

From Teaching to *Curation*: Cross-pollination as a Reparative Strategy in Pedagogical Field(s) of Dance

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This chapter is a song. We invite you to chant it out loud. It exposes issues of colonial thinking within teaching practice. Coming from two different countries, Iran and Brazil, in distant continents within the global south, we realise our ex-centricity as dance artists-academics when we are brought together by the sense of displacement with/through teaching in academia. This co-written chapter is a practice of *cross-pollination*: a method of nomadic/counter authorship that we have been developing through our collaborations as dance artists, curators and academics. In this chapter, we depart from the question “how can teaching be(come) a curatorial practice?” and then we unfold “what do we mean by curation?” and “how can we teach/learn through *curatorship*?” Understanding the curatorial practice as a practice of caring for/with/through relationships with an ‘other’, we step into counter-colonial practices of curation by celebrating the multiple and the multitude, poly relations that engage in response to situated territories, in a co-laboration of spiral relationships. To think of curatorship as experiences of confluence is to value ecosystems of care that takes place through co-learning, experimenting, conversing, and co-curating as we re:pair our senses of belonging with place, time, and relations.

Keywords: *Cross-pollination; Knowledge; Choreography; Care; Curation*

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How can we make sense out of ff

I can
What can you ?

Hardly we imagine someone else's steps.
When I arrived you were there. We walked on the edges of risk. Hyper traction.

Atracction
Teh possibility of

Listing the risks
Risking
List of risking possession
Risk of possession
Posses
Poses
Poseosion
Posicion
Posicion vs poessionion

May be it is already started
Stage of familiarity
Ate ate ate ate 8888

tearing ourselves apart
We cause tears
We torn
Re turn
Rip
Rips
Hips
Risk

Ai ai ai ai

so me one ate our space right now

Some sentences never completed

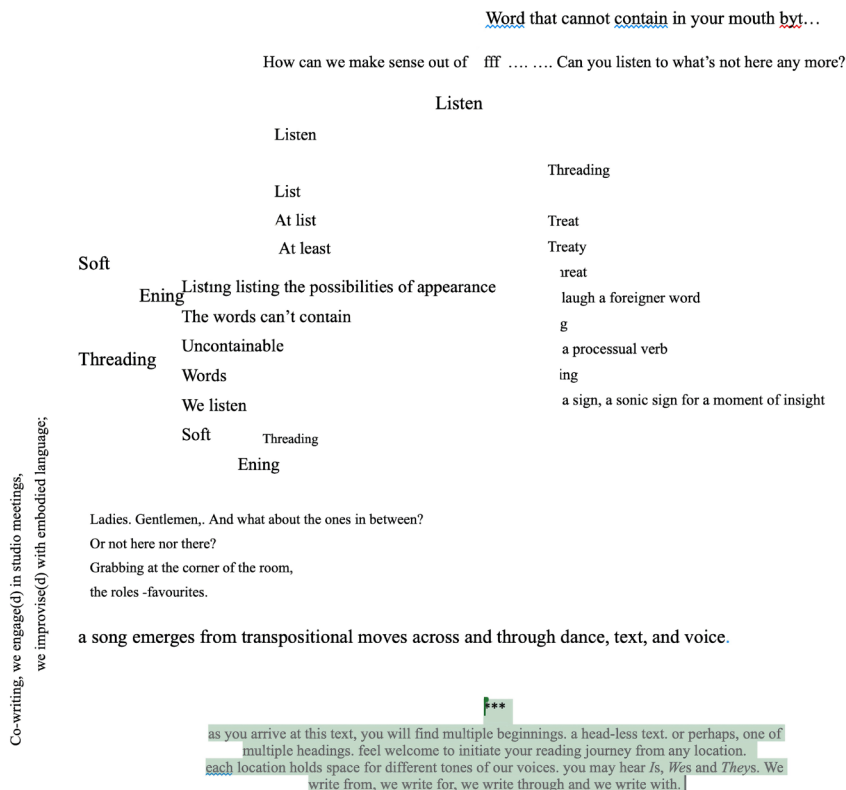
For not's here yet
It's already yet

Some sentences never completed
Move meove move

Threading
Treat
Treaty
Threat
A laugh a foreigner word
Ing
Is a processual verb
Ding
Is a sign, a sonic sign for a moment of insight

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Figure 1. *Multiple beginnings.* © Janaína Moraes and Maryam Bagheri Nesami. Licensed under CC BY.



Co-writing, we engage(d) in studio meetings, we improvise(d) with embodied language;

Figure 1. Continued.

This chapter is not about history, and how to teach history. It is about the location of non-western knowledges and the means of transportation/relocation of knowledges; it narrates the risk of mis-locations of knowledge and the aftermath of it – confusions (Figure 1). The encounter of the guest (non-resident/non-citizen/migrant) teachers and the (first year Bachelor’s of Dance Studies) undergraduate students. The experience could have been less harmful, and caused fewer bruises (in the modes of confusion) for both teachers and students, only if care had been spatialised for this encounter through the course coordinator/landlord.

Confusions fertilised our practice in curating festivals around a pedagogy of care. The risks of encounter between the host and guest, landlord and tenants, became the core of our pedagogical approaches, spatialising safe places of co-existence. This chapter exposes a map of navigating care for the displaced experiences with/through teaching in the field of dance. Re-locating territories, as migrants, led us to experience multiple positions of dis-placement, senses of belonging, and the relationships we have with our notions of knowledge. What is it,

who owns it, and where is it located? Thinking with the posthumanist Donna Haraway, we learn about the phenomenon of cross-pollination as it inspires us to experiment with strategies for sustaining our mobility through kinship and response-ability (2016). As ex-centric subjects of knowledge, we attempt to re:pair our situated-ness within the linear time and ordered place of academic teaching by re-inventing possibilities of an education context that is beyond the classroom.

Through these experimentations, we have been engaging with model(s) of cross-pollinating each others' practices, crossing the bound-ness of authorial terrains and challenging the colonial heritage of territorialised knowledge – such as ownership, authorship, originality, and singularity. Finding ourselves at the crossroads of studentship, pedagogy, research, and artistic practice, we expose our dilemmas by departing from a displaced co-teaching experience in a tertiary education dance course to co-curating festivals as a practice of spatialising care and reparative strategies of learning 'with': together, we co(n)text/test.

Writing about Writing, Co(n)texting, a Mode for Cross-pollinating

We arrive at this text as one who arrives in a foreign land. Conversely, and at the same time, we arrive at this text as one who returns to a familiar place. In both mo(ve)ments of arrival – the foreigner and the familiar – we arrive in this text with (or at) each other: we generate a co(n)text. It seems important to mention that writing, or better, co-writing, within this chapter is not only something that happens after an event – one that is written *about*, a description of a past), but writing is the very inscription of *the event* (an event written *as* an event, an instantiation of a present). Making ourselves present to each other's ideas, questions, opportunities, and dilemmas, we experience cross-pollination as a method of co-learning (which involves the practice of co-teaching), beyond the boundaries of a classroom. By posing attention to one another, we witness the co(i)nception of ex-centric practices of writing in the modes of teaching, choreographing, and curating. We attend to those practices from counter-colonial perspectives (Santos 2015), through which learning, teaching, creating, and curating are understood as expanded and entangled fields with multiple centres. Such a fragmented structure transposes us through multiple gravities that interact and intra-act (Haraway 2013) simultaneously. This approach embraces the risks of falling off one ground/field/discipline, while affording recovery

through/from the other. Collapsing and encompassing our modes of practice, we write by sharing acts of *co*-noticing, listening, dialoguing, learning, eating, walking, resting, making, and beyond.

Within these ex-centric mo(ve)ments, a practice of cross-pollination becomes a reparative strategy for our experiences with dance pedagogies and curationship. It is important to highlight that the ideas we move within in this discussion cannot and do not wish to separate the event of teaching from learning, from creating, from curating. Even though they are singular in themselves, they exist through relationships, and therefore expose and challenge our own colonial thinking within pedagogic and creative practices. Correspondingly, they also expose and challenge the wider colonial thinking within the communities and organisations we engage *with*. As we *move with*, *think with*, and *write with* we practice closeness without the urgency of closure (closed-ness). According to Lisa Samuels, *witnness* names a mode of sustained closeness with a certain event. Without a prescribed agenda, we come close to one another and engage with “an attention that does not seek to be somewhere other than in relation” (Samuels 2021, 60). As we hover in each other’s presence, we slowly com-pose, and *witness* the com-positions in place. In this sense, we acknowledge the web of relations we are part of, noticing and learning *with* and *from* the human and non-human agents that come together. We are not seeking sameness, but considering the alterity practice of being in resonance, confluence, reverberance, while still having the ability to sustain our autonomies as agents, entangled to expanded ecosystems. Re-thinking the agents of the wider ecosystem we are immersed within, we think of the ways we can pollinate our pedagogic fields that, even though they might travel through formal contexts like the ones of the classroom, they are not held tightly by them.

Acknowledging dance education as the context in which our curatorial practice unfolds, we consider (un)learning as an embodied experience through which cultural, political and social ecologies can be processed. According to Ernst Haeckel (1866), the term ecology (originally “*oecologie*”) has its roots in the Greek term *oikos*, or house, home or place of dwelling (in Kulper 2011). Bringing into question what is the ‘home’ of our pedagogical-curatorial practice, we find places to reside through the mobility of our own bodies. With posthumanism, we nomadically (Braidotti 2006, 2010) think of home as a place we can only afford to partially inhabit (as hosts/guests, teachers/learners, curators/artists).

We imagine how to approach experiences of teaching-learning-curating through the perspectives of pollination. We are inspired by

the flower-bodies which accommodate space for their fertilisation through the welcoming of pollinating agents. Pollination is the practice of transferring pollen from the anther of a plant to the stigma of a(nother) plant, a process which enables fertilisation. Pollinating agents are insects, birds, bats, water, wind, and plants themselves. Pollination often occurs within a species, and, if we think of it as a pedagogical-curatorial process, perhaps this would speak to the possibilities of peering and collaborating. Such bondings might fertilise other crops of learning-teaching within a specific field.

Experiencing pedagogical-curatorial practices as teachers-artists-learners-curators, we often come across situations of self-pollination – which, occurring within a closed flower, the notions of authorship, originality, and the self/autonomous processes of teaching-creating-learning-curating unfold. However, it is through cross-pollination that the pollination occurring between different species might produce hybrid offspring in nature and in plant breeding. Through cross-pollination, one might risk coming into contact with an ‘other’ and, in the process of applying pollen from one flower to the pistils of another, the genetic material will combine – many times co(n)fusing the genealogy, the genesis (origin) of the blossom. What if the soma of the self co(n)fuses with the soma of the other? What is the risk of co(n) fusion? Risk of collision // Risk of losing our own head? Joe Kelleher (apud Burrows 2010, 59) proposes that “collaborating is like two people banging their heads against each other, and the collaboration is the bruises that are left behind.” Such collisions, however, bear the potential of the encounter, when, through disposition and attunement, the motion of ‘banging heads’ can transition to a partnering dance in which, ‘head to head’, we find the points of contact that support the movements of balance, bounciness, sway, and momentum. For instance, in Contact Improvisation, amidst the process of bumping into each other and finding in it the vocabulary for a non-violent, playful dance, the bruises might appear less as the aftermath of trauma, and more as the reminders of the dormant points of contact that are, after all, still responsive and alive.

Becoming co(n)fused can (con)textualise a tapestry for togetherness, tensioning the somatic boundaries of self and other, and opening a location to practice care. If we think of confusion as a compound term, “the prefix *con-* is a word-forming element meaning ‘together, with’, ‘with fusion’, ‘with togetherness’. Co(n)fusing logics and formalities of the traditional s/paces of art and academia is an invitation to inhabit a third s/pace, in between the two” (Moraes 2024, 58). Confusion can

afford the tensions but also blur the boundaries of the conventional through closeness. In this chapter we attend to cross-pollination as an alternative mode for creating mobility and circulating knowledge (pollen) within systems, by challenging its urge to enclosed-ness (finding closure, answers, or definitions) and valuing instead the closeness (contacting – sensually, sensorially, tactilely). Through our attendance to this risky method of confusing/co-fusing our singularities, we also experiment with different ways of care-taking (and care-making) through the Somatics of remembering our encounter and points of contact: the Somatics of fondness (or feeling in love with each other as a mode of with-ness); the Somatics of friction and fiction; the Somatics of hope; the Somatics of the mo(ve)ments of pollination.

Attending the practice of writing (graphing-mapping) as an event of cross-pollination (associated with all its risky and promising aftermaths), this chapter *becomes* as our conversations take place. We wonder where the text is heading through letting go of its heading (power, directionality) and questioning the urge to order its subheadings (lists, priority) – the minor and meta texts, then co(n)fusing and co(m)posing the major text. When thinking of a co(n)fused piece of text as a chapter, with multiple agents pollinating at the same time, how can progressing (in a linear and sequential order) be even possible? What are the promises of alignments? At what cost do we seek it? What if following the map of the chapter does not lead to (linear) progression? Why does progression matter so much? What if we attend to this interwoven tapestry (or chapter, if you please) and make an attempt to sing it instead? Reading it out loud as a chorus, can we *organise* a collective breath? Moving counter to progressively moving ahead, we *organically* co-exist in the chapter, making migratory homes, as blossoming *organisations*.

Where does Care Manifest itself? How to Blossom as Teachers? A Trans-positional Move

Having encountered each other through a period of doctoral research, becoming friends in arts and life, and having a (borderline) traumatic experience with co-teaching in a tertiary education course (addressed later in the text as a song), we come close in the co-curation of a festival as a reparative strategy for our co-making. Supporting each other's journey through decentering the locations of authorship and ownership, we approach care as an indeterminate space, one that is contingently and

relationally embodied. We trans-position our choreographic practice of teaching and curating through *chora/cura/kura*-graphy.

In our somatic practice of co-imagination, we think of this text as a floral chapter, one that blooms, or at least we are hoping it blooms, as we converse *around* it. According to Sara Ahmed (2006), ‘*around*’-ness, as a mode of orientation, suggests *circling* movement around things, going far and getting close, becoming stranger and familiar, simultaneously. As we keep fertilising each other’s orientations and modes of existing, the chapter manifests itself through whirling and twisting and spiralling. Bringing care to the core of our *chora/cura/kura-graphic* practice invites us to spiral around the concept of teaching *as* a curatorial practice. We ask whether a pedagogical practice can benefit from the skills of curationship? Within the notion of curation, we become aware of the transpositions of language and our choreo-graphic understanding. According to Rosi Braidotti (2006), transposition “refers to mobility and cross-referencing between disciplines and discursive levels” (7) as it proposes “creative links and zigzagging interconnections between discursive communities which are too often kept apart from each other” (7). In our cross-pollinating practice, teaching transposes into a curating as the two resonate as the graphing of *chora* (polyphonic singing), *cura* (reparative/healing) and *kura* (pedagogic/schooling). Through this approach we navigate multifaceted iterations of *witness* by attending to polyphony rather than monotone, hybrid rather than pure, and close rather than closed. Therefore, in our transpositional move, we migrate through spiralling around choreo-graphing, teaching, and curating.

Chora/Chorus

Due to the impossibility of translating a polyphonic narrative of displacement in/through a singular text, or the impossibility of solo singing/reading/writing of a *chorus*, we think of choreography as the practice of *chora*-graphy: a site where “non-synchronic choric becoming(s)” (Bagheri Nesami 2021, 117) are made possible. According to Elizabeth Grosz (1999), *chora* “is the space in which place is made possible, the chasm for the passage of spaceless forms into a spatialised reality, a dimensionless tunnel opening itself to spatialisation” (214). The *chora*-graphy of this text then opens “s/pace to the harmonies, counterpoints, attunements and fragments within something that holds both the whole-ness and partial-ness in itself” (Morales 2023, 249).

Counterposing the ‘main singer’ (the author as a singular, authentic voice), *chora* not only implicates the site, location, place, or the ground through which the dimensionless/indeterminate space of care is spatialised – it also co-relates to the term *chorus*, the singing of multiple and multitude. We revisit the role of the *chorus* in Greek theatre, whose polyphonic/groupal voices would serve as commentary upon the ‘main’ action. Bringing perspective to the narratives taking place within the drama, to think of choral songs is to attend to the intricacies of songs that cannot be sung by a single voice. In another perspective, we sing with Jorge Larossa Bondía (2014), who proposes that knowledge is the expressive ability to sing the songs of an experience which:

is not a reality, (...) it cannot be produced. (...) is something that happens (to us) and that sometimes trembles, (...) makes us think, (...) makes us suffer or enjoy, something that fights for expression, and that sometimes, sometimes when it falls into the hands of someone capable of giving form to this, then, only then, becomes a song. And this song crosses time and space. And it resonates in other experiences and in other tremors and in other corners. On some occasions these songs of experience are songs of protest, of rebellion, songs of war or of struggle against the dominant forms of language, thought and subjectivity. (...) Others are elegiac songs, funeral songs of farewell, absence or loss. And sometimes (...), songs of travellers and explorers, the kind that always go beyond what is known, beyond what is safe and guaranteed, even if they don't really know where they are going. (Bondía 2014, 10)

The *chora*-graphy in this case is both a practice of spatialising an alter-space to appear as ex-centric/non-synchronic/uncanny subject-positions of teaching, as well as the co(n)fusing of voices that sing together to write/graph through mobility and displacement. Specifically in our experience, we have found each other's songs by navigating through our sense of displacement with/through teaching in academia. We work from our memories as a creative source for our imagination. It was through the resonance of our experiences that we found other ways to co-exist and navigate the songs of knowledge through the process of co-curating *Folded Possibilities* and *Tiny Fest*. Please feel welcome to navigate our map of cross-pollination as you listen to our song by clicking here (or typing in your browser: <https://crosspollination.hotglue.me>) or read below (Figure 2):



July 2021: along with Janaína and two other PhD colleagues I am invited to co-teach the course:

Dance History and Contexts, in an intensive six-weeks period to the first year Bachelor's students of Dance Studies.

To me it seemed to be a unique occasion to practice teaching with, and developing a communicable language that is co-crafted and co-curated as our dance histories and contexts.

As a displaced subject of dance and academia, I assumed the reason why I am invited to teach such an important course, was the interest from the course owner(s)-coordinator(s) to the minor literature (as a Deleuzian term) and alter-history of dance; specifically when one of the major contexts in the course was the political.

On such a unique occasion of our close-ness (in the mode of collaborative teaching) we all were so excited about the potential hybrid language that could have emerged as a container to hold and transmit historical narratives of dance(s) of ourselves and others'.

We were also given the course outline not only being trusted to deliver the high quality knowledge but also given the extension of freedom to do whatever we think we need to do with them.

The ambiguity in the extension of boundaries of the free move around the prescribed course outline caused co(n)fusion. How to attend the given knowledge? Where is the beginning/heading ...where is the end?

I am invited to co-teach with a group of friends.

Dance History and Contexts is how the paper is called.

There is something charming in the impossible task of sharing a history. Whose history? Who's history?

Maryam and I sit for conversations on how we can un-do the threads of 'singular narratives' or how we unveil the behaviours that we carry that deceive time as if it was a straight, always forward-moving event.

We desire to tremble the conventions we seemed to be taught of on how a theory-based paper should be 'delivered' within an academic course at the same time that we feel excited to have four of us to challenge the authorial and authoritative roles of be(com)ing a history teacher.

We pose our risks of failing or becoming confusing or seemingly not moving ahead within the curricular timeframe.

There is an expectation that we break the boundaries of western hegemonic spaces of/for knowledge but sustain the 'essence' of teaching the 'canon'

How do we 'divide' time?

Figure 2. *Our song*. © Janaína Moraes and Maryam Bagheri Nesami. Originally created at <https://crosspollination.hotglue.me>. Licensed under CC BY.

where/when is each of our locations in/through such a single story of dance? What are the risks of a single story? What does this singularity afford? What are its promises?

What are the risks of deviating from such a singularity? What if re-arranging it differently/ other-wise?

Who counts as self and who is the other in this single story of Dance?

Who are the main characters?

The Makers of Modern Dance in Germany : Rudolph Laban, Mary Wigman, Kurt Jooss.

Isadora Duncan-based/Martha Graham/Josephine Baker-based choreographic tasks.

Explore the philosophies and practices of Post-Modern choreographers including Trisha Brown, Yvonne Rainer, Merce Cunningham

What are the consequences of losing heads? What are the risks of moving ex-centrally around the History? Outside the central Euro-american locations in time and place.

What is our sense of presence (in time and place) as dance teachers, when the major and minor locations collide?

... bruises emerge and express themselves through accusation for appropriating improperly, the ground that I (we) didn't have the right for appropriation.

Who am I?

The minor and the major positions/times/ allocations make us question the invitation as we navigate falling, failing.

The sense of being a foreigner stepping into someone else's terrain, breaking the law, being policed.

When allyship becomes threatened by the sense of having to be correct - or being constantly corrected by a peer - so no one has their contract terminated. We ask...

we try to summon others into the conversation Iran- underground contemporary dance.

Brazilian diasporic contemporary performance

Taiwan-Wushu

we are told off for moving-out-of-the-outline:

"I am so worried they missed the chance of learning about the main history"

With the fall, a rush of adrenaline as we move counter, witnessing the tiny encounters of allyship, moving against by moving with, moving with by moving against.

We co-incide learning and teaching and testing and tasting and proving and falling and rising and flying and holding and letting go.

Figure 2. Continued.

What does this outline represent?	We let go.
Whose property is this?	We learn on the go.
	We lean on a goal of having less goals.
	We let time sit.
	1
	2
Arriving at the outline through our different time (and geo-political) differences lead to emergence of different subject-positions in this teaching situation.	3
	4
At home, or displaced	Months pass by
	9
What time is it?	10
In the Central EuropeanTime, I am situated in the middle-east, speaking the non-English language of knowledge and a migrant (tenant) in the disciplinary field of Dance, History and Contexts ...	11
	15
Disqualified for being late, behind and if the Worlds order begins from no. 1, my world (of dance) is numbered as 3. The third world.	17
Arriving as the third, means waiting for my turn to arrive....	With a break from the role of teaching in ‘the school’ I find myself closer to my world. The third. The South.
Waiting ...	With Brazilian quilombola Antônio Bispo dos Santos, Nêgo Bispo, (2015,49) I learn about communities that care for each other as a practice of existing. Far from home I get close to home as I sit with notions of curationship.
... In between the east and the west.	19
	21

Figure 2. Continued.

24

In the beginning of autumn, (in the Southern hemisphere), 2023, I received an invitation from Janaína to the Tiny Fest (in Otautahi, in Aotearoa) curatorial panel, in my kitchen, facing the fridge, we dance through a mixed conversation around care taking as a mother, as an artist at risk.

Where is the knowledge located?

... living room;

Where else is the library?

.... a fridge;

Behind the time?

Where is the location of the library? In time?

Dance, History and Contexts shelved in the Library;

A Dance library; a dance library;

The History of library; whose library?

and

How to dance (a) library?

co(n)text: a meeting place to read together, write together, sing together our dance histories.

Figure 2. Continued.

Months pass by

We return to Maryam's living room, as we take a re-turn onto the folds of our friendship. She invites me to co-curate a project within a festival in Norway as I am twirling through the new role of be(com)ing appointed to 'direct' a tiny festival in the South Island of Aotearoa.

We land in a library.

Library in the North Europe

Library in the South Island

What is a library?

We sit with the notion of a library as a meeting place. A location where people gather with books and imagination—browsing, searching, reading, sitting, archiving, borrowing and returning. We dream of performance as a moment of encounter, one that puts in exposure the crossing limits of our ability to desire, dream, learn, re-imagine and enact.

We dream of performing libraries as embodied locations of knowledge as we perform the roles of co-curators of not one, but two minifestivals in coexistence despite its separatedness.

We cross-pollinate our roles.

Cura/Healing

Embodying a *curatorial* practice that is less to do with selection and arrangement of ‘art’ (or, in turn, an education practice that is less to do with apprehension and assessment) and is closer to the notion of *cura* (cure, healing, caring, repairing), we understand *curatorial* practice as a practice of caring for/with the self and others. From the Medieval Latin *cūrātus*, equivalent to Latin *cūr(a)* “care” + *-ātus-ate*, the act of curating is an act of care. “*Cura*, in Portuguese, refers to the act of ‘healing’ and in this sense, a *curator*, as one who cares, in a practice of *cūrāre*, might engage in ‘care-full’ processes of healing (a matter, materiality, material, relationship, discourse, and more)” (Moraes 2023, xx). In dialogue with Chris Dupuis’ (2020) discussions on dance curation, we have come to see “curating as a practice, which, rather than being exclusively about power, is often as vulnerable and delicate as other creative processes” (92).

In our spirals we attend to care/curation as a relational practice that unsettles the power dynamic of an agent that heals a “sick and helpless art piece” (Groys 2006 unpaginated, in Dupuis 2020, 93), or a teacher who redeems/liberates/enlightens the dim and lost subject of learning (student). Rather, as one who comes in relation (re-pairing, pairing again, becoming in contact) with the fragmented-ness that we are able to reach and relate with. In this process of coming closer, we not only care/heal (repair) our relationships with the artistic or pedagogic material, but experience care-full practices of healing (re-pairing) through the arrangement of different parts of the ecosystem in relation. In such a context care emerges in the spaces between, not from a singular authoritative source (healer, curator, teacher). No single author, teacher, or curator holds a prescription as the truth. Knowledge is co-created through resonant entanglement.

We step out of monopolist logics of curationship that tend to colonise the operations of an art/education system. Oblique to the notion of curationship as a selective, exclusive practice, where the curator is the gatekeeper, we challenge the elaboration of vertical hierarchies of (institutional) power and the notions of progress or production. Instead, we come closer to counter-colonial practices of *curation* that invite us to value pluralist, polyphonic relations that are always contextual and responsive to a situated territory. The practice of curationship becomes a practice of be(com)ing in relationship with an ‘other’.

We co-laborate through circulation, letting things go organically in motion, spiralling, and at times falling into place. We *become* in bio-interaction with the work as part of the work. Antônio Bispo Santos (2015, 81–91) proposes that through bio-interaction “divergence is *transformed* into diversity, and diversity leads to experiences of

confluence” (2015, 91, emphasis added). To think of curationship as experiences of confluence is to value ecosystems of care, learning, experimenting, conversing, and co-*curating* as a re:pairing of our senses of belonging with place, time, and relations (Morales 2023, 226).

Kura/Teaching-learning (the Self when Encountering the Other)

We acknowledge the land we both have been residing in as migrants, Aotearoa (known as New Zealand), and our meeting place where we have constantly re-located pollens (knowledge) to/from/through our conversations and collaborations, Waipapa Taumata Rau (known as the University of Auckland). Despite the formal institution that grounds our encounters, we notice that it is within each encounter itself (with each other and others) that potential *schools* (plural) emerge. We learn through *Te Reo Māori* (Māori language) that *kura* is the most common term for school: a narrative mode in which people’s stories are foregrounded.

Jane Gilbert with Rosemary Hipkins and Garrick Cooper (2005) argue the conventional modes of attending traditional forms of knowledge through conventional disciplines cannot be fully responsive to our contemporary needs. We still need these traditional systems (schools of thoughts) and forms of knowledge (like History), only to be able to take elements out of them, relocate to (an)other, re-arrange/re-organise to make new ways of thinking/knowing/doing through the systems (Gilbert et al. 2005). Such a knowledge system requires us to enable/facilitate transition-ing/mobility across/through (knowledge) systems. Accordingly, what our contingent need calls for is an *orientation* to knowledge; and one mode of orientating (*around*) knowledge is through stories: stories that are not (necessarily) telling the details of a truth (of an event), but indicate how knowledge works in solving/addressing/attending to the issues, why/how certain things (im)matter, who are the main acting agents, and more.

Kura kaupapa Māori—literally “Māori worldview schools”—were first established in New Zealand in the early 1980s. They were set up, financed, and resourced by Māori parents and communities, independently of the state, in response to what was widely seen as a linguistic and educational crisis (Gilbert et al. 2005, 5). The urgent need for establishing *Kura* in the 1980s was to resist the extinction of *Te Reo Māori*. In the *Te Aka Māori* Dictionary (2023), some direct translations to *kura* refer to a tank or container, the action of being educated, or attending the location of education, as well as the place itself, a school, a learning gathering – an encounter as a school. Moreover, *kura* is the very concept of knowledge, as well as a treasure. In this sense, *kura* encompasses the context, the action, the practice, and the concept itself.

Pedagogies of *Curationship*: Finding Close-ness

This chapter questions the transferability of knowledge and its one-way directionality, challenging the entrenched assumption that knowledge must always flow from the teacher—the owner of truth—down to the passive learner. It takes aim at the authoritative position of the teacher and the dominant (Western) History presented as the only reliable and transferrable truth. In doing so, the chapter seeks to make possibilities for the existence of alter teachers—those who spiral outside the prescribed course outlines and curricula, the ex-centric ones, the side-walkers of the main lines, the teacher-curators.

The chapter aims to create resonance through c(h)o(reo)-singing and c(h)o(reo)-writing, to free up room in the tightly held spaces of institutional structures, create mobility in disciplinary fields of knowledge and their degree programs, and create the possibilities of migration in the locations of pedagogy.

In deviating from the order and lines of “Dance History and Contexts,” we, the co-writers of this chapter, have taken risks: the risk of exclusion, as we were shifted to the margins of the main locations of pedagogy, and implicitly removed from having any share of the mainland of disciplinary knowledge. Our departure from the prescribed content of the course has created discontentment with the established curriculum, causing confusion, and in doing so, making forged truth (Deleuze 2013): an active disturbance to the dominant, hierarchical order of Dance History. By narrating our stories of dance, we, as minor subjects of teaching, disrupted the orderly progression of knowledge, unsettling the very structure of what is considered truthful or reliable.

Through the disruption of orderly teaching practice, an alternative mode of curatorial stance emerges, where the teacher becomes a traverser *with* (the pollens of) knowledge rather than a gatekeeper. This is an invitation to rethink what it means to teach, to learn, and to know—where the boundaries between teacher and student co(n)fuse; infuse, diffuse, refuse, profuse.

Conclusion as a Mode of Close-ness

In this chapter, we looked at philosophical stances and poetic models of encountering each other’s practices, crossing the bound-ness of authorial terrains and challenging the colonial heritage of territorialised knowledge. *Chora*-graphy is the site for our artistic practice, and the

method to relocate (embodied) knowledge. Nomadically transitioning across/through positions of teacher and curator, *chora*, *kura* and *cura* become spatialised. Cross-pollination becomes our method of encountering our practices by fertilising each other's practice. Relocating the knowledge(s) from their 'schools of origin'/ bound-ness of authorship, we think of creative ways to organise them – and instead of ordering, we diffract the authority and function of the author (as teacher or curator). Moving counter to authority and its policing system that checks the order of things and their progress, we come close to an alternative way of existing as an *organism*, and moving *organically*.

A river does not stop being a river because it converges with another river, on the contrary, it becomes itself and other rivers, it becomes stronger. When we come together, we don't stop being us, we become us and other people – we overflow.

(Santos 2015, 4)

What a messy and abundant event!

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