

KEYNOTES

Dr Prarthana Purkayastha: Dance in Colonial Human Exhibits: A History of Conscious Forgetting // Respondent: Dr 'Funmi Adewole

In November 1885, a group of 'natives' were shipped to London from India by the luxury departmental store Liberty's to be installed as human exhibits in a 'living Indian village' in Battersea Park. It was the coldest winter in Britain in thirty years. The Indians were given European winter-wear to fight off the cold, much to the disappointment of English spectators who considered them inauthentic. Among the 'natives' were two women, a mother-daughter duo, a pair of nautch dancers, described as "'bewitching" objects of sexual curiosity' (Mathur, 2000: 503), and subjected to unsolicited physical touching by visitors to the living display.

Around ninety-eight percent of my undergraduate students came to University this year without having learnt about the British Empire at school. How is a British nationalist crafting of cultural memory achieved through a deliberate and conscious forgetting of British colonial history in the United Kingdom? What can dance and dance history, and the forgotten bodies of human exhibits, offer us in such ahistorical times of selective amnesia?

Dr. Prarthana Purkayastha is Senior Lecturer in Dance at Royal Holloway University of London. Her monograph *Indian Modern Dance, Feminism and Transnationalism* was published in the Palgrave Macmillan *New World Choreographies* series in 2014 and subsequently won the 2015 de la Torre Bueno Prize from the Society of Dance History Scholars, and the 2015 Outstanding Publication Award from the Congress on Research in Dance. Her research has been published in *Performance Research*, *Dance Research Journal*, *Asian Theatre Journal*, *Studies in South Asian Film and Media*, *CLIO: Women, Gender, History and South Asia Research*. She is currently working on the British Academy/Leverhulme funded research project 'Decolonising the Body: Dance and Visual Arts in Modern India'.

Dr Efrosini Protopapa: A horizontal navigation: between remembering and forgetting, between knowledge and life // Respondent: Dr Susanne Foellmer

'that we know how to forget at the right time just as well as we remember at the right time, that we feel with powerful instinct the time when we must perceive historically and when unhistorically' (Nietzsche, 1874)

The floor is covered with fragments: reflections, confessions, speculations, images that document or imagine the present moment. A moving body navigates through these materials, proceeding horizontally while thinking out live, commenting, questioning, sidestepping.

This performance lecture takes its cue from Friedrich Nietzsche, who wrote on the positive dimension of forgetfulness. It attempts to engage choreographically with the philosopher's concepts of the historical, the ahistorical and the superhistorical. Nietzsche perceives an essential tension between knowledge (historical facts) and life (making history) and ultimately argues that when history is being made, there can be no consciousness of history; history only has meaning after the fact. Choreography is brought in here as a process of thinking that has the capacity to blur the boundaries between such understandings of knowledge and life; to playfully oscillate between the remembered and the irretrievable, the unforgettable and the inaccessible, so that practices of engaging with history and the historical present might become again possible.

If indeed we are experiencing an “ahistorical moment” (as the conference call suggests), urging us to find ways of making history present and palpable, how can the complex task of remembering and forgetting through physical action help us tune into such a moment? And, how could a purposeful confusion of temporalities encourage an active forgetfulness, per Nietzsche’s provocation, which actually enables historical understanding?

Efrosini Protopapa is a London-based choreographer and scholar. Her research interests lie in experimental and conceptual practices across dance, theatre and performance and her recent work focuses on notions of thinking, negotiation, disagreement, friendship, value and labour in performance. She has presented choreographic work across the UK, The Netherlands, Germany and Greece, and recently toured a commissioned work by Siobhan Davies Dance that premiered at the Barbican Curve. Lately, Efrosini has been working on a choreographic research project entitled ‘the friend at work’, and co-edited ‘The Practice of Dramaturgy: Working on Actions in Performance’ (Valiz, 2017). She is a Senior Lecturer in Dance at the University of Roehampton where she convenes the MRes Choreography and Performance programme. She also teaches internationally and has published in journals, arts publications and catalogues for performance festivals.

Dr John Perpener: African-American Concert Dance: Dancing and Remembering //

Respondent: Dr Sarahleigh Castelyn

This presentation places key African-American dancer/choreographers within a historical continuum of social and political engagement through the arts. I begin by briefly discussing a select group of white artist/activists of the 1920s and 1930, who used their work to confront racial oppression, the abuse of workers, and the rise of Fascism in Europe; and I end with the recent efforts of black artists to address sociopolitical issues through dance performance.

With the establishment of the New Dance Group—an artists’ collective formed by European-American dancers in New York in 1932—the seeds of activism in dance grew into an organization that provided training for young artists and encouraged the creation of issue-driven choreography. The group’s crusading spirit connected with a young African-American dancer, Pearl Primus; and she soon created solo works such as *Hard Time Blues* and *Strange Fruit*, as she remembered her peoples’ oppression. Likewise, Katherine Dunham reflected on that history in *Southland*; and later Eleo Pomare explored the plight of African-Americans in *Blues for the Jungle*.

Like their predecessors, many of today’s African-American dancers and choreographers continue to address sociopolitical issues. Significant among these are artists who have been associated with Urban Bush Women, a Brooklyn-based dance company that has been on the frontlines of arts activism for three decades. With Jawole Zollar as their mentor, artists like Amara Tabor-Smith and Marguerite Hemmings continue to remember that art can be a powerful agent for change in an age where forgetfulness is not an option. Tabor-Smith’s recent work includes a site-specific project that takes place in a San Francisco neighborhood where the sex-trafficking of young people is rampant; while Hemmings uses improvisation, social dance, and other forms to explore the meaning of being black and seeking liberation in today’s society.

John O. Perpener III is a dance historian and independent scholar who currently lives in Washington, D.C. He received a Ph.D. in Performance Studies from New York University and a MFA in Dance from Southern Methodist University. He has held teaching positions at Florida State University, the University of Illinois/ Urbana-Champaign, the University of Maryland/ College Park, and Howard University in Washington, D.C. His book, *African-*

American Concert Dance: The Harlem Renaissance and Beyond, was published in 2001, and he served as a primary consultant and a commentator for Free to Dance, the three-hour, PBS documentary on the history of African-American concert dance.

As a dancer and choreographer, he performed with the Hartford Ballet Company, the D.C. Black Repertory Dance Company, and the Maryland Dance Theater. Most recently he performed in Visible, a work co-choreographed by Nora Chipaumire and Jawole Zollar, director of Urban Bush Women. Dance critic Gia Kourlas of the New York Times singled him out in the following: "Oddly, it's Mr. Perpener, a dance historian, who anchors 'Visible' with the gravity it deserves and the lightness it needs. That he understands dance is more than evident in his scholarship; the surprise here is how he knows how to own a stage."

He received a National Endowment for the Humanities Fellowship (2012-2013) for his project on African-American concert dancers and the Black Arts Movement of the 1960s and 1970s. And, from September 2014 through February 2015, he was a Fellow at the Schomburg Center for Research in Black Culture in Harlem, New York. His most recent essays on African-American dance are accessible online at the Jacob's Pillow Dance Festival's archival site.

ABSTRACTS

Panel 1

Susie Crow (Independent dance artist and current PhD student at University of Roehampton): The ballet class: oral tradition and embodied learning

The ballet class involves a mode of learning in which, rather than drawing on what Paul Connerton describes as inscribing practices, knowledge continues to be passed from one generation to the next in an oral tradition. With reference to research in fields of learning as diverse as rock and folk music, tailoring and boxing, and to Pierre Bourdieu's concept of the habitus, I examine the development of dancers' embodied and cultural knowledge of their evolving form and acquisition of advanced balletic skills through strategies of copying, repetition and memorisation. Through multi-modal practical engagement dancers gradually become part of ballet's community of practice, progressing from novice to expert in socially structured learning. The rise of systematized training and technologies for recording dance through notation or filming has established powerful hegemonies of fixed knowledge, raising issues of accepted standards and conflicts of style. As ballet training becomes more institutionalised and academically regulated, and expanding scientific research increases a technological focus on the body, a disconnect can be seen between the class as technical training and its role in nurturing skills for the creation and expressive interpretation of dance works. This paper ponders what understandings may be lost in a shift of emphasis in dancerly knowledge from the interpersonally constructed to the documented. It considers the potential contribution to artistic learning available through traditional class practice, and its value to the education of future generations of ballet practitioners and audiences.

Dr Cristina de Lucas (Independent scholar): History articulating Fiction: Tiananmen Square Massacre and Kenneth MacMillan's *The Judas Tree* (1992)

Kenneth MacMillan's controversial last ballet, *The Judas Tree* (1992), presents a violent story of betrayal. With a fragmented, symbolic and somewhat enigmatic narrative, it was inspired by several sources, chiefly the biblical story of Judas Iscariot and the 1989 protests

at Tiananmen Square brutally crushed by the Chinese military. While the traces of the scriptural story have been studied at length by Macmillan's biographer Jann Parry (her interpretation of the ballet dominating the marketing and press material of the ballet), the traces coming from the Chinese massacre have been hardly explored. This presentation examines this interpretative thread, arguing that it played a key role in the articulation of the resulting narrative. It offers arguments for that contention by combining a revision of the press coverage of the event with a narratological analysis of the ballet (with concepts such as non-standard narrative, event, plot and character). This examination leads to the conclusion that the historical event vividly resonates in the dominance of violence in the main events in the plot, in the configuration of the leading character of the story (the betraying Foreman), and in the plot function played by two other characters (the Woman and the Friend). Additionally, the analysis of the role of the Woman opens up a route for a feminist reading of the ballet, challenging the accusations of misogyny still existing nowadays.

Dr Geraldine Morris (University of Roehampton): Untapped Sources: How Children's Literature Embodies Ballet's Past

Mary Clarke and Clement Crisp state that ballet 'to its practitioners, has a very clear and specific meaning' (1980, 134). They identify it as a form of classical dance based on the five positions of the feet, using a vocabulary of movement developed since the seventeenth century. Secondary sources such as these present one way of defining ballet but are not easily accessed or understood by youngsters. Other sources, such as film, photographs, descriptions of dances and the words of critics amongst others are useful but do not necessarily give an account of how ballet was perceived during a particular era. An untapped and previously unrecognised source is the genre of children's ballet literature. This can and does provide fascinating accounts of where ballet was situated in twentieth century Britain. Much of the early British ballet fiction was written during the 1940s and 50s, though Noel Streatfeild's *Ballet Shoes* was seminal and published in 1936. It was preceded by Eleanor Smith's *Ballerina* (1932) not exactly a children's book but somewhere between childhood and early adult. In the following paper, I tap into these books and the later ballet fiction of the 1940s and 1950s. The two earlier books are interesting from a feminist perspective as both champion women and their right to choose and control their own lives. Later fiction, particularly that of Lorna Hill, also supports female agency. Though suffused in the class structures and social demands of the late 40s and the 1950s, these books present a portrait of ballet during this era. Not only did they encourage youngsters to take up ballet but they also present ballet as a very middle class activity. Despite mentioning the church halls where most began their training and without glamorising the activity, Hill portrays it as a desirable activity but one that allows women agency. Since the culture of the 1950s was to encourage women to return to the home as housewives and despite grammar schools encouraging women to think about careers, most aimed to marry and have children. If read from a feminist perspective, it can be argued that these books inspired girls to become dancers and to lead independent lives. The paper explores some of these issues.

Panel 2

Philip Szporer (Mouvement Perpétuel): *1001 Lights*: a multi-channel projection installation

1001 Lights (Artists: Marlene Millar, Philip Szporer, Mouvement Perpétuel) is an impressionistic video projection installation revealing the intimate and life affirming quality of the Sabbath candle---lighting ceremony. The work is a meditative study in looking deeper

offered through contemplative reflections of ceremonial light – where tradition is somewhat inverted, and encouraging new forms of interpretation. Intricately choreographed hand gestures, along with layered images of a Jewish candle lighting ritual, offer the viewer a constant state of searching for ways in which to see, and reflect in ways they may not have been accustomed. The imagery and physical nature of the installation informs the intercultural interplay between witnessing the intimate individualized experience of traditional practice, and re---contextualizes the inherent relationship to a shared experience of belonging, identity and reflections of different meanings – never leaving the spectator necessarily seeing the same as the other, and inviting an active dialogue on what unites. An integral component of the intercultural form of *1001 Lights* is identity – not only in its pronounced or expected way but identity also found through its subtlety – the slow gradual reveal in the culture of details, the unnoticed and the density of different meanings that shape our human experience. Cutting across temporal and cultural borders, this inclusive project probes the profound nature of time and faith and asserts the permeability of memory. The viewer is invited into an ambiance of deep contemplation, renewal and reflection, a place where the outside world momentarily takes a pause, giving time to reflect with these traces of humanity – and reaffirming our communal imagination. The piece will serve as a bridge to a larger community, and allows for an experience of connection through difference.

Dr Lorraine Nicholas (University of Roehampton): Staging World War One: what not to forget

For historiography the provocation implicit in the label ‘era of forgetfulness’ is that of the personal versus the national or social. Remembering and forgetting are essentially attributes of individual consciousness subject to biological processes whereas, socially and nationally, remembrance or suppression of memory tend to give political direction for a group though the notion of a group consciousness is highly questionable. This latter, institutional, meaning of forgetfulness is implicit in ‘Lest We Forget’, the title of the English National Ballet’s programme of 2014/15 presenting three British works commemorating the centenary of World War One. This hundred year gap draws attention to the preciousness of the individual experiential memory of the war lost to time. It also highlights the constructed nature of those representations of the past (as in ‘collective memory’) about the war which are ‘memory-like’ but best termed ‘memory’ metaphorically (Astrid Erll 2011: 95 – 101). Nevertheless there is a crucial and complicated interaction between personal (autobiographical and cognitive) memory and the modes through which the metaphorical ‘memory’ is constructed collectively. I consider *Second Breath* (Russell Maliphant) and *Dust* (Akram Khan) from the ENB programme as modes of communicating the ‘not to be forgotten’, implied in the programme title and thus instances of the metaphorical ‘memory’ under construction. The works employ tropes of World War One from many media repetitions which are recognisable and thus accessible (e.g. trench warfare, women’s labour, lovers’ separations) and themselves reproduce in a selective way the traces of first hand memories. As the interface between the collective and personal knowledge, the dances allow audiences, dancers and collaborators to form new personal memories, about the war, not of it, yet authentically memories of experiencing the memorialised past through the particular formal qualities of physical bodies and images moving through time.

Reference:

Erll, Astrid (2011) *Memory in Culture*, trans. Sara B. Young, Basingstoke, Hants: Palgrave Macmillan Memory Studies

Dr Rose Martin (Dance Studies, University of Auckland): Syrian artists in exile: displacement, loss and the survival of culture

The Syrian Civil War has displaced millions. Within the Syrian populations in exile there are artists who have fled the conflict. Those who once danced on the stage of the Damascus Opera House now teach hip-hop in refugee camps in Sweden; artists who showed their work at the galleries tucked in nooks of Aleppo now paint portraits on the streets in Dresden. What are their stories? Over the past year, through a multi-sited ethnographic mode of investigation, I have gathered in-depth stories from 20 Syrian artists who are currently in exile in Europe. Within this presentation I reflect on their narratives to unpack the question: how do Syrian artists engage and extend their artistic practices while in exile? Through asking the artists questions such as, “what was your artistic practice like in Syria, and how has this shifted in your new location?”, there is the potential to continue histories of culture from Syrian perspectives, and offer insights into the exile experience. At the core of this project is the concern over the survival of culture. In an exile filled decade, with refugee populations of this size not seen since the Second World War, this research speaks beyond solely the Syrian crisis and contributes to discussions of global mobility, displacement, and conflict in relation to culture. However, right now there is urgency to attend to the context of Syria, a country that has been torn apart and with a shattered population spread around the globe. Through such an investigation there is the potential to avoid catastrophic loss of culture, as was witnessed in the Cambodian Civil War and the Holocaust. This research is in a vital position to share the voices and experiences of Syrian artists, creating a history that is currently intangible and is at risk of otherwise vanishing forever.

Panel 3

Libby Costello & Rosemarie Gerhard (Royal Academy of Dance): Organising Ignorance in the Age of Forgetfulness

The 2017 Reith lecturer Hilary Mantel describes history as “the method we have evolved of organising our ignorance of the past”. In the context of higher education, in organising the past into a narrative chronology, we stumble across the tension between delivering a positivist account of the past, while simultaneously expecting our students to engage critically with sources and think conceptually about dance history. It is our contention that approaching the teaching of the canon by overlaying a basic chronology with conceptual approaches appropriate to the level of study enables students to both navigate and take full advantage of the digital archives currently available. We will consider how the teaching of dance analysis skills at the start of a programme of study give students the tools to engage systematically with recordings and live performances of choreographic works, thereby enabling them to investigate concepts such as style, adaptation and globalisation in relation to the ballet canon. In the process of analysing, interpreting and evaluating choreographic works from the canon, the students present their understanding of the past.

Reference:

Mantel, Hilary. “Why I Became a Historical Novelist”. *The Guardian*, 3 June 2017, www.theguardian.com/books/2017/jun/03/hilary-mantel-why-i-became-a-historical-novelist. Accessed 3 Aug. 2017.

Indicative Bibliography:

Brooks, Lynn Matluck. “dance history and method: A return to meaning. *Dance Research*, vol. 20, no. 1, 2002, pp. 33-53.

Carter, Alexandra. "Interacting with history: reflections on philosophy and the pedagogy of dance history". *Research in Dance Education*, vol. 5, no. 2, 2004, pp. 113-125.

---. Dance History matters in British higher education. *Research in Dance Education*, vol. 8, no. 2, 2007, Taylor & Francis Online, doi.org.10.1080/14647890701706099.

Eliot, Karen. "Strategies for Teaching Dance History: Gaining a Feel for the Past". *Journal of Dance Education*, vol. 2, no.1, 2002, Taylor & Francis Online, doi.org.10.1080/15290824.2002.10387201.

Huxley, Michael. "'It's a different way of thinking about history, isn't it?' Student perspectives on learning dance history". *Research in Dance Education*, vol. 13, no. 3, 2012, pp. 279-300.

Kattner, Elizabeth. "What Does Dance History Have to Do with Dancing?". *Research in Dance Education*, vol. 8, no. 2, Taylor & Francis Online, doi.org.10.1080/15290824.2015.1036435.

Jenifer Sarver (Bridgewater State University): title tbc

The humanity and physicality of dance has an unusual ability bring history to life in ways that can be particularly meaningful for both dancers and audience members. My paper presentation will focus on the practice and methodology used to create historically based dance works, and will illustrate the particular importance of dance students becoming conduits for the creation and performance of these works, in the context of their pre-professional dance training. As dance educators prepare our students for the future, we must also connect them to their past, both as dancers and global citizens. Furthermore, in a time when concerns about technique being valued over artistry are prevalent through the dance world, this paper will explain how historically based works enable students to engage with an emotional content that goes deeper even than their personal experience. I will provide examples of the historically based work I have created on own students, focusing in particular on my discovery of Hans Litten during a visit to Berlin's Deutsches Historisches Museum, and my subsequent creation of a contemporary dance work, *Die Gedanken Sind Frei*, based on Litten's life and work. The student who took on the role of Litten developed a passionate interest in German legal history as a result of the readings and trial transcripts I provided for him as a part of his artistic preparation. As a freelance choreographer, he now often turns to history for inspiration. This example provides a strong illustration of the power of physicalizing historical periods and personages, and the educational benefits it can provide. The paper will conclude with practical examples of how historical investigation and inquiry can be interwoven with dance pedagogy, to provide a high quality holistic educational experience for the dance students, as well as an engaging artistic encounter for the audience.

Dr Deveril & Dr Lise Uytterhoeven (London Studio Centre): Dance Maps and Traces: Navigating Archives and Co-Producing Histories

The latest revalidation of London Studio Centre's BA (Hons) Theatre Dance degree formally embedded an innovative approach to introducing dance history. The Level 4 "Dance Maps and Traces" project introduces historical perspectives on the development of dance as a both a cultural practice and a performing art through lecture-facilitated, student-devised sessions. It intends to enable students to navigate the vast digital archive, by working towards a conceptual and networked online map on a selected dance practice, representing relationships between ideas. Three introductory lectures utilise an innovative approach to presenting interweaving dance practices. Then, for the rest of the year, students are responsible for researching, creating and presenting their own dance maps, tracing dance

forms and ideas that pertain to them or a place that is important to them. This approach emphasises process over end product and fosters transferable skills fostered, including communication, presentation and collaboration. Learning to deal with complexity is a key focus of the process. Dance Maps and Traces foregrounds active and deep learning for new students at LSC, framing them as co-producers of knowledge from the outset. It opens up the subject according to the students' interests, thereby cultivating curiosity in the learning process, unleashing the desire to learn. It blurs the lines between theory and practice; the students are encouraged to pull in other aspects of their course to illustrate and explore theoretical and contextual topics. In response to recent developments in Dance Studies, content or knowledge is seen not as being a fixed or canonical monolith, but as adaptable and relevant to the students and their experiences and futures. History is approached in a multi-directional way, and importance is shifted around a wider range of practices and events, allowing for lesser known but still influential figures and movements to have a more elevated position in dance.

Selected references:

Elswit, Kate and Bench, Harmony (2016) Mapping Movement on the Move: Dance Touring and Digital Methods. *Theatre Journal*, 68 (4). pp. 575-596.

Neary, Mike (2008) Student as producer – risk, responsibility and rich learning environments in higher education. *Articles from the Learning and Teaching Conference 2008*. Eds: Joyce Barlow, Gail Louw, Mark Price. University of Brighton Press. Centre for Learning and Teaching.

Riggs, E. G., & Gholar, C. R. (2008) *Strategies that promote student engagement: Unleashing the desire to learn*. Corwin Press.

Panel 4

Dr Bethany Whiteside (Royal Conservatoire of Scotland): Dancing over Crossed Swords: Repercussions of Regulation within Competitive Solo Highland Dancing in Glasgow, Scotland

Highland dancing is characterised by its 'Scottishness', (as both a source of pride and derogatoriness), emphasis on physicality, regulation by boards and associations and the performance of the dance form in competitive arenas. Its multifaceted nature, shaped by the confusing and tumultuous nature of the history of Highland dancing, has resulted in an ongoing quest for legitimacy and validity both within the 'field' of dance and in public perception. Within the academy 'there are barely enough coherent ethnographic threads to weave a garment of identity, let alone a colorful and vibrant tartan that would better represent the nature of the culture' (Scott, 2005, p.22). A disciplinary learning environment is characterised by repetitive dance and social performances: the steps and set dances, and through imparting and responding to instructions and feedback. The cycle of championships, competitions and examinations controls the content of what needs to be taught, learnt and performed, challenging the evolution of Highland dancing as a creative and innovative dance practice. This presentation expands upon a key line of inquiry suggested by an ethnographic case study undertaken with one Highland dancing class operating in a private dance school in Glasgow, Scotland. Data collected from interviews and observations revealed the confusion and tension surrounding the place and practice of Highland dancing; fear exists that the dance form is waning in popularity in its site of origin, even as those involved

simultaneously strive to adhere to, and protect, its standardized nature, seeking refuge in tradition of regulation.

Reference:

Scott, C.M. (2005). *The Scottish Highland Dancing Tradition*. PhD Thesis. University of Edinburgh.

Dr Victoria Hunter (University of Chichester): Sited English folk dance: Class, Culture and Resistance

This paper explores three examples of 'sited' English folk dance the 'Padstow 'Oss', performed annually in a Cornish fishing village, the Abbotts Bromley 'Horn dance' and the 'Grenoside Sword Dance'. These dances are discussed in relation to their historical origins and traditions, the (often problematic) iteration of these traditions in their contemporary enactments, and in relation to their reliance upon site and community to continue perpetuating the work. Through a discussion of the dances' content and themes, the paper explores how this type of practice reinforces notions of place and community and reflects on wider discourses of social cohesion, *communitas* and ritual. Addressing the conference themes, the paper explores the cultural significance of these working class English folk dances and considers how these forms interweave with contemporary socio-economic and political systems that threaten to co-opt such practices both within nationalistic rhetoric and broader, touristic and commodified cultural 'offers'. It observes how such systems and narratives threaten to 'spectacularise' these forms and eradicate or 'forget' less palatable aspects of their origins and evolution. By proposing a re-evaluation of such forms in a contemporary context and a 're-remembering' or 're-telling' of their stories and significance beyond the spectacular, the paper identifies elements of self-organisation, improvisation, spontaneity and anarchy as key components common across the three examples and explores how such elements function as components of resistance to wider processes of cultural commodification.

Vicky Hunter is a Practitioner-Researcher and Reader in Dance at the University Chichester. Her practice-based research explores site-specific dance performance and human engagements with space and place through considerations of the dancer's corporeal, spatial and kinetic engagement with lived environments. Her edited volume *Moving Sites: Investigating Site-Specific Dance Performance* was published by Routledge in 2015. She is currently preparing a co-authored book (Re) *Positioning Site-Dance for Intellect press* (forthcoming 2018) with Melanie Kloetzel (Canada) and Karen Barbour (New Zealand) exploring regionally based site-dance practice in relation to global socio-economic, political and ecological themes through a range of interdisciplinary perspectives including feminist scholarship, human geography, neoliberalism and New Materialist discourses.

Publications include:

'Radicalizing Institutional Space' in Humm, M. and Shaw, D. (eds.) (2016) *Radical Space*. London: Rowman and Littlefield.

Moving Sites: Investigating Site-Specific Dance Performance (ed.) (2015) London: Routledge.

'Dancing-Worlding the Beach.' in Berberich, C. et al, *Affective Landscapes* (2015) Farnham: Ashgate Press.

'Moving Sites: Transformation and Re-location in Site Specific Dance Performance.' *Contemporary Theatre Review*, July 2012, special edition on Mobility.

'Experiencing Space: The Implications for Site-specific Choreography.' in Butterworth, J. and Wildschut, L. (eds.) (2009) *Contemporary Choreography: A Critical Reader*. London: Routledge.

'Getting Lost: Site-Specific Performance and Re-location.' *Performance Research* Vol. 12 no 2. June 2007.

'Public Space and Site-Specific Dance Performance: Negotiating the Relationship.' *Research in Drama Education*. Vol. 12 no. 1. February 2007.

'Embodying The Site; The Here And Now in Site-Specific Dance Performance.' *New Theatre Quarterly*. vol. xxi, Part 4 November 2005.

Gustavo Fijalkow (C-DaRE, Coventry University): National Dance Platforms... festivals like any others? (roundtable discussion)

The notion of Nation has attained increased attention in the last years. Even more, nationalisms have been on the rise in many a part of the world, not least in Europe, challenging currently accepted notions of national and democratic communities. In the UK, the notion of belonging to a supranational entity like the EU has been put to the test and rejected by the majority, in debates often tainted by a sense of nostalgia for the lost Empire. This might have unforeseeable consequences for the Union and its Nations. But what has dance to do with all this? National dance platforms (NaDaPs) are a phenomenon on the rise in several countries, within the broader context of a globalised, neoliberal world. One of their main characteristics is that they present local contemporary dance to a mainly foreign audience. The British Dance Edition (BDE) is one of the oldest of such platforms. But is the showcased dance really local? Is it at all possible to speak of local and contemporary dance? Moreover, do national narratives have room in such an environment at all? And who is entitled to administrate normativity in these events, and therefore implicitly produce a narrative of the Nation? The British Dance Edition started back in 1992 as a marketing strategy for British dance. But are the notions of contemporaneity and nationality in dance compatible today? And does dance reflect in any way the reality, in which it is anchored? And more: are some narratives of the Nation more prevalent than others? Drawing on Hobsbawm's concept of the invented tradition and Aronczyk's ideas on nation branding, the proposed roundtable will include a short provocation paper by the host, and will aim at semi-structured discussions in groups, with the goal of elucidating what the role of a NaDaP in general and of the BDE in particular could be, in an age of (active) collective forgetfulness.

References:

Hobsbawm, E. & Ranger, T. (eds.) (Cambridge University Press, 1983) *The Invention of Tradition*

Aronczyk, M. (Oxford University Press, 2013) *Branding the Nation. The Global Business of National Identity*

Panel 5

Bailey Anderson (University of Colorado Boulder): The Aesthetics of Forgetting the Dance

The skill of remembering choreography is trained, retrained, and practiced. Dancers think of themselves as "good" or "bad" at grasping a combination quickly and being able to prove

that memory through demonstration and ultimately in dance auditions and performances. In contrast to improvisational practices, I am interested in the “failure” of trying to remember choreography. What happens in the moments of forgetting that are a valuable rewriting of aesthetic values? What would happen if choreographers started to value the forgetting rather than the remembering? What new embodiments does an aesthetic of forgetting invite into dance? This performative paper presentation delves into the aesthetics of forgetting as a valuable aesthetic in itself. Forgetting choreography both reconstructs the dance and reorients the dancer, but it also reminds the audience of the choreography and of the performance as a construct in itself. By using disability studies and dance studies theory I argue that the gap and slippage that occurs in the aesthetics of forgetting construct subjects of becoming and reorient the audience into the performance.

Dr Susanne Foellmer (Coventry University, Centre for Dance Research): Why Contemporary Dance Cannot Forget

Contemporary dance, especially the so-called “conceptual dance”, is ever so often accused of its ostensible negligence of certain, bequeathed movement aesthetics, of dance’s history and its traditions, and, not least, its seemingly bland disregard of form in time and space. Apart from the question about which kind of history(ies), traditions and aesthetics we are talking exactly – as if they would consist of a particularly set canon – contemporary dance actually is rather abundant with references to dance’s past. The paper thus explores examples in European dance especially from the decade of the 1990s, arguing that the development of the dance formats in question could not be envisaged without their embeddedness in historiographic contexts. Drawing from my experience as an assistant of the festival *Tanz im August* among others (*Dance in August*; from 1998-2000) – one of the “hotspots” for the development and presentation of contemporary aesthetics – I will briefly examine choreographers like Jérôme Bel, Xavier Le Roy, Meg Stuart, and Martin Nachbar in order to depict the actual entanglement of their work with stage dance’s legacy. Moreover, one can observe that their work became visible and well sought after with productions that specifically dealt with examinations of pivotal moments of dance’s past, such as *The Rite of Spring*, the work of Albrecht Knust, or Dore Hoyer. Focusing on those examples, the paper intends to unravel some of the presumptions often hovering around the works of particular contemporary choreographers.

Panel 6

Dr Renate Bräuninger: The body in times of historical political crisis

Both Friedrich Schiller (1759 – 1805) and Heinrich von Kleist (1777-1811) referred in their philosophical writings to descriptions of movement and physical states, in particular to grace and gracefulness. One should not discard their writings as historically dated, but rather ask why in times of great political turmoil, their writings return to the body rather than to rational thinking. Grace functioning as a metaphor as well as a symbol for a redefinition of the role and the responsibility of the human being in society during times when social structures are transformed through painful and brutal processes. That which was regarded as given had changed. As playwrights, they were aware of the power of the physical expression of the body on stage and that it would exceed and underpin the message sent by the theatrical texts they wrote. How useful are their writings for us today in understanding the concerns of dance and performance practitioners in similar difficult political times? Is there an equivalent to Kleist’s and Schiller’s investigations? What is the ‘grace’ we have looking for in artists practice today and how do we discursively capture this search? With regards to aesthetics

as well as rational and affective response to performance and its evaluation, it seems important to see how those concerns have changed and shifted and where the equivalent to the mentioned historical writings can be found? In my paper, I will discuss the relevance of Schiller's and Kleist's writing with regards to examples of current performance practices and the discursive strategies with which they are evaluated.

Dr Kéline Gotman (King's College London): Other 'Bodies': Of (Prior) Organisms and Ecologies

This paper seeks to address the question as to how choreographers – and other movement 'professionals' – have envisaged the moving body in historical context. In particular, it will aim to think about a 1920s model of kinesthetic thinking that attempted to wrap understandings of labour pressures (particularly aligned with the new science of ergonomics) with a surge of practical handbooks and therapeutic courses dealing with the physical body in its 'environment'. Architecture, seating arrangements, physical exercise, and modern dancing – not to mention emerging scientific approaches to movement that would define the post-1929 crash in attempts to restore the 'body politic' to 'health' – all sought to countermand what many felt was a headlong rush into modernity. But what do these models of body health – and of the 'body politic' – tell us of the way corporeality is understood as something to fashion, and as a fashion? In other words, how do we see changing concepts – and practices – of bodily discipline interlaced with political and economic strictures? Attentive to the 'mass psychology' literature on organicism in relation to work and fascism, particularly in the writing of Wilhelm Reich, this paper finally will seek to set current fads – for the Anthropocene, the meshwork, the network, and, on the other hand, for military exercise regimes, such as in the UK with BritMilFit – in historical perspective, to query the way we imagine bodies interacting with, and able to shape or reshape, 'environments'.

Kéline Gotman teaches theatre and performance studies at King's College London. She is author of *Choreomania: Dance and Disorder* (Studies in Dance Theory, OUP, Feb/March 2018) and *Essays on Theatre and Change: Towards a Poetics Of* (Routledge, Nov. 2017), as well as articles and chapters in *SubStance*, *Performance Research*, *Choreographic Practices*, *Textual Practice*, *About Performance*, and elsewhere. She has practiced theatre and dance internationally, and translates regularly for theatre, including recently Marie NDiaye's *The Snakes* (Cue Press).

Dr Betina Panagiotara: Chronicles from Athens

What does it mean to be an artist in a period of crisis? This presentation examines how an artistic scene operates during times of crisis recounting analyzing specific episodes. In particular, it explores contemporary dance in Athens from 2008 - when an extended period of financial and sociopolitical turbulence labeled as the 'crisis' erupted - until 2016, focusing on artistic practices and discourses that have emerged in response to this changing context. In detail, its purpose is to delineate the socio-political framework of the crisis within which artists in Greece operate and to pin down through specific events emerging artistic practices and structures in the field of dance in Greece that contribute to re-considering turbulent historical periods in Greece and to re-examine notions of collaboration and community. Through the deployment of anecdote as a methodology, this presentation discusses:

- key terms shaping recent understandings in the art and humanities of contemporary culture and their manifestation in Greece, including: crisis, neoliberalism, debt and precarity.
- emerging artistic initiatives and production modes that support a culture of dialogue and collaborative practices.

These themes are explored as part of the rapidly shifting socio-political and cultural landscape of Greece, which has come to symbolize a broader crisis facing the re-shaped European political project. Whilst exploring the specifics of the Greek context during this period, this presentation contributes to the wider debate occurring in the performing arts about the role of the artist in neoliberalism and the crisis as an ongoing condition that fosters precarization and isolation. Providing a detailed case study that explores such issues in real time, this presentation argues for the significance of specificity when dealing with generic terms such as crisis, neoliberalism and the arts in European arts.

Betina Panagiotara is a dance researcher and journalist. Her Ph.D research at the University of Roehampton is looking at contemporary dance in Greece during the socio-political crisis, focusing on artistic practices and working modes within a neoliberal context, and in particular notions of collectivity, collaboration forming a case study of the artist in neoliberalism. Her research was supported by the Alexander S. Onassis Public Benefit Foundation. She holds a BA in Communication, Media & Culture (Panteion University, GR) and a MA in Dance Histories, Cultures & Practices (Surrey University, UK). She collaborates with festivals and artists in research and production, organises educational workshops, and works as a freelance journalist for local and European media outlets. Her research interests focus on sociology of the arts, artistic production modes, dance ethnography, politics and history, and animation in performance. <https://roehampton.academia.edu/BetinaPanagiotara>

Panel 7

Dr Victoria Thoms (C-Dare, Coventry University): Femininity, cultural trauma, and forgetting: Isadora Duncan and the London concert dance stage of the 1920s

In her acclaimed book on the complexity of memory, Susan Rubin Suleiman (2006) suggests that the past is remembered in how a culture understands itself and how it desires to be understood by others. My paper explores this relationship—remembrance of the past and cultural identity—specifically through forgetting, something that Suleiman defines as “memory’s ultimate edge, both defining it and putting it into question” (2006:215). I am interested specifically in exploring this edge as a symptom of cultural trauma tracked through changing notions of proper femininity in popular concert dance on the London stage in the 1920s. How is forgetting -- the impossibility of forgetting (Suleiman 2006), those things forgotten but not gone (Roach 1996), the necessity to forget as a precondition for survival (Caruth 1996) and forgetting as a process of distancing guilt and responsibility (Douglass and Vogler 2003) -- at work in changing understandings of femininity during this period. How are these linked to anxieties about nation and empire in Britain in the 1920 and shaped by the upheavals of the previous decade? I track the mechanisms of forgetting through the shifting popular understanding of Isadora Duncan and how this influenced public taste and sentiment. Duncan performed only once in London in the early part of the decade before her death 1927. Both events were reported widely in the popular press and society news. I will explore attitudes to this early performance in the spring of 1921, the six year period up to her death, and her death. These will be placed alongside popular attitudes to her dancing prior to the First World War and its concurrent effects including: the granting of suffrage to women in Britain, the Bolshevik Revolution, and the 1918 flu pandemic. What is forgotten about Duncan? What is remembered? And how does her spectre haunt the decade?

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Colin Poole (C-Dare, Coventry University): Remembering and forgetting the afterlife of slavery

Drawing on ideas from Afro diasporic theorist Saidiya Hartman this paper reflects on the 'afterlife of slavery', the 'skewed life chances' for blacks (1), which simultaneously safeguards enjoyment, property and privilege for whites. In this analysis to be racialised black or white is to remain embedded in the dehumanising logic of the master/ slave relation, to be caught up in the ongoing effects of colonial history and to be a participant in the structural violence of race. Following this logic a range of contemporary cultural phenomena such as Black Lives Matter (BLM), White Lives Matter or the racial antagonism over the removal of colonial monuments in South Africa, the US and UK can be explained as violent clashes over slavery's afterlife. BLM argues that social justice is skewed and not a level playing field for blacks. The conflicts regarding colonial monuments centre around questions concerning what is forgotten, repressed or denied of colonial violence when celebrating monuments of Cecil Rhodes or Confederate statues as national remembrance. The focus of this paper is how issues around the afterlife of slavery and its dehumanising logic can be investigated through Western dance practice. I am asking how dance artists are considering the violence of white colonial history and how racism is ongoing or operating in their work. I am also questioning the legacy of Western dance, its white pioneers and the extent to which they can be remembered or forgotten as monuments of antiblack racism. Finally, I will be referring to examples from my practice-as-research into race-based trauma and making an argument for performance as a way to engage imaginatively and aesthetically with antagonisms that arise from my position as a black choreographer directing white collaborators in working through the afterlife of slavery.

(1) Hartman, S.V. 2007 *Lose Your Mother: A Journey Along the Atlantic Slave Route*. NY: Farrar, Straus and Giroux, p.6

Colin Poole is a choreographer and Ph.D candidate at C-DaRE Coventry University (UK). He is investigating race and trauma through practice-as-research, and in particular, how trauma circulates in the relation between a black choreographer directing white collaborators to examine their racialised white identity.

Andréa Soares (Universidade Federal do Rio Grande do Sul/Sandwich Internship Coventry University): World dancers at the Municipal Dance Company of Porto Alegre, Brazil: Resisting to avoid forgetting

This work reflects the forgetfulness of the value of popular and traditional dances through the impact of hegemonic community patterns of the professional market in Brazil, intensified in face of the enormous economic and political crisis that began in 2014. To illustrate this proposition, this study analyzed the choreographic composition at the Municipal Dance

Company of Porto Alegre, Brazil, which works with dancers from different techniques as world dancers. In dance terms, worlding is the process by which a dance is deterritorialized and hybridized through the world (Savigliano and Foster, 2009). The analysis occurred during the composition of the spectacle "Adágio" (2015), directed by South Brazilian choreographers of contemporary dance and hip hop. Due its heterogeneous character, the company is not so competitive to the cultural industry market and thus depends of government support. From a postcolonialist perspective and elaborated by cartographic precepts, as well as data collected through participation in the field, (Kastrup and Tedesco, 2015), this paper attempts to understand how these dancers, trained in dance cultures of otherness and subjugation, interacted in an environment of choreographic creation and execution based in contemporary dance. As world dancers, how do their techniques based on subaltern cultures, resist the hegemonic patterns imposed by the market? What is forgotten in favour of these patterns and what resists as memory embodied in this hybridization process? It is argued that in order to avoid the forgetfulness of the world dances specificities, it is necessary to ensure not just their representativity but also ensure the commitment from choreographers and culture producers to create dances through diversity.

Panel 8: Working Practices #2: Questioning the past, reflecting on the present

Mariela Nestora, Dr Betina Panagiotara, Dr Steriani Tsintziloni:

The starting point for this lecture has been our research on shifting working practices in Greece during an accelerated crisis. In the past, we have argued that such conditions brought about a rise on collective practices and structures that challenged the established artistic practices in Athens. What happens though when the crisis becomes an everyday reality that seems inescapable? Two years later, we look back to reflect on the dynamics played out, posing questions as to what is shifting once again, what remains as a thread from the recent past and what does dance bring to the current historical moment? The format of the presentation is based on a set of questions that aims to motivate our thinking, to bring forth alternative viewpoints, and to examine anew dance practices and structures in the local setting. Our replies are grounded in our own embodied experience and different understandings of current realities taking place in Athens, seeking to associate the local to the wider European artistic context.

Mariela Nestora is a choreographer, creating works for YELP danceco., and she has been commissioned to choreograph dance for theatre, films and videos. As a movement director, she has collaborated with several directors for works presented at the National Theatre, the National theatre of Northern Greece, the Municipal theatre of Patras, The Epidaurus Festival and the Greek festival. As a teacher she taught composition and movement for actors at the Studio for actors and theatre directors of the Experimental Stage of the Greek National Theatre 2001-2003 and at the State theatre of Northern Greece. She is currently teaching dance and choreography and she is a Feldenkreis practitioner. <http://www.yelpdanceco.gr/>

Betina Panagiotara is a dance researcher and journalist. Her Ph.D research at the University of Roehampton is looking at contemporary dance in Greece during the socio-political crisis, focusing on artistic practices and working modes within a neoliberal context, and in particular notions of collectivity, collaboration forming a case study of the artist in neoliberalism. Her research was supported by the Alexander S. Onassis Public Benefit Foundation. She holds

a BA in Communication, Media & Culture (Panteion University, GR) and a MA in Dance Histories, Cultures & Practices (Surrey University, UK). She collaborates with festivals and artists in research and production, organises educational workshops, and works as a freelance journalist for local and European media outlets. Her research interests focus on sociology of the arts, artistic production modes, dance ethnography, politics and history, and animation in performance. <https://roehampton.academia.edu/BetinaPanagiotara>

Dr. Steriani Tsintziloni is a dance history scholar and theorist. Her Ph.D. research (University of Roehampton) is the first academic study of contemporary Greek dance and issues of Europeanization and Modernization in the 1990s. She holds an MA in Dance Studies from the University of Surrey supported by a scholarship by the 'Alexander S. Onassis Public Benefit Foundation', and she is a graduate of the State School of Dance (Distinction) and the Department of Education, University of Crete. She teaches dance history at professional dance schools and works as research associate for several projects. Her research interests focus on dance history and Greece, and on issues of politics, culture and dancing bodies. <https://roehampton.academia.edu/StergianiTsintziloni>

Panel 9: Performances & Presentations

Mil Vukovic Smart & Atabey: *Going Mad – Alone and Together*

This is a proposal for a 35min performance presentation titled 'Going Mad - Alone and Together'. It looks at the Mad Scene in Giselle as an example of a deconstruction of the classical canon within a quintessentially Romantic ballet, and offers ways of engaging with dance history and making it present and palpable. It consists in two parts:

"Going Mad – Alone" will offer a 20min analysis of the Mad Scene highlighting several examples where the ballerinas applied different strategies of forgetfulness and symptoms of mental disorder to create thoroughly modern performances within a classical ballet canon. It will bring into dialogue Agrippina Vaganova's (1946) writings about the technical and stylistic facets of ballet and Andre Lepecki's (2006) analysis of recent choreographic practices to demonstrate how some of the ballerinas, particularly Olga Spessivtseva (1932) and Natalia Bessmertnova (1966), as well as Tamara Rojo (2016), successfully deployed a set of very modern strategies in dismantling a certain notion of dance. The presentation will argue that their practices questioned the relationship between body and mind, how dance comes into being, and what the body can do if it is to dance. Finally, the presentation will argue that perhaps only from a standpoint of mental distress and forgetfulness as one of its symptoms, caused by betrayals and uncertainty of the world around us, we could re-engage with and redefine the classical canon.

"Going Mad – Together" – will offer a 10min performance based on the use of madness in ballet and opera, underpinned by Jerry Aline Flieger's (1981) article 'Proust, Freud, and the Art of Forgetting' and a case-study on acute sensory neuritis, as described by a British neurologist Oliver Sacks (1985).

Mil Vukovic-Smart is a London-based performance artist, writer and choreographer. Mil holds a BA in Philosophy from Belgrade University, an MA in Modern European Philosophy from Middlesex University and an MRes, with distinction, in Choreography and Performance from Roehampton University. She studied classical ballet in Novi Sad, her birth town in former Yugoslavia, as well as contemporary dance at Birkbeck College, University of London and Trinity Laban. Developing work that creates a mood at the intersection of dance,

performance and visual art is at the core of her artistic inquiry. Her current research is focused on the use of madness in opera and ballet and the notions of lie and truth, inside and out. <https://milvukovic.wordpress.com/>

Emily May (Emily May Dance Theatre): Transcending Historical Chronology: Non linear timelines in Emily May's *MANufactured*

Emily May explores how dance can transcend historical chronology and how her work *MANufactured* aims to do this by combining influences from various periods to create a performance in which the past, present and future coexist. *MANufactured* is Emily May Dance Theatre's latest work which explores the philosophies of Cumbrian poet and painter John Ruskin. Focusing on his criticism of mass production and his celebration of rural living and craftsmanship, the piece examines how modern day labour removes individuality, soul and humanity. Are we just cogs in society's machine? Can we free ourselves from this monotonous cycle? *MANufactured* was commissioned by the Brewery Arts Centre, Kendal, and premiered there as part of Journey Dance Festival on 30th September 2017.

Panel 10

Rebecca Barnstaple: Dance Halls: The presence of summers long past

Dance Halls were at one time a fixture of small-town communities, places where hundreds of people congregated to dance many nights of the week throughout the summer months. Many people met their significant others through dance halls, and they remain a cherished memory among seniors. Despite the magnitude and influence of these sites, little evidence of their presence remains in contemporary landscapes – buildings have burned, been demolished or renovated past recognition, and many of the attendees have passed away. There are no formal memorials or archives of Dance Halls, which we may view as emergent phenomena; a complex coalescence of built structure and human activity, their existence is a testimony to the more-than-human, and transcends the purely architectural. A critical examination of the traces left by dance hall culture in human and built bodies addresses this gap and suggests ways in which dance has permanence and significance extending beyond a strictly delimited spatial-temporal instance. In my own small town of Midland, Ontario, Canada, I have discovered several private/amateur archives with materials dedicated to Dance Halls. My research examines these materials, complemented by visits to remaining physical locations and conversations/dances with people who were there. I argue that these constitute a "living archive" of memories stored in and by bodies – human, architectural, narrative and photographic, and together, these signify a continued presence of Dance Halls as a lived and embodied (rather than textual or material) heritage. Through attending to the echoes, physical and temporal, of the places and activities that once held such importance for the local population, it becomes apparent that dance halls continue to exist in memory and imagination, and their perceived absence evokes something that merits retrieval.

Deborah Baddoo (State of Emergency) and Dr Jane Carr (University of Bedfordshire): Reflections upon the Black Dance Archives project (UK)

The Black Dance Archives project aims to archive 'collections from eminent individuals and organisations from the British Black dance sector' (<http://blackdancearchives.co.uk/>). In reflecting upon the progress of this project we consider its position as the site of negotiation between 'Black British' dance artists and the 'archontic principle' (Derrida, 1995) through which the archive retains the traces of a power that consigns documents to their place within

a (dominant) signifying system which, it has been argued by Rebecca Schneider (2012), is aligned with European traditions. Hence, for those artists whose work is included, the transition of their artefacts from private to public space marks a legitimization that nevertheless is fraught with risk. Through a dialogic, reflective and trans-disciplinary process, we consider the role of the archives within the context of decolonisation that is informed by our memories of previous tensions between hegemonic dance discourses and the artists' aims to respond authentically to their lived diasporic experiences. Even while arguing for the development of the various archives so that each can fulfil their potential as a 'contingent, dynamic and transformative site' (Heathfield 2012, 238), we consider how the archives mark a mourning for a past that, for many of the artists contributing materials, was already shaped by a sense of loss. If, 'the theory of psychoanalysis... becomes a theory of the archive and not only a theory of memory' (Derrida 1995, 18), can the archives be conceptualised and experienced in ways that allow for recognition of the lived trauma of diasporic experience? How might this facilitate an historical 're-remembering' (Bindas 2010) or a 'return of [art] history' (Orlando 2016, 50) in ways that might be of benefit to current dancers and dancing?

Elena Novakovits and Nassia Fourtouni: Playing with memory – On re-enactments and their embodied repercussions

'Re-enactment explicitly incites interaction between different memory types and objects and amounts as such to an incessant (re-)generation of memories. A thorough examination of the metamnemonic character of re-enactment strategies consequently may enhance our understanding of the current view on memory as principally distributed' (Timmy De Laet (2012): *Dancing Metamemories*¹). The last few decades a great emergence of dance practitioners have attempted to redefine the conventional definition of what dance can be, but at the same time there is a need to re-visit the past through working on the notion of re-enactment. It has been a while since appropriation has been widely used in contemporary dance performances and there is already a genealogy of re-enactments to recall and study. Therefore, the next question would be, what is the paradigm shift now concerning re-enactment? Apart from its artistic and performative aspects, re-enactment can be seen as an embodied writing of history, since as Maaïke Bleeker² argues, "remembering something is actualizing it through the senses. Such sensory actualization is instrumental not only to literally remember moments from our own past, but also to our modes of engaging with the thoughts, ideas, experiences, and creations of others." In this lecture, we would like to explore this controversial artistic practice and analyze how this engagement with dance history affects and shapes the dance memory preservation. Under which conditions can re-enactments function as a kind of alternative archive, an archive where the question of the writing of the body prevails? How is a past artistic thought articulated and understood at a different temporality? How does revisiting the past can possibly change the way present is perceived? In this attempt, we will focus on specific artistic explorations from the history of re-enactment, as a way to reflect on the importance of this repetitive strategy. Because, as Ana Vujanovic³ reminds us, "post-industrial production is more concerned with the cultural-informational content of material products than the products themselves".

Notes

1. *Dancing Metamemories*, Timmy De Laemet (2012)
2. (Un)Covering artistic thought unfolding, Maaïke Bleeker (2012)
3. (In) the person of the author, Ana Vujanovic (2012)

Novakovits Elena was born in Athens. After graduating from the Department of Greek Literature at the University of Athens (Major in Linguistics), she continued her studies at Goldsmiths College at the University of London, attending the MA in Culture Industry. Currently, she is finishing her second MA, in Contemporary Theatre, Dance and Dramaturgy at Utrecht University, in The Netherlands. Her personal field of interest has as focal point the sector of contemporary choreography (current practices, dramaturgical methods, critical approach, conceptual forms, hybrid performances, intermediality, collective strategies, collaboration, socio-political dimension etc.) She has collaborated with documenta14, Mir Festival, Kalamata Dance Festival, Zita dance Company (Iris Karayan), amorphy.org (Tzeni Argyriou), Ki omos kineitai, Athens Video Dance Project, Vrysaki - a place for arts and actions and others. As part of her research internship on dance dramaturgy, she followed the creative process of Eleanor Bauer for the performance Meyoucycle in Brussels and the performance Alaska of Iris Karayan in Athens. She has reviewed performances for Spring Festival (Utrecht, The Netherlands) and for the network Aerowaves. Also, the last years, she is taking intensively classes of contemporary dance in Greece and abroad.

Fourtouni Nassia is a dramaturg, writer and dancer based in Brussels. She holds a BA in English Literature and Linguistics from the National and Kapodistrian University of Athens, a dance teaching diploma from Despoina Grigoriadou Professional Dance School in Athens, an MA in Contemporary Theatre, Dance and Dramaturgy from Utrecht University and an MA in Cultural Studies from the Catholic University of Leuven. She has collaborated as a dramaturg with the choreographer Andonis Foniadakis, the visual artist Antigone Michalakopoulou, the theatre director Effie Theodorou, and as a writer with Athens Festival, Kalamata Dance Festival and Workspace Brussels. She is responsible for the documentation of the project Nobody's Dance, an open-source platform for the sharing of artistic practices in the Performing Arts initiated by Ellen Söderhult, Eleanor Bauer and Alice Chauchat. Also, she is a participant of the third cycle of Critical Practice made in YU, a programme oriented toward empowering discursive reflections on contemporary performing arts and their breakthrough to the larger public She received the Impulstanz Danceweb scholarship for 2016.

Panel 11: Film & Performance

Marije Nie: *One Million Steps*

One Million Steps – Choreography and dance: Marije Nie (NL) | Director: Eva Stotz (DE) | Producer: Ronjafilm (Berlin). A dance documentary filmed before and during the Gezi Park protests in Istanbul in 2013. About the power of resistance, the human connection through rhythm and our need for personal freedom.

This contribution to the conference focuses on the topic of dance and protest, and dance in historic moments, a (partial) screening of *One Million Steps* (DE, NL, TK 2015, 20') and reflect on this experience roughly on the following points:

The participatory dancer in public space:

1. performative presence that avoids 'street performance' mode
2. creating fluid performative space in which meetings can take place

Relationship between dance and historic moment

During the Gezi protests dance in the public space was very strong and visible in different ways:

- Sharing space: the communal folk dances in the park
- the spontaneous choreographies of protest and control
- tap dancing on the barricades
- derwish dance with gas mask

Dancing Protest

City choreographies of protest: organised vs swarms. Rhythm and dance as a strong connector and communicator in chaotic situations. Dancers as strong carriers of values: complex cultural, ironic, energetic, communal, individual, pluralistic. Dance has the possibility of immediateness and non-narrativeness that resonates with the importance of the moment, of the now. It can also carry this now forward into the future, by its rememberability, its stored memory of the physical moment, written directly onto the body.

Shared space: diversity in uniformity

Through the sharing of space and rhythm in dance and music in Gezi park, it was easy for many of the people present to accept the existence of diversity and at the same time feel the power of sameness. I was able to by-pass some social norms and conventions by being so strange that I didn't fit in any category.

Dr Robson Lourenço (Anhembi-Morumbi University) and Dr Júlia Ziviani Vitiello (UNICAMP and Dançaberta Contemporary Dance Group): *Past and present of self perception: carving out the dance artist preparation through anatomical narratives*

Contemporary dance solo created between 2013 and 2017 based on the analysis of the works and letters on anatomy by John Weaver (1673-1760) and Jean-Georges Noverre (1727-1810), surveyed for a PhD thesis on Performance Arts/Dance at the Campinas State University/Brazil. It is a poetic reflection on how anatomical knowledge influenced the relations that such artists established with the study of movement and also with the environments of creation and teaching of dance in the contexts lived by both of them. For the twenty minutes of the artistic creation, it discusses different propositions, distances and approximations on the knowledge of anatomy within the environments where dance was taught and experienced. It artistically weighs on the bias of body preparation in dance, based on the anatomical studies performed by both authors, and confronts them with current possibilities. The piece considers that Weaver and Noverre held an investigative stance that was ahead of their time, and greatly contributed to the fact that the artist's body perception of dance must come through the mutual relations between the subject and their perception of their anatomical structures. It is consonant with the anatomical knowledge integrated to the knowledge of dance that both artists left in writing, by designing an artistic creation that criss-crosses and comments on words, sentences and quotes integrated to the gestures and movements researched in creative labs throughout the PhD studies. Through the created dance solo, the author poses and answers questions that pierce through the body, when arguing that the senses, intuition, thought and reasoning are necessary to follow the experience of movement perception.

Robson Lourenço is PhD and Master in Arts at University of Campinas. He works as a teacher at Anhembi-Morumbi University in the Dance and Theater courses, where he researches the relationship between dance techniques and somatic approaches. Lourenço

danced in the São Paulo City Ballet for fifteen years, where he danced works of Ohad Naharin, Angelin Preljocaj, Mário Bigonzetti, Luis Arrieta, Vasco Wellenkamp, Germaine Acogny and the Brazilian choreographers Sandro Borelli, Susana Yamauchi, and Jorge Garcia.

Julia Ziviani Vitiello is a PhD in Education at UNICAMP. She is also a MFA at the Tish School of the Arts. She is professor in the Dance Department at the UNICAMP and director of Dançaberta Contemporary Dance Group. She was the former artistic director of São Paulo City Ballet.

Panel 12

Theresa Goldbach (University of California, Riverside): *Soy Piedra y perdi mi centro: Flamenco in Madrid and the Fight for Amor de Dios*

This paper investigates the political, economic, cultural, and social tension surrounding the closing of the Amor de Dios Academy of flamenco and Spanish dance in Madrid in 1993, the protests and struggle of the dance community to save it, and subsequent relocation and change in ownership. The case of Amor de Dios demonstrates a community based effort at preservation of a dance space which brought together diverse dance teachers, students from around the world, and provided affordable rehearsal (and later performance) spaces. This represents one of many flamenco sites that have either disappeared or relocated over the last twenty years in the face of gentrification and encroaching tourism. While a prime site in what economist Yuki Aoyama refers to as “flamenco tourism”, Amor de Dios has only tangential connection to mainstream international tourism. I will analyze the role of Amor de Dios historically, since its founding in 1957, in the Madrid dance community. I will trace the conflict with Spanish government and municipal authorities over curriculum (including the teaching of modern dance), noise, and shifting discourses about business, art, and industry in Madrid. Utilizing documents from the private archive of the original owner, Juan Maria Bourio, I will explore notions of place and how the moving of the location not only reflected the changing choreography of the flamenco community in Madrid but also played a role in the alteration of pathways around the city which affected other flamenco sites as well. I will discuss connections between place/space, memory, dance, and community and how these concepts connect to neoliberal discourses of economy and progress.

Anita Makuszewska (SWPS University of Social Sciences and Humanities (Warsaw, Poland) - Interdisciplinary Doctoral Studies): The influence of the institution of slavery on ballet theatre

The question whether the political situation has influence on choreographers' artistic choices seems to be vital in any theoretical analysis of life and work of artists who live in countries governed by totalitarian regimes or these proclaiming racial discrimination policy. In the 1960s in the United States of America and the Soviet Union separated by the Iron Curtain two outstanding choreographers, Alvin Ailey and Yuri Grigorovich, created ballet masterpieces drawing inspiration from a timeless theme of human being willpower in the struggle for freedom and his commitment to traditions as a natural and essentially human response to an otherwise dehumanizing practice of slavery (Rodriquez, 2007). Ailey's Blue Suite and Revelations and Grigorovich's Spartacus display many similarities: the athletic bodies of dancers, powerful dynamics of movements requiring remarkable physical ability, evocative lyrical scenes and music scores based on ethnic heritage of Negro spirituals and Armenian folk music. Dance in these productions is a manifestation of creative freedom of

the choreographers who were limited only by the human body abilities and a means chosen by their authors to tell about historical processes which divided human race into masters and slaves and the struggle of the latter to preserve dignity and culture endangered by racial hatred. Ballets created by Alvin and Grigorovich are highly prized by critics leave everlasting impression on the audience all over the world - values which make them significant as tools in art pedagogy promoting civic engagement and political activism in students as well as constitute a subject matter of a discussion about freedom of artistic choices of choreographers living in specific historical and political situation.

Karen Campos Cormack (Independent researcher, founder of Compostela Swing):

Swing: from Harlem to the world. Remembering past and present in Lindy hop communities, a research and practice case study

The themes of remembrance and forgetfulness highlighted in this conference are particularly important to local and global swing dance communities. The Lindy Hop, the most popular of swing dances, is a joyful and improvisational partnered jazz dance that was born in the black community of Harlem to the music of Big Bands in the 1930s. After nearly disappearing over several decades, it has experienced a revival since the late twentieth century and is now danced all over the world (from Sweden to Chile or Korea). This global passion for swing speaks of the joy its music and dance transmits, which 'hooks' lindy hoppers from all kinds of backgrounds. But how do current dancers and communities relate to its history while evolving into the future? Anchored in my experience as a swing dancer, event organizer and researcher, this presentation explores how contemporary Lindy Hop and swing dance communities remember and engage with the history of swing dance and its African American roots, a cultural legacy that has been largely overlooked by official dance and music historians. I will take as a case study my research into the Cotton Club Revue European tour in 1937 and the practical experience of organizing the Frankie in Dublin festival (2017), which commemorated the 80th anniversary of this event and the history of swing in Ireland. I will further consider how this endeavour has contributed to recovering the memory of the dancers who brought swing to Europe in the 1930s, and discuss the challenging (and enriching) process of transforming research into practice and community engagement. The issue of how we relate to the African American roots of Lindy hop and other swing dances is increasingly central to how we enjoy and teach these dances and to how we build dance communities.

Performative presentation

Katherine Duke (Erick Hawkins Dance Company/Erick Hawkins Dance Foundation), Shay Ishii (Texas State University, Dancestry) & Louis Kavouras (University of Nevada Las Vegas/Erick Hawkins Dance Company): Modern Dance Composition: An Historic Avant-Garde Approach for Contemporary Choreographers

As the resident composer for modern dance pioneer Erick Hawkins, Lucia Dlugoszewski developed and taught a thoroughly original approach to Modern Dance Composition. A student of Grete Sultan, John Cage, and Edgard Varese, Dlugoszewski brought the structure and fundamentals of music, similar to those of architecture, to dance composition. Unlike any other approach to choreography past or present, it delves deep into the tools essential for choreographers to establish a clear voice for themselves or hone a clear vocabulary for a specific piece of work. The presentation will define and illuminate these tools as students explore, create and present their own movement studies of meter, matra (subdivisions of time), dynamics, and sensation and how together these architect a dance composition.

Observers of the performative-presentation are immersed in this historical process as the students unfold these explorations in real time. The result is a process that eliminates the emotive, the sentimental, or the improvisational as a crutch for composition and unleashes something conscious, clear, tangible, and authentic that is relevant for any generation and powerful enough to stand on its own in at a time when dance can be overwhelmed by multi-media and technology. The clarity of the documentation allows for restaging of the final product with accuracy and authenticity without the need of video.

Panel 13

Dr Sarahleigh Castelyn (University of East London): We All are Makwerekwere: Xenophobia, Dance and South Africa

In 1994, the same year as the first democratic national election in South Africa, Kwaito group Boom Shaka released their first album on which was a song called 'Kwere Kwere.' The song's title is South African slang for Africans living in South Africa. It has onomatopoeic roots reflecting how South Africans would describe African languages spoken by their fellow Africans. Over two decades later, post-apartheid South Africa has seen the rise of horrific xenophobia attacks on Africans by South Africans and the term 'Makwerekwere' is now used in a derogatory manner to refer to non-South Africans. When analysing the rise of xenophobia in South Africa, it is extremely important to recognise how apartheid's classification system of ethnic and racial groups has left a legacy - a memory - of 'the other' which manifests in xenophobic violence. This paper focuses on three examples on the street, stage, and screen where dance, the movement of bodies, and corporeality is utilised in response to xenophobia: the anti-xenophobia marches in the major city centres of South Africa organised in protest against the xenophobic violence, such as the Peace March held in Durban in 2015; Flatfoot Dance Company's *Homeland* (2016) in which choreographer Lliane Loots responded to the xenophobic attacks especially those in her hometown of Durban where the dance company is based; and social media and popular cultural responses such as 'No to Xenophobia (Kwere Kwere Dance) by Marace Le Mbokoman featuring AZIA and the influence of Kwasa Kwasa (a Congolese dance style) on South African popular dance culture and 'No to Xenophobia' – a YouTube video by Ruggedeyes and Girl Ruggedeyes as part of their New Durban Bhenga Dance 2017 series. Perhaps, the selected examples might offer further support for the importance of South Africa remembering its history of hybridity in order to deal with this xenophobia?

Dr Camelia Lenart: Forgotten while Forgetting: The Untold Story of Romanian Modern Dance during the long 20th century

The paper discusses and analyzes the developments of Romanian modern dance in the context of the country's 20th century painful journey from democracy to communist totalitarianism and back. "Living and building history at the intersection between East and West," as Romanians quipped, its dance first evolved under multiple influences. They started with the presence on Romanian stages of Loie Fuller, a close friend and collaborator of Marie, Queen of Romania, followed by the presence in the country of the ballet lovers émigrés fleeing Russian Revolution, and of the Romanian dancers who studied in Germany and Austria Expressionist dance ("Ausdruckstanz" or "Neuer Tanz") with Mary Wigman and her students. The often conflicting but progressive influences came to a halt in 1945, once Romania was encapsulated into the Eastern Communist bloc, its ties with the free world were severed, and the complex process of "being forgotten while forgetting" started in Romanian history and culture. Along with the "outside-inside" political and socio-cultural

isolation of the country in the complicated Cold War competition, it heavily impacted the development of modern dance, which, due to its free, daring and uncompromising message and means of expressions became an “enemy” of the system. Still, as my paper shows, in spite of an oppressive internal regime and rather indifferent and non-responsive Western world, Romanian “communist” modern dance not only survived, but found unique and innovative means of inspiration, creations and dissemination. Last but not least, my work reflects on today’s surprisingly conflicting Romanian dancing scene, deeply affected by the resurgence of nationalism, all sorts of “phobic” discourses, and of communist nostalgia. Once again, Romanian modern dance struggles against being forgotten and ostracized, while in the meantime engaging its dancers’ bodies and minds in the dialogue with the Romanian history and community and of the process of remembering while also forgetting the painful past through dance.

Camelia Lenart, who was born and trained as a dancer in Romania, received an M.A. (with distinction) in cultural history from the State University of New York at Albany. Her Ph.D. dissertation “State of the Art/Art of State: The European Tours of Martha Graham and Her Dance Company, 1950-1967” received a Distinguished Dissertation Award from the same university. Camelia was awarded one of the Dance Chronicle Founders' Award in 2017 and the article she competed with, “Dancing Art and Politics Beyond the Iron Curtain: Martha Graham’s 1962 Tour to Yugoslavia and Poland,” was published in Dance Chronicle. Her research was supported by numerous fellowships and awards, including an Andrew W. Mellon Fellowship from the University of London and a Rothschild Archive Grant. Her work was presented in conferences all over the world, and published in journals from the United States, England, The Netherlands, and Romania. She is currently working on a book manuscript based on her dissertation.

Dr ‘Funmi Adewole (De Montfort University, Leicester): African and Diaspora dance forms in a global dance industry: Appropriation, Theory and Agency

African and diaspora dances have a long history in the entertainment industry. Presently a global commercial, urban and art dance culture has emerged with television shows such as those of the ‘Got Talent’ franchise, the urban and world music industry and the reconfiguration of contemporary dance as a transnational arts practice. The rise of contemporary dance in Africa was stimulated initially by the French sponsored dance competition now called Danse L’Afrique Danse. The global trafficking of African and Diaspora dances has caused some anxieties amongst practitioners about ownership, meaning of African and diaspora dances and its power for personal and collective action. Global brands including companies that manufacture trainers and sports wear appropriate dances and dance movements, renaming them as part of their marketing campaigns and TV shows create celebrity choreographers associated with dance forms who do not come from the communities where the dances originate and who overshadow specialists who do. Furthermore, choreographers of African heritage are accused of making traditional movements part of a personal repertoire. My response to these anxieties is to argue the importance of theories and histories of practice of African and diaspora dance with in dance industries and that theory can serve as a means of empowerment for choreographers, dance artists, educators and advocates who are concerned with the cultural and creative lineage of dance practices. I suggest a theoretical framework based on social constructionist ideas that can be used to, generate narratives, develop curriculum, inform policy and curate events. I begin by examining the politics around the roles of the dance company, choreographer and dance teacher of African and diaspora dance forms and I draw on examples of politics and practice in Britain in the 2000s.

Panel 14

Lana Ruvolo Grasser & Arash Javanbakht MD (Wayne State University):

Dance/Movement Therapy and Other Creative Interventions for Treating Trauma in Refugees

War in the Middle East, particularly the civil war in Syria, has prompted the diaspora of millions of individuals who have faced extreme trauma and suffer from a greater incidence of mental illness as compared to the general contribution. The global response to this crisis has varied greatly, yet the need for intervention in this population is clear. Our research team at Wayne State University (Detroit, Michigan—USA) has developed a program that provides refugees with Dance/Movement Therapy, Art Therapy, and mindful yoga to reduce psychological and somatic symptoms resulting from traumatic experience/PTSD. This program targets families (mothers and their children), offering 12 free weeks of classes (D/MT and art for children and adolescents; yoga for mothers/adult women) and complimentary transportation to and from the weekly ninety minute sessions. Each class aims to provide a means of non-verbal emotional expression, increase relaxation, reduce stress, and build community. Data is collected by way of self-report questionnaires and biological specimens (hair and saliva) at the beginning, middle, and end of the intervention phase, as well as 3 and 6 months following the intervention phase to measure long-term effects of these cost-effective and universally accessible, non-pharmacological treatments. This engaging research work is expanding beyond the current realms of exploration into the efficacy of Dance/Movement Therapy. By collecting psychological data and physiological data (including inflammation markers not limited to cortisol), we have the opportunity to focus research in mental health on an understudied population with greater risk for mental illness and provide concrete scientific evidence supporting D/MT as a reliable treatment option.

Dr Sandra Parker (University of Melbourne, Victorian College of the Arts):

Choreography and its documentation in the present tense

This paper will show how choreographic documentation practices, typically focused on capturing once-off static historical records of a choreographic step, action or entire dance work, can be recast as the means for live en(action) across multiple 'presents'. Moving beyond the traditional focus on choreographic patterns or gestures as the material of documentation, the research will demonstrate how the innovative use of visual and sound media can expand the temporal boundaries of choreographic documentation in practice. With effective documentation processes as the primary objective, the research casts the dancer as documenter, in alignment with the choreographer, for choreographic practice and outcomes. An inclusive nomination of specific moments in the process and selection of the documented materials, mined for experiential understanding and connection, foreground the dancer's mnemonic capacity to form a lived choreographic document of the live work. Locating choreographic documentation within embodied forms, the research thereby relieves the tension between the immediacy of performance and choreography as a framework of previously defined choices and limits, often associated with the inaccessible, historicised past. The paper will present a series of 'experimental documentation strategies', including the use of narrative language and description; processes and practices of speculative inhabitation of movement forms; methods of interaction and offerings between the recorded image and the live dancer; and a focus on present tensed subjectivities in live documentation. Highlighting how the temporal focus of documentation can be redistributed,

the research will offer an alternate perspective on the interrelationship between historical record, choreography, and the lived moment of performance in the present.

Darinka Pilári (University of Szeged, Hungary): Being inside the noosphere – space as “MA”, improvisation as ubiety, exploring the noosphere as memory

The Swiss scenographer Adolphe Appia came up with the concept of rhythmic spaces after an encounter with Émile Jaques-Dalcroze in 1906. With the application of Dalcroze Eurhythmics, Appia not only established the scenic turn by exchanging painted drops for the built environment, but he laid down the foundations for a new spatial consciousness. By this avantgarde approach these two artists introduced an alternative for the perception of physical movement, and beyond that – and more importantly – a new perception practice for the body. This performative paper aims to discover: How the detached gaze and the shift of perception on space can trigger individual and collective memory? Whose memory it is that arises through improvisation? What exactly the link between body and space can offer to remembrance? Synthetising architectural theory and dance theory by drawing their common border at the heart of bodily perception and the perception of space, I aim to understand space and image as movement. These all are governed by rhythm, rhythm that for Appia and Jaques-Dalcroze originates from sound. This research will show that space and its perception are a matter of consciousness. Furthermore, consciousness itself is understood as rhythm. By coming to this conclusion, the role and tool of improvisation changes. The understanding of space as rhythm and rhythm as consciousness brings us to another level of understanding the motivation for moving. And the motivation for remembering. I propose to broaden our understanding of what we call improvisation towards ubiety, the latter signifying a condition of somewhere rather than a temporal condition, and consider space as something in-between, as the Japanese term “MA” signals this fragile quality. The Greek root of the word ubiety suggests space as a condition of knowledge/awareness. From this state of in-between “emptiness” the understanding of memory and history shifts greatly towards a noosphere that contains all collective memory.

Darinka Pilári is currently finishing her PhD at the University of Szeged in Hungary, and she is a freelance dancer. Thanks to her former education in architecture, she turned towards the possibilities of a dance-architecture relationship which opened the gates of research on movement and space. These days she focuses on the work of Adolphe Appia’s “atmospheric experience”, movement through form and “void”, and the butoh teachings of Rhizome Lee.

Performance

Dr Júlia Ziviani Vitiello: *Touching in silences*

Fifty minute performance based and developed around the theme silenced, silencers and silences. The Latin root for the word silence is "Sileo," meaning tranquility or absence of movement, yet there is a polarity in the "silere" verbal declination, which meaning brings out the act of shutting up, or not saying a word. But silence is also conducive to attention, allowing for the interpretation of current sensations and the flowing-in of memories. The muted body translates hidden marks. Silent, it holds-off while waiting for the moment to move. The performance creatively discusses possible perspectives of silence from the poetic-body reflections inspired by Eni Pulcinelli Orlandi's (2007) work "The Forms of Silence". The original music is signed by Marcelo Onofri, and the dialogue between the piano and the accordion is associated with silence, respecting its movement and meaning. Among the many sensations generated by the silencing, there is stillness, and relief, but also

the impatience and the memories, the body preparation for the work involved a mixture of procedures inspired by meditative practices, and also by the somatic approaches integrated to the research on Dart Procedures, from the standpoint of Rebecca Nett Fioll's and Luc Varnier's (2011) vision.

Julia ziviani Vitiello holds an MFA in Dance and Choreography, Tisch School of the Arts, New York University, New York, USA; BS in Dance, Gallatin School, New York University, USA; Practical Training, Cornell University, Ithaca, NY, USA; PhD in Education, University of Campinas- UNICAMP, São Paulo, Brazil; Professor, Dance Department, Institute of Arts - UNICAMP; Former Artistic Director of City Balé of São Paulo, São Paulo, Brazil; Artistic Director of Dançaberta Contemporary Dance Works, Campinas, Brazil; UNICAMP faculty member since 1996.

Workshop 1

Julia K. Gleich & Dr Molly Faulkner: The Temporality of Movement Memory: Cliché and the Canon

Dance's shifting terrain of knowledge is moderated by influences as far-ranging as education, media exposure, geography, and, of course, personal taste. And dance lives in the present, distressing the idea of historical linearity and progressive development for a canon of dance. As a result, we all have gaps in our canon and more, we have cliché. There is an uneasy connection between canon and cliché, between iconic and trite. The dance cliché, movement "that has lost the force of its originality through overuse" (Skorczewski 220) often follows close on the heels of canonical status. Through familiarity cliché becomes culturally commonplace and finds its way again and again into our dance traditions, personal canons, and aesthetics. Bartholomae posits that cliché provides an important function in academia representing a world that makes sense to students while they begin to find their voice within the scholarly dialect. Clichés reveal historical landmarks (Stalpaert) and can be an inroad to broader and more in-depth exploration into cultural memory and a way to unpack canonical works. The moving body transforms into an archive (Lepecki). So often those works that make it into the dance canon do so for their innovation and barrier breaking qualities. Those works that make it into our personal canons shift with our changing perceptions and experiences. And those works that make it into the canon aesthetically begin to define the value system present in dance works of its time, creating classifications that anchor movement temporally into history. These are often the same qualities that turn canon to cliché. Through writing exercises, improvisation and choreographic tasks, participants will explore the connections between cliché and canon. Minimal movement will be required.

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Molly Faulkner is a Professor of Dance at Palomar College in San Marcos California. She has her Ph.D. from Texas Woman's University, her M.F.A. from the University of Iowa, and her B.F.A. from the University of Arizona. She has danced professionally with Ballet Arizona, Arizona Dance Theatre, Tokyo Disneyland, and was the Muppet Grover on an International Tour of Sesame St. Live. She has taught and choreographed across the US, and Sweden and is master teacher and choreographer for Burklyn Ballet Theatre in Vermont. She has presented her research on leadership in ballet at Corps de Ballet International, and RAD Sydney Australia.

Julia K. Gleich MFA, MA is a choreographer and director of her company Gleich Dances. From 2005-2017 she was Head of Choreography at London Studio Centre, London UK. She was on faculty of Trinity Laban Conservatoire of Music and Dance for 14 years. As a Director and co-Founder of Norte Maar in NYC she produces annually CounterPointe, a program of women making work for pointe with their visual artist collaborators, and Dance at Socrates, a residency project. Her research on vector movement theories was published in the *Dynamic Body in Space*. She was external examiner for Hong Kong Academy for Performing Arts. Awards include: Vector Solo, an official selection of the Philadelphia Dancescreen Festival 2016, Choreographic Observership from DanceUK in 2016, and Distinguished Alumna Award by the University of Utah 2014. October 27-29, 2017 in NYC, Gleich will premiere her new collaborative ballet, Martha (The Searchers) with Guggenheim Fellow, Elana Herzog. She has presented papers at SDHS and CORPs de Ballet International, as well as Higher Education Association and Middlesex University.

Workshop 2

Alexandra Dias (University of Roehampton): Solo Cannibal: Antropophagy as a Relational Approach to Solo Dance-making

This workshop is about the use of Anthropophagy as an aggregating strategy. It aims to explore procedures for relational solo practice drawing from Anthropophagy as a means of activating collective agency. Coined by Oswald de Andrade in the *Anthropophagite Manifesto* of 1928, Anthropophagy offered a view that answered a problem of Brazilian art at that time – that is, how to cope with European influence. Oswald used the indigenous Brazilian ritualized cannibalism as a metaphorical tool of approaching relation with external influence, i.e. by ingesting it and vomiting something entirely new. I am exploring the notion further by considering Anthropophagy as a method for activating relationality in solo-practice, specially exploring the account of Eduardo Viveiros de Castro (1992) on the cosmology of the indigenous Brazilian Arawaté and Suely Rolnik's *Anthropophagic Subjectivity* proposition (1998). In the workshop, I will explore Anthropophagic-inspired notions such as penetration, exposure, contagion, and bastardization as ways to invoke alternative relational material for the solo dancer. Triggers to this work are questions such as 'how can the solo dancer evoke a sense of collectivity through the individual body?' and 'how might notions of self and other blur?'. My research aims to re-evaluate solo-devised dance beyond the idea of singular

expression, providing a context and a field of knowledge not yet explored in relation to solo dance performance. By exploring Anthropophagy as framework, I wish to revive and re-digest a historical concept that is paradigmatic for Brazilian art and culture and that has recently reacquired strategical relevance for its quality of incorporating the alien.

Panel 15: Forgetting, incompleteness, loss: Memory's struggle in dances of resistance

Professor Ramsay Burt (De Montfort University): Cultural Memory and the ageing body in dance

The old people that Olga de Soto interviewed in her piece *histoire(s)* (2004) who had attended the premier of Roland Petit's *Le Jeune homme et la mort* in 1946 all had strong memories about the affect the ballet had had on them but remembered very little else about it. Memory, as Michel De Certeau argues, is rarely total recall but a remembering of a detail or details. These are like fragments from a larger ensemble that is forgotten. There is, he suggests, an art of memory that involves using them to grasp the right moment. Memory, he writes, 'is played by circumstances, just as a piano is played by a musician and music emerges from it when its keys are touched by the hand' (1988, p. 87). This paper looks at the kinds of remembering and forgetting that are at play around the ageing body in dance with particular reference to the work of Raimund Hoghe. Hoghe himself says that his work is concerned with 'memories of history, people, images, feelings and the power and beauty of music and the confrontation with one's own body which, in my case, does not correspond with conventional ideals of beauty'. The paper examines the way that pieces like Hoghe's 2002 piece *Young People, Old Voices* uses cultural memories to grasp the right moment and in doing so trouble and disrupt normative ideas about ageing and disability.

Dr Antje Hildebrandt (Coventry University): Reflective nostalgia and the appearance of children in post-conceptual dance

In her book *The Future of Nostalgia*, Svetlana Boym identifies two distinct types of nostalgia, 'restorative' nostalgia and 'reflective' nostalgia. While focussing on the latter, which 'dwells in algia (aching), in longing and loss, the imperfect process of remembrance' (2001: 4), this paper also looks at the concept of social memory which consists of collective frameworks that mark but do not define individual memory. Furthermore, the role of children in performance is discussed by interrogating the interruptive potential of the child through 'her phenomenological presence and her social unpredictability' (Jackson 2011, pp. 240-241). By doing so, this paper aims to bring together notions of nostalgia and/or childhood to explore the fundamental role place and time play in thinking about the past in the present. Through an analysis of choreographic pieces by Boris Charmatz and Tino Sehgal this paper examines how history is forgotten, remembered, re-imagined and re-written in works of post-conceptual dance.

Dr Daniela Perazzo Domm (Kingston University London): Remembering, forgetting and contemporary dance's re-imaginings of history

How can dance performance upset dominant historical discourses, actualise different versions of its artistic and political past and trouble definitions of both reproducibility and ephemerality? Inspired by Daniel Heller-Roazen's reflections on forms of linguistic forgetfulness, this paper draws attention to dance poetics that problematise the complex interplay of remembering and forgetting through which dance history is constructed. In

Echolalias: On the Forgetting of Language, Heller-Roazen offers fascinating accounts of how a tongue may be acquired or lost, an idiom may emerge or vanish. This paper pursues this line of thinking, giving consideration to the (political) importance of what is forgotten and to the (im)possibility of differentiating memory and oblivion. It reflects on how all language (and dance) is 'a simultaneously single yet multiple idiom in which writing and translating, "compos[ing]" and "compos[ing] after", production and reproduction, cannot be told apart' (Heller-Roazen, 2005: 177). With specific reference to choreographic works by Jonathan Burrows, the paper investigates the role of dance performance as a site of disappearance/reappearance and engages with the political significance of affective re-framings and re-imaginings of history. It argues that Burrows' reuse of the past is characterised by loss, in the sense of incompleteness, and interrogates the possibilities that this modality opens up.

Panel 16

Martín Zícari (KU Leuven - European Research Council): "Fue el estado", embodied action dealing with the trauma of disappearance in Mexico

During the night of the 26 of September of 2014 the local police and the Mexican army persecuted and attacked a group of students from the Escuela Rural Normal Raúl Isidro Burgos of Ayotzinapa, in the state of Guerrero, Mexico. In that night, 9 people were killed, 27 injured and 43 students were abducted and latterly disappeared. Rapidly, this case gained international publicity due to a strong social movement and numerous manifestation and protests, particularly important within the digital ecology. In this protests, one specific action stands and constitutes itself as a landmark in the sequence of manifestations: the collective writing of the words "fue el estado" (it was the state") in one corner of the main square of Mexico City. This performance was crucial in the shaping of memories of the disappeared students, being replicated endlessly all around the world in similar actions and becoming one of the main hashtags in Twitter related to the case. At the same time "fue el estado" shifted and contested the government "historic truth", placing state blame and responsibility in the center of the scope. Based on Hewitt's notion of "social choreography" (2005) I will think about the aesthetic and political implications of corporeality and movement from the very base of social experience. In this sense Diana Taylor notion of performance is also a suitable methodological lens. Defined in a broader sense as "embodied behaviours and practices" (Taylor, 2003, p. 2) performance is understood as "acts of transfer: transmitting social knowledge, memory and sense of identity". By analyzing this embodied action, and its replications, I will like to think the importance of corporeality and physical gathering to cope with collective trauma in México, but maintaining a transnational perspective.

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Dr Clare Parfitt (University of Chichester): Le Corancon: reproducing, circulating and erasing the female bodies of French (trans)national memory

In 2010 in north-east Paris, British street artist Nick Walker painted a line of six dancers high-kicking in red, white and blue cancan skirts, their faces concealed by burka veils. The graffiti protested against the French bill to ban facial coverings in public spaces. In

juxtaposing the burka with the cancan, the artist brought long-standing French debates about the role of liberty, women and (post)colonial territories in French national identity into tension with the contemporary veiling issue via the iconography of the cancan. The title of the piece, *Le Corancan*, drew attention to the uncanny hybridisation of bodies and memories in the image. In an age of digital reproduction, Walker's ephemeral image, quickly erased by the French police, was nevertheless distributed on the internet, exhibited at the nearby Studio 55 gallery and sold on the high art market. This paper considers *Le Corancan* as a site where distinct historical, topographical and gendered memories are brought into collision and interaction. *Le Corancan* was painted in the heterotopic space (Foucault 1967) of the Quai de Valmy near the Place de la République where French national memory has been frequently refashioned, and next to the cultural conduit of the Canal Saint-Martin. In the image Walker created here, memories of the French Revolution, the Belle Époque, the Algerian War, cancan films and crises in the Middle East reflect and refract each other. I draw on theories of Multidirectional Memory (Rothberg 2009) and Palimpsestic Memory (Silverman 2013) to consider how these juxtapositions destabilise historical narratives and call into question contemporary politics of body policing. I also consider how the different spaces in which the image circulated – the street, the art gallery, the art market, the internet – converted memory and amnesia into varied forms of artistic, political and commercial capital.

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Dr Royona Mitra (Brunel University London): Costuming, Diaspora and Memory in Contemporary British Asian dance

In this paper, I wish to critically examine the role of costuming in the dance experiments of two British Asian dance artists Sonia Sabri and Aakash Odedra, in order to demonstrate how costuming becomes an embodied practice and symbolic site in and through which the complexities of British Asian diasporic identity-politics play out at the intersections of memory, race, gender and nation. Drawing on theatre scholar Aoife Monk's important distinction between the noun 'costume' - the articles of clothing worn by performers, and the verb 'costuming' - the process of deploying costumes in order to engineer how audiences encounter and perceive the bodies wearing them (2010), this paper considers the repercussions of costuming British Asian dance/rs as a dialogic practice that navigates their diasporic conditions, cultural memories and (multi)national affiliations. Marrying Monk's notion of costuming with dance scholar Prarthana Purkayastha's concept of 'annotative practice' as an aesthetic process of culturally inscribing already racially marked skin, I propose that costuming in British Asian dance operates on a spectrum between the annotative on the one end and the choreographic on the other. I theorise costuming as an annotative practice when a racially and culturally marked diasporic body is dressed in vernacular and traditionally coded attire, within a predominantly white and Western environment in which she is made to stand out. I argue also that costuming becomes (an extension of) a choreographic act when a brown diasporic body is clothed in attire which is closer to and more reflective of her twenty-first century hybrid and urban reality, enabling the dancer's body, her movements and her clothing to enter into a lived, pliable and mutually-

affective dialogue. In order to exemplify my theorisations of this costuming spectrum, this paper will make close reference to Sabri's performance at the Conservative Party Annual Conference (2010), and Odedra's debut performance of *Rising* (2011).

Dr Royona Mitra is the author of *Akram Khan: Dancing New Interculturalism* (Palgrave; 2015). She is a Senior Lecturer in Theatre at Brunel University London where she teaches dance theatre, intercultural performance and critical theory. She has a PhD (2011) in dance/performance studies and an MA in Physical Theatre (2001) from Royal Holloway, University of London. Her research addresses intersectionalities between bodies, race, gender and nation, and she contributes to the fields of intercultural performance, diaspora and dance, contemporary British Asian dance, and physical theatre/dance theatre. She has published in *Performance Research Journal*, *Dance Research Journal*, *Feminist Review*, *Women and Performance: A Journal of Feminist Theory* and has contributed to edited book projects on the politics of diasporic performance practices.