



UNIVERSITY OF  
SOUTHERN DENMARK

***Seminar: Bodies, Forces and Thinking in Dance***

**When:** Wednesday the 1<sup>st</sup> of June from 13.00 – 17.00

**Where:** Lab for play and innovation, Building 39 (the ground floor), Department of Sports science and Biomechanics, University of Southern Denmark.

<http://vejviser.sdu.dk/opslag?lid=9112&pid=lf>

**Program:**

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| 13.00- 13.15 | Welcome and introduction to the theme and presenters<br>by Susanne Ravn  |
| 13.15- 14.30 | <i>Bodies and Forces, Thinking Dance in relation to Nietzschean philosophy</i><br>(presentation and discussion)<br>by Philipa Rothfield          |
| 14.30-15.00  | <i>Coffee break</i>  |
| 15.00- 16.15 | <i>If dance could think or if dance is a mode of thinking - could it think body differently?</i> (presentation and discussion)<br>By Rasmus Ölme |
| 16.15-17.00  | <i>Refreshments and informal discussions</i>   |

**Please sign up by sending an e-mail to [sravn@health.sdu.dk](mailto:sravn@health.sdu.dk) (to estimate coffee and refreshments)**

## ***Bodies and Forces, Thinking Dance in relation to Nietzschean philosophy***

***Philipa Rothfield***

**Abstract:** What does it do to our thinking about dance to adopt a Nietzschean notion of the body and bodily forces? Nietzsche famously denied the existence of the doer (the dancer) in favor of the doing (the dancing). This paper aims to flesh out Nietzsche's claim by elaborating a notion of dance thought in terms of bodies and forces. Thought in this way, dancing consists of multiple relations of force, of force working force so as to produce movement, while the body is no longer a unitary phenomenon but a multiplicity of interrelated agencies and modes of organization. In order to make sense of this approach, the discussion will draw upon Deleuze's reading of Nietzsche in relation to questions of agency, custom, habit, subjectivity and the various activities that make up the dance.

**Bio:** Philipa Rothfield is an Honorary Senior Lecturer at La Trobe University, Australia, Creative Advisor for Dancehouse, Australia, and Head of the Editorial Board for the Dancehouse Diary. She was a member of the Chinese Medicine Registration Board (Victoria) between 2004 and 2009. She is a philosopher and occasional dancer. She was a member of the Modern Dance Ensemble (Dir. Margaret Lasica), has had intermittent opportunities to work with Russell Dumas (Dir. Dance Exchange) and has recently joined Footfall dance ensemble (Dir. Alice Cummins). She writes on philosophy of the body in relation to dance, drawing on Merleau-Ponty, Nietzsche, and Ravaissou amongst others. She is a dance reviewer for RealTime arts magazine (Australia) and Momm magazine (Korea). She is Co-convenor of the Choreography and Corporeality working group (International Federation of Theatre Research). Recent publications include "Playing the Subject Card, Strategies of the Subjective", in *Performance and Phenomenology*, Maaïke Bleeker et al (eds), London and New York, Routledge 2015, "Embracing the Unknown, Ethics and Dance", *Ethics and the Arts*, Paul MacNeill (ed), Dordrecht, Springer, 2014 and "Beyond Habit, The Cultivation of Corporeal Difference", *Parrhesia*, 19, 2013.

## ***If dance could think or if dance is a mode of thinking - could it think body differently?***

***Rasmus Ölme***

**Abstract:** One of the initial research questions I posed during the PhD (2008-14) at DOCH/Uniarts (Stockholm, Sweden) concerned the relation between dance technique and choreography. One of the outcomes of the research came to involve a consideration of dance technique as a form of subjectivation – a technique of self. This self then points towards the body image that gets represented on stage. I came to ask myself if dance would be ready to think (or imagine or represent) a different body. A body that affirms its material existence instead of emphasizing its symbolic existence. A body that auto-expresses instead of a body instrumentalized for a self-expression. In this presentation I will extend on this subject, drawing a line through the 6 different works made during the research.

**Bio:** After an international career as dancer Rasmus Ölme formed, in 2001, REFUG-collective under which he produced and toured several works. After finishing his PhD in choreography at DOCH/Uniarts (SE) he worked as a senior lecturer at DOCH until 2015 when he took the direction of the education in Dance and Choreography at the Danish National School of Performing Arts.