

**Embodied  
Knowledge:**  
Articulations

Either the foot is pointed  
not. No amount of dreaming it is  
Will point it for you.

This requires discipline. Not drill.  
Not something imposed from without,  
But discipline imposed by you yourself  
Upon yourself. Your goal is freedom.

Why does Embodied  
Knowledge matter?  
(for dance practice)

EMBODIED  
GNOSSIS

INTUITIVE  
BODY

Context specific

Movement

Colonised by a dictator

CONSCIOUSNESS  
CELLULAR INTELLIGENCE

ALTERED STATES  
OF  
KNOWING

LITTY

Q → Answer  
I. How are you?  
Where are you?  
Where does it end?  
II. How do you want?  
AND How does it  
end?

Handwritten notes in a notebook, including the word "Process" and various diagrams and scribbles.

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**Dutch Dance Research 2025**

*Why Embodied Knowledge Matters*

Sunday, 5th October 2025

Bovenzaal, Vrijthof Theater

Maastricht

## DUTCH DANCE RESEARCH

Dutch Dance Research is a collaborative effort between Nederlandse Dansdagen (ND) and ICK Dans Amsterdam. It began in 2021 as an extension of the ND *Rode Loper*, following the dissolution of the Dutch Society for Dance Research (*Vereniging voor Dansonderzoek*) in 2017. Since its inception, Dutch Dance Research events have been held annually, with the aim to support the continuity and general accessibility of dance research in the Netherlands.

The Dutch Dance Research events were hosted by the NDD in 2022, 2023 and 2024. In 2025 Fontys Academy of the Arts and the Hans van Manen chair, University of Amsterdam joined as partners.



# Introduction

The 170 articulations included in this document originated from the discussion *Why Embodied Knowledge Matters*, organised by the Nederlandse Dansdagen in collaboration with ICK Amsterdam as part of the Dutch Dance Research program 2025. The discussion was hosted by Dr. Caroline Ribbers, Stephen Shropshire and Dr. Suzan Tunca, and took place on Sunday 5th October in the Vrijthof Theatre in Maastricht. During the event, Ribbers, Shropshire and Tunca shared insights from their doctoral research projects, before collaborating with the audience to think through the role of embodied knowledge in dance education, choreography and dance performance. This 'collaborative thinking' was organised by the following five questions:

Why are we asking these questions?

What do we mean by embodied knowledge?

What are the challenges of embodied knowledge?

What role does embodied knowledge play in your learning, work, or everyday activities?

Why does embodied knowledge matter?

Following this discussion, an audio transcript was analysed and reorganised to address these five questions. This document contains the 170 articulations that resulted from

that process. It offers the reader the opportunity to retrace ideas and perspectives that emerged from the collective flow of thought. The numerical annotations accompanying the articulations specify their placement within the discussion's chronological timeline. *None of the articulations are to be taken as claims*, but as invitations to think together about what embodied knowledge is and potentially can be. To think together about: why embodied knowledge matters in dance and for society at large?

# Three perspectives on Embodied Knowledge as starting points for collaborative thinking:

## **Caroline Ribbers:**

My understanding of embodied knowledge has developed from an embodied education perspective on dance, in which inquiry into the context-sensitive living body is recognised as a primary source for teaching, learning, and researching dance. Embodied knowledge, then, unfolds as this inquiry deepens into insight, understanding, and meaning-making.

I argue that accessing and surfacing embodied knowledge can be nurtured within intentionally designed learning environments that create space for body-listening, attunement to the subtle interplay between inner and outer sensing, and reflective engagement with one's own and others' lived experiences. I aim to situate this form of knowing within a broader educational philosophy—one that extends beyond the field of dance and invites diverse educational domains and disciplines to recognise inquiry into bodily experience as fundamental to human learning.

### **Stephen Shropshire:**

Currently, I have been thinking about the relationship between embodied knowledge and habituated experience: skill developed in habit that can be put to use towards developing new skills. In a choreographic sense, this might be understood as the knowingness of choreography, the processual evidence (the aesthetic formation) that makes possible a new, as-of-yet unknown experience.

### **Suzan Tunca:**

I perceive knowledge processes embodied in creative, performing arts work as open ended and in flux by definition. They can be fuelled by an (artistic) ideal that is ever becoming and that one is perpetually moving towards. They are related to intuitive, corporeal and intersubjective kinds of knowledge, while also integrating and interrogating analytic approaches to knowledge creation.

I understand the difference between embodied knowledge and tacit knowledge as related to corporeal and verbal articulation of consciousness. Tacit knowledge is crystallised in our bodies, often unconsciously habituated. To articulate embodied knowledge as what I refer to as “corporeal theory”, has to do with making an attempt to make tacit, habituated patterns of thought and movement, of movements of thought embedded in our bodies more conscious and explicit.

In my research I argue, that knowledge embodied in dance performance is suggestive of a metaphysically transcendent, yet also physically immanent layer of an experienced reality that underlies and connects apparently

contradictory facets of experience. It can encompass specific states of embodied consciousness, “altered states of knowing” that open dimensions of experiential reality that underlie or surpass sensory perception and rationalising cognition.



**1.**

**Why are we asking these questions?**

1	This is a collective exploration of ... why embodied knowledge matters.
2	We're making the body, [together with] people who are interested in embodied knowledge.
3	[How can we] reanimate dance research in the ... context of the Nederlandse Dansdagen?
4	Continuity of thought.
5	More visibility, ... [to reach a] larger audience.
6	How we can [share] research [with the] field?
7	[What] format can we develop for a yearly...Dutch Dance Research event? How do we integrate the performative dimensions and ... define "performative" in this context? What is the role of [the] body in the definition of the performative?
8	Develop a laboratory for Embodied Knowledge.
9	We do want to bring in the artistic dimension [...] not only scientific, but also really in and through research, in and through art practice.
10	We [are thinking] through embodied knowledge from three perspectives: dance, choreography, dance education.
11	We try to find ... a meta perspective ... together with you.
12	Or, an objective consciousness.
13	Not only the subjective point of view. It is valid. But maybe we can find something on another plane.
14	To learn from each other, to conduct research together.

15	There are not so many initiatives in the Netherlands that bring together dance researchers to share their knowledge with each other, to learn from each other.
16	This is a missed opportunity. These kind of initiatives not only strengthen ... individual research ... [but] can also help to expand and deepen our collective body of knowledge.
17	The idea was to share our doctoral research, and see what insights would emerge. And then share this with a broader audience.
18	To continue our thinking and practice together with audiences, other researchers etc.
19	We will ... crystalise our findings in [a] document, that we will share via the research page of the dansMuseum.
20	[To] not ... just reiterate.
21	We are interested in creating continuity within dance research, from within artistic practice.
22	We come here as specialists in our field, having each devoted years of study, investigating [dance] education, [dance] performance and choreography. And with an understanding that the outcomes of our practice are relevant not only to us individually but also to fields both in
23	We want to weave together our individual research thinking and think about a common question: Why does embodied knowledge matter?
24	... then thinking about where do we go from here.
25	[we are] trying to see where our thinking overlaps.
26	Gather your thoughts and your questions to help us formulate something that matters ... to all of us.

27

The [only] way ... [this] is going to work is [if ] we [are going to] have a conversation.

# 2.

**What do we mean by  
embodied knowledge?**

28	It is still kind of a vague term.
29	You hear it a lot: embodied learning, embodied knowledge. It is everywhere.
30	When I reflect on this question from the perspective of my own research or through the lens of my own research on embodied learning and embodied education, I understand embodied knowledge as knowledge deeply rooted in and emerging from senso-thinking actions: actions that interconnect experience with sense-making.
31	It is about the interconnection between body-listening [and sense-making], and body-listening is listening attentively and deeply to the sensory feedback that we receive from the body and that arises from interception, exteroception, or the other sensory systems that we have in the body that we have in the body.
32	I am going to lay it out.
33	And then we try to make sense of it.
34	And this sense making does not necessarily involve words or linear thinking or clear answers. It can also be experienced, as a felt shift in the body, that we understand insights through, through a felt shift.
35	These two components together (sensing/body-listening and sense-making) generate a type of knowledge that I consider as embodied knowledge. So there is also an intentionality to it, that we have to focus and direct our attention to access it or understand it.
36	Knowing in our bones.
37	Academy of flesh.

38	An action or a process that is deeply rooted in the body and emerges from also reflecting, reflecting deeply on the living body or the body as we can experience it from the inside.
39	A first step ...
40	It refers to what I would say is the knowingness of choreography. What I know by doing, the activity of making. The doing in relation to practical thinking, stemming back from Aristotle and having to do with the intelligence of an action. So the action is the proof rather than a statement about knowledge.
41	In the doing I am.
42	It is about legitimising alternative ways of thinking and forms of knowledge that are equally as rigorous though don't conform to conventional modes.
43	Choreography falls within that sort of framework, rooted to a greater or lesser degree in Aristotle's practical syllogism, which is a formalisation of reasoning that makes sense of a particular action.
44	Can choreography itself stand as the object of knowledge or is it in the process of making that is the embodiment of knowledge?
45	I would say that choreography is a very practical practice and begins with a kind of bending towards the object of movement. So it's not for me about a feeling or an opinion but rather the materiality of a gesture.
46	This requires a kind of devotion to the rigor, a commitment to a decision, to a rule in a way. But where the freedom that one is thinking about is knowledge, is a kind of access point or a sort of listening for what else can emerge in the object, from the object, through the object.

47	Kind of like what we're doing now. We're coming with these considerations that we're going to put to use to motivate an action that we are embodying also the knowledge of our particular practice.
48	Either the foot is pointed or it's not, this requires discipline, not drill, not something imposed from without, but discipline imposed by you, yourself, on yourself, your goal is freedom.
49	I would articulate freedom perhaps as a synonym for knowledge.
50	But what is then the difference between embodied knowledge and tacit knowledge? I think the difference has to do with consciousness and awareness and also articulation. I think tacit, it's crystallised, but unconsciously. And embodied knowledge, I think what we are doing is trying to make it explicit or let it come out in one way or the other. Tacit is already hidden. It's somewhere, unconscious, and it's there, but operating without consciousness.
51	We are shining the light of our consciousness on the unconscious intelligence of our bodies, that is what I mean with objective consciousness maybe.
52	If we can think of tacit knowledge as an object, as a sort of formal structure, and then to disturb it, to consider it, or pay attention to it, is [that] ... then one of many possible ways to consider the development of embodied knowledge?
53	When is knowledge embodied? Is it a process?
54	Can my choreography stand as a testament to the research or stand in place of?
55	How is the knowledge embodied in the artwork?

56	Layers of significance.
57	You're talking about the artwork as the embodied knowledge.
58	[which is] Related also to the role of discursivity in the representation of knowledge, or knowledge processes embodied in artworks.
59	Knowledge embodied in artwork has multiple levels, meanings and layers of significance [as soon as you speak about research and knowledge, [and language?][then] discursivity becomes one of these layers, is it verbalised or rationalised?]
60	Is it something that doesn't require a body? Like it can become or it can be shared amongst, you know, intersubjectively between dancer, artwork and choreographer, or is it something that is located in specific bodies?
61	It is process and process is a shared [community] event, right? And that can also be outside of the human body, I would say, of course, right? Because it's in the doing and the doing is in all of this as well, not just that I write it down.
62	In education as a teacher, I also think it does not only live within, in us, inside us, but it's also in the exchange between me and the students that I can sense or read the space almost.
63	It's not, not always that tangible only in the body.
64	Embodied knowledge, I understand it as an open-ended process, also as like a radical opening to the unknown, like not knowing as well, but also... an ideal that is ever becoming and that you move towards.

65	It's more in a process, [a] metaphysics <i>ideal</i> . So it's not this is I know, but this is my [-], so dance can be a vehicle to further, for example, incarnation of consciousness and what that means.
66	It's in evolution and it has a goal, like omega point, and it's in process.
67	You know differently through the body, through perceiving the world around you, yourself and the world around you through the body engaged in dance motion.
68	A spiritual corporeality that's more the basis for altered states of knowing, is trying to understand the body-mind complex, as a sort of spectrum of matter, consciousness from the physical to the metaphysical and the dancing body mediates there. Being on a range between physicality and metaphysics.
69	... and then eventually embodied gnosis.
70	Gnosis: a cultural phenomenon that situates between reason and faith, a kind of knowing and intuition, direct form of perception, that I posit can be forwarded by dance.
71	Embodied knowledge is there all the time [during daily activities and learning and work] ... when we are standing in a foyer we know how much distance we have towards each other; to not come too close. That is already a really simple thing of embodied knowledge ... the way how we queue here is different than how we queue in Japan.
72	It's in the activity, in the thinking of, and the disturbing of the habit of that normative response would for me be my understanding of embodied knowledge

# 3.

**What are the challenges of embodied knowledge?**

73	How do you share thinking?
74	This is one of the challenges [...] what happens when you share thinking [...] you stop thinking [...] I'm listening to you and it's impossible to hear.
75	Moving from listening to hearing.
76	The first two meetings we were really with the three of us. It was an intimate space and I noticed now that I'm here in a different kind of state. I really need to open my senses much more and I need to write in order to understand.
77	What constitutes the knowledge? When is it embodied knowledge and if we're going to say that it's in the doing then we have to do and not defend ... [B]y turning out[wards] we start to defend, we start to say what we know and that's a very interesting problem.
78	It made me realize: how then do we need to prepare ourselves for this, if we want to engage in embodied knowledge, and for this moment, how can I not try to reproduce things what we did before but just have it as an open collaborative thinking.
79	If we're saying what we know, we're living [somehow] backwards, we're like sitting in the object rather than activating the object.
80	How do we represent knowledge, how do we recognise it as knowledge?
81	Making dance is not only a skill, to make dance it's a skill to understand choreography, that takes learning also and not to assume that everyone will understand, and there is a dependency certainly within academia to translate for sort of justification of the knowledge and in that translation the reasoning tends to be through a mode other than dance.

82	A big challenge that I face is how to perform, justify the knowingness what I'm calling the knowingness of choreography, because otherwise we're just reinforcing the past, you know and we're not activating the knowledge as something or rather knowledge.
83	Choreography obviously is writing dance so it means to write dance but if it's writing dance it's also thinking dance and I'm thinking as I'm describing it.
84	If we could agree that choreography is understood in this way as something that I know and I'm going to show you now what I know what I feel then this is removed from thinking, actually twice removed from thinking.
85	And it only depends on a repetition of history and perhaps what we're talking about is a reinvention of history or sort of a reengagement so how do we disturb [this]?
86	Every human being has embodied knowledge right, but what I didn't get for me, animals also have embodied knowledge so what does it mean then for dance?
87	Embodied knowledge is very much related to aesthetic perception and nobody of you mentioned it, so every aesthetic perception is done by the habitualised structure of a human being or you can say by their embodied knowledge so what my question would be: what is the relation for you between aesthetic perception and embodied knowledge?
88	What is the specific kinds of embodied knowledge not of dancers we know, that they learn techniques they have routines and so on and so forth, but they have conventions and so, but what is the embodied knowledge of people in the dance audience for example?

89	It has many dimensions so indeed aesthetic perception from the audience point of view, the dimension of choreographic practice, the dimension of dance education, the dimension of knowledge of the dancer. It has so many dimensions that deserves full exploration.
90	In an education where we work with predetermined learning outcomes that students have to prove, their knowledge and sometimes assessment in that way makes it so difficult because it's not only measurable, it is also something that we as teachers understand from our own lived experiences and see in the development of our students for instance so I find in terms of education and dance education where we work in a system that is also very sort of outcome oriented more perhaps than learning oriented this causes problems and questions.
91	From my perspective I think the aesthetic perception or so, that's a bit what I mean by the objectness of an action, so that it is an aesthetic formulation of my knowing, in doing so then I create, so I don't create anything I recreate or rethink through, so this is the aesthetic formation of an idea then that is and that is I think what I'm trying to ask in the challenge, is the knowledge the what you perceive aesthetically, or is it in my doing of the thing, so I think there's a direct relationship to aesthetic perception and body knowledge.
92	Does the formulation of my thinking justify my knowing?
93	I think in this space between embodied knowledge so what I do and how I do it the way I have been trained or the the choreographic apparatus the way the kind of consciousness that is there that the awareness the responsibility the ethics that is also embodied knowledge.

94	This idea that dance is a language, I would challenge that statement because I don't know what are we talking about, and also this sort of generalization of we, because we do not all have that same experience and again with this idea that understanding and especially speaking about aesthetics as a way of understanding or as a sort of formulation of understanding is not a universal.
95	We all have different lived experiences.
96	There's an inherent wisdom in all of us but this wisdom that we feel is not easily communicated to another.
97	My thoughts are the best alone.
98	Inviting this kind of knowledge enough in our daily lives.
99	Embodied Knowledge is so much more than just emotion, where does emotion sit in relation to the larger complex [of dance specific embodied knowledge including spatial orientation, coordination of limbs etc.]
100	I find it hard to follow. It's quite complex because it's so white.
101	When we die, the body stays but the soma disappears and soma is the living body as we can experience it from the inside so when we die that felt sense disappears because we lose our consciousness and then the body stays but then are you equating soul with knowledge? Is soul knowledge?
102	Embodied Knowledge from a spiritual perspective, as open ended process, as an altered state of knowing and related to spiritual corporeality - how does this relate to political situations, such as democracies transformed into autocracies?

103	A movement can be something like an "empty signifier" - unless you infuse it with meaning as dancer or as choreographer, but it can also be colonised by a dictator even if itself is empty, innocent.
104	Sorry, I'm shaking because I'm not used to speak.
105	I can speak better moving, I can explain and express myself better by moving, with movement.

# 4.

**What role does embodied knowledge play in your learning, work, or everyday activities?**

106	Dance practices as a form of reference.
107	I think it's there all the time. I think it's in our daily lives, as well in daily lives, maybe, of animals.
108	In the field of dance and health, they use their senses to find their answers.
109	Emotions, I think they are so inherited of the embodied knowledge because emotions are physical actions and dance is emotion.
110	Embodied knowledge, we can also say embodied intelligence is there, and we resonate every second, every moment of our day with each other. And there is a beautiful quote also: you can't heal what you can't feel, so this embodied knowledge is all part of that, it's not knowing for me it's the not knowing, the body has to answer and there's another line: the body never lies so I think there's a lot of knowledge in that way, if we are curious to it and if we listen to it.
111	This grappling between trying to define embodied knowledge and doing the doing which you're talking about.
112	... bringing together two areas that I think seem quite separate [...] the shadow of the gestures [...] and then these words.
113	If we're moving and knowing, can we just leave that there, and then can we think and be, but maybe those don't have to live in the same space, maybe they aren't quite separate.
114	I just would like to question the idea that feeling is movement.

115	I find sometimes the emphasis too much on emotion because there's much more, it's true we didn't mention it but often it's just emotion and there's much more.
116	I have started to think of cities as having some sort of sensory body.
117	Artists are trained to open up their senses so they are, I think by nature, but also by training, they have high sensitivity, so by working in particular settings in the city they would pick up on stories not in history books, you could say embodied knowledge in the sensory body of the cartography of the city.
118	Could there be embodied knowledge in things or could you say like there's embodied knowledge in the somatic body of the of a city for example?
119	I use embodied knowledge to teach language through dance, so I teach children to feel the words that we're dancing.
120	To dance happy or to dance sad.
121	The body tells them to feel the words, and to experience what the word means, so there there's this intersection, that it goes to and fro between the mind, the thinking about the word but the feeling also.
122	When you dance the alphabet when you dance really letters or words and you dance it in another language you start to perceive the habits, the heart, the emotion of another, of other people also from other cultures through language, through dancing the language, and that's one thing, just going one step further, that you're really going to the quality of the letters, of the consonants, the vocals the atmosphere of the words and the other.

123	The embodiment also of different situations of life you can put into movement, so grief into movement for example.
124	What happens when it's lost, embodied knowledge? We talked about transferring that knowledge how do we transfer it and let's assume that that's not possible, what happens when that knowledge is lost?
125	I guess what happens when it's lost for me, that's when I read a lot of scientific articles, because text is very flat and it's so abstract that it loses the soul so I would love to find a different culture when we talk about publishing, so that we can have poetic knowledge for example and speak with, there is room for more artistic expression even when it's simple text, because like poetry has poetic knowledge also very much about embodied knowledge and it has imagery it has rhythm and maybe even other options.
126	I was thinking of Parkinson's. When you have Parkinson's your body forgets all those things and you can't walk anymore maybe.
127	Well if embodied knowledge can also be unconscious, then I don't think we can lose it and I don't think it can get lost when the body dies.
128	You were talking about the text and that it loses its soul but I have to read a lot for my masters and I can get really moved by by reading text and I think it really does have a soul so maybe it's in its personal experience.
129	We know through our bodies full stop. Frontal cortex also, still our bodies, eyes that read, still our bodies, everything we know we know through our bodies.

130	When you ask the question what happens when we lose our embodied knowledge then you talk about let's say a kind of positive knowledge to be to have response to people to be conscious about yourself and about others and these things, but when I as a sociologist talk about body knowledge I also talk about at the moment the idea that in a lot of countries like in the United States we can see that in politics they use the body language of the people.
131	In democracy who are going to be, become autocrats there we can see that they use the embodied knowledge of people.
132	Does it mean, do we have a good body knowledge and a bad body knowledge?
133	It's been given meaning, which is then being manipulated capitalised on for a political gain.
134	Open floor - conscious dance is all about embodiment, we talk about four dimensions of embodiment: the physical, the mental, the emotional and the spiritual embodiment.
135	Listening to the body can be as sweet as a concerto.
136	Who has colonized Ballet?



# 5.

**Why does embodied  
knowledge matter?**

137	I move, therefore I know.
138	You can feel in this room it's palpable, this kind of interest ... you can really feel that we're here and this feels really important to us.
139	Why is this so important, who is it for, because knowing that I think helps us in the work that we're doing?
140	It is indeed overwhelming, you realise in these conversations how complex the topic is and also how rich and I just want to emphasise just from observation, it's a emerging field, like you feel it's coming up, so after you know 20 years really foundational work, trying to articulate knowledge in the body in the dance in transmission.
141	It needs analysis categories, it needs an establishment as its own field of knowledge, but you see how evidently how rich it is, how important it is, but it's not yet canonised, [it] shouldn't also be, but it's in it's becoming, and it's coming out now.
142	I think embodied knowledge is something ... we all have ... already we know it's there, but we take it for granted. I think we're not so aware of it, of the power of embodied knowledge and that when your life is at high stake, so you get Parkinson's or you cannot walk, or you cannot do anything anymore, you have to think differently, you have to use new neuroplasticity—we can do that through dance, through creativity through visualisation, therefore they can do different actions again so I think when your life is at high stakes when there's really an urgency you don't take things for granted anymore and you really find the embodied knowledge.

143	You kept doing this gesture and what is that gesture and that is my question then where is the knowledge, in the statement in the movement, is there knowledge in the movement?
144	The movement itself is innocent but the way it's been used.
145	The shadow of knowledge.
146	In the direction of what you say like rational scientific materialist point of view.
147	Enslaving embodied knowledge by rationalisation.
148	It's trans-rational ... a rational intuitive and intuitive perception ... from the unconscious.
149	Where do we go as human beings, and then the shadow of knowledge, the responsibility we can have by bringing embodied knowledge in, in the best sense as we understand.
150	If we take this into education what does this mean? How can we then perhaps reimagine education not only in dance education but also in general education.
151	I would really like to share from the science fiction writer [Le Guin] from [her book] <i>Operating Instructions</i> she writes: all of us have to learn to invent our lives, we have to learn how to make them up, imagine them, we need to be taught these skills, we need guides to show us how, without them our lives get made up for us by other people.
152	After a burnout I became more aware of everything every cell in my body, every breath, every out breath every thought, and I think when I work with dancers, I try to transfer that knowledge and the feeling and the emotion also coming from the choreographer.

153	I'm an interdisciplinary artist student not even with my bachelor's yet but coming back to what you just said that it's so important also for the youth today. I feel like in our generation like my generation people have lost contact within their bodies and as dancers or performers you need that connection within yourself so much because it is how you express yourself.
154	I'm coming from a dance movement therapy background so I've been working with people a lot and this immediacy of kinaesthetic resonance as I would call it, but in terms of this question: “why why does it matter and why do we need it?” I think we also, my question: why does it come up now that we do think so much in terms of embodiment, embodied knowledge what can we take from it as a society as a Western European society, we put these questions forward, in other societies they do not arise, these questions, so there's also some [context] to [these questions] and I think that's very important and then more on this personal professional level, I think that this immediacy of connecting and being able to interact and to communicate, it's a very important thing in these times [since] we live in these ... multinational, multicultural, multi-identity societies, and there is a direct bridging that goes with the body, for me personally, that helps me to to connect or to bridge across ... these two things.
155	We take it for granted but we are not aware of it and I find it very important to develop that, to help dancers, especially young dancers, to get in touch with that intelligence because the body is very intelligent, it knows everything .
156	I think it's built in, we're born with it, from the view of developmental psychology you see children only learn with their senses so until about four years old they only live through their bodies and learn through their bodies.

157	There is technology throughout our society, the way it is built makes us lose our connection with our bodies; I need this connectedness [with my body] to be able to do what I do.
158	I think other human other creatures than human beings also have a kind of embodied knowledge and I think we forget it we're losing it through our school systems through our society maybe through religion. Also because of the separation ... of mind and body, so for decades the body didn't matter and now it does. We realise it does, so that's the assignment, I think, for education, not only for dance education but for education in general, to keep on learning and living through the body because it's one, it's not two separate things, the mind and the body, your mind is in your body and your body is in your mind. So I think that is what we have to do we go from here by giving children the chance to go on living through their bodies.
159	Befriend the body again and to feel safe in the skin through this process ... of intentional embodied learning.
160	Why it matters in a choreographic sense, it matters because of transference.
161	We're doing embodied knowledge, through talking and dancing at the same time, that has a place.
162	... and also to figure out for the youth, how do we, as all this knowledge is in this room, help you connect back to your body.

163	Why it matters is also in all the examples I hear and the jobs we do and the things we try to enable or activate all have to do with a sense of an attempt to give shape to embodied knowledge and to transfer it as if it is something that is always there and is also in our lived experiences and for my vision is indeed something that is more gained and accumulated than lost maybe but what's nice about art and also teaching and also choreographing is that we kind of give shape to an experience and therefore transfer the embodied knowledge or try to interfere with it in a way that we might not do as human beings in daily life.
164	(Because) movement can be colonised.

# 6.

## Final thoughts

165	Complexity, vulnerability, inspiration.
166	The need to to bring some kind of structure in the chaos.
167	[...] has the potential to become its own field of study.
168	It's always there, but I think within the choreographic, also the political dimension is for me to learn more about it or I have a new curiosity and also the alertness that is needed and also searching for meaning of this knowledge in which ... in the context of today ... I think that awareness in the where we are at the time, time interface of now and the global development and the need to keep the light shining.
169	The necessity of specificity. It reaffirms, for me, that you cannot assume ... I don't think that we can assume we're talking about the same thing, we're talking about the same movement and that specificity matters.
170	[...] movement can be colonised by a dictator and that is something I have been thinking a lot about [...].

# Biographies

**Dr. Caroline Ribbers** works as a practitioner-researcher of embodied education at the Fontys Academy of the Arts. She facilitates yoga classes within the Academy's Dance Arts in Context programme, is a research mentor for students interested in the relationship between dance and embodied practice, and runs the Embodied Education Lab, which provides space and support for students-teachers-researchers exploring the potential and development of embodied education. Ribbers' work is deeply informed by her doctoral research, an educational design study that resulted in a yoga method for dance students to support their embodied learning through engaging in meta-learning. Caroline is also an active member of the international DEED network (Designing Embodied Education in Dance), which investigates how tertiary dance education (BA, MA, MFA, PhD) can be reimaged through the integration of embodied perspectives. Ribbers is also interested in exploring how embodied approaches to education can extend beyond dance.

**Stephen Shropshire** is a choreographer, curator and dance researcher who has created new choreographic works for companies and festivals around the world. He is a graduate of the Juilliard School in New York City, holds a MA from the University of Maastricht, and is currently a doctoral candidate at PhDArts, Leiden University Academy

of Creative and Performing Arts in collaboration with the Royal Academy of Art in The Hague. Since 2017 Shropshire has been chief curator of the Nederlandse Dansdagen dansMuseum and since 2025, a core team member of the Master Choreography COMMA at Fontys Academy of the Arts and Codarts Rotterdam.

**Dr. Suzan Tunca** works as a dancer, dance researcher, choreographer and educator and is responsible for the ICK Dans Amsterdam Academy. Between 1998 and 2016 she performed internationally as a dancer with among others Krisztina de Châtel, Dylan Newcomb and Emio Greco | PC. She completed an MA in artistic research at the University of Amsterdam and is an alumna of the third cycle performing arts practice research program DAS THIRD (Amsterdam University of the Arts). In 2023, she obtained her PhD at PhDArts at Leiden University with research into a dancing language in which she weaves together corporeal theory and discursive practice. She accompanies and supervises artistic research of dance artists in professional practice at ICK and in educational contexts at PhD, MA and BA levels at Leiden University, DAS Choreography, Fontys and Codarts, among others. Since 2025, Suzan is a member of the Route Kunst, an advisory steering group for arts research at the Dutch Science Agenda.

Access to the unedited registration of the conversation can be requested via: [dansmuseum@nederlandsedansdagen.nl](mailto:dansmuseum@nederlandsedansdagen.nl)