

Moving Beyond Coloniality

PoPMoves 2019

Abstracts, in chronological order

Friday, November 22nd

17:00 – 21hs - First Session
Plenary Pathways of Emancipation

Jo Hall: “Popular culture pedagogies: a call to democratize Higher Education”

In this paper, I argue for the democratization of Higher Education as a way to better promote inclusivity and belonging within our communities. Studies of the popular are in a unique position, whereby their inclusion in the curriculum could enhance student engagement. Furthermore, the values inherent in popular culture could liberate HE from institutional frameworks that are currently a barrier to belonging. There is the potential for popular culture pedagogies, drawing on concepts of global learning, to unsettle value-based frameworks that work to exclude some groups from our communities. Popular culture pedagogies advocates an inclusive approach that moves beyond decolonisation.

Ana Maria Tamayo-Duque: “Choreographies of indifference: Memory, victimhood and the place of popular dance in performances about the Colombian conflict”

In this talk I will analyse the work of the choreographers Alvaro Restrepo and Marie France Duevelin in his 2013 performance “In-xilio” in Colombia. This is a performance where people that have experienced violence during the armed conflict in Colombia share the space with dancers, actors and even the Colombian president of the moment. This staging of victimhood, pain and sorrow opens questions on how to address violent and traumatic events on the stage and the use of memory in performance. In this paper I question the dancing agency of participants and the need for spaces to visibilize their own popular dance practices on the stage as a way to respect and recognize them and their role in the Colombian conflict.

Jen Atkins: “Cosplay with a Cause’: Moving from Screen to Street in Hulu’s The Handmaid’s Tale”

Hulu’s *The Handmaid’s Tale* popularizes ballet imagery to ground Gilead’s ideal nationhood while also highlighting everyday gestures as political strategies. Episodes present screen choreographies that exist doubly: as fictional Gilead movement and as mass audience entertainment (popular dance), underscoring popular dance’s power to express oppression. Accordingly, the series has become affective performance in global women’s rights protests. This screen/street interplay speaks to conference ideas of perforation, blurring, and innovation and in line with conference prompts, this project draws on frameworks that ask us to decolonize feminism while considering fan activism as context for resisting colonialism in the 21st century.

Lígia Tourinho & Marie Close: “Planting Flowers on the Highway: Artistic Collaboration between Oceans Experimenting with the Relationships between Dance and Education”

How to perform softness/gentleness (*delicadeza*) in the aridity of our time? “Pantar Flores na Autopista”, an image that provoked questions to Brazil and Belgium, extending in an exemplary way to other localities, interrogating the coloniality issues through contrasts between urban areas

and nature, between the 3rd world and the 1st. Three choreographic residences were held: Rio (2016 and 2017) and Brussels (2018). Creation formats that problematized (im) Mobility across the Atlantic in search of traffic, experiencing the relationship between dance and somatic education, starting from Laban Movement Analyzes and Anna Halprin's Life Art Process.

20:00hs - Gilsamara Moura e Denny Neves: Performance “Braseiros e Canaviais” (Braziers and Sugar Cane Plantations)

“Braseiros e Canaviais” (Braziers and Sugar Canes) is inspired by images, poetics and aesthetics of rural figures from the sugarcane fields and figures present in communities of Brazil’s interior and slums in its large urban centres. What precedes the cut of sugar cane in the sugarcane fields of various regions of the country? Crop burning, often used as a strategy to facilitate sugarcane harvesting. And what precedes the great "burnings" in the urban centres of Brazilian cities? Slaughter at close range, also used as incineration of human archives. Brazier means to burn straw, to breath soot, to ignite the body-stem-sugar cane, to turn the ember and to sharpen scythes and machetes for socio-environmental and political-cultural demands. They are images that, figuratively, refer to the performer-dancers who allude to social demands such as the right to housing, public health and against plantation systems. Traditional figures, present in the imaginary of [Brazilian] Popular Culture, such as the *caboclo de lança* (spear caboclo), *benzedadeiras* (female devotees), *cangaceiros** (bandits) e *brincantes* (players), metamorphose into contemporary figures, such as *bóias-frias* (day-labourers), *badameiros* (trash collector), social activists and politicians understand the brazier as metaphors for the landless and house less movements, the ethnocides, the cultural expropriations, the indigenous genocides, among others. In *Braseiros e Canaviais*, we dialogue with bodily movements and games that come from the imagination of Brazilian popular traditional manifestations and also with qualities of contemporary dance that touch on universal human questions and expressions.

*Cangaceiro is a type of rebel/bandit, from Northeast Brazil.

9:00 – 11:00hs - Second Session

Tango Transmissions: Gendered Tactics in Argentine Tango

This panel focuses on the transmission of tango through the mediums of cinema, the gaze, and the teaching of the dance. It will feature film extracts, demonstration, and some workshop instruction.

Jonathan Skinner: “Entraining Tango: Teaching and Learning Tango with the London Argentine Tango School (LATS)”

This paper examines the teaching and learning of tango - an improvised dance. It looks at how the London Argentine Tango School teaches students how to dance and with its unique teacher training programme, how creativity and improvisation are fostered. This entraining of tango, as visioned by LATS, allows them to establish their form of tango, and to develop their tango franchise in the UK. This transmission of tango is based around LATS principles of body movement for tango, as well as the communication of tango as an indigenous heritage in its teacher.

Federica Banfi: “Gendered tactics in Argentine Tango”

This paper looks into the tactics and skills that tango dancers develop to go against the grain of gender inequality. Tango is an improvised couple dance that traditionally prescribes men to lead and women to follow, trapping genders in unequal power relations. Nevertheless, my ethnographic research as well as my experience as a tango dancer reveal something different. Within this urban dance form, strategies have been developed to redistribute power more equally among leaders and followers. Supported by ethnographic data, this paper will argue that the

unique form of invitation and the improvisational aspect of tango create a space for subtly subverting gendered stereotypes associated with the dance.

Natacha Muriel López Gallucci: “Philosophie of body: oral and imagnetic transmission of improvisation in tango”

This research starts from a philosophical study on the performance and performativity in the transmission of tango dance in Argentinian cinema. The body techniques of tango are a "creative device" that has introjected some aspects of cinematic language as was shown in our research of tango dance in Argentinian film history. Since the born, in the last decade of the nineteenth century, Cinema and Tango development body codes and forms of transmission, representation and creation inspired in the popular culture, expressing different values and aspects of the alterity social, the difference of gender, class, and race.

Rehearsing Feminist Gestures of Disruption

This panel shares the current research of members of the Tap Dance Research Network. Formed in 2019, the Tap Dance Research Network brings together tap practitioners and academics to explore creative processes and performance of tap dance in the global media and academia. The panel presents their findings on the historical and evolving interpretations of tap dance legacies and developing critical frameworks for evaluation of tap performance. The panel also discusses the potential for tap dance to play a role in the ongoing social activism in areas such as jazz music and Improvisation Studies.

Presenters:

Sally Crawford-Shepherd: “Evolving Rhythms: Performance Identities as Legacy and Activism in Tap Dance”

Annette Walker: “Shifting Perspectives of Tap Dance”

Jess Murray: “A Personal Manifesto for Rhythm Tap Research”

Rehearsing Feminist Gestures of Disruption

Emma Gioia: “About some frictional spaces shaking somewhere through feminisms and migrations of gestures, when dancing, mapping and thinking the Perreo epidemic's performance.”

While a Reggaeton/Perreo dance epidemic seems to be by now expanding far away from its origins, we will examine some polemical events, or frictional spaces, that are emerging during the danced research. in European Reggaeton nights clubs and festivals. Without wanting to resolve or dissolve any of the contradictions that are appearing on the way, but rather « staying with the trouble » and digging into them “hasta abajo”, we will wonder how the migration of this dance of pleasure is revealing a complex interweaving, in these time of postcolonial global culture, between constructions, appropriations and performances of desires, genders and identities.

Laura Smith: “Dis(orient)ing the Colonial Gaze: Competitive Female Bhangra Dancers in Early 2000s”

Bhangra, a Punjabi folk dance and music style traditionally performed by men, experienced a resurgence in popularity among diasporic youth in the 1990s in Great Britain and the early 2000s in North America. The all-female group Shaan Mutiyaaran Di Bhangra (SMD) adopted “masculine” dance steps as a refusal to adhere to the binarisms of gender. This act destabilized Western methodologies’ ability to render Punjabi folk dance static in time and place. This presentation proposes that as SMD veered away from the recognizable and categorizable, they

became unconsumable and unholdable, thus emancipating themselves from the colonial gaze and categories of consumption.

Eve Robertson: “Spoiled kids, dressing half naked, and trying to dance sexy is the new cancer of this generation: Muse(r)’s Depictions of Belly Dance on Social Media”

Of its 200 million users, 70% of Musical.ly (now TikTok’s) are teenage girls and one of its most prolific uses remains the creation of ‘belly dance videos’. The video-sharing application was purchased for 1 billion dollars in 2017, surprising to many whom had never heard of it. In this paper, I consider the significance of young, dancing women at the symbolic helm of an unprecedented shift in new media; situating it within similar historic moments and scholarly discussions of ‘women in motion’ (Coffman, 2002) and (self/)-sexualization of women in media that emerged in the ‘Britney Era’ (Levande, 2008).

Olga Lucia Sorzano: “Colonialism in the performing arts beyond geographical divisions”

The presentation discusses forces of colonialism within the performing arts. It reflects on the ways in which hegemonic forms and perspectives are placed at the center of cultural production. I present the case of circus, an artform regarded as ‘ambivalent’ and ‘different’ that has been appropriated, colonized and dispossessed by theatre, cultural elites and the modernity project. They are placed at the center of circus definitions, histories and interpretations, sending divergent forms, peoples and times to the peripheries. I highlight the instances at which coloniality works, how these forces prevail, and the ways circus practice defies or complies with them.

Maïko Le Lay: “Embodied Hip Hop Pedagogy: Body Awareness, Critical Moving, and Culturally Sustaining Pedagogy in the Classroom”

The current education system is disembodied. In most schools today, greater emphasis is laid on Western teaching strategies with less time devoted to embodied practices resulting in a disconnect between students’ identity and body, and their school environment. This presentation sheds light on the transgressive possibilities of embodied hip hop pedagogy which resists traditional teaching and learning systems. This project questions the normative discourse about what/who constitutes legitimate knowledge in the classroom by looking at the intersection of body, knowledge, space, and power. By placing the body at the center, embodied hip hop pedagogy promotes other ways of being, knowing, and moving in the society, therefore, the world.

Camilo Sol Inti Soler Caicedo: “Colombian Salsa Colonies: The Export of Embodied Capitals as a Means of Emancipation”

Colombian salsa is the product of diverging musical and kinetic influences threaded in an inter-imperial network, through whose cracks Cali – hotbed city for the style - seems to have fallen. However, in the 2000s the style’s developed a particular aesthetic that stunned referees and audiences in US competitions and granted it an, until then unrealised, comparative market advantage. This meant that a form of embodied capital became subject to exportation via the – interestingly denominated - ‘Colombian colonies’ in northern countries. This paper argues that such exportation presents a great potential for empowerment through the subversion of Eurocentric body/mind dichotomies.

Marta Dominguez: “El baile peligroso”: Dance, popular culture and social order in Medellín in the 60s and 70s”

In 1971, the dance contest that marked the opening of Medellín’s prestigious Flower Fair the jury declared the prize void and disqualified most of the groups for “undermining the authenticity of folklore by introducing instruments elaborated with industrial elements and Cuban *timbás*, and making “pornographic figures” that did not correspond to true Colombian folklore”. This paper

explores the ways in which the state attempts to mould popular culture in an effort to create and impose hegemonic discourses on "who we are as a nation". Focusing on public debates and government initiatives to define, promote and discourage different aspects of traditional, folkloric and popular dance in Medellin during the 1960s and 1970s, I attempt to illustrate how diverse actors participate in the construction of embodied devices of social control and social order.

11:15 – 13:15hs - Third Session

Gilsamara Moura: “Dance and Epistemologies of the South

In a cultural proposal that combines practice and theory, the workshop offers an opportunity to experience dances from the epistemologic, non-geographic, South, from meetings between people and their knowledges that mixes party with activism. ARTivism. FESTA. Participants are encouraged to dance with their focus on finding their corporeality and associating flavour with knowledge. The class emphasises on perception and action together, experimenting with phrases of movements already set and improvisation. Inspired by the scholarship of Boaventura de Souza Santos, the workshop proposes handmade ways to make these encounters memorable. The workshop is for people with or without previous experience, but with a strong desire to find meaning for your dance.

Language support: Suzi Weber

Ana Dupas and Allyson Amaral: “Slowsoul in Gira”

This workshop is a space-time for exchange and reflection on issues such as structural racism and coloniality from the experience of a black dancer of peripheral origin who moves through different artistic references, from contemporary dance to urban dances, theater, performance. and Afro-Brazilian dances, and that proposes an authorial solo work where all these universes are related. "SlowSoul in Gira" proposes actions to share the process of creating the dance show "SlowSoul", by Brazilian choreographer Allyson Amaral, in artistic and academic contexts. “SlowSoul” is inspired by British rapper Tricky's album “Maxinquaye” (1995) and debuted in May 2019 at Cultura Inglesa Festival in São Paulo.

Constructing Subjectivities: Popular Cultures and Practice-as-Research in Dance with Daniela Amoroso, Daniel Moura, Edeise Gomes, Denny Neves, Renata Otelo and Thulio Guzman.

For this roundtable we asked ourselves the following question: How can the subalternity of popular dances and their intersectionality (gender, race, class, etc.) become a creative and destabilizing force for dancing bodies? Tensions, fissures and wounds are, as the decolonial theory teaches us (Ballestrini, 2013), necessary for the creation of resistances and acquisition of consciousness. Reflections on field research and the researcher's place of speech, creation of subjectivities in creative processes, agency of invisibilized discourses in research, understanding of non-Eurocentric dance principles for dance training will be some of the central points of this roundtable.

Choreographing Movements in Common and Togetherness

Andreia Yonashiro: “Choreographic composition logics that happen when many people move together”

The notion of choreography is investigated considering the introduction of art as a colonizing instrument in Brazil. Choreographic logics are highlighted as repetition, difference and similarity in artistic and non-artistic occurrences that involve many people moving together. Confronting our experience as a dancer, the feeling that one cannot stop moving approximates two choreographic pieces: *Terreyro Coreográfico* (2015) and *Cerco Coreográfico* (2014);

The Nhemongarai: An Indigenous Guarani Mbya Rite; and the political demonstration against the public transport fee rise in June, 2013.

Aline Michèle Derderian: “Choreographing togetherness as a material of contest”

What are the ways through which Anna Halprin’s *Life/Art* process invigorated by the Gestalt therapy has contributed to the choreography of corporeal emancipation from political contexts? And how have these strategies contributed to the development of a transcultural gestural repertoire and strategies that claimed pacific resistance or somewhat in the words of Woods himself, ‘social change’, experienced by both the witnessing and performing participants of a dance happening? Excerpts of *Right On/Ceremony* will support the articulation of the notion of a liberated moving body while enlighten its influence on my choreographic practice. I address, in particular, the creation of the choreographic performance *Kanayk’* (2018), which focuses on the embodiment and survival of inherited Armenian folklore through the women’s perspective.

Haroldo Andre Garcia: “(TRANS) LATINOAMÉRICA: Avedaño and Marinelli at the frontiers of a monster dance.”

This work aims to reflect on the presence of the monstrous in Dance / Performance dramaturgy and its interference in the struggles for the recognition of new gender subjectivities in contemporary times. from the reflections proposed by the works of the performers Lucas Avedaño (Mexico) and Ricardo Marinelli (Brazil). In dealing with the historical tradition surrounding the birth of monsters, in *Monsters* (2006) the Portuguese philosopher José Gil highlights the “debauchery” of female desire as one of the causes of the existence of monsters. Such an existence is loaded with a metaphor of the “moral filth”, the “matriarchal filth” that feeds the embryo. Thus, the condition of monster presents itself as proof of the guilty nature of the mother and, consequently, triggers a load of affection related to the feminine.

Dancing Resistance and Liberation

Sevi Bayraktar: “Demonstrating Dance: Folk Dance and Resistance of the Popular in Turkey”

This paper examines how dissenting women mobilize folk dance as a popular political resistance in contemporary Turkey. In the 20th century, folk dances were institutionalized and nationalized by state elites who collected, codified, and regulated various regional dance styles as a corpus of Turkish history and tradition. Today women from diverse grassroots movements de-center, manipulate, and transgress these institutionalized choreographies and create a mode of resistance through which to achieve political momentum against rising state authoritarianism. Combining ethnographic, choreographic, and visual inquiries, this research explores how marginalized citizens deploy popular dance as an emancipatory and resilient practice to promote plural politics.

Emily Kaniuka: “Moving Toward Utopia: Organizing Liberation in Middle America”

In the underground club scene of Columbus, Ohio, a transient dance community exists, coalescing as a community based endeavor intended to facilitate a space for a music and movement centered respite from the emotional and physical constraints of neoliberal reality. As participants’ porous bodies ritualistically collide and yield to one another, the boundaries of their bodies fall away, expanding their awareness to a collective consciousness. This ethnographic study examines the interaction of electronic music and dance, ritual, individuation, and intercorporeality, to investigate how an underground, DIY, counterpublic subverts the violence of hegemonic structures and envisions a queer future.

Andréa Soares: “Amphibious dancers and their contribution for emancipation from abyssal exclusions”

Currently, Brazil’s far right government has cornered artists and scholars as some of its main target of hostility. In recent past, the Municipal Funding for Dance Company in Porto Alegre (MDCPA), a region located in the south of Brazil, was deliberately interrupted. In order to protest against abyssal exclusions imposed by the government, popular and worlding dancing bodies of some of MDCPA dancers emerged as its emancipatory aspect. With this information at hand, this presentation will present a case study of a MDCPA hip hop dancer and his contribution to the resistance of the company by describing his hybridity process throughout the term “amphibian dancer”.

Thais Ferreira: “The Interculturality Quilombola: Intersections between Fandango and Samba de Roda”

This research paper presents two *quilombola* (maroon) communities, one in the south and one in the northeast of Brazil, one culturally characterized by the practice of fandango and another by samba de roda. Intercultural dialogue between different cultures is organized as a constellation of mutually intelligible local meanings, constituting networks of enabling normative references, and against universalism (Santos, 1997). Revisiting two quilombola communities and bringing their body practices closer together allows us to unveil different meanings as well as mutual incompleteness. In the case of quilombos, the actions embodied and translated in dance reveal approaches and distances, allowing the expansion of the understanding of the intersected places and territories.

**14:15-16:00hs - Fourth Session: Saturday Plenary
Tactics and Tools of Mobilization**

Sherril Dodds: “Battling the Colonial Gaze”

Although hip hop battles are often conceived as sites of diversity and inclusion, my ethnographic data reveal how women of color are read at face value through modes of looking that maintain their social, aesthetic and economic marginalization. I use Ellen Cushman’s (2005) reworking of Deleuze and Guattari’s concept of “faciality” to show how a “superficial politics” persists as a means to maintain normative hierarchies of identity. In spite of what they have internalized through the panoptical affects of a colonial male gaze, the creative space of the cypher allows dancers to strategize carefully about how they look back.

PA. Skantze: “The Philosophy of Sway”

Al Green hugs his body as he squeezes out something like a word, something like a note, something on the erotic arc between word and sound and song and note. We are watching Soul! a PBS show from the 70s so astonishingly black it seems to create an echo of itself in the dark, as if the pixels of the television had shifted away from a white supremacist bright white to a shimmering layered darkness. This talk visits pop and song and singing and speaking to open a method of critical boogie and scholarly scat that might understand the philosophy of sway, a method of speaking across call and response in its most anti-colonial effects.

Melissa Blanco Borelli: “Performances of Pleasure and Pain in the Work of Princess Nokia”

In thinking about the inventive type of work that black performance does, this paper (excerpted from a forthcoming article) uses critical dance and performance theory alongside black feminist theory to frame the performance of Nuyorican/Afro-Latina Princess Nokia (Destiny Frasqueri). Princess Nokia’s creative corporeal labours, hauntingly beautiful imaginaries, social media

presence, and social justice activism instantiate the decolonial idea of ‘presencing’ and the decolonial embodied tactic of ‘hip(g)nosis.’ These epistemologies provide ways to think through performances of pleasure and pain and more specifically, how the interdependence of pleasure and pain is a necessary mode for a more expansive diasporic blackness. This presentation will examine Princess Nokia’s style, online presence, creative writings on her Instagram posts and several of her music videos to demonstrate how her creative world making is part of the “move beyond coloniality” many US millennial artists of color implement.

16:15 – 17:25hs - Fifth Session: Alternative Formats
Disrupting Feminisms

Daniela Amoroso: “Across the Hortensia’s garden: domestic violence, samba and composition in a feminist dance”

This provocation aims to bring emerging questions from the creative process of Hortensia, dance/solo composition/research created in 2015/2016 during a postdoctoral project in Paris 8 University (France/ CAPES fellowship). The research creation has been the methodological approach that has carved space to talk about genre and popular culture in this dance process. This performance/communication /mediation followed 33 performances of Hortensia. Each one of them has showed the power of gestures and the power of dialogue.

Sara Houston and Ruth Pethybridge: Performance/studio #poledanceover40andproud: the slippery morality of Pole Work

Our performance/conversation plays with the fixed notions of pole’s exotic and morally blanched inheritance. As two dance scholars who practice pole, we argue that these fixed notions can be contested, particularly considering the experience of older dancers in pole work. We discuss whether these experiences can make slippery the conceptualisations of the form and question how the practice might emancipate the older woman from a desexualised status or ‘effortless’ sexuality. We aim to highlight hidden dancers and a marginalised form and invite dialogues with our colleagues at Pop Moves to explore concepts of morality, the exotic, emancipation, female sexuality, fitness and dance to present emerging ideas on a little theorised subject.

Lecture performance

Raïssa Leï [Troupe Kif-Kif Bledi]: "Traditional Moroccan dances and their symbols between celebration and struggle."

North African traditional dances are being distorted and face disappearance. Why? In a globalized world, the younger generations lack interest in their ancestral background and tend to turn to "northern" cultures. Values and symbols carried by those dances and revolving around everyday life seem to lose meaning as time passes. There are indeed initiatives (traditional music and dance festivals), but it doesn’t seem to be enough. Texts and essays do exist, but most are the work of colonialists : military men, musicologists or anthropologists with a biased vision of the "indigenous" people. The aim of this conference is to take the example of Moroccan traditional dances and show their meaning between cultural symbols and struggles.

Performance/discussion

Aline Bernardi: “Decopulagem”

DECOPULAGEM is an ode to craftsmanship, integrating literature, dance and music. Decopulation is a neologism created by the artist to express what is between stripping, taking off and copulating, evoking in all of us the momentum that we have to walk the world, handle / articulate / build things, weave relationships and sew affections. The dramaturgy is conducted from the creation of three titles: the Wanderer, the Artisan and the Tailor, which intertwine places and people, leading the performance dramaturgy. The Wanderer's path constantly proposes a perspective of rebirth and transmutation, calling upon the Artisan's impetus to be on the scene from Kazuo Ohno's poetic universe and attracting the deconstruction of the domesticated body. The dancer follows her performance trajectory until she turns the scene into a ritual that brings out the Tailor and her engagement with the theme of motherhood.

Performance/discussion

Giridhar Raghunathan: "Srngara- the erotic"

This is a Bharatanatyam performance set to a love poem, where the male poet impersonates as the female lover of the male Hindu God Vishnu. The choreography explores the metaphorical lyrical passages penned in Tamil language. It narrates a story of mixed emotions such as love, hope and agony. The goal of the performance is two-fold: 1. To attempt to narrate passion through dance 2. To showcase the fluidity of performing genders and sexuality through a narrative dance form.

17:30 – 18hs - Sixth Session: Closing Performance

Michaelis Theatre

Laura Pacheco: "Einsteign, bitte!" [Enter, please!]

Einsteigen, Bitte! is a performance-protest, a manifesto-immigrant, and resistance. A contemporary political-social urgency proposed by the Brazilian performer and flamenco dancer Laura Pacheco, under the musical direction of the Spanish percussionist Antonio Pumuki. An ironically hybrid of carnival aesthetic fused to the beat of electronic flamenco, "Einsteigen, Bitte!" is a cry against racism; a fight for respect, for the freedom to come and go and for the right to live.

Sunday, November 24th

10-12hs - Seventh session

Angolan Social Dances and the Invention of Postcolonial Memory

This round table showcases for the first time the diverse work being done around Angolan social dance and memory, providing a multi-faceted and interdisciplinary response to several of the CFP's themes and foci. Moving between 'archive' and 'repertoire' (Taylor), this panel integrates its participants' reflections on social dance practices, textuality and translation as spaces of decolonisation. We are interested in the emergence of Angolan social dances at crucial moments in Angola's decolonisation process, both at the moment of the war of independence and during and after the civil war, and the ability of dance to 'activate memory' (Apter and Derby) of and beyond colonisation.

Ine Beljaars: "Toward a Cultural Politics of Afro-Latin Partner Dance in the Netherlands"

This talk discusses current PhD research on the origins and developments of kizomba, salsa, bachata and zouk in the Netherlands, while specifically focusing on kizomba, and situates dancing practices and identity negotiations within the larger socio-cultural and socio-political climate of postcolonial Netherlands.

Francesca Negro: “Angolan dances: performing tradition and the invention of memory”

Following Mauss’s concept of ‘body technique’, and the idea of dance as kinetic code defined by biomechanical specificity, I read the vocabulary of Angolan traditional dances in dialogue with the contemporary couple dances Kizomba and Semba. I will explore how already established physical attitudes developed in contact with new social dynamics and rhythmic patterns, analyzing the impact of imported rhythms such as Kompa, Zouk, and Latin-American genres across the Congo region. I will explore the connections between these influences, the recollection of older musical traditions and the crystallization of new dance patterns, as a postcolonial attempt to *represent* cultural continuity.

Ananya Jahanara Kabir: “Recycled names for new dances: ‘semba’, ‘kizomba’, and postcolonial memory-making”

The Angolan social dances kizomba and semba have been circulating on transnational dance floors since 2010 alongside strong claims to Angolan authenticity transmitted through accounts of what their names signify in the Angolan language kimbundu. These ‘naming-stories’ trace a line between colonised Angola, anti-colonial resistance, Angolan survival during civil war, and diasporic Angolan-ness (through the couple dances kizomba and semba). While encoding anxieties around authenticity, they also articulate the need to distinguish a dance as ‘new’ by recycling colonial-era terminology at different moments in postcolonial history. What kind of memory lies in a recycled name for a dance?

Lecture performances + forums + discussions

Nina Davies and Adam Bellagha: “Agriculture, War, Immigration and Power: Exploring Horse Dance Rituals from the Mongolian Conquest to Present”

This performance lecture is inspired by speculative reactions on the Internet to Childish Gambino’s choreography in his *This is America* music video. I have noticed a shift in critical engagement with dance in pop culture and digital media, specifically through the rise of YouTube reactions and reviews. In this lecture I will attempt to trace the origins of horse dancing based on the choreography in Psy’s music video *Gangnam Style* in the style of these YouTube reviews. The lecture will be followed by a group discussion led by Adam Bellagha. Bellagha leads a regular group discussion called *Pop-Crit*, which aims to theorise and reflect on the pop-cultural detritus of the moment.

Zinah Mangera-Lakew and June Ting: “Racing Contemporary Dance: Dancing and/as Organising Beyond Colonial Institutions”

Part seminar and part collective testimony, this session invites dance practitioners to discuss and share our experiences and challenges of moving and organising within, against, and beyond colonial institutions. Drawing from the facilitators’ experience in various conservatoires in London, the session will begin with some reflections and critiques of institutional racism in educational institutions. Participants will be invited to speak about their experience and tactics as they navigate predominantly white institutions in London and beyond. We seek to build a framework of analysis grounded in our lived experience and to develop collective strategies of moving beyond coloniality in contemporary dance.

Thulio Jorge Silva Guzman: “ACASAS Synthesis 2”

Acasas synthesis 2 - presents, as the title explains, a performed synthesis about the approach of the practice of making houses a place for performance - investigated at the ACASAS Platform with other artists - and the questions worked on the thesis at the university. It’s about how to deal with differences in practice and research requirements among artists, as well how to argue about

space, politics, gender and territory in the urban context. It's an experiment of how embodying and communicate this study in a performative way.

12-13hs – Closing session - Michaelis Theatre

Closing round table based on Lois Weaver's Long Table

How can we deploy popular dance practices and performances to move beyond coloniality? The Long Table is a dinner party structured by etiquette, where conversation is the only course. The project ingeniously combines theatricality and models for public engagement. It is at once a stylised appropriation and an open-ended, non-hierarchical format for participation. Both of these elements – theatrical craft and political commitment – are mutually supporting in this widely and internationally toured work. The (often-feminised) domestic realm here becomes a stage for public thought. [see <http://www.split-britches.com/longtable>]

Biographies, in alphabetical order

Allyson Amaral has a BA in Dance from Rio de Janeiro's FAV and worked at *Lia Rodrigues Dance Company* for 8 years. Since 2010 he lives in São Paulo, working as a dancer, actor and performer with artistic groups and collectives, performing in dance and theatre productions, as well as participating in artistic residencies and performance interventions in various locations across Brazil. In 2019, he performed his first solo "SlowSoul", which debuted at Cultura Inglesa Festival in São Paulo.

Daniela Amoroso is professor of Dances and Popular Cultures Studies in the dance and theatre programs at Federal University of Bahia. She has developed researches at the group UMBIGADA since 2013. She is author of the book: *Levanta Mulher e Corre a Roda: dança, estética e diversidade no samba de roda de Cachoeira e São Félix*, published by EDUFBA in 2017.

Jen Atkins earned the Jules & Frances Landry Award for outstanding achievement in the field of southern studies for her book, *New Orleans Carnival Balls*. She co-edited the two-volume *Perspectives on American Dance*, co-chairs the national Popular Culture Association conference dance area, and teaches dance studies at Florida State University.

Federica Banfi is a PhD student at Queen's University Belfast where she started her academic career as undergraduate. Her ongoing interest in dancing and researching Argentine Tango culminated with her doctoral project 'Movements in Argentine Tango: a Multi-sited Ethnography of Improvisation and Transnationalism' funded by Northern Bridge Training Partnership.

Ine Beljaars is PhD candidate at the Institute for Gender, Race, Sexuality and Social Justice at the University of British Columbia, Vancouver. She is currently doing fieldwork towards her doctoral dissertation in the Netherlands, where she is also lecturer at the Leiden University's Department of Cultural Anthropology and Development Sociology.

Aline Bernardi is a dancer whose work emphasise improvisation studies and contact improvisation. She is a performer / ballerina, educator, body trainer and a body arts researcher, whose artistic interest transits between dance and writing during the creation process. She is currently pursuing an MA in Dance at PPGDAN / UFRJ; and holds a BA from PCA / FAV and a BA in Dance education from FAV. She also holds a certificate in Performance from F.I.A. from c.e.m. (Lisbon, Portugal). Her dance training includes a Contemporary Dance diploma from EAV. Currently, she works as a Dance Teacher within

Brazil's Federal Network of Secondary Education. She is also the founder, curator and artist of *Entre Serras - Residências Artísticas e Poéticas da Sustentabilidade*.

Melissa Blanco Borelli is the author of *She Is Cuba: A Genealogy of the Mulata Body* which won the Society of Dance History Scholars' 2016 de la Torre Bueno Prize for best book in Dance Studies. Her research interests include identity and corporeality; blackness in Latin America; dance on screen; film studies; feminist historiography and performance/auto-ethnography; cultural memory; digital humanities; decolonial aesthetics; and thinking beyond "the human." She is the Principal Investigator of a UK AHRC grant on a project that co-creates digital performance archives with Afro-Colombian and indigenous communities affected by the armed conflict. She is the current President of the Dance Studies Association.

Camilo Sol Inti Soler Caicedo is MSc in Anthropology and Development from LSE and is currently undertaking a PhD at King's College London, UK in Culture, Media, and Creative Industries. His research interests include Caribbean popular dances, embodiment of knowledge and customs, and the interplay between creativity, industry and tradition.

Marie Close is the resident choreographer of *Eau-delà danse* company. She has a bachelor's in social communications (IHECS, Brussels), with a specialisation in photography. Her professional experience includes training in the Life/Art Process® with Anna Halprin, in California (USA). As a soul traveller, she moves around the globe and harvest rituals and shamanic practices that support her artistic work.

Nina Davies is a London based Canadian artist. Her work explores the form of choreography beyond performance. Previous exhibitions include *The Bar Fight*, Art Licks Weekend (2019), *Let Me Entertain You!*, Enclave (2018) and *So Many Steps, So Little Time*, De Bond (Curated by Jerome Jacobs, 2016). Nina is currently studying at Goldsmiths on the MFA Fine Art programme.

Aline Derderian's PhD research explores ways to envision a feminist historiography of dance inherited from choreographer Anna Halprin and Southern California seventies feminist activist performers. Her works focus on examining the autobiographic origins that takes a choreographic process towards a performed celebration engaging its participants in questioning the creative and bodily potentials of an inherited culture.

Sherril Dodds is the Graduate Programs Coordinator of Dance at Temple University. Her books include *Dance on Screen* (2001), *Dancing on the Canon* (2011), *Bodies of Sound* (co-edited with Susan C. Cook, 2014), *The Oxford Handbook of Dance and Competition* (2019) and *The Bloomsbury Companion to Dance Studies* (2019).

Marta Domínguez is a professor at the Sociology department at Universidad de Antioquia in Medellín with a Ph.D. in sociology from El Colegio de México. Her diverse research topics show ongoing interest in understanding how power relations shape social realities, and how a relational approach that combines multiple levels of observation is paramount in understanding both the dynamics of domination and of social change.

Ana Dupas is an artist and researcher based in São Paulo. Her current research is concerned with body, performance and choreography, taking Eutonia as a methodological tool. Her artistic creations include: SPET - Performative System of Study of translation and Mobsoul, a dance research in partnership with Allyson Amaral. She is a collaborator of the Fleshion platform and a member of GE - group larger than me - research and studies on creative processes.

Thais de Jesus Ferreira is a doctoral student in Education at the Federal University of Bahia (UFBA). She has a MA in Dance, from PPGDANÇA / UFBA and a BA in Physical Education from the Federal University of Paraná. Her research interest bodies and choreographies from maroon communities in Brazil, translated in samba de roda and fandango. She leads the Extension Project at Quilombos at UNIRB University Centre, where she develops a project with a multidisciplinary team.

Natacha Muriel López Gallucci is an *Associate Professor of Philosophy* at the Federal University of Cariri, in Brazil. She is a lecturer in Arts at University of Ceará's PPGArtes, (Postdoctoral Degree). She has PhD in Philosophy, from IFCH, UNICAMP; a PhD in Multimedia, from iA, UNICAMP, Brazil. She is a researcher e member of SOCINE [Brazilian Society of Cinema] and ABRACE [Brazilian Association of Research in Scene Arts]

Haroldo André Gardia is a dancer, artist and researcher interested in dance, body and gender. He has a BA in literature from UERJ (2005), with a specialization in Gender and Sexuality from IMS-UERJ (2013), a MA in Literature, Culture and Contemporaneity (PUC-Rio, PROSUP / CAPES and CNPq) and Masters from the National University of Rosario-Argentina, through the CAPG / BA agreement (2014). He is currently a PhD student at PPGLCC / PUC-Rio and recently started his doctorate program at the Department of History and Theory of Art at the Universidad Autónoma de Madrid (funded by an one-year CAPES / PRINT scholarship). His research addresses questions about trans visibility and dramaturgy in Dance and Performance, from a decolonial perspective.

Emma Gioia is a French and Argentinian dancer, choreographer and researcher. She graduated in Choreography (SNDO, Amsterdam, ND) and in Contemporary History of Migrations (Sciences-po, Paris, FR) and is currently developing a practice-based Phd Research in dance and geography at the Performance Laboratory of the University of Grenoble-Alpes (FR).

Edeise Gomes is professor of Dance and Popular and Afro-Brazilian Dances in the Dance department of State University of South Bahia. She is currently completing a PhD in Dance, Creation and Education at Federal University of Bahia's MDICC.

Thulio Guzman is a Bolivian-Brazilian artist and researcher, interested in dance and space, focusing on houses as an environment for performance. He is also writing his thesis based on these subjects at Dance and Theatre PhD Program from federal university of Bahia (UFBA) in Salvador - Bahia

Jo Hall is Senior Lecturer at the University of Brighton, within the Centre for Learning and Teaching. She was previously Head of Dance at Kingston University. Her research includes the study of popular dance within EDM club cultures, and is currently focused on the use of popular culture within Higher Education curricula.

Sara Houston is Deputy Head of Dance at Roehampton University. Her research focus is in community dance and she won a BUPA Foundation prize in 2011 for her work on the experience and value of people with Parkinson's who dance. She was also Finalist in 2014 for the National Public Engagement Awards. Her book *Dancing with Parkinson's* (2019) is published with Intellect Books.

Kabir Ananya Jahanara Kabir is Professor of English Literature at King's College, London. Her research concerns memory, embodiment, and post-trauma in the postcolonial world Between 2013-2018 she directed Modern Moves, a project funded by an ERC Advanced Grant that examined African-heritage social dances and their relationship to modernity and collective memory.

Emily Kaniuka is currently a PhD student at The Ohio State University. Their work lies at the intersection of dance studies and ethnomusicology, a scholar and artist interested in queerness, labor, power, sound, and the moving body. They began their scholarly inquiry on the competition stage, in the mosh-pit and the underground club.

Maïko Le Lay is a French and Japanese PhD Candidate in Critical Dance Studies at the University of California, Riverside (USA). She holds a MA in Cultural Studies from the University Paris III Sorbonne Nouvelle (Paris, France) and a MA in Political Science from the University Catholic Louvain (Brussels, Belgium).

Raïssa Leï is a Moroccan dancer / choreographer / finance engineer born in Paris. She is also the president of Diaspor'Arts Marocaines association. He is evolving in different dance styles: modern, jazz, hiphop, Waacking, Voguing and traditional North African dances. In 2017 She created Kif-Kif Bledi collective, which aims to make shine berber and Arabic cultures through dances. She is teaching and performing all over the world.

Zinah Mangera-Lakew and June Ting collaborate, agitate, and cultivate in movement. They facilitate a collective movement practice for and by people of colour in south London.

Daniel Moura is professor of Dance and Gender Studies at the Dance department of the Federal University of Sergipe. He is author of articles about Dance, Subjectivities and Gender. He has gotten his PHD in Dance and Theatre Program (PPGAC-UFBA) in 2015.

Gilsamara Moura is an artist and consultant for cultural projects, with a PhD in Communication and Semiotics. Her research interest includes public policy in dance. Currently, she shares her time as a professor of dance at the Federal University of Bahia (UFBA) and a post-doctoral program at the Université Côte d'Azur. She is the coordinator of the *Festival Internacional de Dança de Araraquara* (Brazil) and *ORIZZONTALE: incontri per estar* (Italy).

Francesca Negro has a research background in Comparative Literature and performance Studies. She just published her first monograph: *Gods on Stage: the theatricalization of religious dances of Arican origin in Cuba*. She is Associated Researcher at the Centre for Comparative Studies and Centre of Theatre Studies of the University of Lisbon.

Denilson das Neves (Denny Neves) is a professor of Popular and Afro-Brazilian Dances at the Dance department of the Federal University of Bahia (UFBA), where he is currently completing his PhD in Dance.

Renata Otelo is a professor of Popular Dances from Federal University of Rio Grande do Norte's School of Dance. He is currently a doctoral student in Dance at the Federal University of Bahia (UFBA).

Laura Pacheco is Brazilian performer, contemporary flamenco dancer, artist researcher, choreographer, Pilates instructor and dance teacher. She was born in the city of Belo Horizonte, Minas Gerais and currently lives in Berlin since 2012, where she continues to develop artistic performances and teach dance classes, Pilates and fitness.

Ruth Pethybridge is a Senior Lecturer in Dance and Choreography at Falmouth University, her research centres on dance and the politics of participation. Recent publications include *'From Direct Action to Being There: Choreographing Community in Dance and Occupy Protests'* (2020). Ruth has worked closely with choreographer Rosemary Lee, most recently as Assistant Choreographer on her nationally acclaimed work *Passage for Par*.

Giridhar Raghunathan (Giri) is a PhD student in Dance Studies at the University of Roehampton working with Prof. Ann R. David and Dr. Avanthi Meduri. Having been trained in the Indian classical dance Bharatanatyam for 23 years, Giri is an active performer in India and abroad. His PhD examines today's queer male Bharatanatyam dancers' scope for performing gender and sexuality on stage, in India and the UK.

Eve Robertson is a PhD candidate in the department of Dance Studies at York University in Toronto, Canada. Her research focuses on intersections between popular dance, hip hop, new and social media, visual culture(s), gender, and feminism.

P. A. Skantze is a theatre director, writer and composer working in Italy and London. Reader in Performance Practices at Roehampton University, Skantze is the author of *Stillness in Motion in the Seventeenth-Century Theatre* (Routledge 2003) and *Itinerant Spectator/Itinerant Spectacle* (Punctum 2013) as well as articles on creative practice, articles practicing creatively, and articles on sound, black critical studies, the Undercommons and gender. Her musical *STACKS* will be in production in New York in 2019 and her project *Scoring Macbeth* will be premiering at the National Theatre of Croatia in 2020.

Jonathan Skinner is Reader in Anthropology in the Dept of Life Sciences at the University of Roehampton. His research areas are in tourism, festivals and social dance in the US/UK, Caribbean and East Africa. He co-edits the Berghahn book series *Dance and Performance Studies*, runs the dance company *Dance Beyond* (see *SkinnerDance* on Facebook), and is writing and researching salsa and tango dance communities. He is co-editor with Helene Neveu-Kringelbach (2012) of *Dancing Cultures: Globalization, Tourism and Identity in the Anthropology of Dance*, Oxford: Berghahn Books. ISBN 978-0-85745-575-8 (Hardback).

Laura Smith is an artist and independent scholar. Laura Smith studies dance and the ways in which we organize our bodies in time and space. She performed throughout North America with Shaan Mutiyaaran Di Bhangra and Geneseo Bhangra. She has a master's in Performance Studies from NYU Tisch School of the Arts.

Andréa Soares is a post-doctoral researcher within the Performing Arts Department at the Federal University of Rio Grande do Sul (UFRGS- Brazil). Her PG work is supported by PNPd Capes 2019 (National Post Doctoral Program). She is also a dancer, choreographer and belly dance teacher in Brazil.

Olga Lucia Sorzano is a Postdoctoral researcher at the Department of Drama, Theatre and Dance at Royal Holloway University of London. Her doctoral research compares circus in Britain and Colombia, inquiring for global interconnections in the making of popular culture. Her current work focuses on the role of embodied performances in breaking socio-political and cultural barriers.

Anamaria Tamayo-Duque is Assistant Professor in the Performing Arts Department at the Universidad de Antioquia, Colombia. She was a visiting lecturer in the Media and Creatives Institute at Loughborough University London. She has a BA in Anthropology from the Universidad de Antioquia, Colombia and a Ph.D. in Critical Dance Studies from UCR. Her current research interrogates the role of embodied practices in processes of memory construction and reconciliation during the Colombian conflict in the Pacific coast.

Lígia Tourinho is a dancer, actress and choreographer. She is currently a professor in Dance at the Federal University of Rio de Janeiro (UFRJ/ Brazil). She completed her PhD in Arts, her a Master in Arts and her Bachelor in Performing Arts at the State University of Campinas (UNICAMP/ Brazil) as well as a Certified Movement Analyst/ Laban Bartenieff Institute of Movement (CMA – LIMS), from New York (USA).

Andreia Yonashiro is a Brazilian choreographer and dance researcher. Yonashiro's current investigations focus on new definitions of choreography considering philosophy, Brazilian anthropology and choreotopology. She is currently pursuing a master's degree in dance at the Universidade Federal do Rio de Janeiro (UFRJ), in Brazil.