

# POP MOVES

2022 ONLINE SYMPOSIUM

## Popular Dance: Pivoting Towards Digital Sociality

19–20 November 2022 (on the Zoom)

**Full Program (with bios and abstracts)**

***Day 1: Saturday November 19, 2022***

**Session 1:**

PST (Los Angeles) - 12am-2.15am

EST (Toronto/NYC/Columbus/Philadelphia) - 3am-5.15am

GMT (London) - 8am-10.15am

CET (Paris/Oslo/Berlin/Morocco) - 9am-11.15am

EET (Cyprus) - 10am-12.15pm

PHST (Philippines) - 4pm-6.15pm

AEDT (Sydney/Melbourne) - 7pm-9.15pm

NZDT (Auckland) - 9pm-11.15pm

**Welcome** – welcome to symposium and housekeeping

**Chair:** Alex Quinn

**Larissa Clement-Belhacel** - *Telling «house dance» stories: how live videos are reframing a new narrative.* [Paper]

**Salome Coq** - *Waacking videodances on Instagram : strategies to creatively transpose a club dance on social networks.* [Paper]

**Emma Gioia** - *«YOU SHALL DELETE THIS VIDEO ». Towards an anarchivistic approach of reggaeton tutorials expansion.* [Paper]

**Kathryn Phillips** - *Back to Dancer's Alley – post-lockdown engagement and practice within Sydney's K-pop cover dancing community.* [Paper]

**Session 2:**

PST (Los Angeles) - 3:30 am-4:45 am

EST (Toronto/NYC/Columbus/Philadelphia) - 6:30 am-7:45 am

GMT (London) - 11:30am-12:45pm

CET (Paris/Oslo/Berlin/Morocco) - 12:30pm-1:45pm

EET (Cyprus) - 1:30pm-2:45pm

PHST (Philippines) - 7:30pm-8:45pm

AEDT (Sydney/Melbourne) - 10:30pm-11:45pm

NZDT (Auckland) - 12:30am-1:45am (next day 20 November)

**Jorge P. Yáñez and Nina Davies** - *It's not Dance, it's Data! The translucent ownership of steps afforded by crypto and the emergence of a new digital sociability* [Alternative Format - Paper and Video Screening]

**Session 3:**

PST (Los Angeles) - 6am-7:30am

EST (Toronto/NYC/Columbus/Philadelphia) - 9am-10:30am

GMT (London) - 2pm-3:30pm

CET (Paris/Oslo/Berlin/Morocco) - 3pm-4:30pm

EET (Cyprus) - 4pm-5:30pm

PHST (Philippines) - 10 pm-11:30pm

AEDT (Sydney/Melbourne) - 1am-2:30am (next day 20 November)

NZDT (Auckland) - 3am-4:30am (next day 20 November)

**Chair:** Bridget Cauthery

**Bridget Cauthery, Eve Robertson, Kemora Manning** - *Tik thot: Virtual economies and bodies that sell* [Pre-Formed Panel]

**Session 4:**

PST (Los Angeles) - 10am-11:30am

EST (Toronto/NYC/Columbus/Philadelphia) - 1pm-2:30pm

GMT (London) - 6pm-7:30pm

CET (Paris/Oslo/Berlin/Morocco) - 7pm-8:30pm  
EET (Cyprus) - 8pm-9:30pm  
PHST (Philippines) - 2am-3:30am (next day 20 November)  
AEDT (Sydney/Melbourne) - 5am-6:30am (next day 20 November)  
NZDT (Auckland) - 7am-8:30am (next day 20 November)

**Chair:** Julie Malnig

**Marjana Krajac** - *A Process and a Frame: Ballet on Instagram, Sense of the World, and the Pandemic* [Paper]

**Carrie Stern** - *Dancing Underground: Online Improvisation 2020-2021* [Paper]

**Tianzhi Nan** - *How does the entrepreneurial dimension of social media sharing dance short videos promote the creative internal motivation of Chinese dance graduates?* [Paper]

**Keynote: madison moore**

PST (Los Angeles) - 12pm-1:30pm  
EST (Toronto/NYC/Columbus/Philadelphia) - 3pm-4:30pm  
GMT (London) - 8pm-9:30pm  
CET (Paris/Oslo/Berlin/Morocco) - 9pm-10:30pm  
EET (Cyprus) - 10pm-11:30pm  
PHST (Philippines) - 4am-5:30am (next day 20 November)  
AEDT (Sydney/Melbourne) - 7am-8:30am (next day 20 November)  
NZDT (Auckland) - 9am-10:30am (next day 20 November)

***Day 2: Sunday November 20, 2022***

**Session 1:**

PST (Los Angeles) - 12:30am-1:30am  
EST (Toronto/NYC/Columbus/Philadelphia) - 3:30am-4:30am  
GMT (London) - 8:30am-9:30am  
CET (Paris/Oslo/Berlin/Morocco) - 9:30am-10:30am  
EET (Cyprus) - 10:30am-11:30am  
PHST (Philippines) - 4:30pm-5:30pm

AEDT (Sydney/Melbourne) - 7:30pm-8:30pm  
NZDT (Auckland) - 9:30pm-10:30pm

**Jared Jonathan Luna** - *Tik Tok Ethnochoreology: Emojinotation*  
[Lecture Demonstration]

**Session 2:**

PST (Los Angeles) - 3am-4am  
EST (Toronto/NYC/Columbus/Philadelphia) - 6am-7am  
GMT (London) - 11am-12pm  
CET (Paris/Oslo/Berlin/Morocco) - 12pm-1pm  
EET (Cyprus) - 1pm-2pm  
PHST (Philippines) - 7pm-8pm  
AEDT (Sydney/Melbourne) - 10pm-11pm  
NZDT (Auckland) - 12am-1am (next day 21 November)

**Chair:** Rachael Gunn

**Friederike Frost** - *Step into the digital cypher!*  
[Lecture/Alternative Format (with exchange with breaking practitioners)]

**Session 3:**

PST (Los Angeles) - 6am-7:30am  
EST (Toronto/NYC/Columbus/Philadelphia) - 9am-10:30am  
GMT (London) - 2pm-3:30pm  
CET (Paris/Oslo/Berlin/Morocco) - 3pm-4:30pm  
EET (Cyprus) - 4pm-5:30pm  
PHST (Philippines) - 10pm-11:30pm  
AEDT (Sydney/Melbourne) - 1am-2:30am (next day 21 November)  
NZDT (Auckland) - 3am-4:30am (next day 21 November)

**Chair:** Clare Parfitt

**Janica Olpindo** - *Interactive Breaking Music System: Improving the Human-centered Interactive Music System for Breakdancers* [Paper]

**Liza M. Constantino** - *ARCHIVAL MEDI(T)ATIONS: AN ORAL HISTORY OF AERIAL ARTISTS DRAWING FROM DIGITAL ARCHIVES*  
[Paper]

**Elizabeth June Bergman** - *Auteurism, Authenticity, and Advocacy: Telling Histories of Popular Dance Online* [Paper]

**Session 4:**

PST (Los Angeles) - 8am-9am

EST (Toronto/NYC/Columbus/Philadelphia) - 11am-12pm

GMT (London) - 4pm-5pm

CET (Paris/Oslo/Berlin/Morocco) - 5pm-6pm

EET (Cyprus) - 6pm-7pm

PHST (Philippines) - 12am-1am (next day 21 November)

AEDT (Sydney/Melbourne) - 3am-4am (next day 21 November)

NZDT (Auckland) - 5am-6am (next day 21 November)

**Jen Atkins** - *Pandemic Pedagogies: A Zoom Workshop Bridging Digital Dance and In-Person Learning* [Workshop]

**Session 5:**

PST (Los Angeles) - 12pm-1:30pm

EST (Toronto/NYC/Columbus/Philadelphia) - 3pm-4:30pm

GMT (London) - 8pm-9:30pm

CET (Paris/Oslo/Berlin/Morocco) - 9pm-10:30 pm

EET (Cyprus) - 10pm-11:30pm

PHST (Philippines) - 4am-5:30am (next day 21 November)

AEDT (Sydney/Melbourne) - 7am-8:30am (next day 21 November)

NZDT (Auckland) - 9am-10:30am (next day 21 November)

**Closing Roundtable** - *Online battles and Cyphers in Street Dance and Hip Hop Cultures.*

**Moderator:** Sherril Dodds.

**Speakers:** Rachael Gunn, Lucas Marie, Francesca Miles, Farah Deen, and Olivia Mitterhuemer.

**Wrap up social hour – all welcome!**

PST (Los Angeles) - 1:30pm-2:30pm

EST (Toronto/NYC/Columbus/Philadelphia) - 4:30pm-5:30pm

GMT (London) - 9:30pm-10:30pm

CET (Paris/Oslo/Berlin/Morocco) -10:30 pm-11:30pm

EET (Cyprus) - 11:30pm-12:30am

PHST (Philippines) - 5:30am-6:30am (next day 21 November)

AEDT (Sydney/Melbourne) - 8:30am-9:30am (next day 21 November)

NZDT (Auckland) - 10:30am-11:30am (next day 21 November)

## **Presenter Biographies and Abstracts**

### **Jen Atkins - *Pandemic Pedagogies: A Zoom Workshop Bridging Digital Dance and In-Person Learning* [Workshop]**

#### Bio

Jen Atkins (Associate Professor of Dance, Florida State University) is currently a Fulbright Roving Scholar in American Studies, where she is spending a year “roving” Norway while teaching high school workshops that merge dance history, American history, and popular culture. You can follow her pedagogical adventures at [https://www.instagram.com/roving\\_jen/](https://www.instagram.com/roving_jen/). Jen serves on the Board of the Popular Culture Association, where she also co-chairs the Dance & Culture area, and is currently editing a textbook on dance in US popular culture.

#### Abstract

Since COVID’s start, our increased pivot to online continually shapes our relationship to art. As classrooms shift again to in-person, how does the sheer volume of digital output remain pedagogically vital and how do online pandemic movements become interwoven with our once again fleshy, corporeal learning? This zoom workshop explores how recent popular digital dances can physically engage a student body who is wiped out and zoned out. We will collaboratively strategize lesson plans that bridge digital popular dance with in-class activities, energizing embodied learning for liberal studies courses. Bring your favorite pandemic dance examples to circulate!

### **Elizabeth June Bergman - *Auteurism, Authenticity, and Advocacy: Telling Histories of Popular Dance Online* [Paper]**

#### Bio

Elizabeth June Bergman is a dancer, scholar, and educator who researches the U.S. commercial dance industry. She holds a Ph.D. in Dance Studies from Temple University and an MFA in Dance Performance from The University of Iowa and has taught undergraduate courses at both alma maters, Bryn Mawr College, and Point Park University. She is currently a Visiting Assistant Professor at Muhlenberg College and chair of the Americas node of PoP Moves.

## Abstract

This presentation explores how three pioneering dancers employ social media platforms to shape popular dance histories. I examine how Toni Basil, Alpha “Omega” Anderson, and Viktor Manoel, who variously worked in the U.S commercial dance industry in the 1960s, 1970s, and 1980s and who collectively span a breadth of “street” and “studio” forms and identity positions, have critically intervened in traditionally star-centered histories of popular dance. I analyze how these veteran dancers attempt to educate, influence, and support current practitioners as well as contest inaccurate dominant narratives via the public sharing of archival footage, behind-the-scenes remembrances, and oral history interviews.

## **Bridget Cauthery, Eve Robertson, Kemora Manning - *Tik thot: Virtual economies and bodies that sell* [Pre-Formed Panel]**

### Bios

Bridget Cauthery is Assistant Professor in Dance at York University, Toronto, Canada. Though pop culture critique is the mainstay of her teaching practice, Bridget’s on-going research examines performances of the North and of Indigenous subjectivity in contemporary dance and ballet. Bridget’s first book, *Choreographing the North: Settler affinities in contemporary dancemaking*, is due out in 2023 from McGill-Queens University Press.

Kemora Manning is a dancer trained in West African, Afro-Caribbean folk dances, tap, ballet, modern, contemporary, jazz and hip hop. Though her repertoire is diverse, much of her education in both dance and academics has been centered in the African diaspora. Her experiences with African-centered learning are integral to who she is today. Currently an undergraduate student in Dance at York University, Kemora has been a panelist on the importance of African-centered learning for Black youth at both Harvard and the University of Toronto.

Originally from Vancouver, British Columbia, Eve Robertson is a PhD candidate in the department of Dance Studies at York University, Toronto, Canada. Her interests include feminism, dance, and digital culture(s). Her dissertation research combines literary analysis of rap song lyrics within cultural commentary that disputes prevailing androcentrism in the hip hop industry.

### Abstract

Tik thot: Virtual economies and bodies that sell

One of the ways that virtual economies are defined is by the production and distribution of “user-created virtual goods in virtual environments” (Lehdonvirta & Ernkvist 2011). As contributors to social media and digital platforms, where success is defined by repetitive views, likes, shares and, in some instances, by lucrative endorsements and the accumulation of cryptocurrency, young girls are participating in underground and/or virtual economies through the intentional commodification of their bodies via self-sexualizing behaviours. These papers address three examples of the production, distribution and profitability of virtual goods arising from young women’s bodies, images, and dance moves on platforms

such family vlogs, Roblox and TikTok.

**Larissa Clement-Belhacel** - *Telling «house dance» stories: how live videos are reframing a new narrative.* [Paper]

Bio

She studied philosophy and performing arts at the University of Provence, before settling in the Paris area. It was there that she took house dance lessons open to all, especially with Rabah Mahfoufi and then with Eric «Rickysoul» Braflan, Jihene Grae or Karl Kane Wung. For several years, she has been teaching French to teenagers newly arrived in France, in Aubervilliers, and practicing radio writing as part of her teaching. She is part of the radio collective Transmission, which works to explore radio storytelling. She launched the fanzine "My House Is ..." in 2018 to bring together her passion for writing, music and dance. This collective project proposes to collect archives and testimonies, mainly on club dances. This fanzine, which also highlights the visual arts, is distributed at dance events. She aims to explore other writing formats on these subjects.

Abstract

I will concentrate on the live videos concerning "house dance" a dance style that comes from the festive underground of New-York disco-house clubs and becomes popular in some parts of the world. During lockdowns some dancers emphasized their use of digital spaces and proposed live videos with guests, debates and information about "house dance" history. They participate in the reframing of a new narrative, which leaves space for questions and answers by interposed videos. I will give an overview of these live videos, regarding their audience, their periodicity and their format. Thanks to several interviews with dancers who are conducting these lives, but also with auditors or people interviewed, I will analyze this very particular way of narrating histories.

**Liza M. Constantino** - *ARCHIVAL MEDI(T)ATIONS: AN ORAL HISTORY OF AERIAL ARTISTS DRAWING FROM DIGITAL ARCHIVES* [Paper]

Bio

Liza Constantino is a year 3 Dance Studies PhD at York University. Her proposed dissertation focuses on the pole dance community in Metropolitan Manila, which she has been part of since 2015. Other research interests include dance and politics—in particular, dance in the Philippine elections. She has also taught literature in Ateneo de Manila University, where she completed her MA in Literary & Cultural Studies.

Abstract

Since the mid-2010s, it has become commonplace among pole dancers and aerialists to use social media—to draw knowledge from texts accessible to a global community of aerialists—to grow and inform one's dance practice and form a personal archive of what their bodies can do. In this research, I interview two competitive aerialists based in the Philippines—pole sport competitor Josyne

Pacaldo, and aerial silks competitor Alex Abo-Hamda—to develop an oral history of the way dancers mediate and meditate on texts they encounter on social media. I call this process, “archival mediation/meditation,” where dancing bodies draw techniques and insights from the social media archive and integrate them into their own body archive of corporeal knowledge.

**Salome Coq - *Waacking videodances on Instagram : strategies to creatively transpose a club dance on social networks.* [Paper]**

Bio

PhD student at Sorbonne-Nouvelle, Salomé Coq studies music and dance interactions in DJ sets, under the supervision of Catherine Rudent and Mark J. Butler. She is a former student of the École Normale Supérieure de Paris in Music Theory, and in addition to her master’s degree in Music and Social Sciences at the EHESS, she taught at Northwestern University (Chicago) as a visiting scholar. Besides her academic studies, she practices waacking within the Parisian community.

Abstract

Born in Los Angeles in the 1970s gay underground disco clubs, Waacking, a dance style based on improvisation, has now a strong presence on Instagram. But as it is an essentially social and club dance, how does it translate itself on Instagram? What are the strategies of the dancers to transpose this style and its «spirit» with the means of video and social networks? Moreover, how does the creative aspect of the video medium and the interactions on social networks offer new ways of interpreting some inherent characteristics of waacking, such as theatricality and musicality?

**Farah Deen - *Closing Roundtable Online battles and Cyphers in Street Dance and Hip Hop Cultures* [Speaker]**

Bio

Farah Deen works as a freelance dancer, choreographer and dance teacher with a focus on hip hop and house dance in Vienna. In 2006 she founded her association and the dance collective Potpourri and subsequently the internationally renowned street dance festival Flavourama in Salzburg. With her dance, she moves between the expressive richness of Hip Hop and House Dance culture and contemporary art. In the last 5 years Deen has performed with Hungry Sharks Company on stages all over Europe, the USA and Sri Lanka. As a performer, she has danced at Sadler's Wells Theatre in London, Palace of Fine Arts in San Francisco, Sibfest Festival in Romania, Festspielhaus Salzburg as well as KoresponDance Festival in Czech Republic, among others. She has worked with choreographers such as Simon Mayer, Silke Grabinger, Etta Ermini. Imani Rameses and Robert Carsen. For her artistic work she received the Grant for Dancers and Choreographers from the Federal Chancellery of Austria and in 2019 the AIR Stipend from the City of Salzburg for her research residencies in New York City. In the 2018 yearbook "tanz" - the magazine for ballet, dance and performance - Farah Deen was named "Bearer of Hope 2018" by Helmut Ploebst. The highlight of last season was the creation of her

new dance production "4 A.M. - A House Dance Piece", which is a tribute to house dance club culture and was co-produced by brut Wien. Most recently, she further developed her artistic work in residencies in St. Gallen, Vienna, Dakar and Paris and will continue this with the help of a danceWEB scholarship from ImPulsTanz Festival Vienna.

**Dr. Sherril Dodds** - *Closing Roundtable Online battles and Cyphers in Street Dance and Hip Hop Cultures* [Moderator]

Bio

Dr. Sherril Dodds is a Professor of Dance at Temple University. Her books include *Dance on Screen* (2001), *Dancing on the Canon* (2011), *Bodies of Sound* (co-edited with Susan Cook, 2014), *The Oxford Handbook of Dance and Competition* (2019), *The Bloomsbury Companion to Dance Studies* (2019) and *Facial Choreographies: Performing the Face in Popular Dance* (OUP forthcoming). In spite of her creaky knees, she is an active b-girl in the Philadelphia breaking scene!

**Friederike Frost** - *Step into the digital cypher!*

[Lecture/Alternative Format (with exchange with breaking practitioners)]

Bio

Frieda "Bgirl Frost" Frost is a dance, sports and hip hop scholar and is doing her doctorate on Breaking at the Institute for Dance and Movement Culture at the German Sport University Cologne. A breaker herself, she is researching the transnational flows and cultural influences of breaking movements. She is currently working at the Goethe-Institut Marokko in Rabat, Morocco, is a freelance dancer, dance teacher and choreographer and factory artist at the "tanzhaus nrw" in Düsseldorf, Germany. She is invited as dancer or judge to (international) breaking events and is German b-girl vice-champion 2019.

Abstract

The internet, since its inception in the early 2000s, has been an important means of knowledge acquisition and seeking cultural knowledge for dancers. With the Corona pandemic, various lockdowns and the ban of cultural events, we could observe a shift in the various breaking communities towards online battle formats, workshops, and live-interviews. Being in lockdown for several month in Morocco in 2020, I myself understood how important the internet is as a means for exchange – but especially how important and essential the possibility of face-to-face exchange and on-site participation in cyphers and battles are for progressing as a dancer, to feel connected and part of the global breaking community. How can dancers from the Global South be a part of the global breaking community, as they often face immense difficulties to participate and travel to breaking events due to e.g. travel restrictions such as visa requirements, and/or do not have (m)any international breaking events in their countries? How can these dancers exchange and feel a sense of belonging to the global dance community that meets in battles and cyphers? And how could the shift towards online battles, workshops and

live-interviews during the Corona pandemic enhance their possibility of belonging to the global breaking community and create new opportunities of access? My research is based on a practice-of-theory approach, participating in field observation and qualitative interviews with b-girls and b-boys in Morocco and Cuba since 2020. Following the lecture, a b-girl from Morocco and a b-boy from Cuba will be invited to share their experiences and perspectives and engage with the lecturer and the audience.

**Emma Gioia** - *«YOU SHALL DELETE THIS VIDEO»*. *Towards an anarchivistic approach of reggaeton tutorials expansion*. [Paper]

#### Bio

Emma Gioia (1990) is a French/Argentinian choreographer and researcher, currently based in France. She graduated from the school of choreography SNDO (Amsterdam, 2018) and holds a Master Degree in Research in Contemporary History (Sciences-po Paris). She is a Phd Candidate at the Université de Marseille, through a practice-based research on Anarchiving Reggaeton Dances in the post Despachito era. She is a member and founder of the performance collective Les Joueurs and also performing and assisting the choreographer Arkadi Zaidés in the project Necropolis .

#### Abstract

In the context of continuous expansion of reggaeton tutorials, the presentation problematizes the frictions that arise between the many actors involved in the making, posting and reception of these videos. After situating the proliferation of these danced images within a critical and decolonial history of archives and of the circulations of popular dances, I examine several acts of resistance to this proliferation. Observed within comments between users, during shootings making-off, and through the strategies of editing and publishing videos, and propose to apprehend them as anarchist proposals for writing - while rewinding «the imperial regime of dance archives» - potential histories of perreo.

**Rachael Gunn** - *Closing Roundtable Online battles and Cyphers in Street Dance and Hip Hop Cultures* [Speaker]

#### Bio

Rachael Gunn has a PhD in Cultural Studies and is a Lecturer in the department of Media, Communications, Creative Arts, Literature, and Language at Macquarie University. She is a practising breaker and was the top ranked bgirl in Australia in 2020 and 2021. She represents the Sydney breaking crew '143 Liverpool Street Familia'. Her research uses breaking as a vehicle to investigate larger issues around body politics, such as how broader socio-cultural norms and power structures around gender, race, class, and sexuality become embodied, and what space there is within the dance and culture of breaking to resist, transgress, or transform those structures. Her research has been published in *Continuum: Journal of Media and Culture*, *Journal of World Popular Music*, *Queer Studies in Media and Popular Culture*, *Feminist Media Studies* (forthcoming), and the edited book *Nocturnes: Popular*

Music and the Night. She is currently co-editing a special issue of the IASPM Journal on Dance and Protest.

**Marjana Krajac** - *A Process and a Frame: Ballet on Instagram, Sense of the World, and the Pandemic* [Paper]

Bio

Marjana Krajac is a choreographer, choreographic researcher, and Ph.D. Candidate in Dance Studies at The Ohio State University. Her research is focused on the emancipatory potentials of dance and aims to rethink the choreographic gesture as an expanded text, particularly as related to the site of its praxis. She works through theory in multiple ways and understands it as an essentially choreographic endeavor.

Abstract

In the last several years, Instagram has significantly reshaped how ballet and ballet practice appears as a gesture. When compared to its institutional sites of display, ballet on Instagram shows shifts in visual ideology, aesthetic materiality, and the relationship to its audience. I argue that in Instagram's environments, the body exists as a ballet's proxy—held in place by the collective digital labor of social media users. Additionally, the pandemic prompted ballet on Instagram towards a specific kind of media diary—a diary of the body in becoming.

**Jared Jonathan Luna** - *Tik Tok Ethnochoreology: Emojinotation* [Lecture Demonstration]

Bio

Jared Jonathan Luna (Siya, He/Him, They/Them) is a dance artist and an aspiring memelord based in Manila, Philippines. They trained in dance anthropology and ethnochoreology under Choreomundus: International Master in Dance Knowledge Practice and Heritage. At the moment they are a lecturer in the Department of Anthropology in the University of the Philippines Diliman and in the Theatre and Dance Departments of Guang Ming College.

Abstract

During the pandemic, emojis have found a new function in social media through Tik Tok. TikTok is a social media platform where users can create short video content such as dance challenges. In these dance challenges short choreographies are initiated by a content creator, which other users of the platform copy and perform on video. With the popularity of dance challenges came the emergence of Tik Tok dance tutorials that transcribe trendy choreographies using combinations of text and emojis. These text and emoji scores are superimposed on dancing videos. In this lecture demonstration, I will attempt to describe how content creators used emojis in transcribing the choreographies for their tutorials.

**Lucas Marie** - *Closing Roundtable Online battles and Cyphers in Street Dance and Hip Hop Cultures* [Speaker]

Bio

Originally from Perth but currently living in Melbourne, Australia, Lucas has been Breaking since the late 90s and his research focuses on the lives, experiences and expressions of Breakers and other styles of Hip Hop dance. His work is anthropological in nature exploring tensions between globalisation and localisation, processes of social action and exchange, and the culturally specific and contested nature of 'authenticity'.

**Francesca Miles** - *Closing Roundtable Online battles and Cyphers in Street Dance and Hip Hop Cultures* [Speaker]

Bio

Francesca Miles is a dance artist, DJ, producer and researcher, with a passion for hip-hop culture and associated street dance forms. She holds a BA (Hons) in Dance Studies from the University of Roehampton, and previously worked as Editorial Assistant for Dance Research Journal. A dedicated practitioner, Francesca specialises in house, hip-hop, popping and contemporary dance, and is a member of the award-winning UK hip-hop company, Boy Blue. She is also an active participant in street dance battle culture, and regularly travels abroad to participate in competitions. Francesca teaches for ZooNation Dance Company, and gives guest lectures at the University of Roehampton. She is currently studying Street Dance - Five Styles at Åsa Folkhögskola in Sweden. Also, check out her article "Make Some Noise for the Ladies..." Sexism in European Hip-Hop Dance Battles for @inkcypher!!

**Olivia Mitterhuemer** - *Closing Roundtable Online battles and Cyphers in Street Dance and Hip Hop Cultures* [Speaker]

Bio

Olivia Mitterhuemer, based in Salzburg, is a dancer, choreographer and dance teacher with a focus on house dance and hip-hop freestyle. Her curiosity regarding African-American influenced dance styles brought her to various dance productions (Hungry Sharks, INFLUX, Toihaus) and to stages or festivals such as brut Wien, ImpulsTanz Wien, Palace of Fine Arts San Francisco, Dock11 Berlin, DANCENET Sweden or KoresponDance Prague. With her company Potpourri Dance she created her own pieces Houseward Bound and 4 A.M. (in co-production with brut Wien) in 2019 and 2021. For her current production Friend.shift with Farah Deen, she deepened her artistic work during residencies in St. Gallen, Dakar, Paris and Vienna. She was able to express her love for teaching at the Salzburg Festival, the ORFF Institute or the Festspielhaus St. Pölten, among others. In addition to her passion for hip hop and house culture, in recent years she has also immersed herself in the field of interdisciplinary improvisation and "instant composition", which has strengthened her understanding of music, dance, movement and perception. As co-founder of the internationally renowned streetdance festival Flavourama in Salzburg, she also travels throughout Europe as an opinion leader, sharing her experiences as both a

female organizer and artist. Collaborations have taken place with La Place Paris, Streetstar Stockholm or Pure House Vilnius, among others. In 2020 Olivia Mitterhuemer was awarded the annual scholarship for performance of the Country of Salzburg, in 2022 the start-up grant for music and performing arts by BMKÖS.

### **madison moore - *Keynote Speaker***

#### Bio

madison moore is an artist-scholar, DJ and assistant professor of Critical Studies in the Roski School of Art and Design at the University of Southern California. madison holds a PhD in American Studies from Yale University, and has previously held positions at Virginia Commonwealth University, The New School, the University of Richmond and King's College London, and has also been a visiting guest artist at the David Geffen School of Drama at Yale. They are broadly invested in the aesthetic, sonic and spatial strategies queer and trans people of color use to both survive and thrive in the face of rolling catastrophe. His first book *Fabulous: The Rise of the Beautiful Eccentric* (New Haven: Yale University Press, 2018), offers a cultural analysis of fabulousness as a practice of resistance. Other articles have been published in venues including *The Atlantic*, *Theater*, *Safundi: The Journal of South African and American Studies*, the *Journal of Popular Music Studies* and *We Can Do Better Than This: 35 Voices on the Future of LGBTQ Rights* (Penguin UK), edited by Amelia Abraham. madison has performed internationally at a range of nightclubs, parties and art institutions, including the Perth Festival, Performance Space Sydney, the Portland Institute for Contemporary Art, American Realness, Somerset House Studios London, Tate Britain, the Philadelphia Museum of Art, and recently held a six week nightlife residency at The Kitchen in New York. madison is currently writing a book about rave scenes and queer of color undergrounds. In Summer 2022, madison was the inaugural Scholar-in-Residence at the Fire Island Artist Residency.

### **Tianzhi Nan - *How does the entrepreneurial dimension of social media sharing dance short videos promote the creative internal motivation of Chinese dance graduates?* [Paper]**

#### Bio

Tianzhi Nan obtained a master's degree and bachelor's degree in dance in China. In 2021, he won the public grant for studying abroad from the China Scholarship Council(CSC) (special project for cultivating artistic talents). Tianzhi focuses on academic research in the field of dance, and has successfully completed relevant research projects of China's Ministry of Education, Ministry of Culture and Tourism. He has published more than 10 papers. Won more than 40 awards in dance artistic performances. Become an outstanding graduate of Guangxi University. And won the first-class scholarship for master's degree for three consecutive years. In July, 2021, Tianzhi was admitted to Auckland University to pursue a doctorate. His research fields include community dance, higher dance education and digital technology.

## Abstract

The progress of science and technology has provided new perspectives and opportunities for social activities. The dance industry takes the lead in absorbing scientific and technological products as tools to provide dancers, teachers and technicians with opportunities to explore interactive environments, virtual places and change the artistic process. In recent years, the video sharing industry has been reshaped. One of the biggest trends is the rise of short video social media. In Fajardo's research (2021), the interviewed students said that TikTok cultivated their creativity, imagination and innovation ability, because the value of short video social media as a practical tool is related to what the body expresses. This study attempts to show how the new dance sharing mode created by short video social media can enhance the intrinsic motivation of students; creativity and its contribution to the creative self-actualization of Chinese dance majors in the entrepreneurial dimension. Our argument is that the difficulty of higher dance education in China at present is the lack of space and internal motivation to help students achieve creative self-actualization. We believe that the free space provided by short video social media is conducive to liberating Chinese dance students; creativity and internal motivation. For China, a country with a large educated population base, the rise of the short video industry has cultivated students; entrepreneurial ideas, provided opportunities and freedom for every student, and enhanced their innovative ability and entrepreneurial spirit. This study collected data through qualitative research methods of interview, observation and data roaming, and analyzed and demonstrated how the production and release of short dance videos on social media can provide entrepreneurial experience for Chinese dance college students, and how to support students; creative internal motivation and self-actualization development.

## **Janica Olpindo - *Interactive Breaking Music System: Improving the Human-centered Interactive Music System for Breakdancers* [Paper]**

### Bio

Janica Olpindo is a queer Filipina artist and researcher holding a BFA in Integrated Media from OCAD University and an MA in Digital Media from York University. She is currently continuing her studies as a PhD Student in Digital Media at York University. Olpindo's research stems from her interest in breaking, movement/sound relationships, and human-computer interaction.

### Abstract

The Interactive Breaking Music System (IBMS) is an interactive system that translates movements to sound, which is used as a tool to encourage movement-creation processes for 'breaking' practitioners and to foster an inclusive space for a more diverse crowd. Through this project, I seek to understand the relationship between movements and music/sound that lies at the intersection of performance and instrument design. In particular, this paper describes the considerations towards the design of such interactive systems within/for the context of breaking through frameworks based on Queer Theory.

**Kathryn Phillips - *Back to Dancer's Alley – post-lockdown engagement and practice within Sydney's K-pop cover dancing community.* [Paper]**

Bio

I am a third-year PhD student from Macquarie University's Department of Media, Communications, Creative Arts, Languages and Literature. My ethnographic work explores K-pop fandom, particularly cover dancing practices, in Australia. Through this, I seek to explore how fans of Asian popular culture understand, engage with, and have the potential to influence Australia's socio-political relations with the Asia-Pacific region.

Abstract

Over the past two years, K-pop cover dancers across Australia – who frequently rely on in-person interaction with crew members to learn and perform choreographies – have been heavily impacted by the ongoing COVID-19 Pandemic. This has significantly disrupted collaborative training, and restricted access to local dancing hubs and practice sites. Drawing from fieldwork such as intercept and semi-structured interviews, and my own experiences as a member of the K-pop cover dancing community, I reveal that cover dancers' desires for social engagement have facilitated a rapid return to pre-pandemic practices as a way to re-establish and renew both group and individual identities.

**Carrie Stern - *Dancing Underground: Online Improvisation 2020-2021* [Paper]**

Bio

Carrie Stern, Assistant Professor (adjunct) dance history and culture, Queensborough Community College, has written about dance for news, popular and scholarly publications. A choreographer and improviser from Chicago, she served on the New York Dance Awards committee (Bessies) from 2015-2021. Videos of her site-specific works and "Neighborhood Festival" artifacts, collected with students at DePaul University, are in Chicago Public Library collections. A long-time public school Teaching Artist Brooklyn Arts Council and NYFA grants funded her inter-disciplinary arts programs.

Abstract

Exhausted from living in Pandemicverse, I started dancing and improvising online. I never missed Saturday mornings with dancer, singer, poet, yogi—K.J. Holmes—through Movement Research's free zoom classes. Sociality, common in-person, is hard to create online. Leading a 2-hour, deep, rich method of improvisation, Holmes created a palpable connection across the screen, a community that existed, and perhaps only could exist, in that unique moment.

The core of this paper is my experience—drawn from journal writing during these hours of dancing. I will theorize this accidental community with new articles about dancing in the pandemic, and with older materials looking at community.

**Jorge P. Yáñez and Nina Davies - *It's not Dance, it's Data! The translucent ownership of steps afforded by crypto and the emergence of a new digital sociability* [Alternative Format - Paper and Video Screening]**

Bio

Jorge P. Yáñez. Performer, academic and researcher focused on the legal and artistic aspects of the digitization of intangible cultural heritage. Jorge is a member of S:PAM (Studies in Performing Arts and Media) and IPEM (Institute of Psychoacoustics and Electronic Music) at Ghent University wherein he explores new technologies of human movement recognition and blockchain architectures. His most recent publications are included in Dance Chronicle, Dance Articulated, and Revista de Humanidades Digitales. As a Fulbright scholar, he is joining the Dance Department at UCR as a Ph.D. fellow and Teaching Assistant in 2022. For expanded information please follow [lasospechaperpetua.wordpress.com](https://lasospechaperpetua.wordpress.com).

Nina Davies is an artist who considers the present moment through observing dance in popular culture; how it's disseminated, circulated, made and consumed. Her work has been exhibited and shown at Overmorrow House, Battle; Alchemy Film and Moving Image Festival, Hawick; SEAGER Gallery, London; Robota - Center for Advanced Studies, Bratislava; and Museum Tijdschrift Cultuurcentrum, Brugge and she is the co-host of Future Artefacts FM, a radio show that presents speculative fiction audio works by artists.

[www.ninadavies.net](http://www.ninadavies.net)

Abstract

Fractional ownership, the commodification of culture and the transaction-based dynamic of blockchain architecture have been already mapped-out for the visual arts and crypto-currencies. After a pandemic that has pulled dance practitioners out of the physical dance floor and into virtual space(s), blockchain architectures paired with new tech for the digitisation of the dancing body spawn three key aspects: 1 - A re-shaped sense of sociability through online presence and avatarisation of the Metaverse; 2 - The revision of the notion of 'ownership' of steps and choreographic material of social/popular dances; and 3 - The hybridisation of dance and data as a new medium for (dis)embodied creativity.