

Arranged by the Research Unit Movement, Culture and Society

**Open lecture with Prof. Thomas F. DeFrantz
June 7th 2018, 14.15 - 17.00 at SDU:**

7 May 2018

**“Moving through Difference:
Dance, Place, Contexts and Contents”**

This talk explores the terms of encounter that shift *value* in dance movement according to setting. Where dances happen changes what dances can do. Context for physical expression might actually shift how we understand the contents of dance to be arranged. The talk will focus on queer innovations in Black social dance, and the ways that many African American social dances often emerge in queer communities of color. When these dances arrive in locations far from their origins, their movements seem to change in their ability to describe the encounters of music and motion. How, then, can we understand dance across difference, if its contents are protean and shiftable? A consideration of citation and context as terms for acknowledging fluid political economies of social dance and motion.

Program:

- 14.15-15.45: Lecture by Thomas F. DeFrantz followed by discussion
- 15.45-16.00: Coffee break
- 16.00-16.30: Movements shifting contexts in Denmark – presentations by Susanne Ravn and Camilla Damkjær
- 16.30-17.00: Open discussion

Where: Meeting room 1 at the Department of Sports Science and Biomechanics

(In the part of the department placed in the main building, first floor – use entrance G)
Campusvej 55, 5230 Odense M.

The seminar is open, but please sign up through contacting:

Camilla Damkjær, cdamkjaer@health.sdu.dk

About Thomas F. DeFrantz:

Thomas F. DeFrantz received the 2017 Outstanding Research in Dance award from the Dance Studies Association. He is Professor at Duke University, and director of SLIPPAGE: Performance, Culture, Technology, a research group that explores emerging technology in live performance applications. Books: Dancing Many Drums: Excavations in African American Dance (2002), Dancing Revelations Alvin Ailey's Embodiment of African American Culture (2004), Black Performance Theory, co-edited with Anita Gonzalez (2014), Choreography and Corporeality: Relay in Motion, co-edited with Philipa Rothfield (2016). Creative: Queer Theory! An Academic Travesty commissioned by the Theater Offensive of Boston and the Flynn Center for the Arts; fastDANCEpast, created for the Detroit Institute for the Arts; reVERSE-gesture-reVIEW, originally commissioned by the Nasher Museum in response to the work of Kara Walker, January, 2017. Convenor, Black Performance Theory and Collegium for African Diaspora Dance. He acted as Dance Curator for the National Black Arts Festival, 2015. He has taught at the American Dance Festival, ImpuseTanz, and the New Waves Dance Institute, as well as at MIT, Stanford, Yale, NYU, Hampshire College, and the University of Nice, and created musical scores for the Dance Theatre of Harlem. He contributed concept and voice-over for a permanent installation at the Smithsonian Museum of African American History and Culture in Washington DC. DeFrantz believes in our shared capacity to do better, and to engage our creative spirit for a collective good that is anti-racist, anti-homophobic, proto-feminist, and queer affirming.

