

## Newsletter

### Knowing in Motion. Dance, Body, Archive

April 2025

In this long overdue update, you will find some of the headlines from the past year; but first - a sneak peek into what lies ahead!

#### **SAVE THE DATE! Conference Knowing in Motion. Dance, Body, Archive**

10 September 2025, 9.00-17.00 - Royal Danish Library (Dronningesalen)

And now to an account of what has kept us busy in 2024: In the last year we completed the last two of the project's three research workshops in which we have set up practice based encounters between dance archival materials and professional dancers. All of the workshops have been thoroughly documented in writing, in sound, in photos and not least video. Details from what amounts to a LOT of information have already been processed and helped us to refine our methods from one workshop to the next. Other parts of the documentation are currently being analyzed and will be presented in lecture demonstrations, conference papers and publications over the next months. However, there remains enough to keep us busy for still some time.

#### **The collaboration with Danske Dansehistorier:**

- The research team has – now for the second and third time – had the pleasure of working closely together with Andrea Deres and Carolina Bäckman from Danske Dansehistorier as artistic consultants and facilitators. The three cycles of workshops have allowed us to sharpen not only the research methods but also the collaborative formats between the research team and the artists.

#### **Workshop # 2: Doug Crutchfield (September 2024)**



*Flier from a performance in 1980 with Doug Crutchfield's characteristic 'signature pose' which was used in all printed materials from his teaching*

- In this workshop we drew on archival materials from the Royal Danish Library, and also relied on loans from teachers and friends of Doug Crutchfield (1938-89). We

worked with photographs, printed materials from his studio, historical newspaper and journal articles and experimented with using ‘the city as archive’.

- Charlotte Broberg, who was Doug Crutchfield’s assistant for a number of years, took on the role of artistic consultant. As such, she helped us to connect with his network of students, co-teachers and close associates.
- We conducted a number of interviews and visited the locations in Copenhagen, where he had taught.
- In the actual workshop, Charlotte gave a daily Luigi jazz class and also acted as a dancer. The other dancers were Malene Schiønning (who had studied with Doug Crutchfield), Luise Mochia and Beck Heiberg. Anna Stamp was our student helper.
- On day 4 of the workshop, a group of former students and teachers from the Doug Crutchfield Dance Studio in Vimmelskftet joined the workshop for an afternoon of collective remembering.
- On the last day, we opened the workshop for a sharing with invited guests.

On the whole, this workshop centered on the role of Doug Crutchfield as a charismatic teacher in Copenhagen 1963-1985 and his studio as an important venue for the dance community before Dansens Hus. During the week, relational and affective ways of *knowing in and about dance* emerged as particularly important.

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### **Workshop # 3: Micado Dance Ensemble** (January 2025)

- The artistic consultant was Charlotte Rindom, one of the two choreographers and artistic directors of Micado Dance Ensemble (1989-1999), who provided invaluable background information – both to the history of the company and to selected choreographic works.
  - In addition to providing the bulk of archival materials that came into use in the workshop, Charlotte Rindom also contributed in the role of choreographer and a ‘living archive’.
  - Additional important archival materials included costumes (from private archives and the depot of the Danish National School of Performing Arts) as well as few filmed recordings from the archives of the other artistic director of Micado, choreographer of Mikala Bjarnov (1962 - 2021).
  - Ahead of the workshop, Franziska Bork-Petersen, Karen Vedel and Charlotte Rindom met for a few sessions with two of the members of Micado Dance Theatre, namely Carina Raffel and Lars Bjørn. The purpose was to set up encounters between selected archival materials and dancers, who were

familiar with the choreographies / styles of Micado Dance Ensemble – before the same materials were introduced to the dancers, who were *not* familiar with Micado

- The Royal Danish Library/Anna Lawaetz, Stephen Hunt and Line Slot Hansen tested different curatorial strategies for born digital material from the archive Dansearkivet i Dansehallerne through the Forensic Tool Kit (FTK) platform. Franziska Bork-Petersen, Karen Vedel, Andrea Deres and Carolina Bäckman acted as test users.
- The workshop dancers were Femke Mølbach Slot, Esther Wrobel and Max Wallmeier – occasionally joined by Andrea Deres. Carla Anacker acted as a student helper.
- On the last day of the workshop Carina Raffel and Lars Bjørn joined the workshop in order to allow for more close observations of the two different groups and how they had worked with similar archival materials and with the input of Charlotte Rindom.

*Esther Wrobel and Carina Raffel in  
a reflexive session on day 4 of the workshop  
(photo KV)*



- The sharing at the end of the last day gathered around 40 persons including members of the dance community and colleagues from the Department of Arts and Cultural Studies.

The nature of the available archival materials relating to Micado Dance Ensemble enabled us as researchers to deepen our investigations into the dancers' encounters with choreographic notes and costumes, which had also been important in Workshop #1: Emilie Walbom.

## Research dissemination:

- **Conferences and seminars**

- NOFOD 16<sup>th</sup> International Dance Research Conference, Kristiania University College, Oslo. April 2024.
  - Lecture demonstration by Franziska Bork-Petersen and Karen Vedel: “Exploring inexhausted potential in Emilie Walbom’s ballets. An account of working with archive material in the dance studio”



Colleagues examine the cherry dress from Emilie Walbom’s production *Drømmebilleder* (1915) at the PSi conference (photo FBP)

- Performance Studies international (PSi) conference #29, The Royal Central School of Speech and Drama, London. June 2024.
  - Paper presentation by Franziska Bork Petersen: “Dance costume as archival material: piecing together knowledges about the cherry dress”.
- *Document! Share! Reactivate!* Seminar organized by BIRCA. December 2024.
  - Paper presentation by Karen Vedel: “Dance Artists in/as Archives”
  - Concluding/Summing up the day by Anna Lawaetz.

- **Project related publications**

- Karen Vedel. 2024. “On the Question of Archiving Dance”. *Document! Share! Reactivate!* Ed. Bente Larsen. BIRCA.
- Franziska Bork-Petersen. 2024. “Virtuosity in the Wings: The collaborations that make the dancer’s body at the Royal Danish Ballet”. *Peripeti* 21: 39. p. 74-97.

- **Teaching**

- “The dancing body and the archive. Introduction to *Knowing in Motion. Dance, Body, Archive.*” Guest lecture by Karen Vedel in The National Danish School of Performing Arts.