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Kin-aesthetic Space-making

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Body ^ Space ^ Object ^ Memory ^ Identity

An interdisciplinary symposium collaboratively organised by the Centre for Dance Research (C-DaRE) and researchers in the School of Art and Design

Convenors: Dr. Imogen Racz and Prof. Sarah Whatley

Friday 20th May 09:00-17:00

Institute for Creative Enterprise (ICE) Building, Coventry University
Technology Park, Parkside, CV1 2NE

The organising committee includes: Imogen Racz, Sarah Whatley, Marie-Louise Crawley, Lily Hayward Smith, Katerina Paramana, Rob Tovey and Graham Chorlton

Welcome Note

We would like to warmly welcome you to Coventry University, and to this year's interdisciplinary symposium *body ^ space ^ object ^ memory ^ identity*. Following on from last year's *memory ^ sentiment ^ body ^ space ^ object*, this year's event builds on the collaboration between the Centre for Dance Research (C-DaRE) and researchers in the School of Art and Design, and addresses how performers, artists and designers suggest the relationship of individuals to their surroundings. These include everyday rituals, memory, making special, moving through space and leaving traces, all of which are important factors in being human and developing a sense of self.

The day includes a rich and diverse variety of papers, performances and an installation ranging across six complimentary and contrasting strands, Encounters with the Everyday, Objects of Mourning, The (Moving) Body as Archive, Absence and Presence, Objects of Transformation and The Production of the Social in Contemporary Choreographic and Performance Practices. When we read the abstracts we were very excited by the range and possibilities of what had been offered. We are extremely grateful to all those who are contributing, which includes many who have travelled great distances to be here. We also acknowledge the effort that is inherent in forming contributions of this calibre. Thank you all.

We would like to especially thank the keynote speakers: Gill Perry, art historian and Professor of Art History at the Open University, and choreographer Jonathan Burrows, Senior Research Fellow here at the C-DaRE. Their expert contributions will frame the dialogues between the two disciplines that will be happening throughout the day.

We would also like to thank all those on the organizing committee: Imogen Racz, Sarah Whatley, Marie-Louise Crawley, Lily Hayward Smith, Katerina Paramana, Rob Tovey and Graham Chorlton, as well as David Sherriff for technical support, the student helpers, all of whom have given of their valuable time and expertise.

Finally we would like to thank you all for coming and helping to make this a stimulating and enjoyable day. We hope that you return to your everyday lives refreshed and inspired.

From the conveners: Professor Sarah Whatley and Dr. Imogen Racz.

Useful information

Wifi:

ICE-CUBES (password Semin4rs)

eduroam (either, 'Institution\yourusername' or

'yourusername@institution.ac.uk' or equivalent together with your normal institution password)

Local taxi numbers:

Allens Taxis 02476 555 555

Central Taxis 02476 333 333

Local emergency healthcare:

City of Coventry NHS Walk-in and Healthcare Centre

Stoney Stanton Road, Coventry CV1 4FS

Tel: 0300 200 0060

Abstracts of Papers and Biographies of Speakers and Chairs

09.15-09.30 Digital Art Studio: Welcome

09.30-10.15 Digital Art Studio

Keynote 1: Gill Perry

Chair: Imogen Racz

Broken Homes and Haunted Houses

This talk explores the prevalence of the motif of the house in recent and contemporary art, focusing on the symbolic possibilities of representing 'broken' and 'haunted' homes. I explore several recent projects in which the (absent) body is represented through its metaphorical and metonymic trace/s, and some of the imaginative ways in which contemporary artists have used destruction to challenge and provoke our perceptions of domestic space. I draw briefly on examples of British and American art, with a focus on Michael Landy's *Breakdown* and *the Heidelberg Project* in Detroit, a collaborative evolving project involving artists and the local community. I explore representations of the house and home as sites of memory, social critique, community involvement, homelessness and evolving ideas of the 'everyday'. Installation art is considered as critical medium for the representation of the home, as a 'living art' inflected with issues of gender, identity, migration, belonging, social critique and community involvement. Although (real) bodies are often absent in these works, I consider the metonymic and symbolic possibilities of surrogate bodies (cuddly toys, clothes, objects of desire). Although some previous studies have explored ideas of the surreal or uncanny nature of artistic re-workings of the house, I argue that playful, parodic and participatory practices are central to many representations of the theme. I argue for the recurrence in contemporary art of playful, subversive and destructive, practices that can enrich and reframe the seemingly banal, 'everyday' themes of the house and home.

Gill Perry

Gill Perry is Professor of Art History at the Open University. Her books include: *Women Artists and the Parisian Avant-Garde*, MUP, 1995; *Gender and Art*, ed., Yale UP, 1999; *Difference and Excess in Contemporary Art*, ed., Blackwells, 2003; *Themes in Contemporary Art*, co-ed with Paul Wood; *Spectacular Flirtations: Viewing the Actress in British Art 1768-1820*, Yale UP, 2007, *The First Actresses*, NPG, 2011-12. Since 2004 she has also published books and articles on the role of 'home' and domesticity in art and visual culture, including: *Placing Faces: The Portrait and the English Country House* (ed.), MUP, 2013; *Playing at Home: The House in Contemporary Art*, Reaktion Books, 2013; and forthcoming *Playing – with Michael Landy*, Ridinghouse, 2017.

Imogen Racz

Dr Imogen Racz is Senior Lecturer in the History of Art at Coventry University. She has published two books and written many articles. Her recent book *Art and the Home; Comfort, Alienation and the Everyday*, (I. B. Tauris 2015) is a thematic investigation into how post-war artists interpreted the abstract

concepts that we have about the home, including enclosure, alienation, sentiment, female space, and the unmade house. Her current research has been focusing on the sculptor and photographer Helen Chadwick, placing her work of the 1980s into its artistic, theoretical and social contexts. This forms part of a larger, ongoing exploration of 1980s sculptural practices in Britain, especially that of women artists.

10.15-11.45 Digital Art Studio

Panel 1: Encounters with the Everyday

Chair: Dr. Imogen Racz

The Games of Allan Kaprow: Interpersonal art in the 1970s – Brad Derro

The philosophical and sociological influence John Dewey, Erving Goffman and Ray Birdwhistell bestowed on Allan Kaprow's art in the 1970s is undeniable—as implicated in the artist's own writings. "Activities"—works that gauge how people, usually two or three, interact when following a script—were Kaprow's attempt to bridge the gap between art and life. Aligning interpersonal events and relational aesthetics—evoking art which bordered on sociological and psychological connotations—Kaprow acknowledged the sociological routinization of these works. In agreeance with this modality, I further suggest that the interpersonal relationships and social transactions which occurred are additionally associated with the flux in psychological experimentations, specifically Transactional Analysis—developed by psychologist Eric Berne.

The "Activities," *Warm-Ups* (1975), *Comfort Zones* (1975) and *Maneuvers* (1976), underscore the art and life binary Kaprow set to weld together. Through the application of Goffman, Birdwhistell and Berne, this essay analyzes the gestural movement and communication in interpersonal relationships. Berne's "Games" and Kaprow's "Activities" allow participants the freedom to alter the experiment or performance, creating a unique and personalized experience in often times, an unfamiliar environment.

Brad Derro is a MA candidate in Art History at the University of Arizona, Tucson, is completing his Master's thesis, "Get Close: Interpersonal art in the 1970s," and preparing for a PhD candidacy. He received a B.S. in Psychology from Portland State University, Portland, Oregon in 2013. Currently, his interests attempt to deconstruct the spatialization that artists, during the 1960s and 1970s, sought to achieve between themselves and the spectator.

The Body as Object in Everyday Space – Heidi Saarinen

In this paper I will examine the intersection between body, space, place and the everyday. Whilst investigating the body in spaces that may otherwise be taken for granted; not seen or simply forgotten or neglected, I aim to transform this view through a series of 'serious and playful events' in the everyday. I have undertaken a practice-based approach to examine how concepts of place and new perceptions may be created whilst interacting in everyday environments through a range performances and interactions. Filmed excerpts and the interaction with mundane everyday space, sites and urban landscapes, have become key in determining differences, meaning and responses to the common and everyday space and objects. As part of the process I have used the body as research tool and object, movement as interaction and experimental methodologies to perform, document and analyze the process. This paper will investigate and analyse space and how

physical being or everyday space, body and objects may become morphed into a new narrative.

Heidi Saarinen is a design lecturer, architectural writer and dance artist with specialism in concepts, theories and experimental learning. Heidi's continuing research investigates the peripheral places, thresholds and the interaction between spaces and the body. Heidi is currently working on a series of collaborative projects and publications connecting interiors and architecture, spaces, choreography and film. Heidi is active in matters on community and architectural heritage.

Kin-aesthetic Space-making – Helle Braband

The paper presents a cross-medial practice exchanging body movement and tectonic space. Working with a performative model of gesture, the practice takes up a dialogue with Jean-Francois Lyotard's *Gestus*¹, discussing the work-of-art as a sensuously expressed 'torsion' of space/ time/ matter, producing its own space/ time/ matter. Erin Brannigan in *Dancefilm*² uses the gesture-model as well, and points to a hybrid practice where dance and film work on each other. Likewise Shaun Gallagher's *How the Body Shapes the Mind*³ forms part of the theoretical approach to motile kin-aesthetical forces of art-making, underlying this paper.

In my practice I work with body- and space gestures, interchanging through a 'third' material, featured on screens. The hybrid production includes animated 2 and 3D drawings, video sequences, and technological treatment constituted by movement of camera, light and diverse editing. Creating a mutable changing sensory surface, the modelling gestures draw attention to their actual occurring in space-time, articulating and transforming space-time configurations as well as their production of meaning.

Concurrently the practice questions presentation/ representation and creator/ spectator relations. Gesture-models call for an understanding of the work-of-art as creating affordance; affordance in the sense that effects generated between embodied-enactive perception and tangible appearance produce sensation of incipient movement or possibility of action, without actually undertaken these manifestations as you do in everyday life.

My work set up terms for kinaesthetically enacting, using everyday movements and related tectonic gestures as a kind of initial identifiable position. To trigger the sensation of ambiguously strangeness and familiarity, the modelling 'torsion' makes the motile components spill into and access each other. And, dancery, they produce configurations that stretch sensory

¹ Lyotard, Jean-Francois 1991, *Gestus*, Det Kgl. Danske Kunstakademi København 1992, Særtryk, nr.2

² Brannigan, Erin 2011, *Dancefilm, Choreography and the Moving Image*, Oxford University Press, New York

³ Gallagher, Shaun 2005, *How the Body Shapes the Mind*, Oxford University Press, New York

capacity and imagination to explore constraints and special receptiveness of human and spatial bodies.

Helle Brabrand is an architect and associated professor at Det Kgl. Danske Kunstakademis Skoler for Arkitektur, Design og Konservering. Arkitektur, Copenhagen. Helle.brabrand@kadk.dk

Main artistic research projects: *Architecture and Embodiment*, 1988, *Spacebody actual virtual*, 2005, *Mixed movement in the composition plane*, 2005, *Spacewalking: normal and aberrant movement*, 2010. *Body Space Interface*, 2016. *How models work – kin-aesthetically enacting*, started 2015.

Chair: Imogen Racz

Dr Imogen Racz is Senior Lecturer in the History of Art at Coventry University. She has published two books and written many articles. Her recent book *Art and the Home; Comfort, Alienation and the Everyday*, (I. B. Tauris 2015) is a thematic investigation into how post-war artists interpreted the abstract concepts that we have about the home, including enclosure, alienation, sentiment, female space, and the unmade house. Her current research has been focusing on the sculptor and photographer Helen Chadwick, placing her work of the 1980s into its artistic, theoretical and social contexts. This forms part of a larger, ongoing exploration of 1980s sculptural practices in Britain, especially that of women artists.

10.15-11.45 Media and Communications Studio

Panel 2 – Objects of Mourning

Chair: Rob Tovey

***Beyond Equipment, Fetishes and Abandoned Objects: The Semiotics of Shoes After Pop Art* – Milena Tomic**

In *Postmodernism, or, the Cultural Logic of Late Capitalism* (1991), Fredric Jameson famously reads Andy Warhol's *Diamond Dust Shoes* (1980) as a flat, reified work that strips the painted objects of all hermeneutical resonance. In one breathless sentence, Jameson describes 'dead objects hanging together on the canvas like so many turnips, as shorn of their earlier life world as the pile of shoes left over from Auschwitz or the remainders and tokens of some incomprehensible and tragic fire in a packed dance hall'. Much of Jameson's reading of *Diamond Dust Shoes* depends on how philosopher Martin Heidegger interpreted one of several pairs of shoes painted by Vincent van Gogh between 1886 and 1888 as depicting anthropomorphic objects meant for work. Subsequently, different scholars have rethought *Diamond Dust Shoes* as depicting something other than useless commodity fetishes, reimagining the shoes as useful equipment.

Going beyond these established interpretive categories, this paper tracks later representations of the shoe in contemporary art, from the post-conceptualism of Sherrie Levine and Jack Goldstein, two representatives of America's Pictures Generation, to more recent multimedia work by Brian Jungen, Sislej Xhafa, Paul Chan, Christodoulos Panayiotou, and the Raqs Media Collective. Through these globally dispersed practices, the shoe will emerge as something more than a piece of equipment, a commodity (or sexual) fetish, a sentimental personal object bearing the body's imprint, or an abandoned shell evoking a necropolitical fate. Rather than being predominantly static, these familiar objects are more mobile than ever in contemporary art, leaving traces and forming networks as they inscribe human trajectories in a time of mass displacement. In its new incarnation, the shoe may be the ideal vehicle through which to rethink old conceptions of the personal object beyond both the pitfalls of anthropomorphism and the closure of biopolitics.

Milena Tomic is a SSHRC Postdoctoral Fellow in Art History at McGill University. She wrote her PhD dissertation on re-enactment in contemporary art at University College London and is currently writing a book on quotational practices in late-socialist Yugoslavia. She writes art criticism for magazines like *Art in America* and has published catalogue essays and peer-reviewed articles in the *Oxford Art Journal*, *Tate Papers*, *OBJECT*, and *TOPIA*.

***Spanish Black Lace: Concealing the Scar and Showcasing an Invisible Community. The case of the Gypsy/Romani community and its affect on Flamenco* - Rosamaria E. Kostic Cisneros**

Flamenco was born from the interaction between the *Gadje* (non-Gypsy) and Gypsy/Romani people. Flamenco, highlights the history of the Gypsy/Romani community and showcases the paradox of the Spanish region known as Andalusia. The roots of flamenco stem from the everyday life of the Gypsy/Romani community and it is their traditions which led to the corporal language now known as flamenco. The intangible characteristics of their community and way of relating were molded, sometimes by the Gypsy/Romani community themselves and oftentimes by the *Gadje* who commodified the art form, into tangible elements that can be seen in flamenco singing, dancing, and guitar playing.

Cultures and art forms have a symbiotic relationship and flamenco is a clear reflection of this dynamic. The Gypsy/Romani culture has always been a marginalized community within Spain yet revered for their performance artistry. This contradiction creates a tension between both cultures which is revealed through flamenco. I analyze how such a relationship is formed and focus on the use of a Spanish *Mantilla*, black lace, which is worn during periods of mourning but also during celebrations like weddings, bullfights and Holy Week to illustrate this paradox. The Gypsy/Romani community's tradition of *Luto*, a mourning period, is honoured through the wearing of the black mantilla. This object belongs to a sacred rite and ritual but has been normalised and is now a piece of costume that is a common symbol found throughout many tourist shops in Spain and in numerous Flamenco spectacles. Gypsies are a private and traditional people, especially about sacred objects and yet, the mantilla has become a visual representation that is often identified with Spain and flamenco. This presentation will explore the paradoxical nature of flamenco and will consider how the Gypsy/Romani community and its various traditions have influenced the art form, despite them being a community that is often deemed a menace to society.

Reference List:

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Banuls, J.F. 1990. *Tu mirada y la nuestra. Semana Santa IV*. Seville, Spain: Agapea

Malefyt, T D. "Inside" and "Outside" Spanish Flamenco: Gender Constructions in Andalusian Concepts of Flamenco Tradition. *Anthropological Quarterly* Vol. 71, No 2 (April 1998), pp.63-73

Rosamaria E. Kostic Cisneros is Sr. Research Assistant at Coventry University Centre for Dance Research ab4928@coventry.ac.uk She is a

Dance Historian and Critic, Roma Scholar, Flamenco Historian and Peace Activist who graduated from the UW-Madison Dance Program and went on to complete her Master's in Dance History and Criticism from UNM-Albuquerque. Rosamaria is a professional dancer, choreographer, curator and qualified teacher, who has lived and danced in various parts of the world and collaborated with many Flamenco greats and other leaders in the Dance field. She has taught throughout Europe and the US at places like UW-Madison, UIUC, Boston Conservatory, Brown University and at various other places in Germany, Spain and Turkey. She is a dance writer who makes regular contributions to Bachtrack Magazine and Flamenco News while also dancing with Protein Dance Co. Rosamaria is involved in various EU funded projects which aims to make education accessible to vulnerable groups and ethnic minorities and sits on various Boards: Roma Coventry Project (UK), Drom Kotar Mestipen Roma Women's Association (Spain) and the Early Dance Circle (UK).

Women and Wounding: Akram Khan's Dust as a form of Cultural Trauma – Victoria Thoms

How and in what ways do contemporary forms of commemorating historical violence rework and redeploy understandings of female identity and value? In what ways is this played out across instances of both personal mourning and cultural trauma? How, finally, does the body and dance play a role in this negotiation? As a means of addressing these questions, I will look specifically at the events surrounding the British–Asian choreographer Akram Khan over the last eighteen months and the creation of his work *Dust*, for the English National Ballet (ENB). *Dust* is a fifteen minute piece commemorating the First World War and can be read as highlighting the female point of view of experiencing WW1, if not armed conflict more generally. In tandem with the impact of this work, Khan recently courted controversy in the national press with his comments about the lack of female choreographers, suggesting that gender was not the grounds for lobbying for choreographic opportunity. I will argue that the contradictory messages inherent in these two claims about female importance instantiates a form of feminine melancholia and re-traumatisation. The former instance suggests that it is redressing the hitherto ignored significance of women's suffering during armed conflict while the latter simultaneously seeks to erase the continued masculine bias in the creation and administration of professional concert dance in Britain. I suggest the confusion in Khan's example offers a difficult but generative way of understanding categories of feminine and masculine as "socially instituted" forms of "political violence" (Cvetkovich 2003, 3).

Victoria Thoms is Research Fellow at the Centre for Dance Research (C-DaRE), Coventry University in the United Kingdom. Before doctoral study in the United Kingdom, she trained in ballet, contemporary dance and choreography in Canada as part of her undergraduate and master's degree. Her research engages with recent debates in performance, dance, and gender studies to theorise dance as a cultural practice within contemporary society. She recently published *Martha Graham: gender and the haunting of a*

dance pioneer (2013). Her current research interests include exploring literary theory and trauma studies to understand how dance might be considered a form of bearing witness to upheaval and violence. She has published in *Dance Research Journal*, *European Journal of Women's Studies*, *Research in Dance Education*, *Women: a Cultural Review* and she is Chair of the Society for Dance Research in the UK.

Chair: Dr Rob Tovey

Dr. Rob Tovey is Senior Lecturer and Course Director in graphic design. His PhD investigated photo-composites in the context of information design, mapping and the digital image. His research interests include experimental graphic visualisations and communication design within the context of health and well-being. He is currently working on three funded research projects, one investigating bereavement care following the loss of a baby, another to encourage skin-on-skin contact following the birth of a baby, and the last involves analysing services at University Hospital Coventry and Warwickshire. His research has been published in *The Edge of Our Thinking* (Royal College of Art Publishing) and *The Reflexive Photographer* (Museums Etc) and has given papers at numerous conferences. Commercially, Rob has worked for a range of design studios in London and the Midlands and ran his own studio, *show+tell* with clients have included Universal Music and Paul McCartney. He has won and been shortlisted for numerous awards including The Searle Prize, Fresh Awards, D&AD, Digital Innovation Awards and the George Jackson Prize.

12.00-13.30 Digital Art Studio

Panel 3 - *The (Moving) Body as Archive*

Chair: Marie-Louise Crawley

***Dublin Contemporary Dance Theatre and the Intangible Archive* – Emma Meehan**

In this paper, I will analyse a practice-based research project on revisiting the archives of Dublin Contemporary Dance Theatre (DCDT, 1979-1989). One key aim of this project is to examine the cultural knowledges revealed by revisiting DCDT's archival materials through practice. It considers what the 'embodied archive' of the performers can uncover about the company's work, and what this reflects about Irish contemporary dance history and culture more generally. However, the project also contributes to wider debates in performance and dance studies on ephemerality and documentation, as it moves between historical recordings and live reenactments. Specifically, it explores how archival materials such as video, images, programmes, letters and reviews are reanimated by the current practice of the artists to track and share what can be described as the 'intangible' or 'imperceptible' features which are essential to the choreography (Blades 2015) such as memory, feelings, contexts, processes of making and so on. It is therefore concerned with how to open up the possibilities of the archives to engage the original artists and a new generation of dance artists to reflect on what the archives might mean today. The paper will examine the research and development period which explored the relationship primarily of the video archive with the live body; and go on to describe the future of the project which is currently in progress, based on the interaction between an archival exhibition of ephemera and live evenings of 'performing the archive'.

Dr. Emma Meehan is a Research Fellow at Coventry University's Centre for Dance Research. She received her BA and PhD from the Drama Department, Trinity College, Dublin, where she taught part-time on the BA and MA programmes. Emma is an associate editor for *Journal of Dance and Somatic Practices*, and co-convenor of the Performance as Research Working Group at the International Federation for Theatre Research. Recent publications include the co-edited collection *The Performing Subject in the Space of Technology: Through the Virtual Towards the Real* with Matthew Causey and Neill O'Dwyer (Palgrave Macmillan, 2015).

***The Experiential Archive* – Paul Grace**

1. The Body Is Archivaly Inscribed.

The archive, as it is conceived in this paper, is a theoretical model of the social process of the ordering, storage and distribution of knowledge. This Archive is the ordering mechanism of the symbolic order.

This archival mechanism obscures the reality of embodied experience. It veils the effects of adverse social experience upon the body and psyche, as a means of preventing widespread recognition of the contradictions of the social order.

2.The Materiality of the Body is Overwritten by Symbolic Code.

The Archive, in this sense, is a false mirror. Embodied experience, particularly traumatic experience, is frozen and abstracted as part of the wider representational process, and though experience is contained by the Archive, it is in suspended animation.

The Archive- mirror reflects embodied social experience in a redacted form. We internalize a hollowed out version of our own experience. Bodily experience is overwritten in the psyche by an authorised version of it. This paper concerns artistic attempts to reanimate the body in the archive.

3.Counter-archival Practices Expose Archival Inscription.

The Counter-archival is characterized here, by representational processes which expose and resist this inscription. I support this idea through reference to art works that mimic archival forms, and artists who create new archival forms - in order to decode the processes of archival regimes. The focus will be on the way these artists place the body, and embodied experience, at the heart of these counter- archival practices.

4. Returning the Body to the Archive

The works of Mexican artist Teresa Margolles infuse representation itself with bodily material, and bring the viewer of the image into direct contact with the body. Margolles' embodied work will form a departure point, for consideration of her directly counter-archival works, which propose an archive inscribed by bodily experience.

Paul Grace is a second year Fine Art PhD candidate at Teesside University researching Traumatic Potential and Counter Representation – the strategies used, in particular by artists and curators, to amplify the potency of images of social trauma and conflict.

Paul's research concentrates on the potential of such representations to reveal the fault –lines and contradictions in particular social structures. It is led by questions about the extent to which any representation can permit cognitive access to the trauma represented, and the role of such access in social critique.

This research focuses concerns which have underpinned Paul's teaching of Fine Art, Photography and Critical Studies, most recently at Teesside University, Norwich University of The Arts, and London College of Communication. It also synthesizes concerns informing visual and theoretical study undertaken at Liverpool Polytechnic, Reading University and Chelsea College of Art and Design.

Papers exploring facets of the research were presented at the Trauma- Grief- Loss Conference at University of the Creative Arts, Farnham. And The Arts in Society Conference The Work of Art in The Networked Society, in 2015.

In January 2016 Paul curated an exhibition: Normalising Holocaust at Teesside University's Constantine Gallery, and presented the paper: Bystander-Witness as part of the Holocaust Memorial Day Conference.

Aspects of the research will also be presented in June at the Image as Vortex Conference at Oxford University.

Museum Encounters: A Choreography of Visitors' Bodies in Interaction
– Sophia Diamantopoulou and Dimitra Christidou

Museum visiting is a social practice regulated and culturally conditioned by an etiquette which suggests how one should move around the museum space and engage with objects. Bodily movement is the key mode through which one immerses in a museum space, navigates the space available and encounters the objects on display.

Despite the predominance of movement as the key mode in the shaping of this experience, museum research rarely positions the body as the focus of any analysis or exploration. The paper, by adopting a multimodal social semiotic perspective, foregrounds the mode of movement which it considers the basis for all the other semiotic modes of meaning making. The exhibition space becomes a stage onto which visitors perform a choreographic improvisation, as they encounter features of the exhibition space, artefacts in display cases and the bodies of other visitors engaging in a similar semiotic action. The concept of choreographic improvisation entails the notions of design, transformation and responsiveness to prompts that arise in the museum visiting experience.

Two short videos of museum visits by two pairs of visitors conducted as part of two different museological projects are used to illustrate the theoretical points made in relation to the performativity of the visitors' bodies both as exhibited objects and agents of the transformation of museum artefacts. The dialectic relationship between bodies, spaces and artefacts in these videos is materialized through the visitors' movement improvisation, which provides the means for the transformation of the objects and the space and the attribution to them meanings which are specific to each visitor. The choreographic improvisation of each visitor is argued to be a resource unique to each visitor in her/ his transformative engagement with the material world and the shaping of meanings about it.

Sophia Diamantopoulou (first author) is a freelance researcher in Museum and Art Gallery Education in the UK. She is a member of the Centre for Multimodal Research at the Institute of Education, University College London (UCL), where has previously worked for twelve years, on various national and

international projects, including collaborations with Tate Britain and the National Gallery. Sophia holds an MA in Museum Studies from University College London and is a qualified pilates, yoga, and somatics 'Body and Earth' teacher. She is interested in multimodal social semiotic and discourse analytic approaches to learning in museums and exhibition design. Sophia is currently completing her PhD on multimodal perspectives of learning in museums.

Dr. Dimitra Christidou is a researcher and project manager at the Nordic Centre of Heritage Learning and Creativity (NCK), a Nordic Baltic centre for learning through cultural heritage, located in Östersund, Sweden. Dimitra holds a PhD in Museum Studies from the University College of London, funded by the Greek State Scholarships Foundation (I.K.Y.). Her thesis explored visitors' social interaction in the galleries. Dimitra is interested in, among others, evaluation, visitor studies, issues of identity, and meaning making in museums.

Chair: Marie-Louise Crawley

Marie-Louise is an independent choreographer and PhD candidate at the Centre for Dance Research, Coventry University, researching the dancing body in the museum of ancient art and archaeology. Educated at the University of Oxford (B.A. Hons in Classics and Modern Languages, M.St. in European Literature) and then trained at the Ecole Marceau in Paris, Marie-Louise began her professional performance career with Ariane Mnouchkine's Théâtre du Soleil, where she was a company member for six years. As an independent dance artist, she has worked with Birmingham Opera Company (Assistant Choreographer), Marc Brew Company / Ballet Cymru / GDance (Choreographic Associate), Walk the Plank, Rosie Kay Dance Company and Gary Clarke. Her choreography has been supported by Arts Council England and she has an interest in creating choreographic work for gallery and museum spaces. Most recent work includes choreographic commissions for Robert Therrien's Tate / ARTIST ROOMS exhibit at mac Birmingham and the Ashmolean Museum, Oxford. In 2014-5, she was an invited choreographer on a University of Oxford TORCH research project 'Ancient Dance in Modern Dancers' investigating re-imaginings of the ancient Roman dance form, *tragoedia saltata*, and she continues that performance research today with independent performance ensemble *Avid for Ovid*. Marie-Louise also lectures in Choreography and Performance at the University of Worcester.

12.00-13.30 Media and Communications Studio

Panel 4 – Absence and Presence

Chair: Graham Chorlton

The Presence of Absence: The Female Body and the Spaces of 'Home' in Post-Civil War America – Debra Hanson

Following the American Civil War, issues of presence and absence permeated every aspect of the nation's social, cultural, and political life. Out of a population of approximately 30 million, over one million men died or were critically wounded in the course of the war, leading Mark Twain to observe that "the War had uprooted institutions that were centuries old... and wrought so profoundly upon the national character that the change cannot be measured short of two or three generations." This paper examines two contemporaneous works -- Thomas Eakins's *Home Scene* (1870-71) and Eastman Johnson's *Not at Home* (1873) -- that invoke sensations of presence and absence as they visualize the relationship between their female subjects, the interior spaces of the home, and the objects within those spaces. If, as Harriet Beecher Stowe claimed, the traumatized nation was "but a larger family," then the institution of the home was crucial to the success of its reconstruction and re-union. Through their constructions of the female body and its movements through time and space, structuring of domestic interiors, and manipulations of light, shade, and facture, both artists participate directly in this prominent postwar discourse. In doing so, they elevate and dramatize the everyday rituals of women's lives while investing them with a gravitas expressed and sustained by the thematic, narrative, and formal impact of these paintings.

At the same time, each artist approaches these concerns in very different (albeit related) ways and, as is made clear by the visual evidence of *Home Scene* and *Not at the Home*, comes to very different conclusions regarding the nexus of body, space, home, and nation in 1870s America. The relationship of these paintings to each other, and to the historically specific circumstances of their production, warrants further exploration, and is particularly apropos to a symposium on the theme of Body Space Object.

Debra Hanson is an art historian specializing in American art and visual culture of the late 19th- 20th century with particular emphasis on issues of gender and identity in the work of Thomas Eakins. She received her PhD from Virginia Commonwealth University's School of the Arts in 2005 and is currently an Assistant Professor at VCU's Middle East campus in Doha, Qatar, where she teaches a range of upper level art history classes on topics ranging from "America in Art and Film" to "Women, Art and Society" "Gateways to Globalism: The 19th century World's Fairs." Dr. Hanson's publications on Eakins include "Music as Muse: Thomas Eakins's Realist Agenda in *Elizabeth at the Piano*" in *Rival Sisters: Art & Music at the Birth of Modernism* (Ashgate, 2014) and forthcoming articles on "The Material Culture of Childhood in Thomas Eakins's *Baby at Play*" and "Thomas Eakins's Artistic

Self-Fashioning.”

Glacier-painting: Drawing the Glacier by Icelandic artist Harpa Árnadóttir as an Allegory of Painting – Hlynur Helgason

“Beauty, nature itself, would always elude my grasp if I tried to get its outward appearance down on paper. Its core, its content, required other means of discovery than an attempt at reproduction.” This text by Icelandic artist Harpa Árnadóttir is from a statement that forms part of her work, *Drawing the Glacier*, made in 2006. Apart from the text, the work is made up of one of her signature monochrome ‘crackpaintings’, as well as a photograph taken in 1980 showing the artist herself as a teenager sitting in a lava-field drawing from nature. In general Harpa’s work adheres to a minimal aesthetic, the works paintings that are almost monochrome. In these works the physical application of paint by the artist is a starting point for a chemical process that takes over and ‘creates’ the work. Faced with the impossibility of reproduction, the artist makes work that emulates the creative processes that have been at work in the subject matter she is addressing—the processes underlying what we see as landscape, nature. In the work in question, *Drawing the Glacier*, the artist supplements these processes by offering an origin-point in her childhood portrait of herself drawing from nature, along with a mature commentary on that origin.

The paper proposes to examine this particular work as an allegory of painting in light of its inherent statement about the impossibility of representation. This will be done in the context of Harpa Árnadóttir’s oeuvre in general, based on theoretical ideas about presentation and ‘intensive meaning’ in terms of Lyotard’s work, as well as De Certeau’s ideas about the inherent contradictions of nature, oeuvre and production, attempting to ground the work in both art historical and ontological terms.

Dr.Hlynur Helgason (born 1961) works as an artist and art theorist in Reykjavík, Iceland. He has a PhD in Media Philosophy from the European Graduate School. He is currently Assistant Professor in Art Theory and History at the University of Iceland and chair of the Nordic Association of Art Historians. In recent years his research has concentrated on the context of contemporary art in Iceland, its effects and international connections. In 2013 he published his work, *Beyond within: post-cinematic possibilities of play and action*, with Atropos Press in New York and Dresden.

Creating a Space for Painting: Odd Nerdrum: A Case Study – John Devane

The Norwegian painter Odd Nerdrum is a self-proclaimed master of kitsch who stands geographically and spiritually in direct opposition to many of the prevailing trends in contemporary art. Richard Vine has described Nerdrum's work as an 'imaginative world of primal encounters'. Seeking inspiration in the inhospitable landscapes of Norway and Iceland, Nerdrum has created an impressive body of work and his highly sought after pictures of single figures and groups of people huddled in bleak dystopian landscapes are eagerly collected the world over. Although he is represented by the Metropolitan Museum of Art in New York, Nerdrum is rarely included in surveys of contemporary art and he has divided opinion not least because of his complete rejection of modernism and his celebration of kitsch. Notwithstanding, Nerdrum is revered by his pupils and admirers alike who see him as a direct descendant of Durer, Rembrandt and Caspar David Friedrich. By living and working in remote northern parts of the globe, Nerdrum has quite literally reinvigorated the notion of a northern vision of painting which is increasingly referred to as the 'Nerdrum School'.

Is Odd Nerdrum a reactionary artist creating remarkably crafted examples of pastiche or do his pictures constitute an authentic form of expression? This paper will examine some of Odd Nerdrum's seminal works and attempt to better understand his position in relation to contemporary painting.

John Devane is a figurative painter and printmaker and has exhibited widely since graduating from the Royal College of Art. He was a finalist and runner-up in 2013 BP Portrait Award for his painting entitled 'The uncertain time'. He had previously exhibited in the 1995 BP Portrait Award. He was shortlisted for the Garrick Milne Prize for Painting in 2005, and has work in a number of private and public collections including: Brunel University, Coventry University, the Imperial War Museum, Unilever Collection, Henley Business Management College and Ocean Transport and Trade PLC. In addition to making pictures John Devane has written and presented papers dealing with the challenges of 'painting in the digital age'. In November 2015 he presented at (TRAC) The Representational Art Conference in Ventura, California. He was returned in REF 2014 as part of U0A34 submission from Coventry University. John Devane is currently Acting Head of the School of Art & Design, Coventry University.

Chair: Graham Chorlton

Graham is a senior lecturer in Fine Art in the School of Arts and Humanities at Coventry University. He has a BA in Fine Art from the University of Leeds, teaches both theory and studio practice on the BA Fine Art and is course leader for MA Painting. His research interests are around the continuing presence and possibilities of image-based painting in contemporary art; his practice explores painting as a medium which embodies subjective experience through the relationship between the painted mark and

the image, with particular reference to place, memory and immanence. Graham has an extensive record of exhibiting nationally and internationally, with work recently shown in the Prague Biennale, Art Chartron in Bordeaux and one-person exhibitions in London and Dublin. He has also had work featured in the John Moores Liverpool exhibition and the Royal Academy Summer Exhibition.

12.00-13.30 – Performance Studio

Performances and Performative Presentations relating to *The (Moving) Body as Archive*

Chair: Victoria Thoms

If Not

Choreography: Bahar Fattahi

Performers: Amy Louise Cartwright & Erica Moshman

If Not is a practice-based research project. The project started shaping itself based on a composition by Antonio Vivaldi: *Nisi Dominus*, (Psalm 126) RV.608, and performed by Andreas Scholl in five minutes and five seconds. However, the dance is executed in silence. Even though the original piece comes in 8 separate sections, each with an identity of its own in relation to Vivaldi's composition, however the overall idea for the piece was to 're-move' the music from the dance. But where to take it? In search of an answer, we started exploring the ways in which dance and music could determine each other. This determination, apart from revisiting the conventions of the dance-music relationship, served as a method to reveal some other theoretical ideas about the relation of the body to memory, appropriation and archiving.

Following, partly, the Derridean notions of *Archive Fever*, this piece aims for a finite appropriation of certain points constituting the original data. In other words, during an attempt to deliver an 'original' document that is the music, the piece vigorously tends to understand the structure of the composition and its relation to it. However, during this process of 'archivization', the dance begins owning and to some extent adding to the archival material 'producing' as much as it records the originary event. Entwined in this desire/attempt is a repetitive force, the retention of a specific origin through repetition. But how do notions of revisiting, reiteration, repetition, regeneration, and exhaustion relate to notions around archiving?

Focusing on both the performers and the spectator, this practice-based research wishes to bring forth the importance of the (moving) body in relation to the rich network of echoes and referencing. From the body of the performer that becomes a site where remembering takes place, the body as an archive that politicizes time and economizes authorship (Lepecki), to the modern spectator who experiences a specific structure in the here and now of the work, and therefore foregrounding questions of subjectivism, presence and memory.

Jacques, Derrida & Eric Prenowitz (1995) *Archive Fever: A Freudian Impression*. John Hopkins University Press, Diacritics, Volume 25, Number 2, pp, 9-63

Lepecki, Andre (2010) 'Body as Archive: Will to Re-enact and the Afterlife of Dances'. *Dance Research Journal* Volume 42, Number 2, pp. 28-48

Bahar Fattahi is an Iranian choreographer currently based in Coventry. Trained in Tehran and the UK as a dancer and choreographer, her practice crosses between video, sound installation, sculpting and dance making. She holds an MA in Physical Theatre and Performance Studies from Royal Holloway University of London, and an MFA in Choreography, from University of Roehampton. Currently, she is a post-graduate researcher at the Centre for Dance Research, Coventry University where her practice focuses on theories of intertextuality within contemporary experimental dance.

The performance will be followed by a short Q&A session.

Body of/as knowledge – Sally Doughty

This performative presentation focuses on a strand of my practice that considers my body as an archive that has the potential to give rise to new performance work. Memory and archive are considered synergistically to create meaning anew from prior experiences and is a process defined by André Lepecki as one that generates rather than imitates (2010: 29).

Treating memory as a mechanism with which to document previous experiences (that include movement training and techniques) allows me to trace the lineage of certain ideas, preferences and skills that are present in my performance making. Logging or tracing such influences and experiences offers me a valuable insight into the nature of my practice(s) and acts as an underpinning for new work.

I will make reference to three of my performances (*a dance for radio* (1994); *Hourglass* (2015) and *Hourglass: Archive as Muse* (2015)) as exemplars of how knowledge and experience housed in my body have been 'used, cited, or re-appropriated [...] for new purposes' (Burt 2003: 34) and thus, how the body can be conceived of as a 'non-material museum' (Lista 2014).

I will draw also upon a current research project that I am working on in collaboration with dance artists/academics Rachel Krische and Lisa Osborne. Invited by Dance4 to engage in a dialogue that focuses on the body as archive, we three will engage in monthly conversation about our practices and the role that our personal archive plays in our work. This presentation includes preliminary findings from our discussions thus far to elucidate the concept of the The (Moving) Body as Archive.

Sally Doughty has been choreographing and performing since the early 90s and has performed in USA, Berlin, Brussels, Paris, Estonia and UK. She has developed an international reputation as a facilitator and performer of improvisational practices and represented the UK in an on-line conversation with improvisers from Australia and India. She is published in various journals and has contributed a book chapter for the forthcoming Oxford Handbook of Improvisation. Sally is produced by Dance4 and funded by Arts Council England to develop improvised performance for the mid-scale. She is co-researching the identity of hybrid dance artist-academics working across academia and the professional arts sector. Sally is Principal Lecturer in Dance

at De Montfort University, Leicester, where she leads MA Performance Practices and MA Arts.

Chair: Victoria Thoms

Victoria Thoms is Research Fellow at the Centre for Dance Research (C-DaRE), Coventry University in the United Kingdom. Before doctoral study in the United Kingdom, she trained in ballet, contemporary dance and choreography in Canada as part of her undergraduate and master's degree. Her research engages with recent debates in performance, dance, and gender studies to theorise dance as a cultural practice within contemporary society. She recently published *Martha Graham: gender and the haunting of a dance pioneer* (2013). Her current research interests include exploring literary theory and trauma studies to understand how dance might be considered a form of bearing witness to upheaval and violence. She has published in *Dance Research Journal*, *European Journal of Women's Studies*, *Research in Dance Education*, *Women: a Cultural Review* and she is Chair of the Society for Dance Research in the UK.

13.30-14.30 Performance Studio

“...the conversation...” Towards an Ecology of Community Practice – Lizz Fort

An **exhibition / installation** responding to *The Production of the Social in Contemporary Choreographic and Performance Practices*

The proposed presentation stems from my journey as a [community] [dance] artist transitioning from community dance into being an artist-curator. By exploring alternative forms of togetherness and rethinking notions of community, art and participation, I question my role in so-called community projects. With equal concern for people and art at the heart of practice, I propose that shifting from instigating artist into artist-curator requires the mediation of ‘art as object’ and ‘art as interpersonal exchange’, facilitating immaterial, relational concepts of art into tangible and intangible outcomes. The research is significant to the fields of community dance, participatory arts and curatorial practice.

The proposed participatory submission is the development of a crowd-sourced artwork “...the conversation...” that emerged through Lizz’s MA Community Dance practice as research dissertation at Roehampton Dance (2015)⁴. Starting from a point of ‘no community’, delegates will be invited to be part of an invented, improvised community in the days leading up to the symposium, by sending Lizz a letter as an artistic starting point. On the day, these letters will be displayed together in a space as starting points for the work to evolve, inviting delegates to respond. The Q&A will address questions around the emergence of an invented⁵, improvisational⁶ community and an ecology of practice characterised by the coexistence and co-creation of people, ‘objects in action’⁷ and space, asking ‘where is the artwork?’

The presentation will therefore offer the suggestion of a ‘constellational activity’⁸ moving towards being an ‘event of knowledge’⁹ where different knowledges collide with one another to produce something that transcends their position of knowledge.

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⁴ Research project blog: <https://theconversationpar.wordpress.com/>

⁵ Kwon, 2002, 130

⁶ Kuppers, 2007, 36

⁷ Pearce in von Bismarck, 2012, 290

⁸ Rogoff and Von Bismarck, 2012, 24-25

⁹ Rogoff and Von Bismarck, 2012, 23

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A recent MA Community Dance (Distinction) graduate and recipient of student prize "Roehampton Dance Award for Outstanding Development as a Research Student", **Lizz Fort** is a dance artist and Lecturer in Dance Education with the Faculty of Education at the Royal Academy of Dance (since 2012). Her artistic interests lie in improvisation and non-codified movement forms, curating/choreographing encounters and collaborative experiences for sites and spaces from the ordinary day to day to galleries and museums. Previously a sessional Lecturer for Canterbury Christ Church University on the BA (Hons) Dance Education (Sep 2011 to Jun 2012); freelance facilitator, project manager and General Manager for Magpie Dance (maternity cover) (2008 to 2012); Company Assistant then Education Manager for Shobana Jeyasingh Dance (Sep 2008 to Jun 2010); freelance teacher including planning, delivering and evaluating dance and choreographing work with diverse groups in HE, community and school contexts.

14.30-16.00 – Digital Art Studio

Panel 5 – The Production of the Social in Contemporary Choreographic and Performance Practices

Chair: Katerina Paramana

The Politics of Touch in Boris Charmatz's *enfant* – Antje Hildebrandt

This paper explores the socio-cultural and political potential of touch-based somatic practices in relation to a performance by French conceptual choreographer Boris Charmatz entitled *enfant* (child) from 2011. By doing so it aims to bring together two seemingly incommensurable approaches to choreography: somatic and conceptual practices of dance. *enfant* is a piece for 17-26 children (between the age of 6-12), 9 professional adult dancers and 2 machines. The first half of the piece sees the adults manipulating the children, who seem to be asleep, in a doll-like fashion. Though some of the images are visually beautiful and virtuous, there is a sinister tone to the choreography. The piece explores the sensitivities and anxieties around the politics of touching children, addressing social taboos as the children seem vulnerable and helpless at first. As the piece progresses the tables turn, the children awake and start to play and manipulate the adults in a joyful explosion of activity, energy and power. In this paper I'm interested in examining how somatic practices, as essentially the 'undoing' of learned behaviour, can be extended beyond the body of the individual to the collective and/or social body. Ultimately it questions what the status of children in our society is and how touch-based somatic practices can embody a critique of social, cultural and political norms in the 21st century.

Antje Hildebrandt is a choreographer, performer, researcher and lecturer based in the UK. Her work, which takes the form of conventional theatre pieces as well as site-specific works, videos and installations, has been presented in various platforms, festivals and galleries in the UK, Germany, Greece, Italy and Sweden. As well as making solo work she often collaborates with other artists and she has worked and performed with Serbian Artistic Collective Doplenger, Willi Dorner, Lea Anderson, Ivana Müller, Franko B and Tino Sehgal. Antje is a member of Trio, a collective of four artists who are interested in collaborative performance practice. Antje's writing has been published in *Activate*, *Choreographic Practices*, *Desearch*, *Motio* and *The Swedish Dance History*. As joint Manifesto Lexicon Officer she sits on the Board of Directors of Performance Studies international. Antje holds a practice-led PhD on post-conceptual dance and expanded choreographic performance practices. She is a Lecturer in Dance at the University of Lincoln.

Form_Work (A Performance Score): Footnotes on Judith Butler's Notes Toward a Performative Theory of Assembly – Sarah Spies and Dani Abulhawa

Judith Butler's most recent publication, *Notes Toward a Performative Theory of Assembly* (2015) puts forward an expanded reconsideration of her theory of performativity that renders assemblies as plural forms of performative action. She broadens the theory of performativity beyond speech acts to include the concerted actions of the body and posits that the assembling of physical bodies has an expressive dimension that cannot be reduced to speech, for the very fact of people gathering "says" something. She draws on Hannah Arendt's view of action, and by revising the role of the body in politics, asserts that embodied ways of coming together, "*imply a new understanding of the public space of appearance essential to politics.*" (Butler, 2015, p. 23). From this position we can consider and accept that assemblies make visible and audible bodies that require freedoms of movement and association. Furthermore, according to Hallensleben (2010), collections or assemblies of bodies play a culturally performative role as producers of interactive social spaces. As both cultural object and performing subject, these bodies assembling inevitably bind the political with the theatrical, the epistemological and the civic, constructing a charged and socially productive space.

Manchester-based artist Dani Abulhawa's performance score **Form_Work** was inspired by the construction of a skate-park in Palestine, which she was involved in during September-October of 2015. Each element of the performance score is inspired by a particular aspect of the construction work and the social involvement of the local community and the score is designed to inscribe bodies in space and to set up a community in each instance of its performance. She was interested in how the elements of the original form-work transfer to other places, and to explore how body, space, community and freedom can be explored through the specificity of *this* form and *this* work by assembling different bodies in socially productive and material ways. **Form_Work** was performed at the Whitworth Gallery (Manchester) as part of the Accumulations Project (<http://www.accumulationsproject.com/>) and Wonder Woman Festival in March 2016 and serves as a unique transdisciplinary bridge between arts practices, theories of performativity (Butler, 2015) and a possible apparatus of intervention in the social.

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Sarah Spies is a choreographer and curator with The Choreographic Forum (London) and Independent Curators International/ICI (New York). She is movement-based artist and part-time Senior Lecturer, often working collaboratively with curated and research-based public programmes. Sarah has created dance work within international gallery settings and through her interest in the choreographic potential of movement scores, she has published a series of articles that focus on time-based performance within exhibition spaces and settings. She is currently one of five researcher-practitioners on the Research Platform for Curatorial and Cross-disciplinary Cultural Studies, Practice-Based Doctoral Programme between ZhdK (Zurich) and the Department of Fine Art (Reading, UK). She is also currently part of the Arts Council England funded research project *Accumulations* - <http://www.accumulationsproject.com/> <http://www.amyvoris.com/upcoming/>

Dani Abulhawa's experience as a skateboarder has defined her interest as an artist in creating sited and movement-based projects that engage with public urban space, improvisational and vernacular movement, and the relationships between gender, place-making and playful movement. Much of Dani's work as an artist explores the knowledges contained within practices. Her role as a Senior Lecturer in Performance at Sheffield Hallam University,

offers a space to engage with artistic research methods. In 2015, she completed a PhD (Plymouth University), in which she explored gendered play in the public built environment through the development of a performance practice as research method.

Dani has presented her practice at a broad range of conferences and performance platforms in the UK, continental Europe and North America, and has worked with other artists as well, both practically and as a critical writer. Most recently she contributed responsive articles on Quarantine's rehearsal process and performance piece, *Wallflower*, which was presented at HOME Manchester. Dani has received two grants from Arts Council England, the most recent for a collaborative project titled 'Accumulations', which explores the embodiment of female influences in movement practice.

The Question of Form in A Question of Movement (Marcus Coates and Henry Montes, 2011) – David Hodge

In 2011, the artist Marcus Coates and the dancer Henry Montes produced a work called *A Question of Movement*. They asked members of the public to pose them questions and then visited certain selected participants in their homes. Montes tried to answer their questions by improvising dances, while Coates asked them to offer comments and suggest improvements. On one level, this was a work of 'socially-engaged practice', which used dance to address the concerns of others, rather than the artist's own ideas. However, instead of treating socially-engaged practice as a discrete 'genre', *A Question of Movement* invites viewers to consider the sociality of art practice *in general*. By presenting a model through which the traditional medium of dance could shift its social conditions, altering the relationship between artist and audience, it implicitly insists that all artworks can be analysed in terms of their 'social form'.

A Question of Movement exemplifies a key tendency within recent art towards a fundamental reconsideration of artistic form. Given the de-centering of traditional techniques and the rise of post-conceptual practice, it is commonly argued that formalist methods can no longer account for the nature of contemporary art. However, *A Question of Movement* specifically seeks a mediation between the formal qualities of improvisational dance and another kind of artistic form, which art historical methodology has largely ignored — what Georg Simmel called 'social form' and Karl Marx called the 'mode of production.' By reflecting on the relationship between 'aesthetic form' and 'social form', Coates and Montes provide a fresh means of assessing art's historicity and its politics. Through its socialised 'mode of production', art is materially embedded in political conditions, which are therefore directly tied to its technical and aesthetic qualities.

David Hodge is Head of Art History, Theory and Contextual Studies at the Art Academy, a fine art school in London. He received his PhD from the University of Essex in 2015, writing his thesis on the American artist Robert Morris. He has published articles in *Art History* and *e-Flux* and has essays

forthcoming in *Oxford Art Journal* and *Sculpture Journal*. He is also currently working on an edited collection on the Iranian-American public artist Siah Armajani, which will publish in Tehran in 2016.

Chair: Katerina Paramana

Dr. Katerina Paramana is a London-based scholar and artist from Athens, Greece. She is a Postdoctoral Research Assistant at the Centre for Dance Research (C-DaRE) at Coventry University, and an Associate Lecturer in Theatre and Performance at Birkbeck, University of London. Her current research is concerned with the limits and potentials of socially engaged contemporary performance. She is interested in examining the social relations produced in such works and how these compare to the production of the social in neoliberal capitalism. Her research has been published with *Performance Research*, *activate* and *Contemporary Theatre Review* journals, and her performance work has been presented in theatre and gallery spaces in the US, UK, and Europe. As a performer, she has collaborated with companies and artists in the US and the UK (for example, with Tino Sehgal, Ivana Müller, Bojana Cvejic and Christine De Smedt, Liz Lerman Dance Exchange, Lea Anderson, Simon Vincenzi, and The Famous Lauren Barri Holstein). She is a member of the Board of Directors of Performance Studies International (PSi). (www.katerinaparamana.com)

14.30-16.00: Performance Studio

Panel 6 – Objects of Transformation

Chair: Sarah Whatley

Material Self Material Other- Vanessa Grasse & Bettina Neuhaus

Material Self Material Other is a research in progress presented as a one-on-one site- responsive interactive installation with found objects that cyclically transforms with each participant's interaction.

We are embracing and questioning ecological processes of transformation, recycling materials and our making process, whilst grounding our enquiry in the felt sense and immediacy of our embodied relationship with materiality.

How do we extrapolate an essence of a place and our embodied connection with it?

How do we generate processes that recycle materials and their function through shifting our perception of that place, our aesthetics and choices?

How do we embody a specific materiality? How are we transformed by it and do we transform it through our physical interaction?

The work invites immersing oneself in a journey of transforming and being transformed by materials and our environment. We explore a site through our senses and collect materials and objects that speak of its fabric and materiality. We use video to zoom into a detail of the objects we find, re-proposing them through abstraction and motion. We invite the audience to enter a room with eyes closed and an object in their hands. They then immerse themselves into a video whilst hearing someone moving and constructing materials in the space behind them. Then they are invited to transform the sculptural composition left in space for them. Ultimately they place themselves in the composition and take a photo from within. The next participant will then transform what is left behind.

Vanessa Grasse and Bettina Neuhaus started an on-going collaboration during their MA Creative Practice at Laban between 2011 and 2014. In 2013 they were artists in residency at Yorkshire Dance in Leeds and at the Yorkshire Sculpture Park, exploring how their different interests in site-responsiveness could merge. Lately they have been supported by 4bid Gallery in Amsterdam to develop *Material Self Material Other* as a site-responsive installation.

Vanessa Grasse is a dance and cross-disciplinary artist based in Leeds. Her work includes site-specific performance, performative installation, led and audio walks. She is interested in how we practice perception in our daily living and in the ecology and relational nature of self and environment. Walking

informs her movement research and choreographic practice; she has had walking projects commissioned by Dance4, Juncture festival and Still Walking festival amongst others. Vanessa holds a Masters in Creative Practice Dance from Trinity Laban in London. She teaches for wider communities and as a visiting lecturer at York St John's University and Northern School of Contemporary Dance. www.vanessagrassse.wordpress.com

Bettina Neuhaus, dance artist, director and researcher, based in Amsterdam has been working in the field of performance internationally for more than 25 years, collaborating with performers, musicians, visual artists, poets and philosophers. In addition to her work as prominent improviser she creates performative installations, site-specific performances and lecture-demonstrations. Her work investigates the relationship between the multi-sensorial dancing body with its inherent imagination, intelligence, poetry and infinite possibilities of transformation and its environment. Bettina holds a Masters in Creative Practice Dance from Trinity Laban Conservatoire of Music and Dance and in London and a Masters in Music from the Folkwang University of Arts in Essen. www.bettinaneuhaus.com

Transforming memories - Jochem Naafs

*I want to work with objects
Objects that I have used in the
past.
Objects that are memories for
me.
Objects that represent memories
to me.
They will be all around me.
They are all around me
They were all around me
They
Around
Me
They
Surround
Me*

*They are my objects
They truly are my objects
They are me
They are part of me
They have become a part of me
I am just who I am
I am what I wear.
I am where I am.
I am what I carry
I am with what I am.
I am what I am to you.
I am with who I am.*

*I will not be singing
I promise you I will not sing
At least not today
At least not now
At least not when I am
surrounded by these objects
These objects that might be
meaningless to you
These objects that I wanted to
touch upon
In my speech
But I didn't
And now they are just laying
here
Supporting me
Thank you for your
collaboration
My dear objects*

For the strand *Objects of transformation* of the upcoming body ^ space ^ object ^ memory ^ identity Symposium I would like to propose a lecture performance which discusses the idea of objects as containers of ever transforming memories. Within my research project on the opportunities of performative research I use objects to stimulate students and professionals into performative dialogues. I am interested in how objects transform the language used within conversations and how working with the same objects in various settings turn these into (changing) memory containers of these events. Within these lecture performance I wish to touch upon these subjects by working with the everyday objects I use and by showing examples of students who work in a related manner. This performance shares insights gained by experimenting within educational settings with performative research.

Jochem Naafs MA is affiliated as a lecturer and researcher to HKU University of the Arts in Utrecht (Theatre) and ArtEZ University of the Arts in Arnhem (Dance). He has a background in New Media Studies and Theatre Studies and works as a freelance dramaturge in both dance and theatre. In his work for the Research Centres *Performative Creative Processes* and *Arts and Professional Development* at HKU he investigates the idea of performative research and develops and translates methods for researching and disseminating research insights such as Associative Writing, Contemplative Dialogue, Merging and Lecture Performances. More information: *Arts and Professional Development* and *Performative Creative Processes*

Space and sound object transformations: Long-form improvisation, cybernetics and sonic ecosystems - Glenn Noble & Daren Pickles

This paper (with supporting video extracts) explores a specific collaboration that incorporates improvisation practices and audible performance ecosystems. The authors have undertaken several public performances (incl. TAPRA 2015) and this paper explores the theoretical underpinning and results of this work.

The work explicitly interrogates transformation as a creative strategy: transformation of objects, space, memory and via digital processes. The improvisational practice originates in Viola Spolin's work, specifically requiring an interaction with, and transformation of, found 'space-objects' as a route to procedural memory, personal significance and reconnection with lived experiences to elicit spontaneous context. This embodied process gradually leads to dialogue, recollected memories, narration and confessional elements, which are captured and shaped by a sonic artist utilizing audio software. The resultant sound is fed back into the performance space and recaptured in an ongoing layering or feedback process to create a 'sound object' within the space.

This live work adheres to Cybernetic principals; material is generated via a 'system of feedback' between the composers, performers, technology, spectators, and the environment. The performance is Cybernetic in that it recognizes the non-causal, non-hierarchical nature of the man/machine/environment interaction, and that complexity is based on the interaction of simple elements. Layers of speech, sound and action begin to converge with one another, to create an 'autopoietic narrative' that transforms the space for the performers and audience with a myriad of imagined objects and environments. Transformation also speaks to the ontology of cybernetics, which is one of 'becoming' and 'emergence'.

The paper also explores how 'meaning' is formed in this kind of creative practice. In reference to this, the work draws upon Marshal McLuhan's hypothesis concerning how meaning is made in the 'Post-literate society' and

how this is akin to 'Pre-literate societies', which discovered meaning through the transformational process of rite and ritual.

Glenn Noble is Course Director for Theatre at Coventry University. He is a director, performer and musician who has been exploring long-form improvisation since 2005, performing all over the UK and in Los Angeles in collaboration with performers from Chicago's Second City. He continues practice-based-research into new frameworks for improvised narrative theatre performance and related pedagogy.

Daren Pickles is Course Director for Music Technology at Coventry University. He is currently researching feedback systems in composition, the application of Cybernetics to compositional systems and generative music for his PhD. He has worked with creative audio technology for over 25 years, as a recording artist with electronic music act Supercharger and as a composer for film and television.

Chair: Sarah Whatley

Professor Sarah Whatley is Director of the Centre for Dance Research (C-DaRE) at Coventry University, UK. Her research interests extend to dance and new technologies, intangible cultural heritage, somatic dance practice and pedagogy, dance documentation, and inclusive dance practice; she has published widely on these themes. Funded by the AHRC, European Commission and Leverhulme Trust, her current research projects focus on the creative reuse of digital cultural content, smart learning environments for dancers, reimagining dance archives, the generative potential of error in dance and HCI, and dancer imagery. She is also founding Editor of the Journal of Dance and Somatic Practices and sits on the Editorial Boards of several other Journals.

16.15-17.00 Digital Art Studio

Keynote 2: Jonathan Burrows

Chair: Sarah Whatley

Talk on rhythm

When Sarah Whatley invited me to take part in this symposium, I said I'd love to do it but I'd already been asked by Bojana Kunst to give a lecture the night before in Frankfurt, for the theatre students of Giessen University. And the subject of that lecture was supposed to be rhythm, rather than space. And I said I didn't think I could try and do two talks in one week, especially if one was about time and the other about space. So Sarah suggested I give the rhythm talk anyway, in the context of the space symposium. And the more I worked on rhythm, the more I agreed that it might be interesting to drop such a talk about time, into a symposium on space and place, for all the familiar philosophical and scientific reasons, but also because of all the imprecise overlaps and connections and contradictions that were thrown up as I worked. And a few years ago a participant came up at the end of workshop and asked me, 'What's the relation between rhythm and concept', and I couldn't answer but I thought it was a brilliant provocation. And this talk is an attempt to engage with that question.

Jonathan Burrows is a choreographer who has for the past 15 years focussed on an ongoing body of work with the composer Matteo Fargion. The two men are currently touring 10 different pieces, which continue to be performed widely internationally, including retrospectives in various countries. Burrows and Fargion's work is couched in dance practice, but draws upon approaches and materials from different performance forms. Recent work includes the duet *Body Not Fit For Purpose* made for the 2014 Venice Dance Biennale, a video installation *Der Moderne Tanz* made in 2016 for the Museum der Moderne Salzburg, and the the 2016 year-long online project 52 Portraits (www.52portraits.co.uk).

Burrows and Fargion are co-produced by Kaaithheater Brussels, PACT Zollverein Essen, Sadler's Wells Theatre London and BIT Teatergarasjen Bergen, and are currently in-house artists at the Nightingale Brighton.

Jonathan has been a regular visiting member of faculty at P.A.R.T.S. Brussels and a Guest Professor at universities in Berlin, Gent, Giessen, Hamburg and London. His *A Choreographer's Handbook* is published by Routledge.

Jonathan is a Senior Research Fellow artist at C-DaRE.

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