

PAPER PRESENTATIONS

Birgitte Bauer-Nilsen (University of Copenhagen, Denmark/ University of Stravanger, Norway)

Creating a Choreographic Concept for an Intercultural Performance

Art forms change between countries and that encourages interdisciplinary approaches. New concepts are developed in intercultural performances, which can provide new ways of understanding one another and contribute to the enhanced communication of a global society. How do we articulate this competency and the methods the choreographer uses to inspire and develop different concepts for intercultural performance, which performative aesthetic include both the learning process as well as the creative process? This paper will stress using a concept that includes fieldwork as a method for developing an intercultural performance as well as the artist and the art form's encounter.

Choreographer Birgitte Bauer-Nilsen is Associate Professor in Dance (dance anthropology and choreography) at the Department of Music and Dance of the University of Stravanger, Norway and a PhD candidate at the Department of Arts and Cultural Studies, Dance and Theatre Section of the University of Copenhagen. She also is Artistic Director of the Yggdrasil Dance Ensemble an Intercultural Dance Ensemble.

Ingibjörg Björnsdóttir (Iceland)

The drunken widow and a dancing priest: Reflections on some of the earliest accounts of dance in Iceland

The first indication of dance in Iceland is believed to be found in a poem in the Icelandic family saga called *Eyrbyggja saga*. In the compiled *Sturlunga saga* and the biographies of bishops written in the 13th century we find a number of indications of dancing. Among them is the story of the priest Hámundur, "whose dancing was greatly admired". From around the year 1600 come two different accounts, both giving a good picture of earlier dance in the country.

Ingibjörg Björnsdóttir is a former dancer and ballet teacher. She was rector of The National Theater's Ballet School for 10 years and another 10 years rector of The Icelandic Ballet School. Her MA thesis (University of Iceland) was about the development of dance entertainment in Iceland from the earliest sources to the year 1850. She is currently writing a book on theatrical dance in Iceland.

Camilla Damkjaer (Stockholm University, Sweden)

The circulation and appropriation of dance and circus in Danish performance gymnastics

In the recent decade Danish performance gymnastics has been much influenced by modern dance and circus and has even adopted some of its forms. However this is not used as a ticket to obtain artistic status. Instead certain ideas are appropriated into an existing form and transformed it into something that is unmistakably “gymnastics”. The mechanisms of this transformation are subtle and somewhat mysterious. Departing from some examples from recent gymnastic performances, I would like to analyse the pragmatic mechanisms that regulate how the particular genre of Danish performance gymnastics is simultaneously transgressed and maintained.

Camilla Damkjaer, Ph.D, research associate at the Department of Musicology and Performance Studies, Stockholm University. I wrote my thesis on the aesthetics of movement in Gilles Deleuze’s philosophy and Merce Cunningham’s choreographies. Since then I have been working on Danish performance gymnastics and Contemporary circus.

Ole Egeberg (Den Norske Ballethøyskole, Norge)

At fylde en tom skål med øjne. Om dansen i litteraturen

Via nedslag i tekster af E.T.A. Hoffmann, H.C. Andersen, Herman Bang og Tarjei Vesaas og med refeencer til bl.a. Birgit Åkesson og Merce Cunningham undersøges dansens betydning og funktion i litterært regi. Jeg vil især kredse om det voyeuristiske blik og om betydningsspillet i både dans og litteratur med emfase på dansen i litteraturen. I den forbindelse vil felter som jeg, krop, subjekt-objekt, erindring, forståelse-ikkeforståelse, tilfældighed (som kunstnerisk princip) og forskelstænkning reflekteres i større eller mindre udstrækning. Undersøgelsen tænkes først og fremmest under en temporalitets- og spatialitetsoptik med Roland Barthes og Jaques Derrida som teoretiske forankringspunkter, men også Sigmund Freud og Jaques Lacan vil blive sat i scene.

Ph.D. i Nordisk sprog og litteratur (Aarhus Universitet). Underviser i estetisk teori ved Den Norske Ballethøyskole, Oslo. Skrevet diverse bøger og artikler i danske og udenlandske tidsskrifter. Tidligere lektor ved Aarhus Universitet, Studierektor ved Institutionen för nordiska språk, Stockholms universitet og gjestelærer ved bla Universitetet i Oslo, NTNU og Umeå Universitet

Anne Fiskvik (Norwegian University of Science and Technology, Norway)

Advocates of early Norwegian Theatre Dance

Despite the fact that Norway did not get a stately founded opera-ballet until 1958, Norway produced some remarkable dancers and choreographers in the beginning of the 20th century. For instance, Gyda Christensen and her daughter Lillebil Krohn both had great importance for the development of Norwegian theatre dance. This paper traces the artistic career of the Norwegian ballerina Lillebil Krohn who became internationally famous when engaged as a solo dancer in Max Reinhardt's theatre company in Berlin between 1917 and 1918. One question when examining archival material (reviews, drawings, paintings and photos) is whether this dancer of international format reveals any traces of a "Norwegian-ness"?

Anne Margrete Fiskvik (Ph.D), works at the Department of Musicology, Dance studies, NTNU, Trondheim, Norway. Previously a dancer, choreographer and Fulbright scholar, she is currently a member of the research group "Dance in Nordic Spaces". Apart from her interest in choreomusical relations in theatre dance, she is focusing on Norwegian Theatre Dance, with emphasis on the "construction" of "fri dans" and ballet in the first half of the 20th century.

Kirsi Heimonen (Theatre Academy, Finland)

When words hit straight to the bones - the significance of mother tongue in writing about dancing experiences

I will discuss the importance of mother language in writing about bodily experiences as a dancer. I have chosen to write my doctoral thesis in Finnish, in my mother language because it is the closest language to me. To choose a language is a methodological choice and so is the manner in which it is used. Language can evoke particular ways of dancing. And dancing can affect the use of language. I will show an excerpt of a dance film "*Routes from here to here*" (2007). The point of departure in these solo dances was to flesh out some of the written material of my research. The pathway has been from dancing to writing and this has lead back to dancing. Though dancing and writing dwell in different realities, something will exude from one to another.

Dance artist Kirsi Heimonen (Master of Arts in Dance studies, Laban Centre, London) is currently completing her PhD dissertation at the Theatre Academy of Finland. Her research focuses on bodily experiences in dancing.

Petri Hoppu (University of Tampere, Finland)

Mobile Aesthetics

Folk dance movement was established in the Nordic countries simultaneously at the turn of the 20th century. From the very beginning, Nordic connections played an important role in its activity. The Swedish folk dance group Philochoros toured successfully in these countries at that time. Its repertoire consisted mainly of dances by a Swedish ballet

master Anders Selinder from the early 1800's. The dances had a strict, classical structure, and they were widely admired, later also danced in all the Nordic countries. Their influence on Nordic folk dances was profound, because other dances were chosen to the national repertoire and modified according to the similar aesthetics, as well.

Petri Hoppu works as a project manager of the project Dance in Nordic Spaces at the Department of Music Anthropology, University of Tampere. He also teaches folk dances and research methodology at the Oulu University of Applied Science and the Sibelius-Academy.

Tiina Jalkanen (Theatre Academy, Finland)

Radicals and Princesses - Experiences on Girls' Relations to Gender, Contemporary Dance and Pedagogics

My doctoral studies will take place in the context of the Girl Trilogy dance performance parts Pink Rebellion 2001, InExit 2003, Point of Power 2005. My research problem is about experiences of adolescent young girls in relationship to being girls, experiences in relationship to contemporary dance and experiences in relationship to pedagogy. These questions are the very item of collaboration with others persons and colloquies. Cooperation takes place in different levels: among the young girls, among the girls and teacher/choreographer, among Vantaa Dance Institute as the learning organization (Kauppila 2007). The challenge of dance pedagogy has been to develop pedagogics of today. Dialog with the students has brought some new thoughts and ideas on, how to meet students in dance teaching and making choreographies (Värri 2000). In Girl Trilogy I have been looking for a dialog where themes are taken from the imagination and the contemporary life of girls. My keywords working with girls are female identity, borders of expression and cooperation with girls. It is a story of a modern girl, who likes to play with femininity but still enjoys being powerful (Irigaray 1996, Butler 2006).

(Butler, Judith (2006): Hankala sukupuoli. Feminismi ja identiteetin kumous. Suom. Tuija Pulkinen – Leena – Maija Rossi. Helsinki: Gaudeamus. Irigaray, Luce (1996): Sukupuolieron etiikka. Suom. & esipuhe Pia Sivenius. Helsinki: Gaudeamus. Kauppila A. Reijo (2007) Ihmisen tapa oppia. Johdatus sosiokonstruktiviseen oppimiskäsitykseen. Juva: PS – kustannus. Värri, Veli - Matti (2000) Hyvä kasvatus - kasvatus hyvään. Dialogisen kasvatuksen filosofinen tarkastelu erityisesti vanhemmuuden näkökulmasta. Tampereen yliopisto.)

Tiina Jalkanen (MA) graduated from the Dance Department of Theatre Academy and works in Vantaa Dance Institute as informer, dance teacher and choreographer. In the 1990s she worked as a freelancer dancer and choreographer doing solo performances, dancing in dance theatre Raatikko and doing multimedia projects. Since 2000 she has been practicing dance with adolescent youngsters, especially girls. At the moment she is doing her doctoral studies at the Department of Dance and Theatre Pedagogy of the Theatre Academy and taking part in different pedagogic projects. Her studies include applications of feministic pedagogy, dialogical philosophy and artistic process in dance education.

Irene Jelin (Theatre Academy, Finland)

The Idea of a Farandole in the Jewish Wedding Dances – a chain of togetherness, freedom and equality, joy

A Tantsn Is Leben – Dancing is Life! A saying in the jiddisch language expresses the importance of the idea of dancing and thus also dance itself amongst the Jewish people. In my paper, I will discuss the forms of movement, which can be found in the Wedding festivities. My research material has been gathered from literal and visual sources as well as from fieldwork situations in Finland, New York and Israel. Keywords: Dancing, Jewish, Wedding, Mobility, Ethnicity, Europe.

Hanna Järvinen (Theatre Academy, Finland)

Absence of their presence: on the epistemology of past corporeality

In my paper I address the common fallacy that dance would be somehow particularly ephemeral as an art form. Through some practical examples, I discuss what remains of the past bodies and the experiences of particular individuals in historical source materials. I illustrate some strategies that can inform our reading of both past and present practices, of dancers and dances we have experienced. By drawing attention to corporeality and physical immediacy as historical processes, I believe that these means for discussing the absent presence of the dancer can become the greatest contribution of new dance studies for disciplines other than dance.

Dr. Järvinen is currently a Visiting Scholar at the Theatre Academy in Helsinki, Finland, where she works on getting a real job. Enthusiastic about contemporary European dance as well as long-dead Russians, she has published in 'The Senses and Society' and 'Dance Research'.

Marika Karjalainen (University of Tampere, Finland)

”Its all in the name of getting that first place!” - Movement in the competitive context

In my paper I look at movement in the competitive context. The focus of the paper will be on the process of creating a new movement for an Irish dance step (a sequence of 8 bars in music to be repeated on the left foot after it's been danced on the right). I'm looking at how a move called “The Flea” was created, who was involved in the process and how it happened. The Flea is a reasonably new move that came into the competitive Irish dance scene in late 2004. It is currently a very popular advanced level move that is performed by dancers all over the world. My aim is also to discuss how a new move is spread around the world within the competitive context, and how and why it becomes accepted as a move within the competitive Irish step-dance movement language.

Marika Karjalainen is a music teacher who is presently working on her PhD in Dance Anthropology under Dr Petri Hoppu at the University of Tampere, Finland. Marika has also studied Ethnochoreology and Irish dancing at the University of Limerick, Ireland in 2003–2004. Since 2007 Marika has been a member of the teaching staff at the O’Connor Irish Dancers school in Vancouver, BC, Canada, and is currently undergoing training for her Irish dance teacher’s TCRG exam.

Gediminas Karoblis (Vytautas Magnus University, Lithuania)

Dancing with the Stars: Global Mobility and Local Mobilization

In contemporary TV commercials and shows an image of dance has become the most appropriate expression of the values of mobility, joy of life, success, involvement, creativity, transgression of borders and limits. Within the recent years, the wave of TV series *Dancing with the Stars* affected millions of people all over the world. In this research paper I will discuss two necessary conditions of this phenomenon: global mobility and local mobilization. First, *Dancing with the Stars* might be compared to other phenomena of globalized Glamour marketing like Italian fashion or Hollywood movies. Second, the TV series format is impossible without a local set of Stars which mobilizes local societies by “destabilizing” careers, images or lives of participants and by daily “celebration” or gossiping of personal fortunes and misfortunes.

Gediminas Karoblis (Vytautas Magnus University, Dr. Phil., 2003) is Associate Professor 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, social dance, Argentinean tango. He is interested in the phenomenology of dance, particularly – social dance.

Riikka Korppi-Tommola (University of Helsinki, Finland)

Modern and Mobility in the Short Dance Film Eagle

The dance film *Eagle* (1962), by visual artist Eino Ruutsalo and choreographer dancer Riitta Vainio, has an extraordinary role in Finnish modern dance history. For the director Ruutsalo, movement was the means of expression. Bob Lockyer argues that in the film “...it is not only the body that creates the ‘dance’ but also the camera and the cut.” (Lockyer 2004, xiv.) In *Eagle*, the fragmentary shooting and camera eye attached to the mobility of the dancer construct the complex manifold unity into which the concept of *modern* was attached.

(Lockyer, Bob 2004, xiv. “Foreword” in Dodds, Sherril *Dance on Screen, Genres and Media from Hollywood to Experimental Art*. 2001, 2004; The short film *Eagle* (1962): Video: The library of the Theatre Academy, Helsinki; Manuscript, direction, shooting: Eino Ruutsalo; Dance and choreography: Riitta Vainio; Music: Otto Donner; 7 minutes, honourable mention at Oberhausen in 1963.)

Riikka Korppi-Tommola is a PhD student at the University of Helsinki. The topic of her thesis is *Change Process of the Finnish Dance Field at the Beginning of the 1960's*. Her referee article, *Narrow Narration of Finnish Modern Dance History: Eagle myth*, was published 2006. She was a professional dancer in the Helsinki City Theatre Dance Company 1980-2000. At the moment, her studies are funded by the Finnish Cultural Foundation.

Aino Kukkonen (University of Helsinki, Finland)

Tearing Tulle – A Postmodern Reading of *Ballet Pathétique*

In *Ballet Pathétique* (Helsinki City Theatre 1989) choreographer Jorma Uotinen foregrounded the conventions of classical ballet by doing a ballet blanc for seven men. In this paper I will investigate what kinds of tools were used in the choreography and reception. Susan Foster's model (1986) serves as a base for my analysis. I also suggest that there are many postmodern features for example double coding, intertextuality, and irony. It is very much an example of self-reflexive performance – a performance about performing. *Ballet Pathétique* also reflects the international phenomena of updating the classics that had begun in the 1980s.

Aino Kukkonen (Department of Theatre Research, University of Helsinki) currently participates in the Doctoral Study Programme of Performing Arts. Her research, *Images of Finnish Dance in the 1980s*, focuses on analyzing selected works in the context of postmodernism. She has published articles on Finnish dance history and also writes for *Tanssi* -magazine. Her books include *Näyttämöllä. Teatterihistoriaa Suomesta* (co-author 2005), *Hilkka Kinnunen Primadonna* (2005), *Stretch – Tanssiryhmä teatterissa* (2003).

Soile Lahdenperä (Theatre Academy, Finland)

How to use F.M. Alexander's concept of inhibition in performing.

In this paper I open up the concept of inhibition used in the Alexander Technique (F. Matthias Alexander 1886-1955). Inhibition is one of the key concepts in this technique. In my research I am creating methods for enabling the performer to achieve an open-minded state for performing. The ethical effect which the Alexander Technique brings to the working situation is an important issue in the research. Some of the questions during the choreographic processes have been: Can the use of inhibition increase dancer's spontaneity in improvisation and performing? How can I support the dancer to trust her/his skills?

Soile Lahdenperä currently works on her artistic doctoral dissertation that focuses on the use of The Alexander Technique in the choreographic process at the Theatre Academy in Helsinki. She has worked as dancer and choreographer since 1970's and qualified as an Alexander Technique teacher in 1995.

Lise Lavelle (Denmark)

Embodying the present moment. Basic features of an Asian movement improvisation

This paper presents basic features of Amerta Movement, a contemporary Asian movement improvisation from Java, mainly practiced by Westerners. Focus here is Amerta Movement's Javanese context and is based on fieldwork in Java. Amerta Movement is the creation of Javanese performance artist and Buddhist, Suprpto Suryodarmo. As a non-stylized motion, carried out with awareness and relaxation, it is a medium for personal development and artistic expression, including ritual performance and installations in natural environments. For the Western practitioner Amerta Movement constitutes a new, inspiring approach via movement to being human, to nature, spirituality and society.

Lise Lavelle (Phd) is a movement instructor in own workshops. She is a trained movement teacher by Suprpto Suryodarmo, Mojosoongo Seminar, Java. Four years in residence. Collaboration with Javanese artists f. performances. Phd in Indonesian, Lund University, Sweden (2006). Book: *Amerta Movement of Java 1986-1997; An Asian Movement Improvisation*. Centre f. Languages and Literature, Lund University, Sweden, (2006). ISBN 91-628-6771-7.

Teija Löytönen (Theatre Academy, Finland)

Moving Mosaic: Collaborative inquiry into the culture of dance teaching

This paper discusses collaborative inquiry in researching the culture of dance teaching. Instead of doing research *on* or *about* the culture of dance teaching, I wanted to adopt the collaborative research orientation and invite the practitioners, the dance teachers, to jointly explore the research issues *with* me and *for* them. The aim of this research project is twofold: first to pursue collaboration in inquiring the culture of dance teaching; second to bring forth some core but unarticulated undercurrents within the present-day dance teaching, thus enhancing self-understanding as well as providing some means for self-reflexivity within the community of dance teachers.

Teija Löytönen holds an M.A. in education and earned her doctorate in dance by studying discourses in dance institutions. Her current research interests include teaching cultures in art education as well as collegial collaboration in relation to professional practice and knowledge creation. She is a Postdoctoral Researcher at the Theatre Academy of Finland. During spring term 2009 she will visit Arizona State University (USA) as an ASLA-Fulbright Scholar.

Siri Maeland (Norwegian Center for Traditional Music and Dance, Norway)

The fight for the *right* dance movements

This paper will investigate how notions of the body in the past and in present have influenced a dance form and its movement quality. Vestlandsspringaren (the *springar* of the south western coast of Norway) will be the main focus of this paper. This is a dance tradition where both the form and the movement qualities have been changed over and over again to adjust to the changing norms and trends in the folkdance milieu. Among the dancers the discourse about the change from a living dance tradition to a revived dance form has been important for the dancing itself, and for the fight for the *right* dance movements.

Siri Maeland (Master of Arts (Ethnomusicology)) has worked as a Dance Consultant and teacher at the Rff-center, Norwegian Center for Traditional Music and Dance in Trondheim since 2001. She teaches traditional dances and dance analysis on BA Level in Dance Studies at NTNU, Trondheim.

Sesselja G. Magnusdottir (Icelandic Ballet School, Iceland)

Theatre dance: World of women – history of men

The paper will address how it is possible to write women into dance history. A few books that offer an overview over the history of western theatre dance will be analysed looking at how the authors have chosen their material, identifying where women hold a strong position within in the dance field – dance history, and exploring how such texts can be written from the perspective of gender. Based on the analyses and by referring to feminist and postcolonial perspectives it will be asked if different approaches to the material and alternative ways of writing the text could make the history of theatre dance more reflective of the field it is describing.

Sesselja G. Magnusdottir graduated with BA (Honours) in dance from Deakin University, Melbourne, 1997 and is currently enrolled in the NO-MA-ds program. She received a BA-degree in history from the University of Iceland (1993) and a BS in Physical education and dance from University of Copenhagen (1997). From fall 2000 Sesselja has been developing and teaching dance history at the Icelandic Ballet School and since 1998 teaching dance in elementary schools.

Kirsi Monni (Theatre Academy, Finland)

Ecological worldview and the art of choreography

This research paper is focusing on how an ecological worldview – world understood in terms of relations and interconnectedness in all systems - could inform the ontological discourse in and on choreography. It addresses choreography as a way of thinking, revealing, organizing, re-framing and re-signifying of all kinds of dynamic processes of (bodily) mind-systems, as a way of disclosing and remembering our bodily involvement in being existential-ecological situations. It also addresses the concept of “social choreography” as one example of choreographic practice informed by world understood in terms of interconnected relations.

Doctor of arts (in dance) Kirsi Monni has worked as a choreographer-dancer since the 1980s. In her doctoral thesis (2004) she explored the ontological shifts in the Western dance art of the 1900s through the fundamental ontology of M. Heidegger. She is currently working as an artistic director of Zodiak - Center for new dance in Helsinki and will start to work as a professor of choreography in Theatre Academy of Finland from 1.1.2009.

Charlotte Svendler Nielsen (University of Copenhagen, Denmark)

Learning in movement: children’s experiences and expressions of embodiment, creativity and meaning.

Through an example of a video narrative central discussions from a performative phenomenological research project focusing on children’s learning processes in dance- and physical education in a primary school in Copenhagen will be presented. Outcomes of the project highlight embodiment, creativity and meaning as central phenomena in children’s learning in movement activities and points to discussions of how we can understand and work with learning in movement educational practise.

Charlotte Svendler Nielsen. PhD Scholar, since 2002 lecturer in dance and education studies at the University of Copenhagen, Department of Exercise and Sport Sciences, Section of Human and Social Sciences. Research area is embodied learning and creativity in dance and movement. Has co-edited three books and contributed to books and journals in Danish, English and Spanish. Member of the Executive committee of “Dance and the Child International.” Boardmember in the Danish association “Dance in Education.”

Mats Nilsson (University of Gothenburg, Sweden)

Polska – a dance moving through time and space

Polska is by most folk musicians and folk dancers supposed to be the real Swedish music and dance, with its roots in the countryside hundreds of years ago. That is probably right, but it is hard to say for how long it has been danced and how it was really danced “in the old days”. Instead this paper is a short report on my ongoing project (that will soon be finished) about the danceform polska and the polska dancing people around the years

2003-2005. I have two perspectives in my questions. First I have asked the dancers what polska are for them, why they like it, where and when they dance and who they are. That's the emic perspective. Then I use myself and my etic perspective and look at the polska dance to see how it is danced today and what it "is" in my eyes. It is obvious that for the dancers that there is something special with the $\frac{3}{4}$ beat music and the rhythm and the whirling and turning dancing. And for me it is also obvious that the young dancers (around 20 years and older) are a group of people that move around the whole of Sweden, especially in the summer, to have the "kicks" of dancing the whole night long at the "spelmansstämmor" and festivals. Some of the local polska variants has become nationalised – and are maybe going on to be international as well as a part of the world dance scene.

Susanne Ravn (University of Southern Denmark, Denmark)

The pre-reflective performative body of dancers

This study is based on the lived experience of 13 professional dancers connected to different styles and kinds of dance environments in Europe. The aim of the paper is to describe how professional dancers actively direct their sense awareness as part of their technique and how their sensing of the physicality of their bodies provides empirical basis for phenomenological descriptions of a pre-reflective performative body. This pre-reflective performative body is to be understood as a third kind of self-awareness, which functions in between phenomenological descriptions of body-as-object and body-as-subject – corresponding to a form of reflective access to subjectivity at a bodily level.

Susanne Ravn teaches and research in 'movement-communication', 'dance' and 'performance' at the Institute of Sport Science and Clinical Biomechanics of the University of Southern Denmark and has published more books considering dance and learning. She is currently finishing her PhD investigating dancers lived experience. She edits the Danish journal: Dance in Education and is member of the NOFOD committee.

Ingrid Redbark-Wallander (Stockholm University, Sweden)

Swedish Dance becoming modern: Royal Swedish Ballet on tour

In Swedish dance history of theatrical dance, the 60's and 70's are usually described as the decades when touring started. I want to rethink this narrative, as in my current research I have found that the Royal Swedish Ballet toured already in the 1930's. It was in the regime of the newly founded Riksteater. In this paper I want to give some examples of how mobility forms an important part of the Swedish dance area's aspiration for becoming modern. "The modern" in Swedish dance history is usually described in terms of the successes of choreographers and dancers and of new aesthetics in the

choreographies. In my opinion the process of becoming modern can not be isolated to the area of aesthetics. Instead I want to challenge that notion by looking at changes in institutions in the area of dance as a part of the socio-cultural context in the development of the new modern nation Sweden.

Ingrid Redbark-Wallander: Educated as a dance pedagogue at the University College of Dance 1979. Worked as a dancer until 1995. Worked as a teacher in Dance history and Dance analysis at Royal Swedish Balletschool in between 1996-2005. Lecturer at University College of Dance since 2006. PhD-student at the Dep. for Musicology and Performance studies at Stockholm University since 2005. Member of the board of NOFOD since 2002 and chair of NOFOD since 2006.

Jamie Coffey Reynolds (New York University, USA)

In the Round: Movement, Memory and the Figure 8

Considering movement on the ice creates new possibilities for discourse within dance and performance studies. Particularly focusing on the work of renowned figure skating choreographer Brian Wright, who died of AIDS three years ago and his collaboration with Professional Champion Scott Williams, I engage the implications of transmission between choreographer and performer. Further, I question Phelan's argument of the ephemerality of dance as it relates to skating and, tying the haunting of the trace to memory, I employ Derrida's definition of presence as it relates to the permanence of the trace on the ice.

Jamie Coffey Reynolds graduated from New York University with her MA in Performance Studies and is currently choreographing, performing, and directing for the renowned professional skating company *Ice Theatre of New York* in Manhattan. She is also a freelance grant writer, yoga practitioner, dancer and actor, and intends to pursue her Ph.D. in Movement Studies.

Hilde Rustad (Norwegian School of Sport Sciences, Norway)

Improvisation in Dance and Gadamer's concept of play

In this paper presentation I will talk about improvisation in dance and address the question of why some people like to improvise and why others do not. In order to do this I will involve the theory of Hans-Georg Gadamer and his concept of play from his book *Truth and Method* (1960). I will inquire whether Gadamer is useful in explaining how improvisation works, thereby also addressing the question of closeness between improvisation and the concept of play. I will, to some extent, lean on my own and others

experience in improvising and my methodological approach will therefore be partly phenomenological.

Hilde Rustad is educated as a dancer and choreographer at the School for New Dance Development, Amsterdam School of the Arts, and has a Nordic Master`s degree in Dance Science from NTNU/KUA/SU. Rustad is currently employed at the Norwegian School of Sport Sciences where she works on a PhD-project focusing on the dancing subjects experience of meaning in dance.

Kjell Ivar Skjerdingsstad (Den Norske Balletthøyskole, Norge)

Skriften og dansen, dansen og skriften – forsøk i retning en estetisk pedagogikk.

Innlegget undersøker hvordan Nietzsches formuleringer om dans og hans anvendelse av dansen som et språklig bilde, åpner for å undersøke den skriften som vil erkjennelse – ikke bare den litterære eller tenkende skriften, men også den vitenskapelige, og pedagogiske, – som en estetisk praksis: Å tenke, å skrive eller å lære må læres som en form for dans. Det nietzscheanske perspektivet utdypes og nyanseres gjennom en lesning av form og funksjon i en dansescene fra Sam Mendes American Beauty (1999). Mot denne bakgrunnen skisseres så noen retninger for et arbeid med en estetisk pedagogikk.

Kjell Ivar Skjerdingsstad: Dr.art.i nordisk språk og litteratur. Førsteamanuensis og utviklingsleder ved Den Norske Balletthøyskole, Oslo. Har sist utgitt *Skyggebilder. Tarjei Vesaas og det sanselige språket* og skrevet artikler om visualitet, sanselighet og kroppslighet i norsk litterær modernisme og samtidslitteratur. Tidligere arbeidet blant annet ved Universitetene i Hamburg, Stockholm, Agder og Oslo.

Margarita Vikander, (Levanger School of Fine and Performing Arts, Norway)

Early experiences with formal dance classes: an interpretive study

The purpose of this research project was to study early emotional experiences of young and immature dance participants in formal dance classes. What are their dance experiences like? What do they mean for them and what do they mean for us – educators and scholars? I was especially interested in dancers' emotions and feelings associated with dance classes, because dance classes represent the main form of dance activity at this stage of pupil development, and emotions serve as human beings' warning systems as to *what* is really going on around them. Considering that small children do not possess broad "feeling vocabulary" in order to express themselves, one of the ways to learn about their earlier experiences might be discussing them as seen in retrospect, with young people who still are not far ahead in years, but who have developed both cognition and the "feeling vocabulary" to a much greater extent. My choice fell onto Canadian female

university students who had variable but relatively homogenous experiences of taking formal recreational dance classes for a period of 3 to 16 years prior to coming to university. Working within a post-positivist methodological framework 40 student essays were analyzed, containing the accounts of personal experience with formal dance classes through early life. Hermeneutic and phenomenological inquiry into strongly emotionally laden accounts of both positive and negative nature revealed many layers of the phenomenon in question, which the present paper brings to attention, along with some concrete and possibly controversial recommendations. This is where the task of the practicing educators starts: “When we consider what we hope to teach, it makes sense also to consider whom we are teaching” (L. Bracey, 2004).

Margarita Vikander has an extensive international background both as a scholar and a professor. She holds Ph.D. in Psychology of Artistic Presentation from Russia, and has recently 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, Dance Education and Cross-Cultural Dance Studies. At present she works as dance pedagogue and choreographer at Levanger School of Fine and Performing Arts (Norway), and is an associated faculty member at the Norwegian University of Science and Technology in Trondheim (Dance Studies).

LECTURE-DEMONSTRATIONS

Eeva, Anttila, Maria Kilpi and Kimmo Modig (Theatre Academy, Finland)

Moving interpretations: Touching the boundaries between the real and the fictive

The presentation is based on a study that explored the relationship between bodily presence and reflective mind. Experiential data generated by dancers for this study was also material for a sound installation titled High Articulation. It evolved in connection to the study through a series of conversions. First, the dancers converted their sensations into language. Secondly, a collaborative process by the presenters resulted in a script (including text and sound). Then, actors converted the script into speech. Finally, the listener interprets this auditory sensation. Listening to High Articulation will be followed by a discussion on the moving nature of interpretations in research and art, as well on fictional elements of interpretative process. Through High Articulation, the presenters searched for the point connecting research ethics, dramaturgic thinking, aesthetics and the ontology of sound.

Eeva Anttila (MA in dance, UCLA; Doctor of Arts in Dance, Theatre Academy; Ed. Lic., University of Helsinki). Currently she works as a professor in the Department of Dance and Theatre Pedagogy of the Theatre Academy. She has worked as a dance teacher and

lecturer in dance pedagogy in several institutions in Finland. Her current research interests include dialogical and critical dance pedagogy, holistic learning, body memories, embodied knowledge and practice-based/artistic research methods.

Maria Kilpi (1979) works as a dramaturge with different aspects of theatre, performing arts and text. Her main fields of artistic interest are history of non-dramatic theatre, and questions related to reality. She completed her MA in Arts degree in dramaturgy at the Theatre Academy, Finland in 2007. She is currently working as a lecturer of dramaturgy in the Theatre Academy.

Kimmo Modig (1981) works as a sound designer and performer. He has worked with gallery works, theatre, dance and in radio. As a president of Charm of Sound organization, he promotes new music and sound art in Helsinki. He studies sound design at Theatre Academy of Finland and is currently working with his MA thesis, titled "Repetition as a Performative Element" and musicking live with a sampler. In his works he focuses on fundamental things in performing sound: what does things such as recording and playing back, repeating and stopping or changes in basic parameters do to our experiences of sound.

Soili Hämäläinen and Leena Rouhiainen (Theatre Academy, Finland)

A Somatic and Collaborative Approach to Choreography/Dance-Making

During the past year, we have created solo-choreography through a co-authored approach that draws from the subjective experience of the dancer. We utilized perceptual and emotional tasks in order to produce movement and dance material. Simultaneously, we practically explored the problems of collaboration and crossed the boundaries of the more traditional roles of the dancer and the choreographer. We agree with Liora Bresler (1996) that there is increasing recognition of collective nature in knowing, which occurs in art-making and in education. Indeed, we consider artistic processes to be inherently educational. In this presentation, we will share on insights on co-operative learning, collaboration and the significance of bodily experience and emotions in the creative process.

Soili Hämäläinen (Doctor of Arts in Dance, Theatre Academy; MS in Phys. Ed, University of Jyväskylä; MA in Dance, UCLA) was appointed the first head of the Dance Department at the Theatre Academy of Finland in 1983. She was also responsible for starting and developing the curricula of the newly established Dance and Theatre Pedagogy Department in 1996. Her teaching interests include improvisation, dance pedagogy and dance research. Her research has focused the learning processes involved in choreography and evaluation in dance class as well as the meaning of emotions and feelings as a source in a creative process. She has presented her scholarly work nationally and internationally.

Leena Rouhiainen (MA in Dance Performance, Theatre Academy of Finland; MA in Somatic Studies and Labananalysis, University of Surrey; Doctor of Arts in Dance, Theatre Academy of Finland) is a dancer-choreographer and dance scholar. Her current

research interests include somatics, bodily knowledge, phenomenology and conceptions of space as well as Rudolf Laban's dance theory. She has published several articles on these issues. She was the head of the research project called *Challenging the Notion of Knowledge 2005-2007*, at the Theatre Academy in Helsinki, where she also holds a three-year postdoctoral researcher position. She is also in charge of a research project entitled *Intuition in Creative Processes* at the University of Art and Design, Helsinki.

Jaana Klevering (Theatre Academy, Finland)

Improvisation, Intuition, Intervention and Intercorporeality: Dancing in Public Social Spaces

In my lecture-demonstration I bring up issues that are central to my artistic doctoral studies in dance. I approach making and performing dance as processes of constructing bodily agency. As a demonstration I will do an improvisation that focuses on encountering place, space and actual situation through multisensoriality of improvised dance and sound. When improvising in public places I need to make decisions on how to adapt to predetermined norms and categories that consider movement, bodily expression and use of spatial-temporal awareness. I am interested in how improvisation creates flowing places in space, makes us realize the multi-directionality of movement, shows the "lines of flight" and materializes the "inbetweenness". One of the questions that emerges is how the experience gained in improvisational processes could contribute to new ways of perceiving the meaning of corporeality, movement and interaction in social spaces.

The improvisation-demonstration is performed by Jaana Klevering and sound artist Jaap Klevering. There is a possibility that a few dancers who are members of the Beyond Improvisation Collective join the improvisation. In the lecture part I wish to share thoughts on the improvisation, public spaces and gendered, situated and reflective dancing subject.

Dance artist Jaana Klevering has worked extensively as a performer, choreographer, teacher and organizer of art events since 1984. Her performances take place both in established contemporary dance venues and in remote landscapes or public urban locations. They are often collaborations with music and vocal art. She received a three-year grant for her artistic work from the Dance Council of Finland in 2002. She studied in Amsterdamse Hogeschool voor de Kunsten, de Teaterschool, Opleiding Moderne Dans (now School voor Nieuwe Dans Ontwikkeling) during 1980-1983 and received her MA in Dance from the Theatre Academy, Helsinki in 2004. Jaana Klevering is currently preparing her artistic doctoral thesis at the Department of Dance of the Theatre Academy, Helsinki.

Anne Makkonen (Theatre Academy, Finland)

Dance Histories in Motion

The past can be understood and experienced as part of the present, and history might open the potential of the past in the present. In my PhD thesis (2007) I constructed multilayered and fragmented histories, both written and danced ones. My ongoing research on Finnish dance in the 1980s continues this process. Today I and dancer Leena Gustavson discuss and experiment to what extent and how our memories and experiences might be integrated into different kinds of historical presentations. As a historian, my aim is a dialectical understanding of the relationship between cultural order and individual experience and action.

Anne Makkonen has status of a visiting researcher at the Theatre Academy, Helsinki. She completed her PhD in Dance Studies at the University of Surrey in 2007 and has an MA in Theatre Studies (University of Helsinki) and MA in Dance Studies (Surrey). Her special interest is to experiment how the philosophy of history inspires historical research and how it can be implicitly part of dancing and its history.

WORKSHOPS

Anette Torgersen (Norwegian College of Dance, Norway)

Capture the Moving Moment

Kinetic Awareness: a fundamental platform underlying dance technique and optimising your presence when performing the art of dance.

What is Kinetic Awareness? Kinetic Awareness is an experiential system for rediscovering the kinetic, or language of the body. Through simple, slow movement explorations, we gain a heightened sensitivity of how we wear and use our bodies in skills like dancing. The work acknowledges and explores the emotional aspects of body images and tension patterns and promotes a safe environment for positive change and artistic development.

How to capture the moving moment? This is what we are going to explore together in this lecture. We will use various rubber balls as tools to help dissolve unnecessary tension and to heighten awareness. When the body moves on the ball, it provides a focal point for our attention, helping to build up presence while the body moves. As we move, the ball encourages elasticity and responsiveness of the muscles and joints.

This deep, moving bodywork will release personal information that we will transfer and explore later on, when we work with movement and dance improvisation.

By using KA, we can train dancers to move more freely and be able to make kinetic decisions that are informed by their intellect, sensations and emotions. The honesty of this high state of awareness is transmitted to anyone watching, whether in class or a performance. In short, Kinetic Awareness is a refined way of working on your

performance skills in terms of developing presence in the art of dancing.

Anette Torgersen - dance and movement teacher/therapist since 1977, choreographer and dancer. Since 2002 she has been responsible for developing the pedagogical specialization in therapeutic dance at the Norwegian College of Dance. Today she is head of studies for this specialization. Torgersen founded the dance group SOMADANCEPOETRY in 1995 and has as artistic director produced three full-length evening pieces and several solo pieces. 1985-2000 she danced in independent dance companies and at state theatres in Scandinavia, Europe and USA. She is educated at the Ballet Academy of Gothenburg, New York Dance Intensive, Urdang School of Performing Art, The School of Body-Mind Centring, New York Center of Kinetic Awareness. Her special area of research has been the synergy effect between the art of dance and expressive therapy.

Anu Silvennoinen (Finland) and Tanja Tuurala (Sweden)

Working with Flamenco Online

In this workshop we will study and experiment how it is possible to relate flamenco dance and the manners of working to the aspects of our lives today and where we live at. How does this affect our way of working with flamenco and how can we use the possibilities of the new media such as the internet and the web-cameras in the working and the learning process. Is it possible to use the internet in long-distance projects and how it will be different to learn and communicate using the internet in the teaching situation? The workshop is based on Anu Silvennoinen's and Tanja Tuurala's performance Soleá Online and the working methods used in that performance.

Anu Silvennoinen (Tampere) is a freelance dancer, a dance teacher and a choreographer. She has been working as a dancer and as a choreographer in different projects, dance companies and co-operations in Finland and Sweden. She teaches flamenco in Tampere and has workshops around Finland. She has graduated from the University College of Dance in Stockholm (Dance education/flamenco) and has done her further flamenco studies in Seville, Spain.

Tanja Tuurala (Stockholm) is what she calls a dance worker. She has been working as a choreographer in several projects both with professionals and amateurs, and as a dancer and a teacher for over ten years. She has her education from Laban Centre for movement and dance in London, BA (Hons), Instituto del Teatro, Barcelona and University College of Dance in Stockholm.

Jukka Virtala (Finland)

Dance contributing Playback Theatre

Dance has contributed - among many art forms - also Playback Theatre, which is an improvisational theatre method originally developed by Jonathan Fox in 1975. Playback Theatre performances bring on stage real stories of real people by methods of interview, physical improvisation, music and theatre. Many of the Playback Theatre improvisation techniques have connections to dance. In the workshop "Dance contributing Playback Theatre" these bridges between improvisational dance and Playback Theatre are explored emphasizing the dance-like forms called Choir, Reciting V, Encounter, Phrase and Fluid Sculptures.

Jukka Virtala is an active member of Tampere Playback Theatre and has completed the Helsinki Polytechnic's (STADIA) specialisation studies in Playback Theatre 2005. Virtala graduated as a dancer from Turku Conservatoire 1999 and is working as a regional artist of dance for the Arts Council of Pirkanmaa 2005-2009.

ROUNDTABLES

Lis Engel and Charlotte Svendler Nielsen (University of Copenhagen, Denmark)

Embodied inquiry and phenomenology of movement in artistic, educational and dance therapeutic landscapes

The challenge of phenomenological research is how to keep the living, expressive and sensual quality in both the research process and its mediation and how embodiment, embodied inquiry and chosen methods can interact. The purpose of this roundtable presentation is through different cases from artistic, dance therapeutic and educational landscapes to discuss the phenomenology of embodiment in qualitative research. Through the cases we will go deeper into the embodied understanding of the role of the lived body and the art of embodied inquiry and explore relational styles of being and experiential knowledge. The form of the roundtable will be short presentations (10 minutes) from each of the presenters followed by an open discussion of the key concepts 'embodiment' and 'embodied inquiry'. The short presentations will give narrative examples from the landscapes mentioned in the title: *Lis Engel* on movement arts, embodiment and experience analysis. *Charlotte Svendler Nielsen* on embodied inquiry and videography in a study of embodied learning processes in dance and physical education. *Helle Winther* on movement psychology, dance movement therapy/dansergia, energy, experiences, emotions.

Lis Engel, Associate professor, phd in dance, movement and communication at the University of Copenhagen, Section of Human and Social Sciences, Department of Exercise and Sport Sciences. Her research interest is in the phenomenology of human movement and art. Author of four books and co-editor of three books and anthologies and many articles in journals and books. Recent publications include Experience of body/self

as the primary ground of life/art creation—a phenomenological case study in the *Journal Body, Movement and dance in Psychotherapy* (in press 2008). ENGEL et al. (2006) *Bevægelsens Poetik* (poetics of movement) Copenhagen: Museum Tusulanums Forlag *Charlotte Svendler Nielsen*. PhD Scholar, since 2002 lecturer in dance and education studies at the University of Copenhagen, Department of Exercise and Sport Sciences, Section of Human and Social Sciences. Research area is embodied learning and creativity in dance and movement. Has co-edited three books and contributed to books and journals in Danish, English and Spanish. Member of the Executive committee of “Dance and the Child International.” Boardmember in the Danish association “Dance in Education.”

Egil Bakka (Norway), Inger Damsholt (Denmark), Anne Fiskvik (Norway), Lena Hammergren (Sweden), Petri Hoppu (Finland), Inka Juslin (Finland), Mats Nilsson (Sweden) and Karen Vedel (Finland)

Dance in Nordic Spaces

The aim of the project Dance in Nordic Spaces is to investigate dance and dancing in the processes of the development of the Nordic countries and "Norden". The unifying theme in the project is corporeal modernity. The theme raises questions about how modernistic ideas influenced dance in the Nordic countries and how dance and its agents contributed to the profile of modernity. It embraces different forms of dance, and what implications political, economic and social change had for dance.

Egil Bakka is a professor and the chair of the program for Dance studies, at the Department for Music, Norwegian University for Science and Technology, Trondheim. He is also a director of the Norwegian Council for Traditional Music and Dance, Trondheim.

Inger Vinther Damsholt is an associate professor at the Department of Arts and Cultural Studies, University of Copenhagen.

Anne Fiskvik is a first amanuensis at the program for Dance studies, Department for Music, Norwegian University for Science and Technology, Trondheim.

Lena Hammergren is an associate professor at the Department for Musicology and Performance Studies, Stockholm University, and a visiting professor at the University College of Dance, Stockholm.

Petri Hoppu works as a project manager of the project Dance in Nordic Spaces at the Department of Music Anthropology, University of Tampere. He also teaches folk dances and research methodology at the Oulu University of Applied Science and the Sibelius-Academy.

Inka Juslin is a research fellow at the Department of Music Anthropology, University of Tampere, working in the project Dance in Nordic Spaces. She is also a dance artist (contemporary choreographer-dancer) and a part-time university lecturer in women's studies and dance (University of Helsinki).

Mats Nilsson is a senior lecturer at the Department of Ethnology, University of Gothenburg and University College of Dance, Stockholm.

Karen Vedel finished recently her work as a research fellow at the Helsinki Collegium for Advanced Studies, and she has just begun her work as a research fellow at the Department of Music Anthropology, University of Tampere, project Dance in Nordic Spaces.

Annika Sillander (Finland) and Sidsel Pape (Norway)

Practice-based Research in the Performing Arts

Practice-Based Research (PBR) is a way to proceed in artistic endeavors. It is also the name of an academic discipline that is fairly new in a Nordic context. Of the Scandinavian countries Finland is clearly ahead, as PBR was established there in the 80s and 90s. Sweden is currently most active in implementing PBR within its institutions of higher education. Norway and Denmark, where PBR was introduced in 2000 and 2002, are following.

Epistemological standpoint of PBR

The soundest starting point from which PBR can proceed: PBR can be understood as a thoroughly integrated approach and set of strategies. This implies a constant, mutual, and reciprocal influence between the artistic practice and the research activities involved. It requires a different point of departure in terms of attitude and motivation for all involved, whether primarily as artists, researchers or as reflective-practitioners. In this context, both artistic practice and research are re-imagined, from the outset, within a collaboratively determined set of objectives and processes. This inevitably alters binary understanding of artistic practice and research, the constituent components of PBR. Just as neither is restricted to a single methodology, we believe we need *not* impose such limitations upon PBR. Rather, the field can be defined by the specifically integrated, collaborative, and reciprocally influential relationship between artistic practice and research practice.

History of study circle

After a Nordic conference in Malmö 2005, participants found that the need and interest to develop an interdisciplinary discourse on *Practice-Based Research in the Performing Arts* was overwhelming. An application was formulized, accepted and submitted into Nordic Summer University's program. The study circle *Practice-Based Research in the Performing Arts*, met in Copenhagen and Uppsala last year and in Gothenburg this winter. So far 30 people from 6 countries (4 Nordic) have participated one or more times. Another 15 are currently on our mailing list interested to join the summer session in Denmark 2008.

Anthology

The study-circle is preparing an anthology, published by NSU, that will draw together the work of the study-circle providing information of the current developments within the field as well from the Nordic countries and from Europe and North America.

Definitions

PBR is characterized by a continuous search for a current and convincing definition and investigation into feasible working methodologies. PBR is alternately also called *Practice as Research*, *Practice-Led Research*, *Artistic Research* or *Art-Based Research*. One

interpretation of these terms is that artistic practice, as it is traditionally understood, is a legitimate form of research. Another idea is that the artist produces an artwork and researches the creative process, thus adding to the accumulation of knowledge. This activity denotes a broadening of working practices for the artist, where the creative process can be implemented within an academic framework thus adding further elements and layers of production of knowledge.

Questions for roundtable sharing / discussion at Nofod 2008:

What / where is the cutting edge of PBR in your country? In relation to your field of work, be that, how could you see PBR benefiting the field of dance performance?

Practice-based Research (PBR) in Performing Arts. (Nordic Summer University, NSU, study circle 2006-2009).

We understand PBR as a thoroughly integrated approach and set of strategies, implying a constant, mutual, and reciprocal influence between the artistic practise and the research activities involved: This being the point of departure in terms of attitude and motivation for artists, researchers and reflective-practitioners.

How can PBR in dance be understood in relation to performance, education and/or academia? Is PBR changing/enhancing the mobility between the above fields and if, how?

Sidsel Pape is a Norwegian a dance scholar with a masters from NoMads. She works part time as a lecturer of dance at the University of Tromsø and freelance as a dance critique and dramaturge. She has been coordinating study circles in NSU since 2002, currently *Practice-based Research in Performing Arts*. She is editor of the membership magazine for the Norwegian dance artists union.

Annika Sillander is a Finnish dance practitioner, teacher, dance anthropologist, and a co-director for WATT, (Vasa Region Dance Artist-organisation in Finland). She is also a co-coordinator for Practice Based Research in Performing Arts-study circle within the Nordic Summer University, and recently elected as next chair of the NSU board.

POSTERS

Egil Bakka (Norway), Petri Hoppu (Finland) and Mats Nilsson (Sweden)

Norden i dans. Folk – Fag – Forskning

Norden i dans är ett samnordiskt projekt vars resultat är ett omfattande verk om den folkliga dansens representationer i Norden. Folklig dans har beskrivits och analyserats av flera sakkunniga genom tiden. Topografer tangerade området något, folklivsforskare såg dansen som del i ett frodigt folkliv och balettmästare såg den folkliga dansen som ett naturligt uttryck då de skulle representera allmogen på scen. Inom folkdansrörelsen utförde folkdanssonspecialisterna ett enastående frivilligt arbete med att samla in danserna och publicera dem. Forskarna visade området ringa intresse, och det var först i början av 1970-talet som några av dem började ägna sig åt området och man kunde tala om ett eget fält: akademisk undervisning kom ännu senare.

Egil Bakka is a professor and the chair of the program for Dance studies, at the Department for Music, Norwegian University for Science and Technology, Trondheim. He is also a director of the Norwegian Council for Traditional Music and Dance, Trondheim.

Petri Hoppu works as a project manager of the project Dance in Nordic Spaces at the Department of Music Anthropology, University of Tampere. He also teaches folk dances and research methodology at the Oulu University of Applied Science and the Sibelius-Academy.

Mats Nilsson is a senior lecturer at the Department of Ethnology, University of Gothenburg and University College of Dance, Stockholm.

Anna-Maria Nielsen (Denmark)

Gaze, Discourse and the Male Dancer

Constitution of gender roles in Gaze Theory and its effect in Dance Research Discourses: Focus is on *how this theory, in particular, constitutes the sexes through essentialist dichotomies that – through discursive re-production in Dance Studies - is with a negative consequence for the deconstruction of the male dancer.*

Dance Discourse: Dance researchers are mainly women, who from a woman's perspective, write about an art form that since the early Romanticism was considered feminine. Instead of deconstructing both biological sexes, so these freely can represent facets of "masculinities" or "femininities" or "neutralities", the priority were on the deconstruction of the female dancer. The use of (Feminist) theories, mainly concerning the *staging of women or queer theories*, in Dance Studies, has contributed to discursive silences around the dancing man and to the development of an internal inequality of the sexes in the dance world. In this way the field is discursively maintained in a rigid patriarchal view - that dancing is for women and queer men.

Anna-Maria Nielsen (b. 1982, Denmark) did her BA in French and Linguistics as well as in Dance History and Aesthetics in 2004. In 2006, she did her MA in Dance Studies (Nordic Master's Programme in Dance Studies, No-MA-ds). Her special areas in dance research are ethnochoreology, the dancing male, dance therapy, discourse and linguistics.

Elina Seye (University of Tampere, Finland)

The Interaction of Dance and Music in West African Context: the Sabar tradition of the Wolof people in Senegal

My PhD thesis investigates the dance-music-connection in the Sabar by concentrating on performance situations. Methodologically the research follows performance ethnography, where performance situations are studied in connection with their larger cultural context but still focusing on the performances themselves. This way the structural analysis of dance and music performances will be connected to the interpretation of meanings mediated in these performances as well as of the significance of the Sabar tradition to Wolof culture. The poster presents the general outlines of my on-going research with some preliminary results.

Elina Seye (née Paukkunen) works as an Assistant in Ethnomusicology at the University of Tampere, Department of Music Anthropology. She completed her Master's degree in Musicology at the University of Helsinki in 2001 and has since worked as a Lecturer and a Researcher at the Universities of Helsinki, Tampere and Joensuu.

Kamma Siegumfeldt. (Danish Dance Information Centre, Denmark)

With Deleuze in the Toolbox

Is it possible to speak of a communication between bodies in video dance and bodies of audiences? When reading video dance a keyword in my approach is sensation, in a Deleuzian sense an attempt to register the works rather than to interpret and evaluate them. This proposes new ways of conceptualizing and describing them. I point to findings in the works that relate to Deleuzian concepts and I propose a new concept "any-sounds-whatever". My readings suggest that the decontextualizing and deconstruction of the body in video dance seems to have the potential to vibrate in audiences thus creating becomings.

Kamma Siegumfeldt has a background as a dancer and choreographer. She holds a BA in Rhetoric and an MA in Dance studies (No-MA-ds 2007). She has worked as a dance critic/writer and in administrative positions within the Danish contemporary dance scene and taught at the Dance studies department. at Copenhagen University. She is currently employed at The Danish DanceInformationCentre and is the project manager of the Nordic-Baltic dance-encounters network, keđja.

Pia Stilling (Denmark)

Hiphop in Danish Dance Schools

Hiphop is here to stay and has been happily integrated in Danish mainstream culture. It is gaining ground and is visible in television and on stage, and hiphop is taught at various dance schools. Extensive field work has been undertaken at two very different dance schools, I have drawn up "thick descriptions" and in this process a combination of

methods were adopted. The literature, which inspired me the most, was Paula Saukko who introduced “multiple sites” and Lis Engels profound studies on hiphop in Denmark. I conclude that hiphop is very much alive and kicking. There is every reason to expect that hiphop will thrive in an atmosphere of *Piece, Unity, Love & Having Fun* for many years to come.

Pia Stilling is a lawyer graduated from University of Copenhagen in 1984 and has a master of arts in the science of dance – No-MA-ds. She is graduated from NTNU in Trondheim, University in Stockholm and University of Copenhagen. Pia Stilling works as a lawyer and has been an assistant at more dance productions. Furthermore she is a writer for the Danish magazine *Terpsichore*.