

dance
studies
association

2025 DSA HUB DESCRIPTIONS

[Indeterminate States](#)

Apply through the submission portal [HERE](#) (deadline December 16th)

- What *counts* as practice? Complicating the terms “practice” and “research” in the field of Dance Studies
- Colonial Transformations and Global Exchanges in Nineteenth-Century Dance
- Folklórico Dance and the Choreographies of a Transnational *Mexicanidad*
- Dance in Defense of Academic Freedom: Storytelling, Tactics, Resources
- Activating Asian and Asian Diaspora Dance Futures: Creating Resilience Through Community
- Indeterminate Boundaries: Rethinking the Binary of Theory vs Practice in Early Dance Studies

Full Descriptions Below:

What *counts* as practice? Complicating the terms “practice” and “research” in the field of Dance Studies

Hub Organizer: Sanchita Sharma & Zena Bibler

Hub Description:

In this hub, we invite you to complicate and challenge the dominant understandings of the terms “Practice” and “Research” as it relates to the field of dance studies. This hub invites you to critically examine the issues of translating and transitioning between these two interconnected yet institutionally separated forms of knowledge production in dance studies. This hub will provide you a chance to share your [potential] interventions in Practice-as-Research (PaR) methodology, while encouraging you to think through (inter/trans) culturally responsive and politically situated approaches to PaR. You can expect to engage with the work of other artists and scholars who use PaR methodology.

Hub Format:

- Each presenter will have 15 minutes to deliver their ideas. As a presenter, you are invited to experiment with the mode of your presentation and curate this shared time with the group in several ways. In your allocated time, you can host dialogues and lead conversations, you can deliver paper-presentation, you can lead a creative writing/reflection/movement session, and you can choreograph, among other phenomenal things.
- We will repeat this format over three days with a total of nine presenters, followed by a movement-based close-out session.

Any additional information/materials (in addition to 300-word abstract):

URL to work samples/portfolio relevant to the submission is encouraged.

Colonial Transformations and Global Exchanges in Nineteenth-Century Dance

Hub Organizers: Chantal Frankenbach, Lynn Brooks, Cara Gargano, Russell Brown

Hub Description:

The long nineteenth century experienced profound fluctuations in all three areas of conference inquiry: Bodies, Fields, and Praxis. This hub focuses on the indeterminate nature of dance forms as they were translated to new/different purposes and venues, across territories and borders, for new bodies, fields, and practices. We consider the transformation and evolution of nineteenth-century social and theater dance in the face of colonial expansion, resistance, migration, urbanization, and other changes, particularly focusing on adaptations of dances of social origin to different gatherings, performance sites, and purposes. Addressing developments in industry, travel, class formation, and the porous nature of such points of exchange as ports, markets, fairs, and frontiers, we ask how dance moved across geographies and among peoples who adapted and altered dance steps, musical accompaniment, moral messages, political significance, social “signifying,” visual impact, and other changes and influences.

Potential presentation topics might include, but are not limited to:

1. social dances, music, and movement of African American or Native American origin that traveled to European music halls and ballrooms;
2. dances understood as “folk” forms that were stylized for theater dance;
3. transformation of eighteenth-century aristocratic dances to “democratized” nineteenth-century urban ballrooms;
4. indigenous populations’ adaptations of colonial powers’ dance forms;
5. visualizations of dances in transition in performance, on the page, in art work;
6. coastal and riverine populations as sites of cultural seepage in dance;

7. transportation as a mechanism for dance and movement exchange;
8. transcultural musical practice as impetus for transformations in dance;
9. the dancing master as both servant and agent of social status;
10. dance manuals and sheet music as conveyors of dance across cultures, borders, and classes.

Hub Format:

Day 1 – Two or three lecture demonstrations or participatory workshops of approximately 20–30 minutes each (depending on number of those selected). Two or three presentations with one moderator.

Day 2 - Paper presentations of approximately 20 minutes each. Three presentations with one moderator.

Day 3 - Roundtable discussion with presenters from days 1 and 2 in dialogue with commentators.

Folklórico Dance and the Choreographies of a Transnational Mexicanidad

Hub Organizers: Manuel R. Cuellar, Xóchitl Chávez

Hub Description:

Mexican regional and traditional dance—known today as folklórico dance— has come to constitute a shared embodied language of transnational *mexicanidad* (Mexicanness), forming cultural exchange circuits between communities on both sides of the U.S. and Mexican border. In fact, it has become one of the primary modes of expressive culture of mexicanidad, offering us an invaluable window to understand the conflicts, frictions, and failures of this contested ideation. As a signifying paradigm to negotiate an ethnically and racially marked sense of belonging, Mexican folklórico dance then operates as a complex and contradictory site of global_modernity, knowledge production, and world-making practice regardless of its exile by academia.

This HUB seeks to unpack the transnational nationalism that characterizes folklórico dance to examine the ebbs and flows of embodied cultural performances of mexicanidad and the contingent attachments to Greater Mexico they enable. We invite scholars to analyze the power dynamics at play in the performances of Mexican transnationalism through folklórico dance, addressing questions of race, ethnicity, gender, sexuality, citizenship, and ability, as well as of indigeneity, Asian-, and Afro-diasporic expressions. Foregrounding an intersectional and transdisciplinary approach, including practice and community-engaged research, papers should tend to the affective, political, material, corporeal, and cultural forms mobilized by folklórico dance in Mexico and the United States. Therefore, we encourage historical, interdisciplinary, and experimental approaches that enable us to engage folklórico dance as a critical

site of knowledge production and circulation, an archival location, an aesthetic and material practice, and/or an embodied performance that has been vital for the Mexican and Mexican American communities for generations.

Hub Format:

Three 90-minute sessions with 3 presenters per session plus a respondent. Work previously circulated among HUB participants.

Dance in Defense of Academic Freedom: Storytelling, Tactics, Resources

Hub Organizers: Hannah Schwadron, Rebecca Fitton, Irvin Manuel Gonzalez, Lizzie Leopold, Charmian Wells, Queen Mecca Zabriskie

Throughout 2023 and 2024, Dance Studies Association (DSA) Board members and members-at-large met virtually to discuss possible solutions and modes of support for the particular precarity faced by colleagues in Florida and Texas due to legislative action against DEI initiatives, critical race theory, gender studies, and beyond. Of course, these precarities reach far beyond the bounds of these particular states and these particular actions. They are indicative of systematic campaigns to police bodies and embodied histories. The dance studio and classroom are in acute precarity because so many of our community are contingent faculty and because the body itself, as a site of critical and creative inquiry, is at the center of our field. This Hub will further the work of a virtual webinar series taking place in spring 2025, programmed by the Standing Committee on Membership & Professional Development. This Hub aims to share resources and networks to empower individuals, as well as create solidarity for those who may feel isolated in this precarity. Apply to this Hub in one of three modalities: storytelling, tactical moves, or resource sharing.

Storytelling applicants might present/share first-person stories of how academic freedom is threatened on their campuses/in their classrooms. Tacticians might present/share expertise on navigating this political moment and/or use the DSA platform tactically to present banned lectures/workshops as a teach-in/create-in. Resourcing participants might present/share legal counsel, best practices for survival and safety, etc.

Hub Format:

This Hub will be curated and programmed by the Standing Committee based on individual applications, and thus there will be more information about the Hub's format after submissions are received. Standing Committee members may also curate invited speakers to join this work.

Any additional information/materials (in addition to 300-word abstract):

Choose a modality (Storytelling, Tactics, Resources) for your participation.

Activating Asian and Asian Diaspora Dance Futures: Creating Resilience Through Community

Hub Organizers: Emily Wilcox, Lorenzo Perillo

Building on positive experiences at the 2022 and 2024 DSA conferences in Vancouver and Buenos Aires, the goal of this Hub is to support Asian and Asian diaspora dance studies by building community among scholars who work in this field from a variety of locations, positionalities, and research topics. The Hub engages the 2025 conference theme, *indeterminate states*, by taking stock of the contingent futures of Asian and Asian Diaspora dance studies in the academy. Scholars who work on Asian and Asian Diaspora dance studies often feel they have to continuously explain themselves and justify the importance of their work, which takes a toll on mental health and makes it difficult to have productive and collaborative exchanges that advance their own work. Using a presentation, feedback, and discussion structure, this Hub will provide a space for intellectual dialogue among scholars specializing in Asian and Asian diaspora dance studies and counteract the isolation many feel in their home institutions.

To allow for maximum participation from scholars based in different locations and with different access to travel funds, the Hub will be primarily in-person but will also allow for online participation on Zoom. All participants, both in-person and online, will be expected to attend all three sessions of the Hub to create a sustained conversation across the three days (registration and DSA membership is required of remote participants, same as in-person participants). Every effort will be made to accommodate multiple time zones, with priority for participants in-person and in Asia. The Hub will consist of six invited participants who will serve as discussants and six applicants who will present their own research. Applicants should propose a 15-minute paper on their current research on which they would like to get feedback from an invited Hub participant.

Hub Format:

Each session will begin with 5 minutes of introductions followed by two 15-minute papers, two 10-minute discussant remarks, and 30 minutes of Q&A and discussion. Each session will be co-chaired by two of the invited participants in a rotating fashion. During the Q&A and discussion period, priority for questions will be given to Hub participants before opening up to observers.

The Hub will have a maximum of twelve participants including us, two organizers who will also serve as discussants. We have invited four additional discussants and tasked them with offering feedback on the presentations: **Yatin Lin** (Taipei National University of the Arts), **SanSan Kwan** (UC Berkeley), **Priyanka Basu** (King's College London), and **Tara Rodman** (UC Irvine). The facilitators reflect senior scholars with attention to the diversity of fields within Asian and Asian diaspora dance studies, research methodologies, personal identities, and locations.

Six additional participants will be selected through the DSA submission portal to present current research. We will determine the six participants by reviewing applications for the Hub based on quality and relevance.

Any additional information/materials (in addition to 300-word abstract):

Along with an abstract, applicants should also submit a maximum 150 word answer to the following questions:

- 1) Please explain why you are interested in participating in the Hub and how participation in the Hub would allow you to receive feedback on your work that you otherwise may not have at your home institution. Please discuss your personal identity and/or location in a general way that will not compromise the double blind review process.
- 2) Please indicate if you have presented in the Hub previously and, if so, how many times.

Indeterminate Boundaries: Rethinking the Binary of Theory vs Practice in Early Dance Studies

Hub Organizers: Emily Winerock, Karen Silen, Amanda Moehlenpah

Hub Description:

While many fields distinguish between “theory” and “practice,” or maintain separate categories for “scholars” and “practitioners,” for early dance historians (and their subjects) these lines are often blurred. In this Hub we invite scholars, practitioners, and scholar-practitioners to present on, respond to, and explore together the complex and varied relationships between how dance has been defined, conceptualized, and theorized, and how dances have been performed, transformed, and transmitted in diverse historical periods and communities.

The Early Dance Working Group, which focuses on dances that originated prior to the nineteenth century, invites proposals for a Hub of three sessions that will include a panel of 3-4 papers, a roundtable with 4-8 discussants, and a movement workshop with 2-3 presenters. We invite submissions that engage with the Hub’s theme of theory and practice and their relationship as it pertains to early dance. Submissions might explore topics such as transmission and reception, the challenges of tracing traditions and their continuities and reinterpretations, or methods for identifying and extracting dance practices and theories of dance from early sources. Other possible topics include how practice and/or theory relates to historiography, dance notation and other forms of documentation, “reconstruction,” embodiment, improvisation, im/morality, scholarly writing and accessibility, perceived value and hierarchies, institutional design and support, records and archives, the role of creative imagination in historical investigation, or how historical dances are being researched, taught, and performed today.

Hub Format:

- Panel of 3-4 papers
- Roundtable of 4-8 discussants
- Movement workshop of 2-3 presenters