

## Centre for Dance Research, University of Roehampton

### Events 2017/18

### Research Seminars

#### Wigman the Witch

**Alexandra Kolb**, Professor of Dance, University of Roehampton  
8 November 2017

This paper investigates the three versions of Mary Wigman's *Hexentanz* (Witch Dance) in the context of the different political regimes which they spanned. The changing cultural milieus shaped – through Wigman's imagination if not necessarily consciously – the works' forms and iconographies. The witch figure relates to pre-industrial, pre-Christian Germanic identity and sparked considerable interest among völkisch and indeed Nazi groups. Wigman's dances present a kaleidoscope of different treatments of the witch motif, encompassing (variously) the life reform movement, an intercultural fusion with oriental performance traditions, and a strand of paganism which also influenced National Socialism. They converge, however, around a unifying critique of modernity.

[More about Alexandra Kolb](#)

#### Recovering Kenneth MacMillan's Lost Ballets

**Lynne Wake**, independent dance documentary filmmaker, UK  
15 November 2017

The early works of one of Britain's greatest choreographers are largely overlooked, many of them lost completely. In this seminar, filmmaker Lynne Wake talks about the making of her documentary 'New Wave Ballet', which focuses on MacMillan's choreography from 1952 to 1962. By interviewing dancers who helped create MacMillan's first ballets, and restoring unique films made at the time, it became possible to get a sense of how revolutionary MacMillan's ballets were in his formative years. This is part of a larger project, 'The Golden Age of British Ballet', which aims to restore films of key works created for the Royal Ballet from the 1950s-70s and to record interviews with dancers of the time.

**Lynne Wake** was a dancer with Sadler's Wells Royal Ballet for eight years. She then joined Oscar-winner Kevin Brownlow's Photoplay Productions working on film history documentaries, and on the restoration of classic silent films including Abel Gance's 'Napoleon'. She now makes dance documentaries.

## **Perceptual Patterns and Routinized Expectations of Dance Audiences**

**Professor Gabriele Klein**, Professor for Sociology of Body, Movement and Dance, Hamburg University, Germany  
16 November 2017

The global reputation of Tanztheater Wuppertal is based on multiple and complex practices of medial, cultural and aesthetic translations. In the tension between past, present and future, between memory, experience and imagination and between cultures and societies, these translations are following different, interrelated temporalities. 'Being', 'becoming' and 'the having become' are reciprocally related to one another, insofar as the future is not only perceived as an open but also as an already completed process.

This lecture pursues the thesis that the aesthetically unexpected of a dance performance is confronted with routinized perceptual patterns of the audience and that the 'being affected' of the spectators is always already permeated by an habitualized knowledge.

At Hamburg University, **Gabriele Klein** (Prof. Dr. rer. soc.) is the Director of the master's programme Performance Studies, Speaker of the research group "Translation and Framing: Practices of Medial Transformations", Co-Speaker of the research training group "Loose Connections: Collectivity at the intersection of digital and urban space", and Principal Investigator of the academic and artistic graduate program "Aesthetics of the Virtual". She has been Visiting Professor at UCLA's Department for Performance Studies (USA), University in Bern (Switzerland), University for Music and Performing Arts "Mozarteum" Salzburg (Austria), and Smith College (USA), as well as research fellow at the University of Stellenbosch, South Africa and Osaka City University, Japan. Her research focuses are urban movement and dance cultures, Pop cultures, and theory of movement, dance and performance as well as body sociology.

## **Perspectives on dance-making, authorship and collaboration**

**Professor Stephanie Jordan and Dr Anna Pakes**, Department of Dance, University of Roehampton  
22 November 2017

Stephanie and Anna will each present papers given as part of an invited symposium on dance-making at the British Society for Aesthetics annual conference in September 2017. Stephanie examines the collaboration between Jonathan Burrows and Matteo Fargion, and the way it problematises the identity of dance and music elements. Anna explores the debate about dancers' co-authorship of dance works, focusing on solo works created by a choreographer with/for a particular dancer.

[Click here for more about Professor Stephanie Jordan](#)

[Click here for more about Dr Anna Pakes](#)

## Dance Studies and the Long Nineteenth Century

**Dr Avanthi Meduri**, Reader in Dance, University of Roehampton

6 December 2017

The histories of Romantic Ballet and Bharatanatyam, the classical dance of India, were conjoined spectacularly when a troupe of Indian temple dancers travelled to Europe in 1838. Recently, the acclaimed British choreographer Shobana Jeyasingh dramatized this tour of the five dancers in her production *Bayadère: the Ninth Life*. A radical reworking of Marius Petipa's ballet *La Bayadère*, Jeyasingh's work premiered in the Linbury Studio Theatre, Royal Opera House, in 2015 and was restaged at the Sadler's Wells Theatre in October 2017. More than a retelling, the remarkable work searches for the roots of the 'Bayadère temple dancer herself and the allure she exerted in Europe over the centuries.'

Dance scholars have, for some time now, recognized the historical significance of this extraordinary event in world dance history. Yet the interlocked history of these two forms, extending over a 200-year time span, remains under-researched in dance history programmes because much of the scholarship on world dance forms continues to be articulated within the exceptionalizing framework of the 'West and the Rest' and/or the anthropological framework of the local and the national. Meduri's paper rejects this divided East/West framework and historicizes the entangled histories of Romantic Ballet and Bharatanatyam within the global framework of British imperialism, Orientalism and decolonization. What is gained by returning to what is being described as the long nineteenth century and exploring this entangled history? How will this return to imperial history impact on the development of dance studies in the 21st century and/or the specific development of dance anthropology as a field of study?

[Click here for more about Dr Avanthi Meduri](#)

## 'You had to be there': dance seen and dance screened

**Professor David Davies**, Department of Philosophy, McGill University, Canada

12 December 2017

Appreciative access to artworks is increasingly technologically mediated. Many people now access visual artworks largely through highly detailed electronic reproductions, and our primary experiential access to works of music, in most genres, is via recordings. This raises questions of both an ontological and an epistemological nature. First, what status do the things that technologically mediate our access to works have 'within the work'? Second, what contribution can such mediated engagements with works and performances make towards our proper appreciation of those works and performances? These issues might seem to have particular resonance for the philosophy of dance. First, bearing upon dance ontology, cinematic representations of dance performances might play an essential curatorial role in preserving the ephemeral events that are performances and, thereby, the works performed, in the absence of an established notational system of the sort we find in music and theatre. Second, bearing upon dance epistemology, such representations might greatly enhance our ability to appreciate dance performances that we have not attended or cannot attend, and the dance works of which they are performances.

Graham McFee has consistently rejected the claim that 'screened' dance can help to address either the ontological or the epistemological issues. I focus here on the issues about dance appreciation. I rehearse the reasons offered by McFee for his scepticism, and then critically assess these reasons by locating them in a broader philosophical problematic concerning the elements that enter into our appreciative engagement with artworks. I distinguish two roles that such elements might play, and argue that 'screened dance' can make an invaluable contribution to the playing of one those roles although it cannot itself play the role. I also consider whether there are certain dance performances where this does not apply.

[Click here for more about Professor David Davies](#)

## **The Iconography of Time in Movements/Postures (*shi*勢) of the *Yijin jing* 易勁經 ([?1624] 1882) CRESIDA seminar**

**Professor Elisabeth Hsu**, University of Oxford

1<sup>st</sup> February 2018

*No description provided*

[Click here for more about Professor Elisabeth Hsu](#)

## **The zeybekiko dance as a tool of politics**

**Irene Loutsaki**, University of Athens

7<sup>th</sup> February 2018

Dance and its connection to politics is the starting point of this study. The aim is to find out in what way dance can be defined as political. If dance is political it must bear a meaning in relation to a more conventional understanding of politics. The zeybekiko dancing concept is used as a case supporting the understanding of dance as political.

In 80s, Greek candidate politicians used dance events to create a new 'look' constructed around a body-conscious style. Parties organized by or for politicians where people recreated themselves mixing modern, traditional, ethnic dances, are now an essential part of the daily news on TV. Through political marketing "informal" dance events were transformed into *public* political events via television. As such they are used as an arena of power where all forces involved maintain or negotiate different notions of collective identities.

This paper will examine the way Greek politicians in the media age shape their public personas by using dance, as a means of cultivating and advancing their image. It is known that image plays an important role in the perceived success or failure of a person. Today however, in the age of modern politics that public expectations tend to shape more often simple needs, it is more important than ever that a politician may 'polish' and control his/her image, trying to impress his/her supporters with the *presentation of an everyday self*" to them. Political reality therefore becomes secondary, as other means i.e. the dancing often has replaced the political discourse. In this presentation I will look at the various ways the news media manipulate the zeybekiko dance, and how politicians for being more familiar to us use it. With video clips, photographs and comment extracts as guide I will examine dance in delineating the profile of the politicians focusing on gesture and body attitudes, and etiquette of the 20th-century politics.

**Irene Loutsaki** is a dance anthropologist and Assistant Professor at the Faculty of Music Studies, University of Athens. With a grant from the Peloponnesian Folklore Foundation (PFF), she trained in Kinetography Laban (Germany and Channel Islands, England) and studied Dance Anthropology and Ethnomusicology (Northern Ireland). She was a research fellow at the PFF (1974-1996), Nafplion, involved in organizing the Dance Archive. Since 1995, as head of the Dance Group, she has participated in the Research Program Thrace–Eastern Macedonia, sponsored by The Friends of Music Society. For several years, she conducted fieldwork in Thrace, Crete, and other parts of Greece. Her continuing research interests are in such issues as social dance history with a special focus on Greece and transnational flows, on the political dimension of dance, gender and class relations, cultural policy, and cultural practices.

## **Honouring Andrée Grau: A Roundtable on Her Research and Scholarship in Dance**

**Theresa Buckland, Ann David, Stacey Prickett and Georgiana Wierre-Gore (Université Clermont Auvergne, France)**

21<sup>st</sup> February 2018

This research seminar is dedicated to celebration of the work of our colleague Andrée Grau (1954-2017) Professor of the Anthropology of Dance, University of Roehampton. The seminar will explore her contribution to the anthropology of dance and, more generally, to the wider field of dance studies. Led by Dr Stacey Prickett, Professor Georgiana Wierre-Gore (Université Clermont Auvergne, France), Professor Theresa Buckland and Dr Ann David, the discussion will focus on aspects of Professor Grau's research and publications that, in particular, intersect with concepts such as social justice, gender construction, interculturalism and the politics of identity.

Click the following links for more about: [Theresa Buckland](#), [Ann David](#), [Stacey Prickett](#) and [Georgiana Wierre-Gore](#)

## **Denaturalizing Choreography: From Kinaesthetic Empathy to Queer Tropism**

**Noémie Solomon**, Wesleyan University

15<sup>th</sup> March 2018

This presentation examines the key role of affects, pleasures, and desires in the production and reproduction of the modern dancing subject. Particularly, I consider a series of contemporary performances (such as *Supernatural* [2015] by Simone Augtherlony, Antonija Livingstone, and Hahn Rowe) that point to and untether the layered intersection of sex and nature. I ask, how are the excesses of sex and nature disciplined – organized and made legible – across the modern dispositif of choreography? How does the somato-discursive technology of kinesthetic empathy at times domesticate sexuality and anthropomorphize nature? How might dissident practices of queer tropism account for alternative modes of relation and entanglement?

Feminist and queer performances combining the organic and the non-organic are seen to produce sharp ecologies of pleasures, drawing out unexpected possibilities for dancing bodies to excite and be excited by their surroundings. I argue these desiring assemblages breach the fabric of sexed nature to enable experimental subjectivities – ones that are radiant, contagious, porous, messy, opaque, vibrating, biophilic.

**Dr Noémie Solomon** is Program Director at the Institute for Curatorial Practice in Performance, Wesleyan University

## **I've Lost You Only To Discover That I Have Gone Missing**

**Beatrice Allegranti**, University of Roehampton

22nd March 2018

Lecture:

This short lecture presents interdisciplinary choreographic and dance movement psychotherapy practice and research with people living with young onset dementia, their families and the artistic team - Beatrice Allegranti Dance Theatre. Informed by feminist materialism and posthumanism (Barad 2007; Manning. 2013), Beatrice will explore the ethics of creating dance not only *for* an audience but

*with* and through the audience. As such, a dance movement psychotherapy and neurofeminist (Allegranti and Silas 2016) framing of embodied intersubjectivity is introduced as a way to understand the self-other entanglement - in the choreographic process, for performance and, in everyday life.

Performance:

*I've Lost You Only To Discover That I Have Gone Missing* is a dance theatre work-in-progress tackling social and medical taboos about loss, intimacy and embodied resistance. The choreography and original music evolved from Participatory Dances during 2017 in collaboration with people who live with the rare diagnosis of 'young onset' dementia, their family carers and Beatrice Allegranti Dance Theatre. The project involved co-composing bespoke dances and music that offered kinaesthetic expression of the ubiquity and entanglement of loss - for the person living with young onset dementia, their family carer and, for the artistic team.

Supported by Arts Council England-funded in partnership with: Dementia Pathfinders, St George's NHS, Arts Service – London Borough of Richmond Upon Thames, Merton Arts Space, Dementia Action Alliance, Public Health England, Grieg Academy of Music - University of Bergen, Alexandra Palace, Created Out of Mind at the Wellcome Hub.

**Beatrice Allegranti:** For over two decades Beatrice's experience is influenced by several intersecting identities as an independent choreographer, UKCP Reg. dance movement psychotherapist, feminist writer, researcher and educator encompassing choreography and filmmaking (touring UK, France, U.S.A, Norway, Finland, Ireland, Hong Kong, Poland, Brazil), as well as clinical dance movement psychotherapy practice and supervision in the NHS (in adult mental health; dementia; special needs; autism) and in private practice. [www.beatriceallegranti.com](http://www.beatriceallegranti.com)

## Resident artist talk

### Minako Seki with Cristina Rosa

23<sup>rd</sup> April 2018

In this lecture-demonstration, the Japanese choreographer Minako Seki will give an overview of her creative method, followed by a practical demonstration. The session will conclude with a Q&A guided by Dr Cristina Rosa, whose current research on dance and sustainability has drawn her to Seki's methodology and artworks. Briefly, the Minako Seki Method weaves Japanese concepts (e.g. *Tan-Den* or 'life force'; *Ke-Hei* or 'what is behind us') and Eastern bodily practices (e.g. Butoh, meditation, traditional Japanese medicine) with movement exercises/approaches that enhance one's perception, imagination and consciousness of *being-in-the-world*. At the heart of Seki's choreographic process is a unique way of improvising movement, which she calls "dancing in between".

**Minako Seki** is a dancer, choreographer, teacher and founder of the Minako Seki Company. Her artistic approach cannot be separated from her personal philosophy of living, which in a holistic way combines vipassana meditation, macrobiotic cooking and Japanese traditional body healing techniques. Born in Japan, Minako Seki has been living and working in Berlin since 1986. Her first source of influence was the Japanese dancers Tetsuro Tamura and Anzu Furukawa. Both have in common a crucial consideration of human and emotional levels and the fusion of contemporary dance and physical theatre with the classic Butoh dance technique. In her pieces Seki investigates the communication between the conscious and the subconscious, the description of emotional states and the boundaries between reality and illusion.

[Click here for more about Dr Cristina Rosa](#)

## **Cho'oe Sŭng-hŭi: A Korean Dancer's Lifetime of Border Crossings**

**Judy Van Zile**

2<sup>nd</sup> May 2018

Ch'oe was born during the Japanese colonization of Korea. Over the course of her lifetime she crossed geographical, political, temporal, and aesthetic borders. The presentation focuses on the intersections of these borders as Ch'oe developed artistically, and explores the role of personal agency during her years of border crossings.

**Judy Van Zile** is Professor Emerita of Dance at University of Hawaii at Manoa.

## **A Long Side, film screening and discussion**

**Emilyn Claid and Lucy Cash**

9<sup>th</sup> May 2018

*A Long Side* (2016) is a choreographic film, collaboratively devised by Lucy Cash (film maker), Emilyn Claid (artistic director/choreographer), a production team and a group of older people, 'The Elderflowers'. The film was commissioned by Woodhorn Museum through the BAIT programme and created in South East Northumberland. The film was shown for 6 months as part of the exhibition *TURNS* at the Woodhorn Museum (2016-17) before being shown across national and international venues.

The title *A Long Side*, refers to the life-long friendships of the participants and the ocean beside which they live in S.E. Northumberland. This region of the UK, has experienced economic decline since the demise of the mining and fishing industries in the 1980s. A strength of the film is the portrayal of the positive resilience of this community of people who have witnessed such upheaval to their environment.

During this seminar Lucy and Emilyn will show the film. They will share the artistic aims and the process of making, which test the conventions of choreography and film collaboration. They will discuss the methods and improvisational scores which were devised to encourage spontaneity between performers despite the repetition of film takes. Lucy and Emilyn will reveal how they approached the project as a collaboratively devised venture with participants, whereby their lives, landscapes, histories and memories shape the content and form of the choreography/film.

**Lucy Cash** is an artist and moving-image maker. Between 2005 and 2009 she was an associate member of *Goat Island* performance group, making four moving image works with the company as well as contributing to writing and live performance. Her moving image work has been shown on television (Ch4, Filmfour, BBC4 and BBC2) and internationally in both galleries and at film festivals. In 2009, she was awarded a fellowship from South East Dance for her work creating choreographies for the screen.

Out of this fellowship she created a platform with Becky Edmunds for collaborative curations called *straybird*. Between 2010 and 2015 *straybird* curated various festivals and events including *What if...* and *What Matters* at Siobhan Davies Dance Studios. In 2012 – 2013, Lucy was artist in residence for Whitechapel Gallery and in 2014 she was the first research artist at The Foundling Museum.

**Emilyn Claid** is a professor at University of Roehampton, choreographer, performer and writer. She is also a Gestalt psychotherapist with a private practice. Emilyn's career stretches back to the 1960s when she was a ballet dancer and the 1970s when she was co-founder of X6 Dance Space in London and co-editor of *New Dance Magazine*. In the 1980s she was artistic director of Extemporary Dance Theatre; and in the 1990s worked as an independent artist. In 1997 she was awarded a PhD and published a book, *Yes? No! Maybe... Seductive Ambiguity in Dance Theatre Performance* (Routledge

2006). Between 2003-2013 Emilyn was Director of BA & MA Choreography at Dartington College of Arts. She is currently engaged with a practice led research project on 'falling', which crosses the disciplines of dance, somatic movement practice and psychotherapy.

## **Racist Legacies in Dance: On Re-Performing *Schéhérazade* and *Petrouchka* in a Neo-Colonial World**

**Hanna Järvinen**

16<sup>th</sup> May 2018

The notion of 'a masterpiece', of a work worthy of being included in textbooks and curricula of art, shelters those works from critical examination. In dance, 'a masterpiece' is conceived as a work worthy of re-examination in and through performance, often by recourse of the halo of an 'original' as appropriated by the new work. These lists of masterpieces are Eurocentric and their repetition sometimes directly buttresses neo-colonialist agendas.

Taking my cue from Achille Mbembe's analysis of racial assignation, in this paper I will re-examine the performed legacies of two such early twentieth-century Ballets Russes works, *Schéhérazade* (1910) and *Petrouchka* (1911), as carrying unexamined political legacies of racism into the twenty-first century. The works examined include both re-performances and reconstructions of these works in ballet, and reworkings of them in contemporary dance and popular culture. I examine the interlinked and ethically questionable justifications of ethnographic accuracy of representation on one hand, and notions of preserving the qualities of the authentic, original work on the other to criticise the division Diana Taylor makes between the archive and the repertoire. Through these examples, I question how some performances and some repertoires of movement function like Taylor claims archives do: as buttressing a particular, hegemonic power over the past, the present, and the future. In contrast, I argue that historical re-examination of performed works and their legacies requires further critical engagement with repertoire: revealing how the subaltern has been silenced, and how that silence could be broken, is merely the first step towards de-colonializing the legacies of art in pedagogy and research as well as on stage.

**Hanna Järvinen** is a Senior Researcher in the Academy of Finland research project *How to Do Things with Performance?*, 2016-2020, and she works as University Lecturer at the Performing Arts Research Centre of the University of the Arts Helsinki, Finland. She is a Docent in Dance History at the University of Turku and a Honorary Visiting Research Fellow at De Montfort University, Leicester. The author of *Dancing Genius: The Stardom of Vaslav Nijinsky* (Palgrave Macmillan 2014) as well as articles in journals like *The Senses and Society*, *Dance Research*, *Dance Research Journal*, *Nordic Journal of Dance* and *Avant*, her research interests lie in the epistemology of twentieth-century dance, in particular notions of authorship, gender, and ethnicity.

## **"A Curious Choreomusical Canon": Exploring popping and animation practices in the UK**

**Jo Read**, University of East London

6<sup>th</sup> June 2018

Popping is a dance form characterised by contracting and extending muscles to the music, often considered under the umbrella of "street dance". In this paper, I consider the way that poppers are able to shift, bend and distort perceptions of their performances through complex uses of musicality and rhythmical illusion. I seek to address the lack of detailed choreomusical analysis of popular dance practices, scrutinising the musical trends and characteristics of popping specifically. Drawing from the fields of choreomusicology and animation studies, I explore the value systems that frame ideas of the music-dance relationship, interrogating anxieties that continue to infiltrate dance studies when considering dance practices with close choreomusical relationships. Led by practice and

embodied knowledge of the form, I use practical demonstration and draw from practitioner-led vocabulary that complicates existing notions of musicality.

**Jo Read** is Lecturer in Dance: Urban Practice, and teaches across a range of modules on the BA Dance: Urban Practice at University of East London. Her research interests include choreomusicology, choreography, popular dance practices (particularly popping, hip hop and house), and theory through practice.