

dance studies association

Call for Submissions

Special Guest Edited Issue of *Dance Research Journal*

Guest Editors: Fangfei Miao and Qing Qing

MOBILITY, DANCE, AND CHINA

This special issue invites submissions that address the mobility of dance from a Chinese dance studies point of view. A concept shared in both Anglophone and Chinese-language dance academia, mobility defies the fixation of dance and highlights its ability to transform and travel. Mobility foregrounds dance's changing corporeality throughout history, its motion within a society, and its dislocation across national borders. As the mobility of dance receives increasing scholarly attention, we invite dance scholars in China to present their research on this DRJ platform in English. We wonder how Chinese scholars utilize their dance histories and cultures as vehicles to examine the notion of mobility, and how they translate their research to speak to audiences in the West for the first time. This issue aims to open research conversations between scholars from different linguistic and social systems and reinforces dance studies as a global discipline.

In our view, previous English-language literature overly relied on the American-centric Cold War ideologies to approach China's dances. While the field of Chinese studies has seen increasing criticism over the limits of revolutionary nationalism, liberalism, and postcolonialism lenses, this shift has not fully reached the field of dance studies. In response, major dance conferences and publications in China have engaged with the relations between China's dance studies discipline and the imported Western theories and methodologies.

Taking up the notion of mobility as an impetus for reflection and reclamation, this special issue seeks to shed light on the emergence of dance studies in China and think about its cultural and historical location/locatedness, focusing on timely concerns in China's dance academia and promoting Chinese-based dance scholarship beyond the familiar Western frameworks.

The idea of mobility invites inquiries into dance's relationship to time and space, especially, how such topics are addressed in China's dance academia. For instance, in terms of time, how do the transforming Chinese dance traditions expand the idea of mobility? How do we conceptualize the historical disappearance and reappearance of Chinese ancient court and ritual practices as a form of being mobile? And how does the resourcing of other traditional cultures into contemporary dance—such as ink

paintings and poems—mobilize the idea of Chineseness? In terms of space, how does the relocation of Chinese folk dance from rural areas to urban theatres mobilize the concept of “folk”? How is the adaptation of dramaturgy into China’s national dance drama a productive mobilization method? And what new theories can arise from examining the travel of dance across ethnic and national borders within and beyond China? This special issue recognizes mobility as a methodological rigor to engage with dance’s ephemerality and (in)consistency. We capture dance as a constantly changing entity and aim to present Chinese-based dance scholarship on shared research interests with Anglophone dance studies.

Possible areas of focus may include but are not limited to the critical reconstruction of Chineseness in contemporary dance production, ancient Chinese dance histories, and their modern interpretation, theories of constructing China’s dance studies discipline, dance and China under globalization, the possibilities and limits of researching dance and politics, and the (im)possibilities of transnational dance studies.

Final deadline for full manuscript submissions: May 1, 2024.

For questions and suggested readings, please email: Fangfei Miao
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