

confluence programme

Friday 10th



FIKA / REGISTRATION, 11.00 - 13.00 Common area

Let's start flowing together with coffee, conversations and a welcoming. May the confluence begin!

Sarah Ashkin

University of Roehampton / Dance Politics and Sociology

CONFLUENCE ONTOLOGIES OF SITE SPECIFIC DANCE MAKING

This session will offer a participatory experience in a creative process and a curriculum exchange in *confluence ontologies* of site specific dance making. Participants will practice identifying the confluences of histories, physical forms, social behaviors, and energetics of site employing interdisciplinary research methods. Based on our findings, we will engage 'confluence choreography' to create insta-dances on site guided by responsive generation tactics. The second half of the session will include a curriculum overview in teaching and co-creating interdisciplinary site specific dance with teens. We will view video, discuss political-aesthetic-pedagogical goals, and share resources around implementation in participants' communities.

When: 13:00-14:00

Where: Studio 16, 30 min Outdoors, 30 min studio

Alberto Franceschini

DOCH Uniarts / New Performative Practices

"ALL ARE WELCOME!"

An invitation.

To enter. To engage, experience, share. To contribute, intervene, sustain.

To work. To symbolize, organize, codify. To collect, build, consolidate.

To destroy. To free, dissociate, detach. To stick, concentrate, extract.

To play. To reject, throw, catch. To imagine, fantasize, suspect.

To compose. To persist, emerge, preserve. To trust, respond, decide.

Always open to confluence. Welcome?

When: ongoing for the 2 days. Special activations at 18:00 and 22:00

Where: Studio 4

Katie Ward

ArtEZ / Master of Theatre Practices

IMAGINATION REALITY MACHINE

The score is structured with one Foreteller, one Perceiver, six Forces (named: *Your Family, The Song Careless Whisper, An Argument You Had, Your Day Yesterday etc...*) two recorders: Imagination and Reality. The forces respond to the perceiver's questions, Imagination and Reality write down all that is within their scope. The score provides an immersive situation where performers and viewers are awash with experience that includes speculating, listening, imagining, and speaking about real and imaginary things.

When: 14:00 - 14:30

Where: Studio 9

Henry Alles

ArtEZ / Master of Theatre Practices

THE ALEPH

The Aleph..... is a lecture and a common investigation in a local situation. Starting with explaining about his research into A Sublime Historical Event and a Local Situation Henry J Alles wants to show how landscape, hospitality, politics, pedagogy and history can be equally important and can be seen as relevant dramaturgical angles in the production of site generic plays. But to continue and creating a better understanding of this research he would like us to cooperate.

When: 15:00 - 16:00

Where: Studio 16



**Lecture Series #1: STANDARDISATION OF (DISTANCE)
PROXIMITY, 14.00 - 16.00, Studio 11**

Krista Kee

University of Roehampton / Dance Politics and Sociology

**BLACKNESS & BEAUTY, STANDARDS & SUBVERSION:
HOW CONTEMPORARY BLACK ARTISTS SUBVERT AESTHETIC
LEGACIES OF COLONIALISM**

This presentation examines how Black artists subvert the spaces, frames, ideals, and aesthetics that have marginalized and excluded them in the discourse of post-colonial modernity. I examine how Eurocentric standards of beauty have devalued Blackness and how colonial legacies have impacted the development of an artistic canon that upholds Eurocentric ideals. Through close study of five pieces of work by Black artists, I highlight how their work features themes of subversion, rejecting Eurocentrism in aesthetics. When placed within the historical context of colonialism's establishment of Eurocentric standards, we see their unapologetically Black work as a revolutionary act of subversion.

Emily Hawk

University of Roehampton / Dance Philosophy and History

**THE FORMATIVE POLITICAL POWER OF SPECTATORSHIP:
A RE-ENVISIONING OF VISUALITY**

Spectatorship of a performance gathers many individuals in the same place at the same time. Throughout their collective experience of viewing a performance, these individuals' perspectives, prejudices, and emotions combine to create an aesthetic community among the spectators. This collective is imbued with latent political substance. Drawing upon Maiike Bleeker, Jacques Ranciere, and two case-study works, I explore how the subjective experience of viewing a work can be applied to objective study of political phenomena, and understand how aesthetic communities are forged through visuality.

Alexandra Quinn

University of Roehampton / Dance Anthropology

**SPEAKING ABOUT THE SAME THING, EVEN WHEN WE ARE
USING DIFFERENT LANGUAGES**

In a globalized world where the contested freedom to cross borders is rife, and those who have more possibilities to do so are feeling increasingly less identified with mono-nationalism, finding inclusive ways to communicate by transcending borders and cultures can be problematic. This paper looks to explore how cross-cultural collaborations- both artistic and linguistic- can be an example of a 'confluence' of different nationalities as well as disciplines. By applying the linguistic phenomenon of code-switching to a choreographic analysis of two works, I explore how sometimes disparate elements produce a sense of confluence, a sense of coming-together, without losing the integrity of the individual components.

**Tessa Vannieuwenhuyze, Eva Van Daele, Marte Van Hassel,
Astrid Theunynck, Itza Vervaet, Lauranne Cleenwerck**

University of Ghent / Theatre, Performance and Media Studies

SEVEN SYNCOPATED STEPS

Is connection constituted in a state of flow or in moments of syncopation? In our interactive presentation Seven syncopated steps to vulnerability, we will reconstruct and question the parameters of connection. Starting from an introspective research, the idea arose that vulnerability can cause a deeper form of connection, as a syncopated moment of time. 'Seven syncopated steps' opens a way to introduce vulnerability in the format of conference, where it is usually invisible or veiled.



FIKA

When: 16:00 - 17:00

Where: Common area

Ina Dokmo

DOCH Uniarts / New Performative Practices

DOUGH RISING ON RESTING BODIES

Drop-In

In which ways could dough communicate with your cells as it rises on your skin?

What changes occur in your experience or in the relations between you and other things, as you eat different kinds of bread that have risen on different kinds of people?

In this space you rest on the floor with a piece of dough for 30 min (reflecting on the questions above), after which you bake your bread in an oven. Around a table you taste differently made breads and start conversations around these experiences. This might be a trampoline for any type of conversation to begin or end.

When: Friday 17:00 – 20:00

Where: Studio 9

Danielle Wagenaar

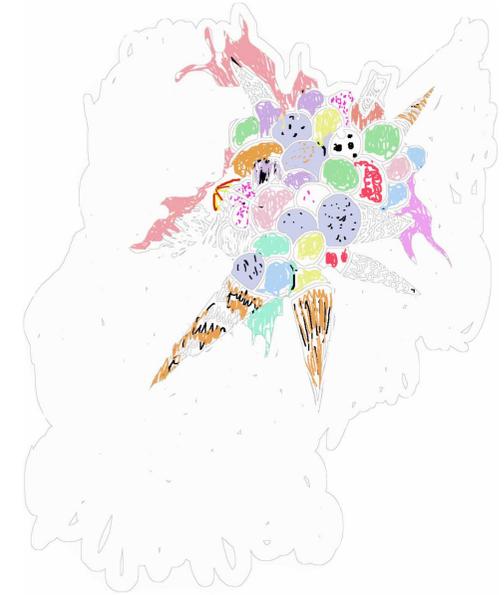
ArtEZ / Master of Theatre Practices

TACTICS OF RESISTANCE

Selection is an ego-document performed by multiple people all of which are me. And so is the audience. They are me as well. Me is Danielle Wagenaar, a 48 year old theatre director and writer for children as well as for adults. **Selection** is a way for me to get to know you. And you will get to know me. We will find out if we are compatible. We will check each other out. I will share. And I will maybe ask for something in return. No, not maybe, I will ask for something in return. But we'll get to that later.

When: Friday 17:00 - 18:00

Where: Room H



ROUND TABLE CONVERSATION

A discussion before the dinner inspired by the day. If you wish, bring questions or further thoughts that have been activated by the confluence.

When: 19:00 - 20:00

Where: Studio 16

DINNER

When: 20:00 - 22:00

Where: Studio 16

Andreas Michiels, Benjamin Zaman, Dorien De Block, Elisa Goossens, Eline De Mey, Erica Van Mulders, Silke Claessens, Rana Cools, Rosa Lambert, Seva Hulsbosch

University of Antwerp / Theater and Film Studies

BORN IN LANGUAGE. FLUIDITY, INTIMACY AND “ALWAYS ALREADY”

The conference tries to consider confluence as an instance of intimacy. To what extent is this intimacy made possible or hindered by fluency and how impacts an “always already” an intimate context? Our performance will investigate how predetermination influences congregation, and in what way the participants are (un)able to deal with their “always already.” In order to make this exploration possible we will create the atmosphere of a wellness centre, where we will ask the “liquid nomads” how “liquid” they really want to be.

When: Friday 22:00 - 23:00 and 23.00 - 0:00

Where: Studio 10



Paula Walta

ArtEZ / Master of Theatre Practices

ABOUT STILLNESS

Master student Paula Walta, choreographer of her company Beeldend Danstheater Telder, researches stillness;

Or how to change the experience of time in performance.

'Our present time is a time of fast changes, of mobility and a constant flow of media. What can still give us tranquillity and rest? Can I give the spectator another experience of time? And how can I do that?'

In this presentation she will look into the what and the why of her question, in a performative way.

When: Saturday 11:00 - 12:00

Where: Studio 11

Alberto Franceschini

DOCH Uniarts / New Performative Practices

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When: 11:00 - 18:00

Where: Studio 4

Jens Eschert & Felix Falczyk

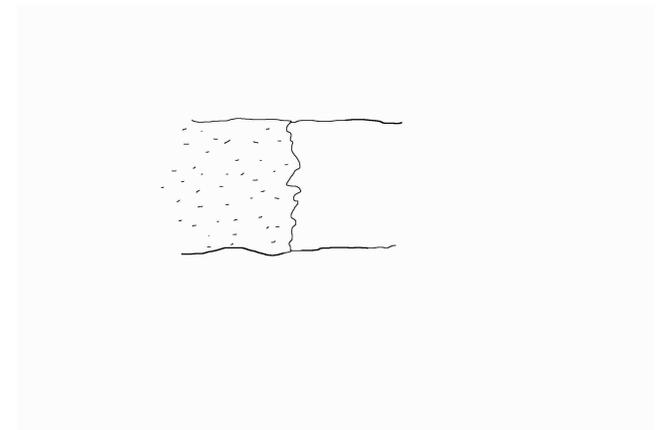
University of Giessen / Applied Theatre Studies

ECONOMIC EXPERIENCE

- The economic experience is the appropriation of a material.
The economic experience produces a corporative situation.
It reactivates our potentials and transforms our bodies out of aesthetics.
- The performance of the workshop-material "economic experience" is the starting point of sharing the workshop-material by the material itself.
Every workshop-participant is from the beginning a potential workshop-leader.
This anticipation is the basic understanding of economic experience.
- The workshop "economic experience" is not a workshop. We will do that performance until we are able to make a workshop. We learn from any performance to make a workshop.

When: 12:00 - 13:00

Where: Studio 1 & 2



Lecture Series #2: PLACING BODIES,

12.00 - 14.00 Studio 9

Suzan Polat

ArtEZ / Master of Theatre Practices

VARIEGATED LIVING DANCE OF PRESENCES

Suzan D. Polat is an experimental dance artist, based between New York, Arnhem, and Istanbul. She is focused on developing her own movement idiom, while exploring the dynamics between form, energy, and materiality of her body. Her artistic research topic concerns translation of inner worlds and conditions to external stage environments. Her works have been shown at the Center for Performance Research, Dixon Place, Movement Research at the Judson Church, Glasshouse Artifelab, Tank NYC, the Lutheran Church of the Messiah, Outpost Artists Resources in New York, and at Bomontiada Alt, Parlor X and Elgiz Museum of Contemporary Art in Istanbul

Gigi Gonzalez

University of Roehampton / Dance Anthropology

THE UPLOADING MOVEMENT(S):

A Socio-Cultural Repurposing of the #RunningManChallenge

The fluctuating landscape of social networking sites and mobile applications in the 21st century have drastically altered the way we consume and disseminate dance. Viral dance challenges like the #RunningManChallenge grow out of social media platforms and re-define methods of participating and interacting with dance in various social spheres. Virality, user interfaces, and online community are the three key elements to consider when unpacking the this viral dance trend. By contextualizing the nuances and framework around the #RunnignManChallenge, my presentation hopes to provoke established ideas and questions surrounding dance in the face of globalization.

Taru Miettinen

ArtEZ / Master of Theatre Practices

“AUTHENTICITY AS A KNOW-HOW IN A PERFORMATIVE CONTEXT” ??

I will be asking questions concerning authenticity in a context of a performative practice. The word authenticity is often thrown into a conversation quite casually as some sort of a performative mode without giving it much more weight or attention. It seems to be a value, somewhat charismatic quality that is praised by the audience and desired by the director/choreographers. The quest for authenticity is extremely demanding and necessarily engages the performer/subject as a whole into a transformative process. My outlook on the subject matter is strongly influenced by the existential philosophy and its fundamental ontological and ethical values and structures.

LUNCH

When: 14.00 - 15:00

Where: Studio 16

Danae Kleida, Hege Eriksdatter Østefjells, Sebastian Kann

University of Utrecht

**DIGITALLY-MEDIATED COLLABORATIONS IN CIRCUS THEORY
AND PRACTICE**

This is a collaborative lecture performance that examines issues of: methods of digital collaboration, dance notation software, and the difference between ornamental and functional gestures. Our research object is Hege's rope practice and the research tool that has proven so far of particular interest is the PM2GO, developed by William Forsythe's 'Motion Bank' project, which allows us to meta-tag certain durations of video footage in order to visualise and identify circographic patterns. Through PM2GO and our observations, another study issue that raised is whether Hege employs gestures that convey meanings or solely functional ones. We hope to propose new formal textures in aerial composition, the result of 'unfaithful translations' between the analogue and the digital.

When: 15:00 - 16:00

Where: Studio 11



Andrew Sanger

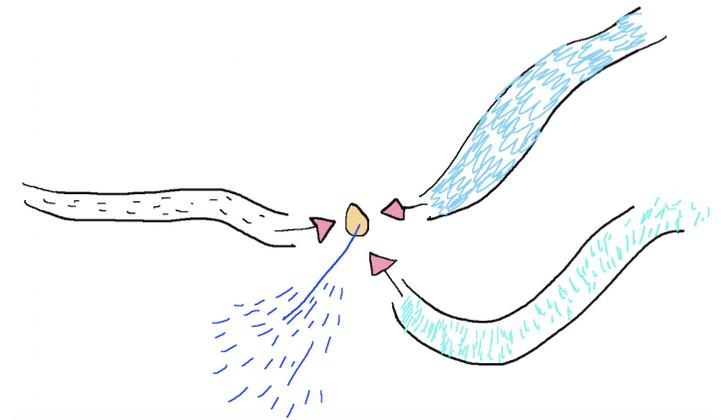
University of Roehampton // Dance Anthropology

DECOLONISING IDENTITY: IMPROVISATION WORKSHOP

The workshop asks us as earth-beings not to search for 'our ideal selves' but rather explore the many fractals of selves that make up each complex individual life. We will seek to reconnect our telluric bodies with that which has been lost or muddied through the contemporary mantras of Cartesian binaries and 'sameness'. Further, we seek to explore the grayness within gender, sexuality, spirituality, and identity, and channel our 'insideness' through an expressive body. This workshop prompts us to start to question and challenge the grip of homogeneity and hegemonic relationships within ourselves, between individuals, and between humankind and others.

When: 16:00 - 17:00

Where: Studio 16



**Lecture Series #3: CONSTRUCTING PERSPECTIVES,
15.00 - 17.00 Studio 9**

Ioanna Vazelaki

University of Roehampton / Dance Philosophy and History

**IN WHAT WAY IS THE ORIENT PERCEIVED AND CONSTRUCTED IN
THE BALLET SCHÉHÉRAZADE?**

According to Edward Said, the “Other”, or the Orient, is merely an imaginative concept which “helped Europe (or the West) to define itself as a contrasting image, idea, personality and experience” (1978: 1-2). This presentation discusses how the Orient is perceived and constructed, as a conceptual confluence of East and West, by Diaghilev’s Ballets Russes, especially in the ballet *Schéhérazade*. In particular, it attempts to merge two branches of philosophy: Aesthetics and Politics, in order to gain a better understanding of orientalism as it is mobilized in early 20th – century western theatre.

Lauren Bridgeman

University of Roehampton / Dance Anthropology

**NEW ORIENTALISM AND CULTURAL CONFLUENCE IN A
GLOBALISED WORLD**

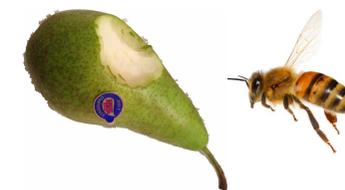
This presentation looks at cultural appropriation, Orientalism and exoticism in the 21st century using two popular music videos as examples. I discuss the visual imagery, costume, set design, music, and dance movement within the music videos, focusing on how the viewer interprets and is affected when an artist appropriates, embodies and represents a culture other than their own. Further to this, I will debate whether, in the globalised, capitalist world of today, members of one culture taking or using parts of another culture in their identity can always be summarised as simply ‘cultural appropriation’ or rather ‘cultural confluence’.

Melinda Buckwalter

University of Roehampton / Dance Anthropology, Fulbright
grant Awardee

DE-CONSTRUCTING / RE-CONSTRUCTING THE GAZE

In *Composing While Dancing: An Improviser's Companion* (2010), I survey twenty-six contemporary artists who work with ensemble improvisation. In this practice session, we will focus on specific scores that consider the eyes' relationship to movement. These scores disrupt cultural conventions of the "Vision Machine" (aka the proscenium theatre), specifically, the male gaze (presumed masculine spectator), ocularcentrism (visual primacy), the proscenial effect (mirror dancing), and the construction of five senses (repression of kinaesthesia). How might dancers break the habitus of the male gaze? We will practice de- and re-constructing our visual habits in movement using methodologies from dance improvisation.



FIKA and END TALK, 17.00 - 18.00 Studio 16