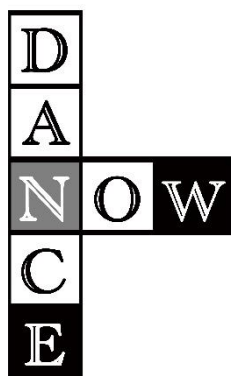


Program booklet



# DANCE NOW

## WORK WITH(OUT) BOUNDARIES

Conference on (boundaryless) work in the contemporary dance profession, its causes, contexts and (aesthetic) repercussions

Sat. 18 – Sun. 19 March 2017

CAMPO Nieuwpoort (Ghent)

Organized by research centre Studies in Performing Arts and Media (S:PAM) of Ghent University, in collaboration with Research Foundation – Flanders (FWO), THALIA (UGent/VUB), CeSO (KU Leuven), ARIA (UAntwerpen), YouReCA Career Centre (KU Leuven/supported by the Flemish Government) and arts centre CAMPO



# Program of the conference

## Saturday 18 March 2017

09.00h-09.30h	Registration and coffee	
09.30h-09.40h	<b>Introduction to the PhD Forum</b> by Prof. Katharina Pewny (Ghent University) and Dra. Annelies van Assche (Ghent University/KU Leuven, Belgium)	
09.40h-13.00h	<b>PhD forum 'Working on Dance':</b> Participating PhD students will present their research related to the theme of the conference and receive feedback from Mark Franko and Gabriele Klein. <ol style="list-style-type: none"> <li>1. Alice Chauchat: <i>Dancer's Labor as Exercise of Presence, or a Practice of Precariousness</i></li> <li>2. Anne Schuh: 'Having a Practice': <i>Choreography Between Art-Making and Private Life</i></li> <li>3. Sasha Amaya: <i>Israeli Dance Artists in Berlin</i></li> </ol> Pause <ol style="list-style-type: none"> <li>4. Verena Kittel: <i>States of Uncertainty in the Filmic Images of Nicholas Cernovich</i></li> <li>5. Coleen Hooper: <i>Dance as Public Service During the Comprehensive Employment Training Act (CETA)</i></li> <li>6. Luisa Gehrig: <i>On Free Time. Precarity Beyond Work.</i></li> </ol> <p>→ The PhD forum is open to other participants of the conference, who can witness the presentations of the PhD students.</p>	Chair: Annelies Van Assche
13.00h-14.30h	Lunch break	
14.30h-15.00h	<b>Introduction to the conference</b> by Prof. Katharina Pewny and Dra. Annelies van Assche	
15.00h-16.00h	<b>Keynote speech</b> by Prof. Mark Franko (Temple University, US): <i>Dance, the De-materialization of Labor, and the Productivity of the Corporeal</i>	Chair: Katharina Pewny
16.00h-16.15h	Coffee break	
16.15-18.00h	<b>Panel A: The Physical and Mental Boundaries Between Work and Life</b> <ul style="list-style-type: none"> <li>• Prof. Helen Thomas (Trinity Laban Conservatoire, UK), <i>The Precarity of Dancing Bodies: Dancers' strategies for managing (or not) pain and injury</i></li> <li>• Prof. Rudi Laermans (KU Leuven, Belgium), <i>Artistic Precarity as Liminality: An Anthropological Perspective</i></li> <li>• Igor Koruga (Choreographer, Serbia), <i>Discontinuity as Their Only Continuity: The Life of a Dance Artist</i></li> </ul>	Chair: Christel Stalpaert
18.00h-18.30h	<b>Lecture performance:</b> <i>The Principles of Survival of Today's Artistic Career/Life</i> by performance artist Tan Tan (China)	Chair: Annelies Van Assche

## Sunday 19 March 2017

09.30h-10.00h	Registration and coffee	
10.00h-10.45h	<b>Keynote speech</b> by Prof. Gabriele Klein (Universität Hamburg, Germany): <i>Artistic Work as Cultural Translation. The Example of Contemporary African Choreographers Germaine Acogny and Mamela Nyzama</i>	Chair: Katharina Pewny
10.45h-12.00h	<b>Panel B: Mobility and Transnationalism</b> <ul style="list-style-type: none"> <li>Prof. Anusha Kedhar (Colorado College, US), <i>Strategies of Mobility: Immigration, Citizenship, and the Transnational Choreographies of Migrant Indian Dance Workers</i></li> <li>Dr. Jonas Tinius (Humboldt-Universität zu Berlin) and performing artist Wanja van Suntum (Germany), <i>FUTURE PERFECT: A Dialogue on Mobility, Precarity and Temporality</i></li> </ul>	Chair: Jeroen Coppens
12.00h-13.30h	Lunch break	
13.30h-14.15h	<b>Keynote speech</b> by Prof. Gabriele Brandstetter (Freie Universität Berlin, Germany)	Chair: Katharina Pewny
14.15h-15.30h	<b>Panel C: Rituals, Structures, Community</b> <ul style="list-style-type: none"> <li>Dr. Dunja Njaradi (University of the Arts Belgrade, Serbia), <i>Our Labour, Hard Labour! Pain, Exhaustion and Endurance in the Folk Dance World</i></li> <li>Dr. Delphine Hesters (Flanders Arts Institute, Belgium), <i>Individualized Careers, Collective Challenges</i></li> </ul>	Chair: Inge Arteel
15.30h-15.45h	Coffee break	
15.45h-16.30h	<b>Performance:</b> <i>Who Cares? &amp; Crisis Karaoke</i> by Jeremy Wade	Chair: Annelies Van Assche
16.30h-17.00h	<b>Closing word</b> by Dr. Angela Pickard (Canterbury Christ Church University, UK)	

## Theme of the conference

*Dance Now: Work With(out) Boundaries* gathers relevant voices from Belgium and abroad on the living and working conditions of performers and choreographers in (contemporary) dance and performance art.

The artist — the dance artist in particular — has been identified by different scholars as the prototype of the post-Fordist employee. Their work is structured along temporary projects in which they invest a great deal of time (auditions, applications, admin, etc.) and a great deal of (physical and creative, immaterial) labour, but which do not necessarily result in stable working and living conditions. In these precarious conditions, separating work and life becomes difficult.

Other traditional divisions are also blurred: in order to get involved in as many projects as possible, the career of many dance artists is an international project, including touring, taking part in auditions or doing residencies in different countries. The transnational, mobile character of their profession is evident in Brussels and Berlin, hubs from which dancers from different countries operate beyond national borders.

How does this precarious working regime 'without boundaries' influence the artistic output of dancers? Is the dance profession truly hypermobile and transnational or are there geopolitical boundaries that (still) exert power? What is the role of gender relations? What is the role of arts organisations and self-organised structures? What can the profession of the contemporary dancer tell us about (the future of) work in other sectors? These are some of the questions that are central to this conference.

The conference will not so much focus on the art work — the traditional locus of interest in theatre studies — but rather deal with art *as* work. Working from this perspective, we composed the program of *Dance Now: Work With(out) Boundaries*, which includes speakers with different scholarly backgrounds, ranging from theatre and dance studies to anthropology and sociology. In discussing the *work* of art, it is crucial to also hear the voices of people working in the field of contemporary dance and performance art itself, hence the artists talks and artistic interventions. In addition to the more experienced academics giving lectures, the conference also offers a platform for younger scholars through the PhD Forum 'Working on Dance'. Here, these young scholars present their own research and receive feedback from senior experts.

In doing all this, *Dance Now: Work With(out) Boundaries* aims to deliver a significant contribution to the relatively new and small field of research on careers and labour in (contemporary) dance and stimulate its further development with input from both experienced and emerging scholars.

This conference is organised as part of the FWO-funded research project *Choreographies of Precariousness* (see description).

## Research project: Choreographies of Precariousness

This conference is organised as part of the research project *Choreographies of Precariousness. A Transdisciplinary Study of the Working and Living Conditions in the Contemporary Dance Scenes of Brussels and Berlin*.

The research project focuses on contemporary dancers' socio-economical position and its influence on their production processes. Within this frame will be discussed to what extent one can speak of precariousness in the contemporary dance scenes of both Brussels and Berlin, which can be seen as creative capitals of Western Europe.

The focus lays on investigating the dance artists' motivations and values in their career paths, as contemporary dance appears to be one of the most internationally project-oriented professions, or even the most precarious job in the performing arts.

The project starts from the hypothesis that crucial choices in a dance artist's career path and working processes are made for the sake of developing the artistic self, especially through variable forms of artistic collaboration. Thus, the social situation and the motivational components of project-oriented contemporary dance artists will be investigated in the contexts of Brussels and Berlin.

Some research questions are: does the socio-economical position of contemporary dance artists affect the working process and if so, in which ways? To what extent is precariousness intertwined with the logics of both the project work and the collaborative creation that are typical for immaterial labour?

The methodological approach is multifaceted: the working and living conditions will be studied in the framework of recent studies on flexible work formats and creative cities, in the form of a quantitative as well as a qualitative investigation of diverse types of individual contemporary dancers.

This study will deliver crucial insights for theatre studies and the sociology of culture and the arts. With this project we will contribute to a new and necessary approach to work in contemporary dance, i.e. the emerging field of sociological theatre studies.

*Choreographies of Precariousness* is a collaboration between S:PAM (Studies in Performing Arts and Media, Ghent University) and CeSO (Centre for Sociological Research, KU Leuven) and is funded by Research Foundation — Flanders (FWO).

## Abstracts

### Keynote speeches

#### **Dance, the De-materialization of Labor, and the Productivity of the Corporeal**

Prof. Mark Franko (Temple University, Philadelphia, United States)

This paper expands from my book *The Work of Dance: Labor, Movement, and Identity in the 1930s* and its mapping of dance onto labor in the 1930s to look at subsequent developments in dance with respect to labor: everyday movement of the 1960s and conceptual dance of the 1990s ahead. What sorts of labor are implied in experimental dance after the 1930s and how does a progressive de-skilling of dance contribute to or comment upon the end of labor under neoliberalism in dancing terms?

#### **Artistic Work as Cultural Translation. The Example of Contemporary African Choreographers Germaine Acogny and Mamela Nyzama**

Prof. Gabriele Klein (Universität Hamburg, Germany)

Identity and difference are important concepts within the field of translational and postcolonial studies. As a basic assumption, cultural translation is exposed to the paradox of identity and difference. On the one hand, cultural translation should correspond to the alleged original; on the other hand, it inevitably creates difference. The paradox of identity and difference in cultural translation is particularly evident within corporeal artistic practices such as dance and choreography.

Focusing on the artistic works of the two female choreographers and dancers Germaine Acogny (Senegal) and Mamela Niyamza (South Africa), the lecture will concentrate on the paradoxical relationship between identity and difference with regard to corporeal and gender-specific practices and postcolonial mechanisms within the global transmission of art.

The central question will face the limits of working processes in the global field of dance, as the political and — especially — the gender-specific question. The specific focus lies here on the impossibility of artistic translation of cultural experience in post-colonial and post-apartheid societies.

The empirical material is based on a 'praxeological production analysis' that combines an established method of performance analysis with a reception analysis and accordingly draws attention to the production processes, the performance and its reception.

### Panel A: The Physical and Mental Boundaries Between Work and Life

#### **The Precarity of Dancing Bodies: Dancers' strategies for managing (or not) pain and injury**

Prof. Helen Thomas (Trinity Laban Conservatoire, London, UK)

The discussion on the above topic is based on the analyses of qualitative data drawn from a 'mixed methods' project entitled *Pain and Injury in a Cultural Context: Dancers' embodied understanding and visual mapping*, which was funded by the UK Arts and Humanities Research Council (2005-2007). I was the principal investigator and Dr. Jen Tarr (now based at London School of Economics) was the research assistant. Thus, my discussion for this conference is as much Jen's as it is mine.

Research shows that dance injury rates have tended to remain high, ranging from between 50% to 90% (Thomas and Tarr 2009) over a number of years, despite interventions by organisations such as Dance UK (see their reports: Brinson and

Dick 1996; Laws 2005) and the International Association of Dance Medicine and Science. There is also evidence to show that the majority of injuries result from overuse, rather than trauma. Yet, dancers often ignore those niggling pains, that may become chronic, leading to injury and perhaps long term damage, and instead continue to push a recalcitrant body further to achieve their aim to reach the perfect dancing body (Aalten 2007; Tarr and Thomas 2011). While most research on dance injury and prevention focused on ballet, our project, which involved 204 participants, was centred on targeting contemporary dancers, many of whom were 'jobbing' dancers. Rather than adopting a 'scientific' approach based on 'measurements' of pain or injury, our concern was to find out how dancers understood pain and injury and how they dealt with these in their daily lives, drawing on a cultural phenomenological approach (Csordas 2002). While there is much talk of the problems of de-regulation in the job market in a post-Fordist economy, 'independent dancers', who are in effect 'bodies for hire' (Foster 1998), it could be argued, have long operated on a knife-edge in terms of a precarious work life.

The discussion for this conference will briefly outline the mixed methods approach that developed out of what was initially conceived as a qualitative research project that also included several workshops with health professionals involved with dancers. From there, I will focus on the ways in which older dancers talk about their everyday lives and their strategies for managing pain and/or injury (an expensive business), which often involves reciprocal 'help' with other dancers or friends, which may be viewed as a collaborative support practice.

#### Cited works:

- Aalten, A. (2005), "In the Presence of the Body: Theorizing, Training, Injuries and Pain in Ballet", in: *Dance Research Journal* 37 (2), pp. 55-72
- Aalten, A. (2007), "Listening to the Dancer's Body", in: *The Sociological Review* 55 (1), pp. 109-125
- Csordas, T. (2002), *Body, Meaning, Healing*
- Foster, S. L. (1998), "Choreographies of Gender", in: *Signs: Journal of Women in Culture and Society* 24 (1), pp. 1-33
- Tarr, J. and H. Thomas (2011), "Mapping Embodiment: Methodologies for Representing Pain and Injury", in: *Qualitative Research* 11 (2), pp. 141-157
- Thomas, H. and J. Tarr (2009), "Dancers' Perceptions of Pain and Injury: Positive and Negative Effects", in: *Journal of Dance Medicine & Science* 13 (2), pp. 51-59

### Discontinuity as Their Only Continuity: the Life of a Dance Artist

Igor Koruga (choreographer, Serbia)

This artist talk will be about the over-identification, discontinuity and temporality in work, failed criticality, cynicism, misanthropy, anxiety, burnouts etc. an artist deals with under the working conditions of the western art market, or, neo-liberal capitalist realism. A contemporary neo-liberal and capitalist society demands a strong, efficient, successful, competitive, self-realised and individual approach to life, in which one should not show any flaws. Emotional and psychologic impasses are seen from this perspective, especially in the well-developed Western therapeutic culture. Neo-liberal economic and social policy is characterized by the shrinking of the public sphere, and affective life is forced to bear an increasing burden as the state divests itself of responsibility for social welfare. Thus, affective life is confined to a privatised sphere, perceived as a private individual problem and categorised under medical terms like 'depression' with the aim to be treated as soon as possible — in order to either keep up with the corporate culture and the market economy — or to be completely neglected by it.

There is a quote from American theoretician Ann Cvetkovich that is fruitful in this context: "If we manage to get to know each other through our depressions, then maybe we could use it for generating new models of socialities that will lead us, not only towards the exit from our impasses (dead ends) but also help us to understand the impasse as a state with a productive potential". Perhaps the reparative potential for any revolution within capitalism today lies in the act of openly saying to each other in public how we feel and hearing and accepting those feelings. We have to admit, even within temporary and discontinues opportunities and public spaces, that we possess different physical, emotional and social powers and should be able to communicate our needs and take care of each other, even if we actually do not know each

other (cf. Judith Butler). It is impossible to think contemporary social changes and the building of a new world, without firstly re-building our interpersonal relations, and therefore ourselves.

### **Artistic Precarity as Liminality: An Anthropological Perspective**

Prof. Rudi Laermans (KU Leuven, Belgium)

Much has been said on precarity from a socio-economic point of view and as a new mode of governmentality corresponding to the neoliberalist regime of flexible (artistic) accumulation. The presentation will supplement this approach with a focus on artistic work as situated within the zone separating potentiality from actuality. In order to grasp the particular nature of this zone, insights from Giorgio Agamben are combined with Victor Turner's notion of 'liminality'.

## **Panel B: Mobility and Transnationalism**

### **Strategies of Mobility: Immigration, Citizenship, and the Transnational Choreographies of Migrant Indian Dance Workers**

Prof. Anusha Kedhar (Colorado College, Colorado Springs, US)

Since the beginnings of British South Asian dance in the 1990s, South Asian choreographers have looked to India to fill a gap in the British dance labour force. Drawing on fieldwork in London and Bangalore, I examine the careers, lives, and experiences of young, migrant Indian dancers and the way in which they have been mobilized by global capital flows. Bodies, however, do not flow as easily as goods and capital. Neoliberal economic ideologies of free trade and mobility are in tension with the nation-state and increasingly narrow notions of national identity. While global capitalism has engendered a mobile labour force of Indian dancers, the British state had made concerted efforts to regulate and restrict the mobility of racialized labour through technologies of immigration and citizenship, particularly after the terrorist attacks in New York/DC in 2001 and London in 2005. Simultaneously enabled and restricted, mobilized and stilled, migrant Indian dancers reveal the contradictions of global capitalism as well as the various strategies of mobility that dancers deploy to circulate within discourses and systems that increasingly seek to restrict their mobility at every step.

### **FUTURE PERFECT: A Dialogue on Mobility, Precarity and Temporality**

Dr. Jonas Tinius (Humboldt-Universität zu Berlin, Germany) and Wanja van Suntum (performing artist, Germany)

In this lecture, performing artist Wanja van Suntum and anthropologist Jonas Tinius will be querying the status quo of the German freelance performing arts scene. The two have been collaborating on a number of theatre, performance and artistic research projects, of which mobility, precarity and the future anticipation of artistic value have been central components. By way of a dialogue, they will be discussing how flexible mobility is both a requirement and a potential for rethinking precarity in the performing arts, and what all of this has to do with the temporality of project applications.

## **Panel C: Rituals, Structures and Community**

### **Our Labour, Hard Labour! Pain, Exhaustion and Endurance in the Folk Dance World**

Dr. Dunja Njaradi (University of Arts, Belgrade, Serbia)

This lecture will explore the notion of endurance in dance and in labour history to tease out the nature of dance labour historically in both Fordist and post-Fordist eras. In the first part, we will look at the biographies of ballet and early modern dancers to track down the idea of corporeal pain, exhaustion and endurance. These narratives will then be



conflated with the idea of the 'body as a machine', the ultimate metaphor for dance and labour in the early twentieth century. According to Anson Rabinbach (1992), the great discoveries of nineteenth-century physics led to the reconceptualization of the human body as a thermodynamic machine, regulated by "internal dynamic principles, converting fuel into heat, and heat into mechanical work" (Rabinbach, 1992: 52; see also Armstrong, 1998; Wendling, 2009). This machine-man concept emerged in an era of industrial societies relying on advances in human sciences and technology (Comacchio, 1998). Correspondingly, human labour was also 'cleansed' from its social, cultural and moral dimensions – "work can be reduced to an amount of heat or motion performed" (Rabinbach, 1992: 73). There is a crucial link between early twentieth-century discourses of body labour and the discourses of modern dance. Felicia McCarren asserts that "[t]he redefinition and abstraction of labor in terms of energy, movement, muscle, and rhythm, in the application of thermodynamics of working bodies, reveals the profound sociocultural implications of work-science and suggests a common culture linking dance to machine" (2003: 19). Therefore, the understanding of the materiality of the human body and (dance) labour in Fordism was mediated through the metaphor of the machine and the vitalist idea of pure energy.

The second part of the lecture draws on my own ethnographic research among professional and amateur folk dancers in Serbia, to map out the idea of endurance in late liberalism or post-Fordism. This part will rely on contemporary notions of precarity (Berlant, 2006; Puar et al., 2012), together with Elisabeth Povinelli's notion of endurance. The term 'precarity' denotes both insecure labour experiences and general insecure life conditions in the twenty-first century. The narratives and life practices of the folk dancers in Serbia testify to the notion of precarity as being the single most important feature in discussing the lives and work of dancers in contemporary economy, both as a general feature of contemporary economy and as a more specific entry in the discussion of body and materiality. I will argue that the optimistic stories about the future told by my informants – full of almost raw hope and emotion – coupled with the stories about injuries and illnesses resulting from long-term careers in dancing and juggling multiple jobs create a certain ethic of endurance (Povinelli, 2011). Povinelli's fundamental argument is that figurations of tense, eventfulness and ethical substance are key means whereby late liberalism aggregates social worlds and distributes life and death. Social worlds, according to Povinelli, have three modes of life: social belonging, abandonment, and endurance. More importantly "[t]he question of endurance – and its social antonym, exhaustion – refuses to consider the substance of being as a secondary quality. Internal to the concept of endurance (and exhaustion) is the problem of substance: its strength, hardiness, callousness; its continuity through space; its ability to suffer and yet persist" (2011: 31-32). Povinelli's concept will, thus, allow me to question narratives and practices of burn out, will and muscle (110) as part of both "the technology of power and ethics of substance" in late liberalism (110).

#### Cited works:

- Armstrong, T. (1998), *Modernism, Technology, and the Body: a Cultural Study*  
 Berlant, L. (2006), 'Cruel Optimism', in: *Differences: A Journal of Feminist Cultural Studies* 17 (3), pp. 20-36  
 Comacchio, C. (1998), 'Mechanomorphosis: Science, Management, and 'Human Machinery' in Industrial Canada, 1900-45', in: *Labour/Le Travail*, 41, pp. 35-67  
 McCarren, F. (2003), *Dancing Machines. Choreographies of the Age of Mechanical Reproduction*  
 Povinelli, E. (2011), *Economies of Abandonment: Social Belonging and Endurance in Late Liberalism*  
 Puar et al. (2012), 'Precarity Talk: A Virtual Roundtable with Lauren Berlant, Judith Butler, Bojana Cvejic, Isabell Lorey, Jasbir Puar, and Ana Vujanovi', in: *The Drama Review* 56 (4), pp. 163-177  
 Rabinbach, A. (1992), *The Human Motor: Energy, Fatigue, and the Origins of Modernity*  
 Wendling, A. (2009), *Karl Marx on Technology and Alienation*

#### Individualized careers, collective challenges

Dr. Delphine Hesters (Flanders Arts Institute, Belgium)

In Flanders, much like in the larger field of European contemporary dance, the model of dance companies with ensembles of dancers who have long-term engagements has been traded for a model characterized by short-term alliances between artists and organizations and amongst collaborating dance artists. For many professional artists, this

reality comes with precarious working and living conditions. Flexwork entails a high level of insecurity and in the current labour market and social security systems it equally appears to lead to low overall income.

In her presentation, Delphine Hesters will, on the one hand, back-up these observations with new data from a large-scale survey on the socioeconomic condition of artists in Flanders. The research was conducted in 2016 by the CUDOS research group (sociology) of the University of Ghent, upon request of a consortium of institutions from the arts field (including Kunstenpunt/Flanders Arts Institute) and the Flemish Government. On the other hand, Hesters will sketch how the evolution of individualisation in the artists' careers go hand in hand with evolutions in the field of supportive structures and how together they pose major challenges to the field.

## Artistic contributions

### **Lecture-performance: The Principles of Survival of Today's Artistic Career/Life**

Tan Tan (performance artist and curator, China)

As an artist working on contemporary art, and at the same, as an artist from a country which is not the 'centre' of contemporary art, Tan Tan always works and lives elsewhere, without proper boundaries between work and life. Her lecture-performance attempts to reveal how today's artists earn their lives through their art, or do art, relying on their mode of life.

### **Performance: *Who Cares?* and *Crisis Karaoke***

Jeremy Wade (performance artist and curator, Germany)

What happened to care? Who Cares? Central to the activities of late capitalism, the contemporary body faces constant demands to perform as a highly functional independent system in endless competition. Is this how we want to live? What if care were critical, not just a medical issue but a social and political strategy of interdependence for bodies in crisis. My work has increasingly thematized the problems and affects connected with the precarious conditions of living and working as a freelance artist in the field of cultural production today. I will begin with a few excerpts of my projects that deal with critical and queer methodologies of care. Eventually, I will invite you to sing along to *Crisis Karaoke*, a practice of affective solidarity that makes personal collapse just another public feeling.

## Conference venue



### Campo Nieuwpoort

Nieuwpoort 31-35, 9000 Ghent

By public transport from train station Gent-Sint-Pieters:

- **Bus 55, 57 or 58**, get off at 'Bij Sint-Jacobs'
- **Tram 1, 21 or 22** towards the centre, get off at 'Korenmarkt', then walk 5 minutes towards the Vlasmarkt/Sint-Jacobs Square
- **Train** to station **Gent-Dampoort**, walk 12 minutes towards Sint-Jacobs Square/historical centre

See also: [www.campo.nu/en](http://www.campo.nu/en)

## Dining and drinking near the venue

(Note: booking ahead at restaurants is recommended)

- **De Foyer**, Sint-Baafsplein 17 (above NTGent): Belgian/French cuisine
- **'t Vosken**, Sint-Baafsplein 19: Belgian cuisine
- **Komkommertijd**, Reep 14b: vegetarian restaurant
- **De Warempel**, Zandberg 8: flexitarian restaurant
- **Il Mezzogiorno**, Baudelokaai 17: Italian cuisine
- **Publiek**, Ham 35: fine Belgian cuisine
- **De Rave**, Schepenhuisstraat 2: haute cuisine
- **Frituur Sint-Jacobs**, Bij Sint-Jacobs: Belgian fries
- **Jack Premium Burgers**, Oude Schaapmarkt 1: hamburger place
- **Trollekelder**, Bij Sint-Jacobs 17: authentic bar
- **Trefpunt**, Bij Sint-Jacobs 18: arts organisation and bar
- **De Dulle Griet**, Vrijdagsmarkt 50: bar with 300+ different beers
- **Huize Colette**, Belfortstraat 6: coffee bar

This list is limited, there is an **extensive offer of other restaurants and (snack)bars** in the entire centre of Ghent

## Scientific committee

- Rudi Laermans (Professor of Sociology, KU Leuven)
- Katharina Pewny (Professor of Theatre and Performance Studies, Ghent University)
- Annelies Van Assche (PhD in Theatre and Dance Studies, Ghent University/KU Leuven)
- Inge Arteel (Professor of German Literary Studies, Vrije Universiteit Brussel)
- Jeroen Coppens (Post-Doctoral Assistant of Theatre and Performance Studies, Ghent University)
- Gerald Siegmund (Professor of Theatre Studies, Justus-Liebig-Universität Gießen)
- Angela Pickard (Doctor of Dance Studies, Canterbury Christ Church University)
- Christel Stalpaert (Professor of Theatre Studies, Ghent University)
- Pascal Gielen (Professor of Cultural Sociology, University of Antwerp/Rijksuniversiteit Groningen)

## Organising committee

- Katharina Pewny (Professor of Theatre and Performance Studies, Ghent University)
- Rudi Laermans (Professor of Sociology, KU Leuven)
- Pascal Gielen (Professor of Cultural Sociology, University of Antwerp/Rijksuniversiteit Groningen)
- Annelies Van Assche (PhD in Theatre and Dance Studies, Ghent University/KU Leuven)
- Simon Leenknecht (Research Assistant, Ghent University)

## Biographies (in alphabetic order)

**Inge Arteel** is Lecturer of German Literature at Vrije Universiteit Brussel (VUB). She studied German and English Philology at Ghent University and took courses in Austrian Literature at Vienna University. She is a member of the international advisory board of the Elfriede Jelinek Forschungszentrum (Vienna University). She is the chair of the VUB research group CLIC, Centre for Literary and Intermedial Crossings. Together with Katharina Pewny (UGent) she chairs the alliance research group THALIA (Interplay of Theatre, Literature and Media in Performance). She is the author of an introduction into the life and work of Friederike Mayröcker (Wehrhahn Verlag 2012). She has published articles on Friederike Mayröcker, Elfriede Jelinek, Gerhard Roth, Marieluise Fleisser, Marlene Streeruwitz, Judith Butler, and others. She has translated three books by Elfriede Jelinek into Dutch (*Hebzucht*, with Dirk Van Hulle, Querido 2003; *De contracten van de koopman*, Querido 2010; *Rijngoud*, Querido 2014), as well as a selection of prose by Friederike Mayröcker (*Magisch Bladwerk*, yang 2001).

**Gabriele Brandstetter** is Professor of Theatre and Dance Studies at Freie Universität Berlin and Director of the Center of Movement Studies (ZfB). Her research focuses on the history and aesthetics of dance from the 18th century until today; on theatre and dance of the avant-garde; on contemporary theatre and dance, performance, theatricality and gender differences; and on concepts of body, movement and image. Since 2008, she is co-director of the International Research Centre 'Interweaving Performance Studies'. She has published, among others: *Poetics of Dance. Body, Image and Space in the Historical Avant-Gardes* (2015, English edition of *Tanz-Lektüren. Körperbilder und Raumfiguren der Avantgarde*), *Methoden der Tanzwissenschaft. Modellanalysen zu Pina Bauschs „Sacre du Printemps“* (2007, second edition 2015, co-ed. G. Klein), *Tanz als Anthropologie* (2007, co-ed. C. Wulf), *Dance [And] Theory* (transcript 2013, co-ed. G. Klein), *Touching and Being Touched* (De Gruyter 2013, co-ed. G. Egert and S. Zubarik), *Choreographic Practices. Special Issue: Disabilities: The Politics of a Prefix* (ed. by Gabriele Brandstetter as guest editor, together with Ann Cooper Albright, Vida L. Midgelow and Jane M. Bacon, Intellect Journals, 2015, Vol. 6, Nr. 1), *The Aging Body in Dance – Between Euro-American and Japanese Dance Cultures* (co-ed. N. Nakajima), *Moving (Across) Borders* (transcript, forthcoming co-ed. H. Hartung).

**Jeroen Coppens** is currently a post-doctoral assistant at the Department of Art History, Musicology and Theatre Studies at Ghent University and teaches the master course Dramaturgy. He is a member of research centre Studies in Performing Arts and Media (S:PAM, Ghent University) and the Working Group Dramaturgy (Arbeitsgruppe Dramaturgie, Gesellschaft für Theaterwissenschaft). He holds degrees in Philosophy (University of Antwerp, 2007) and Theatre- and Film Studies (University of Antwerp, 2008-2009). In 2009, he completed his studies at the Free University of Berlin. At that time, he also collaborated on the international performing arts festival *IN TRANSITO9* at the Haus der Kulturen der Welt in Berlin. In 2016, he obtained his doctoral degree at Ghent University with the dissertation *Visually Speaking. A Research into Visual Strategies of Illusion in Postdramatic Theater*. Combining theatre studies and visual studies, the research looks at illusionistic practices in contemporary theatre and uncovers how they critically engage with historical scopical regimes while simultaneously exploring new, contemporary ways of looking. He is a co-editor of the books *Dramaturgies in the New Millennium* (Schriftenreihe Forum Modernes Theater, 2014) and *Unfolding Spectatorship: Shifting Political, Ethical and Intermedial Positions* (Academia Press, 2016). As a freelance dramaturge, Jeroen also collaborates with video artist Ariane Loze.

**Mark Franko** is Laura H. Carnell Professor of Dance and Coordinator of Graduate Programs at Boyer College of Music and Dance (Temple University, Philadelphia, US). He has published six books: *Martha Graham in Love and War: the Life in the Work, Excursion for Miracles: Paul Sanasardo, Donya Feuer, and Studio for Dance, The Work of Dance: Labor, Movement, and Identity in the 1930s, Dancing Modernism/Performing Politics, Dance as Text: Ideologies of the Baroque Body, The Dancing Body in Renaissance Choreography*. Franko was for ten years editor of *Dance Research Journal*. He has edited *The Handbook of Dance and Reenactment, Ritual and Event: Interdisciplinary Perspectives*, and is co-editor of *Acting on the Past: Historical Performance Across the Disciplines*. He is also founding editor of the *Oxford Studies in Dance Theory* book series and the recipient of the 2011 Outstanding Scholarly Research in Dance Award (Congress in Research in Dance).

**Pascal Gielen** is Professor of Sociology of Art and Politics at the Antwerp Research Institute for the Arts (ARIA, University of Antwerp) where he leads the Culture Commons Quest Office. He is also research professor at Groningen University. Pascal Gielen is editor in-chief of the international book series *Arts in Society*. In 2016, he became laureate of the prestigious Odysseus grant for excellent international scientific research of Research Foundation - Flanders (FWO). His research focuses on creative labour, the institutional context of the arts and on cultural politics. Gielen has published many books which are translated in English, Korean, Polish, Portuguese, Russian, Spanish and Turkish.

**Delphine Hesters** works as head of performing arts and researcher at Kunstenpunt / Flanders Arts Institute, where she focuses on the position of the artist in the arts field, on fair practices in the arts and on Flemish arts policy. She holds a Ph.D. in Sociology.

**Anusha Kedhar** is Assistant Professor of Dance at Colorado College. Her current book project, entitled *Flexible Bodies: British South Asian Dancers in an Age of Neoliberal Precarity*, examines British South Asian dancers in the late 20th and early 21st century and the creative ways in which these dancers negotiate precarious racial, economic, and national identity positions through flexible bodily tactics. Her scholarly writing has been published by *Dance Research Journal*, *The Feminist Wire*, and *The New York Times*. Kedhar is also an established artist and choreographer, and has worked with various contemporary South Asian choreographers in the US and Europe, including Subathra Subramaniam (London), Mayuri Boonham (London), Mavin Khoo (London/Malta), Johanna Devi (Berlin), Cynthia Ling Lee (Los Angeles), and Meena Murugesan (Los Angeles).

**Gabriele Klein** is Professor for Sociology of Human Movement and Dance at Universität Hamburg since 2002. Her main research areas include urban studies, performance studies, dance studies, dance in popular culture and urban environments, and transnationalisation of dance cultures. She is speaker of the research group 'Translating and Framing. Practices of Medial Transformations', deputy speaker of the graduate school 'Collectivity in Urban and Digital Spaces' and PI of the graduate school 'Virtuality of the Aesthetic', Director of the Center for Performance Studies Hamburg and Vice-Director of the Research Center for Media and Communication at the University of Hamburg. She was a Guest Professor i.a. at the University of Bern (Switzerland), the Mozarteum (Salzburg, Austria), the Smith College (USA), the University of Stellenbosch (South Africa) and Osaka City University (Japan). Her book publications include *Electronic Vibration. Pop Kultur Theorie (Electronic Vibration. Pop Culture Theory)*, *Is this real? Die Kultur des HipHop (Is this real? The Culture of*

*HipHop*), *Performance, Bewegungsraum und Stadtkultur* (*Movement Space and Urban Culture*), *Stadt. Szenen* (*City. Scenes. Artistic Productions and Theoretical Positions*), *Methoden der Tanzforschung* (*Methods of Dance Research*), *Emerging Bodies. Worldmaking in Dance and Choreography*, *On Labour and Performance*, *Dance [and] Theory*, *Handbuch Körpersoziologie* (*Handbook Sociology of the Body*, 2 vols.), *Übersetzen und Rahmen. Praktiken medialer Transformationen* (*Translating and Framing. Practices of Medial Translation*), and *Performance und Praxis* (*Performance and Praxis*).

**Igor Koruga** is a freelance artist working in contemporary dance and choreography. He graduated as an MA in Anthropology and Ethnology at the University of Belgrade and in Solo/Dance/Authorship at the University of Arts and HZT in Berlin. He was trained in different approaches in contemporary dance, guided by local and foreign artists, cultural workers and theoreticians. He also participated in several non-institutional educational platforms, locally, regionally and internationally (e.g. Nomad Dance Academy, danceWEB etc.). His artistic work was supported through many EU dance networks and organisations, such as, a.o., Departures and Arrivals (DNA), TanzFabrik Berlin/APAP network, the Summer Coaching Programme at Workspace Brussels and Uferstudios Berlin (part of the Life Long Burning Network), Kultur Kontakt Vienna, Stary Browar/ProHelvetia, and TASK platform/NDA Zagreb. Igor is engaged in applying choreography as an extended practice and a tool for interpreting socio-cultural phenomena, ideologies, and various socio-political and aesthetic aspects that condition contemporary modes of art production and knowledge.

**Rudi Laermans** is a senior professor of social theory at the Faculty of Social Sciences at KU Leuven. Between 1992 and 2006, he was in charge of the Centre for Sociology of Culture. Since it was established in 1995, Laermans was also involved in the theoretical programme at P.A.R.T.S., the international school of dance in Brussels led by Anne Teresa De Keersmaeker, and has been a guest lecturer at many art schools. He has published numerous essays and several books, nationally as well as internationally, on social and cultural theory, cultural policy and participation, contemporary dance and visual arts. He often deploys a sociological perspective, but just as often advances a wider view inspired by contemporary philosophy and political theory. His most recent book is *Moving Together. Theorizing and Making Contemporary Dance* (2015).

**Simon Leenknecht** holds a Master's degree in Art History (Ghent University) and followed a postgraduate course on the Exhibition and Conservation of Contemporary Art (School of Arts, Ghent University College) and a Specific Teacher Training (Ghent University). He has professional experience in both the field of cultural heritage and the art sector, including working for P.A.R.T.S. He has also worked as a teacher of (art) history. He currently holds the position of research assistant for Katharina Pewny, collaborating on the project *Choreographies of Precariousness* (more info in the short description of the project). Simon Leenknecht is also researcher at Flanders Arts Institute (Kunstenpunt), where he does research on the sector of the professional visual and performing arts in Flanders and Brussels.

**Dunja Njaradi** is dance anthropologist interested in traditional dances, social dances and religious performances. She has an extensive teaching experience in various subjects such as drama, theatre, and anthropology. Throughout her career, Dunja Njaradi received many scholarships and awards, including: Overseas Research Studentship (ORS) for PhD studies (2007-2010), Lancaster University; DanceWeb scholarship within the framework of ImpulzTanz Vienna (2009); and Junior Fellowship at IAS CEU in Budapest (2016-2017). Dunja Njaradi is book and associate editor of the *Journal of Dance, Movement and Spiritualities*. She published *Backstage Economies: Labour and Masculinities in Contemporary European Dance* with Chester University Press in 2014. She is currently teaching ethnology, anthropology and ethnochoreology at the Department for Ethnomusicology at the Faculty of Music of the University of Arts in Belgrade.

**Katharina Pewny** is Professor of Theatre, Performance and Media Studies and is, together with Christel Stalpaert, Director of the research centre S:PAM (Studies in Performing Arts and Media) at Ghent University's Department for Art History, Musicology and Theatre Studies. From 2005-2007, she was a research fellow at Hamburg University and at Free University Berlin, in 2004 at the University of California Los Angeles. She holds a PhD and a Master from Vienna University in Theatre, Film and Media Studies. She wrote her Master's thesis on *Tragedy as a Paradigm and Construction of the Female* (1993). In her PhD thesis, she applied theories of mimesis to contemporary dramatic art. Her Habilitation thesis (University of Music and Performing Arts Graz, 2009) on the "Theatre of the Precarious" concerns contemporary European theatre, dance and performance art. In it, she develops the concept of the "precarious" as a new analytical category for performance studies. She is member of the faculty board of the School of Arts of Ghent University College.



Since November 2016, she is also member of the editorial board of *Forum Modernes Theater*. Katharina Pewny has also worked as a freelance dramaturge, theatre critic and festival curator in Hamburg and Vienna.

**Angela Pickard** studied ballet and contemporary dance styles. She has worked with a number of independent and mainstream choreographers and artists in a range of collaborative and creative projects and performances in a multitude of theatre, site, school and community based settings in Kent, London and Europe. As part of her work *Investigating Talented Dancers* and *Investigating Widening Participation in Dance*, she has worked with young talented dancers at London Contemporary Dance School, Northern Ballet Theatre, The Royal Ballet School, and Trinity Laban. Angela Pickard is Director of Teaching, Learning and Student Experience in the School of Music and Performing Arts and Subject Lead for Dance (BA (Hons. Dance Education and BA Combined Hons. Dance), Drama and Performing Arts. She also leads the Masters in Arts and Cultural Management. She teaches ballet, Dance Pedagogy and Dance Research. In addition she is Artistic Director and choreographer of Canterbury Dance Company. Her research interests place the corporeal body as central to examination. She is particularly concerned with the relationship between the body and identity in dance and how social worlds shape human bodies ('embodiment'). Her PhD was a longitudinal, ethnographic and empirical study of the social world of ballet and the embodiment of young ballet dancers. She applied Pierre Bourdieu's critique of the perpetuating social order and theoretical concepts of field, habitus and capital. Her book, *Ballet Body Narratives* was published by Peter Lang in 2015. She is also Editor in Chief for the journal *Research in Dance Education*.

**Christel Stalpaert** studied German Philology and Theatre Studies at Ghent University. She promoted in 2002 with a doctoral dissertation defending a postsemiotic method of analysis, based on the philosophy of Gilles Deleuze and Luce Irigaray. Her dissertation and her subsequent publications offer an innovative perspective on contemporary scopic regimes, implementing also Hans-Thies Lehmann's notion of 'postdramatic theatre'. Since 2003, Stalpaert is professor in Theatre, Dance, Performance and New Media Studies at Ghent University. Her research focuses on corporeality, performativity and intermediality in performing arts (from the historical avant-garde to the present day) at the intersection point of philosophy and ethics. She is director of the research centre S:PAM (Studies in Performing Arts and Media) at Ghent University. In 2014, she founded the research group PEPPER (Philosophy, Ethology, Politics and Performance) within S:PAM in order to encompass the growing importance of performance philosophy in the research centre. Christel Stalpaert is editor-in-chief of the journal *Documenta* and editor of the S:PAM-series *Studies in Performing Arts & Media*.

**Tan Tan** (Sun Weiwei) is an artist, researcher and curator. She received her Master's Degree in Experimental Film/Video in 2010, at China Central Academy Of Fine Arts and Calarts (U.S.) cooperation Master program. Her oeuvre so far includes experimental film/video art, as well as intermedia /multimedia arts. In her recent work — site-specific performances and hybrid moving images mixed with documentary and fiction — she focuses on the possibility of creating a 'multi-reality' through art interventions. With her works she had several solo exhibitions, participated in various international film festivals and art exhibitions, such as 60th Berlin International Film Festival, 2011 International Film Festival Rotterdam (IFFR), 43rd Tampere Film Festival, 2012 Images Festival(Canada), Asian Art Top Show 2010(China), 1st ASEAN Biennial(China), Beijing Fringe Festival 2015(China), Wuzhen Theatre Festival 2016 (China). Tan Tan also engages in research and curatorship and holds the position of lecturer at Hubei Institute Of Fine Arts (Wuhan, China). Since 2013, her theoretical activities focus on the aesthetics and possibilities of intermedia art, especially performative intermedia art. In 2013, she curated the Chinese experimental film/video art program "China Experience" at the 43th Tampere Film Festival. In 2014, she was selected by the China Artist Association to do research in Belgium and Austria. In 2015, she started a PhD project in performance based intermedia art at Ghent University.

**Helen Thomas** is Professor of Dance Studies at Trinity Laban Conservatoire of Music and Dance, Visiting Professor at C-DaRE, Coventry University and Professor Emerita, University of the Arts London. From 2010-15, she was Professor in Cultural and Historical Studies and Director of Doctoral Programmes, University of the Arts, leading on postgraduate research training across the university and support for early career researchers. She was Research Director at London College of Fashion (2004-2010) and before that Professor in Sociology of Dance and Culture at Goldsmiths University of London. Trained in both dance (Laban) and sociology, her research interests centre on sociology of the dance and the body in culture and performance and on cultural theories and methodologies. She has supervised 25 PhD students to successful completion, whose research projects centred on dance and the body, costume and performance. She has

published three singly authored books, four edited collections and numerous journal articles and chapters in books. Recent publications include: *The Body and Everyday Life* (Routledge 2013); "Mapping Embodiment: Methodologies for Representing Pain and Injury" (with J. Tarr, in: *Qualitative Research* 11:2, 2011); "Dancers Perceptions of Pain and Injury" (with J. Tarr, in: *Journal of Dance Medicine and Science* 13:2, 2009). She is editor of *Dance Research Journal* (January 2017-December 2020).

**Annelies Van Assche** received her Master's Degree in Theatre Studies in 2010. During her studies she interned as a production assistant for Abattoir Fermé's production of *Index 1 / Snuff* (2009). She finished her Master with a dissertation on the contemporary profile of the Deutsches Theater Berlin twenty years after the collapse of the Wall (2010). She has been studying the facts and figures of working in the contemporary dance sector since her internship at K3 - Zentrum für Choreographie | Tanzplan Hamburg (2011), where she was first confronted with the careers of contemporary dancers and choreographers working and living in precarious conditions. She has worked as a production and tour manager at P.A.R.T.S., the contemporary dance school of Anne Teresa De Keersmaecker in Brussels (2011-2014). She is currently working on the research project *Choreographies of Precariousness*, supported by Research Foundation - Flanders (FWO). Combining theatre studies and sociological research methodologies, the project deals with contemporary dancers' socio-economical position and its influence on their production processes (more info in the short description of the project). *Choreographies of Precariousness* is a collaboration between S:PAM (Ghent University) and CeSO (Centre for Sociological Research, KU Leuven).

**Wanja van Suntum** studied theatre theory and practice at the University of Hildesheim. In 2008, he co-founded the performing arts/artists network cobratheater.cobra. Using this label, he realised several different theatre productions. Since 2015, he has been taking part in a two-year cooperation with Theater an der Parkaue (Berlin) entitled 'Haus der digitalen Jugend' (House of Digital Youth), which explores theatrical possibilities to respond to a digitally organized society. In 2012, he co-founded the collaborative art and theatre project 'RUHRORTER' in Mülheim an der Ruhr, which realises multidisciplinary art projects in vacant public spaces in the German Ruhr Valley.

**Jeremy Wade** is a performer, performance maker, teacher and curator. He graduated from the School for New Dance Development in Amsterdam, receiving a Bessie Award for his first evening length performance *Glory* at Dance Theater Workshop in New York City in 2006. He moved to Berlin and since then works in close collaboration with The Hebbel Theater. Recently, Wade has created *Fountain, Together Forever, Death Asshole Rave Video*, and *Drawn Onward*, exploring the death of man, zombie subjectivity, strange modes of being and affective relationality to undermine the social codes that define and oppress our bodies. In combination with a rigorous teaching practice, Wade's inclination for subversion is also extended towards the curation, production and the subsequent hosting of ecstatic events, series, festivals and symposia such as *Politics of Ecstasy, Creature Feature, The Great Big Togetherness*, and recently *Who Cares*, a symposium addressing a critical and political version of care founded on the relational ethics that disability demands. In 2017/18, Wade will curate *No Limits*, Berlin's largest inclusive dance and theater festival for people with and without disabilities, at the Hebbel Am Ufer (HAU) and direct a multidisciplinary research project featuring seven different artists/activists addressing care as a political strategy called 'The Battlefield Nurse'.



## Links

Conference website: [www.s-pam.ugent.be/conferences/dance-now.htm](http://www.s-pam.ugent.be/conferences/dance-now.htm)

Research centre Studies in Performing Arts and Media: [www.s-pam.ugent.be](http://www.s-pam.ugent.be)

Ghent University: [www.ugent.be/en](http://www.ugent.be/en)

Conference venue: [www.campo.nu/en](http://www.campo.nu/en)

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