

ISSN 2245-2136

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NOFOD NEWSLETTER NR: 45 – January 2019

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Editor: Mikko Orpana

*Dear NOFOD-members!*

This year 2019 we are having the 14<sup>th</sup> NOFOD Conference in Helsinki. The board received nearly 70 proposals for the conference and the program will be wide and high-level in the field of dance research. The conference website will be opened in March and this will be announced in Facebook and [www.nofod.org](http://www.nofod.org).

There are also changes in the board:

**Lars Dahl Pedersen** is the new Danish NOFOD representative.

On behalf of the NOFOD-board, we warmly wish you a beautiful new year!

*Mikko Orpana, Chair*

*News from the countries:*

DENMARK

Dansehallerne has started a new initiative and programme called *The Artist's Reseach Lab* and Residency Programme. It aims at creating new professional opportunities and expanding market for choreographers. This includes exchanging and disseminating knowledge, experiences and insights within the field and across borders. The nordic partners in the project are Weld, Uniarts Stockholm, Uniarts Helsinki, KhiO Oslo, The Academy of Fine Arts Copenhagen, The Danish National School of Performing Arts, Copenhagen Business School, University of Copenhagen and IT University Copenhagen. Read more about the initiative here: <https://www.dansehallerne.dk/forskning-residency/>

Inger Damsholt has published a textbook on dance in Danish: *Viden om dans*

[https://multivers.dk/en/multivers-academic/viden-om-dans-en-grundbog.html?product\\_rewrite=viden-om-dans-en-grundbog](https://multivers.dk/en/multivers-academic/viden-om-dans-en-grundbog.html?product_rewrite=viden-om-dans-en-grundbog)

## FINLAND

One finished PhD thesis: Mirva Mäkinen on Contact Improvisation

Choreographer Sonya Lindfors gets ANTI Live Art Prize 2018

<https://www.danceinfo.fi/en/news/sonya-lindfors-gets-the-international-anti-live-art-prize/>

## NORWAY

In the autumn of 2018, Oslo National Academy of the Arts (Kunsthøgskolen i Oslo) was accredited to start artistic PhD-programs. Previously the institution has had an artistic scholarship program (Stipendiatprogrammet). "Doctoral education at Oslo National Academy of the Arts is a three-year full-time study programme, 180 credits, which leads to a PhD in artistic research".

In the first half of 2018, three PhD-candidates defended their dissertations:

Svarstad, Elizabeth: **Aqquratesse i alt af Dands og Triin og Opførsel». Dans som sosial dannelse i Norge 1750-1820.** Institutt for musikk, program for dansevitenskap, NTNU, 2017

Ørbæk, Trine: **Å skape dans i kroppsøvingslærerutdanning – studenters erfaringer.**

Oslo: Norwegian School of Sport Sciences, 2018

Torgersen, Anette: **Kinetic Awareness som transformativ danse- og bevegelsesdidaktikk. Fra instrumentell til eksistensiell kropp.**

Fakultet for humaniora, idretts- og utdanningsvitenskap, Ph.d.-programmet i kulturstudier. University of South-Eastern Norway, 2018

## ICELAND

The Academy of the art has started an online magazine, *Kvika*, about performing arts. Its aim is to support writing about performing arts in Icelandic. Students, teachers and scholars are encouraged to send in their papers, photos and videos. It is not yet peer reviewed, but this will hopefully be in place before too long. <https://www.lhi.is/kvika-tolublad-1>

## SWEDEN

### **13 million SEK to project on diversity in the performing arts**

The project titled *Expansion and Diversity: Digitally mapping and exploring independent performance in Gothenburg 1965–2000*, has been granted funding from Vetenskapsrådet (Swedish Research Council). The three year project will be led by Astrid von Rosen (PI, Associate professor of art history and visual studies) and Cecilia Lindhé (CI, PhD in Comparative Literature and Director Centre for Digital Humanities), and both coordinators of Centre for Critical Heritage Studies (CCHS) Embracing the Archives cluster. The project is a collaboration between Dept. of Cultural Sciences (KUV), Centre for Digital Humanities, Centre for Critical Heritage Studies and the National Library of Sweden.

The project aims to take on the urgent challenge of accounting for diversity in late 20th century independent performance history. Using data from digitized newspapers, the project will explore the following research question: How can a more inclusive history of independent performance be created by combining historiographical and urban analysis with the capabilities of new information technologies? Drawing on previous research on independent performance in Gothenburg 1965–2000, the city will be used as a case study to investigate the unresolved historiographical problem of accounting for diversity within the expanded performance field.

The project will, in collaboration with the National Library, digitize Gothenburg newspapers and an online database combining scholarly and digital expertise will be constructed. Consequently, new research questions as well as digital methods and models will emerge to help include and make accessible a cultural heritage engaging many different people.

*This news item was first published NOV 14, 2018 by BY: JENNY HÖGSTRÖM BERNTSON FOR CENTRE FOR CRITICAL HERITAGE STUDIES UGOT UCL. Find the extended news text in Swedish here: <https://cdb.bum.gu.se/Aktuellt/n/13-miljoner-till->*

[projekt-om-mangfald-inom-scenkonst.cid1593345](#)

### **New analysis of Mette Ingvarsten's *69 Positions***

Josefine Löfblad, doctoral student in Dance and theatre studies at the Department for culture and aesthetics, Stockholm University has published the article in *Nordic Journal of Dance* that analyses a work by the Danish choreographer Mette Ingvarsten. The article is called "Bodily Archiving in *69 Positions*" and can be accessed here:

[http://www.nordicjournalofdance.com/NordicJournal\\_9\(1\).pdf](http://www.nordicjournalofdance.com/NordicJournal_9(1).pdf) In her doctoral dissertation project, Josefine Löfblad examines contemporary stagings of dance history in museums and reenactments.

### **A Body of Accents: Article on Hidden Dance Practices**

Choreographer and dancer Ami Skånberg Dahlstedt has contributed a practice oriented article to *Nordic Journal of Dance*. The abstract reads: "Dance practice is often hidden inside dance studios, where it is not available for dialogue or interdisciplinary critique. In this paper, I will look closer at one of the accents that my body has held since the year 2000. To Swedish dance academies, it is perhaps the most foreign accent I have in my dance practice. It has not been implemented as 'professional dance' in Western dance studios. This foreign accent is called Nihon Buyō, Japanese dance, also known as Kabuki dance. Nihon Buyō, Nō or Kabuki are local performing arts practices for professional performers in Japan. A few foreigners are familiar with these practices thanks to cultural exchange programmes, such as the yearly Traditional Theatre Training at Kyoto Art Centre. There is no religious spell cast over the technique or a contract written that it must be kept secret or that it must not leave the Japanese studio or the Japanese stage. I will compare how dance is being transmitted in the studio in Kyoto with my own vocational dance education of many years ago. Are there similarities to how the female dancer's body is constructed? Might there be unmarked cultural roots and invisible originators of the movements we are doing today in contemporary dance?" Access the article here: [http://www.nordicjournalofdance.com/NordicJournal\\_9\(1\).pdf](http://www.nordicjournalofdance.com/NordicJournal_9(1).pdf)

### **New technology and performative experiences**

Marika Hedemyr, doctoral student at The School of Arts and Communication (K3) at Malmö University continues her engagement with mixed reality work for public space in which she explores how new technology can be used for performative experiences. Read more here: <http://www.marikahedemyr.com/news/>. Hedemyr is part of the university's research profile called New media, Public spheres and Forms of expression (NMOG), and her supervisor professor Susan Kozel is one of the

pioneers in dance and new media. Hedemyr's area of specialism is the convergence between choreography and interaction design, with relevance to embodied interaction.

## **Video on Performativity and Artistic Practices**

Here you can see the video recording from the interdisciplinary symposium on performativity arranged by the Department for culture and aesthetics, Stockholm University, from October 2017: <https://www.su.se/ike/om-oss/evenemang/performativity-and-artistic-practices-1.324008>. "Performativity" is a key term in today's cultural and aesthetic studies, including dance studies and practices. The interdisciplinary symposium "Performativity and Artistic Practices" discusses notions and concepts of 'performativity' in academic and artistic practice with guest artists and scholars. What do we mean when we use the term 'performativity'? How does 'performativity' enhance our understanding of the arts? How do artists in all fields work with concepts of 'performativity' in order to point at questions of gender, materialization, process, reception, and space? How do performative arts and performative acts become political through 'performativity'?

## **Artistic Research Conference, Uniarts Stockholm**

Stockholm University of the Arts held a conference, *Alliances and Commonalities* October 25-27, 2018. The conference focused on the shared methods, materials, values and questions currently at play in the field of Artistic Research. It included workshops, presentations, performances, panel discussions and installations. Artistic Researchers across disciplines, aesthetics and practices were invited to participate in a two and a half days event of investigating the shared and unique materials and practices that connect researchers in artistic alliances and creative commonalities. The conference included parallel strands of workshops, performances, presentations, films, installations and panel discussions within Uniarts' unique profile areas:

- Site, Event, Encounter and Bodily and Vocal Practices
- Art, Technology, Materiality and Concept and Composition
- Open Space Technology and final conference conversation.

More here: <http://www.uniarts.se/english/research-development/alliances-commonalities-2018>

**NOFOD Special Interest Groups:**

NOFOD currently has 6 special interest groups, and each interest group has a contact persons. If you would like to start a new special interest group, please contact the Chair of the NOFOD board.

***Special Interest Group: Artistic Research***

Contact person: Leena Rouhiainen, [leena.rouhiainen@teak.fi](mailto:leena.rouhiainen@teak.fi)

***Special Interest Group: Folk and Popular Dance Research:***

Contact person: Petri Hoppu, [petri.hoppu@uta.fi](mailto:petri.hoppu@uta.fi)

***Special Interest Group: Dance Pedagogy:***

Contact person: Eeva Anttila, [eeva.anttila@teak.fi](mailto:eeva.anttila@teak.fi)

***Special Interest Group: Dance as Service – New Roles for Dancers and Dance Organisations in Society:***

Contact person: Kai Lehikoinen, [kai.lehikoinen@teak.fi](mailto:kai.lehikoinen@teak.fi)

***Special Interest Group: Contemporary Circus***

Contact person: Camilla Damkjaer, [camilla.damkjaer@uniarts.se](mailto:camilla.damkjaer@uniarts.se)

***Special Interest Group: History – Past and Present***

Contact person: Lena Hammergren, [lena.hammergren@doch.uniarts.se](mailto:lena.hammergren@doch.uniarts.se), and Hanna Järvinen, [hanna.jarvinen@uniarts.fi](mailto:hanna.jarvinen@uniarts.fi)

***Nordic Journal of Dance***

NOFOD members receive every second volume of the Nordic Journal of Dance.

All numbers of NDJ can be subscribed from Dans i Skolen in Norway: [dis@dansiskolen.no](mailto:dis@dansiskolen.no). For more information see: [www.nordicjournalofdance.com](http://www.nordicjournalofdance.com)

***The NOFOD board:***

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<https://www.facebook.com/nofod/>