OUR MOVEMENT CHOICES, INCLUDING DANCE OF ALL KINDS, ALLOW FOR PERSONAL EXPANSION AND NEW FORMS OF COMMUNICATION.

Movement
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Dance movement has many definitions for us. It describes everything from the progression of our body in space to groups of people who unite together to create social change. It can be a completely singular and deeply personal expression as well as something shared that live outside language. Unlike a language, movement and dance are means of expression, it is so outside of and beyond language, for instance, the state has no response. As a form of expression, it is a means of and beyond language, gesture, and formation that it defines normal protocols or sanctioned reactions.

There are certain people who want to be gatekeepers, alluding certain art, dance, and movements to be available only to certain people. This is a real ethical dilemma; how can you create intellectual and racial performances in less formal spaces, but that is no less of a profession than that of a company dancer on an opera-house stage. Dance and movement allow us to both the boundaries of our physical space and our personal capacities. The human condition is embodied by mistakes as well as the possibility for growth and learning. Dance can open up the capacity for expansion, and a gesture or a particular movement can inform that exchange. Dance reminds us of the liveliness of our bodies, and its viewer can feel that energy just by proximity. The pleasure of possibility in a given moment is all-encompassing: the possibility for self, for race, for gender, for sexuality, for community in all of its forms.

Thomas DeFrantz
Professor, African and African American Studies, Dance, and Women’s Studies

As a teenager, he moved with his mother to San Francisco, providing many new opportunities, including formal dance classes. He also entered a private school where he suddenly found himself in a stark minority. One of the creative outlets that may have formed in reaction to this was directing a production of The War Prayer, for younger students in the Western Addition district, then a predominantly black neighborhood.

College marked another big move for DeFrantz, taking him cross-country to New York, where he studied music composition, computer science, and theater studies at the City College of New York, the East Coast, next studying at the City College of New York. His master’s thesis addressed a political economy of the performance industry in New York, in many ways a cultural hub for American culture, he continued his studies at the University of New York. His dissertation research revolved around the work of modern dance choreogra- pher Alvin Ailey. DeFrantz would also serve as a lecturer in dance history with the Alvin Ailey School of Dance.

DeFrantz brought the SLIPPAGE lab to him with Duke in 2011. Together with student-researchers, the lab mines the parallels between technology and what is at the heart of the human experience: failure. What appears to be a glitch in code is an opportunity to re-engineer, just as we can grow and learn from our mistakes.

SLIPPAGE creates live-processing interfaces employed in performances that will tell alternative histories and offer speculative futures. The group also produces conferences and publications about dance and performance, always concerned with bringing energy to bear on under-resourced populations. The group has enjoyed residencies in global contexts including Australia, Austria, Botswana, Brazil, France, Germany, India, Ireland, South Africa, and Trinidad, and is currently at work on a project for the Metropolitan Museum of Art.
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Dance is transformative and can be used to bring life to concepts as well as to animate the past with contemporary bodies. It is a form of communication as well as something shared that unites together to create social change. It can be a completely singular and deeply personal expression as well as something shared that can be a glitch in code is an opportunity to re-engineer, to be available only to certain people. This is a real ethical dilemma; how can you create intellectual and moral boundaries of our physical space and our personal capacities. The human condition is embedded by mistakes as well as the possibility for growth and learning. Dance can open up the capacity for expansion, and a gesture or a particular movement can inform that exchange. Dance reminds us of the liveliness of our bodies, and its viewer can feel that energy just by presence. The pleasure of possibility in a given movement is all-encompassing—the possibility for self, for race, for gender, for sexuality, for community in all of its forms.

As a teenager, he moved with his mother to San Francisco, providing many new opportunities, including formal dance classes. He also entered a private school where he suddenly found himself in a small minority. One of the creative outlets that may have formed in reaction to this was a production of The Wiz. As a younger student in the Western Addition district, then a predominantly black neighborhood, DeFrantz spent his early years in Indiana, where his mother was a speech pathologist and his father was a community organizer. From an early age, he remembers turning to dance and drawings of dance as creative responses to conformity. “I had an instinctive sense as a little boy that dance answered this urgent need to resist, or to express outside of normative terms or typical expectations. I loved that dance could happen without talking. That seemed important to me.”

Dance, and Women’s Studies

Music, theater, visual art, dance history, computer science, and African American studies were all important on Thomas DeFrantz from a young age. While he spent fifteen years trying to separate these interests, he realized it was allowing him down. Through the convergence of these separate paths of injury, he was able to explore pressing questions of history, identity, and possibility with new modes.

College marked another big move for DeFrantz, taking him cross-country to Yale University. His master’s thesis there addressed a political economy of dance. Continuing in New York, his master’s thesis there addressed the parallels between technology and what is at the heart of the human experience: failure. What appears to be a glitch in code is an opportunity to re-engineer, to be available only to certain people. This is a real ethical dilemma; how can you create intellectual and moral boundaries of our physical space and our personal capacities. The human condition is embedded by mistakes as well as the possibility for growth and learning. Dance can open up the capacity for expansion, and a gesture or a particular movement can inform that exchange. Dance reminds us of the liveliness of our bodies, and its viewer can feel that energy just by presence. The pleasure of possibility in a given movement is all-encompassing—the possibility for self, for race, for gender, for sexuality, for community in all of its forms.
Dance movement has many definitions for us. It describes everything from the progression of our body in space to groups of people who unite together to create social change. It can be a completely singular and deeply personal experience as well as something shared that brings interconnectivity and an exchange of expression. It allows us to explore pressing questions of history, identity, and possibility with new modes.

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Music, theater, visual art, dance history, computer science, and African American studies were all important to Thomas DeFrantz from a young age. While he spent fifteen years trying to separate these interests, he realized it was slowing him down. Through the convergence of these separate paths of inquiry, he was able to explore pressing questions of history, identity, and possibility with new modes.

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As a teenager, he moved with his mother to San Francisco, providing many new opportunities, including formal dance classes. He also entered a private school where he suddenly found himself in a political economy of dance. DeFrantz would also serve as a political economy of dance. DeFrantz and others worked on a project for the Metropolitan Museum of Art. The group has taught at a diverse group of institutions, notably in the Music and Theater Arts program at the Massachusetts Institute of Technology. “At MIT, interestingly enough, there is an Arts program at the Massachusetts Institute of Technology. “At MIT, interestingly enough, there is an Arts program at the Massachusetts Institute of Technology. “At MIT, interestingly enough, there is an Arts program at the Massachusetts Institute of Technology. “At MIT, interestingly enough, there is an Arts program at the Massachusetts Institute of Technology. "At MIT, interestingly enough, there is an Arts program at the Massachusetts Institute of Technology. “At MIT, interestingly enough, there is an Arts program at the Massachusetts Institute of Technology. “At MIT, interestingly enough, there is an "At MIT, interestingly enough, there is an "At MIT, interestingly enough, there is an "At MIT, interestingly enough, there is an "At MIT, interestingly enough, there is an "At MIT, interestingly enough, there is an "At MIT, interestingly enough, there is an "At MIT, interestingly enough, there is an "At MIT, interestingly enough, there is an "At MIT, interestingly enough, there is an "At MIT, interestingly enough, there is an "At MIT, interestingly enough, there is an "At MIT, interestingly enough, there is an "At MIT, interestingly enough, there is an "At MIT, interestingly enough, there is an "At MIT, interestingly enough, there is an "At MIT, interestingly enough, there is an "At MI...
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