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KEYNOTE LECTURE 1

Susan Kozel

“how we dare.”

Abstract:

“How dare you?” was the response given to me by the editor of a prominent European dance journal when he found out that the article he loved and agreed to publish had been written by me, based on a piece for which I was choreographer and performer. “You should know better than to write about your own work” was his rejoinder. This paper for NOFOD recognises that we know a lot, about our practices, our bodies and our creative processes. It is a re-articulation of phenomenology, and an assertion of a need for dancers to be able to speak, write, and theorise from our own experiences.

Biography:

Susan Kozel is a dancer, choreographer and writer creating at the interface between live performance and digital technologies. Working mainly in England, Europe and Canada, she collaborates with digital artists, software engineers, architects and composers to create performances and installations. She has a PhD in philosophy from the University of Essex (UK), is the director of Mesh Performance Practices and is an Associate Professor at the School of Interactive Arts & Technology at Simon Fraser University, Vancouver, Canada.

<http://www.meshperformance.org> <<http://www.meshperformance.org/>>

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SESSION 1A MUSIC AND DANCE

Inger Vinther Damsholt

’Det er sgu ikke lige mit nummer det dér!’

Choreomusical Aesthetics in Contemporary Social Free-style Dancing

Abstract:

How can we describe or define choreomusical ideals of contemporary social free-style dance? Considering this topic I have often returned to Susan Foster’s description of the ideal body of (Isadora) ‘Duncan technique’ in her 1997-essay “Dancing Bodies”. Thus a recurring ideal of free-style dancing in Denmark is the notion of an original naturalness of the body in its response to the accompanying music. My presentation will focus on this theme in relation to recent empirical material from Danish Television – including the statement quoted in the title.

Biography:

Inger Vinther Damsholt is Associate Professor of Dance Studies at the Department of Arts and Cultural Studies, University of Copenhagen (Denmark). She is the Chair of NOFOD and on the board of The Danish Dance History Archives.

Mats Nilsson and Karin Eriksson

Musik- + dansforskning = sant?

Abstract:

Musik och dans har för många en stark koppling till varandra. Går det att finna motsvarande mellan musikforskning och dansforskning? Musikvetenskap är som disciplin väletablerad inom humaniora, vilket knappast sägas om dansforskningen som idag bedrivs inom vitt skilda ämnesområden utan en tydlig ämnestillhörighet, även om det på Institutionen för musik och teatervetenskap vid Stockholms universitet finns en avdelning för dansvetenskap.

Förhållandet mellan musik- och dansforskningen är dessutom asymmetriskt: att forska om dansmusik måste inte innebära att hänsyn tas till dansen, medan dansforskningen kräver att hänsyn tas till musiken. Dansforskningen har också lånat flera av sina begrepp från den musikvetenskapliga terminologin, som till exempel rytm, puls och tempo.

Vi tror att det är möjligt att koppla samman musik- och dansforskningen och att det mötet skulle vara givande och berikande för båda fälten. Men vilka kontaktpunkter dem emellan är forskningsbara och vad är det som man i så fall kan studera närmare? Vilka påståenden och frågeställningar är redan uppe till diskussion och vilka ytterligare kan genereras? Vad är det man kan studera? Är det i den sociala kontexten kopplingen mellan dans och musik skapas eller i musiken och dansen ”i sig”? Presentationen kommer att ur en musik- och dansetnologisk utgångspunkt ta upp den här typen av frågor till diskussion samt ge några teoretiska och praktiska exempel.

Presentationens syfte är att försöka initiera en sammankoppling av de två forskningsfälten: musik- och dansforskningsfältet. Exempelen som tas upp kommer att utgå från den svenska folkmusik- och dansrepertoaren, men motsvarande problem och frågeställningar är i hög grad aktuella även inom andra genrer. Vi kommer inte att ge några slutliga svar på ovanstående frågor, utan istället hoppas vi på att auditoriet kommer att vara villigt att föra diskussionen vidare och framföra sina åsikter och erfarenheter av frågeställningarna.

Dr. Mats Nilsson, Ethnology and Dr. Karin Eriksson, Music Studies, both at Gothenburg University. mats.nilsson@ethnology.gu.se / karin.eriksson@musiker.nu

Marika Karjalainen

Choreomusical Relation in the Competitive Irish Step-dance

Abstract:

In this paper I examine the choreomusical relation in the competitive Irish step-dance, and especially the effect of competitions on the music/dance relationship. Traditionally Irish music was dance music, dance and music were co-ordinative and inseparable. At the turn of the 20th century dancing became institutionalised and competing became an end in itself. The role of the accompanying music changed from being an equal partner to subordinative. The purpose of the paper is to find out which aspects have especially effected the change in the choreomusical relation and in what way the relation has changed.

Biography:

Marika Karjalainen is a music teacher, musician and a dancer. She has studied Ethnochoreology at the University of Limerick, Ireland and is currently putting finishing touches to her MA thesis at the department of Music Anthropology at the University of

Tampere, Finland. She has been a board member/ vice chair of the Nordic Society of Irish Dancers since 2001. She is also the co-founder of the TRIDAM Tampere Irish Dance and Music School and a co-artistic director of the TRIDAM festival.

SESSION 1B IDENTITY

Katarina Lion

Dance between Two Countries- Sharing Experiences

Abstract:

I would like to participate at the conference with a research paper focusing on the experience of my ongoing project of theatre dance in Sweden and Vietnam. I would like to discuss how my work started — with the intention to use the well-known mirror image concept as a basic tool for the study of an ex-change project between two different countries. I realised early in the process that I had to work with the mirror image in an inverted and extended way. My goal was to learn as much as possible about Vietnams theatre dance, practical, political and theoretical, but also through a kind of anthropological perspective, i.e. by sharing and observation. Soon I realised that it was impossible for me as a Swede to write a book about the Vietnamese-dance — however, I could use my own work as a tool, or a frame, for analysing Swedish dance. My aim is to seriously use my experience of Vietnamese theatre dance as a model to understand dance in Sweden, both as art and politics. I will therefore also discuss how the western dance world has created a deep gap between there own dance and the dance in, ”the third world”.

My paper will discuss the situation of being a foreigner and a researcher at the same time. My purpose is to investigate questions like Who gives you the right to write somebody else history? Can you do it, and what happens if you do it in a different way? Is there anyone in the western dance society who is seriously interested in my method to change the perspective in dance from west to east?

Biography:

Katarina Lion Dr, dance researcher and freelance teacher at Danshögskolan and Stockholm’s University. Responsible for a Sida project in Vietnam concerning dance science at the University of Hanoi.

Karin Vedel

Dancing Country

The paper is a preliminary enquiry into the meaning of ’place’ in relation to site specificity in dance performance.

Abstract:

Using ’Dictionary of Atmospheres’ by de Quincey Company, performed in the Mparntwe Riverbed as part of Alice Desert Festival, September 2005 as case, I wish to examine, how ethic and aesthetic issues raised by this particular site were negotiated in production and performance. Included are questions concerning land ownership, sacred sites, as well as the Aboriginal concept of ’dancing country’. How did the company, whose physical practice is based in ’body weather’, relate to the ’country’ and place of this performance?

Biography:

Karen Vedel (PhD) has published extensively on historiographic questions in 20th century dance in Denmark. Her artistic experience includes dramaturgic work in large scale site specific performance projects such as Memory Arena, Copenhagen 1996 (artistic director

Arnold Dreyblatt) and 'Dictionary of Atmospheres' (choreography Tess de Quincey). Since 1998 she has been involved in cultural exchange between the Nordic countries and South Africa in the areas of dance and dance writing.

Lotta Harryson

The Normative Function of Exotism

Abstract:

The Stora teatern in Gothenburg was a lyric theatre, where dance was mostly presented in operetta and ballet during the 1940s and –50s.

A question that I have made is whether the dance differed between the two genres, concerning ethnicity. The social codes of a stagepart was presented through styles of dance and posture.

Did the presentations of ethnicity differ between the two genres? The pictures of the other – to what extent did they accord on the lyric stage? Did images of the differing have a normative function?

Biography:

Dance studies since early childhood, then professional dancer.

Studies in ethnography, linguistics, feminist theory, theoretical dance-studies, MA.

Chairman of the board at Danscentrum 1998-2002

Columnist in Danstidningen, as well as member of the board.

PhD-student in dance-studies at Musik- och teatervetenskapliga institutionen, Teater- och dansvetenskap, Stockholms universitet.

SESSION 1C WORKSHOP

Serpil Murtezaoglu

Roman Dances

Abstract:

The dances including movement patterns special to Roma people are called Roman. The style of Roman dance displays a very characteristic identity features by covering a passionate manner and a great deal of movement variety. The most obvious content characteristics are their rhythmic, active and brisk movements as well as being convenient for variations concerning figures and improvisations. Dance and music became a reflex for them because dancers and musicians live in this harmony since they were born. Roman dances can be categorized into two parts; the slow and the fast, both with 9/8 rhythmic patterns. The movements of waist, hip, arms and legs take very important place in Roman style dance. One of the most significant features of this type of dance is its accordance of the body with the musical rhythm. Especially due to expression of the movements of the belly and hip, these dances take their part in the entertainment culture in addition to its cultural ties. In the workshop, different forms of Roman dances will be exemplified in terms of tradition and choreography accompanied by original Roman music.

Biography:

Serpil Murtezaoglu was born in Istanbul and became a student at Turkish Folk Dances Department in Turkish Music State Conservatory/Istanbul Technical University (ITU) in 1985 and graduated in the first rank in 1990. She took her master degree in Turkish Folk Dances Program and doctorate degree in Turkish Folk Music Program. Performed as a dancer and a choreographer in Turkey and abroad. She was creator for many performances with cultural

and folkloric themes. She wrote texts and made choreography for Golden Horn Ensemble with the palace and harem themes. Stage performances in thematic and dance theatre format, were done by using Turkish dance styles such as zeybek, horon and halay. She has academic papers, speeches in academic conferences and seminars. She is now working as an academician in Department of Turkish Folk Dances focusing on the following lectures; Dance Techniques, Turkish Folk Dances, Group Application and Introduction to Research.

SESSION 2A EDUCATION

Margarita Vikander

“I hate dance because I can not master the steps”: Attitudes of Canadian PE Students to Dance as an Art and Academic Subject.

Abstract:

Long term relationships between dance and physical education in the North-American context resulted in that their ”marriage” although failed (M.H.Nadel, 2003) produced over the years many off-springs. In Canada, multiple dance courses are still taught by the faculties of Physical Education and Kinesiology at universities. What are the experiences of the students? How do they view dance both as an academic subject and as an art form? The presentation discusses these issues based on data collected from students’ course journals and assignments.

Biography:

Margarita Vikander has an extensive international background from three countries, both as a scholar and a professor. She has a Ph.D. in psychology of artistic presentation from Russia, and has just returned to Norway from Canada, where she taught Choreography, Dance Theory and Dance Performance at Brock University in St.Catharines (Ontario). Her main research interests lie in the areas of Dance Psychology, Cross-Cultural Dance Studies and Dance Curriculum. At present she works as a dance pedagogue at Levanger Kulturskole (Norway).

Gun Román

Dansens lärande – Minne, Mästarlära och Kropp – Praktisk studie

Abstract:

Dansens lärande – Minne, Mästarlära och Kropp – Praktisk studie är ett konstnärligt-pedagogiskt utvecklingsarbete om undervisningen i modern och nutida dans på Danshögskolan. I projektet ingår beskrivningar av konstnärliga och pedagogiska minnesberättelser, en rapport med teoretisk bakgrund, beskrivningar av undervisningen, samt ett pågående uppsatsarbete om konstens plats i undervisningen.

I den praktiska studien har det utkristalliserats ett antal tema som presenteras i en interaktiv DVD. Innehållet och lärarrollen i undervisningen på Danshögskolan blir synligt i tema som Mästarlära, Kroppens minne, Beröring, Visualisering – skapande bild, Visualisering – föreställande bild, Ramsor, Korrektioner och förklaringar.

“Learning dance – Memory, Master-apprentice and Body – Practical study”

is an artistic-pedagogical project about the education in modern and contemporary dance at The University College of Dance/Danshögskolan. The project includes descriptions of artistic and pedagogical memories, an essay on the theoretical background, descriptions of the teaching/education, and an ongoing study about the place of art in education. In the practical study a number of themes have been crystallized, that show the teacher’s role and the content of education at DH. The themes will be presented in an interactive dvd.

Biography:

Gun Román vice principal, senior lecturer, head of modern/contemporary dance, Dance Pedagogy Department at Danshögskolan. She has forced the development of Method, the internationalization, been guest teacher in several countries, pursued several projects within artistic/pedagogical development and published articles on dance education. Román also has had a great number of commissions in national and international education and culture organizations. She is part of the artistic research group at the Swedish Research Council. Gun Román prorektor, lektor, huvudlärare i modern och nutida dans på pedagogutbildningen på Danshögskolan. Har utvecklat och drivit metodutveckling inom sitt ämne, Danshögskolans internationalisering, varit gästlärare i ett flertal länder samt bedrivit flera projekt inom konstnärligt/pedagogiskt utvecklingsarbete och publicerat artiklar om dansundervisning. Román har även haft ett stort antal förtroendeuppdrag i nationella och internationella organ inom dansområdet, där hon arbetat utbildnings- och kulturpolitiskt. Ingår i Vetenskapsrådets beredningsgrupp för konstnärligt FoU.

Susanne Ravn

The Personal Whitepaper

Abstract:

The personal whitepaper can be understood as a “tool”, developed in relation to the learning situation in dance as subject area. Learning is fundamentally understood as experiential, that is, as a process where knowledge becomes knowledge by transformation of experiences.

By the use of the personal white paper it is intended: I. To actively integrate theory and practice; II. To acknowledge that learning is about the students work of transformation and construction: knowledge has to be discovered anew. III. To actively qualify transfer of knowledge, which mean that the students incorporate the bodily experiences in the narratives of their own.

Biography:

Susanne Ravn - Associate professor at the Institute of Sports Science and Biomechanics at the University of Southern Denmark. Research areas: Dance and Education; Dance, Embodiment and Culture; Performance. Teaching areas: Movement Communication and Dance; Performance; Dance Analysis. Published books: ”Med kroppen som materiale” (2001 and 2005) and ”Bevægelse – om dans, krop og læring” (2005). Chairman of the Danish association: Dans i Uddannelse.

SESSION 2B THE NORDIC

Egil Bakka

'Dansevitskap' – (Dance Studies) a Nordic Discipline?

Abstract:

At the International Council for Traditional Music (ICTM) world conference in Sheffield in August 2005 several panels raised questions about national ethnochoreologies and ethnomusicologies. The paper suggests to depart from some of the ideas presented there and explore the Nordic situation. A main question to be asked is: How much is our discipline aiming at being basically the same throughout the world, and how much do we think about it as being adapted to national and regional resources and environments.

Turid Nøkleberg Schjønby

Sceneurytmi i Norden

Abstract:

Denne presentasjonen vil gjennom eurytmi demonstrere eksempel på en danseretning som har oppstått i Sentral-Europa og spredt seg i den vestlige verden, også til Norden. Jeg vil si noe om dens ståsted i dag og vise hvordan den lever i feltet mellom danseuttrykkets opphav og den nasjonale tilhørighet. Som en følge av globalisering i Norden får også eurytmiuttrykk en farging av ikke-nordiske kvaliteter. Eurytmi ble utviklet av Rudolf Steiner og hans elever i Tyskland og Sveits i perioden 1912-24 og eksisterer fortsatt som en understrøm i kulturlivet. Flere eurytmister utdannes årlig fra eurytmihøgskoler i de nordiske land.

Biography:

PhD-student ved NTNU siden 2004. Pedagog i drama og teaterfag ved Gjøvik videregående skole .Utdannelse: Cand philol fra Universitetet i Oslo 1997 med teatervitenskap hovedfag, litteratur- og musikkvitenskap mellomfag. Mellomfag i dansevitenskap fra NTNU, 2000.

Eurytmiutdannelse fra Sverige 1972-76, videreutdannelse i Den Haag 1977-78.

Arbeid : Pedagog i drama, teater og eurytmi i 24 år. Deltakelse i diverse scenekunstprosjekter.

Publikasjon: Turid Nøkleberg Schjønby: Kropp. Språk. Bevegelse: Eurytmi som scenekunst. Oslo 2001

Petri Hoppu

Dancing Bodies – Social Bodies

Abstract:

My paper examines the relation between cultural and movement analysis and theory in the research of social or folk dances. In my current research that deals with polska dances in Finland and Sweden, I am trying to formulate a deeper theory as well as more sophisticated analytical model that are suitable especially for non-performing forms of dancing. This paper is based on this research.

I regard society as bodily constructed and I see dancing as a part of it. What people dance, how they dance, with whom they dance, is closely connected to the culture and society people live in. Like Norman Bryson, I regard dancing as socially structured movement: the experience of movements, time and space, of one's own body as well as other people's bodies in dance, they are all related to a larger social and cultural context. However, they do not merely reflect society, but they construct it, as well.

The polska is an interesting dance, when seeing in this kind of theoretical and analytical context, because it was introduced in Sweden and Finland (one state at that time, the 17th century) as probably the first couple dance among the peasants. The introduction of the polska meant a total revolution in dance culture in many respects: the medieval dances gave gradually way to dancing in couples, and at the same time, the Western concept of dance, i.e. dance as an independent phenomenon, became common.

The cultural and social change was very strong during the 17th and 18th centuries, and the polska was not the only innovation in those days. Still, when having a closer look at society, it is astonishing how big a role dancing had especially among young people. The structure of the polska gives us hints, why the situation was like this, and the combination of cultural and movement analysis is a very fruitful way to get deeper understanding of cultural history with dancing as an essential part of the reality.

SESSION 2C WORKSHOP

Irene Jelin

Klezmer Dances

Abstract:

The traditional dances which Jewish people used to dance at their different kind of festivities and home gatherings in Eastern Europe before the second world war, have not been under profound scholarly research as the nowadays world wide famous form of jewish music called the Klezmer, has been.

Anyhow, people have shown interest in these dances and miss the 'right' steps to dance with. The folk dance tradition in Eastern Europe is very rich. Most evidently the jewish dances have formulated during the centuries in the midst of many influences originating from the local populace and foreign travellers visiting the villages, the jewish *shtetls*. One important source of influence has been the gypsy, the *romen* folklore. The original jewish *soul* music, the religious chanting in the synagogue, has been the 'back bone' for all other forms of jewish music. Thus also the dancing has got a glimpse of heavenly atmosphere! Some steps, curves and hand movements give the very special taste of The Jewish Dance ,although, as said before, the very specific characteristics of jewish dances are not yet fully specified. In this workshop will be presented mainly three different kind of dances to give a general understanding of the dance tradition in question. Also some basic elements of the music itself will be discussed.

SESSION 3A COMMUNICATION

Åsa Unander-Scharin

Att bygga apparater och besjåla dem - koreografiska reflektioner i arbetet med den interaktiva utställningen Navigation

Abstract:

Hur syns spåren av en person i kroppens rörelse?

I dansverket Navigation dansar ingen levande människa. Navigation är en interaktiv koreograferad utställning där publiken kan agera genom virtuella kroppar, rum och koreograferade robotar. Utställningen består av sju sensoriska installationer i ett laboratorium med virtuella och mekaniska varelser vars koreografiska mönster och ljudlandskap på olika sätt påverkas av publikens närvaro, beröring och rörelser. Navigation är det första dansverket i en serie koreografiska processer som uppmärksammar och undersöker olika aspekter på mänsklig rörelse.

En projicerad dansare svävar i en låda av glas. Genom att rulla fingrarna över en lysande kula på lådans tak kan publiken manipulera och dekonstruera videofragment av koreograferade kroppar. I en annan installation Pärlfiskarna kan besökaren röra i ett mörkt vatten och på så sätt framkalla dansaren och ett sjungande huvud i vattnet. Petrusjkas tårar och trånande dans drivs av ballerinas ständiga piruetter vars mekanik publiken vevar fram med handkraft.

Biography:

Åsa Unander-Scharin, doktorand i Musikalisk gestaltning/ koreografisk komposition, Musikhögskolan i Piteå, Luleå tekniska universitet.

Anna Karin Ståhle

Dance Notation – a Means of Communication

Abstract:

This paper focuses on some of the implications of using dance notation. The only way of separating dance from the dancer is through notation. This makes the dance an object outside the body and opens up different possibilities of analysing, record and interpret dance. I will discuss themes like objectivity, neutrality, and different approaches to the use of notation, questions like “what is important to notate?” A notator wants to catch the style of the choreographer but is it also necessary to write the personal style of the performer, that is the difference between descriptive and prescriptive notation.

Biography:

Anna Karin Ståhle is senior lecturer in historical dances at the University College of Dance (UCD) in Stockholm. She holds a BA from UCD, Titulo Acreditativo from Real Escuela superior de Arte Dramatico y Danza, a MA in Education and an advanced certificate in Labanotation. She has worked as a performer in Spanish dance and historical dances and now mainly teaches historical dances

Tone Pernille Østern

Dance Admittance Wanted

Abstract:

Which affordances are there when a range of dancers with different bodies and unique life experiences are working together?

The Dance Laboratory (Danselaboratoriet) in Trondheim, Norway, is an activity based on improvisation and experiments – a laboratory. The Dance Laboratory consists of professional dancers and non-professional dancers, disabled people and non-disabled people- all with a serious interest in investigating dance. Asking the participating dancers to story their experiences in the Dance Laboratory, and then focusing on the meaning-making processes they seem to go through, I am with my PhD research trying to be part of constructing an understanding of dance based on improvisation and intergration.

SESSION 3B

THE GLOBAL

Lena Hammergren

”Cross-Cultural” or ”Bodyscapes”: Encountering a Multicultural Dance Education

Abstract:

This presentation is formed as a critical investigation of models and concepts for the teaching of a topic that, particularly in the USA, is labelled world dance or multicultural dance. The presentation is linked to my involvement in an international project, which focus on new ways to write world dance histories. I will discuss, and apply recent tendencies within postcolonial perspectives on dance (e.g. using concepts such as bodyscapes, intersectional approaches, process geographies, whiteness), as well as discuss examples of textbooks on multicultural dance education.

In Nordic, academic dance communities we still lack consensual curricula (if any at all) for courses on dances from different parts of the world. Thus, my proposal is made not in order to suggest a singular model, but rather to initiate a debate I find necessary if Nordic dance

studies will be able to analyse and appreciate the multifaceted dancing of our contemporary times.

Biography:

Lena Hammergren, Assistant Professor, Department of Musicology and Performance Studies, Stockholm University; visiting professor at the University College of Dance. She has published articles e.g. in *Corporealities* (1996), *Europe Dancing* (2000), *Discourses in Dance* (2002), *Rethinking Dance History* (2004), and *Teater i Sverige* (2004). She has also published the books *Form och mening i dansen* (diss., 1991) and *Ballerinor och barfotadansöser* (2002). She is coeditor of “CHORA – skriftserie för dansforskning”.

Hanne Blicher

“World Dancing”: Global citizenship and personal development

Abstract:

At Køng Sports Highschool, one of the main subjects is “World Dancing”. The Danish Folk Highschool does not have a fixed curriculum. This circumstance makes room for dialogical teaching, where students as well as teachers ask and answer questions in accordance to their respective professional and personal qualifications and experiences. In “World Dancing”, we work from the assumption that knowledge about politics, culture, and history can meet in various body expressions. Thus, we wish to use dance as a means to enable the students to be citizens - in the new global society.

My presentation will contain an elaborated description of central teaching methods and examples from classes. I will comment on the strengths and weaknesses in the above described perception of dance as a means to personal and social development.

Biography:

Danceteacher at Køng Sports Highschool and University Teacher at Dance and Movement, Institute of Sports Science and Clinical Biomechanics, University of Southern Denmark, Odense.

Graduated as Masters in Sports, Cultural Studies and Drama from Odense and Århus Universities, 1994.

1997-98 supplementary education in drama from “Den Frie Lærerskole, Ollerup”.

Gediminas Karoblis

Toward Global Workspace? A Case with Dance Sport Research

Abstract

Three approaches in recent “global” dance sport research might be distinguished: “practical” (Vermeij, Winkelhuis), “phenomenological” (Peters, Picart) and “critical” (McMains). Other authors (Thomas, Penny) fluctuate in between these tendencies. I suggest that one might become more practical by application of stronger theories, more phenomenological by extension of experience and more critical by self-criticism. It is also remarkable that all approaches tend to isolate from each other. This fragmentation in research of this particular dance form is really strange and shouldn’t last longer.

Keywords: dance sport, phenomenology, critical theory, hermeneutics

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SESSION 3C

WORKSHOP

Siri Mæland / Sigurd Johan Heide

Miljøfaktorer og danseopplevelse: 'Hva har kontekst/miljø/ramme rundt ei danseform å si for hvordan en opplever dansen?'

Abstract:

Denne workshopen gjør et eksperiment der man utforsker hvordan rammene rundt dans påvirker innlæringen (av dans) og danseopplevelsen, ved at vi endrer ulike rammefaktorer undervegs, og tar deltakerne inn to ulikt utformede og utstyrte rom.

Tradisjonelle danseformer har gått fra å bli danset og innlært på "improviserte" dansefester, til organisert dans på forsamlingshus, til i dag å bli danset på festivaler og i mer eller mindre lukkede sosiale klubber, (hvor dans undervises.). Folkedansen i Norge blir av mange nordmenn i dag betraktet som kjedelig og "gammeldags," mens internasjonale danser som salsa og tango blir sett på som eksotisk og moderne blant folk flest. Det er særlig utfordrende å få ungdom til å danse norsk folkedans. Rff-sentret, Norges ungdomslag og Landslaget for spelemenn har gjort et stort arbeid i å utarbeide læremateriell og metodikk for folkedansen, men konteksten rundt dansen har ikke vært diskutert og forsket på i like stor grad.

Er det danseformen i seg selv, dens danseuttrykk som blir fremmed for dagens ungdom eller er det rammefaktorene rundt? Og hvorfor er det slik?

Saturday January 14th

KEYNOTE LECTURE 2

Theresa Jill Buckland

Dancing Northerness in a Global Context: Reflections on Embodied Concepts of Identity

Abstract:

In the articulation of identity, histories are frequently called upon as a means of recognition and authentication. Recent dance scholarship informed by disciplines such as anthropology, performance studies, folklore and cultural studies, has addressed this phenomenon with respect to dance and identities of nationhood and ethnicity. This paper takes two case studies from England – early twentieth century ballroom dancing and late twentieth century morris dancing - to examine the complexities and legacies of genres that shift across the local and the global. The paper explores questions of movement style and examines the kaleidoscopic nature of dance and identity.

Biography:

Theresa Jill Buckland is Professor of Performing Arts at De Montfort University, Leicester, England and vice-chair of the International Council for Traditional Music Study Group on Ethnochoreology. She commissioned and edited *Dance in The Field: Theory, Methods and Issues in Dance Ethnography* (Macmillan, 1999), *Dancing from Past to Present: Nation, Culture, Identities* (forthcoming for the Society of Dance History Scholars, University of Wisconsin Press) and is currently writing a monograph, *Society Dancing: Fashionable Bodies in England 1870-1920*.

SESSION 4A

NATIONAL IDENTITY

Tim Scholl

Another Helsinki Summit

Abstract:

In the summer of 1958, Alfons Almi, then head of the Finnish National Opera, and his wife Doris Laine, prima ballerina of the opera's ballet troupe, arranged a dinner in Helsinki for dancers from Moscow's Bolshoi Ballet and American Ballet Theatre, with members of the Finnish National Ballet serving as cultural mediators and translators. This event represents a fascinating, if largely unknown, page in the history of Cold War cultural exchange and highlights the role played by Nordic nations - and their arts institutions - in attempting to bridge the political/ideological gulf the Cold War created.

Biography:

Tim Scholl is an Associate Professor of Russian at Oberlin College (US) and a Docent in the Theatre Research Department of Helsinki University. He is the author of *From Petipa to Balanchine* (Routledge 1994), *Sleeping Beauty, a Legend in Progress* (Yale 2004) and is currently working on a study of US and Soviet ballet tentatively titled 'Dance in the US/SR.'

Cecilia Olsson

Dance and Politics: Protest ballets in Sweden

Abstract:

In this paper the aim is to discuss relationships between contemporary political issues (Human Rights), dance and contemporary culture, as presented, represented and expressed in the works of two Swedish choreographer, Birgit Cullberg (1908-1998) and Mats Ek (b. 1945). My point of departure are the ballets “Revolt” (1973), “Rapport” (1976) by Cullberg, and “Saint George and the Dragon” (1976), “Soweto” (1977) and “Antigone” (1978) by Ek, are dealing with, domestic as well as foreign, contemporary politics. In focus in these works are humans kept imprisoned, tortured because of political standpoints, resistance, the rich parts of the world in relation to the poor world (Third World), and so forth. They are not only questioning the current situation they also give answers and solutions. Tradition and history both in the clearly defined time (1970s’) and over time will be taken into consideration. Questions asked, among others, are: What made possible to turn political issues into canvassing dance practice? Which forces made these ballets extremely popular? Where the ballets an affirmative answer to the official politics at the time being? How is Sweden (and Swedes) identified and represented in a (limited) global context?

Johanna Laakkonen

The Search for a National Dance Culture – The Imperial Russian Ballet in Stockholm in 1908

Abstract:

The focus of the paper will be on the public discussion twined around the guest performances of the Imperial Russian Ballet visiting Stockholm in May 1908. The company’s repertoire included several character dances depicting various nationalities like the czárdás and the mazurka, for example. I shall deal with these performances in the larger framework of the Swedish national romanticism and its strive for embodying the national cultural identity in the arts. I shall also examine the dance criticism of that time and point out that dance was often discussed and evaluated by using criteria derived from the other arts like music.

Biography:

Johanna Laakkonen, Phil. Lic., is currently writing her PhD thesis at the Department of Theatre Research, Institute for Art Research, University of Helsinki. She has lectured on dance history at the same department. She has also published several articles on Finnish dance and dance policy. Laakkonen is the former director of the Finnish Dance Information Centre and is currently a member of the board of the Finnish Theatre Museum.

SESSION 4B PHILOSOPHY

Leena Rouhiainen / Inka Välipakka

Platonic Interpretations of a Choreographic Process

Abstract

In the spring of 2004 we produced a dance evening with a theme of female gender. Mnemotechnic contained Effie meets Sylph (a duet choreographed by Inka Välipakka) and Rhizomatic Ligaments (a solo choreographed by Leena Rouhiainen). Thematically the pieces touched upon narrative representations of femininity and heterosexuality, as well as the

spatiality of gender. In this presentation we are going to detail our choreographic process, which involved co-operation between us, the two dancer-choreographers. During our rehearsals we endorsed the tree-partite perspective of creation, performance and observation and commented each other's works.

The choreographic processes are now, in retrospect, readdressed and analysed through a platonic perspective. Especially Plato's allegory of the cave and spatial conceptions are introduced to offer insight on the form - in the - making that the rehearsals produced. Our attempt is to underline the truth-value or worthiness of the actual process of creation in contrast to and artistic end product.

We are going to address the following kinds of themes related to choreographic process: e.g. truth/untruth, crystallisation/diaspora, fullness/emptiness, conceptual/lived actions, stillness/motion, direction/non-direction, quality/quantity. We consider making or creating dance to be a moral activity, a search for the right, good and true form and performance. By reflecting our process of creation, we are trying to unravel the moral presuppositions and concepts that informed the manner in which we formed and embodied our dances. In scrutinizing the above themes and making a platonic reading of our choreographic process we are attempting to re-define new positions for the female body-subject and to find new ways of dealing with the choreographic process.

Biography:

Inka Välipakka is a Finnish dance artist and a doctor of arts. She has written about choreographic process, feminist performance, and about embodiment, empathy and cultural issues in dance. She has also lectured at the Universities of Helsinki and Joensuu in Finland as well as at the Norwegian University of Science and Technology in Trondheim. As an artist she is interested in creating dance with conceptual starting points. Her latest choreographies include "Redress" (2002), a dance- and video work for Kiasma Theatre in Helsinki, and "Effie Meets Sylph" (2004), a dance duet together with dance artist Leena Rouhiainen.

Lis Engel

Styles of Dance Art and Creative Processes - an Experiential Analysis

Abstract:

A work of art is creative of differences. Art gives us sensibility in all its singularity liberated from the generalisations and comparisons that we impose on it for the purposes of practical existence. The aim of my project is to investigate and analyse how these differences as styles of dance events produce intensities. "An intensity is not a differentiated thing or object which then possesses qualities. Broadly speaking, an intensity is an experience, feeling, perception or event-. Life just is a 'swarm` of intensities-colours, tones, textures, movements-from which we then order or perceive extended things" (Colebrook, 2002, 87; Deleuze and Guattari, 1987, Deleuze, 1990, 1994).

The production of intensities can give us essences in relation to experiential dimensions as 1) worldly signs. Here we look at things in terms of some other things. Bodies can be perceived as signs of a certain character; clothes as signs of class, gender or occupation. It is part of a process of recognition and interpretation. 2) as signs of love. The signs of love open into the virtual of what can never be totally perceived. 3) sensuous signs embody what is material and unique about the moment and this open into questions of how styles depict and create intensities as moods and meanings, subjectivities, experiences and meaning (Merleau-Ponty, 1964).

Traditionally art expresses material or sensuous signs independent of objects or persons but not performance art and dance art. Here the dancing event is part of all these signs: worldly, signs of love, and sensuous signs opening into the very essence of experience.

The sensuous signs open into what it is to perceive above and beyond the particular instance and this lead into the question:

What are the styles of becoming in different dance processes that produces the specific differences of dance art and human life?

How can dance art create new styles of perception by exposing the rigidity of our styles of perception?

What is an essence, as revealed in a work of dance art?

These sensuous dimensions can lead us to the final level of essences as possibilities of experience as such (Colebrook, 2002, pp 90-91). Deleuze regards essences as unique possibilities. They are not general categories or meanings. The challenge is how do we think the specific difference of each event, each artwork, and each perception? And how to assess the different ways in which each work of art, each concept and each scientific discovery transform the ways we think.

The focus will be on a cross-disciplinary analysis from field experiences, scenic descriptions, qualitative interviews and video documentaries of dance processes and performances.

Key words: contemporary dance, styles, intensities, experience, essence, Deleuze..

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Aino Kukkonen

'I am a Practical Man' - On Merce Cunningham's and Reijo Kela's Dance

Abstract:

Finnish Reijo Kela and American Merce Cunningham have built reputation as mavericks. Choreographers' paths have also met in 'real life'. I have found several combining themes in their work: using of chance-method, working outside theatrical spaces and close collaboration with composers. Also the use of so-called every day movement and close connections with other arts are important elements.

I am approaching the subject by acknowledging their individual positions in the local dance worlds. Cunningham has become of the big ones in the history of American modern dance while Kela has consciously stayed as an outsider in the Finnish dance field.

SESSION 4C WORKSHOP

Gediminas Karoblis

Leading and Following: Differences in Dance Sport, Salsa and Argentine Tango

Abstract:

Leading and following is the most problematic point encapsulating power relations in social couple dances. This is very often pointed in postcolonial, postmodern theories, especially gender studies that intensively and sensitively unmask these relations in leading-following

example. But I haven't found any systematic analysis of leading and following from this point of view. I will show that there are a lot of complicated aspects to be discussed, as wrong leading, wise and sensitive leading, leading as following (heuristics), prescribed leading etc. I will analyze these forms of leading and following through examples from dance sport, Salsa and Argentine tango.

Keywords: leading and following, dance sport, salsa, Argentine tango

Biography:

Gediminas Karoblis (Vytautas Magnus University, Dr. Phil., 2003) is lecturer in Philosophy at Vytautas Magnus University, Kaunas, Lithuania. He is a winner of international dance sport competitions (1986-1992). Since 1992 he teaches dance sport and social dance. He has established the Center for Dance Popularization (2003) organizes dance festivals and with his wife Gitana dances in Argentinian tango shows. He is interested in the phenomenology of dance, particularly – social dance.

SESSION 4D

LECTURE DEMONSTRATION

Gun Lund

Good Vibrations Tactile Communication Kinetic Energy Visual Experience

”Det bestående är det vackra försöket och dess lönlöshet det vackra försöket i medvetande om dess lönlöshet” Gunnar Ekelöf (1)

”The everlasting is the beautiful attempt and it's futility the beautiful attempt conscious of it's futility” Gunnar Ekelöf

Abstract:

Visual and audiological communication today has a dominating role in the field of interactive Art, especially in environments and systems where new technology is involved.

These theses propose a haptic approach to interactivity between an audience and a group of dancers performing on stage. We examine the possibilities of vibrotactile communication in an artistic environment. A simple device for wireless vibrotactile communication that can be used for further experiments is presented.

The technological model, simple as it may seem, is shown to have important artistic, phenomenological and philosophical implications and raises fundamental questions about Interactivity, Dance and Technology and the technological extension of the human nervous system.

Biography:

Gun Lund, Göteborg, Sweden

Choreographer, wellknown for her inventive and consistent contemporary Danceworks.

Artistic Director of E=mc² DanceCompany. Her production since 1978 includes more than fifty original works - for traditional venues as well as sitespecifics, danced installations often in collaboration with Swedens foremost composers, musicians and visual artists.

She has been engaged in several projects in Art & Science at the Institute of Astronomy, University of Uppsala, Royal Institute of Technology, Stockholm, and at the International Festival of Science, Göteborg Completed studies in Art & technology Chalmers Institute of Technology, Göteborg

Lars Persson, Göteborg, Sweden

Medical Doctor .Artistic initiator and designer in contemporary dance and visual arts for more than twenty years - works includes video-works, installations, experimental lighting design,

spatial design and provocative happenings. Artistic co-director of the E=mc² Dance Company.

He has been engaged in several projects in Art & Science at the Institute of Astronomy, University of Uppsala, Royal Institute of Technology, Stockholm. Completed studies in Art & technology Chalmers Institute of Technology, Göteborg

SESSION 5A GENDER

Charlotte Rivero

What is Queer Tango?

Abstract:

Queer tango can be interpreted as actions of resistance and strategies against the hegemonic tango discourse, and as a synonym for lesbian, gay, bisexual and transgender individuals dancing tango. It can also be understood as a concept of non normative actions regarding sexuality concerning more how tango is danced rather than sexual identity.

In this paper I will discuss the contemporary queer tango scene in Buenos Aires based on field studies this fall. The discussion will focus on how the intersections of sex/gender and sexuality are constructed on the dance floor. Interpretations will be done from a theoretical perspective of queer feminism following Judith Butler's theory.

Biography:

Charlotte Rivero (BSc in nursing, MSc in education) is a master student at the Center of Gender Studies, Stockholm University. She is a tango dancer, teaching tango on leisure time at the Swedish-Argentine association "Tango Norte". She has participated at tango festivals in Europe and Buenos Aires, for example the queer tango festival in Hamburg where she did field studies. She has, during fall 2005, studied the queer tango scene in Buenos Aires.

Erna Grönlund / Barbro Renck / Nita Gyllander Vabö / Karin Vetterfalk

How Depressed Teenage Girls are Helped by Dance Movement Therapy

Abstract:

In a recent study dance therapy for teenage girls with depressive symptoms was evaluated. The aim of the study was to evaluate the effect and value of dance therapy for depressed girls. It is both an effect and a process study with different methods, quantitative and qualitative. Many screening tests and self-rating scales were used. The dance therapists' observations together with videofilmed sessions made a detailed process analysis possible. The girls' own experiences are shown in deep interviews. In this presentation focus is on the research methods and the results. The characteristics of dance therapy are illustrated by short cases.

Key words: Depression, teenage girls, dance therapy, triangulation

Biography:

Erna Grönlund, ADTR, Ph.D, Professor Emerita in Dance Education at the University College of Dance in Stockholm. Grönlund is the founder and first chair of the Swedish Dance Therapy Association and she has developed and for ten years been the leader of the Graduate Dance Therapy Program. Her speciality is dance education for physically handicapped children and dance therapy for children and adolescents with deep disturbances (66 words).

Barbro Renck, DrPH, MPH, RN, is senior lecturer and the director of higher studies in Public Health at Karlstad University. She is a psychiatric nurse and has worked for many years as a

leader in psychiatric care, both within a child- and adolescent clinic and a clinic for adults. Her psychiatric experiences are reflected in her research about dance and movement therapy for children and adolescents with deep disturbances (69 words).

Nita Gyllander Vabö, BA, reg dance therapist and supervisor at the University College of Dance. Dance therapist in the project. She started as a dancer, particularly in flamenco dance. She then studied first to be a dance teacher and after that a dance therapist and supervisor in dance therapy. She is specialized within dance movement therapy for children and adolescents (55 words).

Karin Vetterfalk, reg. dance therapist and trained cognitive psychotherapist. Dance therapist in the project. She has for many years been working with dance and dance therapy for children both in special schools and in a private practice. She is specialized within dance movement therapy for children and adolescents (42 words).

SESSION 5B

PHENOMENOLOGY

Ulla Boeg Nielsen

Dance Studies and Phenomenology

Abstract:

The Nordic Forum for Dance Research (NOFOD), Trondheim, 2002 proved that phenomenology is of notable interest within recent dance studies. In “Dance studies and Phenomenology” Ulla Boeg Nielsen, on the basis of studies of Maxine Sheets-Johnstone, Jaana Parviainen, Lis Engel and Susanne Ravn as presented in 2002, discuss how different and with which implications phenomenology is used.

Following the characteristics, disagreements, differences and similarities in the field of phenomenology-based dance research, Ulla Boeg Nielsen discuss methodological implications of the use of phenomenology in a both theory historical – and theory critically perspective.

Biography:

Ulla Boeg Nielsen (b. 1975) is BA in Dance studies and Musicology, MA in Modern Culture. Ulla Boeg Nielsen has worked as a producer within a lot of different cultural institutions and has, since 2003, been the manager of the dance company Living Creatures/ choreographer Camilla Stage. Besides managing Ulla Boeg Nielsen has taught dance classes, worked with dance in education (DIU, boardmember) and as a freelance dance critic.

Sidsel Pape

Danser jeg for meg selv eller for andre?

Abstract:

Dette temaet har fulgt meg fra jeg begynte å danse som barn på 1970-tallet og ut i min tilværelse som scenisk improvisasjonsdanser 20 år senere. I min lesning av dansevitenskap har jeg funnet flere forskere som tangerer mitt tema, vel og merke med svært forskjellige perspektiver. Det kan virke som om flere faser av den moderne dansen på 1900-tallet har oppstått / utfoldet seg i spenningsfeltet mellom det jeg kaller subjekt og scene, det Gunn Engelsrud kaller erfaring og vurdering og det Susan Manning kaller generaliserte representasjonstyper og individuell kinestetisk subjektivitet.

Spenningen mellom egenerfaring og forventninger til form bærer preg av å være en tematikk båret fram av kvinner og bokstavelig talt iscenesatt i den moderne dansen. Selvrepresentasjon er stadig et feministisk anliggende. Jeg har derfor et kjønnsperspektiv på min undersøkelse når jeg spør: Hvordan kommer spenningsfeltet til uttrykk i postmoderne dans sett fra danseforskernes synspunkt? Hvilke konsekvenser får forhandlinger mellom subjekt og scene for dansen og danserne? Hvilke forståelser av subjekt, kropp og kjønn ligger til grunn? Jeg vil sammenligne funnene med egne erfaringer og diskutere om postmoderne dans i dag er en arena som fremskaper nye kropp- og kjønnsfigurasjoner.

Biography:

Jeg er mastergradsstudent i NoMad's programmet og leverer min endelige oppgave 1. januar 2006. Det er denne oppgaven jeg vil legge fram under NOFOD-konferansen. Jeg er utdannet i Nederland ved European Dance Development Center og arbeidet som dansekunstner fra 1995 - 2000 i Norge og Norden. Jeg mottok arbeidsstipend for yngre kunstnere av Norsk Kulturråd for å problematisere forholdet mellom kropp og språk. Det førte meg til studiene i dansevitenenskap.

Hilde Rustad

Det dansende subjektets opplevelse av mening knyttet til den postmoderne dansesjangeren kontaktimprovisasjon

Abstract:

I "Postmodernism/Poststructuralism, the Body, and Dance", skriver Helen Thomas om hvorfor det er interessant for danseforskere med diskursen som gjelder postmodernisme og poststrukturalisme. Hun sier det er fordi det er der de sentrale temaene språk, mening og subjektivitet blir artikulert innen termene av diskursen rundt kroppen. Thomas hevder språk, mening og subjektivitet konstant blir adressert i nyere danseforskning.

Mastergradsoppgaven min er tenkt å være en delvis empirisk oppgave. Planen er å utføre feltarbeid i kontaktimprovisasjonssammenheng, å være deltagende observatør og å intervju kontaktimprovisasjonsdansere med henblikk på å finne ut av opplevelse av mening knyttet til formen. Jeg ønsker også å kartlegge utbredelse av kontaktimprovisasjon i Europa.

Biography:

Jeg er utdannet danser og koreograf ved Kunsthøgskolen i Amsterdam, avdeling School for New Dance Development. Første gang jeg opplevde å danse kontaktimprovisasjon var i 1988. Jeg arbeider som dansekunstner og pedagog, og underviser kontaktimprovisasjon i inn- og utland. Som del av et internasjonalt kontaktmiljø har jeg deltatt på ECITE (European Contact Improvisation Teachers Exchange) 6 ganger.

Jeg har vært Mastergradsstudent ved NoMads siden våren 2004. Pga. annet arbeid har jeg vært nødt til å studere delvis på deltid, og vil derfor levere Mastergradsoppgaven først våren 2006.

SESSION 4C

LECTURE DEMONSTRATION

Tone Pernille Østern and dancers

Experiences from the Dance Laboratory in Trondheim, Norway

Abstract:

During this lecture demonstration we will investigate some movement ideas that could be used in a mixed-ability dance workshop. In Trondheim I am the teacher-choreographer for the Dance Laboratory, a dance project based on improvisation and integration. We use a lot of partner work, and take much influences from contact improv. For this lecture demonstration I will be accompanied by two of the dancers in the Dance Laboratory (depending funding). Starting with showing a short dance composition, we will go on to explore and develop the movement material presented in the composition in different ways with the participants in the lecture demonstration.

Teacher/choreographer: Tone Pernille Østern

Dancers from the Dance Laboratory: Liv Karin Alm and Arnhild Staal Pettersen

Liv Karin is blind from birth. She is a hobby dancer, and a professional pianist.

Arnhild Staal Pettersen is a professional dancer.

Biography:

Tone Pernille Østern, artistic director and choreographer for Inclusive Dance Company (www.dance-company.no) in Trondheim, Norway. In addition she is a dance development worker in the municipality of Trondheim, and since 2003 she is a PhD-student at the Theatre Academy in Helsinki, Finland. She has studied dance at Danshögskolan in Stockholm and the Laban Centre in London, and she also has an MA in education from Åbo Academy University in Finland

SESSION 6A

HISTORY

Eva Helen Ulvros

Female and Male in the Culture of Dance – the Development trough 400 years

Abstract:

"Dansens och tidens virvlar. Om dans och lek i Sveriges historia" (2004) focus on the culture of dance from 1600 until now. Themes are dance as civilisation, as connection between groups, as threat and as amusement. From the Renaissance, dancing masters became necessary in the society. Men and women were taught the same dances, men in public and women in private. From 1850 dance could be seen as a threat, a result of the religious revival. The dancing masters disappeared from the universities ca 1850. Dance became to a higher degree connected to women, with a decline in status.

Biography:

My name is Eva Helen Ulvros. I'm Associate Professor in History at the Department of History, Lund University. My research is in the field of gender and culture. My dissertation "Fruar och mamseller. Kvinnor inom sydsvensk borgerlighet 1790-1870" (1996) deals with middleclass women. "Sophie Elkan. Hennes liv och vänskapen med Selma Lagerlöf" was nominated to Augustpriset 2001. "Dansens och tidens virvlar. Om dans och lek i Sveriges historia" (2004) focus dance as a cultural phenomenon.

Sanja Andus L'Hotellier

Dissolution of the International Dance Archives: Partition between Sweden and France

Abstract

The International Dance Archives (A.I.D.) was a foundation created in Paris in 1931 by a Swede Rolf de Maré and directed by a Russian Pierre Tugal. This unique institution for dance heritage had as its objective the centralisation of that which concerns Dance in all its forms and in every country and consisted of an important archive collection, a specialised dance library and a dance museum.

This paper looks at the issues raised by the slow process of breaking up of the A.I.D. in the late 1940s. Drawing onto the internal archives of the Bibliothèque nationale (Bn), selected interviews with the dancers and witnesses of the time, as well as press articles, this study attempts to understand the reasons which motivated de Maré's decision and the circumstances about the final and actual donation of the A.I.D. to the Bn in January 1952. To what extent does the splitting of the collection between France and Sweden influence our access to the A.I.D. documents today?

The paper argues that beyond legal procedures which opposed Rolf de Maré to Pierre Tugal, as well as negotiations between de Maré and the Bn, what was at stake with the A.I.D.'s partition between the two countries was the actual collection's coherence.

Biography:

Sanja Andus L'Hotellier, B.A.Hons Contemporary dance, M.A. Dance aesthetics and movement analysis, is currently completing a Phd in Dance history and aesthetics at Université Paris VIII Saint-Denis in France. She is associate researcher on the Jacqueline Robinson dance collection at the Imec institute.

Giannandrea Poesio

Post-modern Swans and Intertextual Fairies: the Nordic Origins of Choreographic Revisionism.

Abstract:

The aim of the paper is to analyse the origins of "choreographic revisionism". It is purported that works such as *Giselle* (1982), *Swan Lake* (1987), and *Sleeping Beauty* (1996) by Swedish choreographer Mats Ek have had a seminal influence on the development of such choreographic trend, which focuses on radical dance re-interpretations of ballet, opera and drama classics.

The paper will move from a definition of the notion of "choreographic revisionism" to a more in-depth analysis of the movement's aesthetics, its post-modern traits, its distinctively European nature and its politics, in the light of the parameters first expounded by Ek.

Biography:

Giannandrea Poesio was born in Italy, where he graduated in Theatre Studies from the University of Florence, after a brief performing career. In 1990 he moved to England, where he completed his PhD in Dance History at the University of Surrey. He is currently Senior Lecturer in Performing Arts and Theatre Studies at London Metropolitan University, chief dance critic for *The Spectator* and vice-chairman of the European Association of Dance Historians.

SESSION 6B

THE TRADITION

Serpil Murtezaoglu

Traditional Forms and Stage Show Performances of Roman Dances in Turkey

Abstract

Dance is a basic element of entertainment in Roman life as well as being the most effective identity symbol. In Roman community, dance is the most obvious feature of the culture to be identified with the society as a whole. Roman dance is quite unique in character with the embodiment of fun and enthusiasm through physical expression, the slow and fast performances in its unique 9/8 rhythm, and with its variety of figures and possibility of improvisation. Roman dances, which has continued its existence as a cultural element for a long time, has now acquired a professional nature within the show business and has become an indispensable component of dance shows. In this paper, the traditional forms of Roman dances along with its forms of performance in stage shows will be presented using a comparative method and visual aids.

Biography:

Serpil Murtezaoglu was born in Istanbul and became a student at Turkish Folk Dances Department in Turkish Music State Conservatory/Istanbul Technical University (ITU) in 1985 and graduated in the first rank in 1990. She took her master degree in Turkish Folk Dances Program and doctorate degree in Turkish Folk Music Program and performed as a dancer and a choreographer in Turkey and abroad. She was creator for many performances with cultural and folkloric themes. She wrote texts and made choreography for Golden Horn Ensemble with the palace and harem themes. Stage performances in thematic and dance theatre format, were done by using Turkish dance styles such as zeybek, horon and halay. She has academic papers, speeches in academic conferences and seminars. She is now working as an academician in Department of Turkish Folk Dances focusing on the following lectures; Dance Techniques, Turkish Folk Dances, Group Application and Introduction to Research .

Irene Jelin

Klezmer in Kuhmo / Klezmer i Kuhmo

***This paper will be held in the Swedish language. Den här presentationen hålls på svenska.

Abstract:

The town of Kuhmo is located in Northeastern Finland, in an area called, Kainuu, next to the Russian border, where the poems of Kalevala were collected for over a 150 years ago. Kuhmo is world famous for her magnificent annual festival of chamber music.

The interest in dance art has been growing too although no institutional education in dance has so far been offered in Kuhmo. The various forms of contemporary dance have gained popularity in Kainuu amongst boys and young male dancers. This paper deals with the problems of giving dance classes in classical ballet and foreign ethnic dances in an environment like Kuhmo with strong traditions in social dancing and Finnish folklore. The question has been how the distant elements in behaviour and expression in artistry (like the northern strength of a male dancer, the vitality of East European Klezmer, the sensuality of the Mediterranean dance and the elegance of ballet) do correspond with each other in the deep woods of Finland, like in Kuhmo.

Keywords: Ballet, disco, education, ethnic dances, youth

Irene Jelin, Doc.stud.in Dance, Espoo, Finland,

Nina Lundborg

Newspaper Reviews of Black Dancers in Sweden before 1970 – the Tradition

Abstract:

Dance criticism is an important part of dance history and often one of the few sources to recognize the existence of a certain dancer or a specific dance performance. What is written in a review might never make it to the history books, the selection being made by the historian. I lift to the foreground a few aspects from the tradition of criticism on black dancers performing in Sweden. In this paper I argue that the reviews are constructions of whiteness, from the writing on savages dancing in a performance at the end of the 1800's, to the press clippings on African Americans dancing jazzballet in the 1960's.

Biography:

A former dancer with Trisha Brown Company in the USA, Nina Lundborg is currently a PhD student of Theatre and Dance Studies at Stockholm University. Also a culture administrator and producer in the dance field of Stockholm, Nina Lundborg is, for the archives and library of books and video, assistant in the Rolf de Maré Study Center at Dansmuseet in Stockholm.

SESSION 6C WORKSHOP

Charlotte Rivero

Queering the Argentine Tango

Abstract:

The Argentine tango is usually presented as “exotic” and erotically tickling. The sexual desire is however presented as heterosexual with fixed gender roles. But what about same sex dancing or reversed gender roles? We will examine how sex/gender and sexuality are constructed on the dance floor, and how disciplining dance practises force dancers into traditional gender roles. Moreover, we will discuss and practice how to break established rules and dance queerly. The work shop will focus on the impact of; leading, following, communication, posture, technique, clothing, choreography, kinesthesia and embrace. No earlier experience of tango is needed.

Biography:

Charlotte Rivero (BSc in nursing, MSc in education) is a master student at the Center of Gender Studies, Stockholm University. She is a tango dancer, teaching tango on leisure time at the Swedish-Argentine association “Tango Norte”. She has participated at tango festivals in Europe and Buenos Aires, for example the queer tango festival in Hamburg where she did field studies. She has, during fall 2005, studied the queer tango scene in Buenos Aires.

Sunday January 15th

KEYNOTE LECTURE 3

Lliane Loots

"Dancing with my Ancestors": Postcolonial Dilemmas around Visitations by Traditional and Colonial Ghosts; a Dance and Choreographic Journey the Faces up to the Specters of 'Development' and Globalisation (or, 'the Pointed Foot is not a Universal')

Abstract:

Working from the personal to the political, this paper begins with a self-interrogation around notions of identity (especially my confused African identity) as it relates to the need to engage multiplicity of histories and cultures; be this race, ethnicity, nation or gender. This is interrogated within the paradigm of artistic constructions around contemporary dance and choreography within a post-apartheid climate * who dances whose dance? From this 'Southern' perspective, and drawing on debates and theories around development praxis, 'cultural exchanges' are investigated in terms of how useful cultural "structural adjustment" programmes might be for Africa and Africa's contemporary dance *

I ask how possible it is for the North to truly exchange with Africa if we are endlessly being told how much "we need help"? Is the Northern notion of "free trade" of culture and cultural products in terms of dance and choreography beneficial to Africa? And is globalisation a luxury that developing Southern choreographers can afford? And is some of the Northern funding finding its way into Africa, colonial guilt money, or a re-imagined new form of colonial/globalised artistic control, or is it a true desire to address economic disparity between artists of the developed North and the developing South? And can we ever share a small patch of the earth to dance together on?

All of these questions are negotiated (not necessarily answered) through the writings of cultural theorists like Rustom Barucha, Richard Schechner, Gayatri Spivak and bell hooks (to name a few).

POSTERS

Britta Hanssen

Rudolf Laban: The Aesthetics of Movement and Dance

Abstract:

Rudolf Laban (1879-1958) is considered one of the twentieth century's most influential figures in the realm of artistic dance in the western world. The object of this study is to examine, from the perspective of a theory of discourse, some of the common structures of knowledge that Laban used when giving shape to his aesthetics of movement and dance. Laban related the dancing body to ideas of science, psychology and conceptions of a romantic militarism. This study attempts to place his ideas within a historical frame as well as in the wider social context in which Laban lived.

Biography: Dancer, dance teacher and choreographer, since 1974 in a wide range of stageperforming arts. Educated at Balettakademin, Stockholm and like so many dancers at the time I also studied around Europe and the US. Founded and directed Dansteater Nord in Umeå. Storyteller.

A Degree of Master of Arts, Ethnology. A Degree of Master of Arts, History of Science and Ideas. Studying at the Nordic Masterprogram of the Science of Dance.

Hanna Renvall

”This is not a Gay Ballet”

Matthew Bourne’s Swan Lake in the Public Discourse

Abstract:

In 1995, the première of Matthew Bourne’s Swan Lake caused a stir among the audience and the press. It was the aspect of homosexuality that raised argumentative questions about correct and justifiable reading of Bourne's ballet.

My aim has been to analyse the reception of Swan Lake as it appears in newspapers, magazines and other public forums. The focus of my interest rests mainly on two aspects: What kinds of expectations were created before the première and how were these expectations fulfilled, re-oriented, changed or refuted in the course of reception?

Britt-Marie Styrke

Dance Teachers Education - Perspectives on the Formation of a Dance Teachers Education in Sweden, 1939-1970

Abstract:

The purpose of the dissertation is to explore the development of a higher education for danceteachers. It takes its starting point in the foundation of The Swedish Danceteachers Association (Svenska Danspedagogförbundet) 1939, and ends with the establishment of National College of Dance (Statens Dansskola) 1970. The study will examine the teachers position in the field of dance where themes such as international influences, national collaborations, summercourses, teaching methods and aesthetic choices as well as ideas on the body will be discussed. Throughout the study there will be an investigation on the significance of gender and class.

Biography: Britt-Marie Styrke is a Ph D student in *History of Science and Ideas* at the Department of Historical Studies, Umeå University. After graduating from The University Collage of Dance 1979 she has been teaching modern dance and jazz. Former head of the Danceprogramme at Midgårdsskolan in Umeå, where she to some extent still teaches dance and cultural history. Along with her university studies she writes dancecritic and articles on dance.