

MEMORY, MIGRATION AND MOVEMENT
PoP MOVES 2018

ABSTRACTS

BATCHELOR, Ray

The Queer Tango Project

Dancing to Change the World: How Effective is the Dancing of Queer Tango as Politics?

How politically effective is queer tango today? The privileged dancers who migrate each year to Paris, Rome, Berlin or Buenos Aires for queer tango festivals and marathons thoroughly enjoy themselves, but does this amiable social dancing actually change anything? In two decades of increasing international movement, has this once radical dance practice forgotten its late twentieth century feminist and gay liberation roots, dwindling into a branch of tourism? I suggest not. Dancing bodies are political bodies. Dana Mills (2017) suggests there are two types of political dance: “weak”, where the dancing reiterates political ideas already expressed in words; and “strong”, which “assumes that dance has a communicative power independent of other symbolic systems.” Queer tango is more than festivals and it includes the weak, the strong and the words. Indeed, all three interact. Historically, queer tango dancing bodies notionally expressed ideas taken from the literature of queer theory. Now, they often move among and dance with mainstream tango dancing bodies, changing the mainstream by dancing queer tango’s implicit critique of it in the mainstream. Edgardo Fernández Sesma’s flash mobs in Buenos Aires tie placards to their backs with words on them - the names of homophobic nations - thus turning friendly social dancing into political performance. Queer tango includes language-based, political discourses: informal discussions at the edges of dance floors; international online bantering facilitated by social media; and a growing body of non-academic and academic writings. Yet, as one of Juliet McMains’ (2018) interviewees reminds us, it may be joyous simply to dance in a “a room full of queers” as one does at a queer tango festival, but such dancing is also an affirmative, political act, the power of which should never be under-estimated.

BENTHAUS, Elena

University of Melbourne

Dis/Orienting Place, Space, and Spectatorship: Parris Goebel’s Polyswagg and the Politics of YouTube Encounters

In *Queer Phenomenology* Sara Ahmed argues that “To be orientated is ... to be turned toward certain objects, those that help us to find our way.” (Ahmed, QP, 1) One of the key points Ahmed makes in relation to orientation is that the experience of being orientated toward something is always linked to an experience of being disorientated, both of which are about the way bodies inhabit and create space. As such the notion of dis/orientation provides the basis for an understanding that one is not, or differently, orientated toward space and the things in it at any given moment in time. The object of this particular encounter is viral Aotearoa/New Zealand choreographer Parris Goebel and her performance aesthetic “Polyswagg,” derived from her Samoan/Polynesian heritage and the distinctiveness of her dance movement vocabulary, where ‘swagg’ indicates a cool type of difference. In this presentation, I intend to explore the affective register of “Polyswagg” in relation to the notion of fierceness and its effects on a virtual globalised dance audience. The fierce dis/orienting impact of “Polyswagg” as a movement register is made visible in online debates in the comments threads underneath Parris’ YouTube videos and centre around difference and otherness as understood in different parts/places of the world. By drawing on the work of Sara Ahmed, Madison Moore, Arjun Appadurai, and Naomi Bragin, I argue that the dis/orienting fierceness of Parris’ dance videos and the dis/contention over her dance stylistic choices asks spectators who are situated in different geographical places to reflect on their particular positionality when it comes to how they see dance and what they know about dance and the genealogy of any given dance style they encounter, drawing attention to the politics of the “here’ of the body, and the ‘where’ of its dwelling” (Ahmed, QP, 8).

BERELSON, Keziah

University of Leeds

Fluid recollections: (re)presentations of the double-bind in *Pour que les larmes de nos mères deviennent une légende*

In 1976 Theatre Troupe La Kahina staged *Pour que les larmes de nos mères deviennent une légende* (Make our Mother’s Tears Legendary). As one of the key performances from the *théâtre immigré* oeuvre, *Pour que* continues to be side-lined in discussions around the movement. This article uses an intersectional feminist lens to analyse the play. The performance juxtaposes the indigenous patriarchal oppression Algerian women faced at home with the

colonial subjugation they suffered in the public sphere. *La Kahina* was created out of a frustration with the lack of female representation in and about migrant communities. The troupe paved the way for future female migrant theatre companies such as *Rose des Sables*. *Pour que* disrupted second-wave radical feminist discourses by daring to discuss their double-bind. I contend that this use of popular performance highlights the hypocrisies of French republican values. The multiple vectors of oppression which *La Kahina* present on stage highlight the importance of identity politics in a post-colonial world. *Pour que* represented a departure from the ritualized state-memorials to the Algerian War of Independence. Realist scenarios of patriarchal oppression were interweaved with sharp memories of the suffering and courage of female fighters. The troupe's amateur performers blended their stories along with their mothers' to create performances which morphed over time. The women of *La Kahina* broke social-norms by performing to male-dominated audiences. Troupe members danced through the streets accompanied by traditional Algerian music. Audience members were drawn in expecting a performance focusing on non-political subjects. Instead they witnessed the creation of a new theatrical style, which drew heavily on Maghrebi traditional storytelling performance mixed with contemporary agitprop theatre. In creating a hybrid style of performance; *La Kahina* highlighted the interplay of oppressions in post-colonial France. *Pour que* provided a path for both communities to reflect on and heal colonial traumas.

BERGMAN, Elizabeth June

Temple University

Remembering and Forgetting: *Smooth Criminal's* Cultural Histories, Global Circulations, and Counter-Memories

Via an examination of the behind-the-scenes labor and the circulation of dancing across screens, in this presentation I explore the complex engagements with history, memory, and transmission suggested by Michael Jackson's iconic music video/short film *Smooth Criminal* (1988). *Smooth Criminal* "re-members" the Fred Astaire/MGM musical film *The Band Wagon* (1953) by sampling and versioning the original (Neal 2012; DeFrantz 2004), a feat made possible by new video technology. Yet by paying homage to Astaire, *Smooth Criminal* also inadvertently indexes the inequitable racial politics and "invisibilization" that plagues American musical theater dance history (Gottschild 1996). Therefore, I situate Jackson and his collaborators' choreographic methods in relation to the cultural histories of both American musical theater and west coast funk styles of dancing, the Africanist aestheses of "revision through recontextualization" which "sustains and alters what was said" (Gates 2014), and the replaying and erasing capacities of VHS/VCR video technology. The effects of *Smooth Criminal's* circulation across screens is manifold. Since the global commercial circulations of *Smooth Criminal* unmoor the references and signifiers in the short film/video from their unique cultural and historical specificity, it unwittingly participates in what cultural theorist Fredric Jameson terms the "crisis of memory" (1991). Yet this circulation also permits a "forgetting" that allows *The Band Wagon* homage in *Smooth Criminal* to be re-appropriated for the forging of postcolonial identities in sites ranging from India to Gabon (Chakravorty 2017; Aterianus-Owanga 2017). Thus, my analysis of *Smooth Criminal* illuminates both the vexed history of American popular dance and the potential for "counter-memory", defined by American studies scholar George Lipsitz as the production of new, localized meanings which "forces revision of existing histories by supplying new perspectives about the past" (1990, 213).

BISARO, Elisabetta

La Briqueterie

Migrant Bodies Project

Migrant Bodies develops a shared international research, focusing on identifying, developing and testing new and relevant actions for the inclusion of refugees and migrants with dance and movement-based initiatives. The research brings together dance artists in Italy, Austria, Croatia and France, in dialogue with writers, filmmakers, organizations and associations which assist refugees, educational institutions, universities, members of the partner organizations, experts and citizens. Inclusive dance practices are being conceived and held for migrants and refugees within the communities they live in, enabling project participants to gain new skills and enrich their professional life, embracing new opportunities in working with migrants. Migrants and refugees are invited in dance classes, to events and performances, experiencing being part of a collective, and live a common experience with citizens, in theatres and artistic contexts. Some activities involve children of second/third generations of migrants with the dance artists to create, the Moving Borders walks: guided tours reflecting their view point of the cities they live in. The walks are public events where citizens, migrant and refugees discover together the cities from new perspectives. Parallel to the dance activities and Moving Borders walks, stories of migrants are collected with audiovisual supports. They become part of an artistic exhibition/installation that accompanies the presentations of the project, and its results, at festivals and events, to promote respect and understanding for diversity, giving EU citizens the opportunity to discover, to learn and to understand the values and cultures of refugees/migrants and

rediscover and enriching their own. A final international symposium and an online publication collect the documentation and the best and new practices identified. It supports the dissemination of the outcomes of the project across fields and territories beyond the life of the project.

BOUM MAKÉ, Jennifer
University of Pittsburgh

Interdepen(dance)

On the occasion of Memory, Migration, and Movement, we propose an interactive lecture-demonstration, “Interdepen(dance),” to present and reflect on an event series that originally took place at the University of Pittsburgh (USA) on March 20, 2018. Rather than observing an institutionalized International Francophonie Day on this date, as has been celebrated annually on March 20 in 77 countries and five continents since 1970, we invited faculty and students to interrogate competing understandings of the Francophonie, paying renewed attention to cultural and linguistic pluralism in contemporary Francophone spaces via dance and performance art. Our lecture-demonstration at Memory, Migration, and Movement will not only serve to describe the preliminary results from our work; it will also help articulate future pedagogical initiatives in higher education to counter a Franco-centric view of the Francophonie—a vision, we argue, which is supported both by French President Emmanuel Macron and the Organisation Internationale de la Francophonie. We suggest that a set of carefully-crafted educational initiatives—based on our work at American universities but broadly applicable—will reflect and directly engage with the contemporary cultural transformations of Francophone spaces encouraged by (post)-migrant populations. Drawing from pedagogical theories of embodied knowledge, our 60-minute, bilingual (English/French) lecture-demonstration is at once participatory and reflective, divided into presentation of objectives (10 minutes), four guided dance activities (40 minutes), and conclusion (10 minutes). After contextualizing our workshop at the University of Pittsburgh, audience members will be given the opportunity to engage with questions of migration and movement both within and outside of language: physically through dance and intellectually through discussion after each activity. Rather than traditional steps, dance activities are based on symbolic movements (body part isolations, partner mirroring, maintained eye contact) that allow participants to embody the themes of tension, contrast, harmony, and interaction. La Francophonie is represented within these activities by the presence of music featuring less-dominant linguistic groups (Bambara, Tuareg, Kreyol, and Français du Québec), de-centering a strictly-French view of Francophonie languages. We conclude with a series of guided questions that reflect upon La Francophonie as a theoretical concept and probe future directions for exploring these tensions through dance studies in a university context. Our presentation “Interdepen(dance)” strives to enhance participants’ personal and intellectual understanding of La Francophonie while gaining feedback on our goals for the March 2019 continuation of this project.

BRAGGS, Rashida
Williams College

The Moving Cloth of Angélique Kidjo

Ashé Mama, Ashé Mama Africa! So ends the night of many a show by Grammy award winner Angélique Kidjo. “Mama Africa” is a spirited number that pops everyone up to their feet. We quickly find ourselves chanting along with the songstress as she moves through the crowd sharing her vibrancy in skilled dance moves and song. More than singing only to entertain or express her emotions, Angélique Kidjo has always turned to music to educate and connect other cultures. In a trilogy of albums, she tracked the travels of African American popular music from New York to Brazil to the Caribbean and Latin America. Her own migrations from Benin to France to the U.S. as well as her work as a UNICEF Goodwill Ambassador and founder of the Batonga Foundation also challenge expectations of African music and women. Moreover, her fashion performs complex significations of Africa. Since the 1990s Kidjo has been a spokesperson for Vlisco, a wax print manufacturer based in Holland but distributed most widely in Western Africa. In many of her performances Kidjo moves in expertly designed and vibrantly cut ensembles. At the Pop Moves conference, I will reflect on the significations and histories that rise out of the wax cloth as Kidjo moves across multiple stages and countries. Drawing on resources such as my ethnographic interview with Angélique Kidjo, her autobiography, Vlisco material, and live and recorded performances, I will create and analyze an original solo embodied performance that reflects on issues of postcolonialism, African identity, feminism and global popular music. I hope to move the cloth across my singular body yet through multiple spaces and relations—all the while pondering how cloth carries memories and makes connections between Angélique Kidjo and other African diasporic women including myself.

COSNEFROY, Florence

Film-maker & mixed-media and visual artist

Des couleurs et des voix, vingt-cinq portes du bâtiment F (Film, French with English subtitles)

Des couleurs et des voix, vingt-cinq portes du bâtiment F est un court métrage (26') qui capture les souvenirs de 25 résidents déplacés d'une cité habitat social à Nanterre, les Canibouts, en voie de démolition. Construit à la place des bidonvilles dans les années 1960, la cité hébergeait principalement des familles d'origine immigrée, en particulier d'Afrique du Nord. Florence Cosnefroy, artiste en arts visuels et techniques mixtes, a demandé aux résidents de représenter leurs souvenirs avec une couleur et a créé une affiche de 11 étages qu'elle a collée sur un mur du bâtiment vacant avant sa démolition. Alors que son film aborde le déplacement d'un point de vue sensoriel, affectif et incorporé, les résidents sont visuellement absents du film, leurs voix étant plutôt projetées sur la matérialité du bâtiment. Le travail de Florence Cosnefroy, immersif et participatif, invite les spectateurs en tant que participants à réfléchir à leur positionnement, leur voix et à leur expérience incorporée.

Des couleurs et des voix, vingt-cinq portes du bâtiment F (Colours and voices, twenty-five doors of building F) is a short film (26') capturing the memories of 25 displaced residents of a soon-to-be demolished social housing estate in Nanterre, les Canibouts. Built in place of shantytowns in the 1960s, the estate mostly housed families of immigrant origin, especially of North Africa. Florence Cosnefroy, a mixed-media and visual artist, asked residents to represent their memories by one colour and created an 11-floor long poster which got pasted on the vacated building before its demolition. While her film approaches displacement from a sensorial, affective and embodied perspective, residents are visually absent from the film, their voices being instead projected onto the materiality of the building. Her work, immersive and participatory, challenges viewers-as-participants to reflect on positionality, voice and embodiment.

DACULSI, Pierre-Henri

Université Paris Nanterre

Exister et résister : danser avec les B-boys et B-girls à Mayotte

Depuis maintenant plus de quarante ans, dans le Bronx, naissait le mouvement hip-hop, réunissant des graffeurs, des musiciens et des danseurs, aux prises, pour la plupart, avec des conditions d'existence difficiles. En plaçant le goût du défi au cœur de sa pratique le hip-hop est une lutte au quotidien contre la pauvreté, la criminalité, le racisme, l'exclusion. A plusieurs milliers de kilomètres de New York et de la France métropolitaine, sur une île de l'océan indien, récemment devenue département français, le hip-hop connaît depuis plusieurs années un engouement croissant. Je travaille à Mayotte comme médecin depuis 6 ans dans le service des Urgences de l'hôpital. Mon parcours professionnel et mes formations m'ont particulièrement sensibilisé aux violences et à leurs conséquences, problématiques bien représentées dans les services d'urgences. Cependant, j'ai quitté cet emploi récemment, suite à une indignation croissante vis-à-vis des conditions d'existence dont j'étais témoin. J'ai effectué à Mayotte mon terrain d'enquête ethnographique dans le cadre d'un Master d'anthropologie. Je suis resté auprès de plusieurs danseurs et danseuses de breakdance, une des disciplines de danses hip-hop la plus pratiquée à Mayotte, en observation participante. J'ai assisté aux entraînements de plusieurs crews de l'île et à plusieurs battles. Presque tous les soirs, je suis allé danser avec le crew New Team Wanted à Kawéni, quartier réputé sensible de Mamoudzou. Non dansons au bord d'une route, abrités par l'entrée d'un supermarché. J'aimerais montrer dans cette présentation, comment l'essence du mouvement hip-hop, la résistance, se manifeste à Mayotte. Ce début d'année 2018 a été marqué par un mouvement social de grande ampleur contre l'insécurité et l'immigration illégale. Ces derniers mois, des groupes de citoyens sont apparus dans les quartiers afin de « sécuriser » les rues. Le climat social, les exactions xénophobes, la présence de groupes de surveillance ont-ils eu des conséquences sur la pratique du hip-hop ? Comment le fait de danser tous les soirs sur le trottoir peut-il produire des capacités d'agir pour les danseurs et danseuses, majoritairement originaires des îles voisines ?

DJEBBARI, Elina

Université Sorbonne Nouvelle—Paris 3

IHEAL-CREDA

Etre salsero en Afrique de l'Ouest : appropriation locale, circulations transnationales et afropolitanisme

En Afrique de l'ouest, de nombreux festivals de salsa voient le jour ces dernières années, suivant en cela la popularité globale de ce genre musico-chorégraphique dont la pratique est largement transnationale. La création de ces festivals repose sur les membres actifs des scènes salsa locales dispersées dans les grandes villes ouest-africaines qui constituent entre eux des réseaux d'interconnaissances et de circulations qui s'incarnent lors de la tenue de ces événements, à Cotonou, Accra ou Lagos. Basé sur des recherches de terrain au Bénin et au Ghana incluant la participation à plusieurs festivals de salsa entre 2015 et 2017, cette communication propose une

anthropologie comparative des processus de resémantisation et de localisation de la salsa à Cotonou et à Accra. Par l'analyse des discours des danseurs et des différents événements dansés lors desquels leur pratique de la salsa est performée (soirées hebdomadaires, festivals), il s'agira d'interroger les ressorts de l'adoption locale d'un genre transnational dans deux contextes nationaux voisins mais aux histoires (post)coloniales différentes. Au Bénin, la pratique de la salsa est liée par les discours et les pratiques à la mémoire locale de la traite esclavagiste tandis que le fonctionnement des différents clubs repose sur une économie essentiellement informelle. Au Ghana, ce sont plutôt les notions de panafricanisme et de cosmopolitisme, voire d'afropolitanisme (Mbembé 2005), qui figurent au cœur des stratégies discursives tandis que celles de « corporate », « branding », « packaging » et « marketing » saturent l'espace de la salsa vu comme un marché économique à développer. En veillant à rendre compte de ces contextes différenciés, la communication se penchera ainsi sur les régimes d'appropriation de la salsa au Ghana et au Bénin qui se situent à la croisée d'enjeux économiques et identitaires diversifiés.

FLINN, Margaret C.

The Ohio State University

Divine Diamonds: Embodiment and Movement in the French Banlieue

Two recent French films achieved critical success while focusing on young women's bodies in movement. Céline Sciamma's *Bande de Filles* (2014) includes a key sequence where the main character, Marieme/Vic (Khadija Touré) and her friends dance in a hotel room to Rihanna's "Diamonds" (2012), while also showing the girls in their housing project neighborhood, where movement or stasis of bodies is a matter of survival. In Houda Benyamina's *Divines* (2016), Dounia (Oulaya Amanra) and Maimouna (Déborah Lukumuena)—particularly Dounia, spend hours secreted away in a theater watching dancers practice—in particular Djigui (Kevin Mischel), with whom Dounia will live a love story. Dounia will ultimately dance with Djigui, but the film also showcases her moving through space with Maimouna on a motorscooter in a quasi-magical realist sequence that projects the girls out of the projects where they live. Indeed, all of the young women in these two films are residents of the Parisian banlieue, and are the "issue" of post/colonial immigration. The white Djigui is an exception, except that he shares the girl's economic disadvantages. In this paper, I interrogate how these films represent the young women's bodies and how those bodies are offered to be seen, but also how they relate to the space of the banlieue. I measure the degree to which the social microcosms these "bandes de filles" represent (crucially, through their movements around and with each other) can be figured as aspirational utopian alternatives to the lived realities of French suburban poverty (a key intertext here is Mathieu Kassovitz's 1995 *La Haine*). These characters embody the history of migration, while their filmed representations show a transcendent movement that seeks to escape or surpass that history—as they aspire to a future do they engage in forgetting or remembering of the past via their narrations or movements? In *Bande de filles* and *Divines*, we see the female characters appropriate the gaze (as in Dounia watching Djigui dance), while the film's position the main female characters in a relationship to the film's spectator that complicates a scopophilic appropriation of their bodies' movements (when the girls dance and ride the scooters) by their very self-sufficiency and embodiment. Thus, embodiment becomes a potentially transcendent, transformative source of power, rather than a means of enacting violence upon the bodies of women of color. While this paper is framed by phenomenological considerations of the representation of the body in film, it is strongly informed by the ways in which transnational intertextual networks inform those representations, as well as what the films' reception tell us about the possibilities afforded to specific bodies in French culture.

GROVE, Sylvia

Susquehanna University

Interdepen(dance)

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MACDONALD, Megan C.
Université Aix-Marseille

The Way Back? France/Algeria, Virile Territory, and Masculinities in Motion

“Damn, this is something else.

Kind of mildly homesick while watching,

for where, I’m not sure.

That shot of the rooftop dancing

with the Makam al-Shahid in the background is...everything about hittistes we are taught not to see.” - A. R.

Guillaume and Jonathan Alric are two French cousins who form the electronic music group, “The Blaze.” In a recent interview with the duo in The New York Times, Jon Caramanica describes their music as “body music – dance music – but it works subcutaneously, operating on the level of emotion and thought more than movement.” The interview is conducted in English, and slight variations from the French leave a residue on the words exchanged, sometimes in productive ways. Jonathan Alric describes their project as a desire to “do something more original” while Guillaume chimes in: “And speak about people we don’t used to see [sic].” This “we don’t used to see” is the jumping off point for my intervention, which focuses mainly on the Blaze’s video “Territory” (2017), and to a lesser extent, “Virile” (2016). “Territory” won an award at the Cannes Lions International Festival in 2017; Rolling Stone named it one of the 10 best music videos of 2017, and Moonlight director Barry Jenkins called it: “The best piece of art I’ve seen in 2017” (Ducker). David Smythe writing in the Evening Standard argues that “The Blaze’s” films “tend to show the power of dancing transcending personal circumstances.” “Territory” opens with the wake/sillage of a boat which lands in Algeria. This Mediterranean crossing results, perhaps, in a homecoming of sorts. Emotion is on display, there are closeups of hands, faces, bodies, and movement. Young men are dancing, trading gestures while smoking hookah, running on the beach, coming together, coming apart. The home-comer [sic] boxes in time to the music, throws his body around, trains for a combat the viewer never sees. Did this boat come from France? In a postcolonial context, where Étienne Balibar provocatively asks: “Algeria, France: one nation or two?”, I follow him by asking: 1. who are the “people we don’t used to see”? 2. And who are the “we”? 3. Where is “Territory” located – in one country or two? 4. And where or what are we [sic] dancing our way out of?

MEZUR, Katherine
University of California Berkeley

Networked *Shôjo* (Girls) and the Migration of Gesture: (The Danger of) Cute Girl Imitation, Assimilation, and Re-reproduction through Corporeal/Media Convergence

When IA, the pop idol virtual vocaloid, kabuki’s Heron maiden, or the girl robot/humanoid, or J and KPOP’s YouTube girl performers slightly tilt her heads and turn their faces away, the audience knows: she at a loss. With this gesture of self-abjection, the girl reveals her longing for something out of reach. In Japanese traditional and contemporary popular culture, *shôjo* (girl) gestures form a network of meaning and affect across bodies, screens, and machines. The stylization and repetition of these gestures across bodies-in and of-media creates an arena of proscribed behavior or “networked gesture,” which indicates that a controlling mechanism, like a border control system, whether state, social/cultural, fan group, or individual, can censor gestures and feelings if they are outside this girl-grid. In this presentation I will explore the migration of these virtual *shôjo* “character” gestures across bodies and media through their live to motion capture translation, assimilation, and re-re-production. I focus on how the stylization of virtual/live girl gestures expands and limits the diversity, depth, and repertoire of virtual choreography. The popular art of online imitation-repetition-abstractation (copy-paste-edit-save/as) supports and amplifies the powerful migration, convergence and distortion of gestures and their meanings from one form to

another. Can the *shōjo* deploy her networked gestures to serve her own “subjectivity” or even sabotage the control of those creating intermedia convergence? I question digital technology’s subversive choreographic control of mediated corporeal communication, whether or not that body is live, virtual, projected, and/or built. The presentation may be a workshop followed by the presentation and discussion of the key issues or it can be on a panel. In the workshop participants imitate and learn several of IA’s on screen gestural sequences and then select several sequences to re-perform as a group, which they process through choreographic “choices” from software programs such as Isadora.

MONTEIRO, Celena
Kingston University

Curated Conversation: Remembering and reflecting on movement migrations between London, Paris and Martinique: The case of two Zil’Oka dancers

This curated conversation will critically reflect on experiences of movement and migration for two past and present members of Zil’Oka - a French Caribbean dance and drum ensemble based in London, who practice and perform in the traditional performance styles of *gwoka* and *bélé*, from Guadeloupe and Martinique respectively. The discussion will consider experiences of traversing migratory routes between Martinique and its Parisian ‘metropole’ and exploiting migratory agencies between Paris and London. Examining their creative embodied navigations of personal and collective memories of these postcolonial spaces, the speakers will share experiential insights into the realities of dancing one’s self into these cityscapes. The conversation will address the opportunities and tensions they have faced as dancers and theorists, in their movements between these inter-connected landscapes. Coming from different cultural and ethnic backgrounds, the speakers will reflect on their respective experiences of engaging in embodied synchronicity in choreographed and improvised collective dance practices. They will consider notions of dialogical performance (Conquergood, 2002) and reflexive transnationalism in their discussion of how they engage with the realities and complexities of race, gender and ethnicity through the development and sharing of their embodied and costuming practices. The conversation will address the postcolonial memories that shape the presenters’ experiences as critically-engaged dancers and will mine the positionalities that they respectively engage with as white European and Afro-Caribbean women. It will reflect on the forms of mobility that are available to them and how their experiences of embodied and transnational mobility across tumultuous Black Atlantic (Gilroy, 1993) spaces, and between the colonising landscapes of London and Paris, shape their movements, migrations and memories as postcolonial popular dancing agents.

MONTLOUIS DESPOIS, Nathalie
Education Nationale

Curated Conversation: Remembering and reflecting on movement migrations between London, Paris and Martinique: The case of two Zil’Oka dancers

This curated conversation will critically reflect on experiences of movement and migration for two past and present members of Zil’Oka - a French Caribbean dance and drum ensemble based in London, who practice and perform in the traditional performance styles of *gwoka* and *bélé*, from Guadeloupe and Martinique respectively. The discussion will consider experiences of traversing migratory routes between Martinique and its Parisian ‘metropole’ and exploiting migratory agencies between Paris and London. Examining their creative embodied navigations of personal and collective memories of these postcolonial spaces, the speakers will share experiential insights into the realities of dancing one’s self into these cityscapes. The conversation will address the opportunities and tensions they have faced as dancers and theorists, in their movements between these inter-connected landscapes. Coming from different cultural and ethnic backgrounds, the speakers will reflect on their respective experiences of engaging in embodied synchronicity in choreographed and improvised collective dance practices. They will consider notions of dialogical performance (Conquergood, 2002) and reflexive transnationalism in their discussion of how they engage with the realities and complexities of race, gender and ethnicity through the development and sharing of their embodied and costuming practices. The conversation will address the postcolonial memories that shape the presenters’ experiences as critically-engaged dancers and will mine the positionalities that they respectively engage with as white European and Afro-Caribbean women. It will reflect on the forms of mobility that are available to them and how their experiences of embodied and transnational mobility across tumultuous Black Atlantic (Gilroy, 1993) spaces, and between the colonising landscapes of London and Paris, shape their movements, migrations and memories as postcolonial popular dancing agents.

PARKES, Jo
Mobile Dance e.V

Shapeshifters: Self-organising systems, migration and repetition at the intersection of folk and popular dance

This lecture demonstration works across practice and theory to explore how the migration of movement from popular and folk dance, into improvisation and choreography, are self-organising systems that generate new understandings and iterations of what can be considered folk dance. Reductive definitions of folk dance have focused on the preservation of 'traditional' cultures from an unchanging (often rural) past. While it has been acknowledged that folk and popular dance share certain social and pedagogic practices, there is scope for further discussion of how such practices shapeshift between individual and collective experiences and forms. Using examples from Mobile Dance's 'Junction' project (Berlin) which works with refugees and asylum seekers, we will discuss the collective creation of their regular 'dance party' which reiterates versions of the Dabke interjected with Street-dance, as well as contemporary dance. We invite consideration of how the experience of sharing space, music and movement vocabulary, as part of a trauma sensitive approach, unites/divides/breaks open and reforms both the dancing itself and the dancing groups from different countries. We will also refer to a recent choreography by Rosemary Lee (UK), which drew on Breton dancing, usually performed in popular social settings, to create an abstract repetitive vocabulary, which performed a collective contemporary experience of 'folk' in a high art context; migrating movement from one cultural context to another. These examples arguably facilitate fluidity between the folk/popular/classical triad. The speakers will interconnect ideas in a participatory presentation founded on the characteristics of complex systems exemplified by the spiral. Proposing that a process of remembrance and forgetting through dynamic repetition provides a sense of possibility and/or healing. The mobility of folk into, and out of, popular and contemporary dance point to possibilities for a multiplicity of forms and applications.

PETHYBRIDGE, Ruth

Falmouth University

Shapeshifters: Self-organising systems, migration and repetition at the intersection of folk and popular dance

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POPESCU, Diana

Birkbeck, University of London

Dancing the Traumatic Past Away? The Performativity of Dance for Survivors of the Holocaust and their Descendants

In Holocaust studies, dance is seldom explored as a post-1945 response to the European genocide. Since 1980s, European memory culture has been concerned with oral, artistic, visual and textual means to testify to a genocidal past. Although performative modes such as dance, performance art, enactments, and ritual performances have been associated with experiences of genocides on the African continent, it is now more known that European Jewish and Roma survivors too have resorted to performative modes of expression to work through and render visible what happened to them. This paper focuses on the memorial and therapeutic function of dance, through the case study of a collective transgenerational performance created by Australian Jewish second generation artist Jane Korman. Her video installation *Dancing Auschwitz* (2009), captures herself, her father, and his children and

grandchildren dancing on Gloria Gaynor's popular tune I will survive on authentic historical sites of Nazi mass extermination in Europe. The members of the three generations seemingly have fun performing this familiar tune which resonates in different ways with each one of them. The performance is a provocation, as the family adopts a playful, yet controversial stance at sites of mass murder, which commonly trigger a mournful and sober emotional response. Taking Dancing Auschwitz as an illustrative example, I shall discuss the function of performance in connection to the construction of memory and identity in the shadow of historical trauma. Of relevance is the performative force of dance as a practice of healing through embodied movement. What does playful movement mean for each generation? Can dance therapy be an effective way of remembering? Does it succeed to work through the trauma of the first-hand witnesses, and bring a sense of closure across the generational span? Can such performances be accepted as respectful forms of remembrance? Given the increasing popularity of performance-based and audience participatory practices of Holocaust remembrance, this paper will more broadly contextualize performance as a transnational universal response to suffering, building a communicative language of embodied emotion which resonates with survivors of more recent traumatic experiences of exile and persecution.

QUINN, Alexandra

University of Roehampton/Independent Researcher

Dancing Reggaeton: Expressing, Challenging and Reinforcing Cultural Identities

This paper looks at the consumption of dancing reggaeton in a globalized world and the interplay of such consumption on identity formation. In particular it focuses on how gender can be expressed, reinforced and challenged through dancing reggaeton. In the Caribbean and Latin America, as well as within the Latino diaspora, reggaeton has long been a popular, but often contested, music and social dance genre since its perceived 'birth' in the 1970s. Borne out of a complicated migratory history, such contestation arises from the asserted objectification, denigration and overt sexualisation of women that is perpetuated through the content of its lyrics, accompanying images and music videos as well as aspects related to social dancing. Owing to globalization, in the UK and more specifically London, reggaeton is becoming increasingly popular both as a music genre but more significantly as a codified dance genre that has departed from the social dance floor and into the dance studio. Such changes, in an arguably newly emerging context, provide possibilities for participants to find new ways to express femininities and masculinities- "I feel powerful and sexy"- as well as raising questions surrounding the potential endorsement or advocacy of the aforementioned controversies. All the while raising larger issues related to the cross-cultural transmission of dance: what is retained? What is left out? Who decides? And for what reasons? This paper draws upon anthropological fieldwork conducted in London using participant-observation and semi-structured interviews as primary sources. As such, the study is rooted in movement analysis, looking at the 'function, role and effect' (Rosa, 2015) of specific movements in the reggaeton dance studio and how they can contribute to expressing cultural identities while simultaneously problematising their potential wider impact. Informed by an interdisciplinary approach, the paper also draws on Cultural Studies to look at the changing meaning of identity and cultural identity particularly in a time of liquid modernity (Bauman, 2000) when identities are considered more fluid, volatile and subject to change.

ROSA, Cristina Fernandes

University of Roehampton London

Movements of Sustainability: A look at capoeira Angola as a practice of cultural resistance anchored on movement, memory and migration

First part: the primary goal of this lecture demonstration is to take a deeper look at capoeira Angola as one of the most ancient practices of cultural resistance of the African Diaspora to have survived in modern times and gain relevance in both the popular and the contemporary dance worlds. As I will argue, whilst the aesthetic of capoeira Angola's ritual (movement vocabulary, musical rhythms, call-and-response dialogues, etc.) is rooted on the cultural memory of the African heritage, as a practice of cultural resistance it emerges as the result of 300 years of forced migration of Africans to Brazil. Its ethos informs and is formed by a complex process of formation of migrant identities and, subsequently, its resilience is linked to a wider and ongoing process that I call "movements of sustainability".

In the first part, I historicise the practice of capoeira since colonial times, paying close attention to the means through which it's aesthetic and philosophical knowledges have been recuperated-cum-invented through:

- a) Live performance: Moving-and-thing bodies as vessels of transmission, making non-hegemonic cultural knowledges alive;
- b) Formation of schools and subsequent creation of teaching methods that systematised knowledges;
- c) Creation of Internet and YouTube videos, or "the people's archive", as democratic means of dissemination of capoeira performances, during the recent migration of players across the globe;

In the second part I take a closer look at the capoeira Angola community in Paris, via the annual event Festival Angoleiros do Mar Paris, which takes place every November. Combining ethnography and archival research, I address the role that movement, memory and migration play in the sustainability of this event.

SHADDICK, Lilian Jean

Sydney University

Samba Migrations: From Brazil to Australia

Consumption of the exotic has long held a place in Australian popular dance and entertainment. Here I focus on 'samba', an increasingly popular music and dance genre from Brazil, that has gained worldwide exposure predominantly from the lavish carnival parade in Rio de Janeiro.

This presentation looks at the way samba dance performance is appropriated by individuals and the broader entertainment industry across Australia, investigating the ways in which performers and choreographers deal with claims of cultural and dance authenticities.

As a professional samba dancer that has worked in dance and entertainment in Sydney, Australia, I am engaged in ethnographic research, where along with my own experiences I conducted interviews with fellow performers and observed the performances and online presence of other samba groups around Australia.

This presentation explores the embodiment of a dance tradition in a culture and context far from its origin. I aim to explore how these performances and their participants engage with and effect broader discussions around performing in cross-cultural contexts.

STAMP, Kathryn

C-DaRE, Coventry University

Re-constructing, re-creating, re-imagining: Exploring the use of popular dance films as a site for dance and disability interventions

In discussing the process of replicating historical dance works, Helen Thomas (2000) stated how "dance's difference and power lies in its non-reproduceability". What could be deduced from this is how dance cannot be exactly replicated due to differences in body and unique embodiment of movement. Secondly, the notion of power being held in the uniqueness of each performance is particularly striking, and of great potential significance for performers with non-normative bodies. In addition, Anat Zanger (2006), discussing film remakes, suggests that each reworking "redefine[s] the source". Therefore, could the same be applied to dance works, in that each replication or reconstruction or reimagining adds to or reestablishes the original? Emerging from a mixed-methods evaluation of People Dancing's '11 Million Reasons to Dance' (11MRTD) project, this paper will examine the implications of the accompanying 11MRTD exhibition of photographs that demonstrated disabled dance artists recreating famous dance scenes from popular films. Not only might this project evoke queries concerning comparative ableist ideals, it could also prompt questions regarding the effects of reconstructing filmic cultural memories that are centred on non-disabled characters. What, therefore, is the impact for the disabled dance performers who appear in the photographs? Whose cultural heritage is being prioritised, or remembered, in this instance? Are the consequences of such a project merely confirming traditional stereotypes or could they work to disrupt ableist archetypes? Research reconnoitring dance, disability and replication is sparse but through exploring discourse on dance reconstruction, as well as disability and representation, this paper aims to draw out key considerations regarding the intersection between dance, disability and reproduction. Additionally, this presentation will explore key aspects of intangible cultural heritage and an exploration of the 're-' prefix linked to the exhibition of non-normative bodies within a project that is focused on popular, or mainstream, dance films.

TEMONEY, Kate

Montclair State University

Choreographed Bodies: Returnee Recollection, Dance, and Memorialization in Post (1994)-Genocide Rwanda

Tutsi rapatriés, refugees who fled Hutu uprisings in 1959 and 1973 and returned to Rwanda after the Rwandan Patriotic Front (RPF) ended the 1994 genocide, number one million—nearly double the number of Tutsi who were massacred during the atrocity. How may the memories of this demographic contribute the landscape of post-genocide Rwanda's cultural remembrance/ forgetting and identity, and how is this manifest in bodily public performances? Synthesizing the scholarship of Kelly Askew and David Guss on the interplay between state power

and public, cultural performance with the scholarship of Maurice Halbwach and Jan Assman and cultural memory as symbolized through stable objects of collective memory transmission, I argue that President Paul Kagame is highly dependent on the translation of romantic returnee memories of Rwanda and its Tutsi monarchy into public performance in order to sustain and reinforce his national narrative. More specifically, I aver that the Kagame is invested in the cyclical reproduction of a sacralized, idyllic Rwandan ancestral past—a past devoid of the pernicious colonial influences that ethnically divided Tutsi and Hutu—in order to reinforce public confidence in reconciliation and the realization of a unified, prosperous Rwanda. I further argue that one manner in which Kagame embodies this ideology is through choreographing bodies in public spaces in two manners: (1) through carefully manicured, neo-traditional music and dance performances that celebrate Rwanda's romantic, ancestral past complemented by modern and popular expressions that gestures toward a promising Rwandan future and (2) the conservation of a product of cultural memory, lieux de mémoire, through the prescribed public practices of annual commemorations and visits to memorial sites which dictate how people move through public space.

TOLDO, Federica

LESC, Université de Paris Nanterre

Bouger beaucoup, bouger pas trop. Variantes et tendances de la danse kizomba entre l'Angola (Luanda) et l'Europe.

Dans cette présentation il s'agira de suivre un parcours visuel visant s'attacher à l'opposition entre mouvement et limitation du mouvement dans la danse de couple angolaise « kizomba ». Si la kizomba en tant qu'un « mouvement globale » initié à Lisbonne notamment à partir de 2007 a déjà été étudiée (Soares, 2015), la kizomba en tant qu'une pratique enracinée en Angola n'as pas encore été objet d'études approfondis. Alors que les enjeux de sa diffusion à l'étranger, notamment en Europa, sont de mieux en mieux connus (Sedano, 2018), la kizomba en tant qu'une danse locale angolaise demeure très peu connue, malgré son importance dans le contexte visé (aussi bien dans l'implémentation d'un tourisme autrement très embryonnaire). Loin d'être une pratique figée, la kizomba pratiquée en Angola révèle une remarquable variation interne. Ces variations s'associent à sa transmission d'une génération à l'autre, ainsi qu'aux dynamiques populationnelles de la ville de Luanda, qui se caractérise comme une ville post-migratoire suite à la guerre. Dans cette présentation il s'agit de se pencher sur le corps dansant kizomba sur la base de vidéos réalisées durant une recherche ethnographique prolongée sur les danses traditionnelles de Luanda, menée entre 2013-2018. Par la vision de ces vidéos il s'agit d'observer un certain nombre de régularités concernant l'exacerbation du mouvement vs la limitation du mouvement. À partir de l'examen de ces matériaux visuels, il s'agit d'extrapoler des considérations ultérieures autour de la variation de la kizomba par le prisme de l'opposition fixation / migration.

TURNER, Jane

London Metropolitan University

Shapeshifters: Self-organising systems, migration and repetition at the intersection of folk and popular dance

This lecture demonstration works across practice and theory to explore how the migration of movement from popular and folk dance, into improvisation and choreography, are self-organising systems that generate new understandings and iterations of what can be considered folk dance. Reductive definitions of folk dance have focused on the preservation of 'traditional' cultures from an unchanging (often rural) past. While it has been acknowledged that folk and popular dance share certain social and pedagogic practices, there is scope for further discussion of how such practices shapeshift between individual and collective experiences and forms. Using examples from Mobile Dance's 'Junction' project (Berlin) which works with refugees and asylum seekers, we will discuss the collective creation of their regular 'dance party' which reiterates versions of the Dabke interjected with Street-dance, as well as contemporary dance. We invite consideration of how the experience of sharing space, music and movement vocabulary, as part of a trauma sensitive approach, unites/divides/breaks open and reforms both the dancing itself and the dancing groups from different countries. We will also refer to a recent choreography by Rosemary Lee (UK), which drew on Breton dancing, usually performed in popular social settings, to create an abstract repetitive vocabulary, which performed a collective contemporary experience of 'folk' in a high art context; migrating movement from one cultural context to another. These examples arguably facilitate fluidity between the folk/popular/classical triad. The speakers will interconnect ideas in a participatory presentation founded on the characteristics of complex systems exemplified by the spiral. Proposing that a process of remembrance and forgetting through dynamic repetition provides a sense of possibility and/or healing. The mobility of folk into, and out of, popular and contemporary dance point to possibilities for a multiplicity of forms and applications.

VOLTI, Panayota
Université Paris Nanterre

Danses paysannes pérégrinantes en Europe au Moyen Âge tardif : migration mémorielle d'une condition humaine?

Au Moyen Âge, selon leur contexte et leurs acteurs, les manifestations dansées pouvaient revêtir des caractères variés et avoir sur leur environnement spatial et humain un impact visuel, sémantique et symbolique fort. Parfois même un signifiant insolite véhiculait des critiques véhémentes qui visaient des personnes précises ou bien dénonçaient un mal social. Ainsi, une dimension manifestement subversive traverse les grandes manifestations dansées paysannes qui envahissent le nord de l'Europe et les Pays-Bas au Moyen Âge tardif : de par leur caractère pérégrinant, ces danses marquaient de leur sillon des vastes étendues territoriales en fédérant ainsi implicitement, à travers, entre autres, l'empathie de l'immersion visuelle, certains spectateurs. Les témoignages de l'époque font état de foules, issues des catégories sociales les moins favorisées, qui traversaient les villes et les campagnes en dansant de manière apparemment frénétique. Les danseurs sautaient et gesticulaient violemment, se contorsionnaient, et quand les torsions descendaient au niveau du ventre ils infligeaient de coups de bâtons à eux-mêmes, comme si cet acte pouvait les soulager. Si un rapprochement visuel avec une crise épileptique semble un tant soit peu justifié, ce serait davantage pertinent de chercher une explication contextualisée à ces danses. La fin du Moyen Âge dans l'Europe du Nord notamment est marqué par la dégradation de la situation des paysans : appauvris et opprimés ils n'ont pas manqué de se révolter à plusieurs reprises, et leurs danses convulsives étaient une expression alternative, ritualisée et muette de leur révolte, qui ne cessait de se propager à travers l'Europe au fil des décennies. À travers une analyse interprétative des sources visuelles, croisées avec les sources écrites et étayées par des études psychologiques-psychanalytiques relatives à la dimension générique et, a fortiori, diachronique, des expressions corporelles collectives de ce type, nous proposons d'étudier les danses paysannes pérégrinantes tardomédiévales dans une approche anthropologique, en les mettant en perspective avec leur contexte culturel et sociopolitique.

WIBLIN, Roger
Brigham Young University - Idaho

Russians Rumba-ing in Reno? The Lived Experience of Foreign Ballroom Dancers in the US Ballroom Dance Industry

Ballroom dance is often viewed as unchanging, "traditional," British or European dance. The ballroom dance industry, however, is diverse, international, and migratory. Over the past three decades, ballroom dancers from around the world have moved to the United States (US) to be part of that nation's ballroom dance industry. The irony of a Russian woman and a Lithuanian man representing the US at a world championship in Japan would have been considered ludicrous, perhaps even unpatriotic, in the 1980s. This, however, is the reality of life in the top echelons of ballroom dance. National origin and loyalty are fluid. Geographic locatedness is, at times, more important than citizenship status. The worldwide ballroom dance industry has created a system of shifting personal and geographic migrations, all in aid of improving individuals' dancing, and careers within the dance industry. While this paper focuses on the context of the US, the principles discussed can be effectively applied to other parts of the world that entice ballroom dancers to migrate to their dance centers. What is the impact on ballroom dancers of moving from one nation to a very different ballroom dance context? What is the impact on the act of dancing itself? How does the presence of foreign-born dancers impact the style, expression, and business of ballroom dance in the US? Through interviews with ballroom dancers who have made the move from their home countries to work in the US ballroom industry, this paper aims to understand the lived experience and consequences of major, planned migration on foreign-born ballroom dancers in the US.