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Artistic Research in Dance from a Finnish Perspective

by Eeva Anttila, Hanna Järvinen and Leena Rouhiainen

Paper presentation

As an initiative of the NOFOD section in Finland, Hanna Järvinen and Leena Rouhiainen co-edited an anthology on research methods utilized by Finnish dance researchers. The 11 articles of the book titled *Tanssiva tutkimus* (Dancing Research, 2014) introduce, for example, historiographical, narrative, ethnographic, phenomenological approaches to dance research. One of the articles discusses artistic research in dance, written by the authors of this proposal. In our paper presentation, we will present the currently debates in relation to artistic research in Finland, especially how as regards dance research. Among other things, artistic research is considered to be an interdisciplinary (even post-disciplinary) field of research that questions the borders between the arts and sciences, practice and theory, artistic processes and academic research. Conducted at a crossroads, often cross-artistic in nature, artistic research is not tied to any specific form of knowledge or way of knowing. Its methodology characteristically involves a process of becoming or transformation both in the artistic medium explored and in the artist-researcher herself. While exploring particular, articulated issues artistic practice and performative arrangements, artistic research is a field that challenges conventions and ideologies both within the arts and within the sciences. Currently, topical themes in artistic research include how to disseminate findings and create impact through the use of creative forms of writing, performance lectures, and multimedial presentations as well as collaborative forms of research. A lasting theme in artistic research in dance is that of embodiment and the relationship between embodied practice or experience and language. While discussing the above-mentioned issues we will also present examples of the different kinds of projects in artistic research in dance that has been completed in Finland. Our main intention is to bring forth understanding of what artistic research in dance is or can be like.

Bios.

Eeva Anttila (Ed.Lic, Doctor of Arts in dance) works as a professor in dance pedagogy at University of the Arts Helsinki, Finland. Her dissertation (2003) focuses on dialogical dance pedagogy, and her current research interests are, e.g., somatic approaches to dance pedagogy and embodied learning. She has published widely in national and international journals and edited books. She is an active member in many organizations in dance and arts education. eeva.anttila@uniarts.fi

Hanna Järvinen is a historian interested in authorship, canonisation and the epistemology and ontology of dance, particularly in relation to pedagogical concerns in teaching dance history. She has published in *Dance Research* and *Dance Research Journal* amongst others and her book *Dancing Genius: The Stardom of*

Vaslav Nijinsky came out from Palgrave Macmillan in 2014. Dr Järvinen currently works as a University Lecturer at the Performing Arts Research Centre of the Theatre Academy of the University of the Arts Helsinki, Finland. hanna.jarvinen@uniarts.fi

Leena Rouhiainen (MA in dance performance, MA in Somatics Studies and Labananalysis, Doctors of Arts in Dance) is a dancer and dance scholar, whose specific interests areas are in somatics, performing, phenomenology and artistic research. She has published actively on these topics and been. She currently works as professor in artistic research and vice dean at the Theatre Academy of the University of the Arts. leena.rouhiainen@uniarts.fi

Where's our interest?

Happy incidents and unexpected encounters in the academia, or be(com)ing (a) present(ation)

by Eeva Anttila, Hanna Guttorm, Teija Löytönen, Anita Valkeemäki

Paper presentation

“But we also, I think, need to find ways of researching and thinking that are able to engage more fully with the materiality of language itself – the fact that language is in and of the body; always issuing from the body; being impeded by the body; affecting other bodies. Yet also, of course, always leaving the body, becoming immaterial, ideational, representational, a striated, collective, cultural and symbolic resource.” (MacLure 2013, 661.)

Our performative presentation is a shared venture between four female academics working in the intersection of dance and arts, art education and artistic/qualitative research. The unexpected encounters of our worlds and thoughts have given birth to this shared process of inquiry. Through meetings in the dance studio and playful improvisation based on simple patterns, everyday actions, verbal reflections and experimental writing, we are fumbling towards embodied collaborative research practices. We are challenging ourselves in a search for intuition, spontaneity and playfulness that too often become lost in the academia. Drawing from some of the ideas of philosopher Gilles Deleuze our collaboration has moved us to consider the indeterminate and continually shifting, nomadic process of not-knowing in the midst of sometimes striated academic (writing and presenting) practices. We are willing to see how our embodied collaboration may help us in finding new, maybe happier ways to act, relate, think and write – or, to be(come) in the academia.

Bios.

Eeva Anttila, Professor of Dance Pedagogy, Theatre academy, University of Arts Helsinki, eeva.anttila@uniarts.fi

Eeva Anttila (Ed.Lic, Doctor of Arts in dance) works as a professor in dance pedagogy at University of the Arts Helsinki, Finland. Her dissertation (2003) focuses on dialogical dance pedagogy, and her current research interests are, e.g., somatic approaches to dance pedagogy and embodied learning. She has published widely in national and international journals and edited books. She is an active member in many organizations in dance and arts education.

Hanna Guttorm, Post doc researcher, University of Helsinki, AGORA for the Study of Social Justice and Equality in Education, hanna.guttorm@helsinki.fi

Post doctoral researcher, Dr. Hanna Guttorm (Institute of Behavioural Sciences, University of Helsinki) has finished her PhD in education in 2014. The empirical (ethnographic, interpretive) research turned to an ontological and epistemological thinking 'aloud', when reading and starting to live with post structural and new materialist theories. Her special interest is in possibilities for different/living/becoming/minotarian (post qualitative) research writing, both collaboratively and (never) alone.

Teija Löytönen, Academy Research Fellow, Aalto University School of Arts, Design and Architecture, teija.loytonen@aalto.fi

Academy Research Fellow, Dr. Teija Löytönen (School of Arts, Design and Architecture, Aalto University, Finland) has undertaken research related to dance artists' everyday life and the professional development of dance educators. Her current research project deals with community-based educational development within higher arts education in Finland. Her special interest is in collaborative research endeavors as well as in "new" modes of (post) qualitative research writing.

Anita Valkeemäki, Research Associate, the Performing Arts Research Centre, TEAK, University of Arts Helsinki, anita.valkeemaki@uniarts.fi

Anita Valkeemäki, Ma (Dance), works as a freelance movement educator. Based on her studies in dance and movement, osteopathy and cranio-sacral therapy, she has founded her own private practise of somatic well-being. In her ongoing research at the Performing Arts Research Center (University of Arts Helsinki, Finland) she puts to question a variety of dance pedagogical approaches revolving around dance improvisation and based on movements from primitive reflexes

“Force of Desire” or “Solo is Never Alone”

by Malin Arnell

Work-in-progress

For this 60 minute, work-in-progress session, I will share a Pecha Kucha presentation on “my self and my practice” that was developed last fall as part of a PhD research seminar at Stockholm University of the Arts. Instead of sharing and talking alongside the 20 images, I decided to ask 20 friends/colleagues/present and former lovers, if they each could consider giving me one movement: a movement, which would tell a story about “me and my practice”. I move through the 20 movements and the presentation turns in to a solo dance. I’m not alone in making it happen. I’m letting their instructions move me. My question moved them. I move their instructions. Putting forward a generous connectedness of non-locality.

During the session we will also discuss how this Pecha Kucha presentation is connected to an investment in participatory epistemology, and function as a negotiation site for my/our experience of the location of “knowledge” and “self”. And further: Who (and what) knows? What? Where? What is source and what are our materials/texts? How do we share and make doable that which is currently not acknowledged as “knowledge”? How do we communicate and practice our use of it?

Thanks for sharing movements: Lydia Adler Okrent, Jess Arndt, Fia Backström, Katherine Brewer Ball, A.K. Burns, Kajsa Dahlberg, devynn emory, Corrine Fitzpatrick, Paula Garcia, Fred Gies, Robyn Hillman-Harrigan, Katerine Hubbard, Alhena Katsof, Anna Koch, Zoe Leonard, Klara Lidén, Clara López Menéndez, Tilda Lovell, Jennifer Rosenblit, Imri Sandström. Thanks KOEFF for the soundtrack.

Bio.

Malin Arnell is an interdisciplinary artist, researcher and educator. Through her practice, she emphasizes matter, doing, and actions, focusing on the experiences around/in/of the body (her body, their body, our body), presence, participation, membership, and other affective manifestations. Since 2010 she’s working on her artistic doctoral theses in Choreography at Stockholm University of the Arts. She is currently a visiting scholar at the Department of Performance Studies at Tisch School of the Arts, NYU.

Dance didactics in Lithuania: context and content of paradigm change

by Birute Baneviciute

Paper presentation

In my presentation I discuss dance didactics paradigm changes in Lithuania in the period of 1918-2013. Changes of political, economical, social and cultural structure of society induce changes in education and vice versa. Scholars investigating education theories, their implementation and expression in practise state that in contemporary Lithuania despite obvious approach of free education paradigm, humanistic pedagogy and constructivism on documentary level in practise principles of classical education paradigm, behaviouristic approach to learning prevail. Investigations also show that in dance education the situation is similar especially related to teacher-centered approach. Lithuanian folk dance or ballroom dance repertoire and development of dance performance skills dominate, less attention is paid to creative and appreciation processes.

Four periods of dance didactics changes I distinguish in my research. The first period of 1918-1940 is marked by national revival, folk dance appearance in physical training programmes and amateur dance teachers' activities. In period of 1941-1987 dance didactics development was based on experience of dance teachers who were educated in classical education paradigm strengthened by soviet ideology. The period of 1988-2001 was a landmark of national Lithuanian education system creation based on a shift of educational paradigms from classical to free. First dance education programmes appeared which still had classical paradigm principles – focus on performance skills and dance repertoire. In the period of 2002-2013 dance education programmes shifted towards creative and interpretative processes, stylistic diversity of dance repertoire was recommended and not obligatory.

Though, lack of Lithuanian dance didactic literature and dance education research works prevents complete formation of dance didactics on the free education paradigm basis. Therefore dance teacher education becomes an important factor efficient to improve mentioned challenges.

Bio.

Choreographer **Birute Baneviciute** studied dance in Lithuania, United Kingdom, Germany, Austria, United States, etc. Her dance performances were presented in Europe, Asia and United States. Birute is teaching dance children, youth, dance teachers and professionals worldwide. In 2007 she established Dansema Dance Theatre and was the first in Lithuania to create dance performances for young

audience. Currently Birute works as dance pedagogy associate professor, doctor of social sciences in Lithuanian University of Educational Sciences.

A Dance Festival Comes of Age

by Ingibjörg Björnsdóttir

Paper presentation

The Reykjavík Dance Festival had its first performance on the 14th of November 2002. At that time the opportunities in Iceland for choreographers were few and far between.

For a whole year before that, six choreographers had met regularly to discuss what could be done to change that situation. The conclusion was that a festival of contemporary dance seemed to be the answer. The aim was to make dance more visible for the general public and it was hoped this could become an annual event.

The dream has come true although it has not always been an easy ride. But somehow the choreographers, dancers and the dance community in the country have managed to meet every situation with new, creative ideas.

In 2002 the festival consisted of six new pieces in contemporary style danced by one to four dancers, performed on the traditional stage in Tjarnarbíó but the 2014-2015 festival was divided into four different festivals of four to six days. That is in September, November, February and May. There was certainly dance in Tjarnarbíó, but also all over town, in the streets and on The City theater's stage. There were dance talks on the Reykjavík Radio, there was the ever popular lunch beat and danceoke and there was a major choreographed fireworks show, just to mention something of what was on offer for the ever increasing number of devoted followers.

Bio.

Ingibjörg Björnsdóttir is former director of the National Theater Ballet School and the Icelandic Ballet School. MA in History and currently teaching in the Icelandic Ballet School and Iceland Academy of the Arts.

Sensing and make sense

by Johan Borghäll

Workshop

If you work with the student's awareness of the dance experience, you will discover that there is a disturbing conflict between sensing the dance and making sense of the dance experience? Is it possible to reflect immediately on a dance experience and then return back to movement without disturbing the stream of sensitivity?

The workshop is a practical investigation in different pedagogical methods to deal with sensing and making sense of the dance.

What is a movement experience? An experience can only be something self-experienced. We cannot have the other's experience; we can only experience the other's story about their experience.

What is the impact of the movement experience? The experience has two modes: momentary sensations and lasting impression. (Hans-George Gadamer) We appreciate the immediate sensation of movement. But do we provide space-of-awareness for the special imprint of the experience, so the experiences bring a special kind of lasting significance, an immersion? Friedrich Nietzsche says that, "in a deep human being all experiences remain longer."

We can experience movement as a sensation by itself, where the impact of the movement is ordered in an instinctive and intuitive way. But we can also reflect on the movement experience. How did I express my emotions through the movements? Can my personality change if I change my way of dancing? Did we improvise together in an "I and You" relation or in an "I and It" relation? (Martin Buber)

In the workshop we will indulge in the sensation of dancing to music, and reflect through theoretical concepts relating to the movement experience. Do the two processes work together or against each other?

Bio.

I have three arenas in my working life. The main one is at the University of Southern Denmark as teacher of Performance, Laban Movement Analyses, Movement Communication and Dance. The second arena is as a teacher of body expression, body language and drama pedagogics at The Danish National School of Performing Arts. The third arena is the Institute of "Decenter" where I educate students to become movement therapists. www.decenter.dk

I have written six books about: Movement communication, Expressive movement, Movement Pedagogy, Body Language, Laban Movement Analyses and Salsa.
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A phenomenological appreciation of dancers' embodied self-consciousness

by Camille Buttingsrud

Paper presentation

During the performing dancer's actions on stage, she often finds herself in a bodily state of self-consciousness that extends the current understanding of embodied consciousness and exceeds its traditional terminology. Performing professionally implies both reflective and pre-reflective self-consciousness, and philosophers of dance (Sheets-Johnstone 1980, 2009, 2011, 2012; Parviainen 1998; Legrand 2007, 2013; Legrand & Ravn 2009; Montero 2013; Foultier & Roos 2013) have unearthed vast variations of self-consciousness in dancers. Yet, when it comes to what these philosophers refer to as *thinking in movement*, and a *form of reflective consciousness at a bodily level*, as well as to dancers' reported experiences of being *in a trance* and yet *hyper-aware*, we seem to face terminologically unrecognized states of embodied self-consciousness: states with the common peculiarity of covering reflective awareness *and* embodied absorption experienced simultaneously.

After qualitative research on dancers' experiences and studies of dance philosophy, aligning this material with Husserl, Zahavi and other phenomenologists' descriptions of reflection and embodied self-consciousness, I find it plausible to define the abovementioned state as **embodied reflective self-consciousness**; a reflective process experienced through and with the embodied and/or emotional self. This self-consciousness seems to have its own distinct structure irreducible to reflectivity and pre-reflectivity. Aware of its academic controversiality, I aspire to capture the nature of this transcendence of the bodily aspect of the self.

Embodied reflection is neither mystical nor exclusively experienced by artists or experts. I believe we all have the capacity to reflect emotionally and bodily; it is the universal human experience of being profoundly focused through the non-conceptual aspect of the self. The experience of embodied reflection is nevertheless explicitly detectable and researchable in performing dancers. Researching on dancers' particular experiences thus enables us to broaden our academic perspectives on knowledge, cognition and the self.

Bio.

Camille Buttingsrud's dance education is in Sri Lankan and Indian classical dance. After Asia she created dance performances and graduated as a drama teacher in Oslo. Moving to Copenhagen in 1987 she worked as a dancer/singer/actress, doing experiential physical theatre as well as Shakespeare. Making a couple of documentaries made her bump into philosophy, and in 2014 she completed her MA with a thesis on self-consciousness in performing dancers.

So many considerations to be made Methodological challenges within dance in primary education

by Corinne Lyche Campos and Anette Sture Iversen

Paper presentation

The arguments for dance as a subject in primary education in Norway are various and sometimes contradictory, with many parties involved. Some arguments are founded within the school curriculum, others in national politics, whereas others again are artistically motivated within professional groups in the field, and thus have a specific direction. The divides between policy development (cultural and educational sector) are being discussed on a departmental level. In this combined policy and practice-based paper dance consultants and pedagogues, Corinne Lyche Campos and Anette Sture Iversen, from the organisation Dance in Schools (DiS), Norway, take a critical look at methodological challenges related to dance as a subject in primary education.

To provide a backdrop to our main topic we will present parts of the recent government reports which have identified certain challenges in the sector related to the arts subject in primary education, and the ongoing working committee - Ludvigsenutvalget - and their interim report "Pupils' learning in the School for the Future." . Our further thoughts will be related to experiences from the workshop "Dance as a cultural meeting point" executed in schools in Oslo during the spring of 2013 and the winter of 2014/15.

The paper will argue that in order to give dance a sound basis and a relevant function within primary education it will be necessary to make considerations that not always will be grounded in dance or on dance's own terms. How they can these be met by the dance practitioners? If they can be seen as coming from sectorial divides, how can dance practitioners provide an agency for change? Finally we wish to invite the audience for comments where experiences and reflections can be shared.

Bio.

Corinne Lyche Campos: dance artist, pedagogue, and scholar (BA Theatre studies, and Cultural Management). Her work ranges from performance art, cross-cultural dance projects and children's dance, and she has been a cultural advisor and CEO. Former board member of Arts Council Norway and committee member of the Official Norwegian Report on Cultural Policy 2014, she is currently completing a MA in Cultural Studies and is engaged part-time in DiS.

Anette Sture Iversen: dance artist, pedagogue and scholar (BA Theatre Dance, MA Theatre Studies and a teaching degree from Oslo National Academy of the Arts). She

has been a dancer and choreographer and teaches contemporary dance, dance history and related subjects. For DiS she has initiated projects like Dance as a cultural meeting point. Anette is editor of *På Spissen*: members' magazine for the Norwegian Association for Dance Artists.

Dance Practice as a research object- demands and challenges

by Gunn Engelsrud

Paper presentation

This paper addresses questions concerning research on dance practice. It addresses the differences between producing dance and other art forms using methods in practice and research where dance is regarded as an **object** for research. In order to investigate dance as an objective phenomenon for research, several intriguing elements are highlighted: the position of the researchers as objective, the establishment of analytic distance and the ability to operate from a "neutral" position. How can these prerequisites to objective research be academically qualified and how do they relate to artistic research? Conducting research by developing dance is considered a valuable path towards knowledge creation. The author questions if and why knowledge of dance should be considered beneficial for research on dance practice and other forms of art production. The main argument will be developed that research methods do not "belong" to specific field, but are shared knowledge in a multidimensional scientific community of which dance research is also a member. In order to conduct research on dance, the researchers need qualifications in methodology, design and ethics that cannot be gained from a background in the research field alone.

Bio.

Gunn Engelsrud is professor in Health Sciences and Head of Department of Physical education Norwegian School of Sport Science Her research interest revolves investigations into body, movement and physical education in contemporary times and represents interesting, critical and vital channels to basic cultural preconceptions, institutional schemes and discourses, as well as subjective experiences and living conditions

Social Constructivism in the dance technique class

by Jonas Frey, Céline Gladpootjes and John Wooter

Lecture demonstration

Goal: The goal of this research is to find out the effect on the role of the teacher and the movement mastery and mindset of dancers of applying principles of social constructivism relating to urban dance (each one teach one, crew feeling) in a contemporary dance technique class.

Method: By means of participatory research in a lab setting, 15 dancers and 2 teachers explored the relationship between teacher and dancer while working from a social constructivist perspective in a dance technique class. Classes were videotaped and then analysed from three perspectives: ¹role of the teacher, ²dancers collaborative ways of movement mastery and ³dancers mindset of inquiry.

Results: Until now the work-in-progress shows the teacher taking the role of a coach, giving the dancers time and space to explore movements independently, guiding the dancers through the process and giving advice where needed. Dancers collaborate as a crew: knowledge and experiences are shared in the group. Each dancer is responsible for her/his own progress and also helps the group to grow. Individual strengths and weaknesses are respected. Different ways of executing are accepted. Dancers develop a mindset of inquiry, developing alternative ways of thinking and exploring.

Conclusions: Using social constructivism in a dance technique class delivers dancers that, instead of consuming, construct dance technique themselves through a mindset of inquiry in collaboration with others, within the possibilities of their own bodies. The teacher or coach functions as an instrument to help the dancers reach their zone of proximal development.

Keywords: *social constructivism, zone of proximal development, coaching, contemporary dance, urban dance*

The research started in spring 2013, then was shared with a chosen number of students in spring 2014 and is now part of the regular curriculum of ArtEZ School of Dance.

Bio.

Jonas Frey (1984) started dancing as a b-boy in different German crews. His interest for different dance forms led him to ArtEZ School of Dance, Netherlands, where he graduated in 2013. Since his graduation he works as a freelance dancer, dance teacher and dance maker. He seeks to create a hybrid form of dance, combining his experiences in the urban- and contemporary dance field.

Céline Gladpootjes', 1983 *BA Dance in Education / Msc.* Graduated as a dance teacher and educational scientist, I have a broad interest in developing dance education and the function of art education in social issues. I currently work at the ArtEZ School of Dance (Netherlands) and the University of Curaçao (Caribbean), as a scientific staff member, respectively in the Art and Social Work scene.

John Wooter (born 1964) received his education at the Dance Academy Tilburg, the Rotterdam Dance Academy and Maurice Béjarts Mudra in Bruxelles. Since 1980 he works as a dancer, dance teacher, choreographer and theatre-maker. He is particularly interested in the development of the dancers' body and investigates the possibilities of training where urban- and contemporary dance forms are merged.

The “replay button” made me do it: Video-choreography as dance practice

by Luisa Günther

Paper presentation

This proposal considers video-making as a choreographic possibility, amongst others, in dance composition. For the sake of my argument dancing has to mean something more than sheer presence. Although, it seems that some kind of material presence is corollary to dancing, maybe it could be otherwise. Video-making presents a different kind of possibility: one can see, hear, and feel another-other and realize the obviousness presented by a distinct and immediate body. This other body incorporates peculiarities of shape, silhouette, rhythm and accuracy. All this happens, but in a different manner. Through video-making it is possible to grasp another-others body that indicates its own effort through translucent sweat; a body that fills the silence with heavy breathing; that beats throughout space with muscular fatigue. How is it then that, although there is an im (materiality) in video-making, dancing may still seem to be a constant presence? Now, what kind of presence does dancing need to be? What are the limits of absence that dancing may have? These may seem naive questions. After all, if rather than participating in the now-ness of some movement “to-be-danced”, one would appreciate the (re)moment of an already danced, would this still be a presence? What kind of dancing occurs when the impermanence of a moment becomes the constant return of the same? What happens to the experience of the moment, the phenomenology of the unique, the ineffable properties of the “never-to-happen-again”? In an attempt to address these questions, this presentation aims to compile some considerations about video-making as a creative instance for dance practices in order to constitute other dimensions of space|time; of movement narrative; of body belonging.

Bio.

Luisa Günther, is a choreographer and professor at the Visual Arts Department at Universidade de Brasília. P.h.D. in Sociology of Art (2013), acts upon the following subjects: art education; contemporary art; public art forms. She never took a dance class, but after she married a ballet dancer, a “double tour en l’air” became a must, and that is how video-making became part of it. For more, access: www.cargocollective.com/performaticoscology

Practising Theory in the Dance Studio: On the Use of Metaphors

by **Lena Hammergren**

Paper presentation

The presentation is part of an investigation of how the terminology, developed in various theoretical models for dance analysis, is articulated, or is absent from verbal articulation, in the artistic educational context of higher education for dance pedagogues and dancers in Sweden. Some models for analysis have been created with the aim of responding to the language used in dance education or in rehearsal processes between choreographer and dancers. These and other types of analytical models have formed the basis for the academic topic of Dance Analysis (Foster, 1986; Adshead et al, 1988; Valerie-Preston-Dunlop & Sanchez-Colberg, 2002), which have secured a central position in different Dance Studies’ programs in higher education (Giersdorf, 2009). Against this background, I am analyzing how dance pedagogues use metaphors in the aesthetic communication with students. The analysis is based on observations of dance classes and interviews with dance pedagogues. Thus, the aim of this study is to explore some of the ways in which dance theory and practice inform one another, in order to find out if they are made coherent or not, and if they are in dialogue with one another or not. This investigation is carried out within a larger research project, sponsored by the Swedish National Research Council, with the title: ”Språkliggörande av dans” (Verbalizing Dance).

Bio.

Lena Hammergren is Professor in Dance Studies at the School for Dance and Circus, Stockholm University of the Arts, and Professor in Theatre Studies at the Department for Culture and Aesthetics, Stockholm University. Her main research concerns dance historiography and cultural studies. Her latest publication is ”Dancing African-American Jazz in the Nordic Region”, in *Nordic Dance Spaces: Practicing and Imagining a Region*, eds. K. Vedel & P. Hoppu (2014).

Dance teaching and learning – an embodied multimodal practice

by Annika Notér Hooshidar

Paper presentation

Dance is a performed embodied multimodal practice of meaning making. The teaching and learning situation can be described as a complex multimodal configuration of signs in different time and space based modes. In a dance class, teachers and students engage in the dance practice by using different semiotic modes of communication; dance movements, gestures, touch, speech, voice, gaze, sound, music and others. Dance teaching and learning can be seen as a historically shaped social practice with particular norms and power relations which confine the patterns of interaction and affects the students' agency within it.

In this presentation my interest is to discuss and highlight students' and teachers' interaction and communication in detail with a focus on how, and by whom, different semiotic resources are being used and how that affects the design of the dance class. This involves questions of tradition, power and agency. My point of departure is a research project where the results showed that in dance teaching and learning the study material consists mostly of movements that the teacher has created in relation to a genre's esthetics, the teacher chooses which aspects to focus on and how time is disposed. This means that the knowledge that is produced to a great extent is dependent on the teacher's choices, her esthetic values and her own knowledge. From a didactic point of view this needs to be addressed in dance education in terms of how dance classes are designed, it concerns questions of esthetics, values and power.

My theoretical point of departure is a social semiotic theory of multimodal communication (Kress, 2010).

Bio.

Annika is a senior lecturer in Contemporary Dance, School of Dance and Circus (DOCH), University of the Arts, Stockholm.

At DOCH Annika is head teacher of Contemporary Dance and teaches different courses mainly with a focus on didactics. Annika is also mentoring students on BA and MA level in their exam work. She holds a degree of Licentiate in Pedagogy from the University of Stockholm. annika.noter.hooshidar@uniarts.se

(How) Does research change dance training practice?

by Joa Hug

Lecture demonstration

In my doctoral research I am investigating the impact of *Body Weather* – a comprehensive approach to performance training that emerged in Japan in the early 1980's and has since then been developed in laboratories worldwide - on the performer's process of perception and mode of knowing. The research focuses on one of the core training practices, the so-called *Manipulations*. This practice is a highly elaborate, set sequence of massage-manipulations conducted in couples and concerned with breathing, stretching, alignment and relaxation. The aim of the *Manipulations* as a training method is to create an open and receptive body that is available to move from an altered mode of perception. One of the objectives of my research is to conceptualize the knowledge created in and through the practice of the *Manipulations*.

Taking the *Manipulations* as an example, I would like to address the following question: (how) does a pedagogical method *change* when it becomes a medium of research? The issue underlying this question is a more fundamental problem that has been one of the core subjects in the debate about artistic research: What is the relationship between art and research? When and how does artistic practice become research?

In my lecture-demonstration, I will present a fragment of the *Manipulations* and talk about the specifics of its mode of operation. Then I will show a 'research score' that I developed out of the *Manipulations* and compare the similarities and distinctions between the two. This will prepare the ground for a brief discussion of some contributions that have been made in the context of the debate about research in the arts. Relating to this debate, I will round up my presentation with reflections about the epistemological and methodological issues raised by my approach to artistic research.

Bio.

Joa Hug is a doctoral researcher at the Performing Arts Research Centre at the University of the Arts Helsinki, Theatre Academy. His artistic research into the impact of performance training on the performer's process of perception combines movement research grounded on *Body Weather* with a conceptual investigation at the intersection of dance/performance research, cognitive science and philosophy. He is based in Berlin and coordinator of AREAL (Artistic Research Lab Berlin).

Experience and Affect as Epistemological Concerns for Dance History Pedagogy

by Hanna Järvinen

Paper presentation

This paper continues a discussion begun in the previous NOFOD conference in Trondheim on the pedagogy of dance history in the context of art schools that emphasise practice-based methods and artistic research. What is the purpose of the obligatory history classes for practitioners? What are the preconceived ideas of the significance of the past in the present? I argue that instead of teaching a canon, dance history should give reflective depth to the present-day practice of art making, including a critical attitude towards what is being taught and how. Whereas history is often conceived of as a "detached" or "objective" view of the past, I claim that the main uses of history are affective: the purpose of history is, to paraphrase Michel Foucault, in the experience historiography allows us to have. This experience is affective, it does not move on the axis of true and false but it is reality and it moulds reality, transforming our expectations of the present and the future. Hence, examples of past dance in the present should raise both epistemological and ontological questions about dance and dancing, questions about who defines what 'dancing' entails and why. Historical trajectories can help make sense of the present but also to challenge assumptions taken for granted, such as whose dances are taught as art and why.

Bio.

Hanna Järvinen is a historian interested in authorship, canonisation and the epistemology and ontology of dance, particularly in relation to pedagogical concerns in teaching dance history. She has published in *Dance Research* and *Dance Research Journal* amongst others and her book *Dancing Genius: The Stardom of Vaslav Nijinsky* came out from Palgrave Macmillan in 2014. Dr.

Järvinen currently works as a University Lecturer at the Performing Arts Research Centre of the Theatre Academy of the University of the Arts Helsinki, Finland.

THE WOMAN AND THE MARE, A lecture demonstration about the dancepiece REIÐ

by Steinunn Ketilsdóttir and Sveinbjörg Þórhallsdóttir

Lecture demonstration

In this lecture demonstration choreographers Sveinbjörg Þórhallsdóttir and Steinunn Ketilsdóttir reflect on the choreographic process, methods and practices of the work REIÐ/RIDE that premiered at Reykjavík Dance Festival August 30th 2014, in collaboration with City Theatre and Reykjavík Dance Festival. In the lecture they will discuss and demonstrate the concept of REIÐ with examples from the work, both practical and from video projection. They will talk about their working methods in relation to the content of the piece, their collaboration and why we decided to work on this piece with this particular theme.

REIÐ is a continuation of the duet Belinda and Goddess that Sveinbjörg and Steinunn collaborated on in 2011. With that work they started their research on the woman and the mare and how the two reflect each other. With REIÐ they expanded their idea and created a group work for a big stage with nine female dancers.

The work raises many questions about mares and how they reflect the status of women in the world. What are the similarities of the woman and the mare? How can we compare women's social position to the mare's position within the herd? What is a perfect woman within the society in comparison to the perfect mare? Humans value mares by their appearance, physique, fertility and breeding, characteristics etc. How do we value women? The piece also focuses on the natural peculiarities of the creatures and the beauty of being a woman, mother, friend, sister, wife and a goddess.

BIO

Steinunn and Sveinbjörg are both independent and active choreographers and hold positions at the Department of Performing Arts at the Icelandic Academy of the Arts. They decided to collaborate on the work because they shared the same interest and passion towards women's rights. Their partnership has continued since Belinda and Goddess and in 2014 they created the work REIÐ, an evening-length performance created for a big stage with 9 dancers and deals with the same subject. Their next collaboration is the final project for the graduating students at the Contemporary Dance Programme of the Icelandic Academy of the Arts and will be a further development of the theme of women.

steinunnketils@gmail.com / sveinbjorg@lhi.is

Websites:

www.steinunnketilsdottir.com / www.sveinbjorg.com

Trailer:

<https://www.youtube.com/watch?v=iPO3r0TIYsc>

Vimeo:

<https://vimeo.com/110414329>

password: reid2014

Moving, Writing, Living – Experimental Documentary Practices in Site-Specific Dance Research

by Paula Kramer and dr. Alys Longley

Work-in-Progress

In May 2015 researchers and performers Dr. Alys Longley and Paula Kramer have collaborated in a three-week residency at the Inter-University Centre for Dance in Berlin (HZT). The residency included a public workshop for dance students and professionals and was open throughout for individual guests and collaborators. Our collaborative process particularly invited emergence, responsiveness, change, multi-vocality and multi-modality.

Our work focused on site-specific material-based movement and experimental documentary practices.

We explored ways of working in and through what Paula Kramer calls intermaterial confederations, assuming that not the human being is the sole creator of a dance, but that dances come into being through collaborative processes that cross the familiar human – non-human divide. We thus understand materiality – that of the human body but also that of bench, tar, bird and plastic bag – to offer dance-making agency.

Our process pertained to dance but expanded into questions of how we live our lives. If materials are active participants in the making of our dances – what does that mean for our daily lives?

We further asked: How might the kinaesthetic, ecological thinking that occurs in site-specific research be articulated through practices of experimental documentation? We worked throughout with what Alys Longley terms movement-initiated writing and developed choreographic scores, text, photography and drawings.

Our presentation situates writing as an expanded field in close relationship to dance and performance research. Especially the growth of dance in University contexts poses an increasing demand for tangential, non-linear and affective registers of writing that allow multiple kinds of thinking to co-exist in the production of dance research.

Bio.

Paula Kramer is an outdoor movement expert based in Berlin, who researches, performs and teaches in both rural and urban sites. She has a background in political science and recently submitted her practice-as-research PhD in Dance at Coventry University. Her work attends to materiality and argues to move beyond the human and to expand our notion of agency in the context of dance making, but also of living. paula@paulakramer.de, www.paulakramer.de

Dr. Alys Longley is a performance maker, researcher and teacher. Her interests include practice-led research, interdisciplinary projects, ethnography, narrative research, somatic practices, ecology and inclusive dance education. Her key area of expertise is in the relationship between performance writing and practice-led research. She is senior lecturer in Dance at the University of Auckland and has currently led the project *Fluid City* – an art/science/education collaboration on water sustainability in Auckland City. a.longley@auckland.ac.nz

Gymnastics and dance re-defined – dance education in Hellerau in the 1920s

by Johanna Laakkonen

Paper presentation

This paper explores the close relationship of gymnastics and early modern dance in the Schule Hellerau für Rhythmus, Musik und Körperbildung after it re-opened its doors in Dresden, Germany after the World War I. In 1925 the school moved to Austria and was known as Hellerau-Laxenburg. By studying the school's curricula and articles published by its teachers I will analyze the gradual changes that took place in the teaching of gymnastics and dance in Hellerau. I will also examine the impact of these new developments on dancers' education that got a stronger foothold in the school in the 1920s. With its study programs in rhythmic, Körperbildung and dance Hellerau provides an interesting example that enables to evaluate how the role of gymnastics was redefined in the dance education in the 1920s.

The focus of my paper will be on the work of Jarmila Kröschlová, Marianne Pontan (a Finn) and Rosalia Chladek who were active in developing the Körperbildung programme in the 1920s.

Bio.

Johanna Laakkonen is University lecturer of Theatre Studies at the University of Helsinki. She has published the book *Edvard Fazer and the Imperial Russian Ballet*

1908–1910 (2009) and is the editor, together with Tiina Suhonen, of *Weimarista Valtoihin – Kansainvälisyys suomalaisessa tanssissa* (From Weimar and the United States. Transnational encounters in Finnish dance, 2012). Her recent publications include articles on Maggie Gripenberg's theatre choreographies and Marianne Pontan and the Hellerau-Laxenburg method.

An approach to an improvised, practice-based healing performance as a 'rite de passage.'

by Lise Lavelle

Paper presentation

This paper deals with the method of my solo performance 'Healing in Point; A Woman gets her Face,' performed in Java, 1990, and documented by me in the anthology *Embodied Lives*, Triarchy Press, England, 2014.

The objective is to "translate" this performance into a Western thinking as to approach or method. It was a practice-based performance, carried out through non-stylized, free, improvised everyday movements. It took place in an Asian cultural context and can be viewed as a healing process or 'rite de passage' in a phenomenological perspective. This practice-based research in Java was inspired by Amerta Movement, the contemporary, explorative movement, pioneered by the Javanese artist, Suprpto Suryodarmo. The performance was the result of researching healing through a practice-based process of transformation or embodiment from an inner chaos to an outer form. This process was related to the practice site in natural environments (site-specific), as well as to the individual performer (person-specific). It was based on my physical responses to my 'inner' and 'outer landscape,' i.e., to self and site, and to my identity as a Scandinavian woman in Java, and as such, founded on a cross-cultural and somatic approach to culture and nature. This experience has contributed to the realization of my later performances, as 'Steps out of Denmark' for three movers/dancers, performed at the Cologne, 'Sharing Time' international, multi-art festival, 1993, and which will be shortly treated in this paper. As to acquiring movement/dance knowledge of free, non-stylized movement improvisation, this is a question of awareness and openness for the mover who is composing while moving, rather than learning and remembering set patterns. The mover is also a researcher and the researcher is best served as a mover.

Bio.

Lise Lavelle, Denmark. (2006): PhD in Indonesian, Lund University, Sweden. (1992): Recognized teacher of 'Amerta Movement', non-stylized, multi-cultural, improvisational, somatic movement, pioneered by performance artist Suprpto Suryodarmo, Java, Indonesia. (1984): Diplomed teacher of relaxation & movement (psycho-motor teachers' training), Ingrid Prahm School, Denmark. - Instructor of free movement/improvisational dance and awareness in movement workshops. Practice-based research through free movement/dance performances. Affiliation: Lund University. Sweden. Languages and Literature Centre (SOL).

Tactile/Textile– Expanded notions of dance as performing arts

by Christina Lindgren and Sidsel Pape

Paper presentation

In Their interdisciplinary research Lindgren and Pape have, through the lens of costumes, found new perspectives on the development of dance as performing arts. A Costume is per definition the total appearance of body and clothes, also called "gestalt", Meaning an organized whole perceived as more than the sum of its parts. Looking at textiles, postures and dance styles on drawings, images and video from the 16th throughout the 20th century, Lindgren and Pape Explore looks at different gestalts over a period of 444 years. Questions of enquiry are such as: How have costumes inhibited or inspired the movement of dancers? What role has clothes on bodies played in the developed of dance styles and choreography?

Bio.

Christina Lindgren is professor in Costume Design at the Oslo National Academy of the Arts, Programming the BA- and MA- program. Lindgren Studied at the Oslo National Academy of the Arts and Universität Der Künste Berlin. In all genres, including experimental baby opera and far out art performance, she has designed costume and scenography for more than 40 performances. The Projects she has worked on are multidisciplinary, process oriented and experimental. She has a special interest in sound generating scenography and composed theatre.

Sidsel Pape Is a dance scholar, dramaturge and writer with a background as a performing artist and teacher of improvisation. She Holds an MA in dance science from the NoMads--- Program (2005). Pape Is associated with Nordic Summer University where she has been a member of the board and study circle coordinator

since 2002. From 2006 she had worked as a dramaturgical coach in artistic processes with Nordic and Norwegian Choreographers and as a lecturer of dance at the University Of Tromsø. Recently Pape has been working as a curator in dance and performing arts in Seminarium <http://www.seminarium.no>

Alexandra Litaker

Workshop

The workshop will be a place of exploration through a series of engagements with place and memory. The structure will evolve through a presentation of my research into identity and ecology that emerges in the work I will present from Your Blue Mountain. In the workshop we will use memory, color, and awareness to access movement patterns through space. This space being the space of memory, the space of the body, and the space between and around us. The work seeks to engage notions of identity and locality in order to open to dialogue through active listening.

Bio.

Alexandra Litaker is an Artist and Arts Educator engaging practices of movement and performance in my research into the relationship between identity and ecology. My current research and performance work takes form as Your Blue Mountain 2012-2015 and has been presented in Norway, Lithuania, and Iceland.

The Discourse of Difference in Dance Education

by Dr. Teija Löytönen

Paper presentation

This paper presentation is based on a three-year collaborative inquiry process (Bray et al., 2000; Kasl & Yorks, 2002; Yorks, 2005) into the culture of dance teaching. It involved 18 dance professionals from three different dance schools in southern Finland. They formed five working peer groups to explore their professional practice in dance education. An at-home ethnographic study design (Alvesson, 2009, 2003) was used to examine the knowledge creation process from its inception in March 2008 through April 2010, two years of the overall three-year research project. The author served as a facilitator for the participants and the working peer groups as well as a researcher in the collaborative inquiry process.

This paper discusses one of the themes that “popped up” during the collaborative knowledge creation process, namely *the discourse of difference*. Here the focus is on *how* the participating dance professionals discussed their professional practice. Discourse analysis, thus, focuses on the ways in which members of the dance education community constructed their social reality (Holstein and Gubrium 2008).

The paper presentation illustrates how difference is constructed within the dance education community, and how *differentiation* offers a way to recognize the values and accepted contributions within a specific dance education community. It will be further elaborated that *the discourse of difference* serves the need to be recognized and valued as a particular dance teacher within the professional dance education community, and that collaborative inquiry communities offer the dance professionals a forum for mutual identification and recognition.

Bio.

Academy Research Fellow, **Dr. Teija Löytönen** (School of Arts, Design and Architecture, Aalto University, Finland) has undertaken research related to dance artists' everyday life and the professional development of dance educators. Her current research project deals with community-based educational development within higher arts education in Finland. Her special interest is in collaborative research endeavors as well as in “new” modes of (post) qualitative research writing.

Tools in art education – prescriptive formulas or genuine research questions?

by Kirsi Monni

Paper presentation

In this paper, I am pondering on the dilemma of tools in art education, especially in choreography. The matter is crucial in the contemporary realm of heterogeneous aesthetic intentions and goals, since a tool, as it is conventionally understood, is ready-to-use according to its already disclosed purpose, and thus it has, in a way, solved the singular artistic-research question between the artist and the prevailing world. Teaching tools, as prescriptive formulas, may lead to proceduralism when creative process becomes institutionalized, when a formal modeling overrides the singular research and theoretical representation overrides the ontic experience. However, we cannot make or create anything without it being intertwined with various levels of knowledge, conceptualization, and tools. I am

elaborating this issue through the common concept in choreography education, namely composition, by trying to deconstruct the term and search some ontological premises for it. With this operation, I aim to position the concept (as a tool) into the level of reciprocal dialogue, more as an ontic-ontological research question than a prescriptive formula of creation. I will present an insight, derived from Martin Heidegger's elaborations on logos, of what is happening in a composition is an event of certain "togetherness in relatedness" and following this notion the concept can serve both as reflective knowledge of construction and a research question.

Bio.

Kirsi Monni Doctor of Arts (Dance), Professor in Choreography at the Theatre Academy of the University of the Arts Helsinki, Kirsi Monni has worked extensively in the field of dance and pedagogy since the 1980s. Her research interest is in dance ontology and in theory of performance. She was one of the founders, developers, and co-directors of the Zodiac – Center for New Dance before accepting the professorship in 2009. She has received numerous grants and national awards for her choreographic work.

Dance in upper secondary educational level in Denmark 1994-2014

by Michael Netschajeff

Paper presentation

Dance education at high school level started 20 years ago in Denmark. The purpose of this paper is a summary of the 20 years of dance teaching in upper secondary educational level. The conclusion is that it has become a success: more than 1000 students have joined dance courses at level c (75 hours) and more than 15 schools have had teaching in dance through the last 20 years.

Though the educational system is a political arena of many different issues where creative and artistic disciplines often are not as well protected as the hard core disciplines such as mathematics, science or language, dance has its own development at especially high schools where there is a bigger amount of students which provides opportunities for a bigger range of supplying subjects. Dance has also found its way to a certain educational system "VUC", a supply for adults connected to the secondary educational system and it seems to be a relevant issue offered.

The approach is a historical review over 20 years of different curricula, from the beginning at 2 schools as an educational experiment to the foundation in 2005 as a common subject in several schools following the progression up till 2014. Through an analysis of certain main points of the curriculum it makes an evaluation of some of the important issues and definitions of dance as such in the pedagogical work and didactic visions. A special emphasize is laid on the reflection of how to move, dance or use your body – and to describe bodily, physical and aesthetic expression as a professional purpose.

The ministerial survey of the teaching is commented as the organization of the teachers throughout the 20 years and the paper ends with a statement of future areas.

Bio.

Michael Netschajeff (b. 1955) is professor at KVUC – Københavns Voksen Uddannelses Center, in dance, Danish and music since 2012. He is former professor at Espergærde Gymnasium (since 1984). He is also teaching dance students at Statens Scenekunstscole dance history, theory and aesthetics (since 2003) and occasionally makes concerts as a pianist – (educated from Royal Conservatory of Chopenhagen 1991).

I Am Interested in Dragging: Fatigue Aesthetics & Counter-Choreography

by Lauren O’Neal

Paper presentation

I am interested in dragging. The experience of dragging, the feeling of being dragged down, the characteristic of being a drag. To drag a thing, or oneself, is a conversation about gravity. We try desperately to avoid gravity, launching a vigorous fight upward and away. Every step is shiny and quick—stepping into possibility. The subject gesticulates with determination. This is tiring. Can a subject sidestep the constant need for reiteration? For gestural conviction? For textual clarity through a legible, logical “plan of action?”

In “The Aesthetics of Disengagement,” Christine Ross describes the concept of aesthetic melancholy, where instead of a discourse of loss—of insufficiency, of lack—there is instead fatigue caused by the constant need to reiterate the self (Ross, xviv).

This presentation will consider and expand on Ross' examination of the connection between motion and visibility as a choreographic approach, and offer instead art practices that produce lazy, indolent, and tired objects as an "anti-choreographic" retort. I contend that the performance of aesthetic melancholy, characterized by the in-compliant gesture and the illegible speech-act, is a productive space for the formation of new artistic subjectivities.

I will consider the work of visual and performance artists who embrace non- or micro-movement, silence, or deflection as spaces of resistant gesture, such as Xavier Le Roy, Anna Schuleit, Eszter Salamon, and Marjatta Oja, in conversation with my own practice. Instead of notational gestures as clarifying, in service to the production of a legible subject, I propose a type of counter-choreography that offers strategies of illegibility, irritation and slowness. My hope is that this will open up new possibilities for expanded conceptions of artistic research and practice, and propose alternate ways for artists to enact, theorize, and embody their work.

Bio.

Lauren O'Neal is a visual artist, arts administrator and educator. In her doctoral research at Kuvataideakatemia/University of the Arts Helsinki, she is exploring installation, sculpture, choreography, and curatorial practice. O'Neal has exhibited at the Portland Museum of Art and the Nelimarkka Museum. She is the director and curator of Lamont Gallery at Phillips Exeter Academy. She holds an MFA from Maine College of Art and an EdM from Harvard University.

"To Move and Be Moved in Contact" – A Study of Contact Improvisation and Psychotherapy

by Kristian Overrein

Paper presentation

Through working with their body and interacting with other bodies, dancers are likely to acquire perspectives on the intersubjective aspects of communicating that are somewhat different from what is gained through "verbal" approaches. Many of the skills that are important for a psychotherapist to learn and develop involves implicit, procedural knowledge about how to continuously work towards a shared feeling of being together, in other words; interacting with the other in a way that facilitates a "meeting", an important part of the therapeutic process. Mostly nonverbal forms of interaction like dance may have insights into these dynamics that the psychotherapeutic field might benefit from. The intersubjective aspects of contact

improvisation (CI) seem to have many things in common with the intersubjective and bodily phenomena that occur in the realm of psychotherapy. Through a qualitative study of dancers experience with and thoughts about CI, the author seeks to examine the possible similarities between the two ways of interacting, and also to see if CI dancers' experiences can contribute in some way to the understanding of the improvised process of psychotherapy. Interviews with ten dancers of varying age and experience were conducted. This material is analysed through a hermeneutic-phenomenological lens with a focus on interaction and intersubjective phenomena. It is concluded that several similarities indeed seem to exist between the disciplines, and also that experiences drawn from CI may be useful for therapists in understanding and developing their intersubjective abilities.

Bio.

Kristian Overrein is a psychologist who graduated from Norwegian University of Science and Technology (NTNU) in March 2015. His interest in and former experience with dance led him to write his master thesis about contact improvisation and psychotherapy. Before deciding to study psychology he went to The School of Contemporary Dance in Oslo.

The body as an instrument and the pursuit of authentic self

by Hanna Pajala-Assefa

Lecture demonstration

In our research, artists from dance and music disciplines collaborate exploring the creation of live interaction between movement and sound. Can ones body manifest itself in an instrumental form and how can this practice be transferred into contemporary performance?

We approach the research from two observation points. 1) How do we enable the body's instrumentality? 2) How does the experience of moving alter when the body is treated as an instrument?

We approach the instrumentality of the body through technical sound devices that enable us to produce sound in a reactive manner. We start with direct microphone amplification, then moving towards sensor technology attached to body and garments.

The intertwined tasks of moving and playing are viewed from a practical point of view, focusing on the experience of the mover. The scientific research views the questions

raised based on Martin Heidegger's writing in *Sein und Zeit*, in which he approaches the ontology of existence through concepts of 'the authentic' (eigentlich) and 'inauthentic modes of existence' (uneigentlich). We explore a range of varying tasks that allow and cause the body to produce sound and movement, and observe how the alteration of focus in specific tasks changes the experience and perception of the mover. We also observe the effect training and practice has on execution and the pursuit of authentic self.

As this research aims at a performance result we also study perception and audience interpretation. Through work-in-progress performances, we engage the audience in a reflective conversation on how the interplay of sound and movement (creation) influences the observer's perception.

In the lecture demonstration we aim to give a short presentation of our artistic research work and to open our questions and findings to participants. The presentation mainly focuses on the practice of the physical performer and the phenomenological aspects of it.

Bio.

Hanna Pajala-Assefa is a contemporary dance artist with an MA degree from TEAK in choreography. She works in various disciplines; choreography, performance, dance film and production. In 2013 she was awarded the "Finnish Dance Achievement"-Award, for her groundbreaking work in founding and developing Loikka - dance film festival. During her career she has choreographed over 20 independent contemporary dance works and directed several dance films.

Choreographic assistant-performer **Karolina Ginman**

Musician-performer **Abdissa Assefa**

Definition, ontology and the challenge of contemporary choreography

by dr. Anna Pakes

Paper presentation

Recent philosophers (e.g. Arthur Danto, George Dickie, Jerrold Levinson and Noël Carroll) have argued that it is the context of making or presentation – and not object's possession of certain kinds of manifest properties – that determines whether or not

that object is an artwork. It is possible to extend this argument to dance and thereby to claim that dance works are identified as such on the basis of how and by whom they are made, and not because they have the perceptible features typically associated with dance as an art form (being composed of virtuosic movement, for example). Contemporary choreographic practice (e.g. the work of Jérôme Bel, Tino Sehgal and some William Forsythe) often challenges the idea of the dance work by deliberately eschewing visible or conventional “danciness”. I am interested in how these developments in choreographic practice relate to philosophical arguments about definition and ontology in the art context. Does the philosophy help us understand what is going on in contemporary choreography? Or is the choreography doing philosophy, in such a way as to challenge, disrupt or even render redundant arguments within the philosophy of art? Are the very projects of definition and ontological investigation compromised by contemporary dance works which resist easy classification and critique ontological assumptions? This paper seeks to answer these questions, considering the extent to which choreography, philosophy and choreography-as-philosophy really expand our notions of what dance is.

Bio.

Anna Pakes is Reader in Dance Studies at the University of Roehampton (London). Her teaching and research is focused on philosophy of dance, and she has published on the epistemology of artistic research, the mind-body problem and phenomenology of dance. Her forthcoming monograph explores, historically and philosophically, the nature of dances and choreographic works: what kinds of things they are, and what can be done with (and to) them.

Choreographing the impossible

by Franziska Bork Petersen

Paper presentation

Bodies – their behaviour, diet and dress – used to be integral parts of utopias such as Thomas More’s genre-defining book *Utopia* (1516) or the architectural vision *New Babylon* (1959-74) by the artist Constant. More recently, technologies such as doping, neuro enhancement or cosmetic surgery have allowed bodies to appear increasingly as sites of utopia *themselves*. How has this development affected bodies in dance?

Where the performing arts are conventionally fraught with bodies, a number of recent dance works have left voids. Drawing on my postdoctoral research project about the paradoxical relation of bodies to utopianism, I want to analyse the choreographic

methods and practices in these pieces as proposing a corporeality that is itself utopian: they allude to the utopia of an absent/incorporeal body. Choreographer Eszter Salamon specifically imagines a 'bodiless world' in *Tales of the Bodiless* (2011). She omits bodies and their movement for large parts of the performance and confronts the audience with a pitch-black stage. Mette Ingvarstsen creates full-length 'dance' works with choreographed smoke in *Evaporated Landscapes* (2009) and confetti in *The Artificial Nature Project* (2012).

Looking at these performances through the prism of utopianism highlights the pieces' shared allusion to *the impossible*. In the context of the hyper-visible, and 'enhanced' bodies that dominate today's popular culture, proposing the body as absent can be understood as a mode of utopian critique.

Bio.

Franziska Bork Petersen is working on a postdoc project that relates notions of the body to notions of utopianism. She holds a PhD in Theatre Studies from Stockholm University and Freie Universität Berlin. Franziska lectures on dance, performance, fashion and curating at the University of Copenhagen, the Danish National School of Performing Arts, Stockholm University and Stockholm's University of Dance and Circus.

Kara Zhorga danced by the 'King of Art'

by Aray Rakhimzhanova

Paper presentation

During the last few years, debate has arisen in Kazakhstan about the origin of the dance Kara Zhorga. Some consider it as a Kazakh expression of national identity; others think that the dance was invented by Kazakhs residing in China and has no relations to the Kazakh folk dance. The reason for this opinion is that during the time of Soviets Kara Zhorga was rarely practiced by the community in Kazakhstan. The revival of Kara Zhorga and the recent rise of its popularity in Kazakhstan are usually associated with the repatriation of Kazakhs from China. This presentation is the reflection of the fieldwork done in Shoshak village, Ili Kazakh Prefecture, Xingjian-Uyghur Autonomous region, China. It also shows my attempt to frame into theory the knowledge gained through the personal interpretations and analysis of fieldwork materials. The dance analysis focuses on the performance of one particular dancer whose name is Önerkhan. His name is a compound word consisting of two Kazakh words: öner – art, talent; khan – king, ruler. The title of the presentation was also inspired with his name. The choreomusical analysis used during the research

process demonstrates the intricate relationship between traditional Kazakh musical instrument *dombira* and the dance Kara Zhorga. Initially, I came to the field with the aim to 'decode' the understanding of Kara Zhorga by the community members residing in Ili Kazakh Prefecture, however ended up with the story of one dancer. The presentation shows that the detailed histories of individuals such as Önerkhan are always crucial to the constitution of experience and interpretations of what they are doing explain well how social life proceeds within the minorities.

Bio.

Aray Rakhimzhanova was born in Central Part of Kazakhstan in 1989. He is trained linguist at the same time he is an amateur dancer. His dance repertoire consists of staged folk dances representing different nationalities (Kazakh, Uzbek, Uyghur, Georgian etc.) living in Kazakhstan. In 2013 he was accepted to the Choreomundus Joint Master Programme in Dance Knowledge, Practice and Heritage sponsored by European Commission. Currently he is a second-year Master student.

Practical Exploration of Habits as Categories of Thought in Dance Improvisation

by Susanne Ravn and Leena Rouhiainen

Lecture-demonstration

As co-researchers and practitioners skilled in two distinct forms of improvisatory dance; namely, Argentinian tango and site-specific contemporary dance, we are sharing a process of exploring and articulating bodily habits that are enacted whilst dancing. We understand that the activity of the improvising dancer is both based on and moulds her habitual abilities: some habits are maintained as the subtending base for others to be questioned and for new actions to emerge. To a large extent but in varying degrees, habits are part of such bodily operations that remain outside conscious attention, perceptual awareness or emotional apprehension. In our project we practically explore what kind of use do the different forms of improvisatory dance that we practice and that have different forms of openness or freedom make of habits. This we do in the spirit of experimental practice based research that utilizes social media and audio-visual technology to exchange practice and research data. We live in two different Nordic countries and will engage in physical exploration of our dance practice in our own settings. We will write phenomenologically oriented autoethnographic descriptions of our experiences, environments of and actions in dancing as well as document the described moments of dancing on video. We will

place these materials in improvisatory dialogue with each other. Through these means we attempt to glean the kinds of habitual processes we undertook during improvisation, the similarities and differences we observe in our practice. In dialogue with phenomenologically-oriented research, our goal is to understand how habits are utilized, moulded and changed in improvisatory dance. This we explore in order to further understand the nature of the reflexive body-subject and the formation of embodied meaning that dance improvisation entails. Alongside of lecturing our demonstration will include audio-visual material and physical demonstration of our movement practice.

Bio.

Leena Rouhiainen (MA in dance performance, MA in Somatics Studies and Labananalysis, Doctors of Arts in Dance) is a dancer and dance scholar, whose specific interests areas are in somatics, performing, phenomenology and artistic research. She has published actively on these topics. She currently works as professor in artistic research and vice dean at the Theatre Academy of the University of the Arts.

Susanne Ravn is associate professor at the University of Southern Denmark. In her research she critically explores the embodied insights of different dance practices and the methodological challenges related to employing phenomenological thinking into ethnography. Recent publications are fx: Ravn and Rouhiainen (eds.)(2012) *Dance Spaces: practices of movement*. Ravn was the chair of NOFOD in 2011-2013 and has been elected for the SDHS board in 2014.

Writing My Being: performing my research process of writing

By Per Roar

Work-in-progress

Writing and being written is a performance lecture based on my autoethnographic experiences from being a choreographer-researcher writing up my artistic research dissertation. Here, I seek to take a closer look at this process through retracing the bodily impact and manifestations of this daily and lasting practice of writing.

Writing and being written comes out of three earlier presentations in which I explored different strategies for creating intervention through artistic research processes. (Respectively presented at the conferences Crossing Contexts in Reykjavik and Ulsteinvik in NSU, and CARPA in Helsinki, all in 2013). In these presentations, I was interested in how artistic research can be understood and explored as a performative intervention that in short does what it says.

Here, in **Writing and being written**, I will revisit this topic but through reversing the gaze and look at the more insidious impact that a long and intense process of writing can have on the body. In drawing on observations from writing my doctoral dissertation, I will use this experience as a source material for creating a performance lecture about the act of writing as a physical ordeal. In particular I will give attention to what it means to inhabit a body under such conditions: how the body survives the hardships of prolonged periods of writing and sitting still, which for a mover can be seen as the core trauma of research. I question how a professional choreographer-performer can survive artistically such a process. This is still to be seen.

Bio.

Per Roar is a choreographer-researcher and performer. He holds a BA in choreography (KHiO), a MA in Performance Studies (NYU) and is currently a doctoral candidate in choreography at the University of the Arts Helsinki. His artistic work rests also on his background in history and social sciences (Oslo, Budapest, and Oxford), and is characterized by a contextual approach to choreography. Issues he is addressing in his doctoral project: *Docudancing Griefscapes*.

Dancer as agent

by Cecilia Roos

Paper presentation

Within the field of dance today, the creation process often demands that dancers develop their own methodologies, movement vocabularies and conceptual frames. This creates individual trajectories that the dancers can intertwine, interact and challenge each other with during the process. This has produced new methods and bodies of knowledge amongst dancers and new, mostly undocumented relationships within working processes.

In this presentation I will focus on these relationships and give example on how the dancer's individual trajectories are shared, transformed and transacted during a working process.

Bio.

Cecilia Roos is a dancer, Professor of Interpretation and Head of the Dance Department at School of Dance and Circus (DOCH), Stockholm University of the Arts.

Her research focuses on the dancer's practice and the role it plays in performative processes and her current project is exploring communication linked to learning in dance. Her coming research will focus on the relational trajectories that are developed between dancers in a creative process.

Dance technique – meanings and applications viewed through students experiencing contemporary dance.

by Irene Velten Rothmund

Paper presentation

An important part of becoming a dancer is the daily training in the dance studio. In a modern dance tradition this is done by learning codified dance techniques, named by the choreographer who invented it, working on copying the teachers' movements in regimented dance classes. Today's training in dance has a big diversity, involving improvisation, somatic work and a dancer's agency, often in an eclectic blend of styles and methods. The codified dance techniques have evolved into more diverse training practices (Bales & Netti Fiol, 2008). This paper draws on a section of an ongoing study of students' experiences in various dance techniques and training practices during a 3-year BA study in modern and contemporary dance. The project is based in a hermeneutic phenomenological tradition, combining a phenomenological description of lived experience with a hermeneutic interpretation of experience (van Manen 1997), based on students' log books and interviews. The purpose of this paper is to shed some light on the term *dance technique*, which is a central term within the field of theatrical dance. The problem statement is: "What are the meanings and applications of the term *dance technique* as viewed through students' experiences and reflections?" I will look closer at how the students articulate their relation to dance technique, giving examples on nuances in the meaning and applications, ranging from seeing dance technique as a whole system of thought to specific skills.

Bio:

Irene Velten Rothmund is currently working on her Ph.D thesis on students' experiences with modern and contemporary dance at Stockholm University. She is also employed as a lecturer in contemporary dance at Norges Dansehøyskole in Oslo. She holds a MA from the NoMA program 2009, and is educated as a dancer and dance teacher at Kunstthøyskolen in Oslo and European Dance Development Center in the Netherlands. irene@ndh.no

Participant observation in dance research; dilemmas, challenges and advantages

by Hilde Rustad

Paper presentation

This paper will discuss participant observation in dance research, connected to how the researcher may be involved in dancing, and perhaps in dancing while teaching, at the same time as observing with the purpose of doing research. How do the bodily sensations of the dancing researcher inform or distract the process of observation in research? Method will be retrospective reflection around one specific participant observation period which was part of my doctoral work. This will be set in dialogue with method literature and dance research in which participant observation has been used. It will involve studies where data collected through participant observation has been connected with other methods such as interviews and log writing. The purpose of this study is to shed light upon possible advantages and difficulties connected to research situations in which dancing observing, kinetic bodily sensations, and gathering data, is involved. It will amongst other things reveal how participant observation in dance research may vary, and be understood and conducted quite differently, related to the difference in dance contexts and research projects.

Bio.

Hilde Rustad is an associate professor at the Norwegian college of dance in Oslo. She defended her PhD dissertation "Dans etter egen pipe; en analyse av danseimprovisasjon og kontaktimprovisasjon som tradisjon, fortolkning og levde erfaring" at the Norwegian School of sport sciences in 2013. Rustad studied to become a dancer and choreographer at the Amsterdam School of the Arts (SNDO). hilde@ndh.no

Gesture as tool in dance studies

by Turid Nøkleberg Schjønby

Paper presentation

Approaching the dance artists in the dance early modernism in the early 1900s described as “movements of the soul” presents challenges. Dance Creators as Isadora Duncan, Ruth St. Denis and Rudolf Steiner worked in different ways with ideas where they emphasize movement intention, its musicality, mood and images that formed the basis for the current dances, and a physiologically oriented terminology safeguards not the motion understanding that these dancers founded.

One way to approach the dance movements is through examining dance makers' use of gestures. Gestures are movements or postures that can convey a meaning. They unite categories body and mind. Gestures can express emotions like rage, grief despair, laughter and hope. Gestures can also express relationships between people. Gestures respond to speech and music. By focus on gestures, it is also possible to study the intimate connection between movement, music and speech. My presentation will examine how gestures can be used to understand the dance movement with roots in dance traditions from the early 1900s. I will examine gestures in dance that is continued in the traditions by Duncan, St. Denis and Steiner based on theories of gestures of Merleau-Ponty, Pierce, Greimas and Lyotard.

Over the last decade the study of gestures has become a way to approach studies of both music and language. I want to actualize gestures as concept in dance research. Using gestures that core concept in studies of dance is fruitful because it provides an approach that covers physical movement, the dancer's attitude, intention and communication of meaning. Gestures also play an important role when it comes to continue dancing and dancing ways transferred through tradition. With gestures as key one can also illuminate and bring forth the interdisciplinary of dance.

Bio.

Education: Ph.D at NTNU (Trondheim) in 2012 with: *Bevegelse og uttrykk: Gestiske strukturer i tidligmodernistisk dans*. Cand philol from the University of Oslo in 1997 based on theatre studies, literature and musicology. Education in Eurythmy in Järna, Sweden 1972-76, in The Hague from 1977-78.

Work: Current workplace is Gjøvik High School. Educator in drama, theater and eurythmy for 24 years. Participation in various performing arts projects.

Publications: One book and articles to various journals.

Dance-Making as Organisational Behaviour: Patterns of Participation in Contemporary Choreographic Practices

by Tuuli Tahko

Paper presentation

In this paper I discuss what we can learn about contemporary choreographic practices by shifting our methodological focus from dance studies to the study of organisational behaviour. This interdisciplinary approach is based on an understanding of professional dance companies as work organisations with goals to achieve and human and knowledge resources to manage. It is important to acknowledge that dance-making is, indeed, a work activity for professional dancers and choreographers, and therefore dance companies must be to some extent comparable with other organisations and institutions functioning in the same cultural and societal framework. I suggest that by using theories of organisational behaviour to contextualise dancers' and choreographers' work relationships we can better understand how their professional identities are implicated in choreographic practices.

The data for this paper come from two ethnographic case studies of professional contemporary dance companies in the process of making new work. These studies, conducted for my PhD research, shed light on how choreographic processes are socially organised through embodied interaction between the participants in the process. Analysing the social interaction that takes place in the rehearsal studio is a means of uncovering patterns of participation and membership as they occur in the dance professionals' communities of practice (Lave & Wenger 1991). These patterns can then be compared to the participants' stories and beliefs about choreographic processes to reveal connections and discrepancies between dance-makers' daily activities and the meanings they give these activities. A study of social organisation in choreographic processes can thus give us valuable insights into the myths and realities of contemporary choreographic practices.

Bio.

Tuuli Tahko is a PhD candidate in Dance Studies at the University of Roehampton. Her doctoral research focuses on interaction between dancers and choreographers in contemporary choreographic processes. She trained as a dance teacher at Oulu University of Applied Sciences and holds an MA in English from the University of Helsinki. tahkot@roehampton.ac.uk

A dance teaching project, realization of the lived body meeting classic dance technique

by Anette Torgersen

Paper presentation

This paper will discuss how release-based dance technique Kinetic Awareness can be used as a didactic method for developing the classical dance student. It will be discussed in dialogue with how to use educational action research as an approach to developing the field of dance didactic.

The paper is based on research on the teaching of Kinetic Awareness to classical dancers, which was part of my doctoral work. The approach used for investigate the research problem is pedagogical action research. This will be set in dialogue with method literature and a case-study, where action research has been used. Data have been collected through observation, interviews, log writing/self-evaluation reports, drawing log and audiovisual material.

The purpose of this study is to investigate how pedagogical action research can be used as an approach to generate new didactic knowledge. This will be done through implementation of a model for learning and understanding in working with movement, which practices of "a new type of learning interventions" for classical dancers. One main principle in action research is the desire to develop relevant knowledge for the practice field, and to present practical examples from research amongst practitioners. My intention is to contribute to the development of dance didactics through trying out new learning activities and from a pragmatic epistemologically perspective discuss; Do they work?

It will amongst other things reveal "how learning of "products" can fall together with the "learning as process"? The challenge in my research is perhaps to explore and investigate the synergetic elements of these different dance- and theory-approaches, and through this perhaps future dance education will see them as complementary more than as incompatible?

Bio.

Anette Torgersen is a Research Fellow at Telemark University College, Norway. (2012-2015) doing doctoral studies in cultural science. She has worked as dancer, choreographer and movement pedagogue since 1977 at institutions and free groups nationally and internationally. She was artistic leader of the group SOMADANCEPOETRY 1995-2003. She was leading the development of a Movement Coaching Program (2002-2009), a specializations within bachelor of dance and pedagogy at The Norwegian Dance College. Anette.torgersen@hit.no

Expanding Notions: Laughing With/At Dance

by Katja Vaghi

Paper presentation

In discussing Vaslav Nijinsky's comic work Till Eulenspiegel (1916), Hanna Järvinen considers that possibly "the association of comedy with 'low' forms of popular theatre may even have influenced the scarcity of comic works in the Ballet Russes repertory" as the company "wished to establish ballet as a 'high' art" (2014, 158). The example she brings clearly points to the fact that the comic seems to have long been disregarded as a genre for 'serious' dance, and thus shunned by dancer makers for fear of being labeled as 'unprofessional'. One just has to consider the tragic heroines of Romantic ballet or the works of early modern dance pioneers such as Martha Graham. Dance seems to be mainly about tragedies and serious themes. In reality, there are many works with comic structure and content, which have been overlooked. Without knowing it, we might have a one-sided understanding of the dance canon.

Similarly, for long time, the study of humour has been disregarded as 'not-serious-enough' area of research, only to be reconsidered lately. The analysis of the comic element, in fact, uncovers societal power structures hidden behind a smile. Applied to dance, the study of humour can give an idea of what kind of implicit knowledge, in this case cultural knowledge, the audience needs to have to appreciate a dance work. This becomes particularly clear while watching Jiří Kylián 's Symphony in D (1976) played on ballet conventions or the Charlie Chaplin's inspired scenes in Birth Day (2001). In my presentation, I will define the importance of the comic element in dance and by comparing several Kylián 's humorous dances I will highlight what type of knowledge they presuppose. This will serve, in turn, as a point of departure for some reflections on the status of dances as an art form.

Bio.

Katja Vaghi is a PhD candidate at the University of Roehampton (UK). She has a formation as a modern dancer (Ballet Arts, NYC) and a background in Literature and Linguistics (MA Zurich University). She has been working on the relation between theories developed for language and dance, with particular attention to the role of embodiment in understanding, and humour in dance. She is recipient of the Selma Jeanne Cohen Award 2014.

Encounters in the diverse practices of dance

by Anita Valkeemäki

Workshop

The aim of this workshop is to ask how we know that we know in a learning-teaching situation in dance. When I as a dance teacher give a task to my students, I wonder whose practice I am addressing. Whose knowledge am I following while teaching dance, especially when my teaching revolves around improvisation? As a researcher, I similarly question how to tell one's story and about whose practice am I telling that story?

I invite participants to share in a collaborative-now-moment, to an exploration and improvisation workshop, where we explore our different ways of expanding a given task. I wish to open a space for an open-ended exploration in divergent practices, where there are no pre-set requirements on how doing/dance/movement should appear. I am interested in exploring that particular moment of not-knowing which occurs when I refuse to set a lesson plan, in order to open a space for the possibility that my teaching will find its order in the reactions, states and movements of students.

Following Ronald J. Pelias, *it is a performance that simultaneously embodies and makes theory and experience visible to others*; I wish to open a discussion on how different encounters can provide a space and an opportunity for such a performance where not-knowing and bewilderment have taken over as dominant states that generate new questions and understanding regarding our own being in the world, our fields of dance and research.

Bio.

Anita Valkeemäki, MA (Dance Pedagogy), Research Associate, the Performing Arts Research Centre, TEAK, University of Arts Helsinki,

Anita Valkeemäki, works as a freelance movement educator. Based on her studies in dance and movement, osteopathy, and cranial-sacral therapy, she has founded her own private practice of somatic well-being. In her ongoing research at the Performing Arts Research Centre (University of Arts Helsinki, Finland) she puts to question a variety of dance pedagogical approaches revolving around dance improvisation and based on movements from primitive reflexes. anita.valkeemaki@uniarts.fi

The Motif that was Lost: Locating Choreographic Practice in Staging a Philippine ritual

by Bryan Levina Viray

Paper presentation

Tubong/Putong is a coronation ritual practiced on the island Marinduque, located in the southern Tagalog region of the Philippines. It is performed by the *manunubongs* (initiator) before a *punsyon* (initiate, a celebrant or honoree), together with the invited *bisita* (guests). Aside from its initial intention to “heal” human spiritual dimensions, its performance is almost everyday as it is also a way to celebrate life-cycle events such as birthdays (1st, 7th, 18th, 21st, 60th), weddings, baptismal, commemorations, anniversaries. Moreover, it is also becoming a welcome gesture of the locals to the guests who visit the island.

This presentation investigates how dance companies transform the coronation ritual into a choreographic dance material. It focuses on staged choreographies of *Putong/Tubong* by dance companies outside Marinduque, specifically Philippine Performing Arts Company (PASACAT in San Diego, US) and University of San Carlos Dance Troupe (Cebu, Philippines). The analysis uses video documentation of performances by these companies. Borrowing Anca Giurchescu and Eva Kröschlová's syllabus for analyzing dance structures, it aims to relate these documented choreographic realizations with reference to its original ritualistic contexts. In the said choreographies, it can be argued that the most significant motif in the *Putong/Tubong* ritual has vanished. Specifically, the sense of touch during the coronation through which the participatory-performative element is enacted. It is also essential that the ritual's performance space is shared among the *manunubongs*, the *bisita*, and the *punsyon*. Using Andriy Nahachewksy's principle of staging or theatricalizing dance, the study presupposes that these elements may be characterized as “a balance between the goals of reproducing a vival dance event on the one hand, and creating interesting theater art on the other.” Through this, new creative means of producing both participatory and presentational staged performance come to realize.

Bio.

Bryan Levina Viray is currently completing his Master's degree in Dance Knowledge, Practice, and Heritage as an Erasmus Mundus scholar. He teaches at the Dept. of Speech Communication and Theatre Arts, University of the Philippines, Diliman. He finished both his Certificate and Bachelor of Arts in Theatre Arts (*cum laude*) from the University of the Philippines, Diliman.

Watching dance. The experience of beauty and kinesthetic empathy

by Liesbeth Wildschut

Paper presentation

In my paper presentation I will discuss the challenges of the methodology we encounter in our research project, which is collaboration between dance and cognitive science. Harold Bekkering, director of the Donders Institute for Brain, Cognition and Behaviour (Radboud University, Nijmegen), Sasha Ondobaka, researcher at the same institute and I (Theatre and Dance Studies, Utrecht University) combine our research interests, namely brain processes and kinesthetic empathy, in one and the same experiment. The complexity of this collaboration lies in the different 'languages' we speak, but at the same time it enables us to enrich our own research with the possibility of gathering data in a way that lies outside the scope of our own methods.

We created short dance solo's (4 sec. each), in collaboration with and executed by a professional, a semi-professional and an amateur modern dancer as well as breakdancer, which resulted in 72 dance fragments. 40 experienced dancers and a control group will be asked to answer questions while lying in a fMRI scanner and sitting in front of a computer screen. This experiment will be executed in 2015. A pilot is planned for Februari/March 2014.

Combining data from brain scans and questionnaires Bekkering and Ondobaka expect to find evidence that complexity (for the brain) of the dance material and precision of the execution of the solo's are underlying processes in the experience of beauty while watching dance. I will try to reveal patterns in moments when respondents experience kinesthetic empathy and I will explore correlations between the respondents' awareness of kinesthetic empathy, reflected in their answers, and unconscious brain activity of mirror neurons at the same moment.

My presentation will focus on the challenges of our collaboration and give insight in the results so far.

Bio.

Liesbeth Wildschut is lecturer in dance history, dance theory and dance dramaturgy at Utrecht University. She is Chair of the Dutch Society for Dance Research and co-editor of *Contemporary Choreography* (2009). As a dancer/choreographer, she was involved in performances for children. Her research topic is kinesthetic empathy. At the moment she carries out an empirical research in collaboration with the Donders Institute for Brain, Cognition and Behaviour at Radboud University, Nijmegen.

Embodied dance teacher-thinking investigated through choreography

by Tone Pernille Østern

Paper presentation

This presentation discusses the methodological aspects of an on-going analysis for a forthcoming publication (Østern, 2015). The empirical material is from a research project (2009-11) where I dialogued with two contemporary dance artists and teachers about how their practical-pedagogical knowledge is embodied (Østern, 2013; Østern & Engelsrud, 2014).

One part of the empirical material consists of the dance teachers' choreographies (<https://vimeo.com/40433953> and <https://vimeo.com/40075211>) and a joint interview with them. As an impulse for their choreographies they used the themes reflecting how their *teacher-thinking* is embodied, themes that I defined based on their reflexive logs about their teaching (Østern, 2013). In the choreographic work, the teachers were brought into the *analysis* of the material in an artistic-reflective form (choreography). The focus for the analysis is propelled by the research question:

What do two dance teachers' choreographies about their practical-pedagogical knowledge tell about their embodied teacher-thinking and memory of teaching dance?

In the paper presentation I will discuss the research methods developed in the artistic research project. I will discuss what the research methodology developed gives, and what it does not, and what it possibly contributes with in the fluid field between dance art, pedagogy and research.

Bio.

Tone Pernille Østern, PhD (Dr. of Arts in dance), is a dance artist on the independent dance field in Norway as well as an Associate Professor in Arts Education at the Program for Teacher Education, Norwegian University of Science and Technology. Her PhD in dance art is from the Theatre Academy in Helsinki (now part of University of the Arts Helsinki). See www.ntnu.no/ansatte/tonepern, www.dance-company.no and www.danselaboratoriet.no. tone.pernille.ostern@plu.ntnu.no