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L-Università ta' Malta  
School of Performing Arts

Department of  
Dance Studies

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# Dance Studies Association Conference 'Contra: Dance & Conflict'

5-8 July 2018

University of Malta, Valletta Campus



[dancestudiesassociation.org/conferences/contra-dance-conflict](http://dancestudiesassociation.org/conferences/contra-dance-conflict)



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# President's Welcome

## Anne Flynn



UM Department of Dance Studies, Dance Tour 2015. Photo: Lucía Piquero

*On behalf of the board of directors of the Dance Studies Association (DSA), I would like to welcome everyone to the second DSA conference, Contra: Dance & Conflict, and to extend special thanks to our hosts at the University of Malta, especially Rector and Professor Alfred J. Vella for the University's generous in-kind support.*

In addition, DSA thanks Professor Frank Camilleri, Director of the School of Performing Arts, and Professor Vicki Ann Cremona for the School's financial support, as well as Lucienne May Bugeja and the team of the Conferences and Events Unit.

It's only been one year since the Dance Studies Association became the new legal entity created through of the merger of the Congress on Research in Dance (CORD) and the Society of Dance History Scholars (SDHS). The recent 2018

elections brought ten new directors on board and there is tremendous momentum that's been generated through the cooperative efforts of the merger and the reaffirmation that professional organizations are vital to support the growth of the field.

The DSA board extends its sincere thanks to Conference Chair Brandon Shaw and Vice-Chair Malaika Sarco-Thomas of the Department of Dance at the University of Malta who have worked for eighteen months to stage

this gathering of scholars and artists. From four days of programming to local host arrangements, the project of bringing together hundreds of participants is an enormous undertaking and the board extends its warmest congratulations and thanks for this important service to the field.

Wishing everyone a stimulating and lively few days—re-connecting with colleagues and friends, making new ones, and gathering energy to re-fuel and re-charge.



# Welcome from the University of Malta Conference Chair

*Welcome to Malta! We are excited to have you here and have been planning an engaging, enriching, transformative conference.*

If you look around Malta, it's easy to see how a conference addressing conflict is especially at home here. Routinely bombed in WWII, underground catacombs were adapted to function as bomb shelters. Before bombs from aircraft existed, bastions and fortresses built by the Knights of Malta served to guard against invaders. Some fortresses have recently been de-weaponized into cultural centers and bomb shelters also function as unique performance venues. These moves bode well for the arts, yet Dance Studies' battles lie ahead.

The theme of 'Contra: Dance & Conflict' invites the field of Dance Studies to look inward and outward: for intra- and inter-disciplinary scrutiny and action. Dance artists and scholars are uniquely trained in skills enabling us to perceive, strategize, and respond to social concerns and their corporeal manifestations. Shifting between individual and mass perspectives on migration of bodies, pinpointing bodily ways of being that perpetuate sexism and racism, recognizing the strength and cohesion acquired through strategizing and body-storming as well as theorizing and brain-storming, and spreading awareness that there is no cohesion without friction, Dance Studies has invaluable strengths to contribute to ongoing, intensifying contemporary social struggles. And our presenters have found the import of their scholarship and practice, as is evident in our programme.

Indeed, we come here with an opportunity to enrich our scholarship and practice, but our personal and communal lives may be fortified as well. Leading researchers, dance artists, theorists, and teachers from around the world convene in Valletta to acknowledge and address an elemental dynamic inherent to and continually addressed by dance: conflict. Through a variety of formats, many delegates are speaking to and dancing out difficult issues and experiences they have personally encountered; together we are endeavoring to understand, coordinate, and respond to each other. I hope you'll take opportunity to listen and make some connections that you will sustain over the coming years.

This conference would not be possible without the support of our sponsors, so please see this list of allies in the programme book. I would like to extend my deepest gratitude to the Local Committee: Malaika Sarco-Thomas (vice-chair), Sara Accettura, Jo Butterworth, Kathrina Farrugia-Kriel, Lucia Piquero, and Francesca Tranter; to the international Programme

Committee for their keen eyes toward selecting presentations and assistance with the groupings; and DSA's Board and Conference Committee members (with special mention to Anne Flynn, Hannah Kosstrin, and Hanna Järvinen) who have provided helpful steering and invaluable advice in the planning of the conference. A huge thank you is due to Janet Wilhelms, Courtney Harris, and the rest of the team at AEG for many details of organization. And a very special thanks also goes to my assistant, Patsy Chetcuti, our impassioned, unflagging interns as well as our volunteers, who have provided that full-bodied labour that has made this conference possible. What you see (and don't have to see) is the result of this incredible team.

We hope you enjoy your time in Malta and have a wonderful conference experience!

In solidarity,  
**Brandon Shaw**

Conference Chair  
Department of Dance Studies  
University of Malta

“

**DANCE STUDIES HAS  
INVALUABLE STRENGTHS  
TO CONTRIBUTE TO ONGOING,  
INTENSIFYING CONTEMPORARY  
SOCIAL STRUGGLES.**

”

# Dance Studies Association

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# Malta 2018

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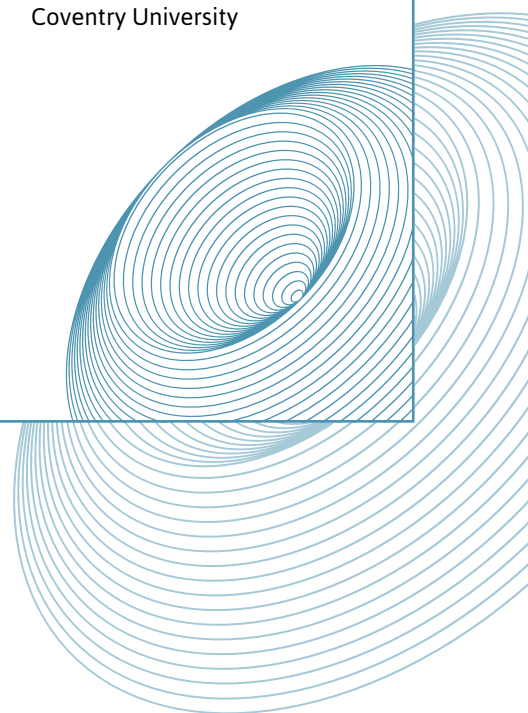
York University

Kin-Yan Szeto

Appalachian State University

Sarah Whatley

Coventry University



UM School of Performing Arts, Collective Performance 2015. Photo: Darrin Zammit Lupi

### Malta 2018 Local Committee

Brandon Shaw

University of Malta, Chair

Sara Accettura

University of Malta

Jo Butterworth

University of Malta

Kathrina Farrugia-Kriel

Royal Academy of Dance

Lucia Piquero

University of Malta

Malaika Sarco-Thomas

University of Malta

Francesca Tranter

University of Malta

### Assistant to the Chair

Patsy Chetcuti

### Conference Interns

Laura Kuukkanen

Ariadne Mikou

Gloria Borge Lasarte

Moritz Zavan Stoeckle

Cassandra Straub

# Local Information

## University of Malta Department of Dance Studies

Founded in 2010, the Department of Dance Studies provides institutional support and theoretical undergirding for Malta's long-standing passion for dance. With a harmonized engagement with practice and theory, the program prepares students for careers in performance, choreography, dance education, cultural management, and dance scholarship. The 3-year Bachelor's degree (Honours) hosts students from Malta, the EU, and around the world, and provides training for contemporary dance, choreographic techniques, dance and technology, dance and health, dance education, and an international third-year tour. Master's degrees offer further opportunities in these areas as well as Practice as Research, and deeper engagement with critical theory. The Department is part of UM's School of Performing Arts, working closely with the Theatre and Music departments, and has ongoing exchange with leading researchers, choreographers, dancers, companies, and partner-universities across the world.

## Department of Dance Faculty

Professor Vicki Ann Cremona  
Head of Department

Dr Malaika Sarco-Thomas

Dr Brandon Shaw

Ms Lucía Piquero Alvarez

Ms Sara Accettura

Ms Francesca Abela Tranter

Mr Dorian Mallia

Ms Valentina Cauchi

## University Of Malta Valletta Campus

The Valletta campus which is housed in the Old University Building dates back to the founding of the Collegium Melitense and incorporates the Aula Magna. The Valletta Campus serves as a prestigious setting for the hosting of international conferences, seminars, short courses and summer schools. It is also the venue of the University's International Collaborative Masters Programme and the Malta University Holding Company.

UM Department of Dance Studies  
Final Choreographies 2016.  
Photo: John Ambrogio



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## Local Attractions & Cultural Information

### Museums, churches & other attractions

St. John's Co-Cathedral – St. John's Street, Valletta  
Fort Rinella - Fondazzjoni Wirt Artna – St. Rocco Road, Kalkara  
Hal Saflieni Hypogeum – Burial street, Paola  
Casa Rocca Piccola – 74 Republic Street, Valletta  
Fort St Elmo National War Museum – Fort St. Elmo, Valletta  
Upper Barrakka Gardens – 292, St. Ursula Street, Valletta  
Manoel Theatre – Old Theatre Street, Valletta

### Beaches

#### **Sandy Beaches**

Ghajn Tuffieha – Limits of Mgarr (from Valletta, bus no.44)  
Golden Bay – Limits of Mellieha (from Valletta, bus no.44)

#### **Rocky Beaches**

Exiles – Sliema (from Valletta, bus no.13A)  
Mellieha Bay – Mellieha (from Valletta, bus no.49)

# Useful Contacts

## Taxis

### Ecabs

Tel: 00 356 2138 3838  
Web: [ecabs.com.mt/zonesrates](http://ecabs.com.mt/zonesrates)

### Hicabs

Tel: 00 356 2137 2137  
Web: [hicabs.com.mt](http://hicabs.com.mt)

## Car Rentals

### Rentalcars

Tel: 00 356 2778 0187  
Web: [rentalcars.com/en/country/mt](http://rentalcars.com/en/country/mt)

### Avis

Tel: 00 356 2567 7550  
Web: [avis.com.mt](http://avis.com.mt)

### George Zammit

St Paul's str, Valletta  
Tel: 00 356 2123 6553

### Fresh Direct

143, Old bakery str, Valletta  
Tel: 00 356 9922 3335  
Web: [freshdirectmalta.com](http://freshdirectmalta.com)

## Airport Transfer

### Shared Shuttle Bus

Web: [www.maltatransfer.com](http://www.maltatransfer.com)  
Return ticket approx Eur16/person

### Public Bus Service

Web: [www.maltairport.com/passenger/getting-here/bus-service](http://www.maltairport.com/passenger/getting-here/bus-service)

Reaching the airport in Malta by bus is very straightforward thanks to four express lines designated X1, X2, X3 and X4.

They are fully air-conditioned and have extra space for luggage and passenger comfort. Jump on any one of these and you're either heading towards Malta International Airport or away from it. Visit the website <https://www.publictransport.com.mt/> for detailed information about these services and other bus routes to and from the rest of Malta.

### Taxis

See contacts above. Taxis are also available at the airport.

## Dry Cleaners

### Portughes Laundry & Dry Cleaning

Baystreet Level 1, St Julians  
Tel: 00 356 2144 4444  
Web: [portughes.com](http://portughes.com)

### The one stop laundry shop

Spinola Road, St. Julians  
Tel: 00 356 9920 1176  
Web: [theonestoplaundryshop.eu](http://theonestoplaundryshop.eu)

## Laundromats

### Laundry services

121, Ponsonby road Gzira  
Tel: 00 356 7949 1682

## Grocery Stores

### Wembley Store

305, Republic str, Valletta  
Tel: 00 356 2122 5147  
Web: [www.thewembleystore.com](http://www.thewembleystore.com)

## Post Office/Courier

### Castille Post Office

1, Annona House  
Castille Square, Valletta

#### Opening hours:

Monday - Friday 08:15 am - 15:45 pm  
Saturday 08:15 am - 12:30 pm

### Main Post Office

Old Bakery Street, Valletta  
Tel: 00 356 2122 4421

#### Opening hours:

Monday - Friday 08:30 am - 14:00 pm  
Saturday 08:30 am - 13:00 pm

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**Health Services**

**EU Emergency Services**  
Ambulance, Police, Fire & Rescue

**112** Free to dial from any phone or mobile

**Floriana Health Centre**  
Frangisk Saver Fenech Road, Floriana

**00 356 2124 3314**

# Sponsors

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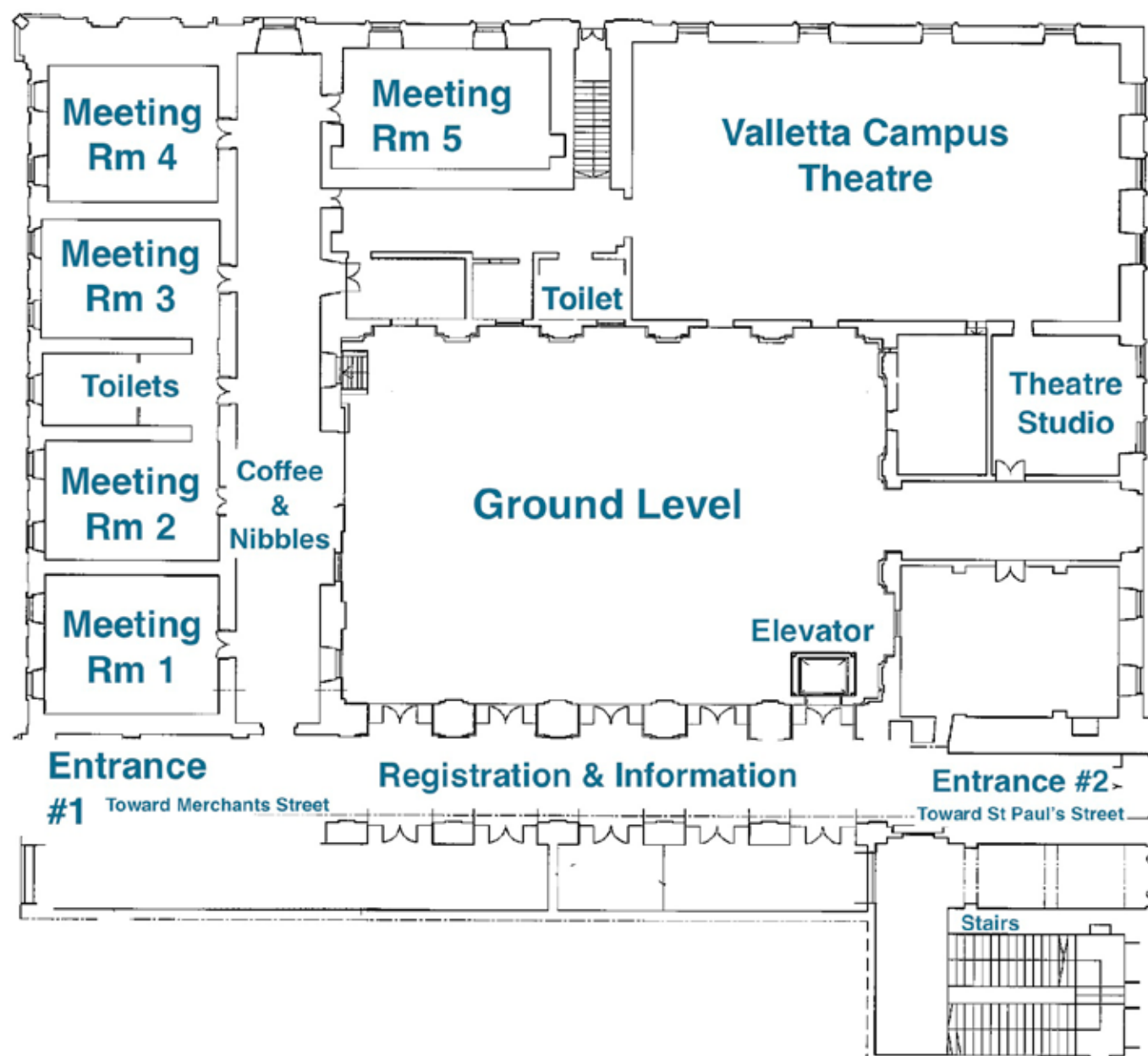
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DANCE ENSEMBLE

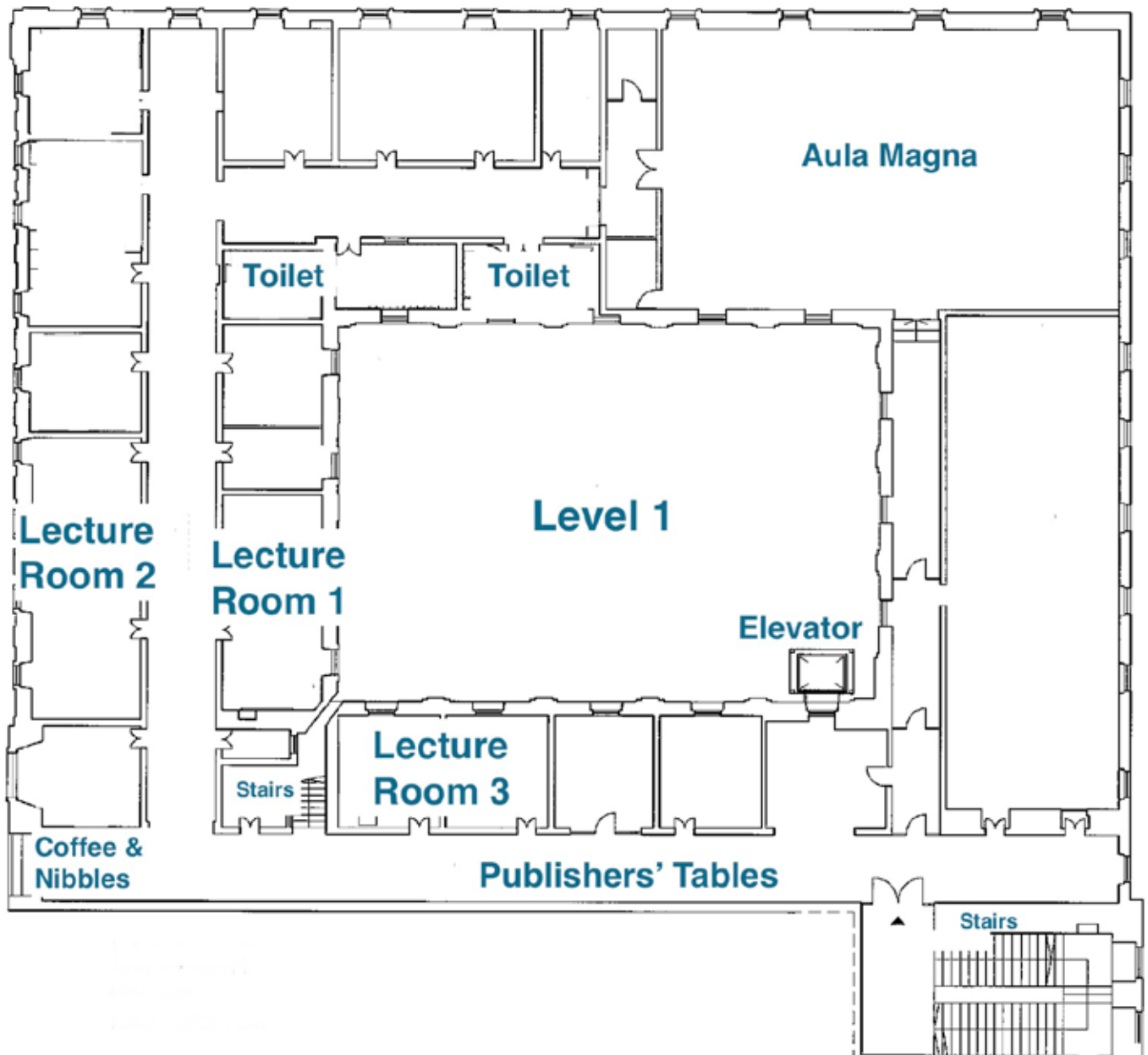


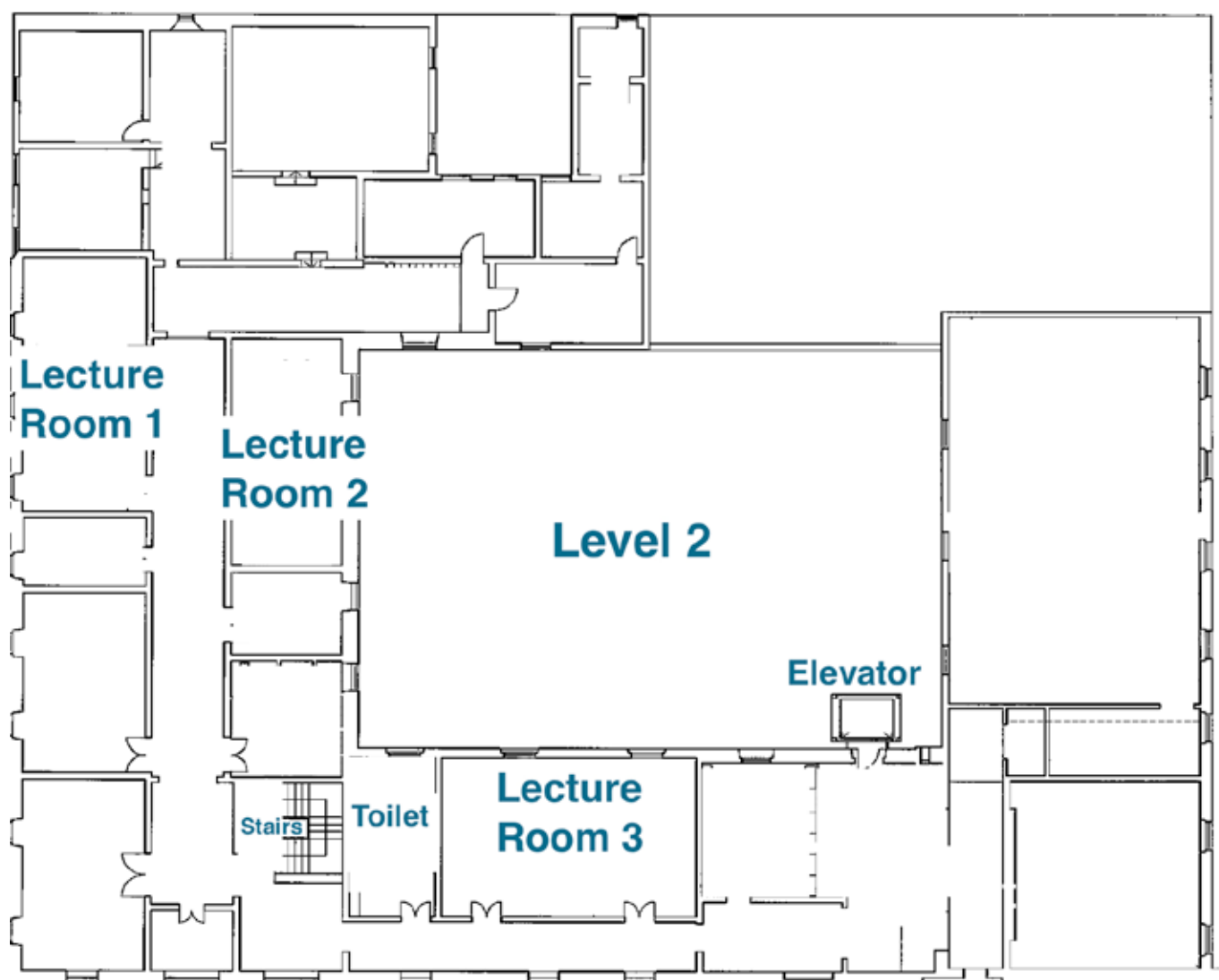
U.S. EMBASSY VALLETTA, MALTA



# Maps & Directions

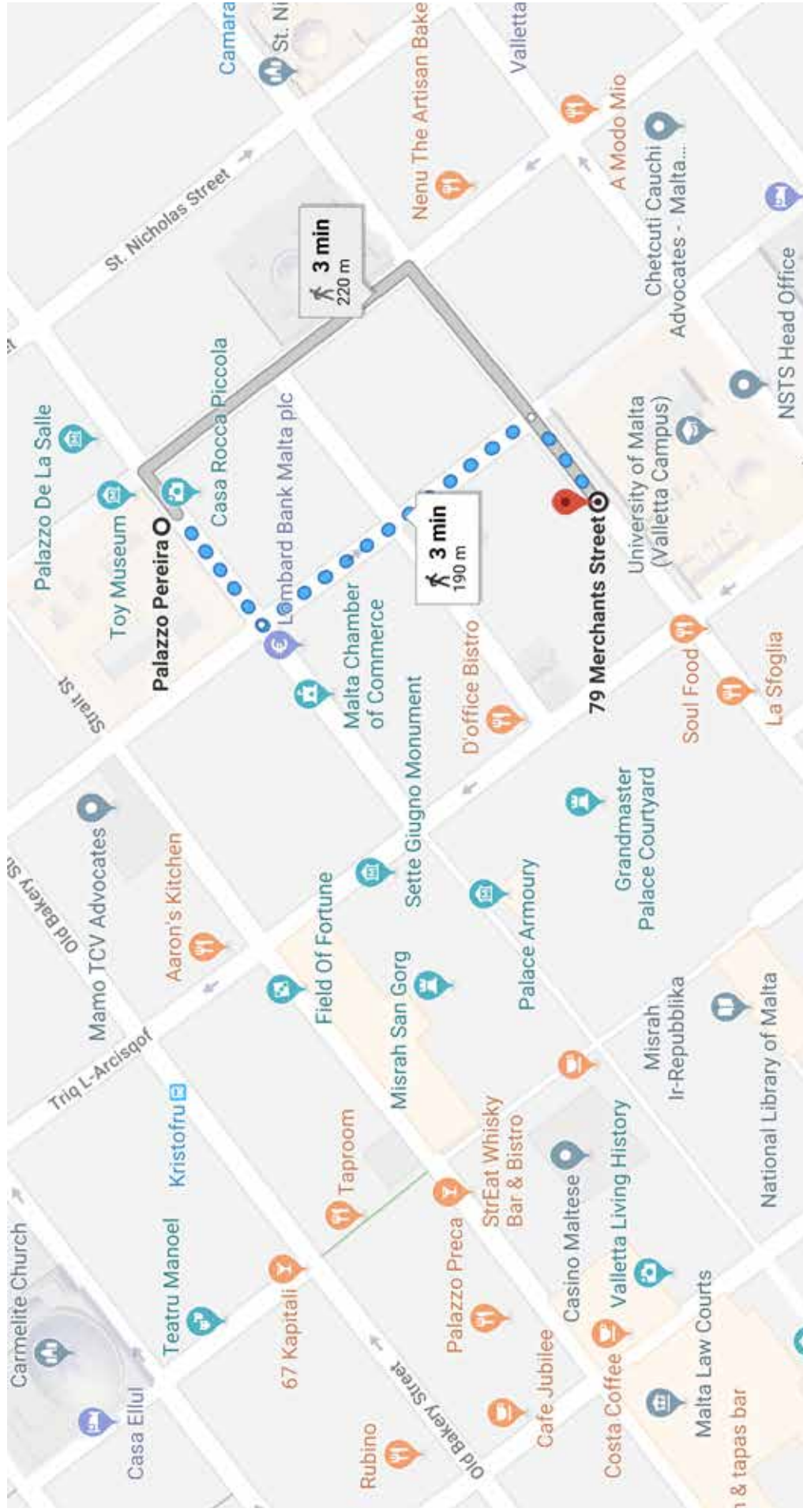


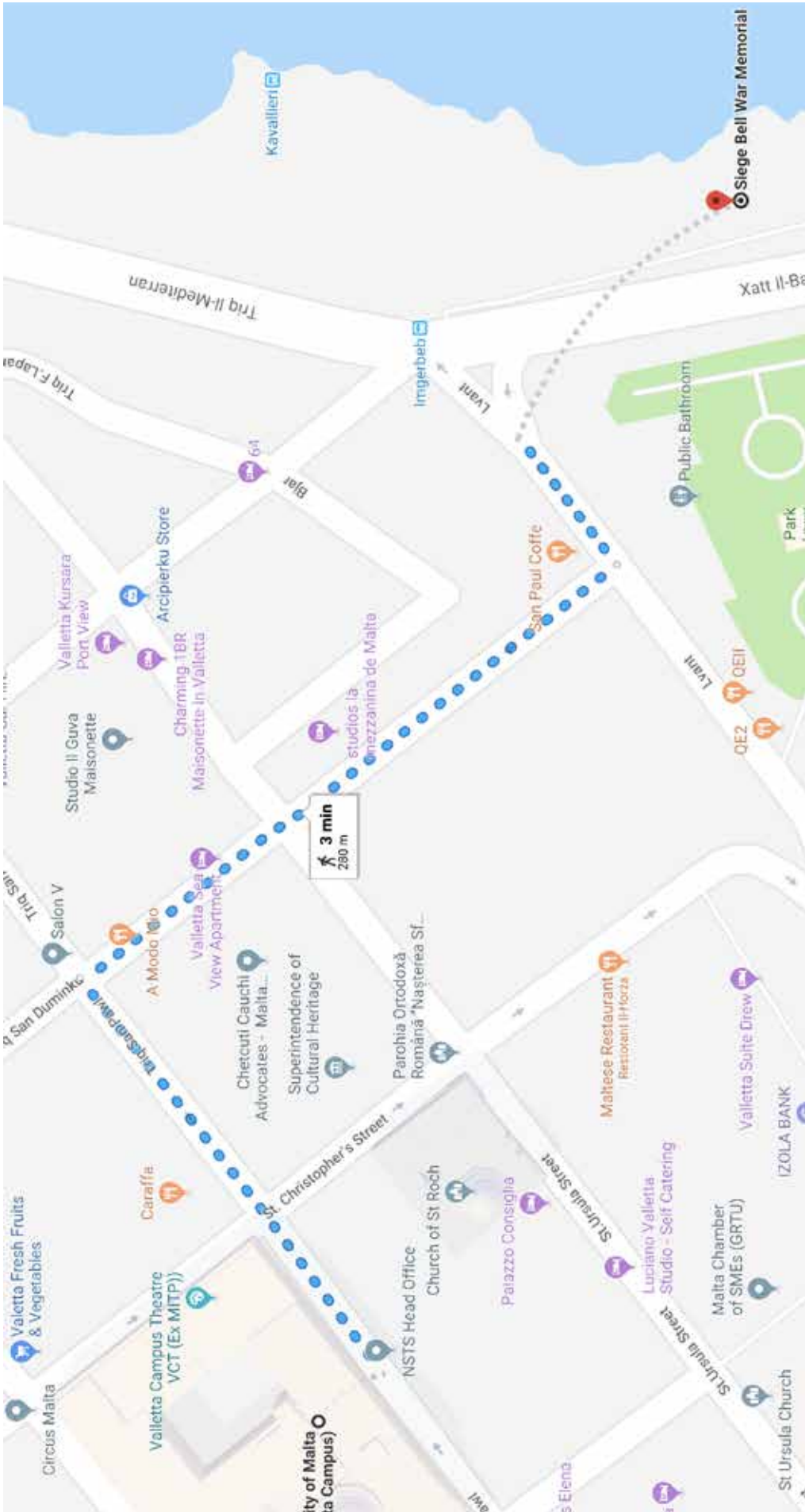












# Bus Cards and Tickets

## Local Transportation Information

| Prices        |       |
|---------------|-------|
| Summer        | €2.00 |
| Night Service | €3.00 |

Tickets can be purchased from the Bus Driver on all our busses (although exact change is sometimes expected).

These Cash Tickets are *Single Journey* tickets that can be used to get to any destination within two hours, including interchanging.

You can also opt for our tallinja cards. These are a range of bus cards offering added value and reduced fares to suit your needs, depending on your travelling patterns.

### Personalised tallinja card

While bus tickets can be purchased from our drivers on all buses, we also offer travel cards specifically designed for visitors: the ExplorePlus card, the Explore cards and the 12 Single Day Journey card. These can be used immediately without the need to register.

The ExplorePlus travel card gives you 7 days of unlimited travel on public transport; 2 trips on the Valletta ferry; and a full-day tour on the hop-on, hop-off buses visiting Malta's landmarks, or a round trip to Comino by boat.

Our 7-Day Explore card provides unlimited travel for one week whilst the 12 Single Day Journeys card offers flexibility with reduced fares for 12 journeys. It can also be shared and is valid for a year.

<https://www.publictransport.com.mt/en/order-your-travel-card>

### Accessibility

All buses are low floor and are equipped with a wheelchair ramp and have a step free entrance.

### Mobility scooters & Motorised Wheelchairs

Our priority is the safety of our passengers and due to size and weight restrictions, it may not be safe or possible to use all motorised wheelchairs or mobility scooters.

### Bus Terminals

#### Valletta Bus Terminal

The Valletta Bus Terminal is accessible from the main entrance to Valletta as well as from Castille Place.

- Area A serves routes 1 to 4, 71 to 74, 80 to 88, 90 to 94, 122, 130 to 133 and X4
- Area B serves routes 13 to 16, 21 to 24, 31 and 32, and 41 to 49
- Area C serves routes 50 to 58 and 61 to 64

#### Malta International Airport Bus Interchange

The Airport Bus Interchange is located just outside the Departures Hall.



UM Department of Dance Studies  
Dance Tour 2014. Photo: Emma Tranter

# Ferry Schedule

## Other Useful Information

### FERRY SCHEDULE SLIEMA - VALLETTA - SLIEMA

| Winter<br>01/11 - 31/05 |                   | Summer<br>01/06 - 31/10 |                   |
|-------------------------|-------------------|-------------------------|-------------------|
| Sliema<br>Dept.         | Valletta<br>Dept. | Sliema<br>Dept.         | Valletta<br>Dept. |
| 07.00                   | 07.15             | 07.00                   | 07.15             |
| 07.30                   | 07.45             | 07.30                   | 07.45             |
| 08.00                   | 08.15             | 08.00                   | 08.15             |
| 08.30                   | 08.45             | 08.30                   | 08.45             |
| 09.00                   | 09.15             | 09.00                   | 09.15             |
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| 15.00                   | 15.15             | 15.00                   | 15.15             |
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| 16.30                   | 16.45             | 16.30                   | 16.45             |
| 17.00                   | 17.15             | 17.00                   | 17.15             |
| 17.30                   | 17.45             | 17.30                   | 17.45             |
| 18.00                   | 18.15             | 18.00                   | 18.15             |
| 18.30                   | 18.45             | 18.30                   | 18.45             |
| 19.00                   | 19.15             | 19.00                   | 19.15             |
| 19.30                   | 19.45             | 19.30                   | 19.45             |
| 20.00                   | 20.15             | 20.00                   | 20.15             |
| 20.40                   | 22.00             | 20.40                   | 22.00             |
| 23.00                   | 23.30             | 23.00                   | 23.30             |
| 23.45                   | 00.00             | 23.45                   | 00.00             |
| 00.15                   | 00.45             | 00.15                   | 00.45             |



VALLETTA FERRY SERVICES

**Adults:**  
Day - Single: € 1.50  
Day - Return: € 2.80  
**Children:**  
Single: € 0.50  
Return: € 0.90  
**60+ ID Card Holders  
& Blue Badge Holders:**  
Single: € 0.50  
Return: € 0.90  
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Valid for seven (7)  
consecutive days  
Unrestricted use: € 10.00  
**Frequent Traveller:**  
3 Months, 6 Months  
& Yearly tickets also  
available on request.

**Night Service  
Commences @ 19.30**  
Night - Single: € 1.75  
Night - Return: € 3.30



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[www.vallettaferrysservices.com](http://www.vallettaferrysservices.com)

### FERRY SCHEDULE VALLETTA - 3 CITIES - VALLETTA

| Winter<br>01/11 - 31/05 |                   | Summer<br>01/06 - 31/10 |                   |
|-------------------------|-------------------|-------------------------|-------------------|
| Cospicua<br>Dept.       | Valletta<br>Dept. | Cospicua<br>Dept.       | Valletta<br>Dept. |
| 06.30                   | 06.45             | 06.30                   | 06.45             |
| 07.00                   | 07.15             | 07.00                   | 07.15             |
| 07.30                   | 07.45             | 07.30                   | 07.45             |
| 08.00                   | 08.15             | 08.00                   | 08.15             |
| 08.30                   | 08.45             | 08.30                   | 08.45             |
| 09.00                   | 09.15             | 09.00                   | 09.15             |
| 09.30                   | 09.45             | 09.30                   | 09.45             |
| 10.00                   | 10.15             | 10.00                   | 10.15             |
| 10.30                   | 10.45             | 10.30                   | 10.45             |
| 11.00                   | 11.15             | 11.00                   | 11.15             |
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VALLETTA FERRY SERVICES

**Adults:**  
Day - Single: € 1.50  
Day - Return: € 2.80  
**Children:**  
Single: € 0.50  
Return: € 0.90  
**60+ ID Card Holders  
& Blue Badge Holders:**  
Single: € 0.50  
Return: € 0.90  
**Weekly Pass:**  
Valid for seven (7)  
consecutive days  
Unrestricted use: € 10.00  
**Frequent Traveller:**  
3 Months, 6 Months  
& Yearly tickets also  
available on request.

**Night Service  
Commences @ 19.45**  
Night - Single: € 1.75  
Night - Return: € 3.30



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# Book Exhibit



**CAMBRIDGE**  
UNIVERSITY PRESS

Cambridge University Press

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**intellect**  
publishers of original thinking

Intellect, Publishers of Original Thinking

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palgrave  
macmillan

Palgrave Macmillan

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**OXFORD**  
UNIVERSITY PRESS

Oxford University Press

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UM School of Performing Arts  
Collective Performance 2018.  
Photo: Rafael Mielczarek

PUBLISHERS' TABLES ARE LOCATED IN THE HALLWAY ON LEVEL ONE OF THE VALLETTA CAMPUS.

# Graduate Student Events

## Graduate Student Professionalisation Workshop #1: Publishing in Dance Studies Today

FRIDAY, 2:30–4:30 P.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 3

### Session Chair

[Raphael \(Ray\) Miller](#)  
Appalachian State University

### Presenters

[Norman Hirschy](#)  
Senior Editor,  
Academic & Trade,  
Oxford University Press

[Helen Thomas](#)

Editor for *Dance Research Journal*

[Clare Croft](#)

Editor for *Studies in Dance History* book series

[Melissa Blanco](#)

Editor for *Conversations*

[Rachel Fensham](#)

Series Co-Editor for *New World Choreographies*  
Palgrave

[Tomas Rene](#)

Editor  
Palgrave

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## Graduate Student Party

FRIDAY, 6:30–8:15 P.M.  
PALAZZO PEREIRA

Wine and music provided!

## Graduate Student Professionalisation Workshop #2: Scholarly and Pedagogical Issues in Diversity

SATURDAY, 11:00 A.M.–1:00 P.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 3

This discussion panel addresses the concept and practice of diversity in relation to graduate student life, responding to the experiences and urges of MA, MFA, and PhD students. Proposed discussion topics for invited panelists and graduate students range from how to craft a diversity statement for a job application to how to tactically overcome the limits of institutional diversity policies working as a Teaching Assistant or making work in the studio within coursework.

Graduate students are invited to join the DSA Graduate Student Working Group to

nurture and fuel this conversation, draw attention to matters that feel urgent to graduate students, and plan graduate work at future conferences.

### Session Chair

[Melissa Melpignano](#)  
UCLA

### Presenters

[Anurima Banerji](#)  
UCLA

[Bernard Brown](#)

California State University,  
Sacramento

[Rebecca Chaleff](#)

University of California,  
Riverside

[Jasmine Johnson](#)

Brown University

[Cristina Fernandes Rosa](#)

University of Roehampton,  
London



# Evening Performances



## EVENING PERFORMANCES AT THE VALLETTA CAMPUS THEATRE

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Each evening features unique performances from local choreographers and University of Malta Dance Studies staff, alumnae, and students. All performances are held at Valletta Campus Theatre and begin at 8:30p.m. Tickets (€13) may be purchased at the Registration and Information desk.

### THURSDAY

5 July, 8:30p.m.

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#### 50,000

Choreography: Francesca Tranter

#### Petrichor

Choreography: Lucía Piquero  
Performed by: ŻfinMalta Dance Ensemble

#### Total time

50 min  
(no intermission)

### FRIDAY

6 July, 8:30p.m.

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#### The Other Door | What's wrong, Why not!?

Choreography: Dorian Mallia  
Performed by: Moveo Dance Company

#### Documentary Video & Flashmob

Step up for Parkinson's Malta

#### Saucha

Choreography: Gaby Davies

#### Hypnagogia

Choreography: Cassandra Straub

#### Actualité

Choreography: Margherita Borg

#### Total time

90 minutes  
(including 10-minute intermission)

### SUNDAY

8 July, 8:30p.m.

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#### Tag

Choreography: Pamela Kerr  
and Kostas Papamatthaiakis

#### The Fragmented Mind

Choreography: Silvia Scalici  
Performed by: the Junior Dance Company

#### Inter-Identity

Choreography: Patsy Chetcuti

#### LX 2

Choreography: Moritz Zavan Stoeckle

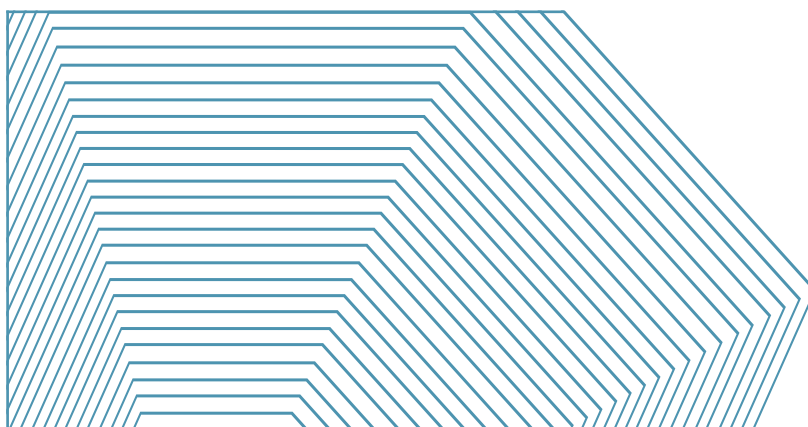
#### Total time

70 minutes  
(including short technical pause)

# Dance Studies Association

## Annual Awards 2018

The Dance Studies Association is pleased to announce its annual awards for 2018. These prestigious awards support the work of dance scholars at various stages of their careers. The following awards will be given at the Awards Dinner at Le Meridien Hotel in St Julian's Malta on Saturday, 7 July. The ceremony begins at 6:45pm.



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### Distinction in Dance Award: Joanne Butterworth

#### Panel

Friday, 6 July, 5:00 - 6:30pm  
at the Palazzo Pereira's main room.

Professor Joanne (Jo) Butterworth is the recipient of the Dance Studies Association's 2018 Distinction in Dance Award. Recently retired as Professor of Dance Studies at the University of Malta, Professor Butterworth has made significant contribution to the scholarly, teaching and performance communities across several British and European contexts. Butterworth was Head of Dance at Bretton Hall (University of Leeds) from 1986-2005, where she initiated the BA Hons Dance degree, the MA in Performance Studies and the MA in Choreography. She also taught on postgraduate courses at the Liverpool Institute of Performing Arts (LIPA) and at Fontys University in the Netherlands. In 2010 Butterworth established the Department of Dance Studies at the University of Malta, where she wrote and validated the BA and MA programmes. She became

the first Director of the School of Performing Arts at its inception in 2012. Butterworth retired from University of Malta in July 2017 but is still active in writing, choreographing and mentoring.

Butterworth's scholarly contributions have made significant contribution to the field of dance studies. Her publications include *Contemporary Choreography: A Critical Reader* (2009), co-edited with Liesbeth Wildschut, and *Dance Studies the Basics* (2012). A radical new second edition of *Contemporary Choreography: A Critical Reader* was published in January 2018. In her retirement, she is also contributing chapters in forthcoming anthologies, including *The Oxford Handbook of Shakespeare and Dance*, *Interdisciplinarity in the Performing Arts*, and *The Oxford Handbook of Contemporary Ballet*. Butterworth chaired Wayne MacGregor|Random Dance for twelve years and was a Board member of Northern Ballet, Leeds, where she still has a role on

the Artistic Advisory Committee. She is currently a trustee of ŻfinMalta, the National Dance Ensemble of Malta, and President of Opening Doors Association Malta, an NGO that works for the active involvement of adults with learning disabilities in the artistic and creative sector. She is a patron of Qdos Creates in South Yorkshire, and a board member of Dundee Rep and Scottish Dance Theatre in Dundee. Over the last thirty years, she has mentored many across a diversity of dance communities. Butterworth has championed emerging choreographers, from contemporary dance to ballet and beyond, as well as developed the field of dance studies in northern England, Holland and more recently in Malta. The 2018 Distinction in Dance Award recognises Jo Butterworth's truly remarkable contribution to dance.

#### Kathrina Farrugia-Kriel

Head of Research  
Faculty of Education  
Royal Academy of Dance



## Selma Jeanne Cohen Award

In recognition of Selma Jeanne Cohen's great contributions to dance history, the Society of Dance History Scholars inaugurated an award in her name at its 1995 conference. The Selma Jeanne Cohen Award aims to encourage graduate student members by recognizing excellence in dance scholarship.

Sammy Roth

*Reproducing the Foreclosed White Body:  
Racial Imaginary and White Womanhood  
in Competition Dance*

**Presenting in Panel**

Dance & Competition 1:  
Battling For Visibility & Viability

Friday, 6 July, 11:30am-1pm  
Valletta Campus, Ground level,  
Meeting room 3

Natalia Duong

*Agent Orange Ecologies:  
Choreographing Kinship  
in Rhizophora*

**Presenting in Panel**

Dance into Film, Film into Dance

Sunday, 8 July, 8:30-10am  
Valletta Campus, Level 2,  
Lecture room 3

Jessica Friedman

*Josephine Baker's Decolonial  
Corporeal Borderland*

**Presenting in Panel**

Dance Contra Postcolonialism

Sunday, 8 July, 10:15-11:45am,  
Valletta Campus, Ground level,  
Meeting room 4



UM Department of Dance Studies, Dance Tour 2014. Photo: Emma Tranter

### Graduate Student Travel Award Grants

The Graduate Student Travel Award Grants are aimed at encouraging broad graduate student participation in the annual conference. The Graduate Student Travel Award committee awards 2018 travel grants to Miriam Althammer, Elan Marchinko, and Filip Petkovski.

# Keynote Speaker

## Bojana Cvejić

### Aesthetic Obfuscations of Conflict in White Western Dance

For the past fifty years or so, white Euro-American dance has attempted to define itself in opposition of wars and protracted conflicts. Failing to address Cold War era political crises in a critical manner, such dance displaced or repressed the politics it renounced.

The result has been an aesthetic figure of what Fredric Jameson and Andrew Hewitt refer to as the political unconscious. This symptomatic figure, or ideologeme, can be observed in a variety of forms of “white harmony” (examples include contact improvisation, release technique, gaga) in which dance is immunized against confrontation.

This talk will draw on the research I conducted for the exhibition project *Danse-guerre* (Musée de la danse, 2013) with focus on American experimental dance and social choreography in former Yugoslavia, on the one hand, and the Vietnam War and the Cold War, on the other.

I will then look at more recent cases of thematic subsumption and choreographic abstraction of war-related dance material and “folklore” in order to examine how cultural critique can aesthetically obfuscate cultural appropriation.



### Bojana Cvejić

*Bojana Cvejić's* work spans philosophy, theater/ dance dramaturgy and performance education. She is author of several books, including *Choreographing Problems* (Palgrave 2015), *Public Sphere by Performance*, with A. Vujanović (bbooks 2012) and *Drumming & Rain: A Choreographer's Score*, co-authored with A. T. De Keersmaeker (Mercatorfonds 2013).

She has been (co-)author, dramaturge or performer in many dance and theater performances since 1996, with a.o. J. Ritsema (*Verwantschappen; TODAYulysses; Pipelines, a construction; knowH<sub>2</sub>Ow; Cocos, Breeding, Brains and Beauty*), X. Le Roy (*Mouvements für Lachenmann, The Rite of Spring, More Mouvements für Lachenmann*), E. Salamon (*And Then; Tales of the Bodiless*), M. Ingvarlsen (*It's In The Air; The Artificial Nature Project, 69 Positions*), C. De Smedt (*Untitled [Four Choreographic Portraits]*).

She directed five experimental opera stagings, most notably *Don Giovanni* at BITEF, Belgrade, 2008. Her latest works are videos *...in a non-wimpy way...* and *Yvonne Rainer's WAR* (in collaboration with Lennart Laberenz) for the exhibition *Danse Guerre* at CCN Rennes (she co-curated with Cosmin Costinas 2013) and *Spatial Confessions* at Tate Modern (2014), the program she curated and made choreography, conference and performance for (in collaboration with a.o. Christine De Smedt). She is Associated Professor of Dance and Dance Theory at the Oslo National Academy of the Arts KHIO and coordinator Research Studios Program P.A.R.T.S. Brussels where she has been teacher since 2002.

# Keynote Speaker

## Nicholas Rowe

### Dance Academia in the 21st Century: Trump's Missionaries, Mercenaries and Minions?

The Brexit referendum, the election of US President Donald Trump, and the growth of far-right populism reveal a peculiar, complex neoliberal-isolationist political momentum, which is challenging cross-cultural interaction and excluding an increasing proportion of the world's population from political decision-making.

This far-right political momentum is not floating in an abstract, disembodied bubble, but is directly shaped by the ways in which we collectively generate and regenerate knowledge about our creative moving bodies.

So how might dance academia be responsible for promoting, exploiting, or unwittingly perpetuating these politics of exclusion? This presentation extends upon post-nationalist and post-colonial research that has revealed how contemporary political exclusion in Palestine has been fostered by the historical and ongoing ethno-nationalist dance knowledge generated by Zionism.

In the urgent context of global trends towards political exclusion, this presentation argues for the relevance of reflexive, critical, humanist research, pedagogy and advocacy within dance academia.



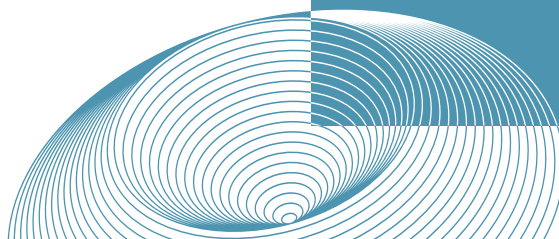
### Nicholas Rowe

*Nicholas Rowe is an Associate Professor in Dance Studies at the University of Auckland and an Associate Investigator in the ArtsEqual Project, Academy of Finland. He is a graduate of the Australian Ballet School and holds a PhD from the London Contemporary Dance School, University of Kent at Canterbury. Nicholas has choreographed and performed with The Finnish National Ballet, Australian Ballet, Sydney Dance Company, Royal New Zealand Ballet, Nomad Dance Theatre, Modern Dance Turkey and Ramallah Dance Theatre.*

From 2000-2008 he resided in the Occupied Palestinian Territories working in refugee camps on dance projects with local artists. Nicholas' film work includes the feature-length children's film *The Secret World*, which has been screened at festivals around the world.

He has published extensively on education and dance in diverse cultural contexts, and his books include *Talking Dance: Contemporary Histories from the South China Sea* (2015) *Talking Dance: Contemporary Histories from the Southern Mediterranean* (2014), *Moving Oceans: Celebrating Dance in the South Pacific* (2013), *Raising dust: a cultural history of dance in Palestine* (2010), and the performing arts workshop manual *Art, during siege* (2004).

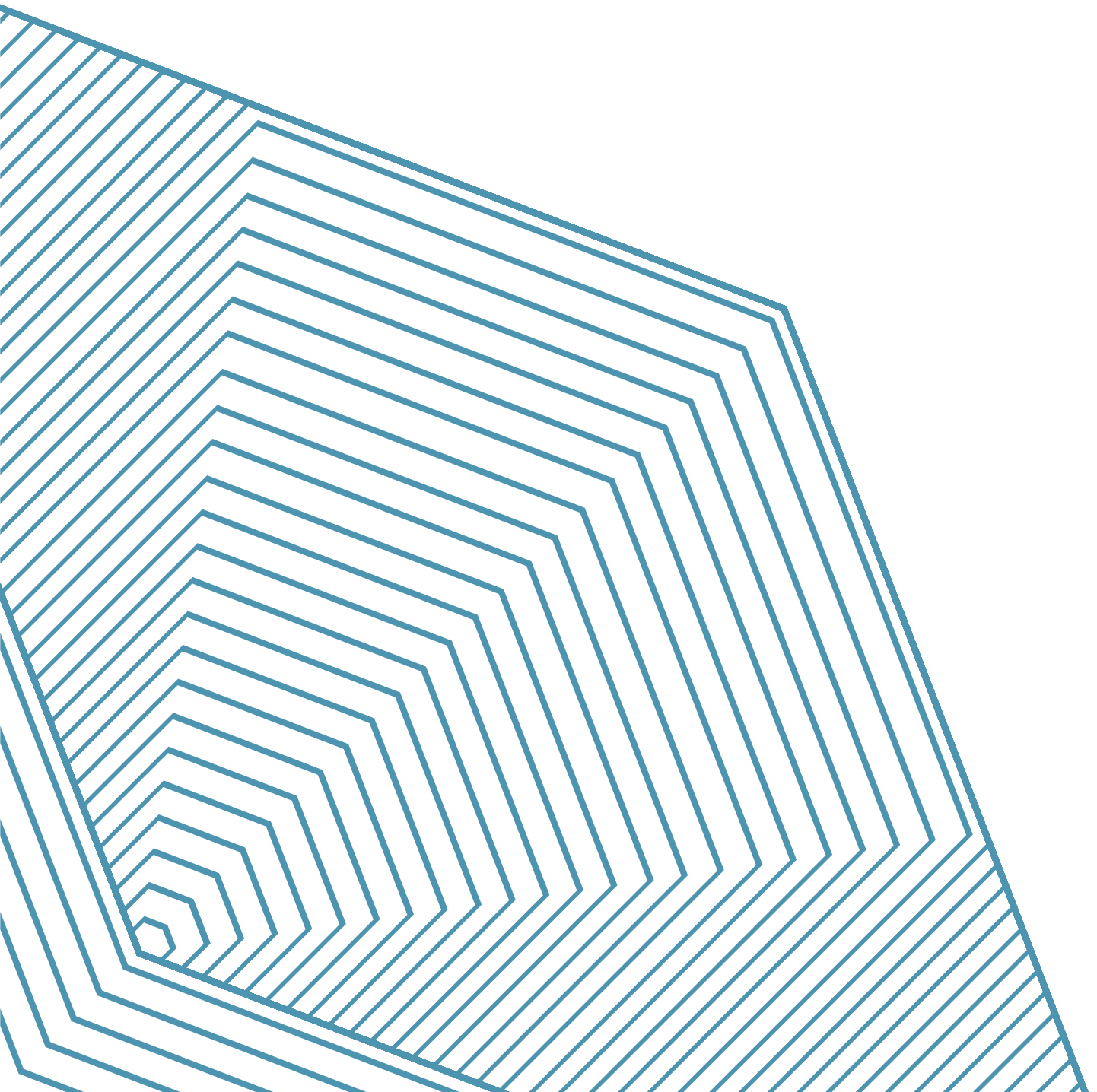
He was awarded a University of Auckland Teaching Excellence Award in 2011 and a University of Auckland Research Excellence Award in 2012.







# Schedule OVERVIEW



Thursday

| Building                | Level        | Room           | Hourly Schedule    |       |       |       |       |       |
|-------------------------|--------------|----------------|--------------------|-------|-------|-------|-------|-------|
|                         |              |                | 9:00               | 10:00 | 11:00 | 12:00 | 13:00 | 14:00 |
| Excelsior               |              | Ballroom       |                    |       |       |       |       |       |
|                         |              | Foyer          |                    |       |       |       |       |       |
|                         |              | Terrace        |                    |       |       |       |       |       |
| Palazzo Pereira         |              | Main Room      | DSA Board Meetings |       |       |       |       |       |
|                         |              | Board Room     | DSA Board Meetings |       |       |       |       |       |
| Valletta Campus         | Ground Level | Hallway        |                    |       |       |       |       |       |
|                         |              | Meeting Room 1 |                    |       |       |       |       |       |
|                         |              | Meeting Room 2 |                    |       |       |       |       |       |
|                         |              | Meeting Room 3 |                    |       |       |       |       |       |
|                         |              | Meeting Room 4 |                    |       |       |       |       |       |
|                         |              | Meeting Room 5 |                    |       |       |       |       |       |
|                         |              | Meeting Room 6 |                    |       |       |       |       |       |
|                         | Level 1      | Lecture Room 1 |                    |       |       |       |       |       |
|                         |              | Lecture Room 2 |                    |       |       |       |       |       |
|                         |              | Lecture Room 3 |                    |       |       |       |       |       |
|                         |              | Aula Magna     |                    |       |       |       |       |       |
|                         | Level 2      | Lecture Room 2 |                    |       |       |       |       |       |
|                         |              | Lecture Room 3 |                    |       |       |       |       |       |
| Valletta Campus Theatre | Ground       | Black Box      |                    |       |       |       |       |       |
|                         |              | Studio         |                    |       |       |       |       |       |

| Hourly Schedule                         |  |  |  |            |  |       |   |       |                                     |       |  |       |  |  |  |
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| 15:00                                   |  | 16:00  |  | 17:00      |  | 18:00 |   | 19:00 |                                     | 20:00 |  | 21:00 |  |  |  |
|   |  |  |  |            |  |       | Opening Reception & Provocation/Plenary |       |                                     |       |  |       |  |  |  |
|   |  | Registration & Information                       |  |            |  |       |   |       |                                     |       |  |       |  |  |  |
|   |  |  |  | Meet & Mix |  |       |   |       |                                     |       |  |       |  |  |  |
|   |  |  |  |            |  |       |   |       | Hors d'oeuvres, drinks, and dancing |       |  |       |  |  |  |
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| DSA Standing Committee for Publications |  | Editorial Board<br><i>Dance Research Journal</i> |  |            |  |       |   |       |                                     |       |  |       |  |  |  |
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|   |  |  |  |            |  |       |   |       |                                     |       |  |       |  |  |  |
|   |  |  |  |            |  |       |   |       |                                     |       |  |       |  |  |  |

## Friday

| Building                | Level        | Room           | Hourly Schedule |                            |      |                  |                            |       |  |  |   |  |                                      |  |
|-------------------------|--------------|----------------|-----------------|----------------------------|------|------------------|----------------------------|-------|--|--|---|--|--------------------------------------|--|
|                         |              |                | 7:00            |                            | 8:00 |                  | 9:00                       | 10:00 |  | 11:00  | 12:00   |  | 13:00                                |  |
| Excelsior               |              | Ballroom       |                 |                            |      | Keynote Speeches |                            |       |  |  |   |  |                                      |  |
|                         |              | Foyer          |                 | Registration & Information |      |                  |                            |       |  |  |   |  |                                      |  |
| Palazzo Pereira         |              | Main Room      |                 |                            |      |                  |                            |       |  | Dance in Malta 1: Dance Heritage, Training, & (Inter)Nationalism                                   |   |  |                                      |  |
|                         |              | Boardroom      |                 |                            |      |                  |                            |       |  |  |   |  |                                      |  |
| Valletta Campus         | Ground Level | Hallway        |                 |                            |      |                  | Registration & Information |       |  |  |   |  |                                      |  |
|                         |              | Meeting Room 1 |                 |                            |      |                  |                            |       |  | Embodying Politics: Dance in the Middle East and North Africa                                      |   |  | Working Group for the South Asian... |  |
|                         |              | Meeting Room 2 |                 |                            |      |                  |                            |       |  | Critical multiculturalisms in the UK   |   |  |                                      |  |
|                         |              | Meeting Room 3 |                 |                            |      |                  |                            |       |  | Dance & Competition 1: Battling For Visibility & Viability   |   |  |                                      |  |
|                         |              | Meeting Room 4 |                 |                            |      |                  |                            |       |  | Pedagogy 1: Dance in Higher Education  |   |  |                                      |  |
|                         |              | Meeting Room 5 |                 |                            |      |                  |                            |       |  | Dance & Activism 1: Dance as Protest   |   |  |                                      |  |
|                         | Level 1      | Meeting Room 6 |                 |                            |      |                  |                            |       |  | Dancing right(s): Dance, disability and human rights in times of conflict                          |   |  |                                      |  |
|                         |              | Lecture Room 1 |                 |                            |      |                  |                            |       |  | Moving Memories, Forgotten Steps: Popular Dance, Memory and Conflict                               |   |  |                                      |  |
|                         |              | Lecture Room 2 |                 |                            |      |                  |                            |       |  | Conflict's Choreographics: Suspension, Contamination, Debility                                     |   |  |                                      |  |
|                         |              | Lecture Room 3 |                 |                            |      |                  |                            |       |  | Negotiating Recognition: Dance Criticism, American Postmodernism, and Native American Martial Arts |   |  |                                      |  |
|                         |              | Level 2        | Lecture Room 2  |                            |      |                  |                            |       |  |  | Choreographing Carnavalesque Inversions and Confrontations      |  |                                      |  |
|                         |              |                | Lecture Room 3  |                            |      |                  |                            |       |  |  | Post-war British Dance: ballet, class, conflict and the popular |  |                                      |  |
| Valletta Campus Theatre | Ground       | Black Box      |                 |                            |      |                  |                            |       |  | The Choreography of Resolution: Conflict, Movement and Neuroscience                                |   |  |                                      |  |
|                         |              |                |                 |                            |      |                  |                            |       |  |  |   |  |                                      |  |
|                         |              | Studio         |                 |                            |      |                  |                            |       |  | Stillness as a choreography of protest   |   |  |                                      |  |

| Hourly Schedule                 |   |       |   |       |                        |       |   |
|---------------------------------|---|-------|---|-------|------------------------|-------|---|
| 14:00                           | 15:00   | 16:00 | 17:00   | 18:00 | 19:00                  | 20:00 | 21:00   |
|                                 |   |       |   |       |                        |       |   |
|                                 |   |       |   |       |                        |       |   |
|                                 | Dancing to Connect  |       | Distinction in Dance Award Panel<br>for Professor Jo Butterworth  |       | Graduate Student Party |       |   |
|                                 | Maltese dance connection(s): Histories,<br>differences, developments and contretemps      |       |   |       |                        |       |   |
|                                 | Registration & Information  |       |   |       |                        |       |   |
| ...Dance<br>Handbook<br>Project | Trauma & Reconciliation   |       | Choreographing Division & Discrimination  |       |                        |       |   |
|                                 | Dance & the Martial   |       | Choreographing Conflict: Nation, Politics,<br>and Resistance in Argentina                               |       |                        |       |   |
|                                 | Institutionalizing Dance  |       | Dancing Afro-Europe: Circulations,<br>Embodiments, and Postcolonial Tensions                            |       |                        |       |   |
|                                 | Contra Rhythms and Contra Flows:<br>Dance, Site and Urban Resistance                      |       | Contact Improvisation and<br>Somatics as Confrontation  |       |                        |       |   |
|                                 | Choreographies Of & Against Racism  |       | Caribbean Bodies of Conflict: Dancing Sovereignty,<br>Citizenship and Gender with and against the State |       |                        |       |   |
|                                 | Female Choreographic Responses to Violence  |       | Bodies of War: Nationalisms, Émigrés,<br>Repatriation, and Shifting Alliances                           |       |                        |       |   |
|                                 | Contemporary Chinese Dance<br>under Cross-cultural Communications                         |       | Performance & Public Grief: Creating Embodied<br>Narratives in Response to Cultural Conflict            |       |                        |       |   |
|                                 | Choreography as Core Structure<br>of Political Action and Social Movement                 |       | Resistance and Activism of Artists in<br>Performance from India and South Africa                        |       |                        |       |   |
|                                 | Graduate Student Professionalisation<br>Workshop #1: Publishing in<br>Dance Studies Today |       | Conflicts between Visual and Aural Movements  |       |                        |       |   |
|                                 | Conflict in Dance Adaptations<br>of Shakespeare's Works                                   |       |   |       |                        |       |   |
|                                 | Dance, Hegemony, & Disappearance  |       | Dance & Activism 2: Dance as Witness  |       |                        |       |   |
|                                 | Us Sinful Women: Indu Mitha, Kishwar Naheed<br>& Dancing girl of Mohenjodaro, Pakistan    |       | A Choreographic Conversation on<br>Contemporary Dance in North Africa                                   |       |                        |       | Performance:<br>UM Dance<br>Studies and<br>Guests |
|                                 | Ethics, Choreographic Witnessing,<br>and the Urban-Rural Divide                           |       |   |       |                        |       |   |
|                                 |   |       | All I Ask of My Enemies   |       |                        |       |   |



## Saturday

| Building                | Level        | Room           | Hourly Schedule            |  |       |  |   |  |
|-------------------------|--------------|----------------|----------------------------|--|-------|--|---|--|
|                         |              |                | 8:00                       | 9:00   | 10:00 | 11:00  | 12:00   |  |
| Palazzo Pereira         |              | Main Room      |                            |  |       | Dance in Malta 2: Dance Heritage, Training, and (Inter)Nationalism |   |  |
| Valletta Campus         | Ground Level | Hallway        | Registration & Information |  |       |  |   |  |
|                         |              | Meeting Room 1 |                            | Dance & Activism 3: Sociopolitical Choreographies  |       |  | Borders and Immigration: Conflict Within & Without  |  |
|                         |              | Meeting Room 2 |                            | Modern and Post-Modern American Female Choreographic Criticism   |       |  | Trouble in the Field  |  |
|                         |              | Meeting Room 3 |                            | (Contact) Improvisation  |       |  | Embodying Violence and Armed Conflict in Greco-Roman Antiquity                                  |  |
|                         |              | Meeting Room 4 |                            | Pedagogy 2: Issues in Contemporary Dance Education   |       |  | Cold War 1: Cold War Politics & Dance Practices   |  |
|                         |              | Meeting Room 5 |                            | Borders and Immigration: Choreographic Responses to Contemporary Refugee Crises  |       |  | Between Sound & Noise   |  |
|                         |              | Meeting Room 6 |                            | What's going on back there anyway? Queercolored Contemporary Postmodernisms  |       |  | Andree Grau and the Power of Dance  |  |
|                         | Level 1      | Lecture Room 1 |                            | From Plato to the Early Modern Era: Dance, Peace and Conflict  |       |  | Dance & Competition 2: Stages of Battle   |  |
|                         |              | Lecture Room 2 |                            | Testimonies, Archives, and Dance in Conflict   |       |  | Dancing Between Diplomacy & Aesthetic Assault   |  |
|                         |              | Lecture Room 3 |                            | Aesthetics and Practice as Ideology: Dances that Define, Resist, and Refuse Identity in Contemporary Cross-Cultural Contexts |       |  | Graduate Student Professionalisation Workshop #2: Scholarly and Pedagogical Issues in Diversity |  |
|                         | Level 2      | Lecture Room 2 |                            | Dance and Medical Approaches to the Body   |       |  | Philosophy, Dance, Alterity, and Community  |  |
|                         |              | Lecture Room 3 |                            |  |       |  | Hybridity: Contra & Contra  |  |
| Valletta Campus Theatre | Ground       | Black Box      |                            | Unraveling Embodied Terrains: An Insight into Female Protest, Resistance and Survival  |       |  | Coalescence of Disparate Dances: Conflict and Creativity  |  |
|                         |              |                |                            |  |       | We are inseparable there is no time                                |   |  |
|                         |              | Studio         |                            |  |       | Dance for Empathy'   |   |  |

| Hourly Schedule  |   |       |       |       |       |                                  |       |
|--|---|-------|-------|-------|-------|----------------------------------|-------|
| 13:00  | 14:00   | 15:00 | 16:00 | 17:00 | 18:00 | 19:00                            | 20:00 |
|  | Latin American, Latino and Caribbean Dance Studies Working Group  |       |       |       |       | Begin Awards Banquet into Dinner |       |
| Registration & Information                             |   |       |       |       |       |                                  |       |
| Break  | Shakespeare, Dance, & Conflict  |       |       |       |       |                                  |       |
|  | Cold War 2: Cold War Choreographies   |       |       |       |       |                                  |       |
|  | Cabaret & Conflict  |       |       |       |       |                                  |       |
|  | Conflict with Race, Nationalism, & Training the Dancing Body  |       |       |       |       |                                  |       |
|  | Masculinity & Dance   |       |       |       |       |                                  |       |
|  | Conflict Within Mediterranean Dances  |       |       |       |       |                                  |       |
|  | Folk Dance: Identity & Appropriation  |       |       |       |       |                                  |       |
|  | Choreographing (Contra) Orientalism   |       |       |       |       |                                  |       |
|  | Abstraction, Narrative, & Conflict  |       |       |       |       |                                  |       |
|  | Choreographic Renderings of Violence & Conflict   |       |       |       |       |                                  |       |
|  | Vibrational Continuities: Dancing Beyond the Fissures of Colonialism  |       |       |       |       |                                  |       |
|  | Creating an inclusive dance performance can be considered an artistic product? The role of conflict between working within Dance and Autism in generating new dance languages |       |       |       |       |                                  |       |
|  | Surveillance and privacy - family under suspicion of secret agency reflected in choreography (Lecture Demonstration)  |       |       |       |       |                                  |       |
| Choreographic Workshop with Paolo Mangiola – ZfinMalta |   |       |       |       |       |                                  |       |

## Sunday

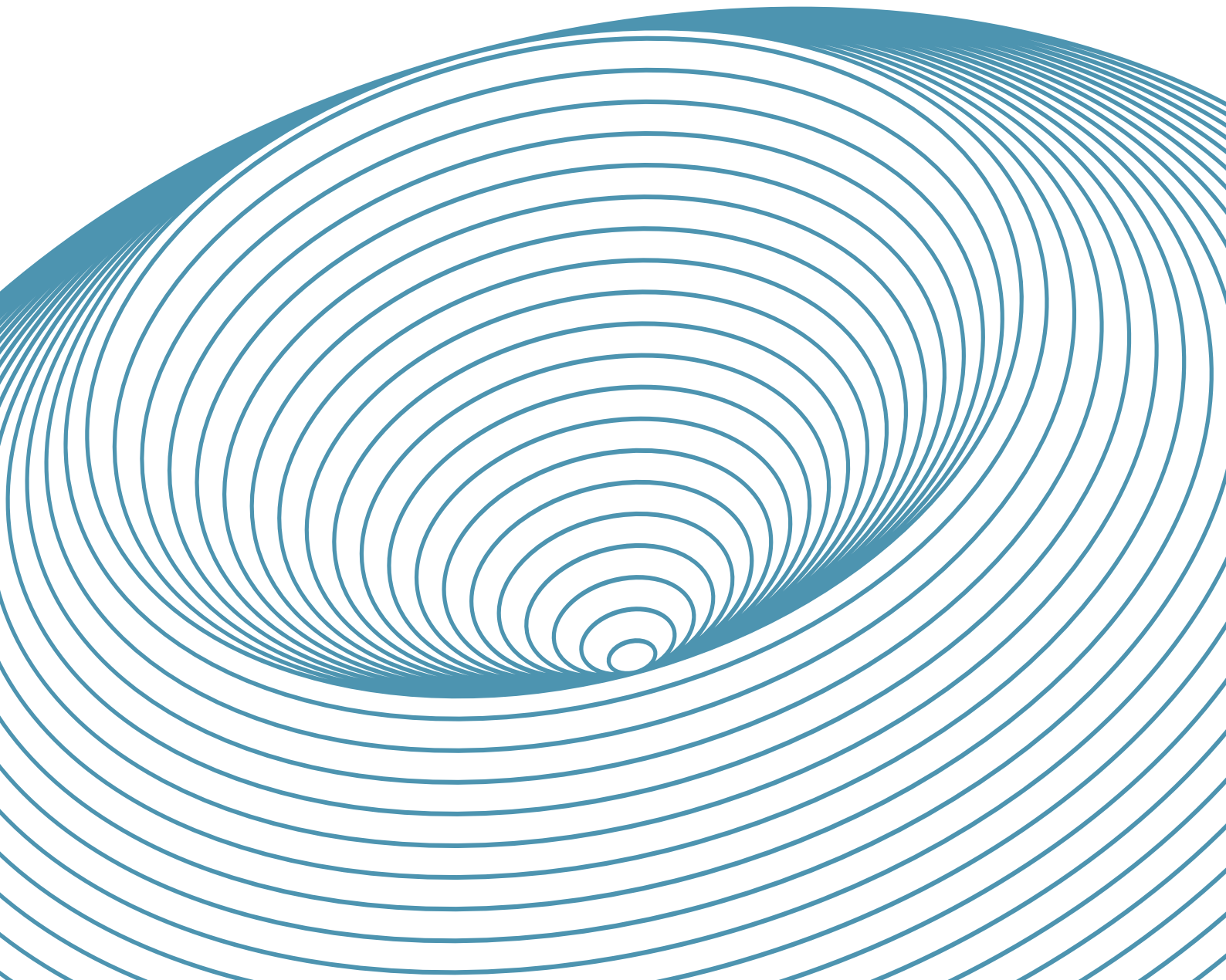
| Building                | Level        | Room           | Hourly Schedule            |   |       |  |       |
|-------------------------|--------------|----------------|----------------------------|---|-------|--|-------|
|                         |              |                | 8:00                       | 9:00  | 10:00 | 11:00  | 12:00 |
| Valletta Campus         | Ground Level | Hallway        | Registration & Information |   |       |  |       |
|                         |              | Meeting Room 1 |                            | Pedagogy 3: Professionalization   |       |  |       |
|                         |              | Meeting Room 2 |                            | War & Peace in 17th Century Dance   |       | Labor and Neoliberalism 2: Theatrical Protest & Assault  |       |
|                         |              | Meeting Room 3 |                            | Archiving Dancing Bodies: Contemporary Techniques & Technologies                                  |       | Conflict Within & Around Raqs Sharqi (Belly Dance)   |       |
|                         |              | Meeting Room 4 |                            | Labor and Neoliberalism 1: Consumerism, Integrity, and Immersion                                  |       | Dance Contra Postcolonialism   |       |
|                         |              | Meeting Room 5 |                            | Choreographing Contention, Dancing Cold War (1940s-1960s)   |       | Social Dance Contra Hegemony   |       |
|                         |              | Meeting Room 6 |                            |   |       | West African Dance Confronting War & Genocide  |       |
|                         | Level 1      | Lecture Room 1 |                            | West African Dance Confronting War & Genocide   |       | Pedagogy 4: Multiculturalisms in Dance Education   |       |
|                         |              | Lecture Room 2 |                            | From Ancient Greek Literature into Dance  |       | Dance & Activism 4: Dance as Social Criticism  |       |
|                         |              | Lecture Room 3 |                            | Conflict in Contemporary African Dances   |       | Dance and Conflict in Early Modern Europe  |       |
|                         |              | Aula Magna     |                            |   |       |  |       |
|                         | Level 2      | Lecture Room 2 |                            | Contemporary Conceptual & Pedagogical Conflicts Amidst Globalization                              |       |  |       |
|                         |              | Lecture Room 3 |                            | Dance into Film, Film into Dance  |       | Johannesburg, Berlin, Chicago: Nelisiwe Xaba   |       |
| Valletta Campus Theatre | Ground       | Black Box      |                            | Representing Conflict through Dance: a rules-based approach to studying and creating choreography |       | MESH public rituals of togetherness  |       |
|                         |              | Studio         |                            | Communal Body: Collective Tools and Obstacles   |       | Intercultural Choreographic Dialogue: Reconceptualisation of cultural relations through 'Māori-centred' research |       |

| Hourly Schedule  |       |       |                           |       |       |       |   |
|--|-------|-------|---------------------------|-------|-------|-------|---|
| 13:00  | 14:00 | 15:00 | 16:00                     | 17:00 | 18:00 | 19:00 | 20:00   |
| Registration & Information   |       |       |                           |       |       |       |   |
|  |       |       |                           |       |       |       |   |
|  |       |       |                           |       |       |       |   |
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|  |       |       |                           |       |       |       |   |
|  |       |       |                           |       |       |       |   |
|  |       |       |                           |       |       |       |   |
| Agonistic Acts:<br>Anti-Racist and Decolonial<br>Interventions for Dance Studies |       |       |                           |       |       |       |   |
|  |       |       |                           |       |       |       |   |
|  |       |       |                           |       |       |       |   |
|  |       |       | Contact Improvisation Jam |       |       |       | Performance:<br>UM Dance<br>Studies and<br>Guests |
|  |       |       |                           |       |       |       |   |





# Detailed SCHEDULE



**Dance Studies  
Association Board  
of Directors Meeting**

THURSDAY, 9:00 A.M.–3:00 P.M.  
PALAZZO PEREIRA

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**DSA Standing  
Committee for  
Publications**

THURSDAY, 3:00–4:00 P.M.  
PALAZZO PEREIRA

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**Editorial Board  
Dance Research  
Journal**

THURSDAY, 4:00–5:30 P.M.  
PALAZZO PEREIRA

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**Registration  
& Information**

THURSDAY, 4:00–9:00 P.M.  
EXCELSIOR HOTEL GRAND FOYER

You may purchase tickets for our three dance performances (5, 6, and 8 July with a different programme each evening), WiFi passes (for those who do not have access to Eduroam), and drop off your books here for our raffle.

You may also purchase tickets here for DSA's Annual Book Raffle in support of the Graduate Student Travel Grant. The raffle will take place at Saturday's Awards Dinner. Bring your books to donate! Support graduate student travel grants!

Free WiFi available at the Excelsior Hotel: Username and Password is ExcelsiorHotel

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**Meet & Mix**

THURSDAY, 5:00–6:00 P.M.  
EXCELSIOR HOTEL GRAND FOYER

Light hors d'oeuvres will be served while you meet your fellow delegates.

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**Opening Reception  
& Provocation Plenary**

THURSDAY, 6:15–7:30 P.M.  
EXCELSIOR BALLROOM

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**Working it Out**

**Presenters**

The Flaming Bitches:

Ann Cooper Albright,  
Oberlin College

Melissa Blanco Borelli,  
Royal Holloway University of London

Prarthana Purkayastha,  
Royal Holloway University of London

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**Hors d'oeuvres,  
drinks, and dancing**

THURSDAY, 7:30–9:00 P.M.  
EXCELSIOR'S OUTDOOR  
BASTION TERRACE

Cash bar available.

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**Dance Performance**

THURSDAY, 8:30 P.M.

Valletta Campus Theatre

## Registration & Information

FRIDAY, 7:30–8:30 A.M.  
EXCELSIOR HOTEL GRAND FOYER

Registration will continue at Valletta Campus after keynotes

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Free WiFi available at the Excelsior Hotel: Username and Password is ExcelsiorHotel

## Keynote Speeches

FRIDAY, 8:30–10:30 A.M.  
EXCELSIOR HOTEL BALLROOM

### **Bojana Cvejić**

Aesthetic Obfuscations of  
Conflict in White Western Dance

Introduced by Malaika Sarco-Thomas

### **Nicholas Rowe**

Dance Academia in the 21st Century:  
Trump's Missionaries, Mercenaries  
and Minions?

Introduced by Toni Shapiro-Phim

## Walk to Valletta Campus

FRIDAY, 10:30–11:30 A.M.

Coffee and cookies will be waiting for you!

Note: This is a 15-minute walk, first up a hill from the Excelsior, then flat to the Valletta Campus. If you have concerns about the walk, please ask the Excelsior Reception desk for a shuttle.

In general when walking in Valletta (including on campus), please be aware that the stone frequently used for stairs and pathways can be slick.

## Registration & Information

FRIDAY, 10:30 A.M.–5:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
HALLWAY

You may purchase tickets for our three dance performances (5, 6, and 8 July with a different programme each evening), WiFi passes (for those who do not have access to Eduroam), and drop off your books here for our raffle.

You may also purchase tickets here for DSA's Annual Book Raffle in support of the Graduate Student Travel Grant. The raffle will take place at Saturday's Awards Dinner. Bring your books to donate! Support graduate student travel grants!

## Book Exhibit

10:30 A.M.–5:00 P.M.  
VALLETTA CAMPUS, LEVEL 1

## Coffee & Nibbles

FRIDAY, 10:45 A.M.–11:30 A.M.  
VALLETTA CAMPUS,  
GROUND LEVEL AND LEVEL 1

## SESSION I

Friday, 11:30 a.m.–1:00 p.m.

## Embodying Politics: Dance in the Middle East and North Africa

FRIDAY, 11:30 A.M.–1:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 1

Pre-formed Panel

This panel will address current themes and pressing issues related to dance practice and performance both in the Middle East and North Africa and in its diaspora. These topics include politics of the body, dance in conservative and controversial contexts, postcolonial identities, transnational circulations and global arts markets, racialized/gendered bodies and the restriction of movement across borders, local/global feminisms, nationalism and neoliberalism in the cultural production of dance, and conflict zones, violence and performance.

### **Session Chair**

Karima Borni  
Middlebury College

### **Presenters**

Guellouz Mariem  
Université Paris Descartes  
Arab Nationalism, Feminism and the  
Construction of the Belly Dancer's Body

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## Friday

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**Meiver De la Cruz,**  
Oberlin College  
Dead Serious: dancing the  
present as a conflict zone

**Margaret Morley,**  
Indiana University  
Dancers Inciting Debauchery:  
Legitimizing the New Egyptian Regime

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### Post-war British Dance: Ballet, Class, Conflict and the Popular

FRIDAY, 11:30 A.M.–1:00 P.M.  
VALLETTA CAMPUS, LEVEL 2,  
LECTURE ROOM 3

Pre-formed Panel

This panel draws together three papers that examine different aspects of post-World War II British dance, including film choreography and popular dance in revues, the evolution of ballet style and accessibility of ballet. Geraldine Morris argues that the evolution of an English ballet style is directly linked to how the Sadler's Wells Ballet was funded, the demands of touring and the need to create for diverse audiences away from its London home. Lorraine Nicholas examines two ways in which the revue dance style was portrayed in popular culture, through the representation of the Windmill Theatre dances in films on both sides of the Atlantic.

Stacey Prickett investigates how a leftist belief in accessibility and the desire to take art to the masses contributed to the establishment of the touring group 'Ballet for All', created under the auspices of the Royal Ballet. Issues of nation, class and creative accommodation in wartime conditions link the three presentations.

**Session Chair**  
**Timmy De Laet,**  
Temple University (Philadelphia, USA)/  
University of Antwerp (Belgium)

**Presenters**  
**Stacey Prickett,**  
University of Roehampton  
Ballet for All: Breaking through  
barriers in Post-war Britain

**Lorraine Nicholas,**  
University of Roehampton  
Atlantic Crossings: Film Representations  
of the Windmill Theatre in the 1940s

**Geraldine Morris,**  
University of Roehampton  
The Evolution of English Ballet Style

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### Dancing right(s): Dance, disability and human rights in times of conflict

FRIDAY, 11:30 A.M.–1:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 6

Pre-formed panel

This panel reflects upon three recent projects which address the relationship between dance, disability and human rights. The panel comprises scholars of law and dance, developing inter-disciplinary and cross-cultural dialogues about the rights of people with disabilities during and after conflict, and reflecting on some of the ways in which dance and human rights intersect in artistic and legal practices.

**Session Chair**  
**Lynn Brooks,**  
Franklin & Marshall College

**Presenters**  
**Kate Marsh,**  
Coventry University  
Dance as an act of remembering

**Charlotte Waelde,**  
Coventry University  
and  
**Lars Waldorf,**  
Dundee Law School  
Human rights: rhetoric and reality

**Hetty Blades,**  
Coventry University  
Reparative dancing  
in postwar Sri Lanka

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### Pedagogy I: Dance in Higher Education

FRIDAY, 11:30 A.M.–1:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 4

**Session Chair**  
**Meredith Lyons,**  
Colorado Mesa University

**Presenters**  
**Raphael (Ray) Miller,**  
Appalachian State University  
Pedagogical Practices in Teaching  
Dance History(s) in the 21st Century

**Yvonne Hardt,**  
University of Music and Dance Cologne  
Working through conflict and resistance  
in dance education: A critical perspective  
on the institutionalization of competence  
based learning

**Su Jin Lim,**  
Composite Arts Institute  
The Reality and Future of the  
Curriculum in Higher Education:  
A Change and Task of Dance Education  
as General Education in South Korea

## Conflict's Choreographics: Suspension, Contamination, Debility

FRIDAY, 11:30 A.M.–1:00 P.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 2

Roundtable

### Session Chair

Sarah Whatley,  
Coventry University

### Presenters

Daniela Perazzo Domm,  
Kingston University London

Kéline Gotman  
King's College London

Arabella Stanger  
University of Sussex

## Choreographing Carnavalesque Inversions and Confrontations

FRIDAY, 11:30 A.M.–1:00 P.M.  
VALLETTA CAMPUS, LEVEL 2,  
LECTURE ROOM 2

### Session Chair

Maxine Craig,  
University of California Davis

### Presenters

Michel Briand,  
Université de Poitiers (France)  
Choreographic/political performances:  
bodies, spaces, actions (Steven Cohen,  
Femen, Nuit debout)

Laura Katz Rizzo,  
Temple University  
Performing Resistance with/in  
Threatening Spaces: Ricki Starr  
the ballet-dancing wrestler's  
choreographic strategy as model  
of conflict engagement

Yu-Cheng Wang,  
Graduate Institute of Dance,  
Taipei National University of the Arts  
Dancing Polyphony: On Taiwanese  
Aborigines' Contemporary  
Choreography

## Critical Multiculturalisms in the UK

FRIDAY, 11:30 A.M.–1:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 2

### Session Chair

Tamara Tomić-Vajagić,  
University of Roehampton

### Presenters

Alexandra Kolb,  
University of Roehampton  
Multiculturalism in 21st-Century  
Choreography: Collaborations  
and Conflicts

Katherine Mueller,  
University of Connecticut  
When English Folk Dance  
and Hip-Hop Collide: Contrast,  
Common Ground, and the  
Transformation of Public Space

Timmy De Laet,  
Temple University (Philadelphia, USA)/  
University of Antwerp (Belgium)  
Conflicting Histories: De-canonizing  
the Past of Transatlantic Post-War  
Choreography, 1958–1991

## Negotiating Recognition: Dance Criticism, American Postmodernism, and Native American Martial Arts

FRIDAY, 11:30 A.M.–1:00 P.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 3

Pre-formed Panel

This panel addresses the conflicts that arise when writers and movers dispute the canonical formations that subject their work to the margins of history and practice. These three papers analyze dance practices that contest the colonial and racialized formations that judge, exclude, and obfuscate the contributions of embodied praxes that maintain subversive relationships with conventional notions of canonicity. Attending to conference themes including choreographic techniques for conflict management, antagonisms between bodies, and movement as a representation of violence, this panel mobilizes a wide range of movement and writing practices to show how dancers and dance-makers cope with the historical and practical realities of racialized exclusion in our contemporary, sociocultural climate. We ask: how do these resistant, choreographic methodologies reframe not only the field of dance itself, but the conflicts defined by the field? How do "vulnerable" artists stake their claims in the mythical battles of canonicity and sovereignty?

### Session Chair

Jose Reynoso,  
University of California Riverside



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## Friday

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### Presenters

[Tria Blu Wakpa](#),

University of California, Los Angeles  
Critiquing the Omission, Subordination,  
and Criminalization of Native American  
Martial Arts and Artists: Adrian Roman's  
Tushka Homa (Red Warrior) System

[Rebecca Chaleff](#),

University of California, Riverside  
Living Exhaustion, Performing  
Exclusion: Confronting Race in  
American Postmodernism

[Kate Mattingly](#),

University of Utah  
Injustices of recognition: dance  
studies and critical frameworks

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## Moving Memories, Forgotten Steps: Popular Dance, Memory and Conflict

FRIDAY, 11:30 A.M.–1:00 P.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 1

Pre-formed panel

Deeply embedded in everyday life and popular cultural forms, popular dance practices allow their performers to engage physically with political tension, conflict and its aftermath. Improvising with yesterday's steps in rapidly changing political landscapes puts the popular dancer's body at the centre of wider processes of remembering and forgetting cultural trauma. The papers in this panel approach questions of memory and conflict through four distinct popular dance forms. Stefanie Alisch considers kuduro as an archive of popular culture in the wake of the Angolan Civil War (1975-2002). Priya Thomas analyses the Ländler's relationship to the Second World War in the film *The Sound of Music* (1965). And Clare Parfitt traces the cancan in the aftermath of the Paris Commune (1871).

This panel is affiliated with the PoP Moves network.

### Session Chair

[Janet O'Shea](#),  
UCLA

### Presenters

[Clare Parfitt](#),

University of Chichester  
"The Commune is dead: Long live the carnival!": the cancan in the aftermath of the Paris Commune

[Priya A. Thomas](#),

Texas Woman's University  
Courting Disaster ("I Don't Remember the Rest") Monstrous Missteps in the Ländler (*The Sound of Music*, 1965)

[Stefanie Alisch](#),

Universität Bayreuth  
Kuduro dance as an archive  
of popular memory

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## Dance & Competition I: Battling For Visibility & Viability

FRIDAY, 11:30 A.M.–1:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 3

### Session Chair

[Jeanette Mollenhauer](#),  
Sydney Conservatorium of Music,  
The University of Sydney

### Presenters

[Sammy Roth](#),  
New York University  
Reproducing the Foreclosed White  
Body: Racial Imaginary and White  
Womanhood in Competition Dance

[Daniela Ivanova-Nyberg](#),

Independent (Scholar)  
Who has the right to perform abroad?  
Field Studies in Bulgaria

[Madeline Kurtz](#),

SUNY Brockport  
Disheartening Disputes: The Academia  
vs. Competition Dance Training Debate

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## Dance & Activism I: Dance as Protest

FRIDAY, 11:30 A.M.–1:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 5

### Session Chair

[Nadra Assaf](#),  
Lebanese American University

### Presenters

[Nadine George-Graves](#),  
University of California San Diego  
The Revolution Will Start on the  
Dance Floor

[Madeline Charne](#),

Yale School of Drama  
Dancing in the Streets: Political  
Dancers, Public Performance,  
and the Efficacy of Protest Dance

[Filip Petkovski](#),

UCLA  
Dance as protest, folk dance as conflict:  
Cultural Revolution in Macedonia

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## Dance in Malta I: Dance Heritage, Training, & (Inter)Nationalism

FRIDAY, 11:30 A.M.–1:00 P.M.  
PALAZZO PEREIRA, LEVEL 2

### Session Chair

[Francesca Tranter](#),  
University of Malta

#### Presenters

**Tanya Bayona,**

MQR, FISTD, London.

Artistic Consultant, Board Member  
of the Mediterranean Conference  
Centre (MCC)

**Felix Busutill,**

Dip LSC (London, UK), MA University  
of Malta (Dance Studies), MJE  
Director/Founder of:

The YADA Dance Company /  
The College of Dance /  
The YADA Dance Academies

**Dorian Mallia,**

Founder and Artistic Director,  
Moveo Dance Company

**Diane Portelli,**

Executive Director,  
Moveo Dance Company

**Daphne Lungaro-Mifsud,**

A.R.A.D., A.I.S.T.D.

Founder and Principal of The Ballet  
Studio and Founder and Director of  
The Daphne Lungaro Folklore Group

**Deborah McNamara,**

LISTD, Pdb SDS,

Senior international examiner for the  
Spanish Dance Society, Director Estudio  
de Danza

## The Choreography of Resolution: Conflict, Movement and Neuroscience

FRIDAY, 11:30 A.M.–1:00 P.M.  
VALLETTA CAMPUS THEATRE

Workshop

#### Session Chair

**Stephanie Schroedter,**

Freie Universität Berlin

#### Presenters

**Michelle LeBaron,**

University of British Columbia

**Carrie MacLeod,**

European Graduate School

**Nadja Alexander,**

Singapore Management University

## Stillness as a choreography of protest

FRIDAY, 11:30 A.M.–1:00 P.M.

VALLETTA CAMPUS THEATRE STUDIO

Workshop

#### Session Chair

**Stéphanie Goncalves,**

Fonds National de la Recherche  
Scientifique / Université libre de  
Bruxelles

#### Presenters

**Sara Giddens,**

University of Central Lancashire, UK

**Ruth Spencer,**

University of Central Lancashire, UK

## Lunch Break

1:00–2:30 P.M.

## Working Group for the South Asian Dance Handbook Project

FRIDAY, 1:00–2:15 P.M.

VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 1

#### Group Coordinators

**Anurima Banerji** and

**Prarthana Purkayastha.**

## SESSION 2

Friday, 2:30 – 4:30 p.m.

## Maltese dance connection(s): Histories, differences, developments, and contretemps

FRIDAY, 2:30–4:30 P.M.

PALAZZO PEREIRA BOARDROOM

Pre-formed Panel

This panel focuses on three distinct dimensions of dance in Malta: histories associated with ballet, dance and disability, and 'national' choreographic identities. The panelists draw upon the context, culture and histories associated with the Maltese identity across the twentieth and twenty-first centuries. Paper 1 focuses on the period of self-government abolishment (1933–1947) and the identity of ballet as a colonial art form and wartime fundraiser. Paper 2 discusses the cultural constructs of disability and the influence of these attitudes towards dancers with learning disabilities, with specific reference to Opening Doors, a Maltese arts organisation for young adults with learning disabilities that promotes creativity. Paper 3 examines contemporary theatre dance in Malta from 2008, engaging with such issues as Maltese attitudes to culture and the arts, recent developments in dance education and training, and the interplay between national and international forces.

#### Session Chair

**Ann Cooper Albright,**

Oberlin College

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## Friday

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### Presenters

[Kathrina Farrugia-Kriel](#),  
Faculty of Education, RAD (UK)  
Contretemps: Ballet histories of  
Princess Nathalie Poutiatine (1904–  
1984) during the self-government  
abolition years in Malta (1933–1947)

[Jo Butterworth](#),  
University of Malta (retired)  
Contemporary theatre dance  
in Malta: Questions of influence,  
cultural nationalism and artistic identity

[Ilona Baldacchino](#),  
University of Malta  
The politics of difference:  
An insight into the context of  
dance and disability in Malta

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## Contra Rhythms and Contra Flows: Dance, Site and Urban Resistance

FRIDAY, 2:30–4:30 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 4

Pre-formed Panel

This panel combines perspectives from researchers who each explore how contemporary dance practices informed by and performed in urban locations contest, disrupt and potentially challenge dominant urban systems and hegemonic practices. Informed by practice-based research and interdisciplinary theoretical frameworks drawn from Human Geography, Eco-criticism, Performance Studies, Spatial and Architectural theory and Phenomenology the Presenters consider how site-responsive and

site-informed dance practice resists normative modes of physical and conceptual urban engagement by working against dominant flows and rhythms. These papers unite around a conceptualization of site-informed and site-responsive dance as a practice from which theory emerges. This perspective informs considerations of how dance practice produces and presents alternative modes of urban engagement that challenge dominant physical, conceptual and political power systems and norms. Through this discussion site-responsive and site-informed dance practices are situated as forms of ‘contra-flow’, working against the dominant order, conflicting with and resisting habitual norms to suggest alternative modes of being in and engaging with lived urban environments.

### Session Chair

[Cristina Fernandes Rosa](#),  
University of Roehampton London

### Presenters

[Victoria Hunter](#),  
University of Chichester  
Performing Parks and Squares:  
Site-Dance and Urban Resistance

[Melanie Kloetzel](#),  
University of Calgary  
Site-Adaptive Dance: Conflict,  
Collaboration, and the Neoliberal Order

[Leslie Satin](#),  
New York University/Gallatin School  
Walking, Dancing, and the Politics  
of “No”: Conflicted Sites in Tel Aviv

[Chi-Fang Chao](#),  
Taipei National University of the Arts  
Heteroglossia: Dance as Resistance  
in The Indigenous Theatre of Post-  
Colonialism in Taiwan (panel guest)

## Contemporary Chinese Dance under Cross-cultural Communications

FRIDAY, 2:30–4:30 P.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 1

Roundtable

Stepping into the twenty-first century, cross-cultural dance projects in China have boosted the development of Chinese dance at large. One of these projects is Artcross/Danscross, co-hosted by Xu Rui, the vice president and director of the Department of Dance Studies of the Beijing Dance Academy in China, and Christopher Bannerman, professor of dance and head of ResCen Research Centre at Middlesex University in London. The project expanded in the following eight years to encompass choreographers, dance scholars and dancers from Mainland China, the U.K., the U.S., and Taiwan. Every year, Artcross/Danscross produced world premiere dances and full-length academic papers that circulated around the world. As it successfully crossed the border between cultures and nations, the project also disclosed differences between China and the West, in areas such as training system, choreographic approach, and understanding of (post)modernism. This roundtable discusses these issues stimulated by the project. Composed by Xu Rui, Christopher Bannerman, and Chinese dance scholars from the Beijing Dance Academy, this roundtable offers their recent scholarships on cultural contrasts and differences. Topics that the panelists would cover include translation and comprehension, tradition vs. modernity, conflicting choreographic habits, and interruption of bodily construction. Exemplified by Artcross/Danscross, cross-cultural projects not only show a China that willingly

embraces openness and is developing its own cultural logic, but also encourage the Chinese dance world to produce diverse contemporary dance traditions. This panel will be given primarily in English, with occasional interpretation from Chinese as needed.

#### Session Chair

Fangfei Miao,

University of California, Los Angeles

#### Presenters

Rui Xu,

Beijing Dance Academy

Translating the Hidden Meanings in Languages and Movements

Ya Su,

Beijing Dance Academy

"Classism" Established in Contemporary Time —the Aesthetic Foundations of Chinese Classical Dance

Yu Mu,

Beijing Dance Academy

The Individualized Choreography in the Name of "Folk Dance" in China

Xin Wang,

Beijing Dance Academy

"Global View" of Chinese Dance and the "Chinese Images" in World Dances

Christopher Bannerman,

Middlesex University

From a War of Words to Pushing Hands: para and hypotactic language and choreography

Rebecca Loukes,

University of Exeter

Conflict/Contact: Translation, Wu Wei and Gelassenheit in the ArtsCross Project

Sally Cai,

Beijing Dance Academy

Crossing cultural barriers – translating Chinese classical dance

## Choreography as Core Structure of Political Action and Social Movement

FRIDAY, 2:30–4:30 P.M.

VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 2

#### Roundtable

The roundtable sets choreography as a core principle of organization in current situations of political upheaval. As both a corporeal apparatus and an ordering structure, mediating movement in particular temporal and spatial arrangements, choreography delineates ordering and disturbing principles at the same time. The participants thus investigate individual protest and collective action in the conflict area of subversion and governance, as well as examining choreography as mediation between locally and virtually coordinated protest and its capacities of drawing attention to current situations of conflict in the public sphere. The papers provide insight into specific examples of protest in the areas of Brazil, Germany, Turkey, and the US, and analyze particular case studies like the standing man (Istanbul, 2013) and the protests during the G20 summit (Hamburg, 2017). Moreover, they will discuss theoretical frameworks, rethinking concepts of sovereignty and mediation in situations of political change. Thus, choreography genuinely creates and shapes politics in social interaction.

#### Session Chair

María Eugenia Cadús,

University of Buenos Aires  
CONICET

#### Presenters

Susanne Foellmer,

Coventry University

Choreo-medial Protest: Between Emancipation and Governance

Gurur Ertem,

iDANS | Bimeras

The Body and Contentious

Performances: A Study on the Recent Political Landscape of Turkey in Three Moments

Sérgio Andrade,

Universidade Federal de  
Rio de Janeiro (Brazil)

The sovereignty appeal of the choreographic and the choreographing of the fear in public protests

Anna-Carolin Weber,

Ruhr-University Bochum

Choreography and its impact on news media coverage of political protests

## Trauma & Reconciliation

FRIDAY, 2:30–4:30 P.M.

VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 1

#### Session Chair

Lars Waldorf,

Dundee Law School

#### Presenters

Sabine Sorgel,

University of Surrey

Dance Beyond Pathos: Practising Resilience in a Traumatized World

Victoria Thoms,

Centre for Dance Research,  
Coventry University

Reconfiguring Testimony: Dance at the Crossroads of Literature and the Body.

Kathy Westwater,

Sarah Lawrence College  
Tortured

Anisha Rajesh,

Texas Woman's University,  
Department of Dance

Reconciling the "Imagined Community": The Postcolonial Representation of Mohiniyattam

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## Friday

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### Choreographies Of & Against Racism

FRIDAY, 2:30–4:30 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 5

#### Session Chair

Ananya Chatterjea,  
University of Minnesota, Dance

#### Presenters

Jennifer Fisher,  
University of California Irvine  
Donald McKayle: still making  
statements as a mild-mannered  
modern dance militant

Lynn Brooks,  
Franklin & Marshall College  
Blackface Minstrelsy: Race and  
Conflict on the Antebellum U.S. Stage

Hanna Järvinen,  
Theatre Academy of the  
University of the Arts Helsinki  
Ballets Russes and Blackface

Jeff Kintner,  
The Ohio State University  
The choreography of taking a knee:  
understanding the intersections of  
sports, race, gender, and protest through  
historical context and queer dance

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### Dance & the Martial

FRIDAY, 2:30–4:30 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 2

#### Session Chair

Kin-Yan Szeto,  
Appalachian State University

#### Presenters

Holly Matthews,  
Independent  
Capoeira: Gesture of Conflict,  
Practice of Resolution

Urvi Vora,  
Independent (Researcher)  
Performing Everyday Infinities  
at the Wagah-Attari Border

Joseph Houseal,  
Core of Culture  
Buddhist Monastic Dance,  
Its Martial Aspects and Cultural  
Conflict with China and the West

Biba Bell,  
Wayne State University  
Figuring Footwork: Nora Chipaumire's  
boxing ring and the battles of Detroit's Jit

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### Conflict in Dance Adaptations of Shakespeare's Works

FRIDAY, 2:30–4:30 P.M.  
VALLETTA CAMPUS, LEVEL 2,  
LECTURE ROOM 2

Pre-formed Panel

Shakespeare's works identify and  
examine the tensions that define the  
human condition and the conflicts they  
determine within the self and at all  
levels of social interaction in a way that  
has made them timeless and highly  
adaptable to other formats. Dance is  
by no means an exception. Since the  
twentieth century, Shakespeare's works  
have predominated as sources for  
literary dance plots.

In choreographic adaptations of  
Shakespeare's writings, the focus on  
those tensions is heightened by the  
expressiveness of danced narration.  
Furthermore, like all adaptations,  
Shakespeare-in-dance gives rise to  
tensions and conflicts with the source  
material in terms of genre, time and  
place of creation, social conditions,  
artists and audience. Within the specific  
genre, there are additionally the  
tensions between words, choreography

and music. Thus, choreographic  
adaptations of Shakespeare invite  
examination from many diverse  
perspectives for exploring the theme  
of conflict in relation to dance.

#### Session Chair

Linda McJannet,  
Bentley University

#### Presenters

Iris Julia Buehrle,  
University of Oxford  
Choreographing Conflict  
in Shakespeare Ballets

Nancy Isenberg,  
Università Roma Tre (retired)  
Casting matters. Case in point: Othello

James Hewison,  
Edge Hill University, UK  
Lust in Action: dancing, desire  
and conflict in the Sonnets

Nona Monahin,  
Mount Holyoke College  
and  
Christian Rogowski,  
Amherst College  
Text, Music, Dance: Conflicting  
Allegiances in Angelin Preljocaj's  
Roméo et Juliette

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### Dance, Hegemony, & Disappearance

FRIDAY, 2:30–4:30 P.M.  
VALLETTA CAMPUS, LEVEL 2,  
LECTURE ROOM 3

#### Session Chair

Tomasz Ciesielski,  
University of Lodz

#### Presenters

Liora Malka Yellin,  
Tel Aviv University  
Yardena Cohen's Alternative Vision  
of Dance and National Ideology



Adeline Maxwell,

Université Paul Valéry Montpellier III  
Independent Dance in Chile: Practices  
of Resistance against the Dictatorship

Rafael Guarato,

Federal University Of Goiás  
A bulwark in the history of dance  
in Brazil: the character of political  
resistance in the choreographies of  
Ballet Stagium – 1971–1979

Eva Aymami Rene,

Anglia Ruskin University  
Choreographies of Silence  
in Democratic Spain

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## Female Choreographic Responses to Violence

FRIDAY, 2:30–4:30 P.M.

VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 6

### Session Chair

Lindsey Drury,  
Freie Universität Berlin

### Presenters

Deniz Basar,  
University of Toronto  
A Feminist Archeology of Collective  
Memory in Turkey: A Retrospective  
Look on Movement Atelier's Two  
Dance Performances

Suzane Weber Silva,

UFRGS  
Violence Movements,  
Unveiling the Patriarchy

Alba Vieira,

Federal University of Vicos  
...and the body moves:  
Connections between contemporary  
dance and violence in Brazil

Carol Marie Webster,

Columbia University  
Dance: African Diaspora Transforming  
Christian Spiritual Landscape

## Institutionalizing Dance

FRIDAY, 2:30–4:30 P.M.

VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 3

### Session Chair

Ruth Hellier-Tinoco,  
University of California, Santa Barbara

### Presenters

Theresa Goldbach,  
UC Riverside  
Losing the Center: Flamenco  
in Madrid and the Fight for the  
Amor de Dios Dance Academy

Wenbin Yuan,

Taipei National University of the Arts  
New Dance of Hakka Tradition:  
research on the Intangible  
cultural heritage project  
“Cup Flower” as an example

Sheenagh Pietrobruno,

Saint Paul University/  
University of Ottawa  
Women Whirling Dervishes on YouTube

Regina Rossi,

Justus-Liebig-Universität Gießen  
Against institutional dynamics:  
short analysis of new spaces and  
platforms for dance in the (off)  
scene in Hamburg, Germany.

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## Graduate Student Professionalisation Workshop #1: Publishing in Dance Studies Today

FRIDAY, 2:30–4:30 P.M.

VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 3

### Session Chair

Raphael (Ray) Miller,  
Appalachian State University

### Presenters

Norman Hirschy,  
Senior Editor, Academic & Trade,  
Oxford University Press

Helen Thomas,

Editor, *Dance Research Journal*

Clare Croft,

Editor, *Studies in Dance History*  
book series

Melissa Blanco,

Editor for *Conversations*

Rachel Fensham,

Series Co-Editor for *New World  
Choreographies*, Palgrave

Tomas Rene,

Editor, Palgrave

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## Dancing to Connect

FRIDAY, 2:30–4:30 P.M.

PALAZZO PEREIRA, LEVEL 2

Alternative Format

### Session Chair

Josephine Fenger,  
Independent

### Presenter

Dawn Lille,  
retired (City College/CUNY, Juilliard)

And interview with director  
Jonathan Hollander

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## Friday

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### **“Us Sinful Women”: Indu Mitha, Kishwar Naheed & Dancing girl of Mohenjodaro, Pakistan**

FRIDAY, 2:30–4:30 P.M.  
VALLETTA CAMPUS THEATRE

Alternative Format

#### **Presenter**

Feriyal Aslam,  
UCLA

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### **Ethics, Choreographic Witnessing, and the Urban-Rural Divide**

FRIDAY, 2:30–4:30 P.M.  
VALLETTA CAMPUS THEATRE

Lecture Demonstration

#### **Presenter**

Eric Mullis,  
Queens University of Charlotte

#### **Session Chair**

Kélina Gotman,  
King’s College London

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### **Coffee Break**

4:30–5:00 P.M.

Drinks and nibbles available on Ground  
Level and Level 1.

### **SESSION 3**

Friday, 5:00 – 6:30 p.m.

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### **Choreographing Conflict: Nation, Politics, and Resistance in Argentina**

FRIDAY, 5:00–6:30 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 2

Pre-formed Panel

Across the 20th and 21st centuries, dance practices and practitioners have consistently responded to the political shifts and conflicts that mark Argentine history. This panel examines the relationship between dance and political conflict at three distinct moments in Argentine history that range from the 1940s to the present and cross periods marked by state-centered populism, military dictatorship, and the ongoing effects of global neoliberal capitalism. Collectively, these presentations evidence how dance practices have historically instantiated and contested Argentine political imaginaries. The three presentations engage with a breadth of dance genres, including social, folkloric, and concert forms, and track bodies in motion across concert stages, on film screens, and in the streets in protest. As part of a quickly growing body of scholarship focused on Latin American dance, this panel aims to center Argentine dance studies as a particularly rich site for examining the relationship between dance and political conflict.

#### **Session Chair**

Yvonne Hardt,  
University of Music and Dance Cologne

#### **Presenters**

Victoria Fortuna,  
Reed College  
Dancing Exclusion: Performance

and the Politics of Exile in Fernando  
Solanas’ Tangos: El exilio de Gardel

María Eugenia Cadús,

University of Buenos Aires-CONICET  
Aesthetic and Political Conflicts in  
Angelita Vélez’s Vidala (1946)

Konstantina Bousmpoura,

Independent (Researcher)  
Working Dancers: Conflicts and  
Dynamics in Argentina’s National  
Company of Contemporary Dance’s  
Choreographies (2010-2014)

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### **Bodies of War: Nationalisms, Émigrés, Repatriation, and Shifting Alliances**

FRIDAY, 5:00–6:30 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 6

Pre-formed panel

“Bodies of War: Nationalisms, Émigrés, Repatriation, and Shifting Alliances” examines the aesthetic nomadism unleashed by some of the twentieth-century’s great warring conflicts. Judith Chazin-Bennahum, Lynn Garafola, Rebekah Kowal, and moderator Ninotchka Bennahum, consider how the tragic result of global conflicts and refugee status – exile, re-territorialization, repatriation in some cases – were written into the history of contemporary ballet and third-generation American modern dance. Focused on ideologies of the interwar and early Cold War eras, our panelists interrogate notions of contemporaneity within the contexts of Stalinist Russia, World War II, and the Cold War.

#### **Session Chair**

Ninotchka Bennahum,  
The University of California,  
Santa Barbara

### Presenters

**Lynn Garafola**,  
Columbia University  
An Era of Good Feeling: "Soviet"  
Ballets in World War II New York

**Rebekah Kowal**,  
The University of Iowa  
Dancing Repatriation After World War II

**Judith Bennahum**,  
University of New Mexico  
Ida Rubinstein: Her Wartime Bravery  
as Nurse and Philanthropist

## Contact Improvisation and Somatics as Confrontation

FRIDAY, 5:00–6:30 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 4

Pre-formed Panel

Contact Improvisation and Somatics are often recognized as practices that prioritize collaboration, democracy, and ease-fullness in movement dialogues. This panel troubles notions of CI and somatic practices as pursuing only harmonizing agendas, through examples of pedagogical, practical, and artistic projects which foreground the confrontation inherent in touch-based bodywork, improvisation, and activism.

### Session Chair

**Sarah Pini**,  
Macquarie University

### Presenters

**Defne Erdur**,  
IDOCDE (International Documentation  
of Contemporary Dance Education)  
"Teaching" Contact Improvisation on  
the Transitive Line Between Life and  
Art: Confrontations with the Self, the  
Other and the State

**Nita Little (Nelson)**,  
Institute for the Study  
of Somatic Communication  
Somatic Activism: A Sword, not a Shield

**Malaika Sarco-Thomas**,  
University of Malta,  
Department of Dance Studies  
The Materiality of Conflict in Contact:  
Improvisational Explorations in "Pitch"

## Choreographing Division & Discrimination

FRIDAY, 5:00–6:30 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 1

### Session Chair

**Liora Malka Yellin**,  
Tel Aviv University

### Presenters

**Sara Gibbons**,  
Independent (Artist)  
The Choreographer-Curator:  
Curation & Collaboration in  
American, Post-Judson Dance

**Ting-Ting Chang**,  
National Taiwan University of Arts/  
University of Taipei  
Negotiating Transnational Culture  
Identity through the Contemporary  
Chinese Dance in Hong Kong

**Anita Makuszewska**,  
Warsaw SWPS University  
of Social Sciences and Humanities  
The Influence of the Institution  
of Slavery on Ballet Theatre

## Performance & Public Grief: Creating Embodied Narratives in Response to Cultural Conflict

FRIDAY, 5:00–6:30 P.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 1

Pre-formed Panel

This panel explores the potency of our bodies as agents of creation by focusing on the capacity of the moving body to activate gestures of understanding, connection, and healing in contexts of cultural violence, loss and/or trauma. Presenters will interrogate how participants in dance-making can potentially process and initiate healing of cultural traumas through the stages of creating, learning, and performing and how this appreciation of dance-making can extend beyond traditional arenas in order to further cultivate agency and resilience. The Presenters investigate the possibilities (and limitations) of extending a pedagogy of empathy from more closed learning environments such as academic dance studios to diverse community spaces and virtual environments by foregrounding moving bodies and the embodied stories they carry with them into the world.

### Session Chair

**Priya A. Thomas**,  
Texas Woman's University

### Presenters

**Talani Torres**,  
Florida State College at Jacksonville  
The Body as Memorial:  
Choreographing in Response  
to the PULSE Shooting in Orlando

**Holly Masturzo**,  
Florida State College at Jacksonville  
Embodiment and Community Ethics:  
Interrogating the Transformative  
Potential of Collaborative Public Art

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## Friday

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Susan Haines,  
Western Washington University  
The Expansive Body:  
Spreading into Virtual Spaces

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### Dance Activism 2: Dance as Witness

FRIDAY, 5:00–6:30 P.M.  
VALLETTA CAMPUS, LEVEL 2,  
LECTURE ROOM 3

**Session Chair**  
Susan Manning,  
Northwestern University

**Presenters**  
Richard Move  
Queens College, CUNY  
Dancing in the Devil's Excrement –  
The Vibrant Elegy of Molissa Fenley's  
Floor Dances (Requiem for the Living)

Ruth Hellier-Tinoco,  
University of California, Santa Barbara  
Unfolding of poetic presences  
through performing bodies of history:  
postmemory and rememory as  
embodied inquires

Gdalit Neuman,  
York University  
From Victimized to Victorious:  
Re-Imagining Identities through Dance

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### Dancing Afro- Europe: Circulations, Embodiments, and Postcolonial Tensions

FRIDAY, 5:00–6:30 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 3

Pre-formed Panel

Black artists' awareness of existing both within and outside "dominant" culture has been widely documented. Yet this "double-consciousness," and the way it connects and sustains Black expressive cultures, has been studied mainly from the standpoints of Anglophone and/or American Black cultures. This panel contributes to understandings of this form of consciousness, by focusing on the experiences of Afro-European dancers, in an era of globally circulating images and sounds of Africanness vesting "being African" with an unprecedented aura of urban cool. Bringing together anthropologists carrying out research in different European capitals (Amsterdam, Lisbon, Paris, Berlin), the panel explores the shifting articulations of Blackness and Africanness among Afro-Dutch youth practicing Ghanaian azonto, tensions around the commodification of Angolan kizomba between whites and Africans on Lisbon's dancefloors, and disagreements between black dancers from Paris and New-Yorker about the ownership and "traffic" of hip-hop dance.

**Session Chair**  
Stefanie Alisch,  
Universität Bayreuth

**Presenters**  
Marleen de Witte,  
University of Amsterdam  
"Now Watch Me Do Azonto": Urban  
Afrodance and the Shifting Articulations  
of 'Blackness' and 'Africanness'  
in Postcolonial Amsterdam

Laura Steil,  
School for International Training  
"The French call it New Style":  
Transatlantic tensions around the  
ownership and traffic of hip-hop dance

Livia Jiménez Sedano,  
New University of Lisbon  
"White people dance like robots":  
ways of postcolonial dancefloor  
resistance to the commodification  
of Afro-Portuguese dance styles

### Caribbean Bodies of Conflict: Dancing Sovereignty, Citizenship and Gender with and against the State

FRIDAY, 5:00–6:30 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 5

Pre-formed Panel

This panel aims to illuminate how scenarios of military, ideological, cultural, religious and economic conflict have shaped the discourse and practice of dance in the Caribbean. The papers address this question in Haitian, Cuban and Puerto Rican contexts. Collectively, they elucidate the relationship between the body and the nation-state, considering the possibilities in choreography/ embodiment/ performance for engaging with dominant ideologies and proposing alternatives. The case studies contribute multiple perspectives of how in Caribbean nations defined by situations of violence and struggle the dancing body reflects, engenders or amplifies conflict, while negotiating political mobilization, economic precarity, sovereignty claims, Afro-diasporic identities, patriarchy, homophobia and neocolonialism.

**Session Chair**  
Anamaria Tamayo-Duque,  
Universidad de Antioquia (Colombia)

**Presenters**  
Dasha Chapman,  
Hampshire College  
Dancing against the State: Haitian  
Dance Politics Post-earthquake

Lester Tome,  
Smith College  
Ballet as a Theater of War from  
Bay of Pigs to the Missile Crisis:  
Military Corporealities of the Cuban  
Revolution (1960s)

Ramón Rivera-Servera,  
Northwestern University  
Rubbing Against: Perreo Politics,  
Stateless Bodies, and Queer  
Performance

## Resistance and Activism of Artists in Performance from India and South Africa

FRIDAY, 5:00–6:30 P.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 2

Pre-formed Panel

This panel investigates staged resistance and activist performance in danced representation, in theater and on film by choreographer-dancers in India and in South Africa. Their works focus on countering religious fundamentalism, institutionalized repression, race and gender-based discrimination and violence against women's and LGBTQIA communities. Where the transgressive agency of these practitioners narrates and exposes their body politics' performativity, their choreographies of protest effectuate consciousness raising as they dismantle hetero-normative body images and social practices.

### Session Chair

Avanthi Meduri,  
Department of Dance,  
University of Roehampton

### Presenters

Anita Ratnam,  
Independent (Performing  
Artist of Bharatanatyam and  
Contemporary Indian Dance)  
Working Counter to Censorship of  
Bollywood Film, Padmaavat, and  
to Stereotypes of Transgender  
Bharatanatyam performer Narthaki

Ketu Katrak,  
University of California, Irvine  
Putting Bodies on the Line: Resistant  
Choreography by India's Mandeep  
Raikhy and South Africa's Jay Pather

Sarah Davies Cordova,  
University of Wisconsin-Milwaukee  
South African Women's Choreographies:  
Embodied Politics of Race and Gender  
in Place

## Conflicts between Visual and Aural Movements

FRIDAY, 5:00–6:30 P.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 3

Pre-formed Panel

Starting from the premise that we conceptualize music/sound/noise as motion (as actual theories from cognitive science argue), we can claim that in all performing arts, and also in media art and film, aural and visual movements coexist both in dialogue as well as in competition or even conflict. Looking at a broad spectrum of productions in these fields, especially conflicts between choreographed or improvised dance/physical movement and music/sound/noise shall be discussed, based on analyses of their structural aspects and/or emotional/affective components. Above all, the dynamic interactions between the arts and their media are of interest: what new creative possibilities do emerge when the arts do not only reinforce in their impact with another, but cause irritations by interferences or differences, frictions or fractions? Which specific concepts or 'poetics' of listening and watching movements can be deduced from this? What does this mean for their reception or perception?

### Session Chair

Nona Monahin,  
Mount Holyoke College

### Presenters

Stephanie Schroedter,  
Freie Universität Berlin  
Bodies and Sounds in Digital Music  
and Dance Cultures

Freya Vass-Rhee,  
University of Kent  
Cluster, clutter, conflict: polyvocal  
counterpoint from a scenographic  
perspective

Katharina Rost,  
University of Bayreuth  
The Uncanny. Affective Conflicts in the  
Presence/Absence of Sight and Sound

## Distinction in Dance Award Panel for Professor Jo Butterworth

FRIDAY, 5:00–6:30 P.M.  
PALAZZO PEREIRA (LEVEL 2)

### Session Chair

Kathrina Farrugia-Kriel,  
Faculty of Education, RAD (UK)

### Panelists

Vicky Hunter,  
Lorna Sanders,  
Brandon Shaw,  
and Sarah Whatley

## A Choreographic Conversation on Contemporary Dance in North Africa

FRIDAY, 5:00–6:30 P.M.  
VALLETTA CAMPUS THEATRE

Lecture demonstration

### Session Chair

Thomas DeFrantz,  
Duke University



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## Friday

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### Presenters

Karima Borni,  
Middlebury College

Ahmed Khemis,  
Independent

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## All I Ask of My Enemies

FRIDAY, 5:00–6:30 P.M.  
VALLETTA CAMPUS THEATRE STUDIO

Alternative Format

### Session Chair

Gerrit Berenike Heiter,  
University of Vienna/  
University of Leipzig

### Presenter

Amy Chavasse,  
University of Michigan

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## Graduate Student Party

FRIDAY, 6:30–8:15 P.M.  
PALAZZO PEREIRA

Wine and music provided!

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## Dance Performance

FRIDAY, 8:30 P.M.  
VALLETTA CAMPUS THEATRE

A selection of works by dance artists based in Malta. Tickets available at Registration & Information table or, while still available, at the door.

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## Saturday

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## Registration & Information

8:00 A.M.–5:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
HALLWAY

You may purchase tickets for our final dance performance (8 July), WiFi passes (for those who do not have access to Eduroam), and drop off your books here for our raffle.

You may also purchase tickets here for DSA's Annual Book Raffle in support of the Graduate Student Travel Grant. The raffle will take place at Saturday's Awards Dinner.

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## Book Exhibit

8:00 A.M.–5:00 P.M.  
VALLETTA CAMPUS, LEVEL 1

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## SESSION 4

Saturday, 9:00 –10:30 a.m.

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## From Plato to the Early Modern Era: Dance, Peace and Conflict

SATURDAY, 9:00–10:30 A.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 1

Pre-formed Panel

The historical use of dance as a symbol for social harmony and order invites questions about cultural definitions of “order” and dance’s embodiment of it. How is order defined in different cultures or periods, and who performs it? Whose concept of order is it and how is it represented in dance? And as a symbol for peace or social harmony is dance used to mask, address or manage

conflict? For example, Renaissance dance is frequently identified as a symbol for peace and social harmony, but it represented only a narrow definition of social order and one that was certainly contested. Elite, gendered dancers embodied grace, courtesy and virtue but they also used their dancing to assert their status and power. The papers in this panel examine both harmonious and disruptive uses of dance and its embodied codes in Ancient Greece, and the Medieval and Early Modern eras.

### Session Chair

Olivia Sabee,  
Swarthmore College

### Presenters

Karen Silen,  
U.C. Berkeley  
Trouble in Paradise: Conflicting  
Visions of the Cosmic Dance

James Whitta,  
Independent (Scholar)  
“Quid illa creatura mereri potest, nisi gratiam?”: Performing the Medieval Masculine Subject through Grace

Emily Winerock,  
Shakespeare and Dance Project  
Discourteous Courtesies and  
Irreverent Reverences: Rethinking  
the Renaissance Bow

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## What’s going on back there anyway? Queer-colored Contemporary Postmodernisms

SATURDAY, 9:00–10:30 A.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 6

Pre-formed Panel

“Postmodern” and “contemporary” have become ubiquitous terms in US concert dance, in post-1960 dance



scholarship and presenting seasons. These terms are often used today with a paradoxical sensibility: what each denotes and connotes are in conflict. Instead of aligning with theories of postmodernism – collage, boundary blurring – “Postmodern dance” has more often become a signifier of a universally available democratic ideal of performance that too easily eschews questions of identity. Rather than referencing a wide-range of dance being made in the present moment, “Contemporary dance” has come to be a container overwhelmingly associated with whiteness and EuroAmerican aesthetic practices. This panel contends that these vexed categories connote too-easily available politics, obscure barriers, and obstruct studying dance-making as political act. This panelists present three examples from performance to consider how we might re-animate the postmodern and the contemporary with a politics that encounters questions of race, postcolonialism, gender, and sexuality.

#### Session Chair

[Sarah Davies Cordova](#),  
University of Wisconsin-Milwaukee

#### Presenters

[Clare Croft](#),  
University of Michigan  
She had politics: look harder

[Thomas DeFrantz](#),  
Duke University  
Black Beauty in Secret: Speaking to Black Feminism from within Contemporary Postmodernism

[Ananya Chatterjea](#),  
University of Minnesota, Dance  
Decolonizing Contemporary Dance

## Aesthetics and Practice as Ideology: Dances that Define, Resist, and Refuse Identity in Contemporary Cross-Cultural Contexts

SATURDAY, 9:00–10:30 A.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 3

Pre-formed Panel

This panel seeks to shed light on the complexities that arise as dance is intertwined with the politics of identity across different cultural and political contexts. Specifically, participants seek to draw attention to the different ways in which dance aesthetics and practices become associated with national, cultural, ethnic, group, and individual identities. Panelists will present case studies dedicated to dance as a medium that allows artists to initially define, but also challenge, resist, and subvert aesthetic norms associated with specific social identity markers, such as “national character,” ethnocultural identity, and dominant imaginaries. Panelists will explore diverse contexts, including modern cultural imperialism on the classical ballet stage, hip hop’s freestyle cypher as a fugitive refusal of violently individuated identity, and quebradita dancing as a site of transnational embodiment that resists dominant U.S. nationalist imaginaries.

#### Session Chair

[Eric Mullis](#),  
Queens University of Charlotte

#### Presenters

[Lindsay Rapport](#),  
University of California, Riverside  
The Cypher as an Alternative to Individuated Identity: A Politics of Communitality, Care, and Rhizomatic Connection

[Ania Nikulina](#),  
University of California, Riverside  
Ukrainian State Ballet Schools as a Site of Conflict between Russian Neo-Imperialism and Post-Soviet Nationalism

[Irvin Gonzalez](#),  
University of California, Riverside  
Queering Quebradita, Queering Mexicanidad(es): An Analysis of Trans/Nationally Queer Formations

## Testimonies, Archives, and Dance in Conflict

SATURDAY, 9:00–10:30 A.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 2

Pre-formed Panel

#### Session Chair

[Gay Morris](#)

#### Presenters

[Alexander Schwan](#),  
Freie Universität Berlin  
Antagonistic Theologies: Jewish and Christian Perspectives on Early Modernist Dance

[Victoria Phillips](#),  
Columbia University,  
European and Harriman Institutes  
Hotspots in the Cold War: Archival Silences and Martha Graham on the “Jimmy Carter Goodwill Tour” to the Middle East, 1979

[Ana Keilson](#),  
Harvard University  
To ‘Dance the Body Emerging Again’: Modern Dance’s Moving Archive

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## Saturday

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### Modern and Post-Modern American Female Choreographic Criticism

SATURDAY, 9:00–10:30 A.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 2

#### Session Chair

Cheryl Epstein,  
Canada's National Ballet School

#### Presenters

Carmen Dext,  
FAU Erlangen-Nuernberg  
Choreographing Protest: The Politics  
of Primitivism in the Work of Martha  
Graham, Katherine Dunham, and  
Josephine Baker

Raf Geenens,

KU Leuven  
Conflicting visions of modernism:  
re-reading Trisha Brown

Laura Smith,

New York University  
Neoliberalism and Reviving  
Postmodern Work

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### Borders and Immigration: Choreographic Responses to Contemporary Refugee Crises

SATURDAY, 9:00–10:30 A.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 5

#### Session Chair

Kristie Mortimer,  
University of Auckland

#### Presenters

Anny Mokotow,  
Independent  
Dancing behind the wire:  
choreographed bodies in protest

Christina Tsardoulis,

Samos School of Dance, Greece  
With Golden Sails: Combining  
Traditional Folk and Classical  
Dance Principles in Samos, Greece

Jeff Kaplan,

Manhattanville College  
Involuntary Motion: Dance  
and the Refugee Experience

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### (Contact) Improvisation

SATURDAY, 9:00–10:30 A.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 3

#### Session Chair

Lailye Weidman,  
Contact Quarterly

#### Presenters

Sarah Pini,  
Macquarie University  
Moving beyond divergence: a cognitive  
ecological approach to presence  
in three different dance forms

M<sup>a</sup> Paz Polo,

León University  
To lead and/or to follow: gender  
conflicts in Argentinian Tango  
and in Contact Improvisation

Robin Conrad,

Texas Woman's University  
Speaking Dance: The Gap Between  
Verbal Language and the Moving Body

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### Dance and Medical Approaches to the Body

SATURDAY, 9:00–10:30 A.M.  
VALLETTA CAMPUS, LEVEL 2,  
LECTURE ROOM 2

#### Session Chair

Sophie Bocksberger,  
University of Oxford

#### Presenters

Giulia Vittori,  
Independent  
Finding Agency in Tarantism: A Conflict  
between Scriptive Choreography and  
Autopoietic Dance

Elizabeth Claire,

CNRS, CRH-EHESS  
The Dancing Body as a Battleground  
in the Gendering of Medical Authority,  
Europe 1790–1820

Luisa Roubaud,

Institute of Ethnomusicology  
(INET-MD) and Faculty of Human  
Movement (FMH-UL)  
The mature age of contemporary  
dance: ageism and conflict on stage

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### Pedagogy 2: Issues in Contemporary Dance Education

SATURDAY, 9:00–10:30 A.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 4

#### Session Chair

Rose Martin,  
University of Auckland

#### Presenters

Amanda Benzin and Meredith Lyons,  
Colorado Mesa University  
Dance Pedagogy and the Praxis  
of Change

Avanthi Meduri,

Department of Dance,  
University of Roehampton  
Global Dance Studies in Britain

Marianna Panourgia,

Independent (Researcher)  
A field of conflict: The Higher Private  
Professional Dance Schools in Greece  
and the Hellenic Ministry of Culture  
and Sports

## Dance & Activism 3: Sociopolitical Choreographies

SATURDAY, 9:00–10:30 A.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 1

### Session Chair

Arshiya Sethi,  
Independent (Scholar)

### Presenters

Elizabeth Cameron Dalman,  
Mirramu Creative Arts Centre  
Dance as Activism: Asking Questions

Katherine Mazurok,  
Queen's University, Canada  
Assembly, Protest and Social  
Choreographies: Rethinking  
Embodiment and Movement  
in Public Space

Henia Rottenberg,  
Dance Voices  
Artistic activism in the work  
of Rami Be'er and Arkadi Zaides

## Unraveling Embodied Terrains: An Insight into Female Protest, Resistance and Survival

SATURDAY, 9:00–10:30 A.M.  
VALLETTA CAMPUS THEATRE

Alternative Format

### Session Chair

Sofia Kalogeropoulou,  
University of Otago

### Presenters

Nadra Assaf,  
Lebanese American University  
Heather Harrington, Kean University

## Coffee Break

10:30 A.M.–11:00 A.M.

Drinks and nibbles available on Ground  
Level and Level 1.

## SESSION 5

Saturday, 11:00 a.m. – 1:00 p.m.

## Andree Grau and the Power of Dance

SATURDAY, 11:00 A.M.–1:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 6

Roundtable

Participants reflect on the work of Andrée Grau, Professor of Dance Anthropology, University of Roehampton. Andrée played a substantive role in reconciling East and West in Europe in terms of dance studies while also helping establish the anthropology of dance as a distinct discipline. Aspects of Grau's research and publications, leadership and teaching intersect with concepts such as social justice, reconciliation, gender construction, and interculturalism, seen in research with the Venda people in South Africa, the Tiwi people from the Australian coastal islands; South Asian Dance in Britain; and the Sarabhai family and their Darpana Arts Centre, Ahmedabad, India.

### Session Chair

Stacey Prickett,  
University of Roehampton

### Presenters

Theresa Buckland,  
University of Roehampton

Ann David,  
University of Roehampton

Georgiana Gore,  
University of Clermont Auvergne

Maria Koutsouba,  
National and Kapodistrian  
University of Athens

## Trouble in the Field

SATURDAY, 11:00 A.M.–1:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 2

Roundtable

This roundtable addresses discursive tensions in the field of dance studies. All participants profess in dance studies, but at different international institutions. Our diverse academic experiences and research allow us to address some of the following questions: What are the politics of applying nationally specific approaches to dance studies cross-culturally and internationally? Are criteria used to define value of scholarly output in an international and cross-disciplinary peer-evaluation process productive? Is administrative labor constructively reflected in dance studies research? Is dance studies able to address generational shifts in the field's approaches to research, pedagogy, and administration?

### Session Chair

Victoria Thoms,  
Centre for Dance Research,  
Coventry University

### Presenters

Yutian Wong,  
San Francisco State University

Jens Richard Giersdorf,  
Marymount Manhattan College

Yatin Lin,  
Taipei National University of the Arts

Imani Kai Johnson,  
University of California, Riverside

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## Saturday

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### Embodying Violence and Armed Conflict in Greco-Roman Antiquity

SATURDAY, 11:00 A.M.–1:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 3

Pre-formed Panel

This panel explores choreographies of aggression and war in antiquity, from Greek tragedy to the Roman battlefield. Our papers employ diverse theoretical paradigms to uncover the ways in which dance and bodily movement are used to represent, generate, and resolve conflict, especially martial conflict, in the ancient world. We pay particular attention to the impact of dance upon its spectators as conceived by Greek and Roman authors; we thus take an expansive and diachronic view of “embodiment” and “empowerment,” considering how performers, viewers, readers, and writers all participate in the cultural construction and experience of somatic struggle and hostility. By identifying crucial points of origin (real and imagined) for the development of Western discourse surrounding the relationship between dance and war, we seek to make ancient models more readily accessible and relevant to the modern scholar.

#### Session Chair

Gregory Scott,  
New York University

#### Presenters

Sophie Bocksberger,  
University of Oxford  
Couretes: The Complexity of Dance and War in Ancient Greek Art and Literature

Sarah Olsen,  
Williams College  
Euripides' Andromache and the Dance of War

Karin Schlapbach,  
University of Fribourg  
“Dancing down”: dance and conflict in the myth of Dionysus

Zoa Alonso Fernández,  
Universidad Autónoma de Madrid  
Kinesthetic Fear / kinesthetic anger: ‘Barbaric’ Dances and the Roman Battlefield

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### Cold War I: Cold War Politics & Dance Practices

SATURDAY, 11:00 A.M.–1:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 4

#### Session Chair

Filip Petkovski,  
UCLA

#### Presenters

Miriam Althammer,  
University Bayreuth  
Body of (hi)stories – Movement repertoires in post-socialist Europe’s contemporary dance and performance scenes

Gergana Panova-Tekath,  
Institut for Art Studies, Bulgarian Academy of Sciences, Sofia, Bulgaria & Institut for Contemporary Dance, Folkwang University of Arts, Essen, Germany  
Four times “Contra”: The Soviet, American, Democratic and Emigrant models of “dancing the Bulgarian way”

Miriam Hasikova,  
Palacky University Olomouc  
Ballet Repertoire in Czechoslovakia during the Communist Era – a Clash of the “Proletariat” and the “Bourgeoisie”

Julie Malign,  
New York University  
A Culture of Conflict: Rock and Roll Dance and the Cold War

### Hybridity: Contra & Contra

SATURDAY, 11:00 A.M.–1:00 P.M.  
VALLETTA CAMPUS, LEVEL 2,  
LECTURE ROOM 3

#### Session Chair

Lester Tome,  
Smith College

#### Presenters

Sandra Chatterjee,  
Independent  
Conflicting Contemporaneities in (European) Dance

Cynthia Ling Lee,  
University of California, Santa Cruz  
Dancing Misfits: Ethnicity, Alterity, and Cultural Representation in “Contemporary” Dance

Sinibaldo De Rosa,  
University of Exeter,  
Cardiff University  
Vulnerability and Public Mourning in Movement: ‘Biz’

Moritz Zavan Stoeckle,  
University of Malta  
Fusion, Hybridity, and ‘Contaminazione’ in Bharatanatyam and Contemporary Dance: the conflicts of creating multi-genre dance choreographies

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### Between Sound & Noise

SATURDAY, 11:00 A.M.–1:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 5

#### Session Chair

Freya Vass-Rhee,  
University of Kent

#### Presenters

Danielle Ross,  
Northwestern University  
The Survival Dance: Choreographies of Resonance

**Tamara Tomić-Vajagić,**  
University of Roehampton  
Signal, noise and being OUT: tracing  
the spaces of the dancer agency in  
conversation with Christopher Roman

**Elan Marchinko,**  
York University-Beyond  
Bearing Witness: Choreographing  
Settler Inheritance of Canadian  
Colonial Violence in Dance and Opera

**Claire Wootten,**  
York University  
Turning Up the Volume:  
Thoughts on The Listening Body

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## Borders and Immigration: Conflict Within & Without

SATURDAY, 11:00 A.M.–1:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 1

**Session Chair**  
**Nicole Haitzinger,**  
University of Salzburg

**Presenters**  
**Petra Péter,**  
Budapest Contemporary  
Dance Academy  
On subversive space strategies used  
by Hungarian contemporary dance  
creators in late socialism

**Cristiana Natali,**  
University of Bologna  
Echoes of a remote conflict in the  
encounter between contemporary  
dance and bharata natyam

**Kristie Mortimer,**  
University of Auckland  
Blenheim as a 'Dance Bantustan':  
An exploration of how dance teachers  
and governance are responding to an  
increase in immigration and separation  
within the Blenheim community.

**Josephine Fenger,**  
Independent  
When German Dance Migrated:  
A legacy in archives

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## Dance & Competition 2: Stages of Battle

SATURDAY, 11:00 A.M.–1:00 P.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 1

**Session Chair**  
**Laura Katz Rizzo,**  
Temple University

**Presenters**  
**Jeanette Mollenhauer,**  
Sydney Conservatorium of Music,  
The University of Sydney  
A shifting focus: the dynamics of  
change in Irish step dance competitions

**Darrah Carr,**  
Purchase College  
On the Heels of Riverdance:  
Choreographic Process in  
Contemporary Irish Step Dance

**Pierre-Henri Daculsi,**  
Paris X University  
Modern Dom Juans? Bboys' art  
of seductive fighting

**Kiyomi Moore,**  
University of Hawaii Manoa  
Breaking Barriers in Honolulu  
Through Hip Hop

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## Dancing Between Diplomacy & Aesthetic Assault

SATURDAY, 11:00 A.M.–1:00 P.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 2

**Session Chair**  
**Ania Nikulina,**  
University of California, Riverside

**Presenters**  
**Wei-Ying Hsu,**  
Institute of Sociology,  
Academia Sinica, Taiwan  
Two Faces of The Greater East Asia  
Co-Prosperity Sphere: Invading China  
while Dancing China

**Munjulika Tarah,**  
Williams College  
Dance as Battlefield: Bangladeshi Folk  
Performance and Cold War Ideologies

**Tamara Hauser,**  
The Ohio State University  
Reframed: Tracing the Political  
Residue of Ausdruckstanz

**Emi Yagishita,**  
Waseda University  
Yeichi Nimura's Dance Career  
in Twentieth-Century America

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## Philosophy, Dance, Alterity, and Community

SATURDAY, 11:00 A.M.–1:00 P.M.  
VALLETTA CAMPUS, LEVEL 2,  
LECTURE ROOM 2

**Session Chair**  
**Kathy Westwater,**  
Sarah Lawrence College

**Presenters**  
**Julie Mulvihill,**  
Independent  
Collaboration in Dance Making:  
Conflict, Compassion, Creation

**Petronella Foulter,**  
Department of Philosophy,  
Stockholm University  
Embodying Opposition:  
The Work of Ohad Naharin

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## Saturday

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[Johanna Heil](#),

Philipps-Universität Marburg, Germany  
Enculturating the Roaring inside Them:  
An (Eco-)Feminist Perspective on  
American Modern Dance Techniques

[Rachel Fensham](#),

University of Melbourne  
In the Trunk: 'dead letters',  
and the red felt of terror.

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### Dance in Malta 2: Dance Heritage, Training, and (Inter) Nationalism

SATURDAY, 11:00 A.M.–1:00 P.M.  
PALAZZO PEREIRA, LEVEL 2

#### Session Chair

[Giuliana Fenech](#),  
University of Malta

#### Presenters

[Marisha Bonnici](#),  
Seed Dance Studios, MA Performance  
Studies (Dance), LISTD Cecchetti &  
Modern Theatre Dance IDB 2 Cat A

[Paolo Mangiola](#),

Choreographer and Artistic Director  
of ŻfinMalta Dance Ensemble

[Theresa Lungaro-Mifsud](#),

Fellow and Examiner Imperial Society  
of Teachers of Dancing, Holder of  
Cecchetti Diploma, ABT Certified  
Teacher (Primary to level 5),  
Principal The Dance Workshop

[Pippa Roberts](#),

F.N.A.T.D., F.I.D.T.A., President Malta  
Wheelchair DanceSport Association,  
Principal Pippa Gee Dance Studio

[Alison White](#),

Founder/Principal Alison White  
Dance Studio

### Graduate Student Professionalisation Workshop #2: Scholarly and Pedagogical Issues in Diversity

SATURDAY, 11:00 A.M.–1:00 P.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 3

This discussion panel addresses the  
concept and practice of diversity  
in relation to graduate student life,  
responding to the experiences and  
urges of MA, MFA, and PhD students.  
Proposed discussion topics for invited  
panelists and graduate students  
range from how to craft a diversity  
statement for a job application to how  
to tactically overcome the limits of  
institutional diversity policies working  
as a Teaching Assistant or making work  
in the studio within coursework.

Graduate students are invited to join  
the DSA Graduate Student Working  
Group to nurture and fuel this  
conversation, draw attention to matters  
that feel urgent to graduate students,  
and plan graduate work at future  
conferences.

#### Session Chair

[Melissa Melpignano](#),  
UCLA

#### Presenters

[Anurima Banerji](#),  
UCLA

[Bernard Brown](#),

California State University, Sacramento

[Rebecca Chaleff](#),

University of California, Riverside

[Jasmine Johnson](#),

Brown University

### Coalescence of Disparate Dances: Conflict and Creativity

SATURDAY, 11:00 A.M.–1:00 P.M.  
VALLETTA CAMPUS THEATRE

Alternate Format

#### Presenters

[Rufino Rodriguez](#),  
York University

[Alen Chaudhry](#),

University of Calgary  
Coalescence of Disparate Dances:  
Conflict and Creativity

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### we are inseparable there is no time

SATURDAY, 11:00 A.M.–1:00 P.M.  
VALLETTA CAMPUS THEATRE

Alternate Format

#### Presenter

[Rebecca Bruno](#),  
Artist / homeLA

#### Session Chair

[Dara Milovanovic](#),  
University of Nicosia

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### Dance for Empathy

SATURDAY, 11:00 A.M.–1:00 P.M.  
VALLETTA CAMPUS THEATRE STUDIO

Workshop

#### Session Chair

[Corinna Campbell](#),  
Williams College

#### Presenters

[Einav Katan-Schmid](#),  
Humboldt University of Berlin  
Monica Gillette, Independent



## Lunch Break

1:00 P.M.–3:00 P.M.

## Choreographic Workshop with Paolo Mangiola, Director of ZfinMalta

SATURDAY, 1:15–2:45 P.M.  
VALLETTA CAMPUS THEATRE

## SESSION 6

Saturday, 3:00 – 5:00 p.m.

## Shakespeare, Dance, & Conflict

SATURDAY, 3:00–5:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 1

Pre-formed Panel

This panel considers the relationship of dance and conflict in the drama of William Shakespeare, focussing specifically on the plays in performance. All three speakers are contributors to the forthcoming *Oxford Handbook of Shakespeare and Dance* and the panel reflects the recent growth of research in this area while also expressing the diversity of approaches to Shakespearean dance from dance history to literary criticism to performance studies. The panel also challenges reductive perceptions of Shakespearean dance as representative of harmony and reconciliation; we instead present dance that is politically subversive, choreographically conflictual and often brutally combative.

### Session Chair

James Hewison,  
Edge Hill University, UK

### Presenters

Anne Daye,  
Historical Dance Society  
Treason and Plot: the dancing witches of Macbeth and The Masque of Queens

Lynsey McCulloch,  
Coventry University  
Dance and Disharmony in Shakespeare's Drama

Linda McJannet,  
Bentley University  
Fighting words, Fighting Movements: Choreographing Physical Conflict in Shakespeare

Laura Levine,  
Department of Drama,  
Tisch School of the Arts  
A Tale of Two Winter's Tales: Philosophical Conflict and New Choreographies (panel guest)

## Cold War 2: Cold War Choreographies

SATURDAY, 3:00–5:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 2

### Session Chair

Cynthia Ling Lee,  
University of California, Santa Cruz

### Presenters

Stéphanie Goncalves,  
Fonds National de la Recherche Scientifique / Université libre de Bruxelles  
"An historical peacefully explosive confrontation": the first Bolshoi/Paris Opera tour in 1958, dancing diplomacy and politics in the first Cold War

Camelia Lenart,  
State University of New York at Albany  
Modern Dance, Modern Women, and Cold War Conflict: Martha Graham in 1957 Berlin

Renate Braeuninger,  
The University of Northampton/  
Independent Scholar  
Balanchine's Imperial Ballets as Iconicity of Power

Emily Hawk,  
Columbia University  
Conflicting Notions of Artistic Autonomy and Cultural Legitimacy in the Works of José Limón

## Cabaret & Conflict

SATURDAY, 3:00–5:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 3

### Session Chair

Sabine Sorgel,  
University of Surrey

### Presenters

Aishika Chakraborty,  
Associate Professor and Director,  
School of Women's Studies,  
Jadavpur University, India  
In Conflict with Politics and Morality: The Cabaret Queen of Calcutta

Christine Sahin,  
University of California, Riverside  
A Slippery Stage: Negotiating Saudi Petro-dollars, Tahayas, and Competing Masculinities in the Cairo Cabaret

Dara Milovanovic,  
University of Nicosia  
Cabaret: A Study of Fascism, Sexuality, and Politics

Jackie Davis,  
UCLA  
Valeska Gert: German/Jewish Tensions in Her "Disappointing" 1936 American Reception

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## Saturday

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### Masculinity & Dance

SATURDAY, 3:00–5:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 5

#### Session Chair

Mlondolozzi Zondi,  
Northwestern University

#### Presenters

Anthony Shay,  
Pomona College  
Raqqas: Iranian masculinity's  
dreaded other

Guy Baum,  
Independent  
A Queer and Gender Conflict:  
Gender readings of dance and  
performance works which deal  
with the Israel-Palestine Conflict

Julio Medina,  
CSULB  
I Gotta

Chris Marlow,  
Lancaster University  
"Oi.Dancing boy": Movement,  
Masculinity & the Myth of Billy Elliot

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### Conflict with Race, Nationalism, & Training the Dancing Body

SATURDAY, 3:00–5:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 4

#### Session Chair

Ana Keilson,  
Harvard University

#### Presenters

Colin Poole and Simon Ellis,  
Centre for Dance Research,  
Coventry University  
Colin, Simon and I: Racial Antagonism

Tara Rodman,  
University of California, Irvine  
Natural Body / National Body:  
Anna Pavlova in Japan

Ruth Pethybridge,  
Falmouth University / DR@FT  
Relational choreography and the  
ethical frictions of dance dramaturgy  
in participatory performance

Daniella Aguiar,  
Federal University of Uberlandia  
Dance techniques as cognitive artifacts:  
discussing the "neutral body"

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### Conflict Within Mediterranean Dances

SATURDAY, 3:00–5:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 6

#### Session Chair

Einav Katan-Schmid,  
Humboldt University of Berlin

#### Presenters

Francesca Tranter,  
University of Malta  
From Politeness to Brutality,  
Conflicts in Maltese Identity and  
Lineage: the future and legacy

Ariadne Mikou,  
University of Roehampton  
Bodies in Confined Sites

Maria Venuso,  
Suor Orsola Benincasa Institute Naples  
Unresolved conflict between public  
teaching and private teaching: the  
Royal School of Ballet of San Carlo  
Theatre in Naples

Annalisa Piccirillo,  
University of Naples "L'Orientale"  
Choreographies of Resistance in the  
Mediterranean Performance Zone:  
Politics of Border, Poetics of Touch

### Vibrational Continuities: Dancing Beyond the Fissures of Colonialism

SATURDAY, 3:00–5:00 P.M.  
VALLETTA CAMPUS, LEVEL 2,  
LECTURE ROOM 3

#### Pre-formed Panel

This interdisciplinary panel combines  
Dance Studies, Indigenous Studies,  
Black Studies, and Film Studies to  
investigate the lingering residues and  
structural reverberations of different  
colonial encounters. Recognizing  
colonialism not as an event but a  
structure, we consider how dancing  
bodies variously produce and displace  
vibrations of coloniality.

#### Session Chair

Alba Vieira,  
Federal University of Vicosa

#### Presenters

Jacqueline Shea Murphy,  
University of California, Riverside  
Choreographies of Indigenous  
Abun-dance

Usha Iyer,  
Stanford University  
Dancing Off the East-West Binary:  
Choreographing Hybrid Pleasures  
in the Hindi Film Dance-Off

Cristina Fernandes Rosa,  
University of Roehampton London  
The Naked Truth: Notes on the  
Choreopolitics of Freedom in  
Contemporary Dance in Brazil

Adanna Jones,  
Bowdoin College  
"Hey! Yuh Wa'an Cross Di Bah'da?":  
Decolonizing Black Masculinities  
in Virago-Man Dem

## Folk Dance: Identity & Appropriation

SATURDAY, 3:00–5:00 P.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 1

### Session Chair

Eva Aymami Rene,  
Anglia Ruskin University

### Presenters

Sofia Kalogeropoulou,  
University of Otago  
Dance, cultural identity and the  
'significant other': re-defining  
national identity in times of conflict

Corinna Campbell,  
Williams College  
Strategic Impositions on Cultural  
Archetypes: Recognition and  
Intimacy in Surinamese Maroon  
Folkloric Performance

Melissa Teodoro,  
Slippery Rock University  
Who am I to embody your dances?  
Re-staging Identity and representing  
the other. Afro-Colombian dance  
applied to college students in  
Western Pennsylvania.

## Choreographing (Contra) Orientalism

SATURDAY, 3:00–5:00 P.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 2

### Session Chair

Hanna Järvinen,  
Theatre Academy,  
University of the Arts Helsinki

### Presenters

Rohini Acharya,  
The Ohio State University  
Issues of Representation, Abstraction,  
and Authenticity: Examining Uday  
Shankar's Work within the Context  
of US Orientalism

Colleen Barnes,  
University of Utah  
Exoticism in La Bayadère and  
its Reinforcement of Western  
Colonialist Propaganda

Kin-Yan Szeto,  
Appalachian State University  
Choreographing Politics: Chinese  
Revolutionary Ballet and M. Butterfly

Brianna Johnson,  
The Ohio State University  
Not All Diasporas Are Created Equal:  
The Lebanese Diaspora's Confinement  
to Oriental Dance

## Abstraction, Narrative, & Conflict

SATURDAY, 3:00–5:00 P.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 3

### Session Chair

Raf Geenens,  
KU Leuven

### Presenters

Adelheid B. Strelick,  
Adelphi University  
Purposefully Regendering  
Choreography to Evoke the  
Dancer's Voice and Speak to  
a Disappearing Audience

Lucia Piquero,  
University of Malta /  
Roehampton University  
Destabilising to Engage: Crystal  
Pite's Work from and about Conflict

Oluwatoyin Olokodana-James,  
University of Lagos (UNILAG) Nigeria  
Re-defining Dance Thrusts in 21st  
Century: A paradigmatic Assay of  
Osofisan's "Yungba Yungba" Towards  
Leadership Institution and Conflict  
Resolution.

Ya-Ping Chen,  
Taipei National University of the Arts  
HerStory: Narrative, Dancing Body  
and Subjectivity in Helen Lai's  
Choreography of Feminine Creativity

## Choreographic Renderings of Violence & Conflict

SATURDAY, 3:00–5:00 P.M.  
VALLETTA CAMPUS, LEVEL 2,  
LECTURE ROOM 2

### Session Chair

Anny Mokotow,  
Independent

### Presenters

Anamaria Tamayo-Duque,  
Universidad de Antioquia (Colombia)  
Memory, displacement and disappearance.  
Dance and performance in Colombia in  
the context of an armed conflict

Jakub Karpoluk,  
Polish-Japanese Academy of IT, Polish  
Academy of Sciences Institute of Art  
Choreographies of violence & conflicts  
in the Japanese noh theatre.

Eleni Drogari,  
University of Roehampton, UK  
Moving through Conflict:  
Identity and Contemporary Dance  
in a Divided Cyprus

Kendall Jones,  
The University of Auckland  
"Dance has always been in crisis,  
everyone else is joining us"

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## Saturday

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### Creating an inclusive dance performance can be considered an artistic product? The role of conflict between working within Dance and Autism in generating new dance languages

SATURDAY, 3:00–5:00 P.M.  
VALLETTA CAMPUS THEATRE

#### Presenters

Sara Accettura,  
University of Malta

Guido D'Angelo,  
Associazione Dalla Luna-Bari

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### Surveillance and privacy family under suspicion of secret agency reflected in choreography

SATURDAY, 3:00–5:00 P.M.  
VALLETTA CAMPUS THEATRE

#### Presenter

Katja F. M. Wolf,  
Freie Universität Berlin

#### Session Chair

Dawn Lille,  
City College/CUNY, Juilliard (Retired)

### POST-PANEL ACTIVITIES

Saturday, 7<sup>th</sup> July

Walk to Great Siege Bell for shuttle service to Le Meridien Hotel  
5:00–5:30 P.M.

Shuttle pick up and transport to Le Meridien Hotel in St Julian's  
5:30 P.M.

DSA Membership Meeting,  
DSA Awards Banquet & Party  
SATURDAY, 6:30 P.M.

Ballroom of Le Meridien Hotel,  
39 Main Street, Balluta Bay, St Julian's

First shuttles return to Excelsior Hotel  
8:30 P.M.

Second shuttles return to Excelsior Hotel  
10:00 P.M. (approximately)

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## Sunday

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### Registration & Information

SUNDAY, 8:00 A.M.–4:00 P.M.  
VALLETTA CAMPUS, GROUND LEVEL, HALLWAY

You may purchase tickets for our final dance performance (8 July) and WiFi passes (for those who do not have access to Eduroam).

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### Book Exhibit

8:30 A.M.–2:00 P.M.  
VALLETTA CAMPUS, LEVEL 1

### SESSION 7

Sunday, 8:30 – 10:00 a.m.

### Pedagogy 3: Professionalization

SUNDAY, 8:30–10:00 A.M.  
VALLETTA CAMPUS, GROUND LEVEL, MEETING ROOM 1

#### Session Chair

Daniela Perazzo Domm,  
Kingston University London

#### Presenters

Bethany Whiteside,  
Royal Conservatoire of Scotland  
Dance Exchange, Knowledge Exchange:  
Innovating with Scottish Ballet,  
Scotland's National Dance Company

Xi Xiong,

Sichuan Normal University  
Disapproved but sustained:  
Authoritarian pedagogy in Chinese  
tertiary dance education

Jasmin Ofamo'oni,

The University of Auckland  
Wayfinding Tertiary Dance  
as a young Pasifika man



## War & Peace in 17th Century Dance

SUNDAY, 8:30–10:00 A.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 2

### Session Chair

Iris Julia Buehrle,  
University of Oxford

### Presenters

Lindsey Drury,  
Freie Universität Berlin  
Ennobling the Body at War: 16th  
and 17th century Anti-Dance Treatises  
on the Lineage of Pyrrhic Dance

Gerrit Berenike Heiter,  
University of Vienna /  
University of Leipzig  
Dancing for Peace and Against War:  
Two Case Studies for Peace Ballets  
Performed in the Context of the  
Thirty Years' War

Michaela Mettel,  
Saarland University  
The Art of Dancing as Part  
of the Historical Martial Arts?

## Archiving Dancing Bodies: Contemporary Techniques & Technologies

SUNDAY, 8:30–10:00 A.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 3

### Session Chair

Susan Haines,  
Western Washington University

### Presenters

Jessica Rajko,  
Arizona State University  
Haunted Databases: searching  
for dancers in the HCI archives

Eve Robertson,  
York University  
#LITDANCE: A qualitative cultural  
analysis of girls' viral dance videos  
on the social networking site Musical.ly

Sarah Whatley & Sarah Houston,  
Coventry University  
Social choreography and  
embodied responses to conflict

## Labor and Neoliberalism I: Consumerism, Integrity, and Immersion

SUNDAY, 8:30–10:00 A.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 4

### Session Chair

Victoria Fortuna,  
Reed College

### Presenters

Colleen Dunagan,  
California State University Long Beach  
"Last Tango in Compton": Tensions  
at Play in Advertising's Embrace

Julia Martinez Heimann,  
Independent  
Working Dancers/Screendance

Jane Munro,  
Royal Central School  
of Speech and Drama  
Choreographing the Audience  
collective, immersive, political

## Choreographing Contention, Dancing Cold War (1940s-1960s)

SUNDAY, 8:30–10:00 A.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 5

Pre-formed Panel

This panel looks at the political tensions at play in dance practice and choreography as informed by the contending political values circulating transnationally between the 1940s and 1960s. Each speaker offers a specific framework applied to dance analysis in a specific geographical context: somatic bodywork in Europe, the redefinition of J. S. Bach's music in choreography in the United States, and ideological negotiations through concert dance in Israel. While the three papers circumscribe their territorial scope to the Western bloc, each of them highlights how corporeal practices and choreographic statements can help us unpack the complex negotiations and dynamics of the Cold War process.

### Session Chair

Kelly Klein,  
The Ohio State University

### Presenters

Melissa Melpignano,  
UCLA  
Ideologies Contended:  
Dancing Israel in the Cold War

Elisa Frasson,  
Roehampton University  
Body Contended: Practicing  
Somatics in Cold War Europe

Stefano Tomassini,  
Università IUAV di Venezia  
Music Contended: Dancing Bach  
in Cold War United States

## Conflict in Contemporary African Dances

SUNDAY, 8:30–10:00 A.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 3

### Session Chair

Adeline Maxwell,  
Université Paul Valéry Montpellier III

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## Sunday

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### Presenters

[Tam Azorbo,](#)

Department of Theatre Arts,  
Niger Delta University  
Dance Commentary on Democratic  
Nigeria: A Question of Conflicting  
Paradigms in Select Performances

[Ifure Ufford-Azorbo,](#)

University of Uyo, Nigeria  
Dance Commentary on Democratic  
Nigeria: A Question of Conflicting  
Paradigms in Select Performances

[Bashir Rutasingwa,](#)

University of Birmingham  
How Dance has served as  
a vehicle for reconciliation

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## From Ancient Greek Literature into Dance

SUNDAY, 8:30–10:00 A.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 2

### Session Chair

[Zoa Alonso Fernández,](#)

Universidad Autónoma de Madrid

### Presenters

[Gregory Scott,](#)

New York University  
Dances of Battle, and the Battle  
to Understand Dance in Plato

[Tomasz Ciesielski,](#)

University of Lodz  
From Tacit to Explicit  
“Tragic Conflict” in Dance

[Andrea Christmas,](#)

PhD Candidate in History,  
Northwestern University  
Achilles en travesti on the  
Napoleonic stage

## Dance into Film, Film into Dance

SUNDAY, 8:30–10:00 A.M.  
VALLETTA CAMPUS, LEVEL 2,  
LECTURE ROOM 3

### Session Chair

[Victoria Phillips,](#)

Columbia University,  
European and Harriman Institutes

### Presenters

[Cheng-Chieh Yu,](#)

UCLA  
Martiality, Not Fighting

[Natalia Duong,](#)

University of California Berkeley  
Agent Orange Ecologies:  
Choreographing Kinship  
in the dancefilm Rhizophora

[Janani Karathozhuvu Suresh,](#)

Universität Tübingen, Germany  
Conflicting styles during revival  
of Bharatanatyam in the Indian  
cinematic space

[Eva Shan Chou,](#)

City University of New York,  
Baruch College  
Choreographic Representation  
of Conflicts and Violence:  
The Ballet Raise the Red Lantern

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## Contemporary Conceptual & Pedagogical Conflicts Amidst Globalization

SUNDAY, 8:30–10:00 A.M.  
VALLETTA CAMPUS, LEVEL 2,  
LECTURE ROOM 2

### Session Chair

[Celena Monteiro,](#)

Kingston University

### Presenters

[Li Wang,](#)

The University of Auckland  
Inclusion or Exclusion?

[Fangfei Miao,](#)

University of California, Los Angeles  
The Creation of Chinese Modern  
Dance—ADF in Guangdong (Canton)  
during China’s Early Reformation Period

[Samson Akapo,](#)

University of Ibadan, Ibadan, Nigeria  
African Contemporary Dance and its  
Deference to African Theatre

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## Representing Conflict through Dance: a rules- based approach to studying and creating choreography

SUNDAY, 8:30–10:00 A.M.  
VALLETTA CAMPUS THEATRE

Workshop

### Session Chair

[Camelia Lenart,](#)

State University of New York at Albany

### Presenters

[Susan Wiesner,](#)

University of Maryland Libraries

[Rommie Stalnaker,](#)

Independent Scholar

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## Communal Body: Collective Tools and Obstacles

SUNDAY, 8:30–10:00 A.M.  
VALLETTA CAMPUS THEATRE STUDIO

### Session Chair

[Clare Croft,](#)

University of Michigan



**Presenter**

Lailye Weidman,  
Contact Quarterly

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**Short Break**

10:00–10:15AM

Drinks and nibbles available on Ground Level and Level 1

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**SESSION 8**

Sunday, 10:15 – 11:45 a.m.

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**Social Dance  
Contra Hegemony**

SUNDAY, 10:15–11:45 A.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 5

**Session Chair**

Colleen Dunagan,  
California State University Long Beach

**Presenters**

Jose Reynoso,  
University of California Riverside  
Constructing Queer Subjectivity  
through Social Dance on the  
Mexican Public Square

Mila Thigpen,  
Boston Conservatory at Berklee  
Salsa Comes From The Streets

Carol-Lynne Moore,  
MoveScape Center LLC  
No Collisions: Ballroom Dance  
as an Antidote for Conflict

**Labor & Neoliberalism  
2: Theatrical Protest &  
Assault**

SUNDAY, 10:15–11:45 A.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 2

**Session Chair**

Clare Parfitt,  
University of Chichester

**Presenters**

Eric Kaufman,  
The Ohio State University  
Movement Labor: Unionization  
of American Dancers in the Age  
of Modernism.

Juan Manuel Aldape Munoz,  
UC Berkeley  
Choreotopias: Assaulted Desires  
in Asaltodiario's Street Choreographies  
in Mexico City from 1985–1994

Kelly Klein,  
The Ohio State University  
Conflict in Activist Performance

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**West African  
Dance Confronting  
War & Genocide**

SUNDAY, 10:15–11:45 A.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 6

**Session Chair**

Carol Marie Webster,  
Columbia University

**Presenters**

Toni Shapiro-Phim,  
Philadelphia Folklore Project  
Four Women and War

Gabriele Klein,  
Hamburg University  
The Paradox of Failure and Productivity  
of Dance Translations. The Example

"Fagaala" (Genocide) by Germaine  
Acogny and Kota Yamazaki

Christian Nwaru,  
Imo State University, Owerri, Nigeria  
Representing Violence and War through  
Choreographic Practices: The Iri-Agha  
Instance

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**Conflict Within &  
Around Raqs Sharqi  
(Belly Dance)**

SUNDAY, 10:15–11:45 A.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 3

**Session Chair**

Meiver De la Cruz,  
Oberlin College

**Presenters**

Ainsley Hawthorn,  
Yale University (Alumna)  
From danse du ventre to raqs sharqi:  
Middle Eastern Dance and What to Call It

María Dolores Tena Medialdea,  
Independent Researcher  
Feminine Nightclub Dances Revival and  
the Global Market: Commodification,  
Western Erotic Imaginaries and Cultural  
Stereotypes

Anne Vermeyden,  
Doha Institute for Graduate Studies  
Politicized Raqs Sharqi in Egypt and  
Canada: Challenging Societal Status-  
Quo and Negotiating Patriarchal  
Backlash

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**Dance Contra  
Postcolonialism**

SUNDAY, 10:15–11:45 A.M.  
VALLETTA CAMPUS, GROUND LEVEL,  
MEETING ROOM 4

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## Sunday

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### Session Chair

Anusha Kedhar,  
UC Riverside

### Presenters

Celena Monteiro,  
Kingston University  
International Dancehall Queen  
Competitions: Spectacles of  
Nationalised 'Difference' or  
Transnational Exchange?

Luke Forbes,  
Monash University  
Choreographed Reconciliation: An  
Inquiry into Nationalist and Conciliatory  
Rhetoric in Australian Dance Discourse

Jessica Friedman,  
University of California, San Diego  
Josephine Baker's Decolonial  
Corporeal Borderland

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## Pedagogy 4: Multiculturalisms in Dance Education

SUNDAY, 10:15–11:45 A.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 1

### Session Chair

Xi Xiong,  
Sichuan Normal University

### Presenters

Rose Martin,  
University of Auckland  
Sustaining dance education:  
Contemporary perspectives  
of dance teaching and learning  
inside and outside of Syria

Sara Pecina,  
University of Oklahoma  
Acceptance of "Lowbrow" Art: Conflict  
Surrounding the Development of Jazz  
and Tap Dance and the Lasting Effects

Temitope Adedokun-Richards,  
Kwara State University, Malete, Nigeria  
"Dance Pedagogy in the Nigerian  
Education Curriculum, Any Hope?"

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## Dance and Conflict in Early Modern Europe

SUNDAY, 10:15–11:45 A.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 3

### Pre-formed Panel

This panel brings together three different examples of dance and conflict in Early Modern Europe: political conflict and war, conflict regarding national styles and choreographic priorities, and conflict about how to define dance in a rapidly changing world. The authors will draw on related source materials, including ballet livrets and seventeenth- and eighteenth-century dance theory texts to ask questions about the historical study of early modern dance texts and their continued relevance today.

### Session Chair

Karen Silen,  
U.C. Berkeley

### Presenters

Dóra Kiss,  
Projet Cadanse  
Le Ballet de la Paix: a reaction toward  
war, an encouragement for peace,  
and a subject of discussions

Arianna Fabbriatore,  
Paris-Sorbonne, Nantes Université  
French vs Italian: stylistic differences,  
cultural rivalry, and social boundaries

Olivia Sabee,  
Swarthmore College  
Defining dance in Eighteenth-  
Century France

## Johannesburg, Berlin, Chicago: Nelisiwe Xaba

SUNDAY, 10:15–11:45 A.M.  
VALLETTA CAMPUS, LEVEL 2,  
LECTURE ROOM 3

### Pre-formed Panel

This panel investigates the work of Nelisiwe Xaba, an artist based in Johannesburg who often presents her work in Europe and in the US. First Mlondi Zondi, a South African dancer and dance scholar, will discuss Xaba's work within the context of South African contemporary dance and performance over the last 25 years. Then Eike Wittrock, a German dance scholar and curator, will describe the commissioning of Xaba's solo performance, *Fremde Tänze* ("Strange or Foreign Dances") as part of *Tanzfonds Erbe*, a federal scheme that highlights the reperformance of German modern dance. Finally Susan Manning, a US historian of modern dance, will reflect on seeing *Fremde Tänze* in the very different contexts of *Tanzfonds Erbe* in Berlin and an international black arts festival in Chicago. At issue in all three presentations are the conflicting and conflicted views of the black female body animated by Xaba's choreography.

### Session Chair

Nadine George-Graves,  
University of California San Diego

### Presenters

Susan Manning,  
Northwestern University  
Cross-Viewing in Berlin and Chicago:  
Nelisiwe Xaba's *Fremde Tänze*

Eike Wittrock,  
Stiftung Universität Hildesheim  
*Fremdes Erbe*. Nelisiwe Xaba in the  
context of German Dance Heritage

Mlondolozzi Zondi,  
Northwestern University  
Flow and Arrest in Nelisiwe Xaba's  
Choreographic Repertoire

## Dance & Activism 4: Dance as Social Criticism

SUNDAY, 10:15–11:45 A.M.  
VALLETTA CAMPUS, LEVEL 1,  
LECTURE ROOM 2

### Session Chair

Guellouz Mariem,  
Université Paris Descartes

### Presenters

Maxine Craig,  
University of California Davis,  
and Stephanie Sears,  
University of San Francisco  
“Arrest that Officer”: Power and Play  
in a US Carnival Street Parade

Yukiyo Hoshino,  
Nagoya University  
Dai Ailian’s Anti-Japanese  
Choreographies: Her Programs  
and Performances during the  
Second World War.

Arshiya Sethi,  
Independent Scholar  
‘Black & White’: ‘Artivism’ (from Art  
and Activism), against Triple talaq  
and other issues of Muslim Personal  
Law through Dance.

## MESH public rituals of togetherness

SUNDAY, 10:15– 11:45 A.M.  
VALLETTA CAMPUS THEATRE

Workshop

### Session Chair

Jane Munro,  
Royal Central School  
of Speech and Drama

### Presenter

Vanessa Grasse,  
Independent Artist

## Intercultural Choreographic Dialogue: Reconceptualisation of cultural relations through ‘Māori-centred’ research

SUNDAY, 10:15– 11:45 A.M.  
VALLETTA CAMPUS THEATRE STUDIO

Alternative Format

### Session Chair

Eleni Drogari,  
University of Roehampton, UK

### Presenter

Louise Fielder,  
University of Surrey

## Lunch Break

11:45 A.M.–1:15 P.M.

## Agonistic Acts: Anti-Racist and Decolonial Interventions for Dance Studies

SUNDAY, 1:15–3:00 P.M.  
VALLETTA CAMPUS, LEVEL 1,  
AULA MAGNA

Dance studies today is inescapably a site of conflict. We engage with the question: how can we mobilize dance studies and make it representative of indigenous and transnational concerns as a discipline? To respond to this question, we will contest the universalized and Eurocentric lexicon of dance discourse, consider how centering black subjectivity and knowledge affords a transformative view of dance epistemology, theorize “making space” as a metaphorical and material intercession against existing power structures, examine how institutional appropriations of “diversity” rhetoric

marginalizes non-Western dance practices, and champion the virtues of oppositional approaches in dance pedagogy.

### Session Chair

Anurima Banerji,  
UCLA

### Presenters

María Regina Firmino-Castillo,  
Critical Dance Studies,  
University of California, Riverside

Jasmine Johnson,  
Brown University

Royona Mitra,  
Brunel University London

Janet O’Shea,  
UCLA

Anusha Kedhar,  
UC Riverside

## Contact Improvisation Jam

SUNDAY, 3:30–5:30 P.M.  
VALLETTA CAMPUS THEATRE

Investigate dance and conflict together in motion: bring your dancing clothes and feel free to join or watch this improvisation session with live music. Warmup facilitated by Contact Improvisation Malta.

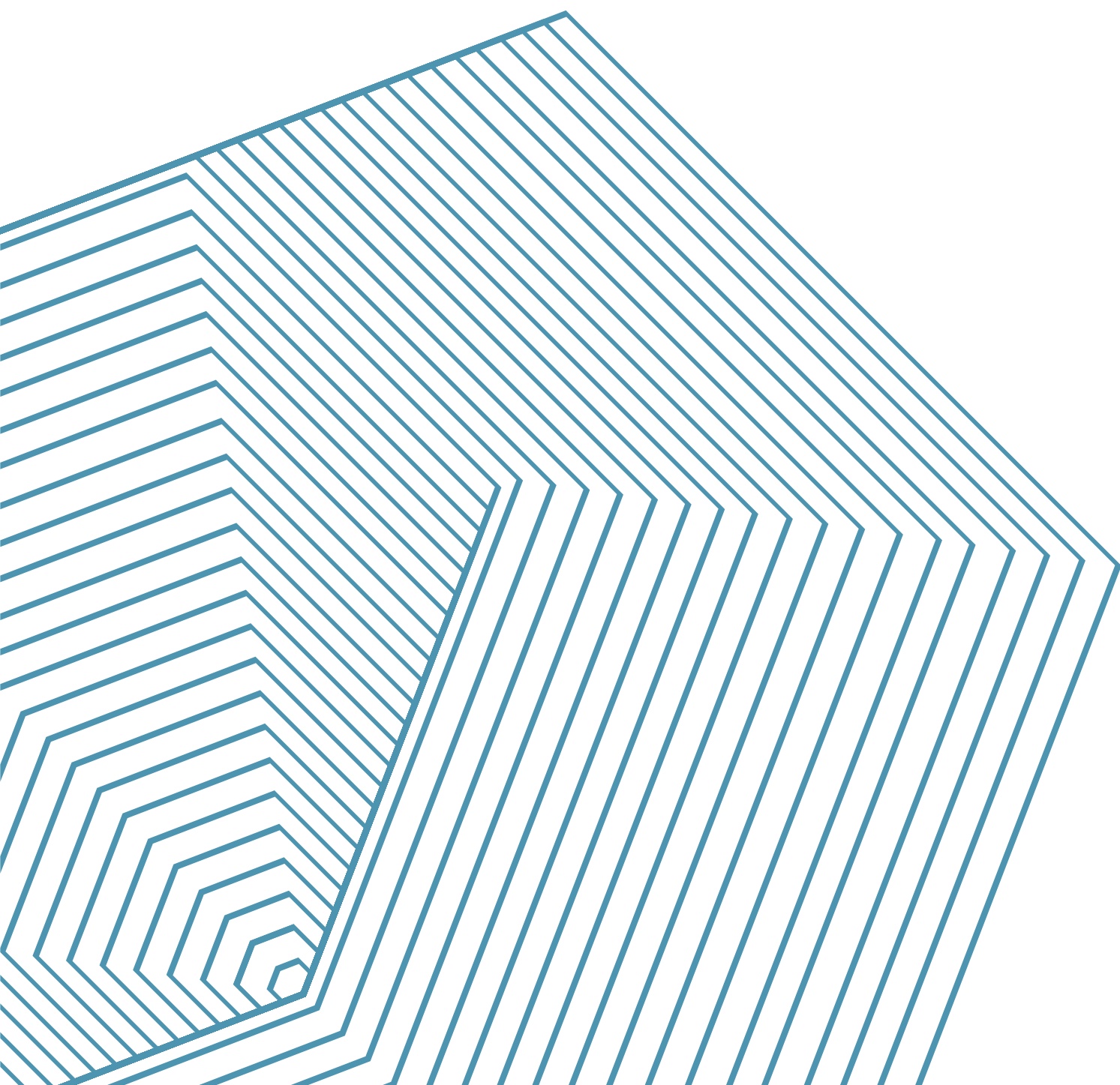
## Dance Performance

SUNDAY, 8:30 P.M.  
VALLETTA CAMPUS THEATRE

A selection of works by dance artists based in Malta. Tickets available at Registration & Information table or, while still available, at the door. See programme insert for details.



# Biographies & ABSTRACTS



## SARA ACCETTURA

sara.accettura@um.edu.mt

*Creating an Inclusive Dance Performance Can Be Considered an Artistic Product? The Role of Conflict Between Working Within Dance and Autism in Generating New Dance Languages.*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus Theatre

When working with intellectually disabled people the usual goal is increasing participants' abilities. Therefore, the process overtakes the final product. This presentation will evaluate the possible line between the individual's artistic and therapeutic growth, through Dance For All, a project consisting on a series of workshops towards a performance, addressed to dancers of JDC Bari and autistic participants of Associazione Dalla Luna. We question if (a) the performance can be considered an art product; (b) how some features of Autism can create new forms of aesthetics (c) if the psychological approach ABA (Applied Behavior Analysis) can be beneficial for dance.

**Sara Accettura**, MA in Performance at the London Contemporary Dance School, is a freelance dancer, artistic director of Junior Dance Company Bari and Malta, Dance Master Class and Dicembre Dance, Assistant Lecturer for the Dance Studies Department and guest lecturer for the Disability Studies Department at the University of Malta.

## ROHINI ACHARYA

acharya.48@osu.edu

*Issues of Representation, Abstraction, and Authenticity: Examining Uday Shankar's Work within the Context of US Orientalism*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 1,  
Lecture room 2

This paper examines Indian modern dancer Uday Shankar's tours in the US from the 1920s through the 1950s. Examining issues of representation, abstraction, and authenticity within the context of US Orientalism, I argue that Shankar's positionality as an upper class and caste Indian male who lived in Europe and traveled throughout the US, shaped the reception of his work among audiences as representative of both an "authentic" Indian context and an "internationalized-cosmopolitan" context. The latter of the two enabled critics to view his work within notions of modernism that made him an ideal representative of Indian culture in the US.

**Rohini** is a performer, choreographer and teacher in the South Indian classical dance form, Bharata Natyam. She is currently a Ph.D. student in Dance Studies at The Ohio State University, where her work focuses on Bharata Natyam pedagogy, performance, and choreography and its circulation in the South Asian diaspora.

## TEMITOPE ADEDOKUN-RICHARDS

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*Dance Pedagogy in the Nigerian Education Curriculum, Any Hope?*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Level 1,  
Lecture room 1

Dance Pedagogy is a conflicting phenomenon in the Nigerian Educational system and has caused several debates in the education sector of the country. The Nigerian Educational Research and Development Council (NERDC) has not accepted that Dance as a separate subject be included in early childhood education through secondary level of education. The purpose of this research interest is to help widen the horizon of curriculum developers in Nigeria who see dance as not having cognitive influence on children. The study will make a review of the existing curriculum and invite scholars to draw up another one that will accommodate dance. It is hoped that this study will serve as a template in drawing up the appropriate curriculum for Dance Pedagogy.

**Temitope Adedokun-Richards** is a Dance Lecturer in the School of Visual and Performing Arts, Kwara State University, Malete, Nigeria. She is a PhD student in the Department of Theatre Arts, University of Ibadan, Nigeria. Her academic interests lie in Dance Pedagogy and Contemporary African Dance.

## DANIELLA AGUIAR

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*Dance Techniques as Cognitive Artifacts: Discussing the "Neutral Body"*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting room 4

The choice of body techniques is a problem in the contemporary dance education, due especially to the diverse artistic context. In the university environment, curricula and practices are revealing strategies to address this problem. A recurrent



approach is the search for a “neutral body” and training methods capable of building “unbranded” bodies, allowing easy fitting in different artistic projects. To address this issue, I describe dance techniques as cognitive artifacts or technologies (sensu Andy Clark) and discuss how, through this notion, a “neutral body” is not achievable, since dance techniques create domains of action for performers and choreographers.

**Daniella Aguiar** is a professor at the Dance undergraduate course and the Performing Arts Graduate Program, at Federal University of Uberlândia, Brazil. Her main research interests are: dance and other arts, technique and creativity in dance through a Distributed Cognition approach.

## SAMSON AKAPO

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*African Contemporary Dance and its Deference to African Theatre*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Level 2, Lecture room 2

African dance performance has entered a dynamic new phase as a result of the influence of globalization on culture which is consequently referred to as African Contemporary Dance. The nature of African contemporary dance is one that constantly solicits clarification concerning its authenticity and techniques. As an artistic category, contemporary dance has a rather unformulated origin. What are the identifiable indigenous culture-specific characteristics of African contemporary dance within the styles akin to the prototype traditional dance? What are the key issues to be considered by an “African dance” analyst in proposing a concrete argument for African contemporary dance?

**Samson Akapo** currently teaches Choreography and Dance in the department of Theatre Arts, University of Ibadan. His current research focuses on African Dance and African Contemporary Dance.

## ANN COOPER ALBRIGHT

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*What's Going On? Provocation Panel by the Flaming Bitches*

Thursday, 5 July, 6:15-7:30 p.m.,  
Excelsior Ballroom

A dancer and scholar, Ann Cooper Albright is Professor and Chair of Dance at Oberlin College. Combining her interests in movement and cultural theory, she teaches a variety of courses and workshops that seek to engage participants in both practices and theories of the body. She is the author of *Engaging Bodies: the Politics and Poetics of Corporeality*, which won the Selma Jeanne Cohen Prize from the American Society for Aesthetics, and *Choreographing Difference: the Body and Identity in Contemporary Dance*, among others. Her new book, *How to Land: finding ground in an unstable world*, focuses on contemporary American embodiment post-9/11. Ann has served on the boards of SDHS (as Editorial board chair and President) and DSA and was awarded the Dixie Durr Award for Outstanding Service to Dance Research in 2017.

## JUAN MANUEL ALDAPE MUNOZ

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*Choreotopias: Assaulted Desires in Asaltodiario's Street Choreographies in Mexico City from 1985–1994*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Ground level,  
Meeting room 2

This paper examines the punk-aesthetic choreographies created by Asaltodiario, a Mexico City troupe formed in 1987. The company organized street performances inspired by Alan Kaprow's happenings and Agosto Boal's theater of the oppressed to choreograph impromptu scenes called asaltos (assaults). In this analysis, I evaluate the politics of the “assault,” the materiality of the utopia, and the choreographies of homelessness that develop in the nation's capital during rapid industrialization and in response to a major natural disaster. Herein, I develop the concept I provisionally call choreotopias to describe the process that Asaltodiario used in their public interventions.

**Juan Manuel** is a working-class, formerly-undocumented immigrant from Mexico who is concerned about choreographic processes, contemporary dance, latinidad, undocumented bodies, and sweat citizenships. He is a Ph.D. candidate in performance studies at UC Berkeley and the co-director of the Festival of Latin American Contemporary Choreographers (San Francisco, CA).

## NADJA ALEXANDER

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### *The Choreography of Resolution: Conflict, Movement and Neuroscience*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus Theatre

In this interactive workshop, Professors LeBaron, MacLeod and Alexander will share the findings of the Dancing at the Crossroads research/practice initiative on somatic elements of perception, attribution and cognitive/emotional habits in conflict. Funded by the Canadian Social Sciences and Humanities Research Council, this work documented contributions of dance and choreography to conflict transformation pedagogy and intervention processes. In the project, Canadian dancer Margie Gillis worked with a curated group of international mediators, facilitators and process designers to explore how dance training enhanced their capacities and informed conflict transformation approaches in diverse political, cultural, social and legal settings.

**Nadja Alexander** is Professor and Director of the International Dispute Resolution Academy at the Singapore Management University. An award-winning author and educator, Nadja's work embraces interdisciplinary approaches to deepen capacities of mediators and negotiators for conflict engagement. Recent scholarship includes *The Alchemy of Mediation* and *Aesthetics of Negotiation* with Michelle LeBaron.

## STEFANIE ALISCH

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### *Kuduro Dance as an Archive of Popular Memory*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Level 1,  
Lecture room 1

Kuduro is electronic dance music from Angola with expressive moves called "toques". Toques are danced far and wide, socially, by people of all ages. Expert dancers show off their virtuosity in drastic stage solos called "individual". Staged group choreographies are called "esquema". To different degrees, all of these kuduro dance forms draw on the quotidian by mimicking, undermining or countering typical movements or their related energetic states. In this paper, I explore how kuduro's kinetic repertoire can be understood as an archive of popular memory, considering especially the context of the 27-yearlong civil war in Angola.

**Stefanie Alisch** (Bayreuth University) studied musicology, Portuguese and English in Berlin and Salvador da Bahia while working as a DJ. In 2017, she completed her PhD where she conducted research into the "carga" concept in Angolan kuduro music and dance. She embarked on postdoc research on mazurka in the Atlantic realm.

## MIRIAM ALTHAMMER

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### *Body of (hi)stories – Movement Repertoires in Post-socialist Europe's Contemporary Dance and Performance Scenes*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting room 4

Repertoire as "non-hierarchical system of transfer" & "enactment of embodied memory" refers to non-discursive knowledge of the body. In interviews with choreographers of post-socialist Europe's dance scenes I have traced and re-actualized these movement repertoires. Whereas those bodies are predominantly shaped by their training in ballet, folk dance, and military service of Cold War period, there is a shift towards

contemporary dance practices in 90s – which were often taught and mediated in formats which were limited in their temporal duration. Beyond institutions, ideological and cultural borders my paper examines the material potential of movement and its emancipation and pursues the thesis of hyper-corporeality and the refusal of the body.

**Miriam Althammer** is research assistant at University Bayreuth with a teaching assignment at the Faculty of Dance at Theater Academy Krakow. She studied Dance and Theater Studies in Munich, Berne and Salzburg. Her PhD-project is about *Archives to Be – Knowledge Formations in Contemporary Dance of Post-socialist Countries of Europe*.

## SÉRGIO ANDRADE

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### *The Sovereignty Appeal of the Choreographic and the Choreographing of the Fear in Public Protests*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Level 1,  
Lecture room 2

The paper discusses how choreographies of sovereignty in protests are marked by the onto-political-teleological performativity of the fear, focusing in the analysis of contemporary political conflicts and civil disobey movements in Brazil. The argument will explore the tight connection between fear and the notions of sovereignty and choreographic from three tracks of Hobbes, Derrida, and Arbeau/Lepecki's contributions. Also, we will point how the fear is choreographed, and updated by different choreographies of protest, in some street demonstrations within current Brazilian political ground in dispute.

Artist and Professor of dance, performance and philosophy at Universidade Federal do Rio de Janeiro, where he also coordinates the LabCritica ([www.labcritica.com.br](http://www.labcritica.com.br)). **Andrade** holds a PhD and a MA in Philosophy (PUC-Rio), a MA in Performing Arts and BA in Dance (UFBA). In 2014/2015, he was Visiting Scholar at NYU.

## FERIYAL ASLAM

[feriyalaslam@ucla.edu](mailto:feriyalaslam@ucla.edu)

*"Us Sinful Women": Indu Mitha, Kishwar Naheed & Dancing girl of Mohenjodaro, Pakistan*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus Theatre

Indu Mitha, Pakistan's oldest classical dance teacher in her 2015 modern bharata natyam choreography engages with Pakistan's top feminist poem *Hum Gunaghar Auratey* (*Us Sinful Women*) written by female poet Kishwar Naheed. I narrate struggles of women abused in name of Islam, and successes and failures of Women Action Forum (WAF). I also recall the historical figure of "Dancing Girl of Mohenjodaro" – the oldest intact dance figurine discovered in Pakistan. In this lecture-demonstration, I shift through debates of occluded histories and I put at the center of this analysis my body as a Pakistani dance history scholar and feminist ethnographer who embodies this choreography through processes of learning and performing.

A social-cultural anthropologist, peace ambassador and bharata natyam classical dancer by training, recipient of prestigious Fulbright and EWC fellowships for PhD in Culture and Performance (UCLA). Her upcoming book proposes soft-power diplomacy approach using aesthetic and dance practices, and people to people diplomacy to heal relations between India, Pakistan and Bangladesh.

## NADRA ASSAF

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*Unraveling Embodied Terrains: An Insight into Female Protest, Resistance and Survival*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus Theatre

Unraveling Embodied Terrains extends from Assaf and Harrington's previous works (*NOFOD-NEXT*) and highlights the conflict a female body faces in society and how that body protests the right to exist. Through their use of research, coupled with choreographed movement (dance) and rhythmic accompaniment (their voices and music) Assaf and Harrington take an active stand against the violence that hauntingly remains embodied in females internationally. Their presentation exhibits – through connections, resolutions, and the ability to empathize with one another beyond borders – an optimum reconciliation. It accentuates moving together in resistance against any conflict that strives to undermine the female body.

**Nadra Assaf** received her M.F.A. in Dance from Sarah Lawrence College, and a Doctorate of Education from Leicester University. She is the associate chair of Communication Arts Department at the Lebanese American University. She is an avid researcher, choreographer and educator. She is the artistic director of Al-Sarab Dance Company.

## ANIKA AUSTIN

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*Representing Conflict through Dance: A Rules-based Approach to Studying and Creating Choreography*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus Theatre

Using motion-capture technologies and statistical methods to analyze movements and written texts about dance, we developed rules/models for machine learning, which were validated through subsequent project phases and tests. In this 90-minute workshop/presentation participants will: learn the history of the rules generation; use the rules to create their own short work as solos or small groups; combine their movement works using staging rules to create a "conflict-derived" piece of work. Thus, we will begin the conversation as to how we, as choreographers/researchers, respond to conflict and negative situations through our work. In other words: how we represent Conflict through Dance.

**Anika Austin** is an Atlanta-based choreographer and performer currently investigating issues around mental wellness and the female body in contemporary American society. She is a 2015–18 Lucky Penny Work Room Artist, 2017 Hambidge Center for the Creative Arts Distinguished Fellow and a 2017–18 WonderRoot Walthall Fellow.

## TAM AZORBO

[cnas@ndu.edu.org](mailto:cnas@ndu.edu.org)

*Dance Commentary on Democratic Nigeria: A Question of Conflicting Paradigms in Select Performances*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Level 1,  
Lecture room 3

Dance, as a non-verbal art, is a potent tool for socio-political commentary addressing conflicting situations. This study succinctly captures the Nigerian situation from military rule to democracy. Although studies abound in dance and politics, there is a dearth in documentation of command in dance performances and

their conflicting paradigms either in support of, or opposed to governance of the day. This was done through a review of literature, content analysis, comparative studies and participant-observation. The performances chosen from 3 ethnic groups reveal the Nigerian experience and would be beneficial to students, practitioners, researchers and government agencies.

Teaching and researching in Dance, Theatre and Cultural Administration. A Senior Lecturer in the Department of Theatre Arts, Niger Delta University; trained at the Universities of Abuja and Ibadan-Nigeria. Widely published and belongs to several professional bodies. Married, with children.

## B

## ILONA BALDACCHINO

ilona.attard@gmail.com

*The politics of difference:  
An insight into the context of  
dance and disability in Malta*

Friday, 2:30 - 4:30 p.m.,  
Palazzo Pereira Boardroom

This panel explores snapshots of dance in Malta. Paper 1 focuses on the identity of ballet as a colonial art form and wartime fundraiser during the period of self-government abolishment (1933–1947). Paper 2 discusses the cultural constructs of disability and the influence of these attitudes towards dancers with learning disabilities, with specific reference to Opening Doors, a Maltese arts organization for young adults with learning disabilities. Paper 3 examines contemporary theatre dance in Malta from 2008, engaging with such issues as Maltese attitudes to culture and the arts, recent developments in dance education and training, and the interplay between national and international forces.

**Ilona Baldacchino** is a dance practitioner and Advanced Senior teacher in Russian Ballet (Legat System) with over 10 years teaching experience. After graduating with a Bachelor's degree in Psychology (Hons.), Ilona pursued her studies in dance by reading for a Master in Performance Studies (Dance). Her MA research focuses on dance, disability and inclusion.

## ANURIMA BANERJI

anurima@arts.ucla.edu

*Agonistic Acts: Anti-Racist  
and Decolonial Interventions  
for Dance Studies*

Sunday, 1:15 - 3:00 p.m.,  
Valletta Campus, Level 1,  
Aula Magna

Dance studies today is inescapably a site of conflict. In this roundtable, we will engage with the question: how can we mobilize dance studies and make it representative of indigenous and transnational concerns as a discipline? To respond to this question, we will contest the universalized and Eurocentric lexicon of dance discourse, consider how centering black subjectivity and knowledge affords a transformative view of dance epistemology, theorize “making space” as a metaphorical and material intercession against existing power structures, examine how institutional appropriations of “diversity” rhetoric marginalizes non-Western dance practices, and champion the virtues of oppositional approaches in dance pedagogy.

**Anurima Banerji** is Associate Professor in the UCLA Department of World Arts and Cultures/Dance. Her research focuses on critical historicizations of Indian dance, and is informed by her training in the Odissi tradition.

## CHRISTOPHER BANNERMAN

C.Bannerman@mdx.ac.uk

*From a War of Words to Pushing Hands:  
Para and Hypotactic Language and  
Choreography*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Level 1,  
Lecture room 1

Interactions between language and thought have long been debated (Whorf, B. L. 1940; Gumperz, J. J.; Levinson, S. C. 1996) and the increasing presence of Chinese accentuates the significance of hypo versus paratactic languages. However, Translation Studies scholar Cheung (2012) warned against the “dichotomous mode of thinking that characterizes so much of [humanities] research practice and theoretical discourse” proposing the T'ai Chi notion of “pushing hands” and a dynamic interplay between languages. ArtsCross arguably produced a third paradigm: choreographers from a paratactic language background created hypotactic works, while those from a hypotactic language background created paratactic works.

**Christopher Bannerman** is Head of ResCen Research Centre at Middlesex University, London, investigating the processes and practices of artists and arts organisations. He is a founding Co-Director of the ArtsCross Choreographic Research project and was editor-in-chief of Navigating the Unknown: The Creative Process in Contemporary Performing Arts.



## COLLEEN BARNES

colleenbarnes10@gmail.com

*Exoticism in La Bayadère and its Reinforcement of Western Colonialist Propaganda*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 1,  
Lecture room 2

This paper examines Pierre Gardel's 1810 opera *Les Bayadères*, Filippo Taglioni's 1830 opera-ballet *Le Dieu et La Bayadère*, Marius Petipa's 1877 ballet *La Bayadère*, as well as current interpretations of Petipa's work within the context of European imperialist agendas. Through an Orientalist lens, this paper investigates the social, political, and economic ramifications of Europe's relentless reform of India in the name of modernization. Each iteration of the ballet is juxtaposed with the colonial relationship between Europe and India during each era to examine its purposeful misrepresentation of Indian culture in order to sway public opinion in favor of colonial authority.

**Colleen Barnes Merwin** is a graduate student in ballet at the University of Utah, and also teaches at Ballet West Academy. She has worked for the Joffrey Ballet School of New York for eight years. Colleen danced with the Dayton Ballet, Ballet Pensacola, and Dance Now! Miami.

## DENIZ BASAR

deniz.basar@mailutoronto.ca

*A Feminist Archeology of Collective Memory in Turkey: A Retrospective Look on Movement Atelier's Two Dance Performances*

Friday, 2:30 - 4:30 pm.,  
Valletta Campus, Ground level,  
Meeting room 6

Movement Atelier, formed by Zeynep Günsür in 1999, is a unique performance/dance ensemble made by women only. They use oral history, literary texts written by prominent women writers of Turkey, and social science texts that theorize the public culture of Turkey. Through these methods, they develop dance/performance works which engage with a vast landscape of connotations for the Turkish audiences about the collective public memory of their country as seen from an intergenerational feminist perspective. In this presentation, I will focus on two of their performances *Human(ly) Condition* (2007) and *circUMstances* (2009) and analyze the semiotics of these performances.

**Deniz Başar** is a theater researcher, award-winning playwright (in Turkish and English), translator, and a puppet maker. She is currently continuing her PhD in the Centre for Drama, Theatre and Performance Studies in University of Toronto.

## GUY BAUM

Baumguy@gmail.com

*A Queer and Gender Conflict: Gender Readings of Dance and Performance Works which Deal with the Israel-Palestine Conflict.*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting room 5

Three Israeli dance works are analyzed from a gender perspective using different means of expressions (pure dance, dance theatre & drag). The three choreographic works represent political characters such as an "Israeli soldier", "The Arab", "The Pacifist" etc. The text illuminates how, although the choreographers intended to convey liberal ideas that oppose the local political discourse and hierarchy, their attempt idealized the same values

they tried to subvert. Hence arises the question of the challenges and limitations in weaponizing "the queer", while showing the concept's dynamics through time, how it serves those in power and what kind of performance methods may overcome it.

Ballet Studies merit graduate (MA) from London's Roehampton University. The former community relations manager of the Israel Ballet & dance reviewer. Using methods of choreo-musical & gender analysis **Mr. Baum** works with both international academics and gives lay audiences an easy access to the world of ballet and dance.

## BIBA BELL

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*Figuring Footwork: Nora Chipaumire's Boxing Ring and the Battles of Detroit's Jit*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground level,  
Meeting room 2

In 2016 Brooklyn based, Zimbabwe born choreographer Nora Chipaumire premiered *Portrait of Myself as My F-a-t-h-e-r*, a visceral piece conjuring struggles between self and ancestral specters, trans-geographic flight, and black masculinity. Part dance, part fight, part ritual, *Portrait* culminated its tour in Detroit's Downtown Boxing Gym. Following *Portrait*'s griot protagonist to Zimbabwe we then find the jit, a frenetic dance also central in Detroit's urban vernacular, whose elaborate play of steps baffles its competitor. This encounter between two choreographic sites excavates the stakes of contemporary dancing through its trans-historical footwork set to the making, taking, and mobilization of contested ground.

**Biba Bell** is an artist and writer based in Detroit. Her work focuses on affect, gender, and architectural space in

contemporary choreography. She has performed with Maria Hassabi and Walter Dunderhill. Bell is an Assistant Professor at Wayne State University and earned her PhD in Performance Studies from NYU.

## NINOTCHKA BENNAHUM

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*Bodies of War: Nationalisms, Émigrés, Repatriation, and Shifting Alliances*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Ground level,  
Meeting room 6

This panel examines the aesthetic nomadism unleashed by some of the twentieth-century's great warring conflicts. Judith Chazin-Bennahum, Lynn Garafola, Karen

Eliot, Rebekah Kowal, and moderator Ninotchka Bennahum, consider how the tragic result of global conflicts and refugee status – exile, re-territorialization, repatriation in some cases – were written into the history of contemporary ballet and third-generation American modern dance. Focused on ideologies of the interwar and early Cold War eras, our panelists interrogate notions of contemporaneity within the contexts of Stalinist Russia, World War II, and the Cold War.

**Ninotchka Bennahum**, Professor, University of California, Santa Barbara, author of *Antonia Mercé, 'La Argentina': Flamenco & the Spanish Avant-Garde* and *Carmen, a Gypsy Geography*. She has co-curated 5 books, most recently *Radical Bodies: Anna Halprin, Simone Forti, Yvonne Rainer*. She is writing the history of Ballet Theatre's wartime genesis.

## AMANDA BENZIN

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*Dance Pedagogy and the Praxis of Change*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground level,  
Meeting room 4

This paper references conflict in higher education when professional artists and educators bring new ideologies, discourse, dialogue, praxis and change to a low-income rural community of Western Colorado. Research examples include rehearsal processes having immense conflict amongst the performers due to socio-political climate of the community, university, and the country at large, with issues around diversity including gender, sexuality, race and personal histories. This paper and presentation places focus in expanding the ideas of what dance is and can be outside of



MUSIC IN MOTION REHEARSAL 2017

University of Malta Department of Dance Studies in collaboration with Modern Music Days and Valletta 2018. Photo: Rafael Mielczarek



the entertainment and commercially focused industry, and the lack of access to arts education in low-income rural communities.

**Amanda Benzin** is a tenure-track Assistant Professor of Dance at Colorado Mesa University. She holds an MFA in Dance from CU Boulder with concentrations in somatic techniques, women and gender studies, and pedagogy. Benzin was an Emmy-Award-winning member of Jump Rhythm Jazz Project for 6 years touring nationally and internationally.

## HETTY BLADES

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### *Reparative dancing in postwar Sri Lanka*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting room 6

This paper discusses the initial findings from Performing Empowerment, an AHRC/ESRC funded project examining how a novel combination of “mixed abled” dance and human rights education might help empower people with conflict-related disabilities in the context of post-war Sri Lanka. In this paper, we look at key methodological issues we faced in trying to “evidence” the impact of dance on disabled participants’ self-esteem and legal empowerment. We then situate our preliminary findings within the larger literatures on the capabilities approach and post-war rehabilitation.

**Hetty Blades** is a Research Fellow in the Centre for Dance Research (C-DaRE) at Coventry University. Her research explores questions about the value, transmission and documentation of dance. She was previously Researcher in Residence at the Digital Catapult and is currently Co-I on the AHRC/ESRC project, Performing Empowerment: <https://performingempowerment.wordpress.com/>.

## SOPHIE BOCKSBERGER

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### *Couretes: The Complexity of Dance and War in Ancient Greek Art and Literature*

Saturday, 11:00a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting room 3

Paradoxically, dance in ancient Greece could be both intimately linked with war (Iliad XVI, 617; Plato Leges, 815a) and starkly opposed to it (Iliad XVIII, 490ff and XXIV, 260ff). This paper will explore the depth and complexity of the connections between dancing and fighting in Greek art and literature by focusing on the representation of the Couretes.

FNS Early Postdoc. Mobility Fellow and Lecturer at Brasenose College, Oxford.

## KARIMA BORNİ

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### *A Choreographic Conversation on Contemporary Dance in North Africa*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus Theatre

This performance lecture is an exploration into the core conversations around contemporary dance in North Africa, particularly in post-war Algeria, between dancer Ahmed Khemis and scholar Karima Borni. The discussion will illuminate current social, economic and political contextualization for dance practice and performance in Algeria, as distinct from its neighbors of Morocco and Tunisia, in light of broader movements for social change and artistic production in the region of the Middle East and North Africa.

**Karima Borni** is currently Scholar in Residence in the Dance Program at Middlebury College. Her research is on contemporary dance practice

and performance in the Middle East and North Africa. Her ethnographic, pedagogical and choreographic explorations have taken her across dance sites in Morocco, Algeria, Lebanon, Jordan and Palestine.

## KONSTANTINA BOUSMPOURA

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### *Working Dancers: Conflicts and Dynamics in Argentina’s National Company of Contemporary Dance’s Choreographies (2010–2014)*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Ground level,  
Meeting room 2

The Argentine National Company of Contemporary Dance emerged from a series of social demands made by a group of dancers who aimed to defend their labor rights. This presentation examines two choreographic milestones in the CNDC’s repertoire that marked two different moments of conflict and group dynamics in the organizational structure of the CNDC. Through audiovisual material, I will show that the company’s choreographic praxis uncovers the artistic aspirations as well as the strategic and/or ideological horizons of the members of the company as they search for consensus building, creative autonomy, and the exercise of participatory democracy in collective decision-making.

**Konstantina Bousmpoura** is an independent researcher, anthropologist and filmmaker. She has worked in filmic ethnography, direction and production of documentaries and dance projects in Buenos Aires, Seville and Athens. Her last feature length documentary *Working Dancers* focuses on contemporary dance, labor rights and politics and was released in 2016.

## MELISSA BLANCO BORELLI

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*What's Going On? Provocation Panel by the Flaming Bitches*

Thursday, 5 July, 6:15-7:30 p.m.,  
Excelsior Ballroom

Melissa Blanco Borelli is Senior Lecturer, Dance in the Drama, Theatre & Dance Department at Royal Holloway, University of London. She is the editor of *The Oxford Handbook of Dance and the Popular Screen* (OUP, 2014) and author of *She Is Cuba: A Genealogy of the Mulata Body* (OUP, 2015) winner of the 2016 de la Torre Bueno Prize for best book in dance studies. Other publications have appeared in *Women & Performance* a journal of feminist theory, the *International Journal of Screendance*, and edited collections on black performance theory, screendance, and dance and competition. Current research focuses on identity politics and aesthetics in black and Latinx performance and dance artists working in Europe, and embodied performance practices in Afro-Colombian communities affected by the armed conflict.

## RENATE BRAEUNINGER

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*Balanchine's Imperial Ballets as Iconicity of Power*

Saturday 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting room 2

During the Cold War, Balanchine choreographed a series of ballets one could call "imperial". Here he amalgamates his Russian ballet training with the various experiences he had in the United States. How has Balanchine managed to transform

the iconic representation of power that characterized ballet since its beginnings in court dancing in a way that it became emblematic of power balances in the politics between 1941 and 1967 (the time he choreographed the imperial ballets)? How did Balanchine manage to transform movement vocabulary that it has an appeal to his audiences and reflects United States' power politics?

My main research area is choreomusical relationships particularly with regards to the choreography of George Balanchine and Anne Teresa de Keersmaeker touching also at questions of the archive notation and meaning gain processes. I have taught at numerous German and British Universities, lately at the University of Northampton.

## MICHEL BRIAND

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*Choreographic/Political Performances: Bodies, Spaces, Actions (Steven Cohen, Femen, Nuit debout)*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Level 2,  
Lecture room 2

Choreographic activism could be exemplified by three case studies: performances by Steven Cohen, especially *Coq/Cock* (2013); "sextremist" actions by the Femen, especially since 2012; *Nuit debout* ("Up all night!"), a democratic forum at the Place de la République, 2016. Some issues are crucial here: "dancing" social and political conflict and ethical/aesthetical interactions; deconstructing/constructing heterotopic spaces and utopian bodies; carnivalesque interplays of irony, critical thinking, spectacular celebration and denunciation; dialectics of discursive and synesthetic pragmatic and negotiation. These performances may

also compare to anti-AIDS actions, by *Sœurs de la Perpétuelle Indulgence* or by *Act-Up Paris*.

Professor of ancient Greek literature at the university of Poitiers (France). Last publication on dance: *Corps incroyable(s). Pratiques Amateur En Danse Contemporaine*, Éditions du Centre national de la Danse, 2017. Currently studying dance in antiquity and antiquity in modern and contemporary dance, in a transdisciplinary perspective.

## LYNN BROOKS

lb Brooks@fandm.edu

*Blackface Minstrelsy: Race and Conflict on the Antebellum U.S. Stage*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground level,  
Meeting room 5

Blackface minstrelsy was born of domination, fear, and parody. Initially, solo performers danced and sang anti-authoritarian commentary masked in blackface; in the 1840s, minstrelsy morphed into formulaic, large-scale shows featuring ludicrous perspectives on slavery, an issue tearing the nation apart, featuring dances arising from contest (cakewalk, trial dances) and mocking both highbrow white culture and black behavior. With the run-up to Civil War, minstrelsy's popularity and repertory grew, as theaters advertised "colored" seating that both invited and segregated African American attendees. Primary sources reveal key elements in the evolution of blackface minstrelsy as a form of contest and conflict.

**Lynn Brooks**, with degrees from University of Wisconsin and Temple University, founded the Dance Program at Franklin & Marshall College. She teaches dance technique, history, and writing. Brooks has held Fulbright/Hayes and National

Endowment for the Humanities grants, has published books and articles, and edited major dance journals.

## REBECCA BRUNO

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*We Are Inseparable There Is No Time*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus Theatre

45 minutes of an 8-hour choreographic score, *We Are Inseparable There Is No Time* is a dance performance and multimedia installation presented in 2016 at Honor Fraser Gallery, Los Angeles, CA. The work takes its point of departure from the contentious ideological, territorial, and gender divisions present in the areas surrounding the Western Wall in Jerusalem. *We Are Inseparable There Is No Time* raises questions about the embodiment of religion and worship, the social implications of gender division in prayer, and the unique reflection enabled by corporeal meditation on the balancing capacity for nourishment and destruction in the natural world.

**Rebecca Bruno** is a dance artist working across performance and visual art. In 2013 Bruno founded homeLA, a performance project dedicated to dance process in private space in Los Angeles, California.

## THERESA BUCKLAND

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*Andrée Grau and the Power of Dance (Roundtable)*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting room 6

My contribution will focus on Andrée Grau's development of the thinking of anthropologist and ethnomusicologist John Blacking on the political significance of dance as innate to the human condition.

**Theresa Buckland** is Professor of Dance History and Ethnography at the University of Roehampton, London. Her chief publications are: *Dance in the Field: Theory, Methods and Issues in Dance Ethnography* (ed.1999), *Dancing from Past to Present: Nation, Culture, Identities* (ed. 2006), and *Society Dancing: Fashionable Bodies In England 1870–1920* (2011).

## IRIS JULIA BUEHRLE

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*Choreographing Conflict in Shakespeare Ballets*

Friday, 2:30 - 4:30 a.m.,  
Valletta Campus, Level 2,  
Lecture room 2

This paper deals with depictions of conflictual relationships in a number of Shakespeare's ballets from the twentieth and twenty-first centuries. It will focus on several pas de deux, taken from different versions of *A Midsummer Night's Dream*, *Othello*, and *The Taming of the Shrew*. The comparison of these pas de deux with the corresponding scenes in Shakespeare's plays will allow us to understand the different strategies choreographers have developed to depict the "battle of the sexes" on the ballet stage, and the ways in which their adaptations interpret and comment on the source texts.

**Iris Julia Bührle** is a Leverhulme Early Career Fellow at the University of Oxford's English Faculty. Her publications include *Robert Tewsley: Dancing Beyond Borders* (English/

German, 2011) and *Literature and Dance: The Choreographic Adaptation of Works of Literature In Germany And France From The 18th Century To The Present Day* (German, 2014).

## JO BUTTERWORTH

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*Contemporary theatre dance in Malta: Questions of influence, cultural nationalism and artistic identity*

Friday, 2:30 - 4:30,  
Palazzo Pereira Boardroom

This panel explores snapshots of dance in Malta. Paper 1 focuses on the identity of ballet as a colonial art form and wartime fundraiser during the period of self-government abolishment (1933–1947). Paper 2 discusses the cultural constructs of disability and the influence of these attitudes towards dancers with learning disabilities, with specific reference to Opening Doors, a Maltese arts organisation for young adults with learning disabilities. Paper 3 examines contemporary theatre dance in Malta from 2008, engaging with such issues as Maltese attitudes to culture and the arts, recent developments in dance education and training, and the interplay between national and international forces.

Professor **Jo Butterworth** MA (NYU), PhD (Kent) was Head of Dance at Bretton Hall (University of Leeds) from 1986–2005. She established Dance Studies at the University of Malta in 2010, and became the first Director of the School of Performing Arts in 2012. Publications include *Dance Studies the Basics* (2012) and *Contemporary Choreography: A Critical Reader* (2009, 2017).

## C

**MARÍA EUGENIA CADÚS**

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*Aesthetic and Political Conflicts  
in Angelita Vélez's Vidala (1946)*Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Ground level,  
Meeting room 2

This presentation examines Argentine folklore choreographer Angelita Vélez's *Vidala* – premiered in 1946 at the Colón – in relationship to Peronist cultural politics. Critics saw this performance as representing the Peronist political-social-cultural “new consciousness,” and it was subsequently harshly critiqued by the theater's elite audience. I propose that this reaction may be due not only to Vélez's perceived relationship to Peronism, but due to her choreographic strategy: that is, the attempt to create a new autochthonous genre in which high and popular cultures merged. Thus, Vélez choreographed a cultural resistance that staged the conflicts of the time among elite and popular culture.

**Eugenia Cadús** has a PhD in History and Theory of Arts from the University of Buenos Aires where she teaches courses in Dance Studies. Her current Postdoctoral research is supported by a fellowship from the Argentine National Council of Scientific and Technical Research (CONICET).

**SALLY CAI**

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*Crossing Cultural Barriers – Translating  
Chinese Classical Dance*Friday, 2:30 - 4:30, Valletta Campus, Level 1,  
Lecture room 1

The Tang Dynasty scholar-monk, Xuan Zang (c.602–664 CE), made significant contributions to Chinese translation practice and theory. This paper considers Chinese Classical Dance (CCD) in relation to Xuan's five “untranslatables”, five instances where understanding is inhibited across linguistic and cultural contexts. The introduction of CCD to the west has been marked by confusion and misunderstanding. This is in part due to the paucity of English-language resources, but also exemplifies Xuan's 3rd ‘untranslatable’: a cultural barrier caused by western dance practitioners' limited knowledge of Chinese concepts and philosophy.

**Sally Cai** is a MA student at Beijing Dance Academy, majoring in theories of Chinese classical dance. With a bilingual background, she received secondary education in Canada and obtained her B COM from UBC. She's actively involved with cross-cultural projects and her research interest lie in transmission of Chinese classical dance.

**CORINNA CAMPBELL**

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*Strategic Impositions on Cultural  
Archetypes: Recognition and Intimacy in  
Surinamese Maroon Folkloric Performance*Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 1,  
Lecture room 1

This paper illustrates how the Surinamese Maroon folkloric group Saisa employs a politics of recognition in order to complicate simplistic interpretations of Maroon culture and performance practice. I examine multiple choreographies that impose on archetypal images, unsettling dominant cultural narratives without overturning them outright. Instead of disavowing touristic preoccupations with daily life and authentic experiences, these choreographies

embrace such drives, but redirect them to known and unlikely references. When applied to more broadly recognizable scenarios and subject matter, the touristic gaze becomes stranger than the practices on which it is focused.

**Corinna Campbell** is Assistant Professor of Music at Williams College. An ethnomusicologist by training, her primary research focuses on folkloric interpretations of Surinamese Maroon music and dance. Her interests include cross-cultural performance strategies, music/dance interconnections, and the uses of the performing arts in navigating broader systems of power.

**DARRAH CARR**

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*On the Heels of Riverdance:  
Choreographic Process in  
Contemporary Irish Step Dance*Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Level 1,  
Lecture room 1

Irish step dance has a long history of creative conflict. During the Gaelic Revival, competitions fueled nationalist fervor and led to a virtuosic style made famous through Riverdance – a production that is both nemesis and boon. My practice-led research investigates a recent groundswell of choreography that embraces improvisation, collaboration, and inspiration from other forms. Our interventions include: expression, hybridity, and fusion. Choreographic process in contemporary Irish step dance is a practice of re-writing history through the body. This is not only a highly political act, but also a deeply personal one that moves beyond aesthetics and into identity politics.

**Darrah Carr** is a Visiting Professor in the Conservatory of Dance at Purchase College. She holds a PhD



in Dance from Texas Woman's University, an MFA from New York University's Tisch School of the Arts, and a BA from Wesleyan University. She is the Artistic Director of Darrah Carr Dance.

## AISHIKA CHAKRABORTY

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*In Conflict with Politics and Morality: The Cabaret Queen of Calcutta*

Saturday, 3:00 - 5:00 p.m., Valletta Campus, Ground level, Meeting room 3

In the aftermath of partition of India, a young refugee girl rose to fame as a celebrated cabaret dancer in Calcutta's nightclubs by the name of Miss Shefali. This paper walks through the moments of conflicts and reconciliations where the cabaret queen of the postcolonial nation forges new concepts of agency and subjectivity within and against the hegemony of law and moral policing of the state. Her subversive testimony re-turns her gaze to the censorious power-elite, questioning the power of the democratic state that banned her as a sexual outlaw, stripping her off her claims to culture and livelihood.

**Aishika** is Associate Professor/ Director of the School of Women's Studies, Jadavpur University, India. With her specialization in gender and dance, her publications include *The Moving Space: Women in Dance* (with Urmimala Sarkar Munsil) and *Ranjabati, A Dancer and Her World*.

## REBECCA CHALEFF

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*Living Exhaustion, Performing Exclusion: Confronting Race in American Postmodernism*

Friday, 11:30 a.m. - 1:00 p.m., Valletta Campus, Level 1, Lecture room 3

For Filipino-American choreographer Gerald Casel, confrontation with the whiteness of American postmodernism is an exhausting task. Citing Neil Greenberg's 1994 *Not About AIDS Dance*, Casel has begun making *Not About Race Dance*, which draws attention to whiteness's position as "not race" through a critique of canonical formations that are presumed to be "not about race." This essay traces the choreopolitics of exhaustion to call attention to the invisible yet palpable conflicts of artistic practice. Moving from the perspective of a dancer and dramaturg, I employ critical and embodied methodologies to analyze the accumulative experiences of creative life in the margins.

**Rebecca Chaleff** is a Chancellor's Postdoctoral Fellow at UC Riverside. Her research analyzes the transmissions of choreographic legacies and affective histories in performance. Her writing has been published in *Dance Research Journal*, *TDR/The Drama Review*, and *Performance Research*, and is forthcoming in the *Futures of Dance Studies* anthology.

## TING-TING CHANG

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*Negotiating Transnational Culture Identity through the Contemporary Chinese Dance in Hong Kong*

Friday, 5:00 - 6:30 p.m., Valletta Campus, Ground level, Meeting room 1

This paper focuses on the choreographic aesthetics of Yang Yun-Tao's *Everlasting Love*. By examining Yang's and Lin Hwai-min's work, I describe how choreographers interpret Chinese legendary stories to negotiate their personal experience and cultural identity through dance. I discuss how the dancing body functions as an archive of a collective memory of social experiences and cultural changes. I propose that this development of Chinese dance in Hong Kong can be seen as a phenomenon of Chinese modernity on the global stage. I contend that this dance development is not a search or claim for authenticity, but rather an innovative approach with traditional elements.

**Ting-Ting Chang's** research focuses on the contemporary dance development in Asia and cross-cultural performance studies. Her works have been sponsored by the Ministry of Culture and performed internationally. As a Mellon Post-doctoral Fellow at Washington University in St. Louis, she holds an MFA from UC Irvine and a PhD from UC Riverside.

## CHI-FANG CHAO

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*Heteroglossia: Dance as Resistance in The Indigenous Theatre of Post-Colonialism in Taiwan*

(Joining pre-formed panel 'Contra Rhythms and Contra Flows: Dance, Site and Urban Resistance')

Friday, 2:30 - 4:30 p.m., Valletta Campus, Ground Level, Meeting room 4

Dance performances are often power-charged: they reveal choice – or decision – making in terms of symbolization, identification, representation, and appropriation of what is considered in "the culture"

in the post-colonial theatre. The processes, as will be shown in the case studies of two productions — *Pu'ing* and *Maataw* by the Formosan Aboriginal Song and Dance Troupe from Taiwan, could be complicated and dynamic. In this presentation, I will adopt Bakhtin's notion of "heteroglossia" to discuss the cross-cultural and cross-disciplinary negotiation. The works accomplished hence credit dance performances new forms of resistance, through which more dialectic, disturbing but provocative discourses and practices can be expected for future.

**Chi-Fang Chao** is the Associate Professor at the School of Dance, Taipei National University of the Arts. She has conducted long-term fieldwork in Okinawa, and specializes in the research of dance anthropology, dance ethnography, and indigenous dance theatre in Taiwan.

## DASHA CHAPMAN

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*Dancing Against the State:  
Haitian Dance Politics Post-Earthquake*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Ground level,  
Meeting room 5

For contemporary Haitian dancers who work in and through folkloric repertoire, "politics" is a term that connotes something rotten. Their work has nothing to do with politics, they insist. Yet, what they are doing is clearly political, and threatened on all sides because of it. Public rhetoric intensifies toward anti-black, anti-Vodou, and homophobic zealotry, and Haitian artists struggle to dance in a climate of precarity and despair. In this talk I elucidate state, para-state (NGO), and religious factors that constitute the current socio-political landscape of urban Haiti, and detail how three dance

artists work within and against these assaults – thus proposing a "political" from an embodied black diasporic Caribbean perspective.

**Dasha A. Chapman** (PhD, Performance Studies NYU) is Visiting Assistant Professor of Critical Dance Studies at Hampshire College and Five College Dance. Previously, she was Postdoctoral Associate in African and African American Studies at Duke. Dasha is a dancer who collaborates with choreographers in New York, Haiti, and Durham, NC.

## MADELINE CHARNE

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*Dancing in the Streets: Political Dancers,  
Public Performance, and the Efficacy of  
Protest Dance*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting room 5

What makes a dance a protest? In modern and contemporary dance, there are countless choreographers who dance against the status quo. But although this legacy – from 1930s leftist dance to Kyle Abraham's 2016 *Untitled America* – is one whose styles and content change with the times, the modes of these dances remain relatively static. But as political protest itself changes and new forms arise, dance is starting to respond to this shift. Dance companies, like Tel Aviv's Public Movement, and political organizers, like Werk for Peace, are finding new ways to play in the intersection of these two embodied political forms.

**Madeline Charne** is a Dramaturgy MFA candidate at Yale School of Drama. She has spent most of her professional life in Philadelphia, where she worked frequently at the intersection of performance and public practice, teaching trauma-affected children and adults and leading workshops on using theater and movement tools in protest.

## ANANYA CHATTERJEA

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*Decolonizing Contemporary Dance*

Saturday, 9:00 - 10:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

Different from modern/postmodern dance, contemporary dance is understood to be a genre available to artists from different aesthetic, cultural, and geo-political locations. Yet, its constitution belies its cultural specificity in western cultural norms and what I describe as "white dance:" it passes as a global category without ever marking its culturally specific genealogy. How might we reimagine Contemporary Dance outside of the stagist narrativization of concert dance in the global North? This paper identifies some "hidden" aesthetic legitimators in "white dance" to argue for alternative conceptualizations of contemporary dance as a mode of decolonizing concert dance broadly.

**Ananya Chatterjea** makes "People Powered Dances of Transformation" intersecting women artists of color and social justice choreography. She is Professor of Dance at the University of Minnesota, where she teaches courses in Dance Studies, Technique, and Performance. She is currently writing her second book about re-framing understandings of Contemporary Dance.

## SANDRA CHATTERJEE

sandra.babli@gmail.com

*Conflicting Contemporaneities  
in (European) Dance*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 3



The question of what constitutes “contemporary dance” in Europe has been central to my work as a (German) choreographer (of color) trained primarily in classical Indian dance. Contemporary dance is often described as heterogeneous, hybrid and international. However, upon closer inspection, the (Foucauldian) dispositif of contemporary (European) dance is firmly situated in Eurocentric aesthetic and cultural trajectories. This presentation asks: What is the relationship between ethnicized difference, ethnicized bodies and ethnicized dance forms? How are they situated within and/or in conflict with the dispositif of contemporary (European) dance? What might a post migrant approach to contemporary European dance look like?

**Sandra Chatterjee**, founding-member of the Post Natyam Collective, teaches, researches, performs and organizes projects at the intersection of theory and artistic practice, focusing on queer, postcolonial and migration studies. Her current work critically interrogates “contemporary” dance (in Europe) in the context of articulating culturally marked aesthetic multiteity [www.sandrachatterjee.net].

## ALLEN CHAUDHRY

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*Coalescence of Disparate Dances: Conflict and Creativity*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus Theatre

Pizza-burgers. Dodgeball rollerblading. The Mexican Korean eatery around the corner. The world is no stranger to fusion. Yet, fusion is not simply the coming together of two wholes to create one greater whole. In dance, it is a process fraught with artistic and cultural conflict. In this lecture-demonstration fusion, the authors share five years

of data from experimentally fusing Ballroom dance with Contemporary dance from a North American perspective. This demonstration will embody conflict within what the authors term a “theory of coalescence” in order to highlight different strategies of transforming conflict into creativity in myriad contexts.

**Allen Chaudhry** is a Calgary-based contemporary dancer, choreographer, lecturer, ethnochoreologist, and tenderfoot gymnast. He focuses on theoretical systems in the analysis of dance in global contexts, ethics in cross- and intra-cultural contexts, and ethnohistorical approaches to the study of dance history.

## AMY CHAVASSE

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*All I Ask of My Enemies*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Theatre Studio

This will be a workshop/audience participation improvisational performance that examines the concept of enemies through text, movement and physical entanglement with flawed definitions. Some of the things that will be pondered are: how do we behave when in the presence of those identified as the enemy (through role playing)? how do we identify and navigate barriers and boundaries? what are choreographies of survival that emerge when confronted with or moving against penetrable and impenetrable lines? what are watershed moments when traversing from one area to another? The session will start with a thorough warm up that attends to breath, attention, intention and choice-making and moving into composing and responding.

**Amy Chavasse**, choreographer, performer, educator, improviser, and Artistic Director of Chavasse

Dance & Performance is currently an Associate Professor at the University of Michigan. Her work has been presented throughout the U.S. and internationally including the Beijing Dance Festival, Vancouver, Italy. BFA, University of NC School of the Arts; MFA, University of Washington.

## JUDITH CHAZIN-BENNAHUM

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*Ida Rubinstein: Her Wartime Bravery as Nurse and Philanthropist*

Friday, 5:00-6:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

Who would have imagined a ballet dancer/actress working behind the lines to save wounded victims, washing bloodstains, bandaging injuries and healing the sickly? This is precisely how the starlet Ida Rubinstein participated during both World Wars I and II. Ida never bragged about her good deeds, rather she was self-effacing and modest about this work, something unexpected as she was boldly articulate about her stage successes.

Principal Soloist with the Metropolitan Opera Ballet, Author of six books on dance including *Dance in the Shadow of the Guillotine*, *The Ballets of Antony Tudor*, *The Lure of Perfection* and *Rene Blum and the Ballets Russes*.

## YA-PING CHEN

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*HerStory: Narrative, Dancing Body and Subjectivity in Helen Lai's Choreography of Feminine Creativity*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 3

This paper examines the choreography of feminine creativity in Hong Kong choreographer Helen Lai's *HerStory* and *Tales of Two Cities – Hong Kong · Shanghai · Eileen Chang*, which deal with the subject of women as creative agents and employ different methods of narrative to elaborate about women's discourses on art and art making. Lai's work exemplifies how narrative structure and bodily language are interwoven to construct complex dance texts. Her intertextual choreographic method also reflects the heritage of "mixed blood" and "cultural hybridity" defining the island city's identity as a place located historically at the interstice between the Chinese and British Empires.

**Chen Ya-Ping**, Associate Professor and Chairperson of the Graduate Institute of Dance, Taipei National University of the Arts, is the author of *Enquiry into Subjectivity: Modernity, History, Taiwan Contemporary Dance* (2011). Her research areas include: dance history, cultural studies of dance, theories of modernity, and cross-cultural discourses on the body.

## EVA SHAN CHOU

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*Choreographic Representation of Conflicts and Violence: The Ballet Raise the Red Lantern*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

This ballet, like the 1991 film, is staged by the famed film director Zhang Yimou. In a well-do-household in 1920s China, conflict is pervasive. The master has just taken a fourth concubine. Jealousies and intrigues ensue. By the end, the family physician and a concubine have been killed by order of the master, the protagonist is crazed, and a new concubine has arrived. What are some

performance solutions for the libretto's many extreme situations? Close analysis of some key scenes is used to ask broader questions concerning the role of aesthetics, of a famed director, and trends in ballet staging.

**Eva Shan Chou**, Professor, Department of English, Baruch College, is a long-time scholar of classical and modern Chinese literature. Her interest in works of art and the cultural contexts of their creation and reception brought her to her current project, a history of ballet in China. She also reviews regularly for "Ballet Review" (New York).

## ANDREA CHRISTMAS

AndreaChristmas@u.northwestern.edu

*Achilles en travesti on the Napoleonic stage*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

*Achille à Scyros* was originally performed by the Académie Impériale de Musique (or the Opéra de Paris) in December 1804 as part of Napoleon's coronation festivities. Choreographed by Pierre Gardel, it told the story of Achilles hiding on the island of Scyros disguised as a woman to avoid his fate in the Trojan War. This paper will examine several sources of gendered conflict in this ballet's production and reception.

**Andrea Christmas** is a doctoral candidate in the Department of History at Northwestern University. Her dissertation, entitled "Choreographing Desire: Sexuality and Citizenship at the Paris Opéra Ballet, 1789–1848," explores how masculinity and heterosexuality were performed both onstage and off at the Paris Opéra in post-Revolutionary France.

## TOMASZ CIESIELSKI

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*From Tacit to Explicit "Tragic Conflict" in Dance*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

"Tragic conflict" is one of the most important aesthetic categories of the European theatre recognized in ancient Greece. It seems that despite many gestures undermining the strength of this Mediterranean tradition in the Euro-Atlantic context (i.e. Post dramatic Theater, Hans-Thies Lehmann), Aristotle's *Poetics* remains an essential matrix of contemporary theatre, although its influence shifts into spheres other than narratives. An important example might be potentially recognized in broadly understood performative dance, in which the conflict of two equal reasons rarely occurs on the narrative level, but on the bodily and experiential one.

Performer, researcher. Member of the Theatre CHOREA (Poland), performed for Granhøj Dans (Denmark) in international productions *Men&Mahler* and *Rite of Spring-Extended*. Author of interdisciplinary performances: *Sense-Action*, *Idyllusion*, *Dance/My Love*. PhD Candidate at the University of Lodz conducting research on the application of neurophenomenology and cognitive sciences into dance studies.

## ELIZABETH CLAIRE

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*The Dancing Body as a Battleground in the Gendering of Medical Authority, Europe 1790-1820*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Level 2,  
Lecture Room 2

The “modern” closed-couple dances that emerged in Europe in the 1790s initiated an international polemic: highlighting the problem of dance mania in youth culture, writers in various languages crystalized fears of a moral and political nature. Medical topographies of the phenomena focused specifically on the female body and imagination. Moral reformers concerned by the scientific assertion that imagination and maternity were inextricably linked, framed the dance mania of the “revolutionary generation” as a female illness, polarizing the reception of these modern dances along gendered lines. Similar tropes resurfaced when 20th-century warfare revived transnational dance mania (the tango in Paris, Teheran...).

**Elizabeth Claire**, historian at the Centre de Recherches Historiques (CNRS) and Associate Professor of Research, teaches at the EHESS in Paris. Co-founder of the Atelier d’Histoire Culturelle de la Danse (ahcdanse.hypotheses.org), she publishes on gender, medical and dance history. In 2017, she edited *Clio. Women, gender, history: Dancing* (clio.revues.org).

## ROBIN CONRAD

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*Speaking Dance: The Gap Between Verbal Language and the Moving Body*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

In this presentation, I outline potential conflicts between verbal language, theory, and embodied practice, namely Western contemporary dance improvisation. I discuss the choreographic analysis of three filmed interviews with professional dancers for which the responses were both spoken and danced noting occlusions and potential complementarity between

the two forms of communication. My aim is to explore the question: if words are ultimately insufficient to talk about dance, might we gain better insight and language if we danced our thinking, extending the potential for our expressive responses to a query?

**Robin Conrad** is a teaching artist, concert and commercial choreographer, and dance scholar based in Los Angeles. Robin is currently ABD in Dance at Texas Woman’s University. Robin’s research interests focus on embodied knowledge, intercorporeality, and affective communication between dancing bodies.

## SARAH DAVIES CORDOVA

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*South African Women’s Choreographies: Embodied Politics of Race and Gender in Place*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

This panel investigates staged resistance and activist performance in danced representation, in theater and on film by choreographer-dancers in India and in South Africa. Their works focus on countering religious fundamentalism, institutionalized repression, race and gender-based discrimination and violence against women’s and LGBTQIA communities. Where the transgressive agency of these practitioners narrates and exposes their body politics’ performativity, their choreographies of protest effectuate consciousness raising as they dismantle hetero-normative body images and social practices.

**Sarah Davies Cordova’s** current dance research examines contemporary ballet and performance in South Africa

by women dancer-choreographers and such companies as the Cape Town based Magnet Theatre. More specifically, she focuses on their relation to and staged articulation of post-apartheid politics, historical representation, genre and Afrique-monde dance.

## MAXINE CRAIG

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*“Arrest that Officer”: Power and Play in a US Carnival Street Parade*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

Informed by critical dance studies and sociological theories of embodiment, we draw upon participant observation and interviews to explore how members of a Trinidadian inspired dance troupe contend with heterogeneous discourses regarding Black women’s bodies. In a larger context of the spatial containment of Black communities, the group encourages black women to claim space, find pleasure and support through collective performance. Building upon previous studies of carnival, which have noted the contradictions inherent in viewing sensual dance as resistance, we suggest the importance of attending to the production of meaning in specific demographic and situational contexts.

**Maxine Craig** is Professor in the Gender, Sexuality and Women’s Studies Department at the University of California, Davis. Her book, *Sorry I Don’t Dance: Why Men Refuse to Move* (Oxford University Press), was awarded the 2014 Best Publication Award given by the American Sociological Association’s section on Body and Embodiment.

## CLARE CROFT

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*She had politics: look harder*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

Andy Warhol filmed Judson Dance characters Jill Johnston and Fred Herko dancing on a roof. Johnston, the foundational voice covering Judson Church and later the foundational voice of white lesbian feminism, wears an Isadora-Duncan-esque tunic. Herko wears only tights and, like Johnston, boots. His tights—along with a gender pairing that both signifies and resists viewing as a male/female pairing—invites associations with balletic chivalry. This paper uses this four-minute film, as well as Johnston's writing about Judson to consider the intersection of what we would today call queerness and feminism, considering how whiteness made that intersection both possible and invisible.

**Clare Croft** is a dance historian, theorist, and sometimes dramaturg and curator. She is the editor and curator of *Queer Dance: Meanings and Makings* (Oxford 2017), and of *Dancers as Diplomats: American Choreography in Cultural Exchange* (Oxford 2015).

## D

## ELIZABETH CAMERON DALMAN

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*Dance as Activism: Asking Questions*

Saturday 9:00 - 10:30 a.m.,  
Valletta Campus, Ground level,  
Meeting room 1

"The theatre can never answer the political question [...] but it helps to ask the right questions" (Hannie Rayson). Not preaching to, or persuading audiences by political means, but by asking "the right questions" through performances that touch people's hearts, I will discuss how dance can be an expression of activism, what approach to movement is required and why this form of dance is relevant today. I will trace the function and meaning of theatre from ancient times, and will reference several social/political choreographic works that I have created in Australia and in Taiwan during my career.

Australian dance elder, **Dr. Elizabeth Cameron Dalman** OAM founded and directed Australian Dance Theatre from 1965–1975. She now directs Mirramu Creative Arts Centre and Mirramu Dance Company continuing to teach, choreograph and perform internationally. She was Head of Dance at the University of Western Sydney from 2004–2007.

## GUIDO D'ANGELO

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*Creating an Inclusive Dance Performance Can Be Considered an Artistic Product? The Role of Conflict Between Working Within Dance and Autism in Generating New Dance Languages*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus Theatre

When working with intellectually disabled people the usual goal is increasing participants' abilities. Therefore, the process overtakes the final product. This presentation will evaluate the possible line between the individual's artistic and therapeutic growth, through Dance For All, a project consisting on a series of workshops towards a performance, addressed to dancers of JDC Bari and autistic participants of Associazione Dalla Luna. We question if (a) the performance can

be considered an art product; (b) how some features of Autism can create new forms of aesthetics (c) if the psychological approach ABA (Applied Behavior Analysis) can be beneficial for dance.

**Guido D'Angelo** is a psychotherapist, a PhD in psychology and a Board Certified Behavior Analyst. He presented his research in several congresses, including AIP (Associazione Italiana di Psicologia), ESCOP (European Society for Cognitive Psychology), the University of Naples, Stony Brook University and the National Congress of Aspergers people.

## PIERRE-HENRI DACULSI

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*Modern Dom Juans? Bboys' art of seductive fighting*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

According to the dancers, learning to breakdance is a matter of learning how to fight. To compete with an opponent, a Bboy uses complex combinations of dance techniques and "fighting" strategies. My ethnographic project is based on breakdancers (Bboys) in Mayotte and their use of specific choreographic patterns for defiance as for instance the effect of attended seduction. To examine this seemingly contradictory endeavor, I will rely on the literary character of Dom Juan, the iconic seducer from Molière's play, who considers seduction as a fight with stratagems. This paper will explore the ambiguity that lies at the core of Bboys' danced encounters, where the line is always thin between uncontrolled "acting out" and controlled "play-fight".

Graduating with a Master of Ethnomusicology and Dance Anthropology at Paris X University. My ethnographic project is focused



on the manifestation of hostility in breakdance through analysis of movement. The breakdancers (Bboys) live in Mayotte, a small island in the Indian Ocean.

## ANN DAVID

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### *Andrée Grau and the Power of Dance (Roundtable)*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

This paper forms part of a roundtable tribute discussion on the work carried out by the late Professor Andrée Grau on dance, political activism, and social justice over several decades. I will present, in particular, Grau's ideas in her more recent writing on political engagement through artistic expression of a renowned Indian dance family. As Grau writes, "Like other socially committed artists around the world, Mallika [Sarabhai] uses her artistic practice as part of her political awareness, creating powerful works that encourage people's awareness and understanding of contemporary issues..." (2013: 3).

**Ann R. David**, Head of Department, Reader in Dance Studies, University of Roehampton, specializes in dance anthropology, focusing on Indian classical and popular dance, and ritual practice. Ann contributed to an edited book on Bollywood star Shahrukh Khan (2015) and is currently writing a monograph of Indian dancer Ram Gopal.

## JACKIE DAVIS

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### *Valeska Gert: German/Jewish Tensions in Her "Disappointing" 1936 American Reception*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

In 1936, American audiences saw the debut of German-exile Valeska Gert's Grotesketanz solos on their own soil. While Gert was not a stranger to unfavorable reviews in her native Germany, a particular type of "disappointment" and "failure to live up to expectations" was expressed in the American press of the time. This paper reveals the expectations American audiences had of Valeska Gert as both a Jew and a German, and how these seemingly contradictory positions interacted within the body of one person.

**Jackie Davis** is a PhD student at UCLA. Her research interests lie in the underground/avant-garde interwar German dance scene and its (forced) migration, translation and propagation in America. She is intrigued by the social instability of the Weimar time period and its parallels to today.

## ANNE DAYE

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### *Treason and Plot: the dancing witches of Macbeth and The Masque of Queens*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

Although *Macbeth* was first performed in 1606, *Dancing by Witches* was a later interpolation by Middleton, following the success of the witches' dances of *The Masque of Queens* of 1609. Research

indicates that the dancing master Jerome Herne choreographed the witches of both *Macbeth* and *The Masque of Queens*. The witches of the antimasque were dangerously powerful figures of treason, invading the court to disrupt the status quo in a novel performance by professional dancers. Using the published text and extant musical score for the two dances, this paper will explore the subversive and confrontational choreography.

**Dr. Anne Daye**, Director of Education and Research for the Historical Dance Society, has extensive knowledge of Renaissance dance, particularly court and theatre dance of England and France. Anne has published widely on the English masque, Shakespeare's use of dance and dance at the Elizabethan and Stuart courts.

## MEIVER DE LA CRUZ

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### *Dead Serious: Dancing the Present as A Conflict Zone*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

Here I explore my dance with drones, part of a larger performance project co-developed with Iraqi artist Wafaa Bilal, and the Nadar Ensemble. Through it I theorize the present as a conflict zone, a position of temporal ambivalence between the past and the future occupied by the (often political) work of artists coming out of the MENA, and its diaspora. How can power dynamics be subverted through the interaction of two damned objects: the surveillance drone and the belly dancers body? I point towards temporal and geographic relocations as strategic modes of alternative audiencing towards enhanced apprehension, appreciation, and understanding.

**Meiver De la Cruz's** research investigates Arab American movement practices (social, staged, and ritual dance) as well as formal Arab dance pedagogy in the US, to locate dance as a primary site for the creation, and neoliberal circulation of Arab-American identity. As an artist, she creates work that address the intersections of globalization, racism, and sexual violence.

## TIMMY DE LAET

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*Conflicting Histories: De-canonizing the Past of Transatlantic Post-War Choreography, 1958–1991*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

The recent history of Western post-war dance is often construed as a one-way narrative in which, from the 1980s onward, the center of artistic innovation gradually moved from the USA to Europe. This view, however, omits the manifold transatlantic exchanges that occurred between choreographers, dancers, and institutions on both sides of the Atlantic. In this presentation, I intend to de-canonize the stereotypical historicization of Western post-war dance by unraveling how it reproduces the myth of the so-called "American Century." A few examples of transatlantic encounters will further demonstrate how generalizing histories conflict with the genealogical dynamics at work in practice.

**Dr. Timmy De Laet** is working as a Visiting Postdoctoral Scholar at Temple University's Dance Department (Philadelphia, USA). His current research, sponsored by Fulbright, B.A.E.F, and the Research Foundation Flanders, deals with the exchange and circulation of choreographic knowledge and dance across the Atlantic Ocean during the post-war period.

## SINIBALDO DE ROSA

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*Vulnerability and Public Mourning in Movement: "Biz"*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

This paper discusses the hybrid movement vocabulary of Biz ('We' in Turkish), a contemporary piece for three male dancers conceived by the choreographer Bedirhan Dehmen in resonance with Cem Yıldız's live electro-bağlama extemporizations. First performed in Istanbul in 2014, Biz challenged life restrictions in a time of frantic speculative investment, also defying the state-enforced impediments on Alevis public bereavement. Biz's invitation to publicly articulate the task of mourning exemplifies a peculiar attempt of dance to address and fabricate a novel trans-national community based on inter-dependency and ethical responsibility.

**Sinibaldo De Rosa** is a PhD candidate working between the University of Exeter (Drama) and Cardiff University (Music). He studied Cultural Anthropology at Bologna University, Turkish Studies at Leiden University and the Kinetography Laban at the CNSMDP. In 2017, he obtained a Research Grant from the Orient Institute Istanbul.

## MARLEEN DE WITTE

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*"Now Watch Me Do Azonto": Urban Afrodance and the Shifting Articulations of "Blackness" and "Africanness" in Postcolonial Amsterdam*

Friday, 5:00 - 6:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

This paper explores the circulation of contemporary West African urban dance in Europe, focusing on Ghanaian Azonto dance and its relationships to the politics and effects of "blackness" and "Africanness" in postcolonial Netherlands. Engaging with the ability of dance to move – in both senses of spatial circulation and affective touch – I ask how Azonto (and Afrodance more broadly) speaks to the variety and mutability of experiences of being black and/or African in Europe. Afrodance, I argue, emerges as a vehicle for Afro-European self-fashioning and empowerment at the intersection of different postcolonial tensions: between "African" and "European" and between "African" and "Black Caribbean."

**Marleen de Witte** (PhD, 2008) is assistant professor of Cultural Anthropology at the University of Amsterdam. Her research interests include African Pentecostalism, African Traditional Religion, religion and media, globalization, the senses and the body, cultural heritage, popular culture, urban Africa (Ghana) and Afro-Europe (the Netherlands).

## THOMAS DEFRANTZ

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*Black Beauty in Secret: Speaking to Black Feminism from within Contemporary Postmodernism*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

This paper argues for an exploration of black feminist thought in Bebe Miller's work, made evident in the deliberate race-less-ness of her postmodern projects. As Miller continues to claim an essential humanism in her work and her aesthetic ambition, one concerned with "the human condition," [queer] Black feminists



might be encouraged to read an urgent disturbance of hegemonies of “universal contemporary postmodern affect” in these works and their distribution. *Black Beauty* might be crafted in these works, emerging to confirm an aesthetic concern with normalizing Black feminist possibilities of an everyday eroticism, created by a choreographer’s crafting worlds where Black women are central to considerations of value and meaning.

**Thomas F. DeFrantz** received the 2017 Outstanding Research in Dance award from the Dance Studies Association. He created the concept contributed a voice-over for a permanent installation on Black Social Dance at the Smithsonian African American Museum.

## CARMEN DEXL

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*Choreographing Protest:  
The Politics of Primitivism in the Work  
of Martha Graham, Katherine Dunham,  
and Josephine Baker*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

My paper explores the use of primitivism and its effects in the work of Martha Graham, Katherine Dunham, and Josephine Baker – three different modern dancers. I will argue that what Graham, Dunham, and Baker share is that they draw upon the popular notions of primitivism – albeit to different effects: Graham appropriated concepts of “the primitive” to coin a distinctive movement vocabulary and create choreographies that have frequently been associated with a feminist politics. By contrast, the work of both Dunham and Baker can be situated within an activist context and, additionally, reflects the two women’s political agenda.

**Carmen Dextl** is a postdoctoral researcher at FAU Erlangen-Nuernberg in the fields of American Studies and Dance Studies. She completed her dissertation on “The Anti-Lynching Narrative” only last year. She has conducted research at Yale University, New Haven, and presented at international conferences in Germany and abroad.

## DANIELA PERAZZO DOMM

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*Conflict’s Choreographics:  
Suspension, Contamination, Debility*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

This panel troubles conceptualizations of conflict in relation to modalities of the choreographic. In a roundtable conversation travelling through reflections on dance practices and choreographies understood more expansively, we conceptualize conflict variously as a motion of reciprocity, fleeing, inaction, sustained decline. Reflecting on the bodily, biological and material dimensions of theorizations of conflict articulated by Catherine Malabou, Jasbir Puar, and Roberto Esposito, among others, we move between ideas of suspension, debilitation, contamination and immunity to re-imagine the centrality of the body to discourses on war, working towards an understanding of conflict as a relationship of suffusion rather than assertion.

**Daniela Perazzo Domm** interrogates the intersections of the aesthetic and the political in contemporary choreography. She writes on the po(i)etic, ethical and critical potentialities of experimental dance practices. Her monograph project

(forthcoming, Palgrave) examines the work of Jonathan Burrows. She is Senior Lecturer in Dance at Kingston University London.

## ELENI DROGARI

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*Moving through Conflict: Identity and  
Contemporary Dance in a Divided Cyprus*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 2

This paper problematizes sociocultural identity representation and embodiment in Cyprus through Cypriot Contemporary dance. I analyze recent Cypriot contemporary dances, including my own work created as part of my doctoral thesis. Cyprus has a history of conquest; the violent Turkish invasion and subsequent occupation of the island in 1974 left the nation divided and the political conflict unresolved. Homes, property, communities, and identities were lost. Identity is a main theme for Cypriot contemporary choreographers; I explore how works that engage with identity issues reflect a humanistic or unifying – rather than nationalistic and separatist – sociopolitical stance, leading to alternative identity embodiments.

**Eleni Drogari** holds a BA in Dance from Oberlin College, Ohio and an MA in Dance and Dance Education from Teachers College, Columbia University, NY. Eleni will complete her PhD in Dance Studies at the University of Roehampton (UK) in March 2018; the topic is Cypriot Identity and Contemporary Dance.

## LINDSEY DRURY

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*Ennobling the Body at War: 16th and 17th century Anti-Dance Treatises on the Lineage of Pyrrhic Dance*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

In 1609, the Bordeaux judge Pierre de Lancre burned 70 people at the stake and then wrote a justification for his actions in his book *On the Inconstancy of Witches*. Therein, Lancre provided a brief history of dance wherein he argued that, “the truth is that the passion and excitement of war first created dancing.” His argument aligned with Reformist thinkers he probably nonetheless considered heretical. This paper investigates the conception of dance’s origin in ancient Pyrrhic war dance, and articulates how religious writers of the period conceived of dance and war through the Pyrrhic lineage of antiquity.

As an Erasmus Mundus Fellow, **Drury** investigates how the act of dancing was summoned to larger investigations of embodiment in 15th and 16th century alchemical, medical, and religious writings. Drury’s work considers writing as not only representative of—but also laden with—the problems of body, sensory experience, and practice.

## COLLEEN DUNAGAN

Colleen.Dunagan@csulb.edu

*“Last Tango in Compton”:  
Tensions at Play in Advertising’s Embrace*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

My presentation juxtaposes three concise analyses of Volkswagen’s commercial, “Last Tango in Compton”

(UK, 2010). Examining tensions at play in the commercial’s merging of disciplinary conventions, I highlight how the ad hails consumers. Furthering that idea, I interrogate how the commodity-sign’s strategic conflation and construction of ethnicities and nationalities reveals neoliberalism’s unmooring of social relations to construct brand identity. Finally, I tackle how the intersections of gender, partnering, and conflict within tango promote VW’s Polo as both tough and beautiful. Ultimately, these interdisciplinary analyses blend theories and methodologies to reveal how dance-in-advertising engages with neoliberal discourses.

**Colleen Dunagan**, Ph.D. is Professor of Dance at California State University, Long Beach. Her research on dance in advertising appears in *Dance Research Journal*, *The Oxford Handbook of Dance and Theater*, *Movies Moves and Music*, and in her forthcoming book, *Consuming Dance: Choreography & Advertising* (Oxford University Press, 2018).

## NATALIA DUONG

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*Agent Orange Ecologies: Choreographing Kinship in The Dance Film Rhizophora*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

This paper analyzes a dance film titled *Rhizophora* about a community of disabled people living at the “Friendship Village” outside of Hanoi, Vietnam. I consider how a choreographic approach to this film articulates a relational experience of disability to highlight an ethics of care and kinship. I turn to dance to provide a framework for theorizing an alternate economy of action and reaction, response-ability, and uses of force in representations of geopolitical reparation following chemical warfare.

This paper asks how a choreographic sense of chemical kinship crips the transnational export of neoliberal legal and social discourses of disability in contemporary Vietnam.

**Natalia Duong** is a PhD candidate in Performance Studies at the University of California, Berkeley. Her research interweaves disability studies, environmental humanities, and transnational Asian American studies to investigate the aesthetic, legal, and performative effects of the herbicide Agent Orange across human and non-human bodies.

## E

## SIMON ELLIS

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*Colin, Simon and I: Racial Antagonism*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting room 4

We are Colin Poole (UK) and Simon Ellis (NZ) – two dance artists who collaborate as Colin, Simon & I. Through our work we explore how friendship, power and privilege are tested, exposed and exploited. For DSA2018 we propose to address and discuss the ways in which conflict has challenged – and made possible – our collaboration. Our presentation will be built on un/shared belief systems that invite difficult conversations about “conflicting perceptions, interpretations, and values”. We will reflect on and renegotiate key moments in our choreographic practice where racial antagonism is recognized as productively divisive for our aesthetic aims and working relationship.

Colin Poole (UK) and **Simon Ellis** (NZ/UK) are two independent contemporary dance artists whom together form the performance duo Colin, Simon and I.

They collaborate artistically in the duet form, and choreograph and perform dance that explores male friendship, power and responsibility.

## CHERYL BELKIN EPSTEIN

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*Modern and Post-Modern American Female Choreographic Criticism (Session Chair)*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground level,  
Meeting room 2

**Cheryl Belkin Epstein** was trained in ballet and danced professionally in Canada. Following her dance career, she studied law and worked for several years as an attorney before returning to school and obtaining an MA in dance. Today, she is the Developer of Creative Resources and Ballet Historian at Canada's National Ballet School.

## DEFNE ERDUR

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*"Teaching" Contact Improvisation on the Transitive Line Between Life and Art: Confrontations with the Self, the Other and the State*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

This presentation is a self-reflective analysis of the PhD research of Erdur; studying the technique, methodology & pedagogy of CI with & for amateur dancers. Considering the current disheartening socio-political transformation in Turkey – from a democracy to an authoritarian regime based on heavy doses of religion & ethnic nationalism – the objective here is to revisit the position of the researcher-as “teacher”, “therapist”, & “activist”. The core intention is to provide an insight into the psycho-physical, psycho-social & socio-

political implications of implementing CI in Turkey – where body, touch & sexuality are taboo; gender equality & power relations in daily life are problematic, and personal boundaries are frequently violated.

**Defne Erdur** is trained in Contemporary Dance (PhD), Sociology (MA), Intermodel Expressive Art Therapy, Body Therapies (Deep Tissue Release, Trigger Point & Movement, Integrative Craniosacral), Meditation (WPI) & Trauma Healing (Somatic Experiencing & Integral Somatic Psychology Practitioner). She is the co-founder and editor of IDOCDE.net & co-editor of MINDTHEDANCE.com.



MUSIC IN MOTION REHEARSAL 2017

University of Malta Department of Dance Studies in collaboration with Modern Music Days and Valletta 2018. Photo: Rafael Mielczarek

## GURUR ERTEM

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*The Body and Contentious Performances: A Study on the Recent Political Landscape of Turkey in Three Moments*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

This paper examines three moments from the recent social upheavals in Turkey as compelling examples to rethink the relation between the aesthetic, affective, and corporeal dimensions of the “political.” It focuses on the “standing man” non-violent protest of the Gezi Uprising of June 2013; the “Justice March” of June-July 2017; and the hunger strike launched in March 2017 by two public employees who were arbitrarily and unlawfully dismissed by decree-law from their positions. It addresses the historical continuities and the context-specific changes of these protest repertoires under investigation and discusses them through the lens of “contentious performances”.

Independent Scholar (Ph.D. in Sociology at the New School for Social Research, 2016) and Founding Co-Director of iDANS International Dance and Theatre Festival, Istanbul. Akademie Schloss Solitude Fellow in the Humanities (Stuttgart, 2018). Co-editor: *Bodies of Evidence: Ethics, Aesthetics, and Politics of Movement* (Passagen, 2018) [www.gururerterm.info].

## F

## ARIANNA FABBRICATORE

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*French Vs Italian: Stylistic Differences, Cultural Rivalry, And Social Boundaries*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 3

In the 18<sup>th</sup> century, the “Quarrel of the Pantomimes,” which broke out from the controversy between Angiolini and Noverre between (1774–1776), represents for the historian a privileged point of view to observe the place of dance in the cultural rivalry between Italy and France. The recent Paris symposium (“Dance and Nations, Identities, Otherness, Frontiers,” 2017) showed how dance plays a vital role in cultural dialogue between nations. From recently published texts of the Quarrel and relying on recent research on Gennaro Magri (CND 2015–2017), my intervention aims to shed new light on the role of dance in the cultural rivalry between Italy and France as well as between different social classes.

**A. Fabbricatore’s** research focuses on dance, literature, and cultural studies in the 18th century. She co-directs the “Discourse on dance” project in the OBVIL (Observatory for Literary life) Sorbonne Université, and she teaches History of Dance in the Performing Arts Department at the Bordeaux Montaigne University.

## KATHRINA FARRUGIA-KRIEL

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*Contretemps: Ballet histories of Princess Nathalie Poutiatine (1904-1984) during the self-government abolition years in Malta (1933-1947)*

Friday, 2:30 - 4:30 p.m.,  
Palazzo Pereira Boardroom

This panel explores dance in Malta. Paper 1 interrogates the identity of ballet as a colonial art form and wartime fundraiser, during the period of self-government abolishment (1933–1947). Paper 2 discusses the cultural constructs of disability and the influence of these attitudes towards dancers with learning disabilities, with specific reference to Opening Doors, a Maltese arts organization for young adults with learning disabilities. Paper 3 examines

contemporary theatre dance in Malta from 2008, engaging with such issues as Maltese attitudes to culture and the arts, recent developments in dance education and training, and the interplay between national and international forces.

**Kathrina Farrugia-Kriel** is Head of Research at the Royal Academy of Dance in London. Kathrina is editor of Focus on Education, and her book projects include a monograph on Princess Nathalie Poutiatine (1904–1984) (FPM) and the *Oxford Handbook of Contemporary Ballet* (with Jill Nunes Jensen).

## GULIANA FENECH

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*Session Chair: Dance in Malta 2: Dance Heritage, Training, and (Inter)Nationalism*

Saturday, 7 July, 11:00 a.m. - 1:00 p.m.  
Palazzo Pereira (Level 2)

Giuliana Fenech is a researcher in literature, storytelling and digital literacy and lectures in the Department of English at the University of Malta. She is interested in exploring matters and sites of human connection as well as notions of risk, play and make-believe. She has been involved in the setting up and curation of a number of projects related to literature and the multisensory and has collaborated with various artists on practice-based work. In Malta, she was involved in ZfinMalta’s early years work as dramaturg and now enjoys working alongside dancers to develop stronger stories expressed through dance.

## JOSEPHINE FENGER

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*When German Dance Migrated. A Legacy in Archives*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 1



Letters by Mary Wigman to her Silesian born disciple Karin Waehner bear a connection from postwar refugees and international migrant cultures disseminating German expressionist Dance, to the letters' role as a medium of access to GDR modern dance culture for French citizen Waehner. Her biographic motives of escape, migration, and the German division are reflected in her choreographies as well as in the documents of her French and German successions. Regarding current tendencies of artistic migration caused by present refugee movements, Waehner's work as a migrant artist is recently a subject of both historical research and re-creation choreography projects.

**Josephine Fenger** trained and worked as a ballet dancer. She studied theatre, journalism, research management, edition philology, and achieved her PhD in cultural studies with a thesis on methodology of dance analysis. Since 1993, she publishes and lectures regularly within the field of dance research. Josephine works in academic publishing.

## RACHEL FENSHAM

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*In the Trunk: "Dead Letters,"  
And the Red Felt of Terror.*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 2

For Arendt, the "permanence" of the work of art lies in "materializing reification"; producing the tangible thing of thought, and in which a limited kind of freedom might exist (1958: 170). In this paper, I want to explore the materializing of thought through examining what remains "in the trunk" that artists carry with them when named refugee aliens. I will focus on mid-century Viennese choreographer Gertrud Bodenwieser

and those costumes that survived and were remade for the choreographies "Cain and Abel" and "The Masks of Lucifer" (1936, 1944) as well as her jewellery and evening coat. By investigating the everyday fabrication of dance, I will consider how this materiality offers a "limited freedom" to resist repression.

**Rachel Fensham** is Professor of Dance and Theatre, and Assistant Dean of the Digital Studio, Faculty of Arts, University of Melbourne. Her current research includes preparing a monograph on theories of "Movement"; funded research looking at Creative Convergence between social media and live theatre; as well as establishing a Theatre and Dance Platform for innovative use of digital collections.

## ZOA ALONSO FERNÁNDEZ

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*Kinesthetic Fear / Kinesthetic Anger:  
"Barbaric" Dances and the Roman  
Battlefield*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting room 3

In his descriptions of the Punic Wars, the Roman historian Livy depicts the warlike dances of the enemies and the effects that these dances produce on Roman viewers before and during battle. According to Livy, these "barbarians" execute violent choreographies in order to secure victories, boost the soldiers' spirits, and fill the enemy with fear and anxiety. Thus, by means of a rhetorical opposition between the Romans and their opponents, and in a process that goes from real to imagined and read kinesthesia, these performances acquire a particular significance within Livy's narrative technique and his presentation of "the other".

**Zoa Alonso Fernández** is Profesora Ayudante Doctora at the Universidad Autónoma de Madrid. Her current research project scrutinizes the role of dance and movement in ancient Rome, paying especial attention to the implications of the dancing body in the Roman constructions of gender, sex, and ethnicity.

## LOUISE FIELDER

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*Intercultural Choreographic Dialogue:  
Reconceptualization of Cultural Relations  
Through "Māori-Centered" Research*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Theatre Studio

Current tensions, and ongoing socio-political inequalities experienced by Maori and other minority cultures in New Zealand/Aotearoa stem from the postcolonial relationship between Maori and Pākehā. 'Intercultural Choreographic Dialogue' (ICD) explores the potential of dance-based research to provide a space of transformative action in this geo-political context. The movement workshop will introduce aspects of 'ICD' and how it applies to educational and community contexts of conflict resolution by facilitating intercultural competency and healing for participants.

**Louise** is a postgraduate student in practice-based research with a concentration in dance at the University of Surrey. She is interested in ethically responsive, movement-based contexts. More specifically, her work explores the potentiality of Kaupapa Maori principles, movement, choreography and somatic experiencing.

## MARÍA REGINA FIRMINO-CASTILLO

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*Agonistic Acts: Anti-Racist and Decolonial Interventions for Dance Studies*

Sunday, 1:15 - 3:00 p.m.,  
Valletta Campus, Level 1,  
Aula Magna

Terms such as dance and theater are persistently used to refer to embodied practices stemming from aesthetic genealogies other than Western modernity's. What ways might this imposition of terms perpetuate the erasure of a pluriverse of praxes and possibilities? What if other performance ontologies took center stage? Stepping that way, I riff on embodied Mesoamerican performance theories. Taking seriously others' ontologies, we might shift our relation to empire and colonialism, generating pluriversal theoretical approaches for performance and for world making. We might even up-end seemingly solid colonial relations of power that are imposed, naturalized, and reproduced through bodies in motion.

Born in Guatemala, **Firmino's** research explores performance as survivance in the face of ontological and genocidal violence in Guatemala. An Assistant Professor at the University of California-Riverside, Firmino deepens ontological critique by centering Indigenous theories while developing non-modern approaches to research and performance.

## JENNIFER FISHER

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*Donald McKayle: Still Making Statements as A Mild-Mannered Modern Dance Militant*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground Level,  
Meeting Room 5

In *How to Do Things with Dance* (2010), Rebekah Kowal shows how Donald McKayle's work echoed Civil Rights protest with masterworks like *Rainbow Round My Shoulder*. Although McKayle has said he is a militant person, his dances are "in line with the conventions of universalism in modern dance" (216). McKayle still makes dances for his ensemble at the University of California, Irvine, recently inspired by the plight of migrant workers and Syrian refugees. In an era when football player Colin Kaepernick's kneeling during the U.S. national anthem is called treasonous, and few people see concert dance, can modern dance still "do things" when it comes to changing hearts and minds?

**Jennifer Fisher** wrote *Nutcracker Nation* (Yale, 2003), winner of the 2004 de la Torre Bueno special citation, and co-edited with Anthony Shay *When Men Dance: Choreographing Masculinities Across Borders* (Oxford, 2009). A Professor at the University of California, Irvine, her upcoming book is called *An Autobiography of Ballet* (McFarland).

## SUSANNE FOELLMER

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*Choreo-medial Protest: Between Emancipation and Governance*

Saturday, 2:30 - 4:30 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

Taking examples from recent movements such as the social upheaval in Tel Aviv or the online presence of protests against capitalistic governance, I propose the model of choreo-mediality in order to grasp the discrepancies between antagonist political modes of protest – based on disturbances of public space by corporeally reformulating public places – and the, sometimes hidden, governing principles of online protest and its

creation of media spaces, that channel the visibility of certain protest topics. Here, the term choreography serves as an expanded model in order to understand motions and shifts between horizontal and vertical power relations within social movements.

PhD, Reader in Dance, Coventry University/Centre for Dance Research. Research areas: Aesthetic theory, concepts of the body, mediality, historicity and politicality of dance/performance art. Publications a.o.: *Media Practices, Social Movements, and Performativity. Transdisciplinary Approaches* (ed. with M. Lünenborg/Ch. Raetzsch), London/NY, 2018.

## LUKE FORBES

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*Choreographed Reconciliation: An Inquiry into Nationalist and Conciliatory Rhetoric in Australian Dance Discourse*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

This paper problematizes dance historical texts' narrativisation of Indigenous Australian contemporary concert dance's "emergence" in the mid-twentieth century. I pursue this historiographical project from the standpoint of postcolonial and critical race theory. I argue dominant narratives reflect the Australian national movement and political project known formally as reconciliation. This is demonstrated through discourse analysis of examples of dance literature that conceal a history of colonization and repression in dance and national arenas. I argue that such historical narratives perpetuate politicized and racialized ideologies and dance appreciation.



**Luke Forbes** is a Ph.D. Candidate at Monash University's Centre for Theatre and Performance and his research interests include Australian and Indigenous Australian concert dance practices and historiography. His research is supported by an Australian Government Research Training Program (RTP) Scholarship and National Library of Australia 2018 Norman McCann Scholarship.

## VICTORIA FORTUNA

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*Dancing Exclusion: Performance and the Politics of Exile in Fernando Solanas's Tangos: El Exilio de Gardel*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

This presentation analyzes Argentine filmmaker Fernando Solanas's 1985 *Tangos: El exilio de Gardel*. It argues that the film represents dance—both tango and contemporary genres—as modalities for assimilating the experiences of political violence and exile. The film follows a group of Argentine exiles living in Paris during the last military dictatorship (1976–1983) as they stage a performance combining theater, music, and dance. Through close analysis of dance's relationship to the film's broader narrative and cinematic devices, this presentation demonstrates choreography's centrality to the film's expression of violence, the political failures of military dictatorship, and the ruptures created by exile.

**Victoria Fortuna** is Assistant Professor of Dance at Reed College. Her book manuscript examines the relationship between Buenos Aires based contemporary dance practices and histories of political and economic violence in Argentina from the

1960s to the present. Victoria holds a PhD in Performance Studies from Northwestern University.

## PETRONELLA FOULTIER

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*Embodying Opposition:  
The Work of Ohad Naharin*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 2

Does the art of dance have the potential to make us understand human existence in its complexity, and create bonds between groups that would otherwise be opposed? One famous philosophical analysis of the mechanism of exclusion was made by Beauvoir, who saw it as tied to our ambiguity. Art, however, has the power to represent human existence in that ambiguity we try to escape from. In this paper, I will explore this idea through Ohad Naharin's work, to explore whether dance can help us deal with the multitude of significations we all host, as a means for struggling against conflict.

PhD, theoretical philosophy, Stockholm University. Publications in journals such as *Hypatia*, *JBSP*, *Chiasmi International*, anthologies and Swedish journals. Co-editor, with Cecilia Roos, of *Material of Movement and Thought* (2013), presenting the results of a research project on the dancer's creative process. Also works as a translator of philosophy and fiction.

## ELISA FRASSON

elisafraass@hotmail.com

*Body Contended: Practicing Somatics in Cold War Europe*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

My paper offers an insight into the impact of somatic practices on European choreography during the Cold War era. What kind of commentary does somatics offer into the body politics fostered in the West between the 1950s and 1970s? How do somatics practitioners and choreographers applying somatic investigation to their work interrogate the political climate that heavily affected conditions of productions as well as the public opinion? Through my inquiry, informed both by my scholarly research, and my experience as a Somatic Movement educator, I hypothesize that somatic educational pedagogies have affected choreographic mechanisms directly or indirectly, increasing both individual and collective awareness.

**Elisa Frasson** (Italy) is a dance scholar, dance curator, Somatic Movement Educator (BMC®), and Pilates instructor. She owns an MA in Performing Arts (Ca' Foscari University, Venice), and is a Ph.D. candidate at Roehampton University, London. She also teaches Dance History at IUAV University in Venice, Italy.

## JESSICA FRIEDMAN

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*Josephine Baker's Decolonial Corporeal Borderland*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

This presentation analyzes Josephine Baker's dance performance in the 1935 French film *Princess Tam Tam* to argue that her act of mimesis in this scene enabled her body to function as a corporeal borderland between colony and colonial metropolis. Further, it considers how this corporeal borderland provided a space for her spectators to critically assess the conflict of colonization. While imitating

an abject stereotype is a dangerous feat, this presentation articulates how Baker's act of doing so worked in service of decoloniality.

**Jessica Friedman** is a doctoral student in Theatre and San Diego Fellow at the University of California, San Diego. She received a Bachelor's degree in Ethnic Studies from Columbia University, Phi Beta Kappa. A former professional ballerina, Jessica is interested in the intersection of decolonial dance, activism, and scholarship.

## G

## LYNN GARAFOLA

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*An Era of Good Feeling: "Soviet" Ballets in World War II New York*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

During World War II, after years of hostility, the United States and the Soviet Union, along with Great Britain, became allies in the battle against Fascism. This political realignment gave rise to positive depictions of Soviet life, evident in films such as *Mission to Moscow* (1943) and *The North Star* (1943). Less well known is the impact on ballet. This paper will examine three ballets by Russian émigré choreographers that premiered during the war years and made explicit reference to Soviet themes, works, and styles – Michel Fokine's *Russian Soldier* (1942) for Ballet Theatre, Igor Schwezoff's *Red Poppy* (1943) for the Ballet Russe de Monte Carlo, and Bronislava Nijinska's *Pictures at an Exhibition* (1944) for Ballet International. It will also analyze the critical response and, especially, the reviews of Edwin Denby, then writing in the *New York Herald Tribune*, whose attacks on "modernism" and politics in dance anticipate the rhetoric of the Cold War.

**Lynn Garafola** is Professor Emerita of Dance at Barnard College, Columbia University. A dance historian and critic, she is the author of *Diaghilev's Ballets Russes and Legacies of Twentieth Century Dance*, and the editor of several books, including *The Diaries of Marius Petipa*, *André Levinson on Dance* (with Joan Acocella), *José Limón: An Unfinished Memoir*, and *The Ballets Russes and Its World*. She has curated several exhibitions, including *Dance for a City: Fifty Years of the New York City Ballet, New York Story: Jerome Robbins and His World*, *Diaghilev's Theater of Marvels: The Ballets Russes and Its Aftermath*, and, most recently, *Arthur Mitchell: Harlem's Ballet Trailblazer*. A former Getty Scholar, she is a recipient of fellowships from the John Simon Guggenheim Memorial Foundation and the Cullman Center for Scholars and Writers as well as an SDHS 2017 Distinction in Dance Award. Editor for several years of the book series *Studies in Dance History*, she has written for *Dance Magazine*, *Dance Research*, *The Nation*, and many other publications. A member of Columbia University's Harriman Institute and the organizer of conferences, symposia, and public programs on the history of ballet and twentieth-century dance generally, she is currently working on a book about the choreographer Bronislava Nijinska.

## RAF GEENENS

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*Conflicting Visions of Modernism: Re-Reading Trisha Brown*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

This paper discusses the aesthetic strategies of Trisha Brown. I argue that many of her works can be read as contributions to an ongoing debate

about modernism in dance. Different choreographers had different views on the proper way of translating the achievements of modern visual arts into the medium of dance. Brown goes against the answers provided by earlier choreographers (Humphrey, Limon, ...) as is evidenced, for instance, by the "casualness" of her vocabulary. Yet here I focus on her usage of gravity. I claim that, for Brown, gravity is the primary vector to criticize previous forms of dance modernism.

**Raf Geenens** is associate professor of philosophy at KU Leuven (Belgium). His primary research interests are in continental political and legal philosophy. Yet he also has a vivid interest in the history and the philosophy of dance, on which he has published several essays.

## NADINE GEORGE-GRAVES

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*The Revolution Will Start on the Dance Floor*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

The year 2017 brought with it a new culture of fear and activism not known for generations as well as a new license for hate, violence and oppression. This presentation will analyze the choreography of the 2017 New York Women's March particularly the intervention made by Pat Hall's Afro-Caribbean community dance class. The dancing from this community is aimed at restorative justice, equity and peace and this presentation situates this new movement in dance history and will offer theoretical and practical models for the new revolution. This presentation will detail this embodied foundation of struggle and resistance through dance.

Professor in the Department of Theater and Dance at UCSD. Author of *The Royalty of Negro Vaudeville: The Whitman Sisters...*, *Urban Bush Women: Twenty Years of Dance Theater, Community Engagement...* and numerous articles on African American performance. Editor of *The Oxford Handbook of Dance and Theater*. Past-president of CORD.

## SARA GIBBONS

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*The Choreographer-Curator: Curation & Collaboration in American, Post-Judson Dance*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

This paper applies literature on art curation to choreographic choice making, arguing for the effectiveness of a mode of dance making grounded in finding cohesion amongst inevitable multiplicity. Using Jo Butterworth's five-stage Didactic-Democratic choreographic continuum, this essay proposes a sixth model of creation in which collaborative choreography becomes a curatorial facilitation process that deepens, enhances, and transforms choreographic thought. Illuminated by several case studies, this paper argues that the curatorial method leverages shared ideas and power by creating a container in which differences in histories, ideologies, and methodologies are necessary, thereby strengthening artist physical & theoretical engagement.

**Sara Gibbons** is a New York based artist. She has performed for Heidi Henderson, Annie Kloppenberg, and Kendra Portier, apprenticed and performed with David Dorfman Dance, and Assistant Choreographed on the Broadway show "Indecent." She also makes dances with her collaborator Doug LeCours as the performance duo TALL GIRLS DANCING.

## SARA GIDDENS

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*Stillness as A Choreography of Protest*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Theatre Studio

Drawn to stillness as a deliberate not moving, an active non-doing, a state that we can prepare for or invite, and simultaneously as a moment that can catch us unaware, we will lead an explorative workshop that will employ that which Heidegger names as "attentive dwelling" (1978:150), in order to reflect upon how creating spaces for slow-ing and still-ing, might inform and empower. We wish to explore some of the possibilities that the employment of stillness, and still-ing can open up and the potential it continues to hold, as we dwell together, producing still acts where-when our concerns move towards immobility, slowness and arrest, into as Lepecki (2001: 1) writes "action, filled with force."

**Dr. Sara Giddens** is a choreographer and creative facilitator and teaches on the Dance Performance and Teaching course at UCLan. She continues to develop, make and tour performance-based work with Prof Simon Jones (Bristol University) through their company Bodies in Flight (1990).

## JENS RICHARD GIERSDORF

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*Trouble in the Field*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

This roundtable addresses discursive tensions in the field of dance studies. All participants profess in dance studies, but at different international institutions. Our diverse academic experiences

and research allow us to address some of the following questions: What are the politics of applying nationally specific approaches to dance studies cross-culturally and internationally? Are criteria used to define value of scholarly output in an international and cross-disciplinary peer-evaluation process productive? Is administrative labor constructively reflected in dance studies research? Is dance studies able to address generational shifts in the field's approaches to research, pedagogy, and administration?

**Jens Richard Giersdorf** is Professor of Dance Studies at Marymount Manhattan College and the DSA Vice President for Publications and Research. He published *The Body of the People: East German Dance since 1945*, *Choreographies of 21st Century Wars* with Gay Morris, and the *Routledge Dance Studies Reader* with Yutian Wong.

## MONICA GILLETTE

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*Dance for Empathy; Participatory Lecture*

Friday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Theatre Studio

We use practical experience, as well as philosophies of embodiment, in order to exemplify and analyze physical and mental acts of understanding the other through dance. Our work emphasizes dance as a contemplative practice, within which new bodies of knowledge can be discovered, developed and embodied. We focus on the social significance within dance-knowledge and on how it can be utilized for facilitating a first-hand understanding of physical diversities and disabilities. Our experiential case study is a physical practice, which was developed in Störung-Hafra'a; a German-Israeli project on movement and movement disorder with dancers, scientists, and people with Parkinson's.

Choreographer, researcher, co-artistic director of projects by Theater Freiburg and Freiburg University, BrainDance (2014) and Störung/Hafra'ah (2015–16), bringing together dancers, scientists and people with Parkinson's to research movement (disorder). Editor of EU project Migrant Bodies. Research focus: dance as a vehicle for trans-disciplinary and societal discourse.

## THERESA GOLDBACH

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*Losing the Center: Flamenco in Madrid and the Fight for the Amor de Dios Dance Academy*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

This paper investigates the political, economic, and social tension surrounding the closing of the Amor de Dios Dance Academy in Madrid in 1993, the struggle to save it, and subsequent relocation and change in ownership. The case of Amor de Dios demonstrates a community based effort at preservation of a dance space which brought together diverse teachers and students from around the world, and provided affordable rehearsal spaces. This represents one of many flamenco sites that have either disappeared or relocated over the last twenty years in the face of gentrification and encroaching tourism.

**Theresa Goldbach** is a PhD candidate in Dance at the University of California Riverside. Goldbach has a background in Spanish dance idioms. She studied film at the University of Texas, flamenco at Amor de Dios in Madrid, and has an MA in Dance history from the University of New Mexico.

## STÉPHANIE GONCALVES

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*An Historical Peacefully Explosive Confrontation: The First Bolshoi/Paris Opera Tour In 1958, Dancing Diplomacy and Politics in The First Cold War*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

This paper will explore the dance and conflict topic through the politics of the Cold War in Europe. Beyond the general idea that the Cold War was a time where two blocs were facing in other without connections, the Cold War permitted the development of ballet tours. Simultaneously cultural ambassadors, tourists and cultural mediators, the dancers were at the heart of the process of cultural exchange. Based on diplomatic papers, Opera papers and press, the presentation explores the first Bolshoi-Opera de Paris tour in 1958 in Paris and Moscow, its negotiations and reception on the both sides of the Iron Curtain.

**Stéphanie Gonçalves** is a post-doctoral researcher of the Belgian National Scientific Fund in the Université libre de Bruxelles. She obtained her PhD in History in March 2015 about French, British and Soviet ballet tours as a diplomatic tool in the Cold War. She is now working on the French choreographer Maurice Béjart.

## IRVIN GONZALEZ

igonz003@ucr.edu

*Queering Quebradita, Queering Mexicanidad(es): An Analysis of Trans/Nationally Queer Formations*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 3

This paper explores same sex quebradita dancing by U.S. practitioners in Mexico City-based competitions. I argue that trans/national community building exists within the queering of back and forth steps enacted by same sex couples. I examine the possibilities located within the homosocial production of mexicanidad(es), or what is typically defined as the essence of being Mexican. It is in analyzing queer as verb within the cultural production of quebradita dancing that new understandings of trans/nationalism can emerge, and site of self-actualized mobility is used to resist the confines of the U.S. nation-state.

**Irvin Manuel Gonzalez** is a PhD candidate at UC Riverside in the Critical Dance Studies Department and currently holds degrees in English and Dance. His research examines the cultivation of Mexican American identity through the body, specifically focusing on the trans/national politics embedded and produced in quebradita dancing.

## GEORGIANA GORE

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*Andrée Grau and the politics of reconciliation*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

While Andrée Grau spent her adult life in London, she was born and brought up in Switzerland, a country committed to neutrality, non-engagement in armed conflict and frequently involved in peace-building around the world. Could this context have imbued Andrée with a deep sense of justice, a desire to promote reconciliation, and the motivation to engage in collaborative projects, while maintaining a critical stance in relation to contemporary hypercapitalist politics? This contribution will explore how her gift



for connecting people and ideas in the anthropology of dance was in the service of a politics and an ethics.

**Georgiana Gore**, Professor of Anthropology of dance, University of Clermont Auvergne, is Coordinating Convener for Choreomundus – International Master in Dance Knowledge, Practice and Heritage. She publishes on dance transmission, politics, and epistemology including *Anthropologie de la danse* (2006) and *The Anthropology of Dance* (2018 in press) with Andrée Grau.

## KÉLINA GOTMAN

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*Conflict's Choreographics:  
Suspension, Contamination, Debility*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

This panel troubles conceptualizations of conflict in relation to modalities of the choreographic. In a roundtable conversation travelling through reflections on dance practices and choreographies understood more expansively, we conceptualize conflict variously as a motion of reciprocity, fleeing, inaction, sustained decline. Reflecting on the bodily, biological and material dimensions of theorizations of conflict articulated by Catherine Malabou, Jasbir Puar and Roberto Esposito, among others, we move between ideas of suspension, debilitation, contamination and immunity to re-imagine the centrality of the body to discourses on war, working towards an understanding of conflict as a relationship of suffusion rather than assertion.

**Kéline Gotman** (KCL) is author of *Choreomania: Dance and Disorder* (Oxford Studies in Dance Theory, OUP, 2018), *Essays on Theatre and Change:*

*Towards a Poetics Of* (Routledge, 2018), and co-editor of *Theatre, Performance, Foucault!* (MUP, forthcoming). She writes on cultural and critical history and theory, language, disciplines and institutions.

## VANESSA GRASSE

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*MESH Public Rituals of Togetherness*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus Theatre

MESH is a participatory choreography that creates rituals of togetherness in public spaces. In response to our divisive global political climate, MESH investigates interdependence and the choreographic-social potential of a self-organizing and collaborative open group. Questioning: What strategies allow interdependence, self-organization and emergence within a group? How does an embodied experience and perception of borders develop? What facilitates an experience of non-permeable edges and borders and what facilitates a permeable one? Who do we alienate by coming together? How permeable could our ways of practicing togetherness be? How can we re-imagine forms of public collective presence, marches and demonstrations?

**Vanessa** explores the crossover between choreography, walking-art and installation through site-responsive, participatory and cross-disciplinary practice. Her work is grounded in somatic and improvisational movement studies. She is currently a partner artist at Yorkshire Dance and a part-time lecturer at Leeds Beckett University on the MA Choreography and MA Performance.

## RAFAEL GUARATO

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*A Bulwark in The History of Dance in Brazil: The Character of Political Resistance in The Choreographies of Ballet Stagium (1971–1979)*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

This research analyzes the modern choreographic aesthetics of the Stagium Ballet Company of the city of São Paulo/ Brazil, as well as its interactions and tensions with the Brazilian cultural and political context in the decade of 1970, when the nation was governed by a civil-military dictatorship (1964–1985). The study has a historical character and seeks to confront the sources found with the existing historiographical narratives, in order to understand to which political perspectives the creations of the Company tended and which perspectives were, on the other hand, historically attributed to the Stagium Ballet.

PhD in History; Dance historian and professor at the college of dance of the Federal University of Goiás (UFG). Board member of the National Association of Researchers in Dance (ANDA–2016/2018). Member of the Sectorial of Dance of the National Council of Cultural Policies (CNPQ / MINC 2012–2017).

## MARIEM GUELLOUZ

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*Arab Nationalism, Feminism and the Construction of the Belly Dancer's Body*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

In the framework of this presentation, I would like to analyze the role of Arab nationalism speeches in the

construction of the belly dancer's body. The generic naming "belly dance" hides in reality a multitude of practices shared between the Maghreb, the Mashreq and the West. I aim to deconstruct this generic expression of "oriental dance" or "belly dance" by focusing on the plurality of the dances of the Arab world. I'll analyze the nationalist postcolonial speeches in Egypt and Tunisia to highlight the role of public cultural policies in the construction of the belly dancer's body. We will try to understand how the body of the belly dancer is a battlefield between a nationalist project and a feminist activism in these two countries.

**Mariem Guellouz** is a linguist, semiologist, artist and Assistant Professor at L'Université Paris Descartes. Her work has covered the analysis of political and media discourses following revolutionary events in Tunisia. She is also specialized in issues of body policies and artistic practices, including traditional and contemporary dance in the Maghreb.

## H

## SUSAN HAINES

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*The Expansive Body: Spreading into Virtual Spaces*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

The performer's body has expanded onto virtual spaces. We are embodying the roles of choreographer, performer and audience member simultaneously as our collective online body makes work. My research explores how this collective choreography can affect our bodies as a repository of memories and sites of public grief. Are virtual spaces

functioning as a surrogate central nervous system that can extend into a collective knowing? How might this collective choreography deepen our understanding of personal and cultural trauma? How can this online body reframe our understanding of embodied experience to inform our art making?

**Susan Haines** teaches Dance at Western Washington University. Her research interests are somatics, kinesiology and radical pedagogy. She has published articles in *Journal of Dance Education* and *Research in Dance Education* on rehearsal pedagogy. She has an MFA from UNC Greensboro and holds certifications in Pilates and NeuroKinetic Therapy.

## YVONNE HARDT

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*Working Through Conflict and Resistance in Dance Education: A Critical Perspective on The Institutionalization of Competence Based Learning*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

Theories of transformative education have highlighted the importance of conflict and irritation for educational processes. A similar importance of conflict, and forms of resistance is visible in contemporary dance productions and dance studies. However, if one looks at the wider discussion of educational development in higher dance education, conflict is not equally paramount. Therefore, this paper seeks to critically re-visioning the current discourse on dance education and proposes a methodology and empirical examples of studying dance education that re-direct the focus from concepts of teaching to complex constellations of appropriating dance as a practice co-produced and negotiated by all participants.

**Hardt** is Professor for Dance Studies and Choreography at the University of Music and Dance Cologne. Research areas are dance history and its methodology, gender and media, practice theories. Currently she leads a research project funded by the German government to investigate cultural education in dance.

## HEATHER HARRINGTON

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*Unraveling Embodied Terrains: An Insight into Female Protest, Resistance and Survival.*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus Theatre

Unraveling Embodied Terrains extends from Assaf and Harrington's previous works (NOFOD-NEXT) and highlights the conflict a female body faces in society and how that body protests the right to exist. Through their use of research, coupled with choreographed movement (dance) and rhythmic accompaniment (their voices and music) Assaf and Harrington take an active stand against the violence that hauntingly remains embodied in females internationally. Their presentation exhibits –through connections, resolutions, and the ability to empathize with one another beyond borders – an optimum reconciliation. It accentuates moving together in resistance against any conflict that strives to undermine the female body.

**Heather Harrington** received her MFA from the University of Wisconsin-Milwaukee and currently teaches modern dance at Kean University. Harrington danced with the Doris Humphrey Repertory Company, Martha Graham Ensemble, Pearl Lang Dance Theatre, and Bella Lewitzky Dance Company. She ran her own modern dance company in New York City for 9 years.



## MIRIAM HASIKOVA

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*Ballet Repertoire in Czechoslovakia during the Communist Era – a Clash of the “Proletariat” and the “Bourgeoisie”*

SATURDAY, 11:00 A.M.–1:00 P.M.  
Valletta Campus, Ground Level,  
Meeting Room 4

Focusing on the selected performances in Czechoslovakia at the beginning of the 1960's and during the “normalization” the paper will demonstrate features of the socialist realism targeting on the theme of conflict. The conflict between the social classes and the hatred towards the west (especially the United States) was omnipresent and repeatedly manifested in a number of oeuvres and adaptations. The most representative ones, *Pigment* (1962) set in the south of the United States and *The King Barley* (1975) set in the east of Czechoslovakia, will be analyzed with the focus on the choreographic expression and devices of the conflicts.

**Miriam Hasikova** (1988) studies Ph.D. in musicology and MA in English philology. Her main interest is Czech and foreign theatre with the special focus on ballet and opera against the political situation she published articles and two monographs on this topic. Currently she works on the analysis of Britten's operas.

## TAMARA HAUSER

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*Reframed: Tracing the Political Residue of Ausdruckstanz*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

This paper investigates how a dance work's framing and relationship to other work complicates its political

legibility. Through choreographic analysis and discourse analysis, I closely examine the work of Mary Wigman and Hanya Holm, German expressionist artists in the Ausdruckstanz genre. I argue that as these artists recoded their work throughout their careers to align with specific ideologies, political residues of other framings could resonate in their work through shared kinesthetic properties. Thus, the political significance of a work is shaped by its intended framing as well as associations from earlier and future framings embedded in the movement.

**Tamara Hauser** is a Ph.D. student in Dance Studies at The Ohio State University and holds a BFA in Dance from CSU Long Beach. Prior to pursuing her doctorate, Tamara served as Development Assistant for the School of American Ballet and performed as a freelance dance artist.

## EMILY HAWK

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*Conflicting Notions of Artistic Autonomy and Cultural Legitimacy in the Works of José Limón*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

Mexican-American choreographer José Limón identified with an artistic lineage that defined American modern dance as liberation from European balletic standards. However, elements of Limón's work cling to the same classical standard from which he sought to break. The positive reception of Limón's works during his state-sponsored international tours speaks to this paradox: similarity to, rather than divergence from, European classicism won praise from international audiences. Through analysis of works performed abroad, this paper explores a tension in Limón's technique

between “American” artistic autonomy and European balletic legitimacy, illuminating a broader tension within Cold War efforts to distill American cultural identity.

**Emily Hawk** is a Ph.D. student in history at Columbia University researching 20th century American dance history. Emily completed her M.A. with Distinction in Dance History at the University of Roehampton and a B.A., summa cum laude, in Dance and History at Franklin & Marshall College.

## AINSLEY HAWTHORN

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*From Danse Du Ventre To Raqs Sharqi: Middle Eastern Dance and What to Call It*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

Techniques, pedagogies, aesthetics, lineages – conflict can manifest itself in communities of dance practitioners in many ways. Perhaps no other dance form, however, has been the site of as much disagreement around the simple issue of what to call it as belly dance, which has also been known in English as danse du ventre, raqs sharqi, Oriental dance, Middle Eastern dance, and Arab dance, among others. This presentation will give a historical overview of when various names for the dance were introduced into the English language and will conclude with an examination of dancers' attitudes to names for the dance today.

**Ainsley Hawthorn** holds a Ph.D. in Near Eastern Languages and Civilizations from Yale University. Her research interests include ancient Mesopotamian literature and religion, Middle Eastern dance styles, and sensory studies. Dr. Hawthorn also teaches and performs Middle Eastern and international folk dance, specializing in the dances of Egypt.

**JOHANNA HEIL**

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*Enculturating the Roaring inside Them:  
An (Eco-)Feminist Perspective on  
American Modern Dance Techniques*Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 2

Susan Griffin's /Woman and Nature/ identifies Isadora Duncan's "dance as chorus" as a significant practice in her own narrative of woman's liberation, claiming the position of the corporeal and embodied O/other as an act of resistance within the conflict of sexual difference. But multiple (eco)feminist approaches towards the body speak to the different body-conceptions in modernist dance, most prominently to the tension between and interaction of natural/organic movement and modernist dance techniques. This paper investigates this relationship and explores how a "choratic reading" (Sheldon) with/of dance techniques can be made productive for new materialist and (eco)feminist theory.

**Johanna Heil** is assistant professor of American Studies and managing director of the Center of Gender Studies and Feminist Research at Marburg University. Her current book project explores the implications of corporeal materiality for the construction of subjectivity and freedom in American modern dance from a feminist new materialist perspective.

**JULIA MARTINEZ  
HEIMANN**

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*Working Dancers – Screendance*Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

Fighting for their labor rights, four renowned dancers in Buenos Aires collectively create Argentina's first National Contemporary Dance Company. Driven by artistic excellence and political commitment, Ernesto, Bettina, Victoria and Pablo lead the Company as it grows and becomes sponsored by the state. However, new challenges arise, threatening the group's cohesion and creating the need for an artistic director. We follow their battle for labor rights, their struggle to maintain autonomy and artistic integrity, and the poetry of dance. What rights and obligations should state-sponsored artists have? How can the individual and the collective be reconciled in heterogeneous artistic groups?

**Julia Martinez Heimann** is an independent researcher, filmmaker and educator. She has worked in direction and production of documentaries and cultural series for cinema and television in Buenos Aires since 2009. Her last feature length documentary *Working Dancers* (2016) focuses on contemporary dance, labor rights and politics.

**GERRIT BERENIKE  
HEITER**

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*Dancing for Peace and Against War: Two  
Case Studies for Peace Ballets Performed  
in the Context of the Thirty Years' War*Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

My paper discusses the similarities and differences regarding the representation of the evils of war and the benefits of peace in two peace ballets: *Le Ballet de la Paix*, Münster 1645 and *Le Ballet de la naissance de la Paix*, Stockholm 1649. Particular attention will be given to the strong positioning against war in the verses of the libretti. The representation of war portrayed in the ballets shows

the disastrous consequences of one of the bloodiest conflicts on European History, and is thus a historical as well as choreographic evidence of the contemporary witnesses of the Thirty Years' War.

**Gerrit Berenike Heiter** is a PhD student and performer, specialized in commedia dell'arte, baroque theatre and historical dances. Her thesis in theater studies at the University of Vienna focuses on French ballet prints from 1573 to 1651 and a comparative study of ballet at the courts of the Austrian Habsburgs.

**RUTH HELLIER-TINOCO**

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*Unfolding of Poetic Presences Through  
Performing Bodies of History: Postmemory  
And Rememory As Embodied Inquires*Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

In Diana Taylor's discussions of embodied repertoires and performing cultural memory she asks, "How does one come to inhabit and envision one's body as coextensive with one's environment and one's past...?" I discuss creative strategies in transdisciplinary projects of La Máquina de Teatro (Mexico) facilitated by Juliana Faesler and Clarissa Malheiros, engaging trans-temporal remains of bodies of history to generate productive tensions. Using Gabriel Yépez' concept of corporeal works that "articulate a relation between the body as a holder of collective memory and as an unfolding of poetic presences" I introduce my concept of performing palimpsest bodies.

**Ruth Hellier-Tinoco**, PhD, is a Professor and scholar-creative artist at the University of California.

Publications include *Embodying Mexico: Tourism, Nationalism & Performance*; *Women Singers in Global Contexts*; and *Postmemory Theatre & Performing Palimpsest Bodies: Mexican Creative Experiments with time, remains & history*.

## JAMES HEWISON

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*Panel: Conflict in Dance Adaptations of Shakespeare's Works Paper: Lust in Action: dancing, desire and conflict in the Sonnets*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

This paper explores the dueling contradictions and conflict found in the voice of the speaker in Shakespeare's Sonnets, and the impactful choreographic and narrative treatment of that in Volcano Theatre Company's award-winning physical-theatre production, *L.O.V.E* (1992), directed by Nigel Charnock (1960–2012).

The paper draws on the presenter's first-hand, decade-long experience of performing in *L.O.V.E* internationally, and of re-staging the work in 2012. In doing so it considers experiences of conflict in terms of the reception of the performance, discussing how its challenging and abrasive performance aesthetics generated degrees of antipathy and instances of censorship.

**James** is a Senior Lecturer in Dance at Edge Hill University, UK. He has performed in professional dance and physical theatre work since 1991. His latest choreographic research responds to the work of surrealist artist and author, Leonora Carrington (1917–2011).

## YUKIYO HOSHINO

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*Dai Ailian's Anti-Japanese Choreographies: Her Programs and Performances during the Second World War.*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

In general, Dai Ailian, who was born in the Republic of Trinidad and Tobago and had become the first headmistress of the National Ballet of China, is praised for her contribution to educating people about Chinese folk dances. Whereas her charity ballet concerts during the Sino-Japanese War seem to be undervalued under the People's Republic of China. This paper will analyze Dai's anti-Japanese demonstrations through dance in the late 1930s and explore the extensive lineup and her choreography of anti-Japanese programs at her charity concerts in Chongqing, which had been influenced by German modern dance.

**Yukiyo Hoshino** is a Professor of Chinese Literature and Gender Studies at Nagoya University, Japan. Her research interests lie mainly in comparative modern dance history of Eastern Asia. She has recently published *Nicchu Senso ka no Modern Dance* [Modern Dance under the Sino-Japanese War Conditions].

## JOSEPH HOUSEAL

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*Buddhist Monastic Dance, It's Martial Aspects and Cultural Conflict with China and the West.*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

Vajrayana Buddhist monastic dance, Cham, began in the eighth century. The origins of its use lay in subjugation. The

form itself conceals a martial art. Cham was an element in martial training. It was further deployed as part of military stratagems. These aspects are routinely overlooked. In a broader contemporary context, Cham exists in post-Cultural Revolution form within China, and as a tourist commodity in areas outside China impacted by mass tourism. These contexts conflict with the primary function of Cham as a Vajrayana yogic practice. This talk addresses these issues and focus on elements of Cham dance rarely discussed.

**Houseal** is director of Core of Culture, a non-profit service organization dedicated to the continuity of ancient dance. He has worked in the Himalaya for 17 years. CoC is a partner organization with the Dance Division of the NYPL where a 500-hr Bhutan Dance Collection is housed and shared.

## WEI-YING HSU

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*Two Faces of The Greater East Asia Co-Prosperity Sphere: Invading China while Dancing China*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

Taiwan ceded by The Qing Empire for the failure of First Sino-Japanese War and became a colony of Japan during 1895–1945. Under these circumstances, the focus of this paper is to understand two contradictions below. Firstly, during the Pacific War, how could Japanese government fight with China while welcome dances based on Chinese opera performed by Taiwanese dancer Ming-Te Lin. Secondly, how could Ming-Te Lin as Taiwanese dance the cultural of his motherland while Kominka (Japanization) policy was imposed upon Taiwanese and practiced by the locals. The Greater East Asia Co-Prosperity Sphere proposed by the Empire of Japan is the answer.

**Hsu, Wei-Ying** holds PhD in sociology at Tunghai University, Taiwan, and M.A. degree in Dance Study and BA(Hons) in Dance Theater of The City University, London, Laban Centre for Movement and Dance. She is currently a postdoctoral researcher at Institute of Sociology, Academia Sinica, Taiwan.

## VICTORIA HUNTER

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*Performing Parks and Squares:  
Site-Dance and Urban Resistance*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

This paper questions how parks and squares function in urban life, what level of engagement exists between site and the dance work performed in these spaces, what is revealed regarding the site's contextual make up and what (whose?) purpose might this work serve. This final question addresses site-dance's potential to be co-opted to broader agendas such as, civic animation, cultural tourism, well-being, and festival-isation. It explores embodied relationships with urban spaces in site-dance practice and considers how localized articulations might resist dominant agendas and, alternatively resonate with broader, global, geopolitical, and socio-economic conditions affecting other bodies in other urban spaces.

**Victoria Hunter** is a Reader in Site-Dance at the University of Chichester. Her research is practice based, exploring site-specific dance and performance. Her work has appeared in *Performance Research*, *New Theatre Quarterly* and *Contemporary Theatre Review*, her edited volume: *Moving Sites: Investigating Site-Specific Dance Performance* (2015) is available through Routledge.

## I

## NANCY ISENBERG

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*Casting matters. Case in point: Othello*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 2

My paper focuses on Lar Lubovitch's *Othello* ballet (1997), an American Ballet Theater-San Francisco Ballet coproduction. In 2009, I published two articles based on a 2001 SFB recorded performance where I looked at casting choices involving a Black *Othello*, an Asian *Desdemona* and a Latino *Bianca* in dialogue with the social conflicts in the USA at the time rooted in matters of race, ethnicity and gender. My contribution to the panel revisits this ballet from the perspective of current social conflicts.

**Nancy Isenberg** taught English literature at Rome Three University. She has published widely on Shakespeare and ballet, including the article on Ballet in the *Cambridge Guide to the Worlds of Shakespeare* (2016). She was resident fellow at the New York University Center for Ballet and the Arts in 2017.

## DANIELA IVANOVA-NYBERG

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*Who Has the Right to Perform Abroad?  
Field Studies in Bulgaria*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

This paper investigates the Bulgarian folk dance scene in the past ten years when, along with the ensembles, the newly-born dance clubs began touring abroad to participate in festivals

and competitions. This fact led to a dissatisfaction among the professionals because of the "spoiled image" of Bulgaria, since in the near past the country was represented abroad only by professional and semi-professional ensembles. This anthropological and ethnochoreological research suggests that the "roots" of this friction today lay way back in the 1960s and 70s. It discusses the importance of the political model in shaping the folkdance scene in Bulgaria.

**Daniela Ivanova-Nyberg**, PhD. Director of Bulgarian Folklore Arts Program at the Bulgarian Cultural and Heritage Center of Seattle, ethnochoreologist, author of book *The Folk Dance Ensemble as a Cultural Phenomenon in Bulgaria* (2011, in Bulgarian). Research focuses on Bulgarian folk dance in Bulgaria and in the US.

## USHA IYER

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*Dancing Off the East-West Binary:  
Choreographing Hybrid Pleasures  
in the Hindi Film Dance-Off*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

The Hindi film dance-off has been theorized as corpo-realizing the post-colonial conflict of modernity and tradition through its binary of western and "Indian" dances, staged between dancing women, typically as a competition between the raunchy vamp and the demure heroine. I argue that dance-offs foreground rather the agency of female bodies in the production of cinematic spectacle. The two women dancing off against each other are in fact collaborators in another regime, one of female empowerment through dance, prompting a rethinking of dance-offs as vehicles for reconciliation and



celebration of hybridity rather than as singularly located in conflict and difference.

**Usha Iyer** is Assistant Professor of Film and Media Studies at Stanford University. Iyer's book project examines the role of dance in the construction of female stardom in Hindi cinema from the 1930s to the 1990s. Her essays have appeared in *Camera Obscura*, and edited collections such as *Movies, Moves and Music: The Sonic World of Dance Films*, and *Figurations in Indian Film*.

## J

### HANNA JÄRVINEN

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*Ballets Russes and Blackface*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground Level,  
Meeting Room 5

Reconstructions and reperformances of two early twentieth-century Ballets Russes "masterpieces", *Schéhérazade* (1910) and *Petrouchka* (1911), carry unexamined political legacies of racism into the twenty-first century. Using analytical tools from Edward Said to Achille Mbembe, 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 outline how racist stereotypes are condoned and erased in the name of 'masterpieces' and 'modernism'.

**Dr. Hanna Järvinen** is a Lecturer at the Performing Arts Research Centre of UNIARTS Helsinki, Finland. She is interested in the epistemology of dance, authorship, and canonization and is the author of *Dancing Genius*

(Palgrave Macmillan, 2014) as well as articles in e.g. *Avant*, *Dance Research*, and *Dance Research Journal*.

### BRIANNA JOHNSON

BriannaRaeJohnson@gmail.com

*Not All Diasporas Are Created Equal: The Lebanese Diaspora's Confinement to Oriental Dance*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

Examination of the diasporic experiences of José Limón, Anna Sokolow, and Lebanese Americans during the modern era illuminates a critical dissimilarity. Both Limón and Sokolow could simultaneously perform their ethnic identities and whiteness, but archived newspaper articles and scholarly texts paint a different picture of the Lebanese American body. Although Lebanese Americans legally became white and assimilated relatively smoothly into American culture, "Oriental" descriptions plague the few records of Lebanese dancers on the concert stage. I argue that the Lebanese diaspora's disassociation with the political left restricted their opportunity to represent their dancing bodies as American.

**Brianna Rae Johnson** is an M.F.A. candidate at The Ohio State University. She received a B.A. from St. Olaf College in Dance and Biology with a concentration in American Racial Multicultural Studies. Brianna performed professionally for seven years before returning to academia to research power differentials and representation of moving bodies.

### JASMINE JOHNSON

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*Agonistic Acts: Anti-Racist and Decolonial Interventions for Dance Studies*

Sunday 1:15 - 3:00 p.m.,  
Valletta Campus, Level 1, Aula Magna

Dance studies today is inescapably a site of conflict. In this roundtable, we will engage with the question: how can we mobilize dance studies and make it representative of indigenous and transnational concerns as a discipline? To respond to this question, we will contest the universalized and Eurocentric lexicon of dance discourse, consider how centering black subjectivity and knowledge affords a transformative view of dance epistemology, theorize "making space" as a metaphorical and material intercession against existing power structures, examine how institutional appropriation of "diversity" rhetoric marginalizes non-Western dance practices, and champion the virtues of oppositional approaches in dance pedagogy.

**Jasmine Johnson** is a scholar/practitioner of African diasporic dance. An Assistant Professor of Theater Arts and Performance Studies at Brown University, her work examines dance through diasporic, transnational, ethnographic, and black feminist frameworks.

### ADANNA KAI JONES

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*"Hey! Yuh Wa'an Cross Di Bah'da?": Decolonizing Black Masculinities in Virago-Man Dem*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

My paper uses the process-oriented choreography of Virago-Man Dem as a lens for grappling with the contentious



space of black masculinity. Because the black male body remains implicated by and through multiple discourses (e.g., black men as threats to civility, as sexual predators, or as fatherless) the dancing in Virago-Man Dem works to expose the chaffing black men experience along the bah'das (borders) of blackness, masculinity, sexuality, love, fatality, and life (which remains constructed through and along the axes of coloniality).

**Adanna Kai Jones** is an Assistant Professor of Dance in the Department of Theater and Dance at Bowdoin College. Her latest research project uses multi-sited, transnational ethnography to track the ways Caribbean choreographers play an integral role in the support and preservation of contemporary Caribbean identity politics within the US.

## KENDALL JONES

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*Dance Has Always Been in Crisis,  
Everyone Else Is Joining Us*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 2

This presentation explores the subjective experiences of four dance practitioners following the question: How, and why, have dance professionals maintained their career within a context of crisis? The discussion presented will focus on four dance practitioners' subjective experiences of navigating and maintaining a dance career within the multi-faceted crisis of contemporary Greece. This paper will discuss how the dance industry, and the research participants in particular, are navigating this tumultuous time, and in doing so, raising questions around the meanings and perceptions of dance professionalism.

**Kendall Jones** is a doctoral candidate within the Dance Studies department at The University of Auckland, New Zealand. Her research interests include dance professionalism, dance in different cultural contexts, creative facilitation, and inclusive community arts. Kendall has both international and local dance credits in teaching, performance, and community initiatives.

## IMANI KAI JOHNSON

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*Trouble in the Field (Roundtable)*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

This roundtable addresses discursive tensions in the field of dance studies. All participants profess in dance studies, but at different international institutions. Our diverse academic experiences and research allow us to address some of the following questions: What are the politics of applying nationally specific approaches to dance studies cross-culturally and internationally? Are criteria used to define value of scholarly output in an international and cross-disciplinary peer-evaluation process productive?

**Imani Kai Johnson** is an interdisciplinary scholar working on African diaspora, global popular culture, and Hip Hop. She is working on a book, titled *Dark Matter in B-boying Cyphers: Hip Hop in a Global Context* and has published in *Alif*, *Women & Performance*, and the *Cambridge Companion to Hip Hop*.

## K

## SOFIA KALOGEROPOULOU

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*Dance, Cultural Identity and the  
'Significant Other': Re-Defining  
National Identity in Times of Conflict*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

Greek dance as an everyday lived experience constitutes a fundamental element of the Greek cultural identity. However, in times of crisis or when the nation is perceived to be under threat by another nation, this unconscious dancing identity can become consciously reflexive and be employed to mark a distinct cultural identity in relation to the other nation. Hence, the other nation becomes the "significant other" in (re) defining the identity of the nation. In this presentation, I examine the role of Greek dance in the new "Macedonian Question" conflict between Greece and the Republic of Macedonia after the break-up of Yugoslavia.

**Sofia** is a Teaching Fellow in the Department of Performing Arts at the University of Otago, New Zealand. She holds a Masters of Dance Studies and a Bachelor in Performing Arts. She has taught dance in Greece, the UK and New Zealand and was a principal dancer with Company Z.

## JEFF KAPLAN

jeffrey.kaplan@mville.edu

*Involuntary Motion:  
Dance and the Refugee Experience*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground Level,  
Meeting Room 5

Misguided foreign policies have unleashed movements of peoples, as nation-states falter. Although the politics of refugees appear visible in the aggregate, what are the implications of losing agency on an individual, somatic level? What happens when a body is moved against its will? In this performance paper, Kaplan uses dance as a critical lens to deepen readings of refugee stories. Movement underscores Gloria Anzaldúa's notion of the "Borderlands" – the experience of inhabiting two worlds yet belonging fully to neither, and highlights Peggy Phelan's definition of performance as disappearance. Refugees thus become dancers on vanishing stages, not of their choosing.

**Jeff Kaplan** holds an MFA in Dance from Texas Woman's University, and a PhD in Theatre and Performance Studies from the University of Maryland, College Park. He is currently Assistant Professor in Dance and Theatre at Manhattanville College. He writes about American theater history, critical theory, and embodiment.

## JAKUB KARPOLUK

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*Choreographies of Violence & Conflicts in The Japanese Noh Theatre*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 2

Many of the Japanese, classical noh dance theatre dramas are centered on the topics of unrests and conflicts. The most prominent of noh founders, Zeami (1363–1443), took interest in the great heroic poem The Tale of Heike, from the 13th century, and scenes of fighting warriors started to appear onstage. War and, on the other hand, consolation are to this day some of the most essential topoi within noh dramaturgy. The author of the paper tries to identify

and analyze how the noh theatre's choreographies represent violence and conflicts. The author has been training himself noh acting, as a student of artists representing, Kita, Kanze and Shimogakari Hōshō actor's guilds.

Associate professor at the Institute of Arts of Polish Academy of Sciences and Polish-Japanese Academy of IT, Japan Foundation fellow at the Waseda University in Tokyo. Produced and performed in noh spectacles both in Poland and Japan, member of International Federation for Theatre Research.

## EINAV KATAN-SCHMID

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*Dance for Empathy*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Theatre Studio

We use practical experience, as well as philosophies of embodiment, in order to exemplify and analyze physical and mental acts of understanding the other through dance. Our work emphasizes dance as a contemplative practice, within which new bodies of knowledge can be discovered, developed and embodied. We focus on the social significance within dance-knowledge and on how it can be utilized for facilitating a firsthand understanding of physical diversities and disabilities.

Our experiential case study is a physical practice, which was developed in Störung-Hafra'a; a German-Israeli project on movement and movement disorder with dancers, scientists, and people with Parkinson's.

**Einav Katan-Schmid**, PhD, is a research associate at Humboldt University of Berlin, a core convener of the international network Performance Philosophy, and the author of *Embodied Philosophy in Dance; Gaga and*

*Ohad Naharin's Movement Research* (Palgrave Macmillan, 2016). Einav deals with philosophies of embodied cognition, focusing dance practice.

## KETU KATRAK

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*Putting Bodies on the Line: Resistant Choreography by India's Mandeep Raikhy and South Africa's Jay Pather*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

Katrak's paper discusses resistances via choreography in gay dancer Mandeep Raikhy's *Queen Size*. This work openly and defiantly challenges the draconian and outdated colonial era legislation, namely Section 377 that bans homosexuality in India. South African Jay Pather's multimedia choreography in *Body of Evidence* probes memories of violence held in the human body's cells and bones in order to give "evidence" that psychological and emotional wounds held in the physical body continue to fester in post-apartheid.

**Katrak**, author of *Contemporary Indian Dance: New Creative Choreography in India and the Diaspora* (Palgrave Macmillan, 2011, paperback, 2014), and published essays in drama, dance, postcolonial and performance theory. Katrak has a forthcoming book (in progress) entitled *Jay Pather: Performance and Spatial Politics in South Africa*.

## ERIC KAUFMAN

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*Movement Labor: Unionization of American Dancers in the Age of Modernism*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Ground Level,  
Meeting Room 2

In 1919, theatrical chorus dancers in New York City formed a union, claiming and securing their rights to organize and collectively bargain. This represents a unique event in the histories of both American dance and American labor.

Developments of dance modernism and robust labor organization in the United States are linked temporally. Labor movement history of the 1900s and 1910s provides clues to workers' views of industrial-model employer authority. In addition, the economics of the performing arts and women's changing social status during this time contributed to an environment in which union organization was viable for the majority-female dance trade.

**Eric Kaufman** was a dance worker and union activist on Broadway and beyond. Having completed degrees in Labor Studies at the National Labor College and the City University of New York, Eric is currently a student in the PhD program in Dance Studies at The Ohio State University.

## ANUSHA KEDHAR

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*Navigating the Contradictions of The Neoliberal University*

Sunday, 1:15 - 3:00 p.m.,  
Valletta Campus, Level 1,  
Aula Magna

As dance departments look to recruit more students in the face of budget cuts and dwindling resources, diversity has become a particularly efficacious recruitment tool. At the same time, diversifying dance, "making space" for hitherto marginalized voices (Mitra), is a necessary decolonial intervention within academia. Given that diversity and creativity have become tools of the neoliberal university, how do we as scholars, practitioners, and professors of non-Eurocentric dance resist

becoming instrumentalized? How do we diversify what and who we teach in our classrooms without playing into neoliberal ideas of diversity? What strategies can we deploy to resolve the contradictions that the neoliberal university places us in?

**Anusha Kedhar** is an Assistant Professor of Critical Dance Studies at University of California, Riverside. Her current book project examines South Asian dance/rs in Britain at the nexus of race, gender, labor, and neoliberalism. Her work has been published in *Dance Research Journal*, *The Feminist Wire*, and *The New York Times*.

## ANA KEILSON

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*To 'Dance the Body Emerging Again': Modern Dance's Moving Archive*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

European and American modern dance hinges on the notion that the physical body remembers: that a dancer's limbs, mind, and inner self forms an authoritative or palimpsestic preserve of its actions in the past. This paper surveys the historical development of the idea of the body-as-archive, central to trans-Atlantic modern dance schools and theories since the late nineteenth century. Combining methods in intellectual historical with autoethnography, this paper interrogates "the archive" as an historically enduring site for dancers to contest and delineate forms of knowledge generated through dance.

**Ana Isabel Keilson** is a lecturer on Social Studies at Harvard University. Previously she has served as a Visiting Fellow at the Department of the History of Science, Humboldt University (Berlin), and her research has been supported by

numerous grants. Her current research examines the concept of "second nature" in dance, environmental history, and social thought.

## AHMED KHEMIS

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*A Choreographic Conversation on Contemporary Dance in North Africa*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus Theatre

This performance lecture is an exploration into the core conversations around contemporary dance in North Africa, particularly in post-war Algeria, between dancer Ahmed Khemis and scholar Karima Borni. The discussion will illuminate current social, economic and political contextualization for dance practice and performance in Algeria, as distinct from its neighbors of Morocco and Tunisia, in light of broader movements for social change and artistic production in the region of the Middle East and North Africa.

**Ahmed Khemis** is artistic director of Jawal Compagnie and contemporary choreographer for the Ballet National Algérien. He danced for over a decade with Sybel Ballet Théâtre in Tunis, Tunisia, studied at the Centre National de Danse Contemporaine in Angers, France and danced with the Akram Khan Company in 2011–2012.

## JEFF KINTNER

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*The Choreography of Taking a Knee: Understanding the Intersections of Sports, Race, Gender, And Protest Through Historical Context and Queer Dance*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground Level,  
Meeting Room 5

Looking at examples of protest from Colin Kaepernick taking a knee, Tommie Smith and John Carlos on the medal stand, to ACT UP's Die-ins and ADAPT's senate protests, we see that the choreography of a protest is critical for its intent to be communicated. It can lead spectators to see beyond the symptoms to see larger systemic issues at play, and call attention to the multiple identities that overlap within ourselves, and with those around us. As fans, spectators, and citizens, we must recognize that we inherently support the institutions we occupy, and that we have the power to create and destroy value and meaning within them. But we must have effective choreography, and fight against our message being reframed and diluted by detractors.

**Jeff Kintner** earned his English degree from Otterbein University and is currently working through the Women, Gender, and Sexuality Studies program at The Ohio State University, because he believes that sex ed will save the world.

## DÓRA KISS

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*Le Ballet De La Paix: A Reaction Toward War, An Encouragement for Peace, And A Subject of Discussions*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 3

Conflicts implying Sweden were very serious during the 17th century. Queen Christine organized a court feast celebrating the end of these, and which included Le Ballet de la Paix. Several questions arise concerning the ballet's creation, author and contemporary reception. First, is it really possible that it was intended to glorify peace if it was ordered by the same political power that ordered war? Second, some scholars think the unsigned ballet was written

by Descartes and some, not. Third, some think Le Ballet de la Paix has no special interest, others do. Which criteria could be available to answer such questions? Is the question of interest of the Ballet de la Paix emblematic of certain prejudices against ancient dance literature?

**Dóra Kiss**, dancer, received a master in literature (2010), a PhD in Musicology & Dance Studies (2013), the Handshin Prize (2013), and the Swiss Dance Award "Dance as Cultural Heritage" (2015). She published *Saisir le mouvement* by Classiques Garnier Paris (2016).

## GABRIELE KLEIN

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*The Paradox of Failure and Productivity of Dance Translations. The Example "Fagaala" (Genocide) by Germaine Acogny and Kota Yamazaki*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

When the genocide took place in Rwanda in 1994, the United Nations (UN) and various states stayed inactive. Even in African countries there was no resistance. Ten years later, Senegalese choreographer Germaine Acogny took this humanitarian tragedy as an opportunity to create the piece FAGAALA (GENOCIDE).

Using the example of FAGAALA, the lecture seeks to investigate the question of whether (dance) aesthetic translations of genocide must inevitably fail, and whether it is not precisely in this failure that there is a productive potential of the aesthetic.

Professor for Sociology of Dance and Performamnce Studies at the Hamburg University (UHH). Klein's main research areas include Urban Studies, Performance Studies, Urban Studies,

Dance Studies, Dance in pop/ular culture and urban environments, and transnationalisation of dance cultures.

## KELLY KLEIN

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*Conflict in Activist Performance*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Ground Level,  
Meeting Room 2

Darpana creates a dance-theater piece about forced displacement caused by development projects. Cassie Meador walks five hundred miles from Washington, DC, to a site of mountaintop removal mining, making a dance along the way. In this presentation, I consider the role of conflict in these examples of staged activist performance to inquire into the place of staged performance in contemporary activism. How do they diffuse and amplify the resistant energies of the activist movements they recall as they are channeled onto the stage? How do the performances themselves facilitate encounters of conflict with the audience, and can they effect change?

**Kelly Klein** is a performer, yoga instructor, and PhD candidate at The Ohio State University where she studies somatics and activist performance with transnational feminist and queer ecological perspectives. Her work has been published in *Choreographic Practices* and her research supported by the Mershon Center for International Security Studies.

## MELANIE KLOETZEL

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*Site-Adaptive Dance: Conflict, Collaboration, and the Neoliberal Order*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 4



Arts festivals, a favorite of the neoliberal order, walk a delicate line (Waitt 2008, Quinn 2010). While typically state-sanctioned, these festivals present a myriad of forms some of which work against the priorities of a neoliberal state. A frequent guest on the festival circuit, site-adaptive dance is one of these forms that, while often colluding with the state, may also counter neoliberal agendas. In this paper, I examine site-adaptive dance's relationship with the economic order (Harvie, 2013), its prospects for residual impact (Levin, 2014), and its capacity, or lack thereof, for mounting opposition to the neoliberal order that fostered it.

**Melanie Kloetzel** is an associate professor of dance at the University of Calgary and the artistic director of kloetzel&co., a dance theatre company founded in New York and now based in Canada. Since 1997, kloetzel&co. has presented theatre works, site-specific performances, and dance films across three continents [www.kloetzelandco.com].

## ALEXANDRA KOLB

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*Multiculturalism in 21<sup>st</sup> Century Choreography: Collaborations and Conflicts*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, ground level,  
Meeting Room 2

This paper examines the contentious space that multiculturalism has inhabited in 21<sup>st</sup> century choreography. It will analyze works by Akram Khan and Lloyd Newson to explore the starkly differing perspectives which characterize current discourses on multiculturalism in the UK. Abide with Me, Khan's contribution to the London 2012

Olympics Opening Ceremony, asserted the UK's post-imperialist and multicultural profile. By contrast, Newson's contemporaneous work *Can We Talk about this?* (2011/12) was highly critical of current British approaches to multiculturalism, particularly prevailing attitudes to Islam(ism). The two choreographies will be illuminated using a theoretical framework that draws on political thought and dance studies.

**Alexandra Kolb** is Professor of Dance at Roehampton University. She is the author of *Performing Femininity* (2009) and editor of *Dance and Politics* (2011). She is Reviews Editor for *Dance Research* and on the SDR Executive. She recently received the Marlis Thiersch Prize (2017) and Gertrude Lippincott Award (2014).

## MARIA KOUTSOUBA

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*Andrée Grau as a conciliator of dance studies in Europe*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

Professor Andrée Grau has played a substantive role in reconciling East and West in Europe in terms of dance studies while promoting dance anthropology as a distinct discipline of certain content in UK. The presentation looks upon aspects of Andrée Grau's academic career – her research, teaching, leadership and mentoring of colleagues and young scholars – mostly in Europe through her long and outstanding presence in UK Universities and participation in non-governmental organizations such as the ICTM Study Group on Ethnochoreology. Issues of social justice, interculturalism, politics of identity etc. in relation to dance will thus be revealed.

Associate Professor at the School of Physical Education and Sport Science, University of Athens and Tutor at the Hellenic Open University. Member of scientific organizations in Greece and abroad, **Maria Koutsouba's** research interests and publications focus on ethnochoreology/dance anthropology, dance notation and analysis, and dance education.

## REBEKAH KOWAL

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*Dancing Repatriation After World War II*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

Over 16 million Americans served in World War II, representing 11 percent of the U.S. population. It is well documented that the enlistment of men of fighting age, their prolonged service during the war, and their reintegration in society following the conflict, caused massive disruption to homes and industries across the U.S. Yet the phenomenon and impact of the departure and return of prominent men in the dance field has not been examined. Documenting research at its earliest stages, this paper will investigate the role of dance in the repatriation of military personnel after the Second World War and its contribution to internationalism in the field of concert dance at mid-century.

**Rebekah Kowal** is Associate Professor and Chair of the Department of Dance at The University of Iowa. Her publications include *How to Do Things with Dance: Performing Change in Postwar America* (Wesleyan 2010), *The Oxford Handbook of Dance and Politics* (eds. Kowal, G. Siegmund, R. Martin), and a current book-length project, *Dancing the World Smaller: Staging the Global in Mid-Century America* (Oxford UP).



## MADELINE KURTZ

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*Disheartening Disputes: The Academia vs. Competition Dance Training Debate*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

In the United States, competition dance and academic dance are in constant conflict with one another and professionals within both arenas perpetuate this division. Despite this stigmatization, this paper works to illuminate the strong connection between these two sides, via an analysis of the critical language of the competition and academic facets of the dance field. By borrowing from the field of Communication, specifically through an application of the theory of Constitutive Rhetoric, this paper foregrounds the ways in which language serves as the common thread that links these two often conflicting, but highly related arenas within the same field.

**Madeline Kurtz** is a recent graduate of the M.F.A. program in dance at SUNY Brockport. Her current research focuses on the intersection of training and performance practices within the divided worlds of American dance competitions and academia. She continues to present written and choreographic scholarship in academic and professional settings.

L

## MICHELLE LEBARON

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*The Choreography of Resolution: Conflict, Movement and Neuroscience*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus Theatre

In this interactive workshop, participants will explore somatic elements of perception, attribution and cognitive habits in conflict. Key findings will be shared from the Dancing at the Crossroads research/practice initiative, including practical strategies from our book *The Choreography of Resolution*. This work identified and documented contributions of dance and choreography to conflict transformation pedagogy and intervention processes. In the project, Canadian dancer Margie Gillis worked with a curated group of international mediators, facilitators and process designers to explore how dance training enhanced their capacities and informed conflict transformation approaches in diverse political, cultural, social and legal settings.

Professor **Michelle LeBaron** is a conflict transformation scholar/practitioner at UBC in Canada. Her work explores how arts, particularly dance, help shift intractable conflicts. Michelle's international appointments include the Trinity College Arts and Humanities Research Institute in Dublin and the Stellenbosch Institute for Advanced Studies, South Africa. She is the author of four books.

## CYNTHIA LING LEE

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*Dancing Misfits: Ethnicity, Alterity, and Cultural Representation in "Contemporary" Dance*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

This paper examines work by minoritarian artists who strain at the epistemological limits of contemporary and ethnic/world dance labels, whereby "contemporary" is associated with unmarked whiteness and aesthetic innovation, and "ethnic" with identity-based representation and racialized

cultural traditions. What happens when there are "mismatches" between dancing bodies, physical/aesthetic techniques, and choreographic subject matter, yet none of the three are steeped in whiteness or Eurocentrism? How do these dancing misfits complicate the conflation of cultural identity and aesthetic belonging, disturbing dance as racialized self-representation within liberal multiculturalism and as ethnocultural nationalism in postcolonial contexts?

**Cynthia Ling Lee** creates interdisciplinary, border-crossing choreography and scholarship steeped in transnational diasporic Asian performance praxis and deeply informed by postcolonial, feminist-of-color, and queer theories. She is an assistant professor of dance at UCSC and a Post Natyam Collective member. [www.cynthialinglee.com](http://www.cynthialinglee.com)

## CAMELIA LENART

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*Modern Dance, Modern Women, and Cold War Conflict: Martha Graham in 1957 Berlin*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

Focusing on Kongresshalle's presentation to the City of Berlin as a gift from the US government, my paper analyzes a little explored moment of American diplomacy in Europe involving Martha Graham. Challenging the rhetoric of the male dominated Cold War society and discourse, and attended by Isamu Noguchi, Mary Wigman, Jose Limon and Dore Hoyer, Graham's performance was a new confirmation of Graham's uniqueness and value: as a choreographer and dancer in spite of her advancing age, as a cultural diplomat in Europe (where her tours in 1950 and 1954 were limitedly successful), and as a maker of dance history.

**Camelia Lenart's** thesis "The European Tours of Martha Graham and Her Dance Company, 1950–1967," supported by a Mellon Fellowship, received a Distinguished Dissertation Award. "Dancing Art and Politics beyond the Iron Curtain: Martha Graham's 1962 Tour to Yugoslavia and Poland," published in *Dance Chronicle*, earned a Dance Chronicle Founding Editors' Award.

## LAURA LEVINE

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*A Tale of Two Winter's Tales: Philosophical Conflict and New Choreographies*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

Early in Act 1 of Christopher Wheeldon's ballet of *The Winter's Tale*, King Leontes—convinced his wife, Hermione, has slept with his oldest friend, Polixenes—freezes for a moment and wiggles the fingers of his right hand like a spider, after circling the two in a series of lunges. The moment is a translation of a line from 2.1 of the play, in which Leontes compares his own dilemma to having a drink with a poisonous spider steeped in it. Vacillating between the conviction that he can trust appearances and an acknowledgement that the evidence of the senses is unreliable, Leontes articulates both a personal crisis and a philosophical question crucial to the period. How does Wheeldon's ballet seek to embody such a conflict?

**Levine's** "Men in Women's Clothing" examines anxieties about effeminization and the Renaissance stage. Sections of her current book on Shakespeare and ballet appear in *Shakespeare Survey 65* and Lupton's forthcoming book on *Romeo and Juliet*.

## DAWN LILLE

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*Dancing to Connect*

Friday, 2:30 - 4:30 p.m.,  
Palazzo Pereira, Level 2

Jonathan Hollander and the dancers/teaching artists of the Battery Dance Company have traveled to over 60 countries in their practice of "dance diplomacy." Hollander formed the group 40 years ago in NYC. Since then it has been active in dance education and a yearly dance festival. In recent years, in their pursuit of the project *Dancing to Connect*, they have engaged thousands of youth to create. Their unique use of dance is in their travels, where they have led movement workshops to connect such groups as Palestinians and Israelis, Germans and immigrants from Turkey, youths battling HIV in the Congo and girls in India rescued from sex slavery. This presentation will show *Moving Scenes*, a documentary on their work recently seen at MOMA.

**Dawn Lille**, trained in ballet, modern dance and Laban analysis, has worked with dancers and actors as a performer and coach. She headed the graduate program in dance research and reconstruction at City College/CUNY, taught dance history at Juilliard for 14 years and has published two books. Her writing has also appeared in encyclopedias and numerous periodicals.

## SU JIN LIM

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*The Reality and Future of the Curriculum in Higher Education: A Change and Task of Dance Education as General Education in South Korea*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

The purpose of this study is to examine a change of the dance curriculum in higher education in South Korea and to explore the future-oriented model in dance education. There have been two changes in general education. The first change is that the curriculum of higher education is switched from 'Basic knowledge' focused class to 'communication' focused class. The second change is that dance class is designed as a requirement course for graduating. There are two tasks for the future in dance in general education. The first task is that dance class should pay attention to convergence education. The second task is to develop various humanities approaches in dance class.

**Dr. Su Jin Lim** is a research professor at Kookmin University in Korea. After receiving a doctorate degree at Seoul National University, Lim became a post-doctorate researcher. She majored in dance pedagogy (Ph. D), dance education (Ed. M), dance science (M.A), and Ballet (B.A). Her scholarship includes dance literacy and ballet pedagogy.

## YATIN LIN

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*"Trouble in the Field" Roundtable*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

Taiwan has been full of conflict recently, as in the rest of the world. Founder of Cloud Gate Dance Theatre, Lin Hwai-Min, confronted this topic in *Formosa* (2017). Starting with recorded recitation of verses describing the beautiful landscape of the island, along with Chinese characters on the projected screen, the seventy-minute dance develops into a multi-media production with violent confrontation.

Cloud Gate dancers' solid training in Chinese martial arts provided a realistic representation on stage. At times of antagonism and unrest, how can socially aware choreographers create any effect on society? These are the questions this presentation will unravel.

**Yatin Lin** is Associate Professor of Dance Studies and Chairperson of the International MA Program in Cultural and Creative Industries at Taipei National University of the Arts, Taiwan; author of *Sino-Corporealities: Contemporary Choreographies from Taipei, Hong Kong and New York*; former Director of SDHS and current President of the Taiwan Dance Research Society.

## NITA LITTLE (NELSON)

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*Somatic Activism: A Sword, not a Shield*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

This presentation considers somatic practice beyond the personal, inward sensorium to its actions as a cultural determinant; an outward attentional communication, its power is world-defining. Populated by dancer/researchers, together with experts in the sciences and humanities, the Institute for the Study of Somatic Communication is actively developing the field of somatic communication as a science of intra-action and response-ability (Barad, Haraway) through embodied tactile attention (Little and Dumit). Its activism moves through dynamics of the ecological self, both human and non-human, to question the cultural training of attention – the binding of perceptual values and the biases that form them (Lurhmann).

Choreographer, teacher, and scholar of improvisational dance and Contact Improvisation (CI), **Nita Little**, PhD, is

one of CI's foremost developers since its inception, working with dancers worldwide. An activist for relational intelligence, she initiated the global Institute for the Study of Somatic Communication (ISSC) in 2016.

## REBECCA LOUKES

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*Conflict/Contact: Translation, Wu Wei and Gelassenheit in the ArtsCross Project*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

Drawing from the practice of Elsa Gindler (1885–1961), who applied her unique Gymnastik movement pedagogy very concretely within the conflict zones of Berlin during World War 2, this paper explores how Heidegger's notion of 'Gelassenheit' and the Taoist principle of Wu Wei can be applied within the 'contact zone' (Pratt 1991) of large scale intercultural performance project ArtsCross [http://rescenet/events/ArtsCross\\_index.html#WpVQPWaca34](http://rescenet/events/ArtsCross_index.html#WpVQPWaca34). What can be learnt from attempting to 'translate' these terms and understanding the potential dialogic space between them in the context of intercultural creative practice and communication?

**Rebecca Loukes** is Associate Professor of Performance Practice at University of Exeter, UK. She trained in the somatic awareness work of Elsa Gindler (1885–1961) and in Asian martial-meditation arts with Phillip Zarrilli. She writes and researches in the areas of performer training, devising and choreography and inter/transcultural performance.

## MEREDITH LYONS

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*Dance Pedagogy and the Praxis of Change*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

This paper references conflict in higher education when professional artists and educators bring new ideologies, discourse, dialogue, praxis and change to a low-income rural community of Western Colorado. Research examples include rehearsal processes having immense conflict amongst the performers due to socio-political climate of the community, university, and the country at large, with issues around diversity including gender, sexuality, race and personal histories. This paper and presentation places focus in expanding the ideas of what dance is and can be outside of the entertainment and commercially focused industry, and the lack of access to arts education in low-income rural communities.

**Meredith Lyons** is an Assistant Professor of Dance and the Dance Program Coordinator at Colorado Mesa University. A performer, choreographer, and administrator, she has presented her creative work and recent research Foreword/Afterword internationally. Prior to CMU, Meredith was the Assistant Director of Bates Dance Festival. [www.meredithlyons.org](http://www.meredithlyons.org)

M

## CARRIE MACLEOD

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*The Choreography of Resolution: Conflict, Movement and Neuroscience*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus Theatre

In this interactive workshop, participants will explore somatic elements of perception, attribution and cognitive/emotional habits in conflict. Key findings will be shared from the Dancing at the Crossroads research/practice initiative, including practical strategies from the book *The Choreography of Resolution: Conflict, Movement and Neuroscience*. Funded by the Canadian Social Sciences and Humanities Research Council, this work identified and documented contributions of dance and choreography to conflict transformation pedagogy and intervention processes. In the project, Canadian dancer Margie Gillis worked with a curated group of international mediators, facilitators and process designers to explore how dance training enhanced their capacities and informed conflict transformation approaches in diverse political, cultural, social and legal settings.

**Carrie MacLeod** coordinated the Dancing at the Crossroads project at the University of British Columbia and is a faculty member in Expressive Arts at the European Graduate School in Switzerland. She has taught dance in peace and reconciliation initiatives in Sierra Leone, West Africa, India and Central America.

## ANITA MAKUSZEWSKA

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### *The Influence of the Institution of Slavery on Ballet Theatre*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

The question whether the political situation has influence on artistic choices seems to be vital in any theoretical analysis of life and work of artists who live in countries governed by totalitarian regimes or these proclaiming racial discrimination

policy. In the 1960s in the USA and the Soviet Union separated by the Iron Curtain Ailey and Grigorovich created ballets drawing inspiration from a timeless theme of human being willpower in the struggle for freedom. Revelations and Spartacus tell about historical processes which divided human race into masters and slaves and fight to preserve dignity and culture endangered by racial hatred.

**Anita Makuszevska** is a professional dancer, and a ballet master (Warsaw Ballet School, Poland) graduated from the State Conservatory of St. Petersburg, Ballet Department, Russia; Interdisciplinary Doctoral Studies (Warsaw University of Social Science and Humanities); a teacher and a translator: MA Applied Linguistics of English with translation (UCSS, Poland).

## JULIE MALNIG

jmm2@nyu.edu

### *A Culture of Conflict: Rock and Roll Dance and the Cold War*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

"A Culture of Conflict: Rock and Roll Dance and the Cold War" will explore various racial and class conflicts and controversies surrounding rock and roll during the 1950s cold-war era, among them the development of a resistant teen culture; the assimilation of black and white working-class styles of music into the cultural mainstream; and the filtering of black dance styles through white dancing bodies. The presentation will also examine protests against rock and roll music and dance set against cold-war censorship mechanisms and will conclude with civil-rights protests that led to the demise of segregated teen dance TV.

**Julie Malnig** is a professor at New York University. She is the author of *Dancing Till Dawn: A Century of Exhibition Ballroom Dance* and editor of *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*. She is currently preparing a manuscript on dance and youth culture of the 1950s.

## PAOLO MANGIOLA

info@zfinmalta.org

### *Choreographic Workshop*

Saturday, 1:15 - 2:45 p.m.,  
Valletta Campus Theatre

Paolo Mangiola is Choreographer and Artistic Director of ŻfinMalta Dance Ensemble, the National Dance Company of Malta. Alongside his work as a dancer he decided at a young age to devote himself to the exploration of his artistic practice, refining his studies at The Place, London, achieving in 2015 a Master in Choreography. He created works for the Royal Ballet, Tanztheater Nürnberg, Aterballetto and Balletto di Roma. As a performer Paolo collaborated and danced for artists and choreographers such as Wayne McGregor, Deborah Hay, William Forsythe, Martin Creed, Mauro Bigonzetti and Jacopo Godani. Paolo was appointed resident choreographer at Balletto di Roma in 2015.

## SUSAN MANNING

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### *Cross-Viewing in Berlin and Chicago: Nelisiwe Xaba's Fremde Tänze*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

Viewed in the divergent contexts of Tanzfonds Erbe in Berlin and Black Arts International in Chicago, Nelisiwe



Xaba's Fremde Tänze ("Strange or Foreign Dances") reveals differing referents and layers of meaning. In Berlin, the US dance historian experiences cross-viewing in terms of gender and nationality, while in Chicago cross-viewing in terms of race complicates these spectatorial dynamics. At issue is how and whether cross-viewing may function as the colonizing gaze of white privilege.

**Susan Manning** is an internationally recognized historian of modern dance whose writings have been translated into German, French, Italian, Spanish, and Polish. She is the co-editor of two forthcoming volumes: *Futures of Dance Studies* and *Routledge Encyclopedia of Modernist Dance*. She is a Professor of English, Theatre, and Performance Studies at Northwestern University.

## ELAN MARCHINKO

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*Beyond Bearing Witness: Choreographing Settler Inheritance of Canadian Colonial Violence in Dance and Opera*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

This paper analyzes two productions about truth and reconciliation in a Canadian context: The Royal Winnipeg Ballet's *Going Home Star* (2014) and Signal Theatre's dance opera *Bearing* (2017). With an eye toward the politics and aesthetics of appropriation, I analyze the mise-en-scènes of these two productions, such as their performance spaces and sonic textures. I discuss how they facilitate proximity and/or distance in relation to witnessing history as a "past" event versus inheriting difficult knowledge as immanent.

**Elan Marchinko** is a PhD Candidate in Theatre and Performance Studies at York University. She is a 2017

Vanier Scholar for her dissertation project titled "Performing Truth and Reconciliation: A Critical Analysis of Staging Canadian Colonial Violence through Dance". She is currently an embedded performance researcher with Toronto's Signal Theatre.

## CHRIS MARLOW

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*"Oi.Dancing boy": Movement, Masculinity & the Myth of Billy Elliot*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

In the West, dance has traditionally been situated as "primarily a 'female' art form" (Risner, 2009), and boys who dance are sometimes labelled as "abnormal" or "gay" (Berger, 2003; Gard, 2008). Drawing on semi-structured interviews and observations, this paper explores the experiences of 26 male dancers, aged 8–18, who study a range of genres in private-sector English dance schools and asks, in an era of supposed "inclusive masculinity" (Anderson, 2009) and a "declining significance of homophobia" (McCormack, 2012), are male dancers beneficiaries of such inclusivity, and if not, how do they resist and challenge dominant discourses about dance and masculinity?

**Chris Marlow** is an experienced dance teacher, lecturer, adjudicator, examiner and performer. Formerly the Director of Quality Assurance at UKA Dance, Chris is now completing a PhD on dance and masculinity at Lancaster University in England. He can be contacted by email: c.marlow@lancaster.ac.uk or by phone + 44 7792 309992.

## KATE MARSH

ac4988@coventry.ac.uk

*Dance as an act of remembering*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

This panel reflects upon three recent project which address the relationship between dance, disability and human rights. The panel comprises scholars of law and dance, developing interdisciplinary and cross-cultural dialogues about the rights of people with disabilities during and after conflict, and reflecting on some of the ways in which dance and human rights intersect in artistic and legal practices.

**Dr. Kate Marsh** is an artist-researcher based at C-DaRE as a research assistant on the Resilience and Inclusion – Dancers as Agents of Change Project. She is an associate with Candoco Dance Company. She is currently working as a creative producer for Metal Culture. Kate's PhD explores Dance, Disability and Leadership.

## ROSE MARTIN

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*Sustaining dance education: Contemporary perspectives of dance teaching and learning inside and outside of Syria*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

This presentation explores sustaining dance education in light of the Syrian Civil War. Through investigating the stories of three Syrian dancers in exile, who reflect on their formal and non-formal dance education experiences (some in Syria and



some abroad), it is intended that there is the possibility to construct a contemporary understanding of Syrian dance education. Through a multi-sited ethnographic enquiry rich descriptive narratives emerge and stories are told, offering unique understandings of the relationship between dance, society, and politics.

**Dr. Rose Martin** is Senior Lecturer in Dance Studies at the University of Auckland. Her most recent books are *Dance, Diversity and Difference: Performance and Identity Politics in Northern Europe and the Baltic* (2017) with Eeva Anttila, and *Women, Dance and Revolution: Performance and Protest in the Southern Mediterranean* (2016).

## HOLLY MASTURZO

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*Embodiment and Community Ethics: Interrogating the Transformative Potential of Collaborative Public Art*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

Advocates of relational aesthetics contend collaborative, public art catalyzes social environments and can create transformative moments. Yet feminist critiques question the quality of relationships cultivated in such activity and the degree to which such projects replicate or resist prevailing cultural narratives. The inevitable tensions of public collaborative processes provide a meaningful ground to test feminist theories of relational autonomy, particularly by teasing out the role of artist/organizer from that of the often anonymized community participant. The moving body is central to understanding how artistic expression can approach any goal of cultural understanding in response to loss and cultural violence.

Professor of Humanities at Florida State College, **Holly Masturzo** also serves on the Board of Directors of Jacksonville Dance Theatre. She received an Established Artist Fellowship from the Houston Arts Alliance and has published and presented on the arts, the body and teaching and learning in a variety of outlets.

## HOLLY MATTHEWS

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*Capoeira: Gesture of Conflict, Practice of Resolution*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground Level,  
Meeting Room 2

This paper explores Capoeira as a movement form which, emerging from slavery, is martial-art-disguised-as-dance, and is a practice of conflict and cooperation simultaneously. We look at how movement expressive of both aggression and compassion unfolds against a multivalent backdrop of safety and danger, etiquette and chaos, individual aesthetics and a collective ethos of empowerment. Through continuous negotiation of initiation and response, players find an equilibrium of opposition and resolution, independence and interdependence. Capoeira reflects and responds to violence even as it improvisationally embodies the principle of cooperation; as such, dissonance is subverted by its own creative forces into consonance.

**Holly Fishman Matthews** is an independent dance artist in the USA and Canada. She holds an MFA in Dance and BA in English. Most recently, she was Lecturer in Dance at Eastern Michigan University. She teaches flamenco dance and contact improvisation, and is an ardent student of Capoeira.

## KATE MATTINGLY

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*Injustices of recognition: dance studies and critical frameworks*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 3

This paper argues that dance criticism is a shifting system that generates visibility for particular artists at different historical moments. As an academic field, dance studies present a conflicted relationship with criticism: scholars distance themselves from critics' approaches, yet are dependent on critics' writings as documents of historical events. I show shifting relationships between criticism and artistic practices by exploring "House/Full of Blackwomen," by Amara Tabor-Smith. It subverts traditional approaches to criticism, revealing how ritual and digital technologies work in tandem to create "mutual vulnerabilities" that supplant the role of a critic as evaluator, documentarian, or judge.

**Kate Mattingly** is an Assistant Professor in the School of Dance at the University of Utah where she teaches courses in dance histories, criticism, and theory. She received her doctoral degree in Performance Studies from the University of California, Berkeley.

## ADELINE MAXWELL

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*Independent Dance in Chile: Practices of Resistance against the Dictatorship*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

Chile, During Pinochet's bloody dictatorship a form of independent dance – both economically and

ideologically – and resistant erased, practiced discreetly passing a protest message and strengthening a rebel community. This dance drew its roots of what remained of the dance techniques brought from Europe and the artistic explorations of its choreographers. Near twenty years later, the Chilean independent dance followed its path, crossed the periods of transition, post-dictatorship and escorted the social and cultural changes. The aim of this presentation is to decipher the resistant nature of the independent dance in Chile from the mid-1970s until 1990, when the Chilean civil/military dictatorship was officially over.

PhD in Art, **Adeline Maxwell** is director of the Corporality and Performing Arts Research Center, author/editor in DanzaSur-platform, director of the workshop Cartografías-Imaginarias, founder of the Colloquiums-on-Dance/ Gender and the Dance–Festival-in–Non–Urban–Space. She is currently making her post-doctoral research at Montpellier University.

## KATHERINE MAZUROK

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*Assembly, Protest and Social Choreographies: Rethinking Embodiment and Movement in Public Space*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

Acts of assembly generally follow normative social choreographies or, in the case of protest, disrupt them. While these acts articulate a “we” for a specific purpose, their performativity often works to reinforce the very paradigms they contest. This paper argues that moments of synchronized assembly, protest or dance in public space while, on the one hand disrupt social choreographies, on the other



**MUSIC IN MOTION REHEARSAL 2017**  
University of Malta Department of Dance Studies in collaboration with Modern Music Days and Valletta 2018. Photo: Rafał Mielczarek

serve to further normalize able-bodied, racialized, heteronormatively sexualized articulations of the body and individual, thereby perpetuating “symbolic violence” through embodied forms.

I am currently writing my Master’s thesis on intersections of ballet, nationalisms, and modernities in Gender Studies at Queens University. I also have a Master’s degree in Political Studies. I work as a ballet instructor and hold the Diploma of Dance Teaching Studies from the Royal Academy of Dance.

## LYNSEY MCCULLOCH

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*Dance and Disharmony in Shakespeare’s Drama*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

Dance as a vehicle for reunion and reconciliation is entrenched within early modern drama. At the conclusion of A Midsummer Night’s Dream, Oberon and Titania dance – ‘new in amity’ (4.1.86) after the resolution of their

marital discord. For Alan Brissenden, ‘Shakespeare uses dance for its powerful symbolic qualities to signify order and harmony’. But while Brissenden – author of the seminal 1981 study Shakespeare and the Dance – acknowledges dance’s allusive qualities, he may underestimate its capacity for representing disorder and disharmony. This paper considers Shakespeare’s employment of dance, not as conflict management, but as a powerful expression of dissonance.

**Dr. Lynsey McCulloch** is Senior Lecturer in English Literature at Coventry University and an Associate Member of its Centre for Dance Research (C-DaRE). She is currently editing *The Oxford Handbook of Shakespeare and Dance* with Dr. Brandon Shaw.

## LINDA MCJANNET

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*Fighting words, Fighting Movements: Choreographing Physical Conflict in Shakespeare*

Saturday, 3:00–5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

While exploring the importance of dance in Shakespeare's texts and in modern productions of them, I have heretofore assumed a distinction between "fight choreography" and choreography more generally. This paper will revisit this distinction, exploring its origins in theoretical hierarchies of movement and in professional self-identification and hiring practices and argue for its claim to equal status with other forms of stage movement. Examples discussed will include the gas-station gunfight and feud-related brawls in Baz Luhrmann's *Romeo + Juliet* (1996), and the duel scene in Simon Godwin's *Hamlet*, with Paapa Essiedu (Royal Shakespeare Company, 2016).

**Linda McJannet** is Professor of English and Media Studies, Emerita, at Bentley University, Waltham MA, and a co-founder of the Shakespeare and Dance Project ([www.shakespeareanddance.com](http://www.shakespeareanddance.com)). Her work on dance has appeared in *Dance Chronicle*, *Shakespeare Bulletin*, and *Borrowers and Lenders* and is forthcoming in *The Oxford Handbook of Shakespeare and Dance* (2018).

## MARÍA DOLORES TENA MEDIALDEA

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*Feminine Nightclub Dances Revival and the Global Market: Commodification, Western Erotic Imaginaries and Cultural Stereotypes*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

This paper examines the consecutive popularization of two nightclub dances, belly dancing and burlesque (namely, striptease), as an urban phenomenon of globalized societies that matches late capitalist trend of commodifying both sexuality and nostalgia. Moving from adult entertainment circuits to

mass consumer culture, these dances have been reinterpreted as means of subjective empowerment by performing the sexed body. Hence, this study draws on the critical perspectives of Gender, Cultural and Postcolonial Studies to develop a comparative analysis that, focusing on their current significance to experience identity processes, contributes to interpret the endurance of American cultural imaginary since the Cold War.

Graduated (BA Hons) in Geography and History, section Art History, in 1987. Doctor from University of Valencia (Gender Studies Department) in 2016, magnum cum laude. Currently, museum assistant at the City Council of Ibiza, independent researcher and member of Spanish Association Danza más Investigación.

## JULIO MEDINA

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*I Gotta*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

*I Gotta* incorporates a series of "Power Moves" in b-boy practice, interspersed with text. The dance is inspired by a power move known as a 'windmill' where a breaker rolls his torso in a circular path on the floor, on the upper back, while the pelvis rotates in the air as the legs swing through in a 'V' shape. The work reflects on themes of hyper-masculinity, sexuality, and power in vulnerability. The soloist battles himself by replacing breaking's battle cypher with meta-commentary, becoming the spectacle for the theater's audience as he faces an unseen crowd rather than a known opponent.

**Julio Medina** draws from various movement styles such as breaking, Latin social dances, and modern

dance, engaging mediums such as film and text. His work focuses on hip hop for the proscenium stage. Medina is an Assistant Professor of Dance at California State University, Long Beach.

## AVANTHI MEDURI

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*Global Dance Studies in Britain*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

My paper discusses the global institutionalization of South Asian Dance in Britain within the larger, historical framework of British multiculturalism, cultural diversity and dance interdisciplinarity, which I explore from within a global perspective.

**Avanthi Meduri** is a scholar/dancer/actress/playwright/curator and builder of programs. She holds the post of Reader in Dance Studies at the University of Roehampton University, London, is Research Degrees Convener and Ex-Convener of the first global South Asian Dance Studies program in the UK.

## MELISSA MELPIGNANO

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*Ideologies Contended: Dancing Israel in the Cold War*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

The 1950s and 1960s are fundamental for the internationalization of Israeli concert dance and its affirmation on the domestic scene. This paper unpacks the ideological tensions at work in this crucial moment in which Israel's dance politics rely on values

fostered by both Cold War blocs. By analyzing Batsheva de Rothschild's writings, the Israeli staging of Graham and Robbins, and institutional and diplomatic policies, I will demonstrate how, in the 1960s, Israel's concert dance becomes the stage for the hegemonic affirmation of Western values (which paved the way for the future development of a recognizable "Israeli dance" identity).

**Melissa Melpignano** is a Ph.D. candidate in Culture & Performance at UCLA. She owns an MA from the University of Lugano (CH), a BA in performance studies (University of Venice, Italy), and BA in contemporary dance (The Place, London). She is the recipient of the 2014 Selma Jeanne Cohen award.

## MICHAELA METTEL

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### *The Art of Dancing as Part of the Historical Martial Arts?*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

In Early Modern Europe, dancing lessons were often a part of the military education. Since the 17th century fencing and dancing was linked to academic schedules and part of the physical education of the officer's rank until the „Ritterakademien“ in the 19th century. Research in comparing military education (historical martial arts) and dancing can be traced back to the early Renaissance. Comparing both fencing and dancing manuals the question arises to what extent both disciplines refer to a similar exercise concerning steps and practice as well as the usefulness of knowing period dancing to perform period fencing.

**Michaela Mettel** is a Ph.D. Candidate Saarland University, Department of Early Modern History since 2016

(research project: Fencing and Dancing manuals in the Italian Quattro and Cinquecento); Tutor for Historical Dance since 2012; Lecturer for Historical Dance at Saarland University 2017/2018. Freetime historical costume designer and miniature portraitist.

## FANGFEI MIAO

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### *The Creation of Chinese Modern Dance—ADF in Guangdong(Canton) during China's Early Reformation Period*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Level 2,  
Lecture Room 2

This presentation explores the composition of Chinese modern dance in a cross-cultural dance project between the American Dance Festival and the Guangdong Dance School that generated China's first modern dance company in 1992. I argue that the tools that American teachers introduced to deconstruct Chinese traditional dance contained specific concepts of modernism defined in the American cultural context, which differed from the meaning of modernism in China. Thus the application of these tools produced a version of Chinese modern dance satisfactory to American audiences but alien to local Chinese audiences.

**Fangfei Miao** is a PhD candidate in the Department of World Arts and Cultures/ Dance at UCLA. Her dissertation theorizes a cross-cultural dance program between the U.S. and China that took place from 1987–1992. Miao explores the fusion and collision of corporeal cultures as demonstrated in this project.

## ARIADNE MIKOU

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### *Bodies in Confined Sites*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

*Oltre I Confini* is an overarching choreographic project directed by Italian choreographer Vito Alfarano and it has emerged from a series of movement and voice laboratories that involved the inmates of the prisons at Rovigo and Brindisi in Italy. Positioning the project in a broader frame that deals with the overall rehabilitation scheme of dance and performance arts in Italian prisons, I will attempt to bring *Oltre I Confini* in dialogue with socially engaged choreographic practices mainly derived from the Mediterranean Area. What kind of dynamics dance has managed to activate and what kind of conflicts has managed to resolve?

**Ariadne Mikou** (PhD in Choreographic Research; MFA in Dance) is an independent artist-researcher and dance scholar. Her research has been supported by IKY, The Ohio State University and the University of Roehampton. She has taught in various academic and community settings and her articles have been published in peer-reviewed journals.

## RAPHAEL (RAY) MILLER

millerf@appstate.edu

### *Pedagogical Practices in Teaching Dance History(s) in the 21st Century*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

Those who teach Dance History(s) are continually challenged to redefine what could/should be included. In



addition to the “what” of it, the “how” of it may be the more pertinent question. Scholarship in teaching and learning (SoTL) demands that we interrogate the assumptions we make regarding what constitutes learning in historical study. This author will address challenges and opportunities related to pedagogical strategies that informs our teaching – from those of new and emerging technologies impact not only what is studied but how to issues of cultural relativity, appropriation, embodied pedagogy and even conflicts within our field of study.

**Ray Miller**, professor in Dance Studies and Theatre Arts at Appalachian State University, has served as President for CORD and currently serves as the Vice President for Professional Development for DSA. He has published chapters and articles on dance dramaturgy, musical theatre dance, and dance pedagogy.

## DARA MILOVANOVIC

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*Cabaret: A Study of Fascism, Sexuality, and Politics*

Saturday, 3:00–5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

In *Cabaret* (1972), Bob Fosse combines effervescent music and dance numbers with grotesque content including violence, brutality, and impeding war, to create subversive commentary on authoritarian politics. The contradictory aesthetics of Nazism serve as manifestations of spectacle that fuel the musical genre of Cabaret in an unlikely manner as a fascinating macabre subject matter. The film presents a stylized historical account of war, seeds of genocide, and authoritarian politics that reflected the 1970s America. *Cabaret* as a politicized

film critiques growing repressive conservative powers in America by depicting the perversions of Nazi tyranny that seem pertinent to the current political climate.

**Dara Milovanovic** is an Assistant Professor of Dance at University of Nicosia, Cyprus. She is currently pursuing her PhD in Dance Studies at Kingston University, London and holds an MA in American Dance Studies from Florida State University. Her research interests include cultural analysis of popular and screen dance.

## ROYONA MITRA

royona.mitra@brunel.ac.uk

*Agonistic Acts: Anti-Racist and Decolonial Interventions for Dance Studies*

Sunday, 1:15 - 3:00 p.m.,  
Valletta Campus, Level 1, Aula Magna

I will argue for decolonising dance studies by ‘making space’ for the inclusion of practices, voices, embodiments, philosophies and critical concepts beyond the predominantly pervasive Euro-American canon. Starting from the premise that space is finite, I would like to propose that the act of ‘making space’ is a decolonial act which has the potential to disrupt inherent power structures, with a view to rearranging them, thereby centralizing narratives, voices and practices that have hitherto been marginalized.

**Royona Mitra** is the author of *Akram Khan: Dancing New Interculturalism* (Palgrave; 2015), which was awarded the 2017 de la Torre Bueno First Book Award by DSA. She is a Senior Lecturer in Theatre at Brunel University London and her scholarship addresses intersectionalities between race, gender, nation, sexuality and postcoloniality.

## ANNY MOKOTOW

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*Dancing behind the wire: choreographed bodies in protest*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground Level,  
Meeting Room 5

The action of children in immigration detention in Australia, who wrote on their shirts, then sat, arms raised and wrists crossed, presented a choreographed and political, albeit silent and faceless, dance between wire and freedom. These, and similar protests by men in refugee-detention on Manus Island, exploit choreographed action as empowering political event. As inter-action (Barad), the choreography gains further power as sympathizer/activists in protest, replicate the actions of the detainees as a form empathetic resistance. This paper explores the effects of choreographed ‘action’, and wonders, can a dance of resistance seed a political outcome.

**Anny Mokotow** is a dramaturg, performer and lecturer. She worked for many years in the Netherlands and Europe. She has a PhD from the University of Melbourne on Dance and Dramaturgy. Her interests lie in contemporary performance, the visual arts and their social and cultural implications.

## JEANETTE MOLLENHAUER

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*A shifting focus: the dynamics of change in Irish step dance competitions*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

Step dancing was appropriated by Ireland’s Gaelic League as a means of fostering cultural and political



allegiance. Focusing on Australian dancers, this paper identifies catalysts of change within the genre's competitive framework. Historically, discourses of legitimacy, authenticity and Irish identity were privileged, and competitions were mounted in public arenas. Currently, the focus is on individual reputations, and competitions are sequestered within the community of dance adherents. Both the broader socio-cultural landscape and the metamorphosis of the genre, from ethnically-specific custom to poly-cultural global phenomenon, continue to generate dynamics which continue to transform step dancing's competitive ethos.

**Jeanette Mollenhauer** has recently completed her PhD, which focused on traditional dance in the Irish and Croatian communities in Sydney. Several peer-reviewed publications have resulted from her research and she has presented her work at several international conferences. She is the current Vice-President of Folk Dance Australia.

## NONA MONAHIN

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*Text, Music, Dance: Conflicting Allegiances in Angelin Preljocaj's "Roméo et Juliette."*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 2

Choreographers working with a preexisting literary text and musical score are sometimes faced with conflicting allegiances, since there are at least two "original sources" to consider, sources that may occasionally contradict one another. Angelin Preljocaj's version of Romeo and Juliet re-imagines Shakespeare's tragedy as a clash between social classes, set in a surreal, totalitarian dystopia. Sergei Prokofiev's score of the same name is

itself at times at odds with the tragic gist of Shakespeare's play. This paper focuses on Preljocaj's responses to such tensions between text and music and examines how he integrates them into his vision of the ballet.

**Nona Monahin.** Five College Early Music Program, Mount Holyoke College, Massachusetts. Areas of research: dance-music relationships, Shakespeare and dance.

## CELENA MONTEIRO

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*International Dancehall Queen Competitions: Spectacles of Nationalized 'Difference' or Transnational Exchange?*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

Dancehall Queen Competitions are underwritten by discourses surrounding the nation. Dancers represent 'their' nation through costume and movement, yet irrespective of national identity, they also systematically identify with Jamaica – the original dancehall space (Niaah, 2010), in their self-styling practices. Dancehall's image as quintessentially Jamaican, yet simultaneously global, speaks to the complexities inherent to nation-state building in a postcolonial era. At a time of major globalisation anxiety (Johnson, 2011), this presentation reflects on how experiences of embodied synchronicity and exchange offer routes through which transnational tensions and imbalanced global power regimes may be explored and negotiated.

**Celena** is a Lecturer in Dance at Kingston University and is also currently writing up her PhD, which looks at the transnational dynamics of Dance Queen Competitions. Celena holds a Masters in Dance Anthropology from the University of Roehampton and a BA in Dance and Culture from the University of Surrey.

## CAROL-LYNNE MOORE

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*No Collisions: Ballroom Dance as an Antidote for Conflict*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

In "Master Harold" ... and the Boys, South African playwright Athol Fugard used competitive ballroom dance as a metaphor for a world without conflict. Pierre Dulaine, champion ballroom dancer, has taken the analogy more seriously. Since 1994, his Dancing Classrooms program has helped American, Israeli, and Palestinian middle school students learn to dance together. Drawing on three films based on Dulaine's work, this paper examines how the Dancing Classrooms approach engenders mutual respect, sportsmanship, and elegance, transforming young people and laying the foundation for a world where, as on the dance floor, there are no collisions.

**Carol-Lynne Moore**, PhD, has been involved in the field of movement study for over 35 years, combining interests in dance, nonverbal communication, and human behavior. The author of *Meaning in Motion* (2014) and *Beyond Words: Movement Observation and Analysis* (2012), she currently directs MoveScape Center in Denver, Colorado.

## KIYOMI MOORE

kiyomil6@hawaii.edu

*Breaking Barriers in Honolulu Through Hip Hop*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

According to official rhetoric, Hawai'i is a "multicultural melting pot." However, tensions exist between ethnic groups

due to the complex colonial history of the Islands. Drawing on ethnographic fieldwork, this paper examines the multicultural community of b-boys in downtown Honolulu. Breaking is a highly athletic and competitive dance form in which individual dancers “battle” one another for prizes and audience accolades. Nevertheless, interviews with the dancers themselves and observations of breaking events and dance practices suggest that, rather than fueling conflict, breakdancing actually fosters close-knit social relations, not only between crew members, but within the broader breaking community in Honolulu.

**Kiyomi Moore** has a Master’s degree in Cultural Anthropology from the University of Hawai’i Mānoa. Her research interests include globalization, education, popular culture, dance, and Hip Hop, with a focus on Japan. She is a hip hop dancer herself, and she has conducted research in both Japan and Hawaii.

## MARGARET MORLEY

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### *Dancers Inciting Debauchery: Legitimizing the New Egyptian Regime*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

Although many performers of raqs sharqi (an Egyptian dance known as “belly dance” in English) felt that business was bad when the Muslim Brotherhood was in power, they expected their position to improve under the ostensibly more secular General Abdel Fattah al-Sisi. Instead, dancers are under increasing legal pressure to exhibit less skin and dance less sexually. I will argue that prosecuting the supposed immorality of belly dancers lends an air of legitimacy to Sisi’s regime as he is seen to be pursuing policies ostensibly desired by the Islamists he ousted.

**Margaret Morley** is a Ph.D. student in Anthropology at Indiana University, where her research focuses on the impacts of tourism and politics on raqs sharqi in Egypt. She holds an MA in Middle Eastern Studies from SOAS and a BA in Theater and German Studies from Oberlin College.

## GERALDINE MORRIS

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### *The Evolution of English Ballet Style*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

This paper examines how wartime deprivations ultimately shaped English ballet style. Drawing on rare syllabus material and on historical and cultural material from dance writers and popular culture, the paper will use a



DIASPORA 2017

By Francesca Tranter. Contact Dance Company, Malta. Photo: Emma Tranter

range of sources. Films from the 1950s demonstrate the stylistic aspects of the technique and these will be used to support the paper. The links between ballet and the war have been thoroughly documented in Karen Eliot's excellent book. This paper builds on this by demonstrating how war actually lead to the development of a unique English style of moving.

**Geraldine Morris** is a Reader in Dance Studies at Roehampton University. Her teaching and research interrogates ballet from historical and philosophical perspectives. Her book *Frederick Ashton: Style, performance, Choreography* was published in 2012 and, together with Lorraine Nicholas, she edited *Rethinking Dance History: Issues and Methodologies*.

## KRISTIE MORTIMER

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*Blenheim as a 'Dance Bantustan': An exploration of how dance teachers and governance are responding to an increase in immigration and separation within the Blenheim community.*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

This presentation explores the how dance teachers and governance in Blenheim, New Zealand, are responding to the increase in diversity through the immigration of Pasifika youth. People are increasingly immigration to Blenheim, resulting in conflict and separation within the community, as it appears that Blenheim is a 'dance bantustan'. Through doctoral research, this study utilizes ethnographic interviews with dance teachers, council members, and wider community in Blenheim. The study seeks to investigate this paradigm of 'dance bantustan', and explores the perceptions, responses and challenges

expressed by dance teachers and Council staff as they respond to an increase of cultural diversity.

**Kristie Mortimer** is currently a Doctoral Candidate in Dance Studies at the University of Auckland. She also works with youth through afterschool dance programs and community dance initiatives. Her key research interests are in community dance practice, dance education and youth within diverse contexts.

## RICHARD MOVE

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*Dancing in the Devil's Excrement – The Vibrant Elegy of Molissa Fenley's Floor Dances (Requiem for the Living).*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

This essay examines *Floor Dances (Requiem for the Living)*, Molissa Fenley's solo response to the environment in crisis created at the time of the tragedy that it embodies, the 1989 Exxon Valdez oil spill in Alaska. Fenley's elegy develops from a reciprocal animism with mediated images of the event that resist entropy with vibrant agency. An animism of enfolded temporalities that exist in the life and afterlife of archival artifacts, and the life and afterlife of wildlife that the spill entombed with oil, named el excremento del Diablo or the devil's excrement, by an OPEC founder, Juan Pablo Pérez Alfonso.

**Richard Move** is Director of MoveOpolis! a TED Fellow and Assistant Professor at Queens College, CUNY. Commissions include works for Mikhail Baryshnikov, European Cultural Capitol, Guggenheim Museum, Deborah Harry and Shirley Bassey. Films include *Bardo*, *BloodWork*—Ana Mendieta, *GhostLight* and *GIMP*. Martha@..., Move's performance of Martha Graham tours globally.

## KATHERINE MUELLER

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*When English Folk Dance and Hip-Hop Collide: Contrast, Common Ground, and the Transformation of Public Space*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

On center stage in Trafalgar Square at England's Feast of St. George's Day, one might expect performances that evoke a nostalgic sense of English cultural lineage. Instead, amongst 2017's diverse line-up of performers, one company fuses English folk with hip-hop. This anthropological analysis explores how Folk Dance Remixed, a touring street festival company, invites a playful re-imagining of 'Englishness' as it explores the contrasts and commonalities of two seemingly disparate genres. In the divisive age of Brexit, I argue that there is a heightened significance to how this entangled product symbolically occupies and transforms 'folk,' 'hip-hop,' and British public spaces.

**Katherine Mueller** is a doctoral candidate in Anthropology at the University of Connecticut. Her research focuses on intercultural collaborations in the performing arts in London. She has a BA in Dance from Connecticut College, MA in Anthropology from UCONN, and MA in Dance Anthropology from the University of Roehampton.

## ERIC MULLIS

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*Ethics, Choreographic Witnessing, and the Urban-Rural Divide*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus Theatre

This project draws on extensive academic, ethnographic, and practical research on ecstatic

states in Appalachian Charismatic Pentecostalism. The research has culminated in a postdramatic dance theater piece that, among other things, functions as a form of artistic witnessing aimed at fostering consideration of the urban-rural divide in the Southeastern United States. It considers how dance artists uniquely contribute to such considerations, how performance engages with the politics of conflict characteristic of fundamentalist Christianity, and what occurs when pluralist artistic witnessing and religious witnessing aimed at spiritual conversion intersect.

**Eric Mullis** recently received an MFA in Dance from the University of Wisconsin (Milwaukee) and received a Ph.D. in Philosophy from the University of South Carolina in 2005. [ericmullis8.com](http://ericmullis8.com)

## JULIE MULVIHILL

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*Collaboration in Dance Making:  
Conflict, Compassion, Creation*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 2

Through collaboration, dance makers think together and are changed by the relational dynamics of their dance making communities. Holding the relationships in the process as essential, dance makers create each other as they make the dance together. In this paper, I will present the philosophy of relational being through investigating practices of collaborative dance making and how those practices may engender skills that are universal in scope for understanding and communicating with other people. An exploration of the experiences of dance makers invites an inquiry of how people create, maintain, and sustain positive relational connections amidst conflict.

**Julie Mulvihill** holds a PhD in Dance Theory and Practice with a focus of dance making within groups. She teaches at Bridgewater State University and in the Boston Public Schools. Julie has presented work all over the world and has practiced all kinds of dance with all kinds of people!

## YU MU

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*The Individualized Choreography  
in the Name of "Folk Dance" in China*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

With the frequent dance exchanges between China and foreign countries and regions, the original deep-rooted concept system of Chinese dance has gradually been challenged during the cooperation and communication with artists and educators. According to the standards of national attribute, historical time and space, cultural holders respectively, the speech will discuss the academic concepts of "national or ethnic dance", "traditional dance" and "folk dance" in Chinese dance communities, including the mixed understandings of "folk dance" as well. Our understanding of Folk Dance differs not only from the international understanding, but also from other literary and artistic classifications in China.

**Mu Yu**, Ph.D. in Dance Studies, is a professor of the Beijing Dance Academy. She was a visiting scholar at London Contemporary Dance School in 2008, American Dance Festival and NEA Arts Journalism Institute in 2010, Queens College in 2010–2011. Mu has published books published on Chinese dance choreography analysis.

## JANE MUNRO

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*Choreographing the Audience –  
collective, immersive, political*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

I exam the choreography of the audience, drawing on Gorz's (2007) theory of the collective and I stress an anti-neo-liberal approach to immersive dance. Analysing the practice of the immersive dance work, Rope Piece, I consider the scenography of a large shipping rope that sculpts space for the audience, alongside as a series of verbatim text questions concerned with soft, intimate and state borders. I suggest that this collective encounter with borders, both experienced and represented, in an immersive dance work can generate a development of diversity, rather than neo-liberal individual consumerism in much immersive performance, as Alston, (2016) suggests.

As a choreographer, I hold a practice as research PhD on Immersive Contemporary Dance. I teach dance and contemporary performance at the Central. My research examines experiential immersive dance and draws on somatic movement practices and dance improvisation. It examines the political potential of aesthetic immersive performance for building community.

## JACQUELINE SHEA MURPHY

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*Choreographies of Indigenous  
Abun-dance*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 3



This paper puts decolonial scholar Patrick Wolfe's now-familiar discussion of colonization as a structure, not an event, into dialogue with dance scholar Randy Martin's reappraisal of dance's "derivative" capacities "as a kind of abun-dance," and with new work by Indigenous dance artists. I focus on how Santee Smith's Neo-IndigenA and Tanya Lukin Linklater's "how we mark land and how land marks us" embody durational regenerative "abun-dance." Their sensorial engagements with layered, ongoing, re/in/surgent Indigenous durationality, I argue, inhabit Indigenous continuity in the face – and outside of – ongoing structures of coloniality, countering the "conflict" of Indigenous disappearance that structures Euro-American modernity.

**Jacqueline Shea Murphy** is associate professor in dance at UC Riverside, and author of *"The People Have Never Stopped Dancing": Native American Modern Dance Histories*. She directs regular "Indigenous Choreographers at Riverside" gatherings, and is completing a new book, *Choreographing Resurgence: Indigenous Dance Artists Re-Making New Worlds*.

N

## CRISTIANA NATALI

cristiananatali@yahoo.it

*Echoes of a remote conflict in the encounter between contemporary dance and bharata natyam*

Saturday, 11:00 a.m. - 1:00pm,  
Valletta Campus, Ground level,  
Meeting Room 1

In January 2017, the Italian Ministry for Arts and Culture promoted an initiative for projects promoting an "intercultural dialogue", especially with "second generation" young migrants. Simona Bertozzi, an Italian contemporary dance

choreographer, proposed a project involving the Tamil bharata natyam teacher Sharmini Kavithasan and sixteen children of the "Associazione Unione dei Tamil d'Italia".

Since the migrants involved in the project were Tamils from Sri Lanka, the final performance also included revisited choreographic fragments of their repertoire illustrating the war. As a consequence of this choice, the Italian audience encountered a dance technique in which a faraway conflict was represented.

**Cristiana Natali**, PhD, is a researcher in Cultural Anthropology and Ethnology at the University of Bologna (Italy). She conducted research in the LTTE (Liberation Tigers of Tamil Eelam) controlled areas in Sri Lanka between 2002 and 2006 and has been working with the Tamil Diaspora, particularly in Italy, since 2000.

## GDALIT NEUMAN

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*From Victimized to Victorious:  
Re-Imagining Identities through Dance*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

Following the Holocaust in Hungary, the late Yehudit Arnon, Israel's Kibbutz Contemporary Dance Company's founding Artistic Director, choreographed dances of protest and empowerment with the participation of hundreds of Hungarian child Holocaust survivors, in the framework of Hashomer Hatzair (the Young Guard) Zionist Youth Movement. Her mass gymnastics and folk dance displays challenged practices of violence and war by presenting performers and audiences alike with then-progressive, alternative and utopian worldviews such as Marxism and socialist labour

Zionism. Arnon's dances, I argue, encouraged Jewish scouts to re-imagine their identities from that of victimized to victorious.

**Gdalit Neuman** is a PhD candidate in Dance Studies at York University in Toronto. She has taught ballet technique and pedagogy at Canada's National Ballet School and York University. Gdalit's research interests involve dance and contemporary Jewish history.

## LARRAINE NICHOLAS

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*(Panel) Post-war British Dance: ballet, class, conflict and the popular (Paper)*  
*Atlantic Crossings: Film Representations of the Windmill Theatre in the 1940s*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

In the immediate post-World War II years, two musical films ostensibly depicted onstage performances at the Windmill Theatre in Soho which produced continuous variety performances (1932–1964) including the famous fan dances and nude static tableaux and which became a byword for British defiance during the Blitz. From an American studio, *Tonight and Every Night* (Columbia, 1945) with choreography by Jack Cole is contrasted with its low budget British counterpart, *Murder at the Windmill* (Daniel Angel Films, London, 1949) choreographed by Jack Billings. The films open up discussion of screen and theatre choreography across the Atlantic in this period.

**Lorraine Nicholas** is an Emeritus Fellow at the University of Roehampton, London. Authored books: *Dancing in Utopia: Dartington Hall and its Dancers* (2007); *Walking and Dancing: Three Years of Dance in*



London, 1951–1953 (2013) and she is co-editor of *Rethinking Dance History*, 2nd edition (Routledge, 2018).

## ANIA NIKULINA

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*Ukrainian State Ballet Schools as a Site of Conflict between Russian Neo-Imperialism and Post-Soviet Nationalism*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 3

This study explores the conflict between Post-Soviet nationalism and Russian imperialism through the prism of dance training at the state ballet schools of Post-Soviet Ukraine. I rely on a combination of archival and ethnographic methodologies to examine and interpret the history and current state of Ukrainian ballet and its relationship to state power. Through my analysis of ballet training and dancers' narratives across state-sponsored Post-Soviet institutions, I reveal how cultural tensions and national identities are formulated, perpetuated, and, at the same time, resisted by the ballet teachers, choreographers, administrators and students.

**Ania Nikulina** is a Ph.D. Candidate in Critical Dance Studies at the University of California, Riverside focusing on state-sponsored ballet as a site of cultural tension. Her dissertation project explores Post-Soviet ballet in Ukraine, as a site of Russia's long-term cultural influence and emerging Ukrainian artistic resistance to it.

## CHRISTIAN NWARU

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*Representing Violence and War through Choreographic Practices: The Iri-Agha Instance*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

In Africa, dance art is being experience in almost every stages of human life. Most traditional dances do not just occur, they were created and performed to suit and represent different events and can be grouped into categories such as birth, death, war, initiation and ritual. This paper, seeks to address the question "How has choreography represented, exposed, or challenged practices of violence and war?" The researcher carried out his investigation through interview and observation and concluded that the creation and structuring of traditional Iri-Agha dance was intended to represent the violence and war in Ohafia.

**Christian Nwaru** worked with the Imo State Arts Council and the National Troupe of Nigeria as a dancer/actor. Chris has published articles locally and internationally. Chris graduated from the universities of Calabar (B.A), Ibadan (M.A), and Northampton, UK (Ph.D.). He lectures at the Imo State University, Nigeria.



## JANET O'SHEA

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*Agonistic Acts: Anti-Racist and Decolonial Interventions for Dance Studies*

Sunday, 1:15 - 3:00 p.m.,  
Valletta Campus, Level 1, Aula Magna

In this discussion, I take up Eve Tuck and K. Wayne Yang's provocation that decolonization is not a metaphor. I expand upon Tuck and Yang's ideas to investigate the role of universities in fostering or contesting the economic exploitation exercised by expansionist neocolonialism. In a neoliberal context, the arts and humanities frequently justify themselves via their ability to produce innovation and creative thinking. While diversity, creativity, and failure can be celebrated within neoliberal frameworks, a politics of dissent remains castigated as a "liberal bias". Here, I consider how dance studies, in particular, can support a politics of disagreement.

Author of *Risk, Failure, Play: What Dance Reveals About Martial Arts Training and At Home in the World: Bharata Natyam on the Global Stage*, **Janet O'Shea** is Professor of World Arts and Cultures/Dance at UCLA.

## JASMIN OFAMO'ONI

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*Wayfinding Tertiary Dance as a young Pasifika man*

Sunday, 8:30–10:00 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

Dance remains a contested site within New Zealand tertiary institutes, as diverse pedagogical approaches seek to address the decolonization of knowledge within a Pasifika context (Buck & Rowe, 2015). This contestation inevitably influences Pasifika students educational/career decisions, affecting considerations over how, where, and why they might enroll in tertiary dance. The research question: "How might cultural values related to family, affect young Pasifika men's attitudes before enrolling in, and during tertiary dance education in Auckland?" examines challenges expressed by Pasifika men

entering, continuing and completing a tertiary dance degree, whilst staying aligned with their cultural family values, pressures and expectations.

**Jasmin** is of Tongan descent. She recently graduated The University of Auckland, New Zealand with a Bachelor of Dance Studies (Honors) and will pursue her Dance Studies (Masters) in 2018. Jasmin hopes to continue researching Pasifika issues in dance/ education, aiming to create a stronger support-system for Pasifika youth in their education and communities.

## SARAH OLSEN

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*Euripides' Andromache and the Dance of War*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

In his tragedy *Andromache*, Euripides dramatizes the aftermath of a past war for a city engaged in an intense, ongoing conflict of its own. This paper will explore the somatic resonance of a messenger's speech describing the death of the hero Neoptolemus, arguing that the speech draws the audience into a complex experience of kinesthetic empathy by merging mythic and literary allusions with references to personal and contemporary practices. By thus inviting the audience into a multifaceted embodied connection with Neoptolemus, Euripides both heightens and complicates the emotional impact of the play.

**Sarah Olsen** is Assistant Professor of Classics at Williams College. She has published articles on a wide range of topics, including Homer, Greek vase painting, sympotic entertainers in ancient Greece, and the ancient novel. She is currently writing a book on solo dance in archaic and classical Greek literature and culture.

## OLUWATOYIN OLOKODANA-JAMES

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*Re-defining Dance Thrusts in 21st Century: A paradigmatic Essay of Osofisan's "Yungba Yungba" Towards Leadership institution and Conflict Resolution*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 3

Prior to the 21st century, dances in Africa were created predominantly for marking life's experiences. Taking roots from the 18th century with human divergent and non-corseted means of bodily/gestural expressions which gave rise to the birth of modern dance, this period pivoted nonrestrictive use of dance as communicative tools towards different thematic thrusts. An evident of this is articulated in "Yungba Yungba and the Dance contest" using formalism and cultural realism. The study demonstrates the ingenuity of the playwright at weaving aesthetics of movement, song and mimetic act towards a concrete fight against injustice, bad leadership, and ultimately the resolution of conflict.

**Oluwatoyin Olokodana-James** is a prolific dancer and choreographer in pure African and contemporary premise. She is a three-time recipient (2008–2011) of the Lagos State Scholarship award through the Lagos State University and is currently working on her Ph.D. in Dance at the University of Lagos.

## P

## MARIANNA PANOURGIA

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*A field of conflict: The Higher Private Professional Dance Schools in Greece and the Hellenic Ministry of Culture and Sports*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

This paper sets out to provide an insight into the conflicts that are present within dance studies in Greece. The current training system presents two major drawbacks. Firstly, the curriculum of the contemporary dance training system focuses on physical-bodily training marginalizing a critical theoretical-academic engagement with dance studies. Secondly, the curriculum dictated from the Ministry of Culture and Sports presents serious lack of engaging with present contemporary dance techniques and pedagogies of the 21st century. This paper provides an overview of this field and presents recommendations for enhancing and enriching the contemporary dance curriculum and the dance studies in Greece.

**Panourgia Marianna** (Greece) is a contemporary dancer/teacher and ethnochoreologist. (Dance Teaching Dip, MA in Ethnochoreology). She has attended seminars/ workshops with many prominent dance scholars and practitioners in Greece and abroad. She has also participated in numerous performances of contemporary dance and at dance conferences/congresses.

## GERGANA PANOVA-TEKATH

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*Four times "Contra": The Soviet, American, Democratic and Emigrant models of "dancing the Bulgarian way"*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

The paper presents the phenomenon of "Dancing the Bulgarian way" by Bulgarians and foreigners in modern day urban centers:

1. The Soviet model – as a "contra" – art in the era of the Cold War;
2. The American model – as a "contra" – practice to the official state policies;
3. The Democratic model in Bulgaria – as a "contra" – hobby aimed at countering pernicious foreign fads;
4. The Emigrant model abroad – as a "contra" – culture to all real or chimerical assimilatory tendencies.

The first two models from pre-1989 are associated with the quest of identity, whereas the newer two – with the struggle to preserve one's identity.

The analysis of the phenomenon provides philosophical reflections and diagnostics of the times.

**Gergana Panova-Tekath** is a communication scientist, ethnochoreologist, Laban-notator, professional dancer and choreographer. Research focuses on dance philosophy, integration and nonverbal intercultural communication. Lectured at several Universities and conducted to date over 400 folk dance seminars and workshops in Europe, America and Asia. Author of two books in German.

## CLARE PARFITT

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*"The Commune is dead: Long live the carnival!": the cancan in the aftermath of the Paris Commune*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

This paper analyses written and artistic depictions of the cancan following the Franco-Prussian War and Paris Commune (1870–71) through theories of cultural memory (Wilson, 2007; Silverman, 2013; Parfitt, forthcoming). In the aftermath of the Paris Commune, the cancan participated in both cultural forgetting and economic regeneration, while undermining these processes by continuing to evoke troubling memories of women and the working classes improvising within and beyond the choreographies of the state. The cancan's revival in the 1880s and 1890s built on its post-war salience as a source of escape and decadence, but also anxieties over feminine and working-class productivity.

**Dr. Clare Parfitt** is a Reader in Popular Dance at the University of Chichester. She is UK Chair of PoP Moves, an international working group to develop research into popular performance, and co-chair of the Memory Studies Association's new Memory and Performance Working Group.

## SARA PECINA

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*Acceptance of "Lowbrow" Art: Conflict Surrounding the Development of Jazz and Tap Dance and the Lasting Effects*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

Inherently, the development of jazz and tap dance had an extremely different path in history and played a very different political role than ballet and modern dance. However, these differences in no way decrease the validity of jazz and tap dance as art forms or as important practice for students training in dance technique. As these dance styles continue to battle a lowbrow status that inhibits growth and recognition in the art world and higher education institutions, this paper explores their racially tense and conflicted history and argues for greater support of these two art forms.

**Sara Pecina** is a MFA in Dance candidate at the University of Oklahoma. She graduated Magna Cum Laude with a BA in Dance from Western Kentucky University. Her academic research focuses on tap dance pedagogy, and she is training in the American Tap Dance Foundation Rhythm Tap Teacher Program.

## PETRA PÉTER

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*On subversive space strategies used by Hungarian contemporary dance creators in late socialism*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

First contemporary dance performances in Hungary used neither the direct political criticism nor the habitual double speech technique of cultural resistance. By presenting three memorable examples I tend to focus on three approaches of occupying territory for independent performing arts, how they leaped through borders. Border of the country (Josef Nadj, Canard Pékinos, 1986), border between performers and viewers (Iván Angelus, Mirrors, 1982), border of the capability of the body (György Árvai-Yvette Bozsik, Living Space, 1986).

**Petra Péter** is working for Budapest Contemporary Dance Academy from its foundation in 2004, where her work ranges from teaching dance history and leading thesis seminars to managing international programs. Besides this activity, she used to work for Culture2000 projects focusing on the development of contemporary dance scene. <https://tanc.academia.edu/PetraPéter>

## RUTH PETHYBRIDGE

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*Relational choreography and the ethical frictions of dance dramaturgy in participatory performance*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

Dramaturgical practice is increasingly used by choreographers and dance scholars as a way to practice and articulate the nuance of choreographic decision-making, while the dramaturge has been conceptualised through terms as polarised as 'ally' and 'saboteur'. This positioning of the dramaturg is discussed here in relation to the current trend for 'participation' in performance work, which also re-orientates roles and responsibilities in the performance-making process. This provocation proposes 'relational choreography' as a model for such processes and asks how dramaturgical practice might function in this context - revealing ethical frictions and fictions of equality.

**Dr. Ruth Pethybridge** is a Dance Artist and Researcher who has worked extensively in participatory dance in the UK, most recently as dramaturge for large scale site specific work in London and Cornwall. Ruth is a lecturer in dance at Falmouth University and convener of DR@FT Dance Research Group.

## FILIP PETKOVSKI

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*Dance as protest, folk dance as conflict: Cultural Revolution in Macedonia*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

This paper will focus on dance performances during the "Colorful Revolution" in Macedonia such as "The Dying Swan" and the dances "Teshkoto" and "Kopachkata" that have been inscribed at UNESCO's Representative List of ICH, performed during the counter-protests by dancers that supported the right-wing government. While certain performances were spontaneous and were seen as a form of activism and protest, others were organized and paid and can be considered as part of a nationalist political propaganda. This work explores how dance is used as a vehicle of protest, while at the same time appears as conflict between political ideologies.

**Filip Petkovski** is a PhD candidate at the World Arts and Culture/Dance department at UCLA, and working on his dissertation that explores dance as intangible cultural heritage. He is also a dancer and choreographer, and alumnus from the Choreomundus program.

## VICTORIA PHILLIPS

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*Hotspots in the Cold War: Archival Silences and Martha Graham on the "Jimmy Carter Goodwill Tour" to the Middle East, 1979*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

The panel explores the experience of dance archives in practice and how dance makes archives, particularly in

sites of conflict be they intellectual or geographic. How do our personal experiences shape how we read, re-read, dance, and construct dance archives? The question, "Who is allowed to know?" is examined in the context of sites closed to people because of claims by the author, race, and class, nationality, persuasion, or access to dance. Once the evidence is examined, how does it remake the present?

**Victoria Phillips** specializes in cold war cultural diplomacy at Columbia University's European and Harriman Institutes as an Adjunct Lecturer in History. She runs the CWAR project, and guides student projects in archives internationally. Her book, *Martha Graham's Cold War* will be published by Oxford University Press in 2018-2019.

## ANNALISA PICCIRILLO

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*Choreographies of Resistance in the Mediterranean Performance Zone: Politics of Border, Poetics of Touch*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

The paper envisions the Mediterranean conflicting zone as the actual, virtual and creative space where to reclaim practices of corporeal resistance. Through the critical observation of forms of counter-dances, at work today in and around this Sea, I would like to discuss the re-imagination of the Mediterranean political 'borders' in poetical gestures of 'con-tacts'. The touch, here becomes the critical sense for challenging practices of violence, war and exclusion. Traversing the borders of the Mediterranean, dance-makers respond to the migration crisis, experiment alternative sensorial modes of inhabiting the region, and manifest the compelling desire of choreographing new practices of hospitality.



**Annalisa Piccirillo** holds a Ph.D. in "Cultural and Postcolonial Studies of the Anglophone World". Co-curator of the digital archive "M.A.M. The Matriarchive of the Mediterranean". Friedrich Hölderlin Guest Professor TFM Institute, Goethe University (Frankfurt, W/S 2016). In her research, she combines gender critical approaches with deconstructionist perspectives and investigates postcolonial dance, choreopolitics, bodily memory.

## SHEENAGH PIETROBRUNO

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### *Women Whirling Dervishes on YouTube*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

This paper addresses the gendered dynamics involved in the social media transmission of dance practices recognized within UNESCO's 2003 Convention for the Safeguarding of Intangible Cultural Heritage. The case study addressed explores the Mevlevi Sema ceremony (Sema) or the whirling dervish ceremony of Turkey, officially recognized as heritage by UNESCO in 2005. The key claim is made that the dissemination of videos of the Sema dance on YouTube can counter the transmission of homogenized renditions of this practice that are put forward by the Turkish government through UNESCO.

**Sheenagh Pietrobruno** is an Associate Professor of Social Communication at Saint Paul University/ University of Ottawa and a Visiting Professor (2018) at the Department for the Studies of Social Change and Culture (ISAK) at Linköping University. She is the author of *Salsa and Its Transnational Moves* (Rowman and Littlefield, 2006).

## SARAH PINI

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### *Moving beyond divergence: a cognitive ecological approach to presence in three different dance forms*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

Stage presence in theatrical traditions is generally understood as the singular actor's ability to enchant audience attention. According to such model, presence is conceived as prerogative of the skilled performer, resulting from both regimens of training and intrinsic charisma. Do dancers develop strategies and embodied skills to enhance the experience of presence? This work investigates presence's variations in three different dance practices: Contemporary Ballet, in the case of the National Ballet of Marseille, Contact Improvisation and Body Weather. This exploration aims to show how divergent ideologies embedded in different techniques of the body can instead sustain similar experiences of presence.

**Sarah** is a PhD Candidate at Macquarie University working interdisciplinary on embodied cognition in different systems of skilled movement. Her research focuses on the enactment of 'stage presence' across distinct dance practices. She graduated in Cultural Anthropology and Visual Arts after she trained professionally in ballet and contemporary dance.

## LUCIA PIQUERO

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### *Destabilising to Engage: Crystal Pite's Work from and about Conflict*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 3

This paper focuses on Crystal Pite's work *Flight Pattern* (2017). Pite's work achieves a balance between universality and particularity through a synchronous interplay between narrative and abstraction. This paper analyses how the work creates a sense of tension through its physicality: a conflict through the body of the performers that serves to elucidate an abstracted idea of conflict, pervading the work's meaning and creating its emotional atmosphere. Exploring how the more humane moments are used in contrast to more abstract ones, the paper explores how the work emerges from conflict, facilitating its becoming a voice to speak about conflict.

Trained in Ballet and Contemporary Dance, **Lucía** read for a BSc in Psychology, a MA Choreography, and is currently a resident academic at University of Malta and pursuing her PhD at University of Roehampton. Having received different commissions and residencies, she has presented both her research and her choreographies internationally.

## MARIA PAZ POLO

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### *To lead and/or to follow: gender conflicts in Argentinian Tango and in Contact Improvisation*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

The aim of this paper is to reflect about gender conflicts in Argentinian Tango and in Contact Improvisation (CI). Starting from my own experience and Spanish context, I will try to compare the history, practices and discourses of both kind of dances. While CI is a sort of paradise of gender equality, tango is mostly the symbol of hierarchical gender differences. Nevertheless, it could



be say that milongas and jams – social spaces of practice –, operate nowadays as laboratories that allow observe how cultural codes, are superimposed, in a very complex way, on the specific norms of the choreographic practices.

**Maria Paz Polo** holds a Degree in Education and Physical Education and a PhD in Sciences of Physical Activity. Teaching “Body expression and dance” and other subjects related to the performing arts at the University of Leon (Spain), the main research focus is on the historical and pedagogical study of Contact Improvisation and Contemporary Dance.

## COLIN POOLE

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*Colin, Simon and I: Racial Antagonism*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting room 4

We are Colin Poole (UK) and Simon Ellis (NZ) – two dance artists who collaborate as Colin, Simon & I. Through our work we explore how friendship, power and privilege are tested, exposed and exploited. For DSA2018 we propose to address and discuss the ways in which conflict has challenged – and made possible – our collaboration. Our presentation will be built on un/shared belief systems that invite difficult conversations about “conflicting perceptions, interpretations, and values”. We will reflect on and renegotiate key moments in our choreographic practice where racial antagonism is recognized as productively divisive for our aesthetic aims and working relationship.

**Colin Poole** (UK) and Simon Ellis (NZ/UK) are two independent contemporary dance artists whom together form the performance duo Colin, Simon and I. They collaborate artistically in the duet form, and choreograph and perform dance that explores male friendship, power and responsibility.

## STACEY PRICKETT

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*Ballet for All: Breaking through barriers in Post-war Britain*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

In 1964, the British Royal Ballet’s touring group Ballet for All was formed under the directorship of Peter Brinson, an Oxford-educated academic, writer and educator whose exposure to ballet came through work with the London Film Centre. In 1970, the company was featured in a BBC television series and the ideals of ballet for everyone was the subject of books co-authored with the prominent critic Clement Crisp. The paper interrogates how the Ballet for All’s version of dance history was written, what is represented and how the company’s objectives broke through class divisions, exploring issues of value, accessibility and funding.

**Dr Stacey Prickett**, Reader in Dance Studies at the University of Roehampton, teaches at all levels and investigates relationships between dance, society and politics through historical and sociological perspectives. Stacey’s publications include *Embodied Politics: Dance, Protest and Identities*, articles in *Dance Research Journal*, *Dance Chronicle*, *Dance Research* and book chapters.

## PRARTHANA PURKAYASTHA

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*What’s Going On? Provocation Panel*

Thursday, 5 July, 6:15-7:30 p.m.  
Excelsior Ballroom

**Dr. Prarthana Purkayastha** is Senior Lecturer in Dance at Royal Holloway University of London. Her monograph *Indian Modern Dance, Feminism and Transnationalism* was published in the Palgrave Macmillan New World Choreographies series in 2014 and won the 2015 de la Torre Bueno Prize from the Society of Dance History Scholars and the 2015 Outstanding Publication Award from the Congress on Research in Dance. Her dance research, which examines the intersections of race, gender and nationhood, has appeared in *Dance Research Journal*, *Performance Research*, *Asian Theatre Journal*, *CLIO: Femmes, Genre et Histoire*, and *South Asia Research* among others. Prarthana co-convenes the Choreography and Corporeality Working Group for the International Federation for Theatre Research (IFTR), where she also serves as an Executive Committee member, and also serves on the Board of Directors for DSA.

## R

## ANISHA RAJESH

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*Reconciling the “Imagined Community”: The Postcolonial Representation of Mohiniyattam*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground Level,  
Meeting Room 1

Benedict Anderson defines nation as an “imagined political community” which is socially constructed and imagined by people of a particular group. Appadurai further elaborates this complex relationship saying that “while nations seek to capture or co-opt states and state power, states simultaneously seek to capture and monopolize ideas of nationhood”. Building on the theories outlined by Anderson and Appadurai, I explore the postcolonial representation of Mohiniyattam as a vehicle of reconciliation of the nation-state, through several layers: costuming, hairdo, history, publicity releases of the dance on media, the state sponsored publicity videos which creates the image of an “imagined community” at various levels aesthetic and political.

**Anisha Rajesh** is an Indian classical dancer and researcher. Anisha is the founder and artistic director of Houston based Upasana Performing Arts Center, where she trains students in Bharathanatyam and Mohiniyattam. She is a PhD candidate in Dance at Texas Woman’s University focusing her research on the pedagogy of Mohiniyattam.

## JESSICA RAJKO

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*Haunted Databases: searching for dancers in the HCI archives*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

Human-computer interaction (HCI) research has often incorporated dance practices in the design process, particularly when designing interfaces for complex, full-bodied gesture recognition. While the data in these design spaces is built from work by dancing bodies, the performers and the specificity of their practices are often omitted from the published

research. In this paper, I discuss the erasure of dance practices within published HCI research and explore the work of dancers haunting HCI research databases. By searching through the HCI publication archives, I recapture ghostly traces of dancers whose contributions are often neither named nor recognized.

**Jessica Rajko** explores the liminal space between dance, digital humanities, and human-computer interaction. Her work investigates the ethics within digital culture and computational infrastructures. She is a founding co-director of the Human Security Collaboratory, an intersectional collective that aims to ensure vibrant lives in digital cultures for individuals and communities.

## LINDSAY RAPPORT

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*The Cypher as an Alternative to Individuated Identity: A Politics of Communitality, Care, and Rhizomatic Connection*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 3

This paper looks to hip hop’s freestyle cypher as an example of an alternative to a western, violently individuated identity. Drawing upon Eduardo Glissant’s utilization of Deleuze’s and Guattari’s idea of the rhizome, this work considers rhizomatic connectivity in the cypher’s communal process, which it recognizes as a function of blackness. The paper explores what and how connections are made within the cypher, challenging defined distinctions between individual identities. Shifting from a paradigm of ownership to one of sharing, the work questions the formulation of self-possession, and places the

cypher’s alternative communality in conversation with the work of black liberation movements.

**Lindsay Rapport** is a Ph.D. Candidate at the University of California, Riverside. Her research places hip hop dance practices in conversation with Black liberation movements in the U.S., both historical and contemporary. Her dissertation project explores the ideas of fugitivity and communal connection embedded within hip hop’s social dance practices.

## ANITA RATNAM

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*Working Counter to Censorship of Bollywood Film, Padmaavat, and to Stereotypes of Transgender Bharatanatyam performer Narthaki*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

This paper analyzes the troubling campaigns fought under the banners of nationalism and religion, more accurately Hindu fundamentalists who have become self-declared public censors undertaking violent acts, including death threats. Currently, their venom is targeted against Bollywood film Padmaavat’s depiction of Rajput history as objectionable. Movie sets in Rajasthan and Maharashtra have been burnt with threats to burn movie theaters if the film is released on December 1 (Subsequently released on January 25). Ratnam also includes a discussion of transgender dancer Narthaki, a performing artist of Bharatanatyam in India and her resistance to gender stereotypes in her work. Ratnam includes a short embodied performance.

**Ratnam**, a choreographer-dancer, writer, and arts entrepreneur whose work intersects dance, theater, storytelling, and feminist themes. Dr.

Ratnam's Neo Bharatam repertoire distills the classical dance traditions of her Bharatanatyam training. In 2000, Ratnam created narthaki.com, the largest web portal on Indian dance.

## EVA AYMAMI RENE

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### *Choreographies of Silence in Democratic Spain*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Level 2,  
Lecture room 3

This paper comprises a critical exploration of female dance performances in the recent conflictive history of Spain. It discusses democratic Spain's relationship with the memory and with forgetting its repressive dictatorial past. As a way of dancing the pact of silence, this research traces the development of gender values, under the effects of this social oblivion; suggesting that this collective historical amnesia has had direct repercussions on the construction of feminine identity in post-Franco Spain.

**Eva Aymami Reñé** is a Lecturer of Dance at Anglia Ruskin University. A native of Barcelona, Spain, Eva's research focuses on performance of political identities and the construction of gender identity. She fulfilled her PhD thesis titled *Choreographing the Silence, Women Dancing Democracy in Post-Franco Spain* at University of Surrey, UK.

## JOSE REYNOSO

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### *Constructing Queer Subjectivity through Social Dance on the Mexican Public Square*

Sunday, 10:15–11:45 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

This paper analyzes how social dancers at Alameda Central in Mexico City constitute themselves as queer body-subjects as homosexual and heterosexual men dance with one another on the public square. The argument contends that while dancing to salsa, cumbia and other Caribbean rhythms every weekend, these dancers model more inclusive and celebratory forms of collectivity that have contributed to gradually transform the Mexican capital into a more tolerant city. While I examine how these dancers perform self-affirming, transformative queer embodiments that apparently "transcend" sexuality, I also account for how this seemingly utopic space reproduces the patriarchal logic of male privilege.

**Dr. Reynoso**, dance scholar, performer, and choreographer, is Assistant Professor of Critical Dance Studies at UCR. His book project focuses on the role dance practices played in the construction of Mexican rhetoric of modernity and nationalism. It emphasizes dance's influence on racial and social formations pre and post Mexican Revolution.

## RAMÓN RIVERA-SERVERA

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### *Rubbing Against: Perreo Politics, Stateless Bodies, and Queer Performance*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

This presentation looks at Puerto Rican dance and performance artists Nibia Pastrana Santiago and José Alvarez Colón's deployments of reggaetón aesthetics to contest issues of patriarchal state power and Puerto Rican statelessness. Attending to multimedia performance and performance photography series it

attends to dances that push or rub against in simultaneously erotic and critical manner, as an aesthetic of juxtaposition where the sexual pleasures of reggaetón stand in frictive relation to status politics.

**Ramón Rivera-Servera** is author of *Performing Queer Latinidad: Dance, Sexuality, Politics*, and co-editor of volumes on Latina/o, African-American, and borderlands performance. He is completing the book manuscript *Reggaetón's Queer Turn: Sexuality, Abstraction, and Contemporary Art in the Circum-Caribbean*.

## LAURA KATZ RIZZO

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### *Performing Resistance with/in Threatening Spaces: Ricki Starr's the ballet-dancing wrestler's choreographic strategy as model of conflict engagement*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus level, 2  
Lecture Room 2

This paper illuminates how Ricki Starr, the ballet-dancing wrestler reimagined the performance of gender within 1950s professional wrestling choreography. A symbol of hope and superhero to fans, Starr used grace, style and humor to defy the seemingly unbeatable odds against him as the prototypical underdog. Mikhail Bakhtin's articulation of the Carnavalesque further clarifies Starr's choreographic strategies in which he takes on the role of clown/fool within the drama of the transformative ritual of the wrestling match. His choreographic transgressions demonstrate one way that dance offers possibility for using creativity, imagination and intelligence to engage in productive conflict.

**Laura Katz Rizzo** is a dance researcher, artist, and teacher. Currently an assistant professor in

Temple University's Department of Dance, she holds a Ph.D. in Dance and Women's Studies, and Ed. M. in Dance, and a B.A. in English and History.

## EVE ROBERTSON

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*#LITDANCE: A Qualitative Cultural Analysis of Girls' Viral Dance Videos on The Social Networking Site Musical.ly*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

One of the most prolific uses of the video-sharing application Musical.ly is the creation and dissemination of viral dance videos. This study combines a case study of young women's self-representations within the two major categories of dance on the app: #LITDANCE and #LIT bellydance, with content and visual analysis to explore contemporary and historic issues of 'women in motion' (Coffman, 2002) online. I also employ medium analysis (Meyrowitz, 1993) to question what makes Musical.ly (one of the primary means of distribution for non-professional social dance) "different from other media and from live interaction" (61).

**Eve Robertson** is a PhD candidate in the department of Dance Studies at York University, Toronto, Canada. Her interests include feminism, dance, and digital culture(s).

## TARA RODMAN

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*Natural Body / National Body:  
Anna Pavlova in Japan*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

In 1922, the ballerina Anna Pavlova visited Tokyo, giving twenty performances at the Imperial Theatre. Japanese spectators received her with the same rapturous enthusiasm as audiences around the world, and critics were quick to proclaim her eminence and to demonstrate their appreciation of her art. At the same time, however, reviewers questioned the suitability of Japanese bodies for ballet. In articulating this argument about Japanese bodily difference, critics thus called into being a notion of a national body—not as an abstract instance of polity, but rather, as a vision of the physical body as nationalized corporeality.

**Tara Rodman** is an Assistant Professor of Drama at UC Irvine. Her research focuses on the circulation of performers and performance forms among Japan, Europe, and the US in the 20th century. Her book manuscript, *Performing Exceptionalism*, examines the transnational career of modern dancer/choreographer Ito Michio.

## RUFINO RODRIGUEZ

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*Coalescence of Disparate Dances:  
Conflict and Creativity*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus Theatre

Pizza-burgers. Dodgeball rollerblading. The Mexican Korean eatery around the corner. The world is no stranger to fusion. Yet, fusion is not simply the coming together of two wholes to create one greater whole. In dance, it is a process fraught with artistic and cultural conflict. In this lecture-demonstration fusion, the authors share five years of data from experimentally fusing Ballroom dance with Contemporary dance from a North American perspective. This demonstration will embody

conflict within what the authors term a 'theory of coalescence' in order to highlight different strategies of transforming conflict into creativity in myriad contexts.

**Rufi O. Rodriguez**, as artist: one of the few in the world well-versed in both contemporary dance and Latin dancesport. As researcher: recipient of the prestigious SSHRC scholarship; soon to be Master of Arts, dance. As teacher: focused on fostering agentive dancers and disseminating cultural research.

## CHRISTIAN ROGOWSKI

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*Text, Music, Dance: Conflicting Allegiances in Angelin Preljocaj's Roméo et Juliette*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 2

Choreographers working with a preexisting literary text and musical score are sometimes faced with conflicting allegiances, since there are at least two "original sources" to consider, sources that may occasionally contradict one another. Angelin Preljocaj's version of *Romeo and Juliet* re-imagines Shakespeare's tragedy as a clash between social classes, set in a surreal, totalitarian dystopia. Sergei Prokofiev's score of the same name is itself at times at odds with the tragic gist of Shakespeare's play. This paper focuses on Preljocaj's responses to such tensions between text and music and examines how he integrates them into his vision of the ballet.

**Christian Rogowski**. Department of German, Amherst College, Massachusetts. Areas of research: opera, film, drama, Weimar Republic. Current project: Ludwig Berger (1892–1969) as director and Shakespeare scholar.

## CRISTINA FERNANDES ROSA

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*The Naked Truth: Notes on the Choreopolitics of Freedom in Contemporary Dance in Brazil*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

This presentation seeks to examine a series of recent censorship cases against contemporary artists from Brazil, e.g. Maicon K, Antonio Obá, and Wagner Schwarz, mobilized by national alt-right groups. I depart from Sousa Santos's understanding of "epistemology of blindness" and "ecologies of knowledges" (2014) and Lepecki's understanding of "choreopolitics of freedom" (2013) to examine how artists from the Global South have put their moving bodies at risk in order to articulate ideas otherwise. Across my presentation, I argue that the creative effort of these choreographers and performance artists bare close proximity with what Mignolo has termed "decolonial gestures" (2012).

**Cristina Rosa** is a Senior Lecturer at the University of Roehampton's Department of Dance. Previously, she taught at various universities in the USA. Her current research seeks to examine the relationship of dance and sustainability, paying close attention to non-Western ideas, processes, and contexts. Rosa holds a PhD from UCLA.

## DANIELLE ROSS

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*The Survival Dance: Choreographies of Resonance*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

"The Survival Dance: Choreographies of Resonance" looks at how dance works emerge as choreographies of the political via embodied practices. I theorize how staged, choreographic works generate resonance, a theoretical analysis drawing on notions of the sonic, vibration, and proximity. In doing so, this paper asks how these choreographies trace absence, memory, and negative space. It examines how socio-political histories, public and private sites of performance, and specific archives are engaged as choreographic ingredients. This paper investigates what these dances might suggest about the potential for transmission, remaining, and futurity.

**Danielle Ross** is a choreographer, curator, co-founder of the dance newspaper *FRONT*, and graduate student in Performance Studies at Northwestern. Her research engages transmission, absence, cross-temporality, and public space as choreographic ingredients for political activation. Her work has been supported by PICA, Oregon Arts Commission, and the Andy Warhol Foundation.

## REGINA ROSSI

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*Against institutional dynamics: short Analysis of new spaces and platforms for dance in the (off) scene in Hamburg, Germany.*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

Nowadays, lots of dance and theatre institutions in Europe ignore freelance artists' needs and requirements, maneuvering in a problematic direction. Artists are answering to the difficult circumstances they are working with a positive movement, reacting to conflicts with numerous new spaces/

platforms for dance and reflection thereof. Through an overview of two new platforms for dance in Hamburg, the festival dance in response and the Bewegungsraum, the lecture aims at answering the following questions: how can the relation between dance and institution be reevaluated, made practical and updated? Which new ways of organization appear through this "reinvention"? How does this movement change the way dance is presented and perceived?

**Regina Rossi** is performer, choreographer and researcher in dance/performance studies. She graduated in Performing Arts at the State University South Brasil (BA) and Performance Studies at the Hamburg University (MA). She was a visiting graduate at SNDO. She develops her PhD research at the Gießen University by Bojana Kunst.

## KATHARINA ROST

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*The Uncanny. Affective Conflicts in the Presence/Absence of Sight and Sound*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 3

The uncanny has been determined by Salomé Voegelin as a central dimension of sound's paradoxical status between salience and immateriality. Sound therefore has a ghostlike (non-) appearance between presence and absence. The works of Gisèle Vienne as well as the installations of Janet Cardiff and George Bures Miller evoke an experience of uncanniness that is connected to affective frictions between sight and sound. I will reflect on the conflicts between the presence and absence of sounds, bodies, voices, and connect these thoughts to the discursively coined understanding of something either human – or ghostlike



that is determined by a specific relationship between materiality/immateriality, vitality/inanimateness, and movement/immobility.

**Katharina Rost** is affiliated with the Theatre Department of the University of Bayreuth, receiving a scholarship for her postdoc research project on gender performance in popular music/culture. Her PhD thesis on listening and sound design in contemporary theatre, entitled "Sounds that matter", appeared in 2017 (Transcript).

## SAMMY ROTH

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*Reproducing the Foreclosed White Body: Racial Imaginary and White Womanhood in Competition Dance*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

Attending to a form often overlooked in US dance studies, this paper examines competition dance as an embodied practice encoding aesthetics of whiteness into the flesh of participants and spectators. Predominantly engaging young working-middle class white girls in a form entangled with the commodified culture/economy of reality TV, its privileged movement dynamics offer an idealized standard of kinesthetic relationality through a racialized sensorial hierarchy. Considering foreclosures against gestural difference and rhythmic tendencies toward militant, individuated unison, as seen on the show *So You Think You Can Dance*, I ask what violent traces this normative mode of relationality conceals.

**Sammy Roth** is a dance artist, performance studies scholar, and arts manager based in NYC. She recently completed her MA at New York

University and currently performs with Israeli choreographer Nadine Bommer. Her research combines critical race theory, movement/dance studies, and affect theory to examine the kinesthetic identity of whiteness.

## HENIA ROTTENBERG

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*Artistic Activism in The Work of Rami Be'er And Arkadi Zaides*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

The subject of this paper is political dance, which focuses on the Israeli-Palestinian conflict in Israel. The effectiveness of artistic activism will be examined within two dance works which are, each in its own way, a milestone in its reference to the conflict: *Reserve Diary* 1989 (1989) by Rami Be'er, and *Quiet* (2009) by Arkadi Zaides. Both choreographers are involved in and react to socio-political issues and local reality in their art.

**Henia Rottenberg** (PhD) leader of Dance-Theater Program, and a senior lecturer in the Department of Theater Studies, Western Galilee College; lectures at School of Dance at Kibbutzim College of Education. Her research focuses on dance studies, dialogue between dance and visual arts, theatrical dance in Israel.

## LUIA ROUBAUD

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*The mature age of contemporary dance: ageism and conflict on stage*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Level 2,  
Lecture Room 2

Aging is a sensitive issue for the performing arts. However, theatre dance today is no longer exclusive to young and perfect bodies. Putting mature bodies on display, contemporary dance is making visible themes related to aging and pushing them into the fields of cultural and dance studies. How does this mirror the inversion of the age pyramid in western societies? How is dance provoking changes in social perceptions about aging? How does one avoid the perverse effects of positive discrimination? To what extent does this relate to the fact that memory and patrimony have become central themes in western societies?

**Lisa Roubaud** is Professor in dance studies (Faculty of Human Movement, Lisbon, Portugal). MA degree in Portuguese Culture and Literature and in Psychology. Researcher at the Institute of Ethnomusicology. Researching domains include dance psycho-sociology, post-colonial and cultural studies in dance in the Portuguese and Lusophone contexts. Dance critic in the Portuguese press.

## BASHIR RUTASINGWA

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*How Dance has served as a vehicle for reconciliation*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 3

Many authors like Kariamu, Hanley, D'Amboise (2010), Spencer (1985), Kerr, Plasto, (2011), Afolayan (2004), Albright (2001) and Malone (1996) among others write about dance in African countries and how dance has played a large role in different occasions including both religious and non-religious festivals, banquets, combat dances, and street dances. Kariamu et al (2010) urge that the varied cultures of Africa and their

respective dances are explored, along with the effects that colonialism had on the art form and the ancient tradition of African dance has influenced dance styles all over the world.

**Bashir Rutasingwa**, Director of African Cultural Development (ACD-ARTS) UK an arts company. I've been involved in projects liked with the arts and overseas provision of artists at various events as well as partnered with several organizations to produce arts related events.

## S

### OLIVIA SABEE

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*Defining dance in  
Eighteenth-Century France*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 3

In 1717 Pierre-Jean Burette, a doctor, musician, and historian of antiquity, published his *Mémoires pour servir à l'histoire de la danse des Anciens*, framing this work not within the context of music, a subject of his later work within the Académie, but rather as one element Greco-Roman gymnastics training and alongside articles on ball games, baths, and athletic events. Writing from a medical point of view, he argued that exercise was critical to human health, and that dance was the ideal form of exercise. I will argue that Burette's history differs so strongly from other dance writing of the period because of his professional background as a doctor, and, consequently, his generally empirical approach to his work.

**Olivia Sabee** is a dance historian and choreographer. She is currently Assistant Professor of Dance and Interim Director of the Dance

Program at Swarthmore College. Her research focuses on eighteenth – and nineteenth – century French and Italian ballet and she also directs the Washington, D.C.-based contemporary dance company Agora Dance.

### CHRISTINE ŞAHIN

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*A Slippery Stage: Negotiating Saudi  
Petro-dollars, Tahayas, and Competing  
Masculinities in the Cairo Cabaret*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

This ethnographic case study viscerally explores the micro level of tactics and insight cabaret dancers offer in relation to macro-level gender, class, sexuality, and nationality politics within Cairo. As the night wears on in a Pyramid Street cabaret, the dancer's stage becomes increasingly slippery, not just from five-pound notes littered across the dance floor, but from the increasingly volatile male clientele, who contentiously perform their masculinities through tahayas and tipping. As the tipping wars become more heated, the cabaret ra'asa (female dancer), remains the centrifugal force in precariously performing, playing, and being policed by these intersectionally vexed power plays.

**Christine Şahin** recently defended her dissertation, 'Core Connections: A Contemporary Cairo Raqs Sharqi Ethnography' in Critical Dance Studies at the University of California, Riverside in June 2018. Şahin's research explores the ways raqs sharqi engages with the precarious political and economic transformations Egypt has been experiencing since the 2011 revolution.

### MALAIKA SARCO-THOMAS

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*The Materiality of Conflict in Contact:  
Improvisational Explorations in 'Pitch'*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

This presentation investigates the 2017 site-based dance film project Pitch, featuring choreography by Charlie Morrissey, as an investigation into the materiality of conflict within contact improvisation practices. New materialist philosophies invite reconsideration of matter as animate in ways which dance improvisers might be said to already perceive the body. From an analysis of the choreographic process and film product, this presentation will investigate how contact improvisation practices which focus on the tactile experience of matter can be said to be examples of iterative intra-activity on multiple perceptual levels.

**Malaika SarcoThomas**, PhD, is a dance artist researching the potential of improvisation technologies to facilitate developments in environmental perception. Senior Lecturer Dance Studies at the University of Malta, and a founding member of Contact Festival Dartington and Contact Improvisation Malta, she co-edited *Interdisciplinarity in the Performing Arts: Contemporary Perspectives* (2018).

### LESLIE SATIN

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*Walking, Dancing, and the Politics  
of "No": Conflicted Sites in Tel Aviv*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 4

This paper emerges from experiences of “moving and being moved” (Rainer) in the streets of Tel Aviv. I had long resisted visiting, while increasingly wanting to experience this charged site, its smallness at odds with its tumultuous identity and, potentially, my own. Defining my self-scripted walks as compositional score and site dance, I draw on spatial/affect/literary theory, human geography, phenomenology, social choreography, and autobiography to explore my walks, Gaga practice, and the performance of everyday life through frameworks of architecture, design, history, nature, and speech sounds, especially “lo, lo, lo”—words which do/do not signal refusal, denial, and conflict.

**Leslie Satin** teaches at the Gallatin School/New York University. Her performance texts and essays appear in anthologies and journals, including *Women & Performance*, *Dance Research Journal*, *Performing Arts Journal*. Her choreography and workshops have been presented in numerous venues in NYC, the U.S., Europe, and South America.

## KARIN SCHLAPBACH

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*“Dancing down”: dance and conflict in the myth of Dionysus*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

This paper argues that the notion of “dancing down” (katorcheisthai) and other dance-related words used to describe warfare reflect the ambivalent nature of dance in ancient Greco-Roman culture. It could be seen as an empowering practice or a belittling attribution, depending on the context. What matters is that these categories always imply a power relation between the dancers, or between the dancer(s) and an audience.

**Karin Schlapbach** is a professor of Classics at the University of Fribourg (Switzerland). She studies dance in Greek and Roman antiquity and just published *The Anatomy of Dance Discourse. Literary and Philosophical Approaches to Dance in the Later Greco-Roman World* (Oxford: OUP 2018).

## STEPHANIE SCHROEDTER

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*Bodies and Sounds in Digital Music and Dance Cultures*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 3

Since the groundbreaking *Variations V* (1965) a variety of artistic experiments have emerged, using digital interfaces to create new and always different relations between dance and electroacoustic music. By taking the example of the installation-performance *Eadweard's Ear – Muybridge extended* –, which was premiered in 2017 under the artistic direction of Penelope Wehrli in collaboration with the sound artist Gerriet Sharma, the musician/computer scientist Joa Glasstetter and the Berlin based dance company Rubato, I will explain principally to what extent conflicts between the visual and aural components – constraints, resistance and latency – have advanced to driving forces within the development of the performance.

**Stephanie Schroedter** finished her second monography *Paris qui danse. Spaces for Movement and Sound in a Modern City* at the Freie Universität Berlin in 2015. She is currently working on a new project focused on interrelations between music/sound and dance/movement, which is subsidized by the German Academic National Foundation (DFG).

## ALEXANDER SCHWAN

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*Antagonistic Theologies: Jewish and Christian Perspectives on Early Modernist Dance*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

In my paper, I will devote particular attention to the antagonistic theologoumena in early modernist dance by comparing Ted Shawn with his contemporary Baruch Agadati. I will analyze how Shawn, highly problematically in terms of Jewish-Christian theology, used parts of the Hebrew Bible in a sense that portrayed himself as a redeemer. Predictably, this went together with the nearly complete lack of Jewishness in his realm or any reference to political Zionism and Israel. Agadati by contrast, created dance pieces that relied on exactly these topics and combined modernist body culture and specifically Jewish spirituality in its broadest sense.

**Alexander Schwan** is a Postdoctoral Research Associate at the Institute of Theatre Studies at Freie Universität Berlin. Prior to this, he studied Protestant theology, Jewish studies and philosophy in Heidelberg, Jerusalem, and Berlin. In his current book project, Alexander researches theological implications in the works of modernist choreographers.

## GREGORY SCOTT

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*Dances of Battle, and the Battle to Understand Dance in Plato*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

In Plato's *Laws* we find the first extensive account of war dance, which I summarize before recommending against one of the most popular translations of the treatise from the 20th century, by E.B. England, because he improperly excises crucial passages related to dance. Extending this last point, I correct some Platonic dance theory that is also in effect excised because of misunderstood terminology. In other words, I demonstrate which other Greek terms, similar to the archaic Greek *melpesthai* ("to sing and dance in a tragedy"), are not usually recognized to mean or include dance for Plato.

Trained at the San Francisco Ballet School and the National Ballet School of Canada, with a PhD on Aristotle's *Poetics*, **Greg** directed the doctoral program in dance education at NYU. His most recent publication corrects the omission of dance in Aristotle's *Poetics* and *Politics* because of long-standing poor translations.

## STEPHANIE SEARS

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*"Arrest that Officer": Power and Play in a US Carnival Street Parade*

Sunday, 10:15–11:45 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

Informed by critical dance studies and sociological theories of embodiment, we draw upon participant observation and interviews to explore how members of a Trinidadian inspired dance troupe contend with heterogeneous discourses regarding Black women's bodies. In a larger context of the spatial containment of Black communities, the group encourages black women to claim space, find pleasure and support through collective performance. Building upon previous studies of carnival, which have noted the contradictions inherent in viewing

sensual dance as resistance, we suggest the importance of attending to the production of meaning in specific demographic and situational contexts.

**Stephanie Sears** is an Associate Professor and Chair of Sociology at the University of San Francisco. Her research explores how race, class, gender, sexuality, and generation intersect and interact in complex and contradictory ways. She is the author of *Imagining Black Womanhood* and received her Ph.D. from Yale University.

## LIVIA JIMÉNEZ SEDANO

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*"White People Dance Like Robots": Ways of Postcolonial Dancefloor Resistance to The Commodification of Afro-Portuguese Dance Styles*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

Since the late nineties, several dance styles from the Portuguese-speaking Africa have been commodified in Portugal, being kizomba the most successful both nationally and internationally. This recent phenomenon has led to ambivalent reactions among African people living in Lisbon. Even though most of these research participants deemed that their culture is becoming valued all over the world, on the other hand they considered their dance is being poorly represented by white performers. In a general context of postcolonial unsolved and unspoken conflict, the boom of kizomba and other related styles such as semba or kuduro among Portuguese middle classes has been interpreted as illegitimate cultural appropriation.

**Livia Jiménez** (PhD in Anthropology, 2011) is a postdoctoral fellow at the Institute of Ethnomusicology (New

University of Lisbon). Her main research interests include ethnicity, dance cultures, children cultures and parenting practices. She has worked extensively on immigration, social exclusion and Muslim communities in Spain.

## ARSHIYA SETHI

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*'Black & White': 'Artivism' (From Art and Activism), Against Triple Talaq and Other Issues of Muslim Personal Law Through Dance*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

The paper, based on a Kathak dance choreography "Black & White", raises the issue of the anti women interpretations of Muslim Personal Law in India, referencing the Quran, hitherto unused in dance. While contextualizing the complexities of Islamic feminism and using the dancing body, it nuanced the burning discourse in the country. Unsheathing the conspiracy of legal silences, it defied the patriarchal attack and effectively initiated discussion in unexpected areas including the press and the social and development sector. It also resulted in the coining of the term 'artivism', being a portmanteau word from art and activism.

Independent scholar, **Dr. Arshiya Sethi**, twice a Fulbright Fellow, writes on cultural issues, in India and internationally. An Art Consultant, building tangible and intangible cultural equities, a former dance critic and advisor on India's national Television channel on Arts, she established the Kri Foundation, which promotes 'Artivism' – Arts and Activism.



## TONI SHAPIRO-PHIM

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### *Four Women and War*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

This paper focuses on the artistry and activism of four Liberian women survivors of their homeland's civil wars (1989–1996 and 1999–2003). Each artist was, and remains, a famous traditional dancer and singer; each chose to address the conflict through performance, in her own way, engaging with the unspeakable, while also imagining alternatives to the viciousness of war. They did this by harnessing the aesthetic and moral potency of expressive culture. Based on ethnographic and historical research, I place their efforts within an emergent field of theory and practice resting at the nexus of the arts, conflict transformation and reconciliation.

**Toni Shapiro-Phim** (Ph.D /cultural anthropology) is a specialist in war, refugees, conflict transformation, gender and the arts. Co-editor of *Dance, Human Rights and Social Justice*, she directed the documentary *Because of the War*, about Liberian women who harness the power of traditional song and dance to counter violence and loss.

## BRANDON SHAW

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**Brandon Shaw** is a Lecturer in Dance Studies at the University of Malta and chair of DSA's 2018 conference, "Contra: Dance & Conflict." He is co-editor of the *Oxford Handbook of Shakespeare and Dance* (2019), which gathers thirty contributors from diverse disciplines. The awardee of the 2016 Gertrude Lippincott Award, Shaw's research integrates

historiography, race studies, phenomenology, and adaptation studies. [www. cleavedancetheatre.com](http://www.cleavedancetheatre.com)

## ANTHONY SHAY

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### *Raqqas: Iranian masculinity's dreaded other*

Saturday, 3:00–5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

Raqqas! Dreaded epithet! The male dancer in the Persianate World (Iran, Afghanistan, Central Asia, the Caucuses) is masculinity's other, a societal scare figure, but also a sexually seductive, that serves as vehicle to ensure rigid standards of masculine behavior. The raqqas constitutes one of the most abject figures in the historical and



LISTEN, THAT YOU MAY LIVE 2017

By Francesca Tranter, part of Music in Motion, University of Malta Department of Dance Studies in collaboration with Modern Music Days and Valletta 2018. Photo: Emma Tranter



contemporary Middle East. In this presentation I describe and analyze masculinity in the Persianate world through two major sources: I analyze historical advice literature such as the Qabus nameh (Mirror of Princes) to look at elite behavior and filmfarsi and twentieth century novels to look at working class men and contrast their behaviors to the image of the male dancer.

**Anthony Shay** is professor of Dance and Cultural Studies at Pomona College is the author of *The Dangerous Lives of Public Entertainers: Dancing, Sex, and Entertainment in the Middle East* (2014), *Ethno Identity Dances for Sex, Fun, and Profit: Staging Popular Dances Around the World* (2016), and co-editor (with Barbara Sellers-Young) of the *Oxford Handbook of Dance and Ethnicity* (2016).

## KAREN SILEN

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*Trouble in Paradise: Conflicting Visions of the Cosmic Dance*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

The image of the Cosmic Dance was recognized as a symbol for divine and social harmony for more than two thousand years. It endured in part because it offered a model for an imagined paradise that could be imitated by humans to eliminate conflict. Yet how that dance was imagined – the identity of the participants, the divine forces they embodied, and the ways that they moved – could be altered to challenge or promote different conceptions of social harmony. This paper examines the trope of the Cosmic Dance as a means to theorize and communicate conflicting visions of order and harmony.

**Karen** is currently completing a dissertation on the interrelationship between images of the Cosmic Dance, dance theory and practice from Plato through the 13th century as part of an Interdisciplinary Ph.D. at UC Berkeley. She has published articles and book chapters on Medieval Dance and lectures at various universities.

## SUZANE WEBER DA SILVA

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*Violence Movements, Unveiling the Patriarchy*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

This communication presents the choreography “Acuados” (Harassed) from the Brazilian choreographer Eva Schull created in 2016. The choreography is a denunciation created to celebrate the ten years of the Brazilian Law Maria da Penha. This law is a Brazilian legal instrument that aims to increase the punishment of domestic and family crimes committed against women. Brazil is the fifth in the ranking of murders against women. In this sense, this communication is also an opportunity to discuss gender concepts in Brazil. Patriarchy is central to support most of the inequalities, which the choreography Acuados reveals with mastery.

**Suzane Weber da Silva** (Suzi Weber – artistic name –) earned her PhD from Études et pratiques des arts, at the Université du Québec à Montréal (UQAM), Canada. She has been a professor at Federal University of Rio Grande do Sul (UFRGS), Porto Alegre, Brazil, since 1996, teaching in the Performing Arts Programme. She is also an actress and contemporary dancer.

## LAURA SMITH

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*Neoliberalism and Reviving Postmodern Work*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

How does reviving postmodern dance works in a neoliberal, marketability-focused context operate as a site for ideological conflict? Postmodern works, often developed experimentally in communal settings, face conceptual challenges when revived in contemporary, audience-support driven spaces. Through close examination of Trisha Brown’s *Man Walking Down Side of a Building* (1970) this presentation will explore the socio-economic and political circumstances surrounding the 1970 original work and the 2010 revival.

**Laura** studies the influence of political and economic forces on the dancing body. She has an MA in Performance Studies from NYU Tisch and a BA in Dance and Cultural Studies from NYU Gallatin. She’s worked in nonprofit management and completed post-graduate work in Performing Arts Administration at NYU Steinhardt.

## SABINE SORDEL

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*Dance Beyond Pathos: Practicing Resilience in a Traumatized World*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground Level,  
Meeting Room 1

The paper interrogates the potential of contemporary dance practice as a mode of embodied resilience in response to the psycho-pathological violence unleashed upon colonized subjects in the aftermath of Western modernity and globalization. The

global impact of Western capitalist modernity may count as perhaps the most consequential pathos experience to impact on human existence, mental health, and psychological well-being on this planet. Dance across a diverse range of geo-political conflict zones appears as a forceful response to redress psychological trauma and conflict. In contexts of trauma and conflict, so the paper argues, dance practice often serves as the basis for re-establishing community and a sense of self and sustainability.

**Dr. Sabine Sörge** is Senior Lecturer in Dance and Theatre at University of Surrey. Her publications include *Dancing Postcolonialism: The National Dance Theatre Company of Jamaica* (2007), *Dance and The Body in Western Theatre* (2015), and several articles and book chapters on contemporary theatre, dance, and cross-cultural corporeality.

## RUTH SPENCER

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### *Stilling as a Choreography of Protest*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Theatre Studio

Drawn to stillness as a deliberate not moving, an active non-doing, a state that we can prepare for or invite, and simultaneously as a moment that can catch us unaware, we will lead an explorative workshop that will employ that which Heidegger names as "attentive dwelling" (1978:150), in order to reflect upon how creating spaces for slow-ing and still-ing, might inform and empower. We wish to explore some of the possibilities that the employment of stillness, and still-ing can open up and the potential it continues to hold, as we dwell together, producing still acts where-when our concerns move towards immobility, slowness and arrest, into as Lepecki (2001: 1) writes "action, filled with force."

**Ruth Spencer** makes, performs and facilitates dance. As Senior Lecturer on the BA (Hons) Dance Performance and Teaching course Ruth oversees the Education and Community based dance practice. Her work with organizations such as Cheshire Dance, Dance Manchester and the International Schools Theatre Association (ISTA) focuses on inclusion and improvisation.

## ROMMIE STALNAKER

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### *Representing Conflict through Dance: a rules-based approach to studying and creating choreography (Workshop)*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus Theatre

Using motion-capture technologies and statistical methods to analyze movements and written texts about dance, we developed rules/models for machine learning, which were validated through subsequent project phases and tests. In this 90-minute workshop/presentation participants will: learn the history of the rules generation; use the rules to create their own short work as solos or small groups; combine their movement works using staging rules to create a "conflict-derived" piece of work. Thus, we will begin the conversation as to how we as choreographers/researchers respond to conflict and negative situations through our work. In other words: how we represent Conflict through Dance.

Following a professional performance career, **Rommie Stalnak** has published on performance theory and design and presented at several international conferences, receiving a bursary award for her work for DH2016. Her research interests include the "memory palace" and the traumatized brain, kinesiology, and embodied movement analysis.

## ARABELLA STANGER

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### *Conflict's Choreographics: Suspension, Contamination, Debility*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

This panel troubles conceptualizations of conflict in relation to modalities of the choreographic. In a roundtable conversation travelling through reflections on dance practices and choreographies understood more expansively, we conceptualize conflict variously as a motion of reciprocity, fleeing, inaction, sustained decline. Reflecting on the bodily, biological and material dimensions of theorizations of conflict articulated by Catherine Malabou, Jasbir Puar and Roberto Esposito, among others, we move between ideas of suspension, debilitation, contamination and immunity to re-imagine the centrality of the body to discourses on war, working towards an understanding of conflict as a relationship of suffusion rather than assertion.

**Arabella** is Lecturer in Theatre at the University of Sussex. She was previously Lecturer in Dance at the University of Roehampton and holds a PhD from Goldsmiths, University of London. She researches the politics of choreography, currently working on materialist theories of dance space and histories of maritime protest.

## LAURA STEIL

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### *"The French call it New Style": Transatlantic tensions around the ownership and traffic of hip-hop dance*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

Disagreements about how urban dance styles should be advertised, taught, and transmitted, have opposed black hip-hop dancers from Paris and New York for years. At the core of these disagreements are vested interests in the histories (and mythologies) of African “traffic” and kindred, permeating hip-hop culture since its emergence. Drawing on more than a decade of ethnographic fieldwork among globally-connected and highly mobile Afro-French dancers, this paper examines the conflicting notions of culture that inform the dancers’ disagreements, at the intersection of their personal histories of, and experiences with, migration, their economic aspirations, and their political strategies.

**Laura Steil** (PhD anthropology, 2015) is Traveling Faculty at the School for International Training. She has conducted research on youth cultures, urban dances, gender relations, digital circulations, mental health, and the African diaspora (particularly in relation to Congolese migration) in Paris, France.

## MORITZ ZAVAN STOECKLE

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*Fusion, Hybridity, and ‘Contaminazione’ In Bharatanatyam And Contemporary Dance: The Conflicts of Creating Multi-Genre Dance Choreographies*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

Although choreographic works blending Bharatanatyam and Contemporary Dance have already been approached, it would seem that every time connections between these two forms are explored a conflict arises. The conflict emerges from the confrontation between the need for

innovation in contemporary dance, and the respect for a tradition required by a Classical form. This paper explores how different results from engaging with this conflict can be considered fusion, hybridity, or ‘contaminazione’. These three terms, will be contextualized, and then applied to propose a possible development of a theoretical framework that would allow multi-genre choreographies to be analyzed from different perspectives.

**Moritz Zavan Stoeckle** is a Bharatanatyam and Contemporary dancer. In 2007, he started his career as light designer. He is currently collaborating with ZfinMalta Dance Ensemble and the University of Malta, teaching a lighting design course at Mcast, whilst doing a Master in Performance Studies at the University of Malta.

## ADELHEID B. STRELICK

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*Purposefully Regendering Choreography to Evoke the Dancer’s Voice and Speak to a Disappearing Audience*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 3

This research investigates regendering a contemporary ballet piece. The original choreography questions contemporary gender roles in society, politics, and dance. Regendering the piece confronts the needs and desires of 21st century students and audience members alike. Inspired by Gareth Belling’s “Engendered: An Exploratory Study of Regendering Contemporary Ballet,” and since the dancers’ experience was lacking in the Belling study, in this research the students’ narrative and descriptive accounts permit a greater understanding of the participants’ relationship and identity regarding gender. Analyzing

the political climate, the piece experiments with citations on specific attributes of various eras and the gender role significance.

**Adelheid B. Strellick**, inaugural class of ABT/NYU MA degree students. An ABT® National Training Curriculum Certified Teacher. Professional dancer and choreographer for 14 years in Germany. She graduated 1994 (BFA) from the University of Music and Performing Arts Frankfurt, Germany. Since 2010 at Adelphi University and recently became Assistant Professor.

## YA SU

kimmy@vip.163.com

*“Classism” Established in Contemporary Time - the Aesthetic Foundations of Chinese Classical Dance*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

Chinese classical dance is a contemporary exploration of classism. On the one hand, it roots in traditional corporeal philosophies of approaching joints, wheeling axis, spiraling extension, leading breath, and transcending forms. On the other, the economic and cultural reformation of China allows its classical dance to absorb movement logics from ballet, such as open joints and extended straight lines, to enhance the classical elegance. Thus, Chinese traditional corporeal philosophies provide the grammar and major vocabularies whereas ballet movements serve as the connecting words. This integration demonstrates a contemporary adjustment of classism and poses questions for its development and diversification.

**Su Ya**, PhD in dance studies, is a professor in the Beijing Dance Academy. A specialist of Chinese classical dance, Su focuses on

theorizing its practices in technique development, choreography and education. Su also takes comparative research on classical dance and its histories in China, Korea, and Japan.

## JANANI KARATHOZHUVU SURESH

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*Conflicting Styles During Revival  
of Bharatanatyam In the Indian  
Cinematic Space*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

The revival of the south Indian dance form of Bharatanatyam witnessed a massive migration of Bharatanatyam teachers and dancers into the Indian cinematic realm. Situating itself in dance anthropology, this paper probes into the conflicting Bharatanatyam styles of the two iconic figures in cinema industry, Vyjayanthimala and Kamala. A comprehensive analysis of their dance techniques from two traditional numbers performed by them in Hindi films substantiated by a personal interview with Vyjayanthimala, goes to prove how beautifully their individual dance styles have blossomed with outstanding creativities because of their conflicting opinions and a strong adherence to their own dancing style.

**Janani** is a professional Bharatanatyam dancer, choreographer and researcher. She has been performing in India and Europe over the past 23 years. She has also conducted several workshops for Bharatanatyam dancers. She has a Masters in Fine Arts and is currently pursuing doctoral studies at Universität Tübingen, Germany.

## KIN-YAN SZETO

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*Choreographing Politics:  
Chinese Revolutionary Ballet  
and M. Butterfly*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

This presentation will compare and contrast the choreographies of M. Butterfly in 1988 and 2017. M. Butterfly (2017) is a Broadway production directed by Julie Taymor and choreographed by Ma Cong. Playwright David Henry Hwang re-writes this 1988 modern classic to deal with the erotic discourse of colonialism in transnational perspectives. The 2017 version incorporates influences from Chinese revolutionary ballet, to situate both its story and Puccini's opera, in the larger context of Orientalist works. This paper will examine how the use of revolutionary ballet in M. Butterfly expresses the complexities of crossing over between the East and the West.

**Kin-Yan Szeto** (Ph.D. Northwestern) is Professor of Theatre and Dance at Appalachian State University and author of *The Martial Arts Cinema of the Chinese Diaspora*. Szeto has contributed to essay collections on film, dance, and performance studies. She is currently a board member of Dance Studies Association.

## T

## ANAMARIA TAMAYO-DUQUE

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*Memory, displacement  
and disappearance. Dance  
and performance in Colombia  
in the context of an armed conflict*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 2

For this paper, I want to explore three ways dance and performance have engaged with the after effect of the last 50 years of armed conflict in Colombia, especially interrogating the place of victims in these artistic discourses around violence, disappearance and reconciliation. How have artists engaged with/about material victims on their productions? What places – if any, occupy their stories, bodies, voices and experiences in those art works? Using performance, contemporary dance and popular dance, three examples present us with important questions about ethics and politics in art and everyday life, also open avenues of inquiry on working with/about/on dancing bodies in violent contexts.

Assistant Professor in the Performing Arts Department at the Universidad de Antioquia (Colombia). She has BA in Anthropology and a Ph.D. in Critical Dance Studies from UCR. Her research areas are popular dance, national dances, dance and the screen and embodiments of gender/race in Latin America; decolonial philosophy, dance and political citizenship in Colombia.



## MUNJULIKA TARAH

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*Dance as Battlefield: Bangladeshi Folk Performance and Cold War Ideologies*

Saturday, 11:00 a.m. - 1:00p.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

This paper analyzes the Bangladeshi national performing arts troupe's experiences in the 1979 International Folklore Festival in Yugoslavia within the context of the Cold War and the Soviet Union's support of the nationalist movement during the Bangladeshi Liberation War in 1971.

**Munjulika Tarah** is a Visiting Assistant Professor in the Dance Department at Williams College (Williamstown, MA). Her research explores how national identity is constituted through the practice, performance, and pedagogy of dance in South Asia.

## MELISSA TEODORO

melissa.teodoro@sru.edu

*Who am I to embody your dances? Re-staging Identity and representing the other. Afro-Colombian dance applied to college students in Western Pennsylvania*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

This presentation will examine the research and creative methods utilized in studying, reconstructing, re-staging and ultimately performing Colombian dances of African descent to audiences in Western Pennsylvania. I will explore the inherent complexities of translating movement, choreographic intent, and cultural aesthetics when re-staging these dances. The presentation will reflect on field experiences, assess methodological choices,

examine processes of translation, appropriation and re-staging of Colombian dances. Additionally, there will be a discussion of the outcomes of presenting the choreographic material, performed by U.S. college dance students, to diverse audiences in the region of Western Pennsylvania.

**Melissa Teodoro** is an Associate Professor of the Department of Dance at Slippery Rock University (USA). She holds an MFA degree in Performance and Choreography from the University of Hawaii and an MA degree in Dance Ethnology from UCLA. She is Artistic Director of the Afro-Colombian Dance Ensemble.

## MILA THIGPEN

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*Salsa Comes from The Streets*

Sunday, 10:15 - 1:45 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

Popularized representations of salsa have shaped familiar stereotypes of this Latin dance form as well as of the people who participate in it. However, there also exists a socio-cultural realm of salsa dance performance with its own history, culture, and practice. Although not as commonly known or recognized as commercial salsa, this presentation seeks to highlight the socio-cultural performative practices of salsa. This paper, which is the result of an ethnographic study of New York-based Yamuleé Dance Company, reveals how Yamuleé continues to preserve salsa's African roots, while also locating the Bronx as a global mecca for salsa dance innovation.

**Mila Thigpen** is interim chair for Boston Conservatory at Berklee's dance division. Since completing her EdM at Harvard, Thigpen's

research engages the body in conversation with critical theory and interdisciplinary approaches to academic research. Her dissertation focus is socio-cultural salsa practices. Thigpen is a doctoral candidate at Texas Women's University.

## PRIYA A. THOMAS

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*Courting Disaster ("I Don't Remember Anymore") Monstrous Missteps in the Ländler (The Sound of Music, 1965)*

Friday 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

Soft-focus, the camera closes in on Maria's misstep: "I don't remember the rest." Maria's momentary (and climactic) amnesia in Rogers and Hammerstein's *The Sound of Music* doesn't just illustrate a conflict occurring within a Hollywood courtship, but transfixes the spectator's gaze on dance as the embodiment of looming political upheaval. This paper deploys 'the monstrous' (as developed in literary/performance theory) to parse forgetting as symptom and antidote to political conflict. Turning to understandings of choreography as a civilizing force, the paper considers that the forgotten Ländler illustrates the ways in which the body's commotions may signal the existence of dangerous, unrecognizable pathologies to an existing social order.

**Priya Thomas**, PhD, is a dancer, choreographer, musician, and historian researching kinetic transgression and normativity in dance and across a range of performances. Specializing in the sociopolitical, technological, legal, and material dimensions of the nonhuman/monster, she has published in *Dance Chronicle*, among others, and has received research awards from SDHS and CORD.



## VICTORIA THOMS

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*Reconfiguring Testimony: Dance at the Crossroads of Literature and the Body*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

Literary theorists working with the effects of trauma (Caruth 2013, 1996; LaCapra 2013, 2001; Felman and Laub 1994) consider that the creative act embedded within literature can bear witness to those experiences whose understanding only gradually reveal themselves and only through ancillary means. This paper explores and extends analysis of the creative act at the heart of literature to that of dance performance. It does this by looking at the Martha Graham Company's ongoing post 9/11 choreographic series Lamentation Variations, with a specific focus on the 'variation' (called Bardo) commission from Richard Move in 2007.

**Victoria Thoms** is Research Fellow at the Centre for Dance Research (C-DaRE), Coventry University, UK. Her research engages with recent debates in performance, trauma, and gender studies. She is author of a monograph on Martha Graham (2013) and is Vice-Chair of the Society for Dance Research in the UK.

## STEFANO TOMASSINI

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*Music Contended: Dancing Bach in Cold War United States*

Sunday, 8:30-10:00 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

This paper looks at the choreographic response to the J. S. Bach's music, in relation to the political tensions of the Cold War era. In December 1942,

Doris Humphrey presented an all-Bach program in New York. This performance initiated a polemic with the New York Times critic John Martin about the legitimate use of classical music in modern dance concerts. At the same time, on the Soviet bloc, poetess Anna Achmatova questioned the normative use of Bach, evoking his music against political terror. Similarly, in Humphrey's choreography, Bach represents an access point to an idea of future as gift and remedy against the "cold" present.

**Stefano Tomassini** is Assistant professor at IUAV – University of Venice (I), he teaches at the University of Italian Switzerland (CH) and he is Dance Adviser for LuganoInScena (CH). In 2008-2009 he was Fulbright-Schuman Research Scholar (NYC); in 2010 Scholar-in-Residence at the Jacob's Pillow Dance Festival and, in 2011, Associate Research Scholar at the Italian Academy, Columbia University.

## LESTER TOME

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*Ballet as a Theater of War from Bay of Pigs to the Missile Crisis: Military Corporealities of the Cuban Revolution (1960s)*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

This paper documents the participation of dancers in the Revolution's defense campaigns of the 1960s, as Cubans' daily lives became increasingly militarized. Next to rallies, parades and military exercises, ballet belonged in the broad spectrum of performances that constituted the Revolution's "theater of war." Here I examine the military symbolism of an islandwide tour of the Ballet Nacional de Cuba that overlapped with the Missile Crisis. I also analyze La Avanzada (1963),

a ballet that enacted a prescriptive relationship between bodies and the state at a time when the government sought to mobilize civilians toward the defense of the Revolution.

**Lester Tomé** (Smith College, Five College Dance Department) has published about the relationship between ballet and ideology in Cuba in Dance Research Journal, Dance Chronicle, Cuban Studies and other journals. He has been an NEH fellow and a Visiting Scholar at Harvard University's David Rockefeller Center for Latin American Studies.

## TAMARA TOMIĆ-VAJAGIĆ

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*Signal, noise and being OUT: tracing the spaces of the dancer agency in conversation with Christopher Roman*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

In conversation with Christopher Roman, this presentation wonders how is the dancer's contribution staged in the work, as well as how the work commissioned by a dancer impacts upon power relations, authorship and ownership of the work. OUT, Roman's recent collaboration with Ivo Dimchev (DanceOn Ensemble, Out of Now Festival Berlin, 2018), will serve as a case study. Drawing upon Hito Steyerl's concept of 'signal and noise' (2017) this dialogic presentation looks at the broad and fine grain distinctions between the rhetorical and potent modes of the performer's 'agency' (or its im/possibility) in performer-led dance commissions.

**Dr. Tamara Tomić-Vajagić** researches dancers' contribution and visual culture in Western dance. Recent publications investigate dancers'

noncharacter roles, and acts of self/ portraiture in performance. Her upcoming chapters are on William Forsythe's choreography, spectatorship and FOMO, and parallel structures found in Forsythe's dance and Issey Miyake designs.

## TALANI TORRES

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*The Body as Memorial:  
Choreographing in Response  
to the PULSE Shooting in Orlando*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

There is no end line for death or art. This presentation highlights the implications of using the moving body as memorial in public performance. The Orlando PULSE shooting of 2016 is the subject of the choreographic work, with participant-performers who are students in collegiate contemporary modern dance courses. This presentation incorporates video from the choreographic process, rehearsals and public performance and interrogates how participants in dance-making can potentially process cultural traumas through the stages of creating, learning, and performing. It addresses the implications of process and product, including the role of grief and what might constitute a pedagogy of empathy.

Director of dance at Florida State College at Jacksonville, **Talani Torres** has received a NC Dance Alliance Choreography Fellowship, United Arts Council of Raleigh Project Grant and Ovation TV's One Chance One Dance grant. Her choreography has been presented internationally and her current publications and presentations address process and pedagogy.

## FRANCESCA TRANTER

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*From Politeness to Brutality, Conflicts  
in Maltese Identity and Lineage:  
the future and legacy*

Saturday, 3:00 - 5:00p.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

A brief overview outlining the legacy of yet unwritten history of contemporary dance in Malta (1975–present) from an autobiographical perspective, unavoidably intertwined within the framework of my research investigating current practices in style, conflicts of identity, lineage. Perceived from a Maltese social, cultural, political ethos as a Maltese dance pioneer, practitioner, choreographer, spectator. The opportunity to question embodied history through a 'lived' form of resource and the challenges faced within the phenomena of 'dance importation' with an existing suggestion of possible suppressed cultural identity.

**Francesca Tranter** is a pioneering Maltese dance practitioner and choreographer. In 1998 she founded Contact Dance Company touring internationally and Dance Hybrid Malta, an annual intensive dance platform, in 2001. She has curated several interdisciplinary dance productions, contributed widely to the dance community in Malta while also developing numerous international collaborations. In 2010 she joined the University of Malta's Department of Dance Studies.

## CHRISTINA TSARDOULIAS

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*With Golden Sails: Combining  
Traditional Folk and Classical Dance  
Principles in Samos, Greece*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

Samos Island, situated at a crossroads of east and west, holds a rich tradition in folk custom and dance. At the forefront of the recent refugee crisis, the island's ever changing demographics and the desire for cultural identity, seem to have strengthened as Samians' struggle with both identity and acceptance. This presentation offers a view into current efforts of a local dance school to collaborate with cultural organizations and the Orthodox Church. It aims to reveal dance at the front lines of cultural and religious strain. Together, dance education and the performing arts are used as means of conflict management.

**Christina Tsardoulis** received her MFA in Dance from UC Irvine and BA in Dance from the University of Oregon. She studied at San Francisco Ballet School. She has presented at CORD and SHDS in the past. She founded Samos School of Dance in 2003 and continues to be the director.

## U

**IFURE UFFORD-AZORBO**

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*Dance Commentary on Democratic Nigeria: A Question of Conflicting Paradigms in Select Performances*

Sunday, 8:30 - 10:00 am,  
Valletta Campus, Level 1,  
Lecture Room 3

Dance, as a nonverbal art, is a potent tool for socio-political commentary addressing conflicting situations. This study succinctly captures the Nigerian situation from military rule to democracy. Studies abound in dance and politics but this study is to bridge the gap in documentation of command dance performances and their conflicting paradigms in support of or opposed to governance of the day. This is done through a review of literature, content analysis, comparative studies and participant-observation. The performances chosen from three different ethnic groups capture the Nigerian experience and will be beneficial to students, practitioners, researchers and government agencies.

A Senior Lecturer, teaching and researching in the area of Dance, Choreography and Performance Aesthetics. Currently the National Vice President of Association of Dance Scholars and Practitioners of Nigeria (ADSPON). Dancer-Choreographer trained in the Universities of Uyo and Ibadan. Internationally published. Married with children. Life principle "Dance or Die"!

## V

**FREYA VASS-RHEE**

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*Cluster, Clutter, Conflict: Polyvocal Counterpoint from A Scenographic Perspective*

Friday, 5:00 - 6:30 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 3

This paper applies an "expanded" scenographic perspective (McKinney & Palmer) to consider choreography as a visuo-sonic design element set within a web of intra-connected sights, sounds, objects, and ephemeral spaces, the composition of which choreographers usually singlehandedly curate. Examining earlier and later works by Balanchine and Forsythe, it highlights equivalences across perceptual differences in their choreographic and staging styles, arguing that foregrounding the broader visual, aural and spatial composition of these and other works provides an opportunity to refocus the analytic lens of dance studies by recognizing the impact of the choreographed environment on perception and affect.

**Dr. Freya Vass-Rhee's** research interests include cognitive dance studies, dance dramaturgy, performativity, devising, and arts-sciences interdisciplinarity. A former dancer, ballet master, choreographic assistant and choreographer, she collaborated with William Forsythe as Dramaturg/Production Assistant (2006–13). She is currently a Lecturer at the University of Kent and a freelance dance dramaturg.

**MARIA VENUSO**

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*Unresolved Conflict Between Public Teaching and Private Teaching: The Royal School of Ballet of San Carlo Theatre in Naples*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

Nationalization of teaching dance originated, in the Two Sicilies' Kingdom, with the foundation of the Royal School of Ballet at the San Carlo Theatre in Naples. Private teaching created problems for the Royal Schools and the Ministry of Policy had to issue a particular law, to prevent the private teaching of dance and the opening of private schools in Naples. Pupils of Royal Schools had many problems about their work contracts, in continuous competition with private schools. This paper intends to give a general vision about the conflictual situation in Naples in the XIX century about public and private teaching.

PhD in Classics at Naples University "Federico II", she published essays about connections between Opera and Ballet in the XIXth century and other works about dance cultural perspectives. She is teacher of Dance History at Suor Orsola Benincasa Institute in Naples and "help teacher" at University of Salerno.

**ANNE VERMEYDEN**

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*Politicized Raqs Sharqi in Egypt and Canada: Challenging Societal Status-Quo and Negotiating Patriarchal Backlash*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

Performances of raqs sharqi in Canada and Egypt highlight belly dance's potential as a tool for peaceful, yet powerful societal innovation. In Canada since the 1970s, belly dance has been used by some to lay claim to contested politicized identities and to destabilize Orientalist stereotypes. It was centralized in conflict over dance and identity re: Israel and Palestine. Also, in post-revolution Egypt, various dancers have used raqs sharqi to criticize both societal norms and the Muslim Brotherhood. In these very different contexts, raqs sharqi was a controversial societal and political tool. However, those hoping to use raqs sharqi as a social justice tool have had to negotiate various culturally specific manifestations of social patriarchal backlash.

**Anne Vermeijden** is currently a visiting scholar at the Doha Institute for Graduate Studies. Her research centers on Arab cultural production and the role of dancers in enacting social, cultural, and political change. Her recently completed PhD focused on hybridity in the history of belly dance's popularization in Toronto, Canada.

## ALBA VIEIRA

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*...And the Body Moves: Connections Between Contemporary Dance and Violence in Brazil*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

This paper explores dance issues focusing on their relationships to violence by examining my own work ("Being Bricolage", 2017), and the works of Elisa Smichdt ("Entre Terra") and Alejandro Ahmed ("Violencia"). Several aspects of violence such as power relations and political were the

motto for the creation of these artistic works. These works search to provoke the spectators so that they move their thoughts by having moments of pause. Pauses to think about the artistic work and the general violence so dominant in Brazilian society. Emphasizing multiple dimensions of dance composition and research on contemporary dance in Brazil, the oral presentation is also intended to enrich, exchange, and mutually comment on ideas and issues raised.

Ph.D. in Dance (USA, 2007), Associate Professor at Federal University of Vicosa, Brazil; author of book chapters and papers in Brazil and abroad; organizer of two books: *Arts and Violence* (2017) and *Education for the Arts* (2010). At the university level, she teaches composition, dance history and somatics.

## GIULIA VITTORI

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*Finding Agency in Tarantism: A Conflict between Scriptive Choreography and Autopoietic Dance*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Level 2,  
Lecture Room 2

In tarantism, the tarantata is a woman who has exhibited some form of social misbehavior believed to be caused by the tarantula's bite. The tarantata would dance to expel the spider's poison and "cure" her of her inappropriate conduct. The tarantata's ritual dance, while inscribed with patriarchal trappings of identity appropriation, in fact allows for tactics of identity reappropriation, expressing conflict between societal restraint and the subject's agency in performing a dance that profoundly exceeds such restraint. As such, tarantism allows for the communal disclosure of agency, which I read by juxtaposing scriptive choreography and autopoietic dance.

**Giulia Vittori** completed her Ph.D. in Theater and Performance Studies from Stanford University and earned her bachelor's and master's degrees in theatre history at Università Ca' Foscari, Venice. She studies the embodiment of the image in contemporary western dance and theatre, using interdisciplinary approaches from art history and philosophy.

## URVI VORA

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*Performing Everyday Infinities at the Wagah-Attari Border*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

The Border Ceremony in the divided region of Punjab stands testament to the presence of Partition in present-day India. Exhibiting a highly choreographed march consisting of goose-stepping, ludicrous gestures and absurd one-upmanship, this ceremony sees a footfall of over twenty thousand people every single day. This performance was meant to symbolize peace between Pakistan and India, in the aftermath of the struggle for Independence. This paper deals with the feeling of 'being affected' during this ceremony. It studies the role of hyper-masculinity, propaganda, and absurdity to explore the power of political performances in a mass democracy.

**Urvi Vora** is a contemporary dancer and researcher from New Delhi. She has recently finished her postgraduate studies in Dance Anthropology in which her interests revolved specifically around modern rituals, performance of politics and performative affect. She currently resides in Budapest and remains fascinated by what the body can do.

## W

## CHARLOTTE WAEDELDE

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*Human rights: rhetoric and reality*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

A call to fulfil 'my human rights' is often made in times of stress and conflict, but what can those calling for such fulfillment expect in reality? Much is often claimed for human rights, which include rights to life, to education, to a cultural life, to privacy – but what do they look like in practice? Obligations are placed on states to protect, respect and fulfil human rights – but what does that entail? These questions will be explored in this contribution by reference to the arts and humanities research council funded research project InVisible Difference, Disability, Dance and Law. During this project, the human rights framework was examined to consider what practical benefits it might deliver to dance artists with disabilities.

**Charlotte Waelde** is Professor of Intellectual Property Law at the Centre for Dance Research at Coventry University. Her interests lie at the intersections of copyright, dance and new technologies. She reaches out into other domains including intangible cultural heritage and human rights as they intersect with her core interests.

## TRIA BLU WAKPA

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*Critiquing the Omission, Subordination, and Criminalization of Native American Martial Arts and Artists: Adrian Roman's Tushka Homa (Red Warrior) System*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 3

In examining the under-researched topic of Native combative practices, this paper asks: how and why have settler colonial discourses operated to omit, subordinate, and criminalize Indigenous martial arts, and how have Native people resisted these impositions? I center Tushka Homa (Red Warrior), a Native martial arts system that "Chief" Adrian Roman (Mississippi Choctaw) founded. I posit that Roman builds on his "blood memory" to revive Indigenous martial modes, making a notable contribution to combative practices. I discuss how the controversy surrounding Roman in part stems from settler ideas regarding Native "authenticity" and the supposedly paradoxical confluence of Indigeneity and capitalism.

**Tria Blu Wakpa**, a 2017–2018 UC President's Postdoctoral Fellow in Dance at UC Riverside, will be an Assistant Professor in Dance Studies in the Department of Worlds Arts and Cultures/Dance at UC Los Angeles in Fall 2018. Her research examines Indigenous dance and embodiment in educational and carceral contexts.

## LARS WALDORF

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*Reparative dancing in postwar Sri Lanka*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

This paper discusses the initial findings from Performing Empowerment, an AHRC/ESRC-funded project examining how a novel combination of 'mixed abled' dance and human rights education might help empower people with conflict-related disabilities in the context of post-war Sri Lanka. In this paper, we look at key methodological issues we faced in trying to 'evidence' the impact of dance on disabled participants' self-esteem and legal empowerment. We then situate our preliminary findings within the larger literatures on the capabilities approach and post-war rehabilitation.

**Lars Waldorf** is Reader at Dundee Law School. He has authored numerous publications on post-conflict accountability, including three co-edited books. He is Principal Investigator on an AHRC/ESRC-funded project in Sri Lanka involving dance, disability, and empowerment: <https://performingempowerment.wordpress.com/>.

## LI WANG

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*Inclusion or exclusion?*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Level 2,  
Lecture Room 2

In dance programs, teachers care about international students and make efforts to build inclusive study space for them. However, there are possible conflicts in inclusive education for this student cohort, especially those coming from Eastern countries to enroll in dance courses in Western institutions. This presentation regards Milton Bennett's Developmental Model of Intercultural Sensitivity as a framework, particularly its ethnocentric stage, to inspect the probable conflicts in the inclusive setting of dance education. Through



a thematic approach to analyzing data, the presentation indicates that conflicts are possible to exist between teachers' pedagogical theories and teaching practices.

I am a PhD candidate in Dance Program at the University of Auckland. I finished my Master degree at the University of Auckland. I am doing research about inclusive dance education in higher education, especially for international students with diverse cultural backgrounds.

## XIN WANG

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*"Global View" of Chinese Dance and the "Chinese Images" in World Dances*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

The form of contemporary Chinese dance has been heavily influenced by other types of dances in the world, especially Western dances. It seems that Chinese dance can only gain meaningful global recognition if it follows the predominant pattern and pursuit that overarches world dances. However, Chinese dance, with very rich cultural connotation and very unique aesthetic standards, has been misinterpreted in many situations. This paper analyzes a set of different dance examples to elaborate the "global view" of Chinese dance and the "Chinese images" in world dances.

**Wang Xin** is an Associate Professor in the Department of Dance Studies of the Beijing Dance Academy. Having received her doctor degree from the Peking University, Wang studies the histories and theories of dance in modern China, with a focus on dance education and the institutionalization of Chinese dance.

## YU-CHENG WANG

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*Dancing Polyphony: On Taiwanese Aborigines' Contemporary Choreography*

Friday, 11:30 a.m. - 1:00 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 2

This article focuses on the recent dance works of Taiwanese Aborigines, suggests a theoretical approach based on Bakhtin's aesthetics of the novel named 'polyphony'. These Dance works not only assimilate the symbol of indigenous culture and the "Aboriginal Songs" into their works, but also stage the "karaoke scene" of tribe life that arouse a dialectic theme between the the Colonizer and the Colonized People. According to the idea of Bakhtin in Tzvetan Todorov's point of view, 'polyphony' is an extension notion of the 'dialogical principle'. These dance works reveal the hybrid relationship between the Han immigrant and the Taiwanese Aborigines, which are often ignored by the mainstream society.

Granted Dance Critic from National Culture and Arts Foundation, Taiwan. M.A. program of Graduate Institute of Dance, Taipei National University of the Arts. (Major: Dance Critic and Culture Studies). B.A. degree of Department of Philosophy, National Chung Cheng University.

## ANNA-CAROLIN WEBER

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*Choreography and Its Impact on News Media Coverage of Political Protests*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

Recent reports on actions of protest illustrate that dance and choreography play a specific role in gaining attention, framing, communicating actions of

protest and in forming communities of protest. Combining approaches from Media, Dance and Theatre Studies and with regard to news media reports covering actions of protest against the AfD Convention (Cologne 2017) and the G20 Summit (Hamburg 2017) this paper investigates the interrelation of choreographed actions of protest and news media attention: By concentrating on the impact of choreography on framing of protest, the paper centers around the key-questions as how aesthetical, performative, choreographic aspects in actions of protest trigger news value and spawn news media attention.

**Anna-Carolin Weber** M.A. is a scholar, choreographer and researcher currently working on her PhD project and as Research Associate with RUB arts & culture international (inSTUDIES) Ruhr-University Bochum. She holds a MA degree in Theatre and Media Studies (University of Cologne), and has previously worked at Universities in Cologne, Berlin and as a DAAD-fellow in the USA.

## CAROL MARIE WEBSTER

cmw2223@columbia.edu

*Dance: African Diaspora Transforming Christian Spiritual Landscape*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 6

In Jamaica, the intermingling of spiritual and religious thoughts and expressions of varying Diaspora peoples with received western Christianity transformed the spiritual landscape of Christianity, creating spaces and places for African Diaspora peoples to survive, and thrive, in spite of the violent and violating Christian economic and cultural thrust of colonial and postcolonial cultures. This paper explores the relationship of the

African Diaspora Jamaican female body with celebratory body performativity such as dance, tracing legacies a healing, renewal, and (w)holiness from enslavement to the contemporary moment, exploring the deployment of dance in social, spiritual, and religious transformation and (w)holiness.

As an artist/scholar my work is grounded in critical ethnography and situated at intersections of arts, health, healing, and activism, examining African Diaspora/Black Atlantic performance and performative articulations of identity and belonging.

## LAILYE WEIDMAN

submissions@contactquarterly.com

### *Communal Body: Collective Tools and Obstacles*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus,  
Valletta Campus Theatre Studio

How do tension and difference bring us into togetherness? Can group negotiation and conflict facilitate dynamic choreography? How does dancing expand notions of collectivity and collective action? In this workshop, we will address these questions through movement practices and improvisation scores that operate on consent, consensus, and interdependency as well as others in which the roles of "leader" and "follower" shift frequently. From these materials, we will map the patterns produced by our consent, non-consent, disagreement, and agreement—recording the spatial, physical, and aural evidence of group accord and discord. These scores are meant to elicit reflection and conversation on power and community building.

**Lailye Weidman** is a dance artist whose recent projects include a solo homage to hardcore music and an ensemble

dance work investigating consent and consensus. Her performance work has appeared on both US coasts, the Midwest, and Europe. She teaches at Marlboro College and is Associate Editor of *Contact Quarterly*.

## KATHY WESTWATER

kwestwater@sarahlawrence.edu

### *Tortured*

Saturday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

Since 2005, pain has served as a vital intersection and launch point for my creative research across an array of experiential performance contexts. While working on a live ensemble performance work entitled "Macho," reports of the torture by American soldiers of prisoners in Abu Ghraib surfaced. These mediatized images intersected with the war and pain elements that I had been experimenting with in the studio and also with personal experiences of illness, both my own and of people close to me. In "Tortured," my proposed paper, I ask what it means to place oneself in a choreography of pain across the contexts of live performance, panel discussion, and movement workshop.

**Kathy Westwater** is a New York City-based choreographer and teacher. Her major works have explored the built environments of monuments, landfills, and parks; phenomena of war and pain; and intersections of human and animal culture. Since 2000 she has taught improvisation, composition, choreography, and dance studies at Sarah Lawrence College.

## SARAH WHATLEY

s.whatley@coventry.ac.uk

### *Social choreography and embodied responses to conflict*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

This presentation will discuss the 'social choreography' network project, examining how movement arts and bodily perspectives are responding to the current crisis of forced migration and displacement. We will share how our activities are revisiting earlier approaches to social choreography to take into account present-day issues such as the impact of digital technology, closing of national borders, restriction of free mobility, and crucially, the stereotyping, tagging or 'labeling' of 'refugees' or 'asylum seekers'. Whilst focusing on non-stage practices, the network contributes to thinking about how choreography in the widest sense sheds light on conflicts and contentions within and beyond dance.

**Sarah Whatley** is Professor and Director, Centre for Dance Research, Coventry University UK. Her research focuses on the interface between dance and new technologies, dance analysis, somatic dance practice and pedagogy, and inclusive dance. She led the AHRC-funded Siobhan Davies digital archive project, RePlay, and is founding editor of the *Journal of Dance and Somatic Practices*.

## BETHANY WHITESIDE

B.Whiteside@rcs.ac.uk

### *Dance Exchange, Knowledge Exchange: Innovating with Scottish Ballet, Scotland's National Dance Company*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

Since 2015, I have collaborated with Scottish Ballet through evaluating and conducting research on a diverse series of education projects. Definitions of Knowledge Exchange vary but all focus on the positive interplay and relationships between academia and industry. This presentation considers the particular narrative associated with a relationship that has grown to be sustainable and long-term in nature, and asks wider questions pertaining to the future and direction of our discipline. What are the key benefits and challenges for Knowledge Exchange between dance academia and industry? What is the role of Knowledge Exchange in the development of dance studies?

**Dr Bethany Whiteside** is Research Lecturer and Doctoral Degrees Coordinator at the Royal Conservatoire of Scotland. Her research focuses on the cultural and social analysis of participatory dance, often through ethnographic means, with a particular focus on the ballet, Highland, and Irish dancing genres.

## JAMES WHITTA

jwhitta@gmail.com

*"Quid Illa Creatura Mereri Potest, Nisi Gratiam?": Performing the Medieval Masculine Subject Through Grace*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

Renaissance dance manuals and courtesy books privilege masculine grace as both an ennobling manifestation of class superiority and a moral virtue. As a moral virtue, the concept emanates in part from Neoplatonic and Ciceronian ethics, but an equally powerful source frequently unexamined in this context is high medieval monastic writing on gratia. Expanding upon the Church's campaign

to reform knightly masculinity in the Peace and Truce of God and clerical masculinity in the Gregorian Reform, monastic precursors to Renaissance privileging of masculine grace historicize the flush of attention to the subject in early modern sources and ground the complexities of engendering male subjects in high culture in the pre-modern period.

**James** completed his graduate work in Comparative Literature at Brown University, writing on Cistercian homiletics and its impact on vernacular literatures of the late medieval and early modern periods. He has published articles on medieval drama, Latin literature, and Dante's Paradiso. Currently, he is working on a book project on monastic subjectivity and the poetics of space.

## SUSAN WIESNER

swiesner@umd.edu

*Representing Conflict through Dance: a rules-based approach to studying and creating choreography*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus Theatre

Using motion-capture technologies and statistical methods to analyze movements and written texts about dance, we developed rules/models for machine learning, which were validated through subsequent project phases and tests. In this 90-minute workshop/presentation participants will: learn the history of the rules generation; use the rules to create their own short work as solos or small groups; combine their movement works using staging rules to create a "conflict-derived" piece of work. Thus, we will begin the conversation as to how we as choreographers/researchers respond to conflict and negative situations through our work. In other words: how we represent Conflict through Dance.

**Susan L. Wiesner** PhD, CMA is Digital Humanist in Special Collections for the Performing Arts at the UMD Libraries, and is archivist for the Bartenieff and LIMS collections housed there. Her research focuses on intersections of language and movement using motion capture and other technologies while supporting her creative impulses.

## EMILY WINEROCK

contact@winerock.com

*Discourteous Courtesies and Irreverent Reverences: Rethinking the Renaissance Bow*

Saturday, 9:00 - 10:30 a.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

Bowing was an essential component of social interactions in Renaissance Europe, and instructional manuals describe it with care. Bowing showed respect on and off of the dance floor, and when performed by those of different ranks, ages, or genders, acknowledged and confirmed power relationships and social hierarchies ... in theory. That dance instructors described proper reverences to those who did them daily suggests awareness of the alternative messages that a bow could impart. This paper compares the respectful and reverent message that bowing was supposed to convey, with examples from English Renaissance plays where bows show tension, aggression, and scorn.

**Emily Winerock** is an independent scholar and adjunct lecturer at the University of Pittsburgh. Her research focuses on the politics and practices of dancing in sixteenth – and seventeenth – century Europe. A scholar-practitioner, she also teaches Renaissance dance workshops and is a co-founder of the Shakespeare and Dance Project.

**EIKE WITTROCK**

wittrock@uni-hildesheim.de

*Fremdes Erbe. Nelisiwe Xaba In the Context of German Dance Heritage*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

Nelisiwe Xaba's 'Fremde Tänze' was conceived within Tanzfonds Erbe (Dance Heritage Fund), an initiative by the German Federal Cultural Foundation set up in 2011 in order to heighten the public visibility of the history of dance in Germany. The presentation traces the production and reception of this work from a curatorial perspective, as a simultaneous critique and affirmation of the archive. How can an 'archival performance' become a tool to produce alternative historical knowledge, as well as question potential canonization and every archive's inherent mechanisms of selection and exclusion?

**Eike Wittrock** is a dance historian and curator, currently teaching at the department of media, theater and popular cultures at the University of Hildesheim. His academic research focuses on the history of 19th and early 20th century European dance, the politics of the archive and queer and exoticist performances.

**KATJA F.M. WOLF**

kontakt@katjafmwolf.com

*Surveillance and Privacy – Family Under Suspicion of Secret Agency Reflected in Choreography*

Saturday, 3:00 - 5:00 p.m.,  
Valletta Campus Theatre

How can choreography offer a platform for dealing with political issues? Presenting selected contents of the documentation of the dance theater

production "Meeting Point 70" I am going to discuss the working process that led to the project at the heart of which are the original files of the East German security agency called "Stasi" which observed my family throughout my childhood in the GDR. The work reflects in several choreographic methodological ways how the political is linked with the biographical, how the burning issues of persons in conflict with the society in which they live imprint a life.

**Katja F.M. Wolf**, M.A. dance studies, choreographer, dance & healing practitioner started her academic career with philosophy at the Munich University followed by dance & choreography at the European Dance Development Center Arnhem/Dusseldorf. Her trans-disciplinary projects as choreographer and performer gained her numerous awards and stipends.

**YUTIAN WONG**

ytw@sfsu.edu

*Trouble in the Field (Roundtable)*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 2

Using the emergence of Asian American dance studies as a case study, this presentation addresses how the politics of creating new areas of scholarship within established disciplines affect the possibilities of research, curriculum, and administration.

Yutian Wong is an Associate Professor of Dance at San Francisco State University. She is the author of *Choreographing Asian America*, editor of *Contemporary Directions in Asian American Dance Studies*.

**CLAIRE WOOTTEN**

clairew@yorku.ca

*Turning Up the Volume: Thoughts on The Listening Body*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 5

Part reflection, part research paper, this presentation examines the place of the listening body in dance and music education contexts. This view is not from the perspective of listening to one's own body but rather looking at how our bodies can and do (under the right circumstances) listen intently and respond sensitively to the bodies of others. How, in this increasingly disembodied world, do we turn up the volume on this listening body? Empathetic and sympathetic responses are defining features of our humanity and, the more technologically mediated our interactions become, the greater the imperative of public displays of humanity.

**Claire's** research has evolved from years of studio-based, student-centered work, and include all aspects of dance education. Claire also teaches movement classes for those living with Parkinson's Disease (Dancing with Parkinson's Canada), is a 3-D Workout TM Level I Instructor, a hand drummer, an Argentine tango student and a Dalcrozan wannabe.

**XI XIONG**

jackie.xiong@hotmail.com

*Disapproved but Sustained: Authoritarian Pedagogy in Chinese Tertiary Dance Education*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Ground level,  
Meeting Room 1

Authoritarian pedagogy keeps a dominant role in Chinese tertiary dance education though it is claimed as resulting in low esteem and passivity of students in learning. If authoritarian pedagogy is understood as problematic, how is it sustained? To answer this question, the study conducted qualitative in-depth interviews with ten Chinese tertiary dance teachers, seeking to unpack experiences of authoritarian teaching. Within the presentation, data identifying authoritarian aspects in Chinese tertiary dance institutions (obedience, content-emphasis, and humiliation) is shared. The presentation provides insights into how authoritarian aspects are disapproved but sustained by the behaviors of teachers, students, and institutions.

**Xiong Xi** was graduated from Beijing Dance Academy and gained Master degree at the University of Auckland, New Zealand. As a lecturer of Dance Academy in Sichuan Normal University, China, her current research focus is critical dance pedagogy in China, especially in the field of tertiary dance education.

## RUI XU

xurui@bda.edu.cn

### *Translating the Hidden Meanings in Languages and Movements*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 1

Chinese and English languages demonstrate a core difference in that the former emphasizes parataxis (co-located, equally important phrases) and the latter emphasizes hypotaxis (linked, subordinating phrases). This difference contributes to a more profound contrast in ways of thinking between Chinese and Western cultures. Under globalization, Chinese dance faces a significant challenge when conflicting

ideas in dance techniques and aesthetic approaches meet through cross-cultural communications. Translating dance culture, therefore, requires understanding the hidden meanings in languages and movements. This is not only a dilemma of cross-cultural dialogue for Chinese dance, but also an opportunity to find a productive way forward.

**Prof. Xu Rui**, dance scholar and theatre director, is the vice-president of the Beijing Dance Academy, board member of the China Art Critics Association and Beijing Dancers Association. Working in both areas of art research and creation, Xu is a founding co-director of the ArtsCross Performance Research project since 2009.

## Y

## EMI YAGISHITA

eyguardianangel@gmail.com

### *Yeichi Nimura's Dance Career in Twentieth-Century America*

Saturday, 11:00 a.m. - 1:00 p.m.,  
Valletta Campus, Level 1,  
Lecture Room 2

This paper focuses on Yeichi Nimura (1897–1979), a Japanese-born dancer who primarily performed in the West. Nimura trained in America with modern dance pioneers Ruth St. Denis and Ted Shawn. In the 1930s, Nimura attempted a fusion of East and West in his dance. With his American dance partner Lisan Kay, he toured Europe and the United States to great acclaim. Unfortunately, Nimura's performing career was interrupted by the outbreak of World War II. He remained in America, choreographing and teaching. After the war, Nimura encouraged the reconciliation of Japan and the U.S. by supporting Japanese cultural performances in America.

**Emi Yagishita**, Ph.D., is an Assistant Professor at Waseda University (Tokyo) Faculty of Letters, Arts and Sciences. She was a Research Fellow of the Japan Society for the Promotion of Science (April 2013–March 2015). She holds a Certification in Duncan Dance from the Isadora Duncan Dance Foundation in New York.

## LIORA MALKA YELLIN

liorama@post.tau.ac.il

### *Yardena Cohen's Alternative Vision of Dance and National Ideology*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

Yardena Cohen was one of the leading pioneers who shaped early Israeli modern dance. Her career began in the pre-state period, and she sought to create a local dance form that expresses the emerging national identity. Cohen used to call herself Canaanite, as she was born to a sixth generation native family. Canaanism was, however, an artistic style that offered an alternative view of local (Israeli) cultural identity. Cohen, I suggest, worked in this frame, which was oppositional to hegemony but reflected the local youth attitude. In this paper, I intend to explore Cohen's alternative vision concerning pivotal conflicts.

**Liora Malka Yellin** is a dance and theatre studies scholar at Tel Aviv University. She serves as the head of the Israeli Society for Dance Research. Currently her research concentrates on early Israeli theatrical dance, from its inception in the 1920s up to the late 1950s.



**CHENG-CHIEH YU**

ccyu@arts.ucla.edu

*Martiality, Not Fighting*

Sunday, 8:30 - 10:00 a.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

*Martiality Not Fighting* is a short screendance that follows a young Chinese dancer performing the role of conscientious objector. He moves through the pedestrian and the abstract to deliberate the question "to fight or not to fight." The choreography utilizes iconic images and gestures of martiality as well as combining postmodern dance and the martial arts culture of "Ba Gua Zhang." With spiraling energy, ever changing spatial interplays and physical exchanges, the choreography deconstructs the external martial art expressions of fighting. At its cinematic core, *Martiality Not Fighting* implies forsaking violence in recognition of vital exchange and kinetic empathy.

**Cheng Chieh Yu** is Professor of Choreography at UCLA's Department of World Arts & Culture/Dance. She choreographs dance theater that explores Asian Diaspora, the intersections of social-political perspective, gender ascription and cultural hybridity. Marianne Kim is a screendance director and Associate Professor of Interdisciplinary Arts/Performance at Arizona State University.

**WENBIN YUAN**

360053203@qq.com

*New Dance of Hakka Tradition: Research on The Intangible Cultural Heritage Project "Cup Flower" As an Example*

Friday, 2:30 - 4:30 p.m.,  
Valletta Campus, Ground level,  
Meeting Room 3

The Hakka ethnic groups spread globally. Belonging to the same root, there are different ways of expression for them in culture. Taking the two big Hakka regions of mainland China and Taiwan as examples, the different political parties have different policies on culture and arts, and hence influence the directions of development of Hakka dance. However, in the "hometown" of Hakka, China, under the guidance of cultural policies, is vigorously developing and preserving Hakka traditional dance. The proposal of "Intangible Cultural Heritage" has played a significant role in promoting the inheritance of Hakka traditional dance.

**Yuan Wenbin** is currently a doctoral student in the Graduate Institute of Dance, Taipei National University of the Arts. He is also currently a full-time dance teacher in Guangdong Vocational College of Foreign Language. Upon graduating from the Beijing Dance Academy, he started to work in Guangdong Meixian Mountain Opera Company.

**Z****MLONDOLOZI ZONDI**

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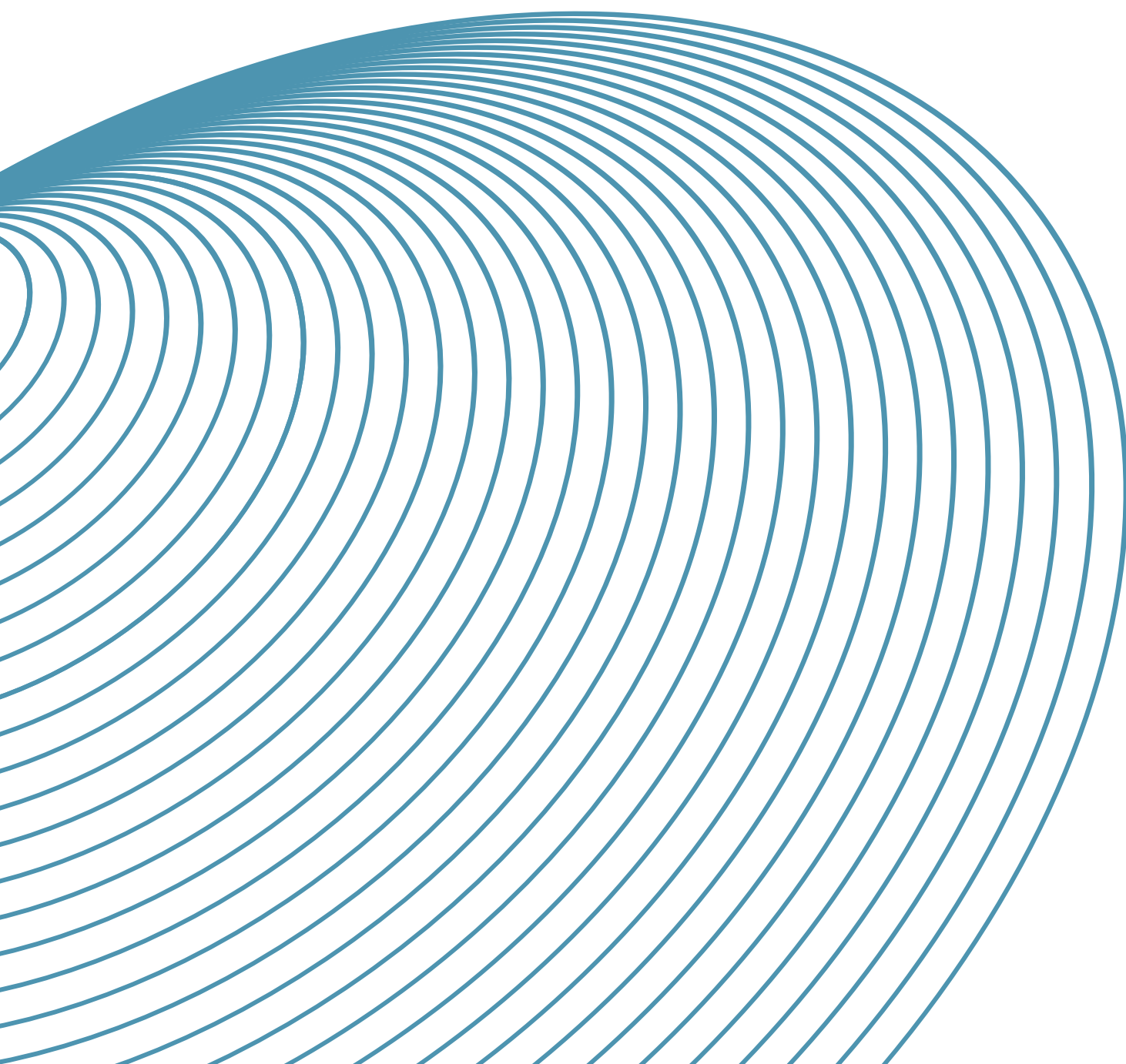
*Flow and Arrest in Nelisiwe Xaba's Choreographic Repertoire*

Sunday, 10:15 - 11:45 a.m.,  
Valletta Campus, Level 2,  
Lecture Room 3

This paper discusses Nelisiwe Xaba's Venus trilogy as indexing a pronounced entanglement between dance and "performance art" in South Africa. How does her Black feminist praxis trouble various universalizing gestures and common senses, particularly of those who categorize her work under the umbrella of "feminist (performance) art"? Xaba's repertoire has primarily been concerned with engaging the archive of apartheid, colonialism, and slavery. What are the stakes of this exercise? Do we understand it as a project of recovery, reparation, or of "critical fabulation" that refrains from replicating grammars of violence when revisiting the archive of Black subjection?

**Mlondi** is a Chicago-based movement artist, dramaturg, PhD candidate, and performance theorist who writes primarily about contemporary Black performance and visual art engagements with death, corporeal integrity, and form(lessness). Mlondi makes performances for the black box theater, gallery/museum, proscenium stage, other public spaces, and also co-edits an independent journal called *Propter Nos*.

# **Citation** REGULATIONS



# Proceedings Submission Guidelines

## Guidelines DANCE STUDIES ASSOCIATION

## 2018 CONFERENCE PROCEEDINGS

The Dance Studies Association is pleased to compile an unedited record of the DSA 2018 Conference, *Contra: Dance & Conflict*. Submission of conference papers and workshops for inclusion in the Proceedings is entirely voluntary. Those who are presenting workshops or lecture-demonstrations may submit transcriptions or summaries of their presentations. Each submission should be an accurate record of the conference presentation and not an expanded revision.

### Deadline & submission procedure

Submissions must be received by **November 1, 2018**. **Papers must be submitted electronically in two formats (pdf and .doc)**. In the body of your email message, please be sure to include your name, paper title, and contact information (address, phone number, email address). Direct all formatting and submission inquiries to: Proceedings Editor, Courtney Harris at [c.harris@dancestudiesassociation.org](mailto:c.harris@dancestudiesassociation.org).

### Accepted formats

**Please submit two documents (pdf and .doc)**. The pdf is the surest way to avoid inadvertent formatting changes or font substitutions caused, for example, by different versions of word-processing software. However, it will be helpful to have the paper as a .doc in case the editor needs to make minor formatting adjustments, or request revisions from the author.

#### **Please note**

The proceedings will be made available online via the DSA website, with each paper posted as a separate pdf file. Formatting requirements take into account the desire for online accessibility, as well as the wish to produce a uniform, high-quality publication without imposing undue constraints on the authors.

#### **Please note**

Submitted papers that do not conform to any or all of the above guidelines will be returned to the author for revision. You will have one week to re-format it as necessary and re-submit. If your amended paper does not arrive on time or has not been amended as required, it will not be included in the proceedings. We regret that papers that do not conform to the guidelines or are received after the deadline will not be included in the *Conference Proceedings*. As indicated above, **the Proceedings Editor(s) task is to bring the papers together but they will not perform any significant copy-editing tasks.**

**STRICT ADHERENCE TO THE STANDARDS AND DEADLINES IS REQUIRED.**

## Order of Sections

- Title
- Author's Name
- Abstract (as submitted for the conference program)
- Paper
- Notes (see below on endnotes)
- Works Cited
- Copyright Statement
- Author's Biography
- Email Contact Details

## Page Limit

**Manuscripts may be no longer than 18 double-spaced pages.**

## Please note

This includes the abstract, body of paper, endnotes, bibliography, and 50-word author's biography. The paper should be a record of your contribution to the conference, not an expanded revision.

## Language

Papers must be submitted in English and should be thoroughly proofread and checked for grammar and spelling and conformity to the guidelines before submitting your document.

## Spelling

Use **US English** spelling

## Margins & Tabs

Use 1-inch margins on all sides. Indent the beginning of paragraphs and block quotes by 0.5 inches.

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- Double-space the main body of text.
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## Alignment

Left-align the text. Justify block quotes.

## Font Style

Use 12 point Times New Roman font.

## Title and Author's Name

Left-align the title and author's name at the top of the first page. Use bold font for the title. **Use title case**

## Abstract

After the author's name, press return twice, and type "Abstract:" followed by the abstract that you submitted for the conference program.

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**Use sentence case** for sub-headings

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For citations, use *Chicago Manual of Style* **author-date system** with parenthetical references in the text and a list of works cited. The author-date system is used in the sciences and the social sciences and increasingly publishers are requiring authors to adopt this kind of system. For further reference please consult following URL: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

## Endnotes (Optional)

Endnotes may be used for supplemental information. Please use the Microsoft Word "Insert Footnote/ Endnote" and choose Endnote with Arabic numbers. Do **NOT** use footnotes as these will not be accepted.

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All references should follow *Chicago Manual of Style*. Please see examples of the reference style to be used, in-text citations and other style requirements at the end of this document.

## Copyright Statement

For example: © 2008, Isadora Duncan.

## Author's Biography

At the end of the paper, include a professional biography. **Fifty word maximum.**

## Translation Note

If the paper has been translated from a language other than English, include a statement: "Translation from [original language] by [name of translator]." If you would like to make the original paper available, you may provide an email address.

## Headers, Footers, and Page Numbers

**Do not include headers, footers, or page numbers.** These will be added separately. Any text in the margins will be removed.

## Images and Additional Material

Images, tables, appendices, and other additional material are **NOT ACCEPTED** for conference proceedings. Therefore,

do not include any of these in your submission as they will not be published and your paper will be returned to you. It is also the **author's responsibility to delete any parts of the paper in which images or figures are referenced**, since images and figures will not be published.

## General

Default to the *Chicago Manual of Style* (author , date) and *Merriam-Webster's Dictionary* for all issues not addressed in this style guide unless evidence of a clear precedent to the contrary can be found.

- Spell out centuries—i.e., nineteenth century, twentieth century (twentieth-century, adj.)
- Figure captions should be listed at the very end of each manuscript file.

## Numbers

- Spell out simple numbers i.e., two, sixteen, fifty, ninety-nine.
- Use numbers themselves for complex numbers i.e., 108; 2,500.
- Dates are written as numbers i.e., February 8, 1999.
- Use numbers for citations and pages.
- Special case: "chapter 5," but "the fifth chapter."

## Notes

- Title section "Notes".
- The Notes section should come at the end of the article text but before Works Cited.
- Make certain that each source cited within Notes section is included as a reference in Works Cited.

## In-text Citations and Works Cited

- Title section "Works Cited".
- Use the *Chicago Manual of Style's* parenthetical, **author-date method of citation**. In this system, all content notes belong in the Notes section; all bibliographic information is located in the Works Cited. There should NOT be separate "Interviews", "Websites", etc. sections.

For further details on Online and/or URL references see: [www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

# Sample Entries

## In-Text Citations

When reference to a particular page is necessary, include page numbers within the in-text citation:

Trisha Brown, referring specifically to her own equipment pieces, has spoken of their danger (Goldberg 1990, 210).

If the author has just been mentioned, it is not necessary to repeat her or his name in the citation:

In *Body Art: Performing the Subject*, Amelia Jones suggests that body art “provides for the possibility for radical engagements that can transform the way we think about meaning and subjectivity (both the artist’s and our own)” (1998, 15).

Use semicolon between two or more in-text citations:

(Lang 2001; Smith 1999)

Condense inclusive page ranges:

120-21, 100-103, 201-2

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## Works Cited

Please note that the date in this bibliographic format comes directly after the author’s or authors’ name(s).

### Book

Foucault, Michel. 1976. *The History of Sexuality, Volume I: An Introduction*. Harmondsworth: Penguin.

### Chapter in an edited collection

Chanfrault-Duchet, Marie-Françoise. 2000. “Textualisation of the Self and Gender Identity in the Life-story.” In *Feminism and Autobiography*, edited by Tess Cosslett, Celia Lury, and Penny Summerfield, 61-75. London: Routledge.

### Edited or translated volume

Derrida, Jacques. 1994. *Specters of Marx: The State of the Debt, the Work of Mourning and the New International*. Translated by Peggy Kamuf. New York: Routledge.

### Article in a journal

Phelan, Peggy. 1993. “The Rats and the Democrats.” *Drama Review* 37 (3): 171-85.

Do not include “The” before journal title

### Article in online journal

Kossinets, Gueorgi, and Duncan J. Watts. 2009. “Origins of Homophily in an Evolving Social Network.” *American Journal of Sociology* 115:405–50. Accessed February 28, 2010. doi:10.1086/599247.

### Paper presented at meeting

Berríos-Miranda, Marisol. 2003. “Bailando Salsa en la Sala, Como Aprendimos a Bailar y a Vivir.”

Paper presented to the Annual Meeting for the Society of Ethnomusicology, Miami, Florida, October 4.

### Dissertation

Bosse, Joanna. 2004. “Exotica, Ethnicity, and Embodiment: An Ethnography of Latin Dance in US Popular Culture.” Ph.D. diss., University of Illinois, Urbana.

### Newspaper article

Mendelsohn, Daniel. 2010. “But Enough about Me.” *New Yorker*, January 25.

Stolberg, Sheryl Gay, and Robert Pear. 2010. “Wary Centrists Posing Challenge in Health Care Vote.” *New York Times*, February 27. Accessed February 28, 2010. <http://www.nytimes.com/2010/02/28/us/politics/28health.html>.



## Website reference

First example:

Google. 2009. "Google Privacy Policy." Last modified March 11.  
<http://www.google.com/intl/en/privacypolicy.html>.

Intext website citation shall be:

(Google 2009)

Second example:

McDonald's Corporation. 2008. "McDonald's Happy Meal Toy Safety Facts."  
Accessed July 19. <http://www.mcdonalds.com/corp/about/factsheets.html>.

Intext website citation shall be:

(McDonald's 2008)

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## Citing no date (n.d.) Material

If citing material with no date the in-text format is as follows:

(Cooke n.d., 4-7)

Works cited entry shall be:

Cooke, H.B.S. n.d. South African Pleistocene mammals in the University of California Collections. Typescript.

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Kinney Troy and Margaret Wise Kinney. 1998. *The Dance: Its Place in Art and Life*. Rev.ed.  
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## Non-book material

In-text citation from a manuscript collection:

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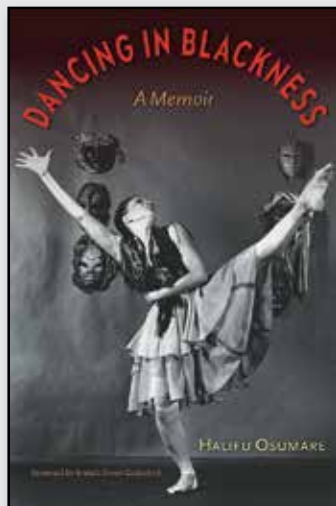
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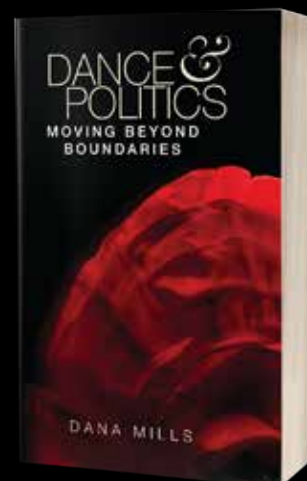


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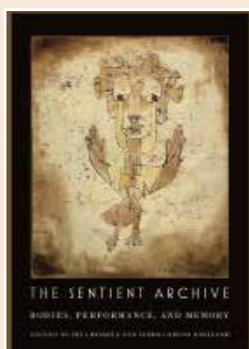
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Biannual | Print ISSN: 0264-2875 | Online ISSN: 1750-0095

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