

Call for Chapters: The Oxford Handbook of Dance and Disability

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Please send abstracts to gili.hammer@mail.huji.ac.il and mma@aber.ac.uk by March 15, 2025. Abstracts should be no more than 500 words, and should **include title, main themes/questions/arguments to be addressed, and estimated word count of the final chapter**. Please also include **short bio** and **contact information**. Authors whose abstracts are selected for the handbook will be notified by April 15, 2022. Full drafts of essays (5,000-10,000 words) based on selected abstracts will be due by November 15, 2025.

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We invite scholars, practitioners, and creators to be part of an Oxford Handbook dedicated to the exploration of disability dance as a way of knowing and performing, located at the fertile intersection of embodiment, aesthetics, and politics. By commissioning essays that combine embodied, aesthetic, and political perspectives, in this volume we aim to widen the horizons of dance studies and develop an analytical reading of embodied representation in dance specifically through a disability perspective, positioning disability alongside age, sexuality, gender, ethnicity, and nationality within examinations of the ways dance can serve as a political expression and a medium for negotiating stigmatic, binary, or confining categories.

The volume will span across a wide range of analytical locations: behind-the-scenes-artistic processes in the dance studio, in the archives (in the broader meaning of textual representations and material culture, including prosthetics and mobility means), digital tools and platforms (including the technology of audio-description, music apps, online workshops, TikTok videos, digital installations, AI), in the private sphere (remote dancing from home during the COVID-19 pandemic, the everyday life of practitioners outside the studio), the public sphere (e.g., political protests and site-specific locations), in the media (cinema and popular culture), and stage performances. Discussions of these analytical locations will give rise to shared thematic threads, including accessibility, technology, intersectionality, embodiment, terminology, and representation. We also invite essays offering reflections on the founding alternative aesthetics and practices disability dance has offered to Disability Culture and dance studies in its decades of work, as well as speculations on disability dance futures and its cross-dialogues with areas such as environmental justice, political conflicts and violence, and interculturalism. The volume as a whole joins disability studies' call to posit disability and structures of ableism alongside other contexts of power, including orientalism, racism, sexism, and xenophobia, considering that for disabled creators, disability is a fundamental way of being in the world that carries knowledge from and about specific marginal bodily positions and human corporeality.

The principles that guide the book's structure and content are threefold. First, we aim to bring forward works by scholars from the Global East, the Global South, and the Global

North. **Diversity** would also be expressed by different disciplines (anthropology, sociology, theatre and performance studies, music, dance, disability studies, history, STS, literature), methods (auto-ethnography, text analysis, media analysis, qualitative study, dance writing), type of disabilities, and genres of writing (prose, dance scores, auto-ethnography, academic writing). Secondly, the handbook is planned to encompass **multiple perspectives**, including theory, practice, performance, and activism, offering theoretical essays alongside those of choreographers and practitioners working in this field. Lastly, we are committed to supporting the **access** needs of contributors and readers, embracing Mara Mills' and Rebecca Sanchez's notion of (2023) *Crip Authorship*, with the overall thrust of making the collection accessible while also serving as a genuine, new interdisciplinary contribution to the knowledge of disability dance, representing its analytical importance and richness of practice.

Although we use the term “disability dance” in this call for papers, offering it as a broad and inclusive notion that encapsulates not just a style of dance but an entire world of content, politics, aesthetics, and relationships, we invite essays that are attentive to the evolving nature of terminology across regions and invite contributors to reflect on the multiplicity of terms within disability dance in their chapters. In so doing, we will remain open to various terminologies that consider factors such as funding structures, what is considered disability dance, audience reception, and how disability dance has been politicized across different contexts over time. Terminology is always political, shaped by choices that inevitably leave out certain perspectives. Disability dance, then, is both a utopian term - imagining a field of possibilities where dance is not merely for, with, or by disabled people, but embodies the assertion that disability has always been integral to art

Possible questions we invite authors to reflect upon, may include those listed below, as well as closely related topics:

- How can dance and movement create new possibilities for bodymind to challenge the limits of “compulsory ablebodiedness”?
- What are the dilemmas and possibilities of disability representation in public and private spaces (e.g., on stage, in the media, political protests, archives, material cultures, studios, the everyday life)?
- How do disabled dancing bodyminds challenge familiar demarcations between the private and the public (for example, the reorganization of disability dance and the home studio during and since the pandemic of COVID-19)?
- What hierarchies exist within political activism and artistic/aesthetic excellence in Disability Dance?
- How do dance practices situated within global economic inequality relations reproduce or challenge such hierarchies between political activism and artistic excellence?
- What can we learn about cross-cultural dialogue through intracorporal dance collaborations between disabled and non-disabled body-minds? What challenges and opportunities do such collaborative practices reveal?

- How do unique cultural, political, or historical factors shape disability dance practice in your region? For example, how does the concept of “bodymind” resonate in your context? How do local histories influence your understanding of the intersection of disability and dance? Are there specific cultural practices or symbols that are reinterpreted through disability dance?
- How is your practice received by audiences outside your region? What challenges arise when engaging with audiences abroad? Have particular collaborations or exchanges been especially impactful?
- What is the future of disability dance art in your context? Are there emerging trends, themes, or practices that you find particularly promising?

Editors Biographical Summaries

Gili Hammer is a senior lecturer at the Department of Sociology and Anthropology and the Program in Cultural Studies at the Hebrew University of Jerusalem. Her work focuses on gender, performance, and disability studies, about which she has published in *American Anthropologist*, *Disability Studies Quarterly*, *Gender and Society*, *Signs*, *Medical Anthropology Quarterly*, *Ethnography*, *Journal of the Royal Anthropological Institute*, and several edited collections. She is the author of *Blindness Through the Looking Glass: The Performance of Blindness, Gender, and the Sensory Body* (University of Michigan Press, 2019) and is committed to public knowledge, collaborating with disability performers and practitioners in public lectures, podcasts, and short essays. Her co-edited special issue, “Invitation to Dance: Performing Disability Politics through the Dancing Body,” is forthcoming in the *Journal of Literary and Cultural Disability Studies* in March 2025. Details of her research activities, public engagements, and a decade of fieldwork in the field of integrated dance can be found at: <https://www.gilihammer.com/>

Margaret Ames is a Senior Lecturer in the Department of Theatre, Film and Television Studies at Aberystwyth University. Her work focuses on learning/intellectual disability dance via her work with the long-standing community group Cyrff Ystwyth in Ceredigion in the west of Wales. She has published in *Contemporary Theatre Review*, *Theatre Research International*, *Research in Drama Education: The Journal of Applied Theatre and Performance*, *Studies in Theatre and Performance* and *About Performance* as well as various book chapter contributions. She is a contributor to “Invitation to Dance: Performing Disability Politics through the Dancing Body” forthcoming in the *Journal of Literary and Cultural Disability Studies* in March 2025. She is committed to her volunteer colleagues both past and present who have developed Cyrff Ystwyth over many decades. Understanding that dance assembles all kinds of bodyminds in collaboration, she aims to analyse new pieces created by learning/intellectually disabled colleagues in the hope that taking such works seriously as objects of intellectual endeavor promotes both new understandings of dance and learning disability, honoring embodied knowledge that otherwise may remain unknown.

Stefan Sunandan Honisch is a Sessional Lecturer (Department of Theatre and Film, University of British Columbia), and Scholar-in-Residence (St. John's College, University of British Columbia). He is a Co-Director and Co-Applicant respectively for two multi-year projects funded by Social Sciences and Humanities Research Council of Canada. His research is situated at the intersection of Critical Disability Studies, Music Studies, and Critical Pedagogy, and his monograph, *Vulnerable Virtuosity: Disability in Concert and Competition*, exploring how blind virtuoso pianists radically challenge stubborn dualisms of musical strength and weakness, is under contract with the University of Michigan Press. Honisch has published in journals such as *Music Theory Online*, *Journal of Inclusive Education*, *Voices: A World Forum for Music Therapy*, *Journal of Interdisciplinary Voice Studies*, and *Journal of Teaching Disability Studies*, and contributed chapters to *The Oxford Handbook of Music and Disability Studies*, *The Oxford Handbook of Music and the Body*, *Transnational Horror Cinema: Bodies of Excess and the Global Grotesque* (Palgrave Macmillan), and *Defining the Boundaries of Disability: Critical Perspectives* (Routledge). He is also a freelance musician and serves on the Review Board of the *Journal of Teaching Disability Studies*, the Editorial Board of *Public Disability History*, and the Council of the American Musicological Society, and serves on UBC Arts Amplifier's Stakeholder Advisory Committee and UBC's Committee to Increase Speaker Diversity. His co-edited special issue "Invitation to Dance: Performing Disability Politics through the Dancing Body" is forthcoming in the *Journal of Literary and Cultural Disability Studies* in March 2025.