

RESEARCH DAY #2: BRIDGING RESEARCH IN DANCE

Organised by Master in Dance (Royal Conservatoire Antwerp)
and
CoDa | Cultures of Dance – Research Network for Dance Studies

When: Saturday 21 of May 2022, 10:00 – 18:30

Where: Royal Conservatoire Antwerp, Desguinlei 25 – 2018 Antwerpen, Gele Zaal

Register here: <https://www.ap-arts.be/evenement/research-day-2-bridging-research-dance?startdate=2022-05-21>

Arguably more than ever, the connection between dance and research has taken center stage in different segments of the dance field, including higher education, the professional performing arts, and academic scholarship. Despite the growing acknowledgment that dance can incite new forms of experimentation or generate alternative modes of knowledge, the actual shape that research in dance can take is still a topic of debate. The specific requirements for doing research in dance (or even for calling oneself “a dance researcher”) are hardly defined, which leads to substantial questions about how (or if) dance should legitimize itself as a valid research practice on its own terms.

During this Research Day, we want to address these issues by gathering various speakers who will provide, each from their own background and expertise, different perspectives on the functions and forms artistic research in dance can take. The aim is to tackle various questions that are fundamental to research in dance as they can be said to steer its future directions, such as: are there general characteristics to research in dance beyond the particularity of distinct projects or practices?; does research in dance necessarily need to bridge discourse and practice?; what role do (academic) institutions play in the ecosystem of artistic dance research?; what are the conditions one must meet in order to conduct research in dance? By raising these questions, we want to move towards an expanded and possibly more diverse understanding of those conditions that undergird research in dance, both within and outside of institutional frameworks.

This Research Day is the second in a series initiated by the Master Dance team at the Royal Conservatoire of Antwerp (RCA) in collaboration with CORPoREAL, the interdisciplinary research group for dance, music, and drama at the RCA and the Dance department of RCA. This edition is co-organized with CoDa | Cultures of Dance, the Research Network for Dance Studies funded by the Research Foundation Flanders (FWO).

PROGRAMME

Timing	Programme	Location	Speakers
10:00 – 10:30	Welcoming & intro of the day	Gele Zaal	Timmy De Laet Annelies Van Assche Renata Lamenza Epifanio
10:30 – 11:30 40 min lecture 20 min Q&A	Opening lecture <i>Topic: Doing Dance Research</i>	Gele Zaal	Scott deLahunta
11:30 – 13:00	Panel 1 <i>Topic: Embodying Theory and Practice in Dance Research: Entanglements, Strategies, and Resonances</i> <i>Mediator: Renata Lamenza Epifanio</i>	Gele Zaal	Anne-Lise Brévers Kopano Maroga
13:00 – 14:00	Lunch break	Witte Foyer	
14:00 – 15:00 40 min lecture 20 min Q&A	Lecture <i>Title: Tele-and counter-choreographies of fear.</i>	Gele Zaal	Sérgio P. Andrade (online)
15:00 – 15:30	Panel 2: introduction <i>Topic: (post)socialist bodies: Uncovering Legacies of Dance</i> <i>Mediator: Annelies Van Assche</i>	Gele Zaal	Igor Koruga Milica Ivic Dunja Njaradi
15:30 – 16:15	Video work by Igor Koruga <i>Title: One, Two, Three, Comrade Dance With Me (2021)</i>	Gele Zaal	Igor Koruga
16:15 – 17:15 60 min discussion and Q&A	Panel 2: discussion with Q&A <i>Topic: (post)socialist bodies: Uncovering Legacies of Dance</i> <i>Mediator: Annelies Van Assche</i>	Gele Zaal	Igor Koruga Milica Ivic Dunja Njaradi
17:15 – 17:30	Break	Witte Foyer	
17:30 – 18:30	Panel 3 <i>Round table talk: (De-)Institutionalizing Dance Research: Conditions, Frameworks, and Affordances</i> <i>Mediator: Timmy De Laet</i>	Gele Zaal	Christel Stalpaert Annouk Van Moorsel Sarah Whatley Laura Karreman Susanne Franco Efrosini Protopapa

ABSTRACTS

Lecture | Doing Dance Research | Scott deLahunta

I am currently working on the issue of ethical practices in technology development. For this presentation, I will provide the basis for why I think dance research has a place here. Some of the questions being asked by this event address the challenge of defining what dance research is. This seems to be a different problem than exploring what dance research can do. I have difficulty defining what dance research is in any general sense, and I would probably resist such a definition. I find it easier to imagine what dance research might do and why this might be valuable. Crucial to this imaginary are two ideas. One is that corporeality, the state of having or being a body, is a constant because everyone has a body. However, everyone's body is different and this difference is a critical constant. The other idea draws on research into the contribution that skillful bodily practices, such as dance, make to the development of our intellectual and social life. In my experience, these two ideas make it possible for dance research to come together with other fields to work on societal and humanistic areas of concern. Perhaps a certain definition of dance research emerges when an interdisciplinary intersection provides context, but this leaves open the question about its intrinsic properties. Is there a form of basic dance research that can be undertaken on its own terms?

Panel 1 | Embodying Theory and Practice in Dance Research: Entanglements, Strategies, and Resonances | Anne-Lise Brévers and Kopano Maroga

In dance research, theory and practice are in a continual and entangled dialogue that navigates between discursive and embodied forms of thinking and expression. To assume this connection between theory and practice, however, immediately raises crucial questions that pertain to the concrete reality of doing artistic research in dance: how exactly does one translate practice into theory and vice versa?; according to what criteria is dance practice considered (or validated) as research?; what are the strategies and tools to embody dance practice as research? In this panel, Kopano Maroga, and Anne-Lise Brévers will discuss these questions based on their experiences with artistic research. As these panelists all move in the sometimes messy spaces between theory and practice from different backgrounds, their conversation will help to amplify our understanding of embodying theory and practice inside dance research.

Lecture | Tele-and counter- choreographies of fear | Sérgio P. Andrade

Through the critical choreographic approach I analyze the dissemination of embodied acts which iterates the current neoliberal, neocolonial, and neo-fascist articulation in Brazil. I consider bodily practices in online and onsite interventions, crossing public demonstrations, artistic experiences and my own scholarly-artistic-activist practice.

Video work by Igor Koruga | One, Two, Three, Comrade Dance With Me (2021)

This video work is shaped through the dramatization of information from the life and work of various modern dance pioneers in Germany, the United States and the Balkans in the first half of the twentieth

century. Structured in a collage of TikTok videos as a current form of digital and online distribution of knowledge, the information in the video and its script is provided through various formats, from academical lecture to the gossiping theory and speculation. Based on the theoretical-artistic research within the project “Dance till the new dawn”, tracing the historical moments that have been very important for the struggle against the commodification of art, with a special focus on dance and performing arts, the thematic framework asks: who has the right to art? To whom does it belong? Who needs it? The work is in Serbian with English subtitles.

Panel 2 | (Post)Socialist Bodies: Uncovering Legacies of Dance | Igor Koruga, Milica Ivić and Dunja Njaradi

Trying to dwell on the marginal position of the post-Yugoslav region, specifically today's Serbia, this panel will highlight some of the difficulties of understanding, writing and doing dance (research) from three different yet very intertwined positions. Dunja Njaradi will shed some light on the recent developments of dance research at Belgrade University of Arts and its nesting relationship with broader European dance research and education. Milica Ivić will trace a specific non-institutional development of contemporary dance in Serbia from the 1990s. From the perspective of a ‘guerilla’ or non-institutional researcher, she will underline the difficulties of the notion of institutionalisation of contemporary dance, when dance itself emerges entangled with political and economic changes. Finally, Igor Koruga will give a necessary perspective of a dance artist who is active both in local and European contexts. He will offer insight into a creative process that involves taking a stance on archival material in dance. The goal of this panel, therefore, is twofold: to offer a glimpse at one marginal ‘small’ history of dance and to offer a challenge to the dominant notion of marginality and difference in dance scholarship.

Panel 3 | (De-)Institutionalizing Dance Research: Conditions, Frameworks, and Affordances | Christel Stalpaert, Annouk Van Moorsel, Sarah Whatley, Laura Karreman, Susanne Franco and Efrosini Protopapa

For dance artists, the recognition of their practice as research is often dependent on being affiliated with specific institutions, most notably with universities and conservatoires. This condition requires not only the ability to seek for institutional support, but also to make strategic use of the procedural frameworks imposed by larger structures that sometimes seem at odds with the specificity of choreographic research. Nonetheless, being embedded within larger research environments also bears the potential of discovering new terrain, participating in wider communities of researchers, or creating more visibility and impact. This panel brings together several members of “CoDa | Cultures of Dance,” the Research Network for Dance Studies, who all are deeply familiar with how institutional infrastructures can either advance or inhibit the development of artistic research within different international contexts. In this conversation, we will reflect on the various ways in which research in dance can or ought to function within the broader ecosystem of both the arts and academia.

BIOGRAPHIES

Scott deLahunta

Scott deLahunta is Professor of Dance, Centre for Dance Research, Coventry University and co-Director of Motion Bank, now hosted by Hochschule Mainz University of Applied Sciences. His research seeks to deepen and apply the understanding of dance as a form of embodied knowledge and choreography as skillful bodily practice. This builds on over a decade of working within contemporary dance companies as research director and facilitator. Since 2010, he has held a research position at Coventry University and assisted in setting up the Centre for Dance Research in 2015.

Anne-Lise Brévers

Anne-Lise Brevers Kuhn (°1981, BE/USA) is a dance artist, researcher, and choreographer. Trained in classical ballet by Menia Martinez, she holds a MA in Dance SCL from the Royal Conservatoire of Antwerp, her master's project received the PlayRight Prize. She worked as a freelance dancer for several choreographers before meeting Cindy Van Acker in 2010 while dancing for the Parsifal of Romeo Castellucci at La Monnaie. She then joined the Cie Greffe in Geneva for the creation and touring of Diffraction until 2015. In 2016/2017, she collaborated to Damien Jalet's choreography of Suspiria by Luca Guadagnino while coaching Mia Goth and Tilda Swinton for their dancing parts in the movie. In 2017, she started working closely with Jan Martens as a rehearsal director and artistic assistant (Rule of Three and Any attempt will end in crushed bodies and shattered bones). In 2021, her immersive work Shy Works performed at deSingel in Antwerp as part of the Bouge B festival and she choreographed Olga Neuwirth's Bählamms Fest under the direction of Dead Centre, for the Ruhrtriennale. Since 2021, she teaches the class Embodied theory to the second-year students of the Master Dance, as well as mentoring their journey towards the final master's project.

Kopano Maroga

Kopano Maroga (they/them) is a performance artist, writer and cultural worker currently living and working as a curator and dramaturg at Kunstencentrum Vooruit in Ghent, Belgium. Their written work can be found in publications such as the Mail & Guardian, ArtThrob, rekto:verso, Indent, Contemporary&, 20:35 Africa and Bubblegum Club. They have worked as a dancer and performer for Underground Dance Theatre, Nicola Elliott, Kristina Johnstone and Neil Coppen and is the recipient of multiple awards for their performance in Coppen's Buitenland/Newfoundland. They are currently working on their own performance, written and spoken word based works. Their debut poetry anthology, Jesus Thesis and Other Critical Fabulations, was released in 2020 through uHlanga Press. They very much believe in the power of love as a weapon of mass construction.

Sérgio P. Andrade

Sérgio Andrade is an artist, professor and researcher in dance, performance and philosophy. Since 2012, he has been a Professor at the Federal University of Rio de Janeiro, in the Department of Bodily Art, teaching at the Undergraduate and Graduate Dance Programs. He coordinates the Laboratório de Crítica (the "LabCrítica") at UFRJ, in which he develops several collaborative research-creation activities, training, publication, curatorship and exchange among artists, scholars and activists. Sérgio is an Ecologies Lead & Co-Investigator in the Hemispheric Encounters partnership (SSHRC/ Canada).

Igor Koruga, freelance choreographer, pedagogue and researcher

Igor Koruga is a freelance artist working within contemporary dance and choreography. He teaches choreography in Belgrade, provides choreographic assistance to theater directors and works as a dance dramaturge. Recent work: *Crystal Ball* (2021), *Lounli Plenet* (2020), *Hopelessness* (2017) and *Only Mine Alone* (2016). He is part of a research team for archiving contemporary dance by Nomad Dance Academy and Museum of Contemporary Art in Ljubljana.

Dunja Njaradi, Associate professor at the Department for Ethnomusicology, Faculty of Music, University of Arts in Belgrade.

Dunja Njaradi is a dance anthropologist interested in traditional dances, social dances and religious performances. She has extensive teaching experience in drama, theatre, dance and anthropology. She is currently teaching ethnology, anthropology and ethnochoreology at the Department for Ethnomusicology at the Faculty of Music, University of Arts in Belgrade.

Milica Ivić, independent researcher and dramaturge

Milica Ivić holds a PhD in Theory of Arts and Media at the University of Arts in Belgrade. She is an independent researcher working in the field of contemporary dance in Serbia, interested in questions of archiving and institutionalisation of contemporary dance. She is part of a research team for archiving contemporary dance in collaboration with Nomad Dance Academy and Museum of Contemporary Art in Ljubljana.

Christel Stalpaert

Christel Stalpaert (° 1971) studied German philology and Theatre studies at Ghent University. She got promoted in 2002 with a doctoral dissertation defending a post-semiotic method of analysis, based on Gilles Deleuze's aesthetics of intensities (aesthesia) and Luce Irigaray's philosophy of embodied cognition and corporeality. Her dissertation offers an innovative perspective on contemporary postrepresentative and postdramatic scenic regimes. Since 2003, Stalpaert is a lecturer in Theatre Studies (Performing and Media Arts) at Ghent University, and published numerous articles on theatre and performance in books and journals (*Documenta*, *Ballet-Tanz*, *Arcadia*, *Eighteenth-century Life*, a.o.). She is a member of the editorial board of *Documenta*, *Theatre Topics* (Amsterdam University Press) and *Studies in Performing Arts & Media*. She co-edited, among others, *No beauty for me there where human life is rare: on Jan Lauwers' Theatre Work with Needcompany* (2007) and *Bastard or Playmate? Adapting Theatre, Mutating Media and the Contemporary Performing Arts* (AUP 2012). Together with Prof. Katharina Pewny she is directing the research group *S:PAM | Studies in Performing Arts & Media*, and founder and convener of the associated research group for *Postdramatic Aesthetics* since 2007. Christel Stalpaert is an active member of international research groups *Choreography and Corporeality* (International Federation of Theatre Research), *Performance and Philosophy* (Performance Studies International) and *Arbeitsgruppe Dramaturgie* (Gesellschaft für Theaterwissenschaft).

Annouk Van Moorsel

Annouk studied at the Higher Institute for Dance and the Vrije Universiteit Brussel (Licentiaat in clinical psychology). She worked as a dancer, choreographer and dance teacher. Since 2002 she has been the coordinator of the dance teacher training programme at the Royal Conservatoire of Artesis Hogeschool. She was responsible for the quality assurance policy of the department. Since 2007 she is also the Head of the teacher training programmes dance, drama and music and since 2019 the Acting Head of dance. She has worked as a psychologist / therapist and is co-author of the book "4 je mee?" - Initiation lessons for 6-year-olds with crossovers to the art disciplines of drama, dance, music and image. Since 2005 she has been involved as a promoter and co-supervisor in various research projects at the Department of the Royal Conservatoire and the University of Antwerp and is chair of CORPoREAL research group (KCA). She is a member of the Organizing Body of AP Hogeschool, the Council of the School of Arts Royal Conservatoire and the Research Council of the Royal Conservatoire and the Royal Academy of Antwerp. She is a member of CoDA an international research network "Cultures of Dance" that was founded in 2019 on the initiative of Professor Timmy De Laet of the University of Antwerp.

Sarah Whatley is Chair in Dance and Director of the Centre for Dance Research (C-DaRE, Coventry University).

Her research focuses on the interface between dance and new technologies, dance analysis, somatic dance practice and pedagogy, and inclusive dance. The AHRC, the Leverhulme Trust, Wellcome Trust, and the European Union fund her research, which is broadly focused on the impact of digital technologies on tangible and intangible cultural heritage.

Laura Karreman is an Assistant Professor in the Department of Media and Culture Studies at Utrecht University (NL), where she is also the programme coordinator of the RMA Media, Art, and Performance Studies.

She researches the role of embodied knowledge in dance transmission practices, the role of digitization in performance archives, and epistemological questions that relate to new notions of dance and performance knowledge. She is a member of the UU Research Group Transmission in Motion, in which she relates to research themes and topics such as dramaturgy, somatechnics and "mobilizing the archive".

Annelies Van Assche, postdoctoral research fellow at Ghent University at the department of Art History, Musicology and Theater Studies in the research unit S:PAM - Studies and Performing Arts and Media.

Annelies Van Assche obtained a joint doctoral degree in Art Studies and Social Sciences for studying the working conditions of European contemporary dance artists. She is connected with Ghent University, KU Leuven and Royal Conservatory of Antwerp. Her research focuses on the relation between labor and aesthetics in contemporary dance.

Timmy De Laet

Timmy De Laet is Assistant Professor of Theatre and Dance at the University of Antwerp and the Research Centre for Visual Poetics. He is a Postdoctoral Fellow of the Research Foundation Flanders (FWO) with a research project titled "Transatlantic Currencies," which investigates the exchange and circulation of choreographic knowledge and dance works across the Atlantic Ocean during the postwar period (1958-1991). With the support of the Fulbright Commission and the Belgian American Educational Foundation (B.A.E.F.), Timmy has worked as a Visiting Scholar and Adjunct Faculty Member at Temple University's Dance Department and Institute of Dance Scholarship (Philadelphia, PA, USA). He has been a Visiting Professor at Ghent University and a guest lecturer at the Royal Conservatoire Antwerp.

Renata Lamenza Epifanio

Renata Lamenza Epifanio (Rio De Janeiro, 1985) is an artist and researcher that navigates through the borders of costume, performance, installation and dance. After graduating in Dance (Faculdade Angel Vianna) and in Costume (Senai- CETIQT), she completed her MA in Visual Arts– Costume Design (Royal Academy of Fine Arts Antwerp- RAFA). Her collaborative performance project Talk to me was nominated in 2016 for the Hugo Roelandt Prize. Since 2018 she works as a researcher at the RAFA and at the Royal Conservatoire of Antwerp (RCA). Her thesis project, The moving costume: body as a playground, and her methodology are integrates the Master Dance programme at RCA and dance program at Performact (Portugal-2018;2022). Since 2021 she acts as the artistic coordinator and co-curator of the Master Dance at the RCA and since 2019 is the mother of Mia. Concerned with expanding the dialogues between costume and the body, her works use costume as a sensorial trigger, proposing it as an agent of movement, and as a tool for activating the political body. In her installations/performances, she plays with the relation between object-audience and audience-performer. Here she invites the public for an immediate corporeal-sensorial dialogue with the object and the performer, relocating the protagonism from the work itself to the relation that is created between them.

PRACTICAL INFORMATION

This is a free event, but registration is required. Please register via this [link](#).

The restaurant of the Royal Conservatoire is closed, please provide your own lunch. The [Grand Café](#) restaurant is open and we are happy to point you towards places to eat in the neighborhood (Café Kamiel, Lokal, Boker Tov...).

We are closely monitoring the current COVID-19 measures. Currently you do not have to wear a mouth mask during the event, nor is a Covid Safe Ticket necessary. The information is subject to change until further notice.

WITH THE SUPPORT OF



CREDITS

Concept and organisation: Annelies Van Assche, Iris Terclaevers, Renata Lamenza Epifanio, and Timmy De Laet

Production: CoDa, Master in Dance RCA, Annouk Van Moorsel, Laura Van Rymenant (CoDa intern)

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