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[Conversations Across the Field of Dance Studies](#) e-journal new issue:
[Ethics, Risk, and Safety in the Field](#)

The [Dance Studies Association](#) (DSA) announces a new issue of its annual journal publication, *Conversations Across the Field of Dance Studies* (*Conversations*), published on an open-access e-platform with Michigan Publishing Services. This issue, titled *Ethics, Risk, and Safety in the Field*, was initiated by guest editors Juan Sebastián Gómez-García and Polina Timina (bios below) as a way to deepen conversations begun with their classmates [studying anthropology of dance](#). Gómez-García and Timina, who frame the issue in their dialogic and experimental introductory chapter, have curated a forum for a range of voices to acknowledge “what has been pushed out of research discourse” and to “verbalize, denounce, process, and even heal.” The volume eschews the instruments of risk assessment endemic to academic research – such as consent forms, privacy notices, emergency assessments, and ethical review boards – to make room for other kinds of data, such as bodily sensation, emotion, intuition, and collective memory and action. They write:

Research ethics, when they came into academic being, were modeled mostly after the experiences of white men based at Western European and North American institutions. These ethical devices also absorbed the assumptions of such a position: that the researcher is in a position of power, that the community must be protected foremostly through anonymity. Neither this thinking nor these practices hold up. For one, as we strive to diversify academia and more space is given to researchers outside of the “West,” to womxn and queer researchers, people of color, people with varied abilities, cultural and disciplinary backgrounds, none of us experience “the field” as the white cis straight expert male researcher did and thus none of us encounter risk the way patriarchal colonialism has identified it and boxed it.

Gómez-García and Timina think about ethics as a way to depend on others; risk as a way to feel vertigo; safety as a way to sense home; and care as a way to design the future. Indeed, the guest editors and the contributors they've assembled offer many clues about designing the future of dance research “in the field.” Contesting any intent to leave rational and fixed comprehension as the ultimate way to understand ethics, risk, and safety in the field, the authors grapple with strategies for more ethical future-making in dance research as unexpected, emergent, and, most importantly, felt and generated in the body. The issue

highlights considerations of ethics, risk, and safety in scholarship, pedagogy, and performance, delivered through multimedia essays, recorded conversations, personal narratives, and, in one case, an original dramatic script. Contributions include:

- "Against Discovery" by Sarah Lass
- "Party Girls Don't Get Hurt (?): Loving and Fearing the Party Scene and Nightlife in Kingston, Jamaica" by Daniela Rodríguez Neira
- "From Sevilla to Brussels: a Description of the Decision-Making Process from the Researcher's Bodily Experience while Navigating Risks in the Field" by Ana Gabriela Hernandez
- "Exploring Ubuntu-Based Research Methodologies in Southern African Bantu People's Embodied Movements: Ethical Considerations, Community-Based Strategies, and Philosophy" by Alois Maluleke
- "Responding to the Call of *Compromisso*: Reflections on Research Ethics from the Ground of Capoeira Angola" by Esther Viola Kurtz
- "Contemporary Dangers in Researching the Field in the Republic of Srpska in Retrospect to the Yugoslav War in Bosnia and Herzegovina: An Experience from the Field in the Area of Kozara and Potkozarje" by Nikola Petrović
- "I Came Out to my Father through my Positionality Chapter: Reflections on Ethics and Risk" by A.A.
- "Becoming-with Risk in Autoethnographic Research" by Alesha Mehta
- "A Society to Me: On Conflict and Intimacy Training" by Sam Wentz
- "Drilled Choreographies: Interventions on Preparing for the Active Shooter" by Shannon Woods
- "Community Care in Palestine: When Grief and Politics Meet in the Body" by Annie Wren
- "Armenian Women's Embodiment in a Phenomenon of War" by Sona Pogossian
- "'We Can't Let Go': Navigating Dance in a (Post-)Conflict Society" by Debanjali Biswas and Babina Devi
- "Psychological Safety in the Western Concert Dance Technique Class" by Halie Bahr, Cat Kamrath Monson, and Nicole Perry
- "Ethical Relationality in Rehearsal Spaces" by Peter Farbridge and Melanie Stuckey
- "Le Dernier Jour d'un Condamné - My Auto-Condensation" by Marita Matar

The *Conversations* guest editor model plays a significant role in decreasing gatekeeping to knowledge production in the field of Dance Studies, and provides year-long support for the guest editors by the *Conversations* Editor and members of the Editorial Board. *Conversations* is a venue in which scholars, artists, and educators of dance and related disciplines can respond to current events and pressing issues in a range of formats, including some not typically welcomed in academic journals. The focus on emerging themes in the field has led to important and widely-cited issues on *Latin@ Dance* (2014), *Talking Black Dance Inside Out/Outside In* (2016), *The Popular as Political* (2018), and *Decolonizing Dance Discourses* (2020), which engages #BlackLivesMatter and #DalitLivesMatter. *Ethics, Risk, and Safety in the*

Field marks the third issue published on the journal's open-access e-platform, following *Cyber-Rock Mixtape* (2022) and *Dancing in the Aftermath of Anti-Asian Violence* (2023). It continues the journal's focus on personal histories and artistic practice as forms of knowledge production as well as calls to decolonize Dance Studies.

As a multi-media publication, *Ethics, Risk, and Safety in the Field* is a particularly accessible and useful teaching tool. Each essay/entry stands alone as an easily assigned viewing/reading to engender vibrant class discussion. Furthermore, and as a continued act of investment in these histories and people, please reach out to DSA

(info@dancestudiesassociation.org) for information on inviting contributors to give a lecture, master class, and/or lecture/demonstration. *Ethics, Risk, and Safety in the Field* shares brave, vulnerable, and complex stories of doing research, many of them told by early-career scholars, and we encourage Dance Studies educators to engage with its respondents directly, as an act of political and financial investment.

Dance Studies Association

The Dance Studies Association (DSA) is a member-driven US based international organization of dance scholars, educators, and artists. The organization aims to strengthen the visibility and increase the reach of dance studies as a critical field of knowledge production, encompassing political, creative, and embodied practices at the intersection of the arts, humanities and social sciences. Formed in 2017 as the merged entity of the Congress on Research in Dance (CORD, founded 1969) and the Society of Dance History Scholars (SDHS, founded 1978), DSA is both grounded in and extends the work of those two organizations.

Conversations Across the Field of Dance Studies is an annual publication of DSA, dedicated to current themes and debates in the field of dance studies. In 2021 DSA began the work of moving *Conversations* to a fully open-access e-platform with Michigan Publishing Services. The e-platform allows editors and authors to think more broadly about the medium of dance scholarship itself – democratizing access in multiplicity. All past issues of *Conversations* (2008-present) are available on the website as PDFs:

<https://journals.publishing.umich.edu/conversations/>

[Rachel Carrico](#) serves as Editor of *Conversations*. [Ana Paula Höfling](#) serves as the Vice President of Publications and Research for the Dance Studies Association. [Lizzie Leopold](#) serves as the Executive Director of the Dance Studies Association. For more information on DSA please visit the website: www.dancestudiesassociation.org

Guest Editor Bios

Juan Sebastián Gómez-García is a Colombian cultural anthropologist, ethnochoreologist, and dance practitioner, passionate about exploring the intersections of movement, body and

ecology. His interdisciplinary experience lies at the crossroads of performing arts, fieldwork research, and collective engagement and in the fields of Latin American critical thinking, queer studies, feminism and peace studies. He graduated from Universidad Nacional de Colombia with a BA in Anthropology, where he researched dance expertise as a bodily capital in a professional contemporary dance company in Bogotá. After he graduated from the university, he worked professionally as a dance performer at a local theater and a ballet academy, and as a ballet instructor for a classical ballet foundation, teaching young dancers from impoverished areas in Bogotá. In 2023, he graduated from an international master's program in anthropology of dance, where he studied the kinaesthetic, sexual-affective and performative transformation of bodies in community-based electronic dance music spaces in Berlin's queer nightlife during the summer of 2022. His current doctoral research delves into the corporeal dimensions of peace-building and conflict resolution mobilized by dance and theater in the context of political and social crisis of "post"-war Colombia. He is currently affiliated as a joint researcher to the *Centro de Pensamiento Pluralizar la Paz* (Colombia) and *Institut pour la Paix* (France).

Polina Timina is a researcher and dancer who grew up in Russia, part of a choreographic ensemble specializing in competitive performances, contemporary dance, and Russian folkloric productions. She obtained her BA in Anthropology from Durham University studying politics, memory, and aesthetics and researching embodied practices connected to nationalism, land, and kinship. She completed her MA thesis on the corporeality of violence as part of the EMJMD Choreomundus – International Master in Dance Knowledge, Practice and Heritage program. Polina works closely with her collaborator Anisha Anantpurkar on a multi-faceted performance project on cultural exchange and soft power which you can follow at @mappingtraces. She began studying for her PhD in Anthropology at UC Berkeley in the fall of 2024, focusing, once again, on the bodily.

For further information, please reach out to DSA Executive Director Lizzie Leopold:
lleopold@dancestudiesassociation.org.

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