

Captured movements: Memories from the field

Choreomundus is an International Master in Dance Knowledge, Practice, and Heritage. This unique programme investigates dance and other movement systems (ritual practices, martial arts, games and physical theater) as Intangible Cultural Heritage within the broader contexts of Ethnochoreology, the Anthropology of Dance, Dance and Heritage Studies, Dance and Technology. A primordial part of the Master is fieldwork and a broad spectrum of theoretical and methodological frameworks.

The programme is offered by a consortium of four universities internationally recognised for their leadership in the development of innovative curricula for the analysis of dance and other movement practices: University of Clermont Auvergne (UCA), Clermont-Ferrand, France; Norwegian University of Science and Technology (NTNU), Trondheim, Norway; University of Szeged (SZTE), Hungary; University of Roehampton, London (UR), United Kingdom.

Fieldwork was for many of Choreomundus students, a vital and transformative moment. With the occasion of celebrating the 10 years of Choreomundus, Prof. Georgiana Gore, co-founder of the programme, proposed the idea of setting up this exhibition. It was developed by Choreomundus Alumni Association, and it depicts what they perceived or experienced as their most important moment during fieldwork. 20 Alumni share with you the pictures, paintings and objects that encapsulate the fieldwork as a personal and professional adventure - with a focus on the body and dance both in and out of context.

Can a movement be actually captured? Isn't the very nature of the movement its impossibility of being fully described, attained? Perhaps the quest of an ethnochoreologist - and of a photographer- is related to the illusion of capturing a moment, freezing it in time, so to enjoy infinite times, an instant that is already vanished.

In the classic concept of fieldwork, the researcher travels to an unknown place to observe, to meet, and to decode the behavior and habits of a community. In the case of ethnochoreologist, there will be always an axis connected to dance or movement practices, many times learning them, opening her gaze to new realities, discovering how to read them in their own terms.

It often happens, that when going to find "the other", the researcher finds a part of herself. Fieldwork is a path of serendipities. We kindly invite you to travel with us, in our fieldwork journeys: in a garden, in a populated city, in a studio, in a kitchen, during a ceremony, or in daily life activities. May you also find a part of yourself while visiting this exhibition. Make La Comedie your own exploratory playground.

Bryan Levina VIRAY
Title: Junior Putong Group.
Date: 22 August 2014. Cohort 2
Place: Marinduque, Philippines
Final dissertation title:
Transmission and Transformation:
Tubong ritual as Knowledge,
Practice and Heritage in Marinduque, Philippines



During a late afternoon, the Junior Putong Group performed their own rendition of the Tubong, a coronation ritual for special occasions. Their version, Putong Bangbang is an attribution to the barrio called Bangbang in the town of Gasan where the manunubongs reside. Calling their group as Juniors was their deliberate choice as they wanted to become different from the Seniors who employed a more traditional style, followed a slow-beat music, and adhered to a more conservative tradition. Junior's version is characterized by a change in rhythm from lento into a slow-rock (sense of rak) rendition using the banjo, guitar, and tambourine, with vocal shouts (musical effects).

Bryan Levina Viray works in the area of ethnochoreology / anthropology of dance, critical heritage studies, theatre and performance studies. His essays about dance ritual, cultural performance, protest theatre in the Philippines, performance archive have been published in local and international journals. He has undertaken cultural work and research with the communities of *manunubong* in the towns of Boac and Gasan, island of Marinduque, Philippines. His undergraduate and master's theses on the ritual of *Tubong* have contributed in passing the Municipal Ordinance No. 178 s. 2015, or *An Ordinance Establishing Systems and Policies in Safeguarding "Tubong" as an Intangible Cultural Heritage of the Municipality of Boac*. Inspired and highly influenced by the ethos of his MA degree in Dance Knowledge, Practice and Heritage, he is committed to include the communities (or the public) vis-a-vis art policy, cultural and heritage leadership. Bryan is an assistant professor at the University of the Philippines Diliman College of Arts and Letters and a PhD Candidate (Interdisciplinary and Cross-Cultural Research) at the Australian National University's Centre for Heritage and Museum Studies. For a list of publication, creative and extension works, please visit <https://pages.upd.edu.ph/bryviray>.

Diana Teresa Gutiérrez

Title: Intercultural Colombian and French dance workshop.

Date: July 2014 - Cohort 2

Place: Auvergne, France- Pacific Coast, Colombia

Final dissertation title:

When children take the initiative and dance becomes more than heritage



Collecting, integrating and learning from dance transmission experiences with children of Auvergne, France and the Pacific Coast, Colombia. This research analyses two cases of using and transmitting dance heritage giving a prominent role to the children's perspective: the École de musique associative Les Brayauds in Auvergne, France and Barrio Brisas del Cauca in Cali, Colombia. An experimental methodological approach was proposed to allow the children to be the teachers of their own dance heritage. My claim is that encouraging children to teach and perform their dance heritage facilitates the (re) creation of dance forms and generates key changes in the social dynamics of the transmission process. By making visible and integrating the findings of both ethnographic experiences, the research gives insights about the potential that children could have for triggering social transformations through dance. Finally, the researcher proposes a preliminary idea on how to apply these findings in a project that gives children a protagonist role by using their dance heritage to initiate processes of cultural and personal reparation of conflict areas in Colombia. Nowadays, the project is known as Embodying Reconciliation-Cuerpos para la Reconciliación.

[Los chicos del Pacífico colombiano bailan](#)

[Les enfants et la Bourrée en Auvergne](#)

About Diana: Rotary Peace Fellow 2022. Colombian anthropologist, cultural manager, dancer, mother, scholar and educator. During the last fifteen years, my personal and professional quest has focused on identifying, protecting and promoting practices related to Intangible Cultural Heritage (ICH), Corporality, Interculturality, Memory and Well-being, in local, national and

international territories with populations at risk, academics, educators and students, artistic entrepreneurs, cultural managers, businessmen and members of NGOs.

I am the founder and general manager of Embodying Reconciliation- Cuerpos para la Reconciliación, a Colombian non-profit organization that works in five lines of action: peacebuilding, reconciliation through Intangible Cultural Heritage (ICH), corporalities, interculturality and memory. Since 2016, we are working with a diverse population to facilitate processes of personal and collective reconciliation, and contribute to peacebuilding. We work from Colombia, but our methodologies have been implemented in some places of Latin-American and the world. Because Intangible Cultural Heritage (ICH) must be practiced and have meaning for a community, the work of protecting these cultural practices, is also the work of healing its individuals and its communities. We find in the body a very important ally, to trigger this healing, and at the same time, reinforce this cultural appropriation.

Joko Subidbyo- Traveler



Title: Balinese Dance Pedagogy in the Netherlands

Date: 23 July - 30 August 2021. (Cohort 9)

Place: Rotterdam-the Netherlands

Final dissertation title: DwiBhumi and Balinese Intangible Cultural Heritage ICH

In this observation, I want to know how the teaching and learning process by the DwiBhumi Dance Association, which is a dance creative industry consisting of the Indonesian diaspora in the Netherlands. DwiBhumi is still active in teaching Balinese intangible cultural heritage and also creating new works inspired by Balinese classical dance. I am delighted with this research because this allows me to deepen my ability in researching my own culture that exists in abroad.

My name is **Joko Sudibyo**, Choreomundus cohort 9. In 2011, I completed my undergraduate education at the Indonesian Institute of the Arts Yogyakarta in choreography. I am a classical dancer of Yogyakarta, which is a dance belonging to the kingdom of Yogyakarta. In 2010, I became the grand finalist of Indonesia's Got Talent with the dance group Pragina Gong. After graduating from college, I worked at an international school called Indonesian International School in Yangon, Myanmar, for five years. Since 2009, I have been representing Indonesia

20 times in various international competitions, seminars, workshops and festivals in Asia, Europe and Australia.

Kavya Iyer Ramalingam

Title: Behind the Scenes: ASK Dance Company right before a dance performance.

Petik Jari: A hand gesture used in Malaysian dance forms.

Date: 11th & 4th July, 2018 - Cohort 6

Place: Kuala Lumpur, Malaysia

Final dissertation title: At the Crossroads of Professionalism and Multiculturalism:

An Ethnographic Study of ASK Dance Company in Kuala Lumpur, Malaysia



For me, taking pictures during my fieldwork was a way to crystallise my experiences of the 'everyday' lives of professional artists. I think more often than not, you only see “beautiful”, “perfect” images of dancers – dressed in their costumes, striking a pose, doing the perfect pointe or aramandi! What we often forget is that dancers are people too, full of emotions – fear, laughter, warmth, friendships. They are not just bodies who move. The first picture is a sneak peek into one such situation where the dancers are chatting right before one of their dance performances, backstage.

The second picture is a realization that dance forms other than the one I practice have beautiful dance gestures too! As a Bharatanatyam dancer, I have learnt more than 50 single and double-hand gestures or hastas. So when I discovered a new hasta called Petik Jari used in traditional Malaysian dances, I was both surprised and excited. It is this discovery and joy of learning – of finding something similar yet different – that I wanted to capture here.

Originally from Kolkata, India, **Kavya Iyer Ramalingam** is a passionate dancer, interested in the intersections between movement, culture, the body and society. She is a researcher and project coordinator at the Art X Company, an arts consultancy based in Mumbai. She also freelances as a yoga teacher and choreographer in Kyoto where she lives now.

Trained primarily in the Indian classical dance form of Bharatanatyam for 24 years, Kavya's experiments have sought to make dance more socially relevant. She envisions dance as a tool

to question all things important - political, cultural, artistic, global, shared and personal. She actively participates, curates and organises dance festivals and symposiums. She is the Vice Chair of the Choreomundus Alumni Association.

Kinga Szemessy

Titles (from top left to bottom right):

Gaga class with Uri Shafir, Hungarian Dance Academy, Budapest, December 2014;

Experiential drawing by a participant after

Wies van Houplines' Gaga class,

Diary-interview notebook, International Dance Week at SÍN, Budapest, July 2014;

Shelter in Suzanne Dellal Center, Tel-Aviv, Israel, August 2014;

Promotional postcard in Hebrew, Batsheva Studios, Suzanne Dellal Center, Tel-Aviv, Israel, 2014

Date: Different dates in 2014. Cohort 2

Place: Tel-Aviv and Budapest

Final dissertation title:

Embodied Research of the Invisible Regulations in the Gaga Community and in Its Movement System



1) Generally, in Gaga it is not permitted for one to sit aside, observe the practice and take photos, so I had to rely on embodied ethnography.

2) The border between Southern Israel and the Gaza Strip was pronounced as a war zone during my fieldwork in 2014. While going to the shelters two or three times a day, sometimes in a towel, I encountered mourning mothers, and I chatted with locals a lot about conflict resolution strategies and the visceral hate towards all religions. As Ohad [Naharin, the originator of Gaga] said to [us, we must] "regain relevance". But there was also a great guilt and sadness in me because of what was happening. Whenever (...) instructors use the image of exploding movements, I readily connect these images to the effects of the conflict (...) and then I become emotional.' ("Joseph", participant of the Tel Aviv Gaga Intensive, 1st of August 2014)

About Kinga Szemessy: I am a Hungarian contemporary dancer (www.zigguratproject.com) and researcher with a keen interest in experimental pedagogy and in eco-somatics. As a PhD student at MOZ & PLUS Salzburg, I have been looking at and designing maps and scores for

participatory dance performance events that hold a non-anthropocentric standpoint. By this, I have been aiming to exchange utopia and activation, that are dominant in this field, to discomfort and contemplation. As an action and artistic research project, in the frame of which I co-founded [SVUNG](#) my work contributes mostly to the critical analysis of the growing scene of 'dance theatre-in-education' in Hungary. [To Kinga's website.](#)

Lili Wen(文李悝)



Title: 01:The gate of Laodabao. Laodabao Zhaizi, Menggen Village, Jiujiang Hani Ethnic Group Village, Lancang Lahu Ethnic Group Autonomous County, Pu'er City, Yunnan Province, China. 13 July 2021.

02: The local residents perform *Tea Songs*[敬茶歌]. Laodabao (China).28 July 2021.

03:Funeral of Lahu people. Laodabao (China), 14 July 2021.

Date: 01-31 July , 2021- Cohort 9

Place: Laodabao Zhaizi, Menggen Village, Jiujiang Hani Ethnic Group Village, Lancang Lahu Ethnic Group Autonomous County, Pu'er City, Yunnan Province, China.

Final dissertation title: Safeguarding and Development of Intangible Cultural Heritage Dances of the Lahu Ethnic group in China

Following the promulgation of the UNESCO 2003 Convention, the Chinese government's Intangible Cultural Heritage Law set four levels of ICH items at the national-provincial-municipal-county levels. The Lahu lusheng dance[芦笙舞] and the bai dance[摆舞] have been included in the representative list of ICH at the national level in China and at the provincial level in Yunnan Province, respectively. Lancang Lahu Autonomous County is the only Lahu ethnic group autonomous county in China. Therefore, I have taken the Laodabao Zhai in Menggen Village, Jiujiang Hani Xiang, Lancang County as my fieldwork site. I would like to learn about the state of Lahu dance under the Chinese government's ICH policy and cultural tourism policy. Apart from learning the lusheng dance and bai dance, I also attend funerals of the locals, government meetings and tourist performances.

I am **Lili Wen** [文李愷], a Han ethnic group man from Hunan Province, China. When I finished my bachelor degree at the Dance Department of Central China Normal University (Wuhan, China) as an outstanding graduate in 2010, I had been teaching Chinese dance for ten years. I am also the Deputy Secretary General of the Chongqing Yubei District Dancers' Association and Head of Teacher Dance Troupe of Chongqing Yubei District Education Committee. I specialize in Chinese classical dance and Chinese folk dance teaching and choreography. In 2020 I moved to Europe to start the Erasmus+ Joint Master Degree Choreomundus and to begin the gradual transition from dance practitioner to researcher.

A detailed description of the photographs

01: There are two points I would like to explain in this photograph. Firstly, the administrative division of China. Apart from the usual provinces [省], cities [市], counties [县] and villages [村], there are other different expressions in different regions. For example, *xiang* [乡], *zhou* [州], *zhaizi* (or *zhai*) [寨子/寨], *qi* [旗], *meng* [盟] and so on. The place where I did my fieldwork is a Zhaizi, as shown in the photo caption. Here, Menggen Village consists of eight Zhais including Laodabao Zhai. The size of Laodabao Zhai is 119 households with a population of 513 persons (as of 31 July, 2021). In addition, autonomous regions/zhou's/counties. According to the Chinese government's ethnic policy, autonomous regions/zhou's/counties can be established in areas inhabited by ethnic minorities. Lancang County has a large proportion of the Lahu ethnic group population living in it and was therefore set up by the Chinese government as Lancang Lahu Autonomous County.

Let's look at the gate. The gate is a pure wooden structure. The traditional house of the Lahu ethnic group is also made of wood. And then, the top of the gate is decorated with small gourds. In the creation myth of the Lahu ethnic group, the ancestor of the Lahu people came out of a gourd. Therefore, every Lahu household has gourds, and even gourds patterns are found on their clothes. The *lusheng* [芦笙], a Lahu musical instrument, is made of gourd. Finally, There are some wooden piles around the gate, which is called the God pile of Zhai [*Zhai sheng zhuang* 寨神桩], is the god of Zhaizi. This is the original belief of Lahu people, spiritual sustenance of the physical form of expression, the main function is to pray for the elimination of disasters to avoid disasters, grain harvest. Some zhaizi of Lahu have their sacred stakes erected in the square of the Zhaizi, while the Laodabo Zhaizi have their sacred stakes by the gate. Incidentally, although the Lahu people of Laodabo Zhaizi are Christian, they still have a mixture of primitive beliefs.

10: Pu 'er city [普洱市] in Yunnan Province of China is known as the hometown of tea. The Lahu ethnic group planted tea and also loved drinking tea. Whenever guests arrive, the Lahu people sings *Tea Songs* [敬茶歌] and invites them to drink tea. The photograph shows Lahu men and

women on stage playing guitars and singing Tea Songs, at the same time, some Lahu girls invited visitors to watch the performance to drink tea.

03:

The Lahu people are mainly buried in the earth and cremated, and Laodabo zhaizi practised the former. After a series of rituals, a *moba* [莫巴/摩巴] (In the past, the *moba* were diviners of the primitive faith, responsible for offering sacrifices to appease the gods and relieve the sick. Now he is mainly the presider of sacrificial activities.) leads the way carrying a bamboo basket and occasionally firing a firecracker. The coffin is then carried by young and strong men, followed by the relatives of the deceased and the residents of the zhaizi. After crossing a large hill is the public cemetery. The method of choosing a graveyard is by throwing an egg. After reciting the scriptures and prayers, *moba* throws a raw egg behind him. If it breaks, then the place where the egg fell is chosen as the burial site. If the egg does not break, it implies that the deceased is not satisfied with the chosen location and needs to find it again. Incidentally, when someone dies in Zhaizi, no one is allowed to play *lusheng* instruments, and singing and dancing are forbidden to show respect for the deceased. The photograph shows a funeral procession to the public cemetery.

María José Bejarano Salazar

Title: Playing heritage in still Live Portraits

Date: August, 2019- Cohort 7

Place: Galeras, Sucre, Colombia

Final dissertation title: “Cartographies of reconciliation: Fostering peace through dance and Heritage in three Colombian conflicted territories”



I was interested in the ways global and national politics are embodied by human groups. In a region as complex as Latin America, the bodies act as archives of diasporas, war and State Violence all along, but they also carry within the resistance brought by affection and renewed hope. In a collective effort by a group of professionals searching for traces of peace within Colombia's diverse landscapes, soundscapes and social groups, we developed dance-bases workshops in three different communities. One of those is the town of Galeras, in Sucre, Colombia, where we found how the Live Portraits have been a resistance device against war since the 1990s. Teenagers from the local high-school developed an in-site exhibit about empathy and their Heritage, bringing creativity, talent and affections to the stage. The picture is a frame from that exhibition, where I participated as part of my ethnography in movement.

From that moment, I treasure these reflections:

“The body at the center of the Peace Process in Colombia... My fieldwork was about opening channels of communication for tenderness, encounter, look into each other's eyes and touch in a way to generate trust. Turning every destruction and horror into dance, into performance, and let our bodies speak the truth for renovated paths that echoes some sort of peace. A dimming light we pursue inwards and outwards, genuinely dismantling the structures created for us by war. One informant in the field, community filmmaker Laura Cadena, expressed it in the best way possible: "We are sons and daughters of war, but mothers and fathers of peace". Through my fieldwork I had one burning question inside: ¿can dance be a midwife to give birth to peace? And we gave birth to it little by little in the small, everyday acts”.

*The picture is a frame from a video taken by visual artist **Germán Vanegas**, working for the company Embodying Reconciliation, Colombia. It is part of the fieldwork archives of the researcher.

María José Bejarano Salazar was born in Costa Rica, 1987. She has a degree in psychology and specialized in Dance Movement Therapy in Argentina. She recently completed the Erasmus+ Choreomundus Program. She has worked on the empowerment of vulnerable communities through play, community arts and creativity in Costa Rica, Uruguay, Argentina and Colombia. As a community dance artist, she is currently developing Proyecto Colibrí – Acompañamiento Creativo, a Costa Rica-based initiative that aims for community development through community dance, ICH, and the research of corporeal tools for social change and sustainable development. Her academic research focuses on the relationships between dance, community, and territory.

María Peredo Guzmán

Title: Extranger foods

Date: Summer of 2016 - Cohort 4

Place: Cheongsong- South Korea

Final dissertation title:

Warrior Body/Open Heart:

A dance by Cheongsong's

immigrant wives.



Recipe for a good fieldwork experience: One kilo of patience, six spoons of clear eyes and ears without filters. Eggs. One open heart. Three grams of humbleness, three grams of tact. A sixth sense. Sparkles of smiles. Two litters of boiling trust, trust that whatever happens, it is all part of the journey.

I remember how little by little, the community of immigrant wives of Cheongsong began to see me as one of them. After one month of dance classes and movement research through PAR methodology, ShiOon finally invited me to her house for dinner, together with five other Vietnamese friends of hers. When I entered her house, she introduced me to her family, and the table was ready: I had in front of me, food that I never imagined.

Around food, family and friends reunite, around food the most intense conversations take place, like the ones we had in different dinners. We shared stories about our childhoods, our husbands, our dreams... Was I scared when I saw the dishes in front of me? Oh yes. Did I enjoy my meals? Absolutely! Thanks to those gatherings, my research could take me to profound questions, secrets, and memories.

My name is **María Peredo Guzmán**, I'm Italo-Bolivian. I made part of cohort 4 in Choreomundus and also had the privilege of working one year in Clermont Ferrand at Université d'Auvergne. My main interests as a researcher happen to also be personal quests and artistic productions. These are often related to: the link between dance and migrations, the origin and functions of violence in society, and the translation of unnameable feelings into artistic languages. At the present, I study a Master in Multimedia for the Performing Arts in Spain, and work in different transdisciplinary, multi-sited projects.

Moyra Silva Rodriguez

Title: Dragons encounter in 1000 Miglia.

Date: 18 June 2021 - Cohort 9

Place: Prato-Italy

Final dissertation title: Chinatown moves:
*connecting with the overseas Chinese community in Prato (IT),
places, dance interactions and collective body.*



During my second day of fieldwork in Prato, an unexpected event happened. I was invited to join a Dragon dance performance. I wasn't prepared to register the experience using my camera or phone. Luckily that day, a photographer (who was one of my original gatekeepers before travelling) was there. The first photo was taken by Agnese Morganti and captured the encounter of two Dragon dance ensembles: Chinese and Italian. The second was taken by me.

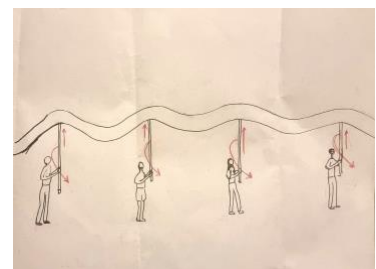
This image symbolizes the original focus of my research on the encounters between the prominent communities in Prato. However, during the 63 days of fieldwork, my initial perspective and focus transformed; living between two different cultures and dealing with language barriers led me to propose and keep exploring how dance becomes a bridge and helps us overcome different kinds of barriers.

Moyra Silva Rodriguez is a Peruvian interdisciplinary and performing artist with a background in contemporary dance and theatre. Her artistic research explores the intersections between public space, dance community, hybrid identities and ancestry, through an interdisciplinary approach (film, dance, installation). Her academic study focussed on the overseas Chinese community in Europe and the Americas, as fourth generation Tusan (Chinese-Peruvian). Her work has been supported by the Instituto Cultural Peruano Norteamericano (PE), El Centro Cultural de España (PE), Performing Arts Festival of Lima (PE), German Federal Foreign Office and Goethe Institut (DE), Trondheim Municipal Council (NO), and NOosphere Arts (USA). [Moyra's website](#) IG @moyra_silva, [Photographer's website](#)

Additional visuals

Drawing fieldnotes

My dissertation reflected on my embodied experiences by analysing dynamics of dance gathering, and my sensorial perception through different stages in Prato. However, I am aware that supporting research on sensory and auto-ethnographic experience can limit my scope. This decision was part of overcoming one of the biggest obstacles during fieldwork: the language barrier. Conversely, the obstacle became a pivotal element to recon other possibilities of research, first, by focussing on observation and not taking for granted oral communication and audio-visual documentation as the primary source of collection of data.



Naiara Rotta Assunção**Title:** Notes about tourism in Egypt**Date:** August 2019 (Cohort 7).**Place:** Giza, Egypt.**Final dissertation title:** The Brazilian experience of belly dance in Egypt: Representations and paradoxes.

This picture was taken on the Giza Pyramids complex in Egypt, August 2019. I was with a group of Brazilian tourists that were in Egypt to participate in a belly dance festival and, of course, visit the tourist attractions of the country. As it was part of the package, we took a camel ride around the Pyramids and, at some point, the camel conductors stopped to take pictures of the tourists. They put a scarf around your head to make it look like a turban and guide you to make extravagant poses, jumping, touching the point of the pyramid and so on. At some point, I made so many ridiculous poses that, when I saw myself, I was mocking Ancient Egyptian mural painting and doing my belly dancing poses. Many many observations can come out from this picture: about orientalism, western fantasy, massification of tourism and so on. These are for you to think about.

About Naiara : My full name is Naiara Müssnich Rotta Gomes de Assunção and I am a Brazilian historian, teacher, dancer and dance anthropologist. For my Choreomundus fieldwork I did research about oriental dance (mostly known as belly dance) in Egypt, staying in Cairo, Luxor and Dahab for two months. My academic interests circle around the themes of orientalism, dance history, representation and the relationship between dance and politics. I am currently living in Porto Alegre, south of Brazil, teaching Social Studies for high school students, studying for a PhD, giving online belly dance classes, practicing Spanish flamenco, studying Arabic and, of course, enjoying life and dancing with friends and family.

Nerda Khara**Title:** Dancing in Kalash valley**Date:** August 2021, Cohort 9**Place:** Kalash Valley, Pakistan.**Final dissertation title:**

Dancing in Kalash Valley:

Dance as ethnic marker of Kalasha people living among Muslims in North of Pakistan.



My time during the fieldwork in Kalash Valley was filled with enthralling experiences. Although I was a Pakistani, not being from the Chitral district and not being a Kalasha made me a complete outsider for the community. I chose to observe the Kalash community with my skill of painting. As a shy person, I didn't find it comfortable to start my research by straight forward interactions with people. Naturally the community was also closed and shy towards me and sticking a camera to their faces without knowing them seemed too rude.

My paintings helped me study the nature of different individuals as well as the community. The moments I chose to make these quick sketches were of the locals indulging in their day to day chores. Where they were not much bothered by my observation. It helped me collect the essence of the moment without offending the locals. Soon it became my gateway to their community. Many children and young women would gather around me while I painted. Many of them started sharing their thoughts and conducting conversation with me. This led to me getting closer to the community.

I see each of these paintings as a testimony of time invested by me and the locals. My presence in the moment becomes stronger with each decision made for selecting the colors and applying the strokes. My conscious decision of painting and not painting certain things is the most important part, as it solidifies my presence in the moment. This for me was very successful as a methodology of collecting data in the field.

About Nerda: Nerda Khara is a Pakistani dance researcher, graduated in Miniature Painting from National College of Arts, Pakistan. She has a basic training in Kathak and a four year dance teaching experience in a Pakistani school. Nerda is interested in bringing Dance into the Pakistani Education system by creating books about Pakistani dances for young audiences. She intends to use her training as both artist and researcher to create the material of the book while using her experience as a teacher to develop the methods of transmitting this knowledge to children.

Pamela Santana Oliveros

Title: Machas Yuriña at the starting point of Entrada de San Pedro.

Date: 30 June 2018 - Cohort 6

Place: La Paz-Bolivia



Final dissertation title: Macha Caporal in La Paz, Bolivia: Negotiating Equality and Asymmetry in and through the Dance.

This picture captures a moment of Machas Yuriña's performance at the entrada folklórica. Entradas are urban folk-dance parades that are part of religious and social festivities to honor different saints and virgins. Machas Yuriña is an independent block of Macha Caporal dancers, one of the female characters of the Bolivian dance Caporales.

This picture presents Machas Yuriña at Entrada de San Pedro, the first entrada I attended during my two-month fieldwork in the city of La Paz. I like this photo because it expresses the women's dance attitude and my astonishment to see them together, in full costume for the first time. Taking the picture from below, the women look big and imponent. I love the contrast between their elegance, colour and shine and the brick-coloured streets, the traffic and the mountains that compose the city's landscape. Their performance involves running, jumping and kicking actions.

Pamela Santana is a Peruvian dance artist, researcher and teacher with a background in contemporary dance and physical theatre. She is a Bachelor in Performing Arts and holds an M.A in Choreomundus - International Master in Dance Knowledge, Practice and Heritage. Currently, she teaches at the Performing Arts Faculty at the Pontificia Universidad Católica del Perú. In addition, she runs the dance podcast SaberEsDanza, a platform for researching and disseminating dances that highlight the diversity of dance forms within the Peruvian context. Her research areas are the anthropological and ethnochoreological study of dances and the intersections between gender and performance in Latin American dance practices.

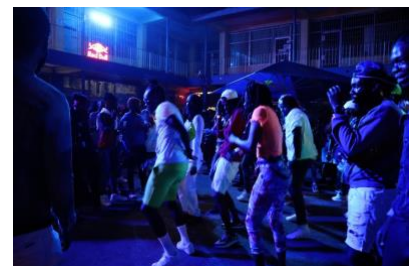
Priyakshi Agarwal

Title: Dancehall: Out There Without Fear

Date: 12th July to 27th August 2021- Cohort 9

Place: Kingston- Jamaica

Final dissertation title: Dancehall: A Tool For Resistance
From a Feminist Lens In Kingston, Jamaica



This image was taken at Dancehall parties, on the streets and the stage in Kingston, Jamaica, as well as when I was teaching Indian dance to the local community.

The research focused on undercurrents of feminist resistances in Dancehall, a popular culture dance. The field of study was Kingston where a vibrant community of feminist Dancehall dancers thrive. Various movements form the core body of Dancehall's vocabulary. These

movements were analysed from feminist perspectives. The analysis delineates their corporeal and kinaesthetic engagements.

The agency in Dancehall was intermediated with complexities marked as Black feminism, decoloniality, intersectionality and local geopolitics of downtown Kingston. The feminist encounter in this research is both methodological and content wise. Certain elaborations that are specific to Jamaica such as colourism and body normativity were considered in the perspective of Dancehall (with a relationality outside the island in the similar post-colonial situations). The emancipatory politics of Dancehall was constituted by Black feminist dancers who practise freedom through movements of Dancehall. This research contributes to visibilisation of inspiring practices of Black feminist Dancehall dancers. Dancehall is thus presented as the trans-local cultural heritage of not only Jamaica but various connected communities of Dancehall across the world.

Priyakshi Agarwal (She/ her), a secular person, was born in the state of Rajasthan in India. She is trained in the Indian classical dance Bharatanatyam and Kalaripayattu, a martial arts from India. Apart from them she also practices Chenda (percussion), Theatre, and several folk dances from India such as Ghoomar, terah taal, Garba and Chhau.

As an artist-researcher at Choreomundus, she works with various dance styles in the Global South. Her current research focuses on dance as a tool for resistance through a feminist lens in the shared context of embodied knowledge, decolonisation, and Black feminism.

As a feminist performer, Priyakshi has participated in several dance and theatre productions addressing issues ranging from gender inequality, domestic violence, casteism, and several other social issues. She strongly believes in using dance as a tool for social change.

Şebnem Sözer Özdemir

Title: Horon practitioners at İzmiş Otçu Göçü Şenliği (İzmiş Harvest Feast), Beşikdüzü

Date: 25 August 2013 - Cohort 1

Place: Trabzon-TURKEY

Final dissertation title:

Creating Communitas Through Playing:
A Study on the Horon Practice in Turkey



Horon is a collective dance that is particular to Turkish Black Sea Region, whereas Otçu Göçü Şenliği is a seasonal postharvest festival that is traditionally characterized by a demanding yet joyful collective journey on foot up towards the high plateaus within the mountains. The

picture was taken by me at İzmiş Otçu Göçü Şenliği, whose traditional spirit has been revitalized by the initiative of the local people by keeping out the present-day stage arrangements, microphones, speakers, etc., and organizing a few hours collective walk that is cheered up with music, songs, and the dynamic steps of horon. I hope it might at least partly convey the joy we felt at this one-day festival by stepping and dancing on the natural lawn of the plateaus, which lies under the vast summer sky brightening the beautiful green mountains.

Şebnem Sözer Özdemir is a faculty member of the Department of Performing Arts at Düzce University, Turkey. She earned her PhD in Theatre Theories, Criticism, and Dramaturgy from Ankara University, Turkey (2016) and trained in *nō* and *nihonbuyō* in Kyoto, Japan (2005–2007). Her essays appeared in *Theatre Research Journal* (in Turkish), *Porte Akademik Journal of Music and Dance Studies*, *Musicologist*, *Yedi: Journal of Art Design and Science* (in Turkish), *TDR: The Drama Review* and in the edited book *L'humain Face à Lui-Même dans les Arts Vivants: Temps, Espace, Recit* (L'Harmattan, 2018). Currently, she conducts a research project on the transmission of *nihonbuyō* in Japan.

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