Motion Bank Lab - March 2013 - Coventry University

Summary of themes that emerged - mostly questions - prepared for LOL13:

- Where does textuality make sense in dance how does the idea of 'text' serve in a productive way?
- The hypertext in dance the objects reach out, creating connections and more text – generative. Does this improve the skills of reading the dance?
- The hypertext as new kind of dance discourse; mediating the original object – creating a glossary/corpus that makes a bridge between artists and the teaching/training process
- The attention on modes of **post-production** processes.
- Are there different kinds of reference systems in dance? Are these inherently rhizomatic?
- The historical moment/the political moment how do these projects reflect or construct histories and the politics of dance 'object' production?
- What place do they have in dance history and in **disrupting** or creating canons?
- The impact on young makers/choreographers/dancers.
- The transfer of artist practice (and the tools they create) into dance studies as a scholarly area.
- Time needed to work with tools the need to find individual perspective
 and response to the tool, finding sense of self in relation to the tool and as
 way of expressing beyond the tool so need to immerse in order to find
 detachment from tool so about individual agency.
- The shift away from the individual artist and the transmission of their practice through to the object as the mode of documentation.
- For students the more the student immersed in the tool, they became expert in using the tool is this **transferable** to other learning?
- What is the **role of the teacher** in dealing with the tool with students?
- Are there rudimentary skills in looking at these objects how do we train these?
- What are the **principles** embedded in the objects how can these be articulated/shared/communicated?
- What is the responsibility we have in working with the tools?
- Are they tools for the **imagination** for generating movement (not primarily structuring/choreographic)
- The journey from the body into words/object/visualisation etc. How does this tell us something about human agency in knowledge generation?
- Shows the deep process and thinking and struggles that artists go through. So tools reveal the vulnerability and questions of the artist.
- The **materiality** of the objects and the **immateriality** of the practice.

Afterthought: There are very different educational structures (for dance) in place across Europe, these are interesting to consider and might be something to focus on in a funding bid - how we can learn from each other across Europe in terms of teaching, learning and assessment processes in dance, and how that impacts on how we engage with artists and the objects they make.