

dance
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association

DANCING IN
2019 CONFERENCE

2019 CONFERENCE PROGRAM

AUGUST 8–11, 2019

NORTHWESTERN UNIVERSITY

EVANSTON, IL.

SAVE THE DATE: VANCOUVER 2020

DANCING RESILIENCE

Dance Studies and Activism in a Global Age

DANCE STUDIES ASSOCIATION 2020 ANNUAL CONFERENCE | OCTOBER 15-18
PINNACLE HOTEL HARBOURFRONT / SIMON FRASER UNIVERSITY
VANCOUVER, BRITISH COLUMBIA, CANADA

Ahalya Satkunaratnam and Allana Lindgren, program co-chairs
Peter Dickinson, local arrangements chair

The Dance Studies Association is hosting its 2020 annual conference in Vancouver, on the unceded territories of the Musqueam, Squamish, and Tsleil-Waututh First Nations. A site of occupation and exchange, defiance and resilience, Vancouver and its movement histories have been shaped by Indigenous cultures and colonial settlement, and more recently by resistance to uneven development, neoliberal markets, and environmental depredation. Recognizing that dance as a practice can advocate for political, structural, and social transformation, we invite presenters to explore dance and activism in localized and transcultural settings, and to share their strategies for productive change on the stage, street, screen, and within the academy.

“Dancing Resilience” will meet at the Pinnacle Hotel Harbourfront, in the heart of Vancouver’s downtown, and within easy access of public transportation (including a direct airport link) and the city’s famous seawall. Events will also be held at Simon Fraser University’s School for the Contemporary Arts, our host institution, and a short walk from the Pinnacle Hotel.



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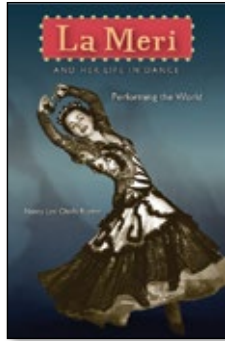
Faculty

Susan Hadley, Chair • Harmony Bench • Dave Covey
Karen Eliot • Nadine George-Graves • Hannah Kosstrin
Nyama McCarthy-Brown • Crystal Michelle Perkins
Susan Van Pelt Petry • Daniel Roberts • Mitchell Rose
Eddie Taketa • Valarie Williams • Norah Zuniga Shaw

Application Deadline:
November 15



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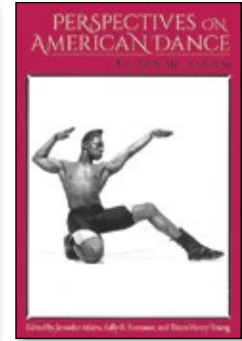
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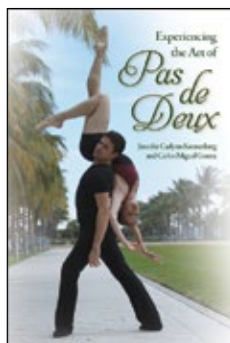


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Lucia Chase and the American Ballet Theatre
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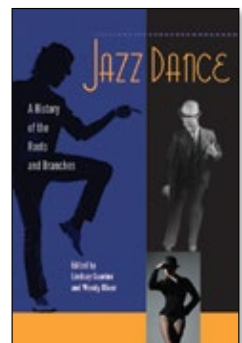
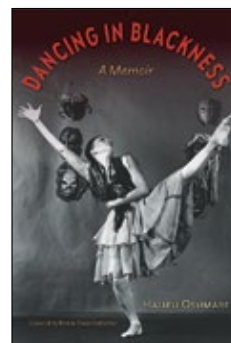




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Cover Photo by Jeff Goldberg
 Above: Northwestern Dance
 Program on campus, Evanston
 Illinois, photo by Jeff Hancock

WELCOMES

President's Welcome

Welcome delegates to Dancing in Common!

It has been two years now since the Dance Studies Association became the legally merged entity of the Congress on Research in Dance (CORD) and the Society of Dance History Scholars (SDHS). Having served as the final President of CORD (2015–17) and the first President of DSA (2017–2019), I am in the unusual position of having crossed the threshold connecting the fifty-year history of CORD with the very beginnings of DSA.

This was not something I ever imagined in 2011 when I accepted a seat on the CORD board of directors, but rather was one of those situations that life offers up, unexpectedly, and once you've uttered the word yes, there's no turning back. My cherished teachers Richard Bull and Cynthia Novack would probably have described it as following through on a choreographic decision made in the moment of an ensemble improvisation—a choreography that was revealing itself and just needed the dancers to get on board, surrender their own individual imaginations, and let the dance “describe” itself. To Richard and Cynthia I give heartfelt thanks for teaching me at such a young age how to see the bigger dance, and practice when to lead, when to follow, and when to exit the stage and watch from the sidelines.

DSA is still in the early stages of establishing its infrastructure, its organizational values and aspirations, its place among other professional societies. The society has recently hired its first Executive Director, Dr. Lizzie Leopold, to work alongside the staff at Association Executives Group, and to represent DSA at the Council of Executives of the American Council for Learned Societies. Please take a moment during this gathering at Northwestern to introduce yourselves to Lizzie, and AEG staff Janet Wilhelms and Courtney Harris; these are the women behind the scenes who strive to provide excellent service to members.

As I complete my term as DSA President and welcome incoming President Melissa Blanco Borelli, I want to thank all the board members who provide service to the organization to keep

all the parts in motion. Planning and executing conferences, putting out three important publications, providing professional development opportunities, and adjudicating awards all happen because members step up and get involved. Really, that is the essence of DSA—people in the field willing to give their time to make a collective space for engaging with the discipline. I would like to acknowledge the service of board members Jens Richard Giersdorf, Ray Miller and Kin-Yan Szeto who are completing their terms on the board this August, and to especially acknowledge the multiple layers of service that Kin-Yan provided during a double term on the CORD board and two years on the DSA board. Thank you all for being part of DSA's development.

For this gathering at Northwestern, DSA thanks Susan Manning for initially pulling the whole thing together and convincing Melissa Blanco Borelli and Kate Elswit that being Program Committee Co-chairs would be fun! DSA also thanks Jasmine Johnson for her work on the Mellon Pre-conference seminar, Clare Croft for her work on EXPLODE! Midwest, all the members of the Program Committee, the on-site volunteers, and Susan Manning and Lizzie Leopold for their contributions in local arrangements. This conference will be the largest DSA gathering to date!

Like dancing, DSA is always about motion/stillness and dynamic fluctuations—with a rotating board of directors who enter and leave, the organization is in constant flux, but keeps afloat with a modest infrastructure and a perpetual relay of members who serve. We, the members, are making it up as we go—choreographing new moves to adapt to changing times and needs, relying on one another to bring our collective knowledge of best practices to the table. During my tenure as DSA's first president, I have worked to bring a culture of care to the organization so that as we work individually to produce excellent scholarship, we feel support in numbers.

I wish you a wonderful conference immersed in the work, and happy to be in good company, in the commons.

Anne Flynn
DSA President

Conference Chairs' Welcome

Welcome to the first conference that has been planned end to end under the newly-formed Dance Studies Association. *Dancing in Common* is appropriately ambitious in size and scope, from the Mellon-funded pre-conference, to the EXPLODE! festival of performances, to the screendance evenings, to the library exhibitions, not to mention the core presentations themselves. We are hosting nearly 500 presenters, affiliated with institutions from 27 countries: Argentina, Australia, Belgium, Brazil, Canada, China, Colombia, Cyprus, Denmark, Finland, Germany, Ghana, Greece, India, Israel, Korea, Japan, The Netherlands, Nigeria, Norway, Poland, Portugal, Spain, Sweden, United Kingdom, and the USA.

As program co-chairs, our initial remit from the DSA board was “commons” and “intersectionality,” which dovetail both with one another and with the present. There is an urgency to concerns of “the common” or “the commons” in relation to dancing bodies — the construction of canons in terms of what is perceived as common knowledge; dance as intellectual property or cultural commons; media, global production and the affective commons; dance’s institutional affiliations and the common good; ethics of difference, belonging, and solidarity — and the corporeal implications of all of the above. While so many presentations engage with and complicate ideas of commons, we also notice dance studies’ impulse toward celebrating the (un)common. *Dancing in Common* thinks about the geo-political contexts of the commons, without presuming commonalities. We do so through live performance, media and film, workshops, roundtables, paper presentations, lecture-demonstrations, discussions, and field trips.

The idea of the common or commons underlies so much dance scholarship, although it tends not to be explicitly articulated. To this end, and in the spirit of the commons, we decided to change the keynote slots into three plenaries, over which we

bring together fifteen colleagues — nominated by our program committee — whose work is aligned with these conversations, in order to frame our discussions. Through the plenaries, participants will have the opportunity to consider together “Dance Works for the Commons: Actions, Interventions, Innovations” and “Reservoirs of Movement: Common Flows and Circulation.” The final plenary features an international array of scholars addressing the state of the field in order to launch what DSA envisions as 5-year project to think across borders and practices. We further proposed the special presentation format of “Gatherings for Common Practices” to use this conference space to engage in a “practice of commons” in the spirit of coalitional knowledge production and exchange. We invite you to look for these throughout the program.

We owe an extraordinary debt of gratitude to so many colleagues. As head of local arrangements, Susan Manning went above and beyond to make Northwestern University and Chicago itself a home for this conference, including programming all of the events outside of the core conference presentations, including the EXPLODE! festival taking place at Links Hall and across campus. Lizzie Leopold, who has come on board as Executive Director of DSA since May, has been wearing multiple pairs of dancing shoes with aplomb. Thanks also to our program committee for contributing to the call for papers, proposing plenary speakers, and peer-reviewing submissions with generous feedback: Anurima Banerji, Sherril Dodds, Imani K Johnson, Einav Katan-Schmid, Kareem Khubchandani, Lorenzo Perillo, Crystal Michelle Perkins, VK Preston, Chiayi Seetoo, and Arabella Stanger. From DSA, Anusha Kedhar has been tirelessly working to get the website under control, and Jacqueline Shea Murphy has been instrumental in developing the conference procedures and protocols of this new organization. We extend our deepest gratitude to Anne Flynn, our indefatigable and dedicated outgoing President.

Melissa Blanco Borelli and Kate Elswit

Program Co-chairs

WELCOMES

Local Arrangements Welcome

Preparing for DSA 2019, I am feeling overwhelmed. How will the nearly 500 presenters find their way around the Northwestern campus, from the hub of the conference marked by the Rock to the studios in the arts complex and the exhibitions in the library? How can a handful of tech-adept undergraduates provide trouble-shooting for fifteen presentation spaces? And how will we all manage to fit into the Ballroom at the Hotel Orrington for plenary sessions and the awards luncheon?

Yet despite these logistical challenges, I am excited to host DSA at Northwestern—thrilled that the program committee’s brilliant Call for Papers elicited such an astounding range of responses and thrilled that presenters from more than 25 countries have the opportunity to convene and create a commons in real time and space. Huge thanks to Kate Elswit and Melissa Blanco Borelli, co-chairs of the program committee, who together have created an amazing program.

For helping me pull together local arrangements, I am grateful to colleagues at Northwestern, in Chicago, and in the greater Midwest. Joel Valentin-Martinez, director of the dance program at Northwestern, ensured that we had sufficient studio space for lecture-demonstrations, workshops, hybrid and experimental formats. Esmeralda Kale, George and Mary LeCron Foster Curator of the Herskovits Library, collaborated with graduate students Amy Swanson and Mlonzi Zondi and librarian Gene Kannenberg to present an exhibit on “Dance across Africa: through the Collections of the Herskovits Library.” Greg MacAyeal, Curator of the Music Library, collaborated with graduate student Danielle Ross and archival specialist Jill Waycie to present an exhibit titled “It’s less like an object and more like the weather: John Cage and Dance.” Curators’ tours of both exhibits are part of the conference schedule, and you are free to see both exhibits on your own time and discover exceptional resources for dance research. (The Midwest Dance Archive at the Newberry Library in downtown Chicago is another superb local resource, if you can find time for a visit. Note the library is closed on Sunday.)

Amy Wilkinson, Executive Director of IN/Motion Dance Film Festival and dance faculty at Loyola University Chicago, curated two evenings of screen dance on campus at the Block Museum, generously including submissions proposed by the program

co-chairs for both Thursday and Friday evening. Anna Martine Whitehead, Chicago-based performance artist and faculty at the School of the Art Institute of Chicago, collaborated with Clare Croft, Associate Professor of Dance and American Culture at the University of Michigan, to co-curate a local iteration of EXPLODE!, a festival of queer dance. The festival incorporates events on- and off-campus, scheduled as part of the conference and offered as free and ticketed evening performances, all designed to consider how scholarship looks different when queer folks actively author spaces for gathering. Another commons within the commons of DSA.

This year ten Working Groups will meet on Thursday afternoon before the opening plenary and reception. And a group of talented early-career scholars will meet with stellar faculty mentors as part of the DSA/Mellon Preconference for Emerging Dance Scholars, under the direction of Jasmine Johnson, at one time a Postdoctoral Fellow in African American Studies at Northwestern and now a jointly-appointed faculty in Africana Studies and the Annenberg School of Communications at the University of Pennsylvania. This preconference is the last event made possible by a multi-year initiative funded by the Andrew W. Mellon Foundation. For ably spearheading Mellon Dance Studies over many years, my thanks go to Jennifer Britton, project coordinator at Northwestern, and to Janice Ross at Stanford and Rebecca Schneider at Brown, co-directors of the project.

My greatest debt is to Lizzie Leopold, who started the year as conference coordinator for DSA 2019 and ends the year as Executive Director. As all know who have worked behind the scenes, we are still in the process of establishing best practices for DSA, an organization twice as large as its predecessors—Congress on Research in Dance and Society of Dance History Scholars. We certainly won’t get everything right this year, but we do hope that you stay with us and do your part as we continue to grow into our new stature.

At the risk of over-using the metaphor, I do see the Dance Studies Association as a network of overlapping commons. Each Working Group, each panel or lecture-demonstration or workshop, each film screening, each event for EXPLODE! creates its own commons, and together these make DSA a multidimensional arena for dialogue, dissension, and debate. Welcome!

Susan Manning

Local Arrangements Chair, Northwestern University

Top and Middle: Northwestern University Dance Program performs “On the Eve of...,” choreographed by Dance Magazine 25 to Watch Nejla Yarkin (2018), Photo by Justin Barbin



All Bodies Welcome

The Hotel Orrington, where the plenaries and awards luncheon will be held, is fully compliant with the Americans with Disabilities Act. So too are the Northwestern University buildings, where breakout sessions will be held, and Links Hall, the off-campus performance venue. Walking time from the hotel to the university is 5 to 10 minutes on level sidewalks. Ride shares from the hotel to campus are readily available; guest parking on campus is another option. You can purchase daily campus visitor parking passes from the University Police Parking (1841 Sheridan Road, part of the Segal Visitors Center parking structure).

All Genders Welcome

Participants may choose to have their preferred gender pronouns on their conference badge by filling in the optional box on the registration form. Gender-neutral bathrooms on campus can be found on the first through fourth floors of University Hall, one of the buildings where break-out sessions will be held. EXPLODE!—a series of performances and events on- and off campus co-curated by Clare Croft and Anna Martine Whitehead—will consider how scholarship looks different when queer folks actively author spaces for gathering.

All Children Welcome

Although neither DSA nor Northwestern is licensed to provide daycare, parents and guardians may bring their children to the conference, including the events organized by EXPLODE! Children who can quietly read or watch a video are welcome at all sessions, as are nursing infants. (University Hall 418 has been reserved to serve as a lactation room and as a space where parents with infants and toddlers might find a quiet moment.) Local daycare centers may be able to provide drop-in care if arranged in advance. (Bright Horizons Evanston; McGaw YMCA; Evanston KinderCare) Babysitters can be found through Care.com, UrbanSitter, and SitterCity.

There are abundant family-friendly options in the area. Near the conference hotel and university are playgrounds and the beach. Further afield are the Children’s Museum at Navy Pier, the Bean at Millennium Park, the Museum of Science and Industry, the Museum of Natural History, Adler Planetarium, and Shedd Aquarium. The Chicago Architecture Foundation offers boat and walking tours, and the Art Institute of Chicago offers family tours and a space for making art.

All Nationalities Welcome

DSA believes in international exchange, and we are thrilled that members from more than 25 countries will present their research this year. DSA is committed to holding regular meetings outside the US, and we are in active discussion with other conference venues outside North America.

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LOCAL INFORMATION

Dance and Dance Studies at Northwestern University

Dance and dance studies have a long history at Northwestern University. While the current Dance Program was founded in 1979 within the Department of Theatre, the history of dance on campus goes back more than a century. By 1900, students across disciplines fulfilled physical culture requirements in Delsarte, free movement, and aesthetic gymnastics courses. By 1920 the University introduced a major in physical education and continued to add dance classes. Like many colleges across the United States, Northwestern hosted concerts and lecture demonstrations by, among others, Doris Humphrey, José Limón, Charles Weidman, and Erick Hawkins. The current Dance Program, rooted in a dual focus on practice and scholarship, offers both a major and minor and is housed in the School of Communication. The year 2017 saw capital improvements that resulted in a new black-box theater, studio spaces, and classrooms—bringing dance, dramatic theatre, music theatre, and performance studies into closer collaboration.

Beyond the studio, Northwestern was an early incubator for dance studies. Dancer and ethnographer Katherine Dunham studied with anthropologist Melville Herskovits as she prepared to undertake fieldwork in the Caribbean in 1935–36. Herskovits also advised Joann Kealiinohomoku's 1965 master's essay on interrelations between African and African American movement styles. More recently, doctoral students have pursued dance research under the auspices of Theatre and Performance Studies as well as within Anthropology, History, Musicology, Screen Cultures, and Sociology. From 2012 to 2018 Northwestern housed the Mellon-funded initiative Dance Studies in/and the Humanities, a multi-campus initiative designed to invest in the rising cohort of scholars in the field. DSA 2019 builds on the momentum of the Mellon initiative by hosting a preconference for emergent scholars.

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www.metrarail.com/maps-schedules

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Hourly bike rental program with 10 locations in Evanston and more throughout Chicago – www.divvybikes.com/expansion/evanston

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Starbucks – 1734 Sherman Avenue

Colectivo Evanston – 716 Church Street

Other Brother CoffeeBar – 1549 Sherman Avenue

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North Shore University Evanston Hospital – 2650 Ridge Avenue, 847-570-2111

Northwestern Medicine Immediate Care – 1704 Maple Avenue, Suite 100, 312-694-2273

CVS Minute Clinic – 3333 Central Street, 847-869-3800

Dry Cleaners & Laundromats:

Lake City Dry Cleaners – 1115A Emerson Street, 773-273-4430

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Grateful Yoga – 1108 Davis Street, 847-849-1810

Bikram Yoga Evanston – 1840 Oak Avenue, 847-556-2600

Chicago Northshore Kinetics – 515 Davis Street, 847-866-9655

Wellness Revolution – 1117 Emerson Street, 847-869-1773

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UPS Store: 1555 Sherman Avenue, 847-869-3000

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While visiting Northwestern, campus guests can **connect** to the Guest-Northwestern wireless network. Guest wireless is a free service intended for use by visitors requiring short-term access to the wireless network to perform general Internet activities. It is an unsecured connection and should not be used to send or receive sensitive information.

Members of the Northwestern community who hold a Northwestern NetID should continue to use the "Northwestern" network.

Registration

Visitors to the University must register to access the Internet.

1. Choose "Guest-Northwestern" in the list of available networks on your device.
2. Accept the University's acceptable use policy.

Duration

Access is granted for a seven-day period that begins at the time of registration. Guests may re-register as needed.

Bandwidth

Bandwidth on this network is restricted to 10 Mbps.

Guest Wireless Access at Orrington Hotel

Access codes will be handed out with your registration packet.

Conference App

Visit bit.ly/dsaconf or Scan the QR code (below) to download the official event app.

After the app is installed, tap **Sign Up** and create your profile.

Tap **Dancing in Common, 2019 DSA Conference**

Tap **JOIN** and put in the code **DSA2019**



Top: **University Hall** is the oldest original building on the Northwestern campus in Evanston. The cornerstone of the building was laid in 1868.

Middle: **The Block Museum of Art** is a free public art museum located on the campus of Northwestern University in Evanston.

Bottom: **Kresge Centennial Hall** is Northwestern's first Leadership in Energy and Environmental Design (LEED) platinum building, the highest sustainable building certification awarded by the U.S. Green Building Council.



LOCAL INFORMATION

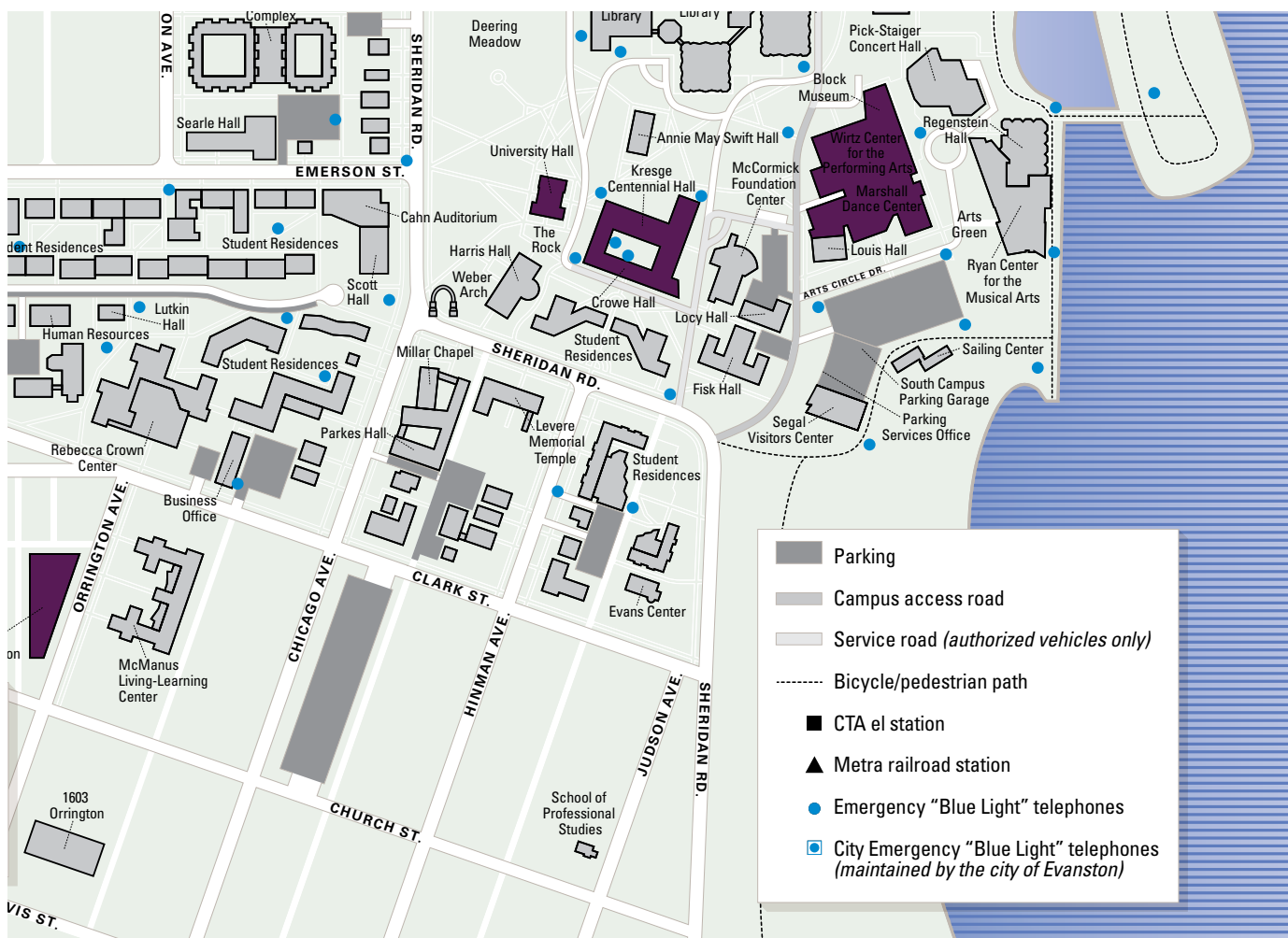
Conference Locations

Hilton Orrington Hotel, 1710 Orrington Avenue Evanston IL
 Evanston History Center, 225 Greenwood Street Evanston IL
 Links Hall, 3111 N. Western Avenue Chicago IL

Campus Locations

Block Museum of Art at Northwestern University, 40 Arts Circle Drive Evanston IL
 University Hall, 1897 Sheridan Road Evanston IL
 Kresge Centennial Hall, 1800 Campus Drive Evanston IL
 Virginia Wadsworth Wirtz Center for the Performing Arts, 1949 Campus Dr Evanston
 Marjorie Ward Marshall Dance Center, 10 Arts Circle Drive Evanston IL

For an interactive campus map, visit: www.maps.northwestern.edu/evanston



EVANSTON MAP

M2



shopping districts

- A Downtown Evanston
- B Central Street
- C Chicago & Dempster
- D Main & Chicago
- E Howard Street

attractions

- ★ Evanston Art Center
- ★ Evanston History Center/Dawes House
- ★ Frances E. Willard House
- ★ Grosse Point Lighthouse
- ★ Mary & Leigh Block Museum of Art
- ★ Northwestern University
- ★ Noyes Cultural Center
- ★ Rotary International Headquarters
- ★ Sigma Alpha Epsilon Levere Memorial Temple

recreation

- ▲ Burnham Shore Park
- ▲ Dempster Street Beach
- ▲ Aquatic Center
- ▲ Centennial Park
- ▲ Clark Street Beach
- ▲ Dawes Park
- ▲ Greenwood Beach
- ▲ Elliot Park
- ▲ Lee Street Beach
- ▲ Evanston Wilmette Community Golf Course
- ▲ Ladd Memorial Arboretum & Ecology Center
- ▲ Lighthouse Landing Beach
- ▲ Robert Crown Ice Complex & Community Center

hotels

- 18 Best Western University Plaza
- 18 Hilton Garden Inn Chicago North Shore/Evanston
- 20 Hilton Orrington/Evanston
- 21 The Homestead Evanston
- 22 The Margarita European Inn

legend

- CTA purple line stop
- CTA yellow line stop
- CTA red line stop
- Metra stop
- hospital
- golf course
- shopping districts

www.visitchicagonorthshore.com

BOOK EXHIBIT

In addition to Publisher Tables, the Book Exhibit will include individual titles for display and sale, as well as DSA book bags for sale. The Book Exhibit will be held at Kresge Hall on campus. Hours: Friday 9:00 am–4:00 pm, Saturday 8:00 am–12:00 pm and 12:00 pm–6:00 pm, and Sunday 8:00 am–12:00 pm.

Alexander Street



intellect Books & Journals



Oxford University Press



University of Illinois Press



University Press of Florida



GRADUATE STUDENT EVENTS

Graduate Student Professionalization Panel

Navigating the Academic and Non-Academic Job Search
Saturday August 10th, 8:30–10:00 am
University Hall 101

Convener: Melissa Melpignano, *DSA Graduate Student Representative*

Panelists:

Amanda Jane Graham, *Associate Director of Engagement at Carolina Performing Arts, UNC Chapel Hill*

Pamela Kravenbuhl, *Assistant Professor in the Culture, Arts, and Communication division at the University of Washington, Tacoma*

Lizzie Leopold, *Executive Director, Dance Studies Association and Lecturer at University of Chicago*

Ira Murfin, *Mellon/ACLS Public Humanities Fellow, Chicago Humanities Festival Program Manager*

The 2019 DSA professionalization panel for graduate students wants to provide insights and practical advice on how to strategically navigate both the academic and non-academic job market as dance scholars. The panelists work as researchers (tenure-track, adjuncts, or independent scholars), artists, and dance experts outside the university (curators, dance administrators, etc.). After an introductory discussion aimed at problematizing and destigmatizing the academic vs. non-academic divide, the panelists will offer tools to craft successful cover letters and statements for both professional realms. Participants are invited to bring their application documents as reference material to workshop with the panelists.

Graduate Student Happy Hour

Friday August 11th, 6:30–7:30 pm
Prairie Moon Restaurant & Bar
1635 Chicago Avenue Evanston

Come and meet other graduate students before attending the evening events.

Annual Book Raffle in support of the Graduate Student Travel Awards

Raffle tickets can be purchased at the registration desk on Thursday evening and all day Friday. The raffle will take place on Saturday during the membership luncheon.

Stay Connected and Get Involved

Contact Graduate Student Representative Melissa Melpignano (mmelpignano@ucla.edu) to learn about graduate student leadership opportunities.

DANCE ON FILM SCREENINGS

IN / MOTION
CHICAGO'S INTERNATIONAL DANCE FILM FESTIVAL

Northwestern | **THE BLOCK**
museum of art

DSA, in partnership with the In/Motion Dance Film Festival and curated by Amy Wilkinson, will present two evenings of dance film screenings and an artist panel that explore universal themes and expand creative boundaries on digital media platforms. Screenings are included in your DSA registration, happening at Northwestern's Block Museum on Thursday and Friday evenings at 8:00 pm.

Thursday August 8th at 8:00 pm
Block Museum of Art

Common Dance, 75 minutes (2009) by filmmaker Roswitha Cheshier with choreographer/filmmaker Rosemary Lee followed by a panel presentation: 'Gather together here': Exploring the Common Across Disciplines in Rosemary Lee's *Common Dance*
SPEAKERS: Rosemary Lee, Victoria Thoms, Charlotte Waelde

Common Dance was a large-scale work created as part of Dance Umbrella London 2009 specifically for Greenwich's historic Borough Hall (formally GDA) by Rosemary Lee, with a specially commissioned score by Terry Mann.

Using the space as a symbolic 'common ground', Rosemary brought together a cast of 50 performers aged 8–83, with a choir of over 50 young people from Finchley Children's Music Group. The work celebrates the right to gather and explores the group's commonality illustrating a richly diverse community moving together with unity and singularity.

During the five sold out live performances filmmaker Roswitha Cheshier recorded *Common Dance* with several cameras, the resulting carefully edited film gives the viewer a unique view of *Common Dance* with intimate close ups of the performers balanced with views of the vast space they move through boldly lit by Chahine Yavroyan. Its closing footage captures the cast as they react off stage to the end of their final performance.

Rosemary Lee

Centre for Dance Research, Coventry University
"Finding commonality" British choreographer Rosemary Lee reflects on the making of *Common Dance*

Victoria Thomas

Centre for Dance Research, Coventry University
What Brings Us Together: Cultural Trauma, Collective Identity and Touch in Rosemary Lee's *Common Dance*

Charlotte Waelde

Centre for Dance Research, Coventry University
Finding the Commons in the Enclosure

Friday August 9th at 8:00 pm
Block Museum of Art

Worth a film by Sarah Prinz, 3 minutes

Conceptualized around the Mary Oliver quote, "Beauty can both shout and whisper, and still it explains nothing," viewers watch a child grow up through choreographic scenes and metaphorical vignettes representing the journey towards self empowerment.

DYNAMITE a film by Leila Jarmon, 7 minutes

Artist Maceo Paisley explores black masculinity in this poetic dance film.

Escapes and Reversals (Solo) a film by Ginger Krebs, 15 minutes

In this solo iteration of *Escapes & Reversals*, Krebs reverses figure and ground so that the space surrounding the mover would seem more substantial than her body. In the excerpt being presented, the actor (roast chicken? microscopic organism? baby girl?) is a flickering amalgamation of vulnerability, violence, melodramatic self-absorption, oppressed and oppressor, fused together so that she seems to be all of these at once. We have in common this multiplicity of roles. We all internalize the polarities of the societies we're steeped in, and our bodies become arenas where they battle it out.

Secondary Surfaces Redux a film by Nina Martin and Roma Flowers, 3 minutes

Secondary Surfaces Redux (SSR) by video artist Roma Flowers and choreographer Nina Martin uses far west Texas landscapes, geological time and human kinetic processes to meditate on durational concepts of time and human relationships to labor and survival. Two women arduously traverse an expanse of white paper armed only with black charcoal and their bodies. Drawn from a set of corporeal kinetic investigations by the Lower Left Performance Collective which defines performance as "that which disappears" and art as "the residual document of its creation," *SSR* exploits video mediation blurring the boundaries between dance and visual art.

DANCE ON FILM SCREENINGS

Underground a film by Jun Bum Bae, 8 minutes

An introspection of freedom, culture and identity through the minds of raw battle B-boys in the Bay Area.

Rippled Memory a film by Autumn Mist Belk, 5 minutes

Rippled Memory is a screendance illustrating the common ground found through movement and memory. Artists Autumn Mist Belk and Marianna Miozzo came together on an Italian rooftop to choreograph the body and the camera towards a shared vision of spiraling into memory. The shared conversation among their two languages is a revisiting of separate childhood memories that unknowingly converge on the emotion of longing—for a home and for a father. The stream of consciousness sound recording captured a common experience brought into their separate bodies through shared movement explorations.

The Good Christian a film by Talia Koylass, Motion/Pictures Dance Project Presents, 10 minutes

A dance film that addresses religion and spirituality in the Black Community from both a historical and present-day vantage point and explores how Black people have used something that often tries to exclude them as a way to deal with suffering and oppression. Spirituality looks different on everyone but still has the potential to be inclusive and used as a source of joy and discovery.

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Saturday August 10th, 10:30 am–12:00 pm
University Hall 412

Reflections by Dance Film Artists, moderated by Amy Wilkinson
Panel Discussion

Interdisciplinary makers Ginger Krebs, Talia Koylass, and Brendan Fernandes, alongside his dramaturg, Amanda Jane Graham, will present excerpts of their dance film projects highlighting the ways that bodies manifest social, cultural, and political identities. By various turns, these works for the camera explore violence and vulnerability, religion and spirituality, and queer identity and resistance, that challenge our perceptions of space and its relationship to movement. A discussion moderated by Amy M. Wilkinson of the In/Motion Dance Film Festival will address how these artists see their work in reference to inclusion, solidarity, and collectivism.

Bios for Screendance Artists:

Jun Bae is a Tokyo-born Korean multimedia artist. During his undergraduate architecture program at Washington University in St. Louis, he developed his first feature length documentary *Bob's Tour—Understanding What We See* and short film *Exodus* (2016) in response to the unrest in Ferguson. He is currently pursuing a MFA degree in Documentary Film and Video at Stanford University.

Autumn Mist Belk (MFA, University of Maryland; BA, University of Alabama) is an associate professor at North Carolina State University and the curator of FAD (Film-Art-Dance) Collections. In 2015, Autumn was inducted into NCSU's Academy of Outstanding Teachers, and most recently, she completed screendance residencies in Iceland, Austria, and Italy.

Brendan Fernandes is a internationally recognized Canadian artist working at the intersection of dance and visual arts. His projects have shown at the Solomon R. Guggenheim Museum, the Museum of Modern Art, The Getty Museum, the National Gallery of Canada, MAC. He is currently artist-in-residency and faculty at Northwestern University. Upcoming projects include performances and solo presentations at the Guggenheim, The Whitney Biennial, the Smithsonian Museum of American Art, MCA Chicago, and the Noguchi Museum.

Roma Flowers, (Director/Editor) is a lighting, projection and video artist. A recipient of a "Bessie" award for her lighting, she has recently designed for Jordan Fuchs Dance, Dark Circles Contemporary Dance, Dance Theatre of Harlem, and Catastrophic Theatre Company. Roma is on faculty at TCU's School for Classical & Contemporary Dance in Fort Worth, Texas.

Leila Jarman is a filmmaker, multimedia artist and feminist activist. Her work focuses on exploring the boundaries of unconventional narrative and subverting expectations and ideals of beauty and aesthetics. She's interested in the dualities and contradictions inherent in nature but specifically within the human existential experience.

Ginger Krebs addresses the vulnerability of bodies responding to violence by invisible actors, on the one hand, and the seductive mirages promoted by advertising, on the other. This year she was awarded a MANCC residency at Florida State University and an Illinois Arts Council Fellowship award.

Bios for Screendance Artists (continued):

Talia Koylass is a graduate from The Ailey School/Fordham University with a BFA in Dance and Visual Arts. She has shown her work at various events throughout New York and Chicago, creating powerful images that create narratives, convey emotions, ask questions, inspire thinking, and challenge us.

Nina Martin: Associate professor of dance— TCU School for Classical & Contemporary Dance and member of Lower Left Performance Collective. Originator of Ensemble Thinking, a system of spontaneous dance composition, and ReWire Movement Method, a technical dance system accessing preconscious movement states.

www.lowerleft.org

www.ninamartin.org

Sarah C Prinz is a LA-based Director and Choreographer. Her imagery creates a gradient between pedestrian and choreographic compositions, challenging notions of narrative form using the body as a storytelling vehicle. Sarah's works have been premiered at SXSW, Channel 4 (UK), Vogue, Sterogum, Outfest, Dance Camera West and Screendance International.

Rosemary Lee Choreographer Lee works in a variety of contexts and media, including large-scale site-specific works with cross-generational casts. Her work is characterised by an interest in creating a moving portraiture of the performing communities she gathers. She often works in outdoor and indoor public spaces where the work is free to view.



Top: *Underground* film still, A film by June Bae

Bottom: *Escapes and Reversals (Solo)* film still
Concept, direction and dance: Ginger Krebs Videography:
Aaron Granat Assistant videography: Ji Yang

EXPLODE! QUEER DANCE: MIDWEST



Links Hall

EXPLODE! queer dance re-imagines the potential of queer dance today. Queerness, in activism and art making, has always pivoted on the promise of coalition. Yet sexism, racism, classism, and transphobia have kept that promise from being fully realized in practice. EXPLODE! takes on this challenge, and with this version of EXPLODE!, curated specifically for the DSA conference we focus on queer dance artists of the Midwest.

EXPLODE! takes on this challenge.

In Chicago, EXPLODE! focuses on queer dance of the Midwest across four sites—three on Northwestern’s campus and one at Chicago dance center Links Hall.

EXPLODE! queer dance festival is organized by founding curator Clare Croft, and EXPLODE! queer dance: Midwest is co-curated with Chicago-based artist Anna Martine Whitehead. EXPLODE! is made possible through the support of the Mellon Foundation, Links Hall, and the University of Michigan’s Center for World Performance and the ADVANCE programs.

About Links Hall

Links Hall is located at Constellation (3111 N. Western Avenue) in Chicago’s Roscoe Village neighborhood. Links Hall encourages artistic innovation and public engagement by maintaining a facility and providing flexible programming for the research, development and presentation of new work in the performing arts. For more information, visit www.linkshall.org

Schedule of Events

Thursday August 8th

3:30 pm

Hilton Orrington, 2nd floor landing

Training Module performance

Marcela Torres and Nola Hanson

Informal training session between two martial art practitioners: Nola Hanson and Marcela Torres. The performers use the training format as a space to collectively navigate gender, queer identities, and self defense.

8:30 pm

Evanston History Center

Solo Square Dance

Nic Gareiss

Solo Square Dance is a one-person percussive dance performance. The show commemorates the 1935 Irish Public Dance Halls Act which banned citizens from dancing in homes. This 60-minute show features new pieces inspired by this and other such dance bans in Canada and the United States including the most recent dance ban in Pound, Virginia which was only lifted in 1999! Set in the round, Solo Square Dance uses traditional and original step dance movement from Ireland, Canada, and Appalachia to explore the relationship of public and private life, probing the subversive power of dancing bodies.

Friday August 9th

12:30 pm

Northwestern Ballroom Dance Studio

Agentic Mode, followed by Training Module Workshop

Marcela Torres and Nola Hanson

Agentic Mode deconstructs the technical form and logic of Muay Thai (martial art), self-defense and historical wars as a model to contemplate the mental space of fear that creates outputs of violence. This investigation combines the multifaceted nature of violence both as a socioeconomic structure forcing Black and Brown neighborhoods to compete for resources, as well as the influence of historical wars such as the Vietnam war and its ongoing legacy felt through unnamed ephemera.

Training Module is a workshop and physical discussion among aggressive movement practitioners Marcela Torres and Nola Hanson

8:00 pm

Links Hall

(bus transport to leave Orrington Hotel at 7:00 pm and return after the performance)

EXPLODE! festival performance (ticketed event)

Featuring work by Ayodele Dance & Drum, J’Sun Howard, Murda Mommy, Jennifer Monson & nibia pastrana santiago, Le Na Moo, and Joel Valentin-Martinez—all hosted by everyone’s favorite desi drag queen, LaWhore Vagistan.

Saturday August 10th

2:30 pm

Hilton Orrington, 2nd floor landing

FLY/DROWN

Jennifer Harge

FLY / DROWN is a durational ritual practice honoring black domestic materials.



Ayodele Dance & Drum, photo by Marc Monaghan

8:00 pm

Links Hall

(bus transport to leave Orrington Hotel at 7:00 pm and return after the performance)

EXPLODE! festival performance (ticketed event)

See featured artists above. Friday and Saturday performances are the same.

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Sunday August 11th

2:00 pm

Hilton Orrington, 2nd floor landing

FLY/DROWN

Jennifer Harge

FLY / DROWN is a durational ritual practice honoring black domestic materials.

Artist Bios:

T. Ayo Alston of Ayodele Dance & Drum teaches and practices a signature theatrical style of West African drum and dance culture that captures the strength and power of women and community. Ayo is the founder, executive director, composer, and choreographer of Ayodele Drum and Dance, a performance training organization created for women to affirm their self-confidence and strength. Ayo has taught, choreographed, and performed at schools and universities locally and nationally. She is an adjunct professor at Columbia College Chicago and on the Dance faculty at Chicago High School of the Arts.

Nic Gareiss Named by Dance Magazine as one of 2019's "25 to Watch," dancer and dance researcher Nic Gareiss has been hailed by the New York Times for his "dexterous melding of Irish and Appalachian dance" and called "the most inventive and expressive step dancer on the scene" by the Boston Herald. Based in Michigan, Nic holds degrees in anthropology and music from Central Michigan University and a MA in Ethnochoreology from the University of Limerick. His MA thesis based upon ethnographic work with LGBTQ competitive step dancers was the first piece of scholarship to query the experience of sexual minorities within Irish dance.

Jennifer Harge is a Detroit based movement artist and educator. Her approach to form interrogates how the multiplicity of her black and queer identities interface with postmodern dance. Her performances are committed to black and queer vernacular gestures, codes, and rituals as a way of writing in and exploring histories that have been misnamed or gone unnoticed. Harge's upcoming performance exhibition, *Fly | Drown* (a version of which will be performed during the DSA conference), simulates Black domestic interior spaces, and celebrates how such interiors aid in the self-possession and pleasure practices of Black womxn. The complete exhibition will take place in Detroit, MI this fall.



J'Sun Howard has recently been selected to participate in the World Dance Alliance Asia-Pacific's Young International Choreographers, Aô Project; an invitation to present work at the Black Box Theatre and Dance Festival in Plovdiv, Bulgaria; and selected by adjudicators of the Detroit Dance City Festival to participate in an exchange program to South Korea for Daejeon's New Dance Festival International Festival this summer. He is a Links Hall Co-MISSION Fellow, a Ragdale Foundation Sybil-Shearer Fellow, 2017 3Arts Make A Wave Awardee, and 2014 Chicago Dancemakers Forum Lab Artist.



Murda Mommy, 28 years of age born and raised in Chicago, IL. Murda Mommy began footworking at a young age with practice she then became queen of the circle by winning the first all women footwork city competition October 2008. Murda Mommy servers her community with footwork workshops across the city.



Jennifer Monson's projects include BIRD BRAIN (2000–2006), iMAP/Ridgewood Reservoir (2007) Mahomet Aquifer Project (2009), SIP(sustained immersive process)/watershed (2010), Live Dancing Archive Vol. I & II (2012 and 2014), in tow (2015) and bend the even (2018). Monson has been on the faculty at the University of Illinois, Urbana Champaign since 2008 and was a Marsh Professor at Large at the University of Vermont (2010–16). She has been awarded numerous grants and fellowships including the Illinois Arts Council 2019, The Doris Duke Impact Artist Award 2014, Guggenheim Fellowship 2004, Foundation for Contemporary Art Fellowship 1998, and multiple National Endowment for the Arts fellowships. www.ilandart.org

Top: Murda Mommy, photo by Will Glasspiegel

Middle: J'Sun Howard choreography, photo by Kiam Marcela Junio

Bottom: Nic Gareiss, photo by Michael Erlewine

nibia pastrana santiago serves as the Academic Coordinator of the Dance Program, Universidad del Sagrado Corazón & Escuela de Danza 21, the first of its kind in Puerto Rico, and co-directs the LA ESPECTACULAR Artists Residency. Currently, nibia is co-editing an anthology on Puerto Rican experimental dance with dance scholar Susan Homar. She is a mentor in the Puerto Rican Arts Incubator, a two-year initiative led by Ramón Rivera Servera. nibia holds a BA in Dance and Gender Studies from the University of Puerto Rico; an MFA in Dance and Minor in Latina/o Studies from the University of Illinois; and a Postmasters in Performance and Scenography Studies from a.p.a.s.s., Belgium. She is a 2019 Whitney Biennial artist.

Lee Na-Moo started his studies under Stephanie Barto, director of Read My Hip. His performances combine the vibrant art of belly dance with modern, ballet, jazz, and hip-hop—with an Asian flare. In 2010, he won the Chicago Oriental Dance Competition. He was invited to Spain (March 2013) to perform and teach at the 7th International Oriental Festival. In 2016–2017, he toured with Bellydance Evolution in Morocco, in Germany and Bosnia, and the east coast in the States. Currently, he continues to train at Joel Hall Dancers & Center as a lifelong student, where he also performs locally and nationally as a member of the Joel Hall Dancers.

Joel Valentín-Martínez trained at American Conservatory Theater, Alonzo King's LINES Ballet, Rosa Montoya's Bailes Flamencos, Oakland's Dimensions Dance Theatre, and San Francisco State University. He was a member of Tony Award winning Garth Fagan Dance and toured with the troupe throughout the United States and internationally. His choreography has been commissioned by Luna Negra Dance Theater, premiering at the Harris Theater in Chicago. He is director of the dance program at Northwestern University. Valentín-Martínez earned a BA in Dance Studies from the State University of New York and an MFA in Dance from the University of Wisconsin-Milwaukee.

Marcela Torres brings into action performance, objects, workshops, and sound installation that investigate the interpellation of our diaspora. Torres has performed at the Museum of Contemporary Art Chicago & Three Walls Gallery (Chicago, IL) Performances is Alive (Miami, FL), Fringe Festival (Detroit, MI), Itinerant Festival (NYC, NY), Virtual International Exchange (Boston, MA), Experimental Actions (Houston, TX) Time Based Arts (Portland, Oregon). Torres has exhibited work at the Flatlands Gallery (Houston TX), Fosdick Nelson Gallery at Alfred University, Green Gallery at Yale School of Art (New Haven, CT), Tropical Contemporary (Eugene, OR). Recent events include a residency at The Lightbox (Detroit, MI) and an exhibition at the Petzel Gallery (NYC, NY).

LaWhore Vagistan is everyone's favorite South Asian academic drag auntie. She brings the nightclub to the classroom, and vice versa, teaching critical race, postcolonial, and gender theory through lipsync and lecture. She has performed at the Austin International Drag Festival, Queens Museum, Jack Theatre, Bronx Academy of Arts and Dance, and Austin OUTsider multi-arts festival. LaWhore Vagistan is the alter ego of Kareem Khubchandani, Assistant Professor at Tufts University.

NORTHWESTERN UNIVERSITY LIBRARY EXHIBITIONS

Two teams of Northwestern University scholars, curators, and librarians have created exhibitions of the University's extraordinary dance-related archival holdings, specifically for *Dancing in Common*—one from the John Cage Collection and the other from the Melville J. Herskovits Library of African Studies. Visit these exhibitions at anytime during the conference, or attend one of the scheduled curator talks on your program.

**It's Less Like an Object and More Like the Weather:
John Cage and Dance**
Northwestern University, Deering Library, 3rd Floor
Co-curated by Danielle Ross, Greg MacAyeal, and Jill Waycie
Curator's Talk: Friday August 9th, 8:30–10:00 am

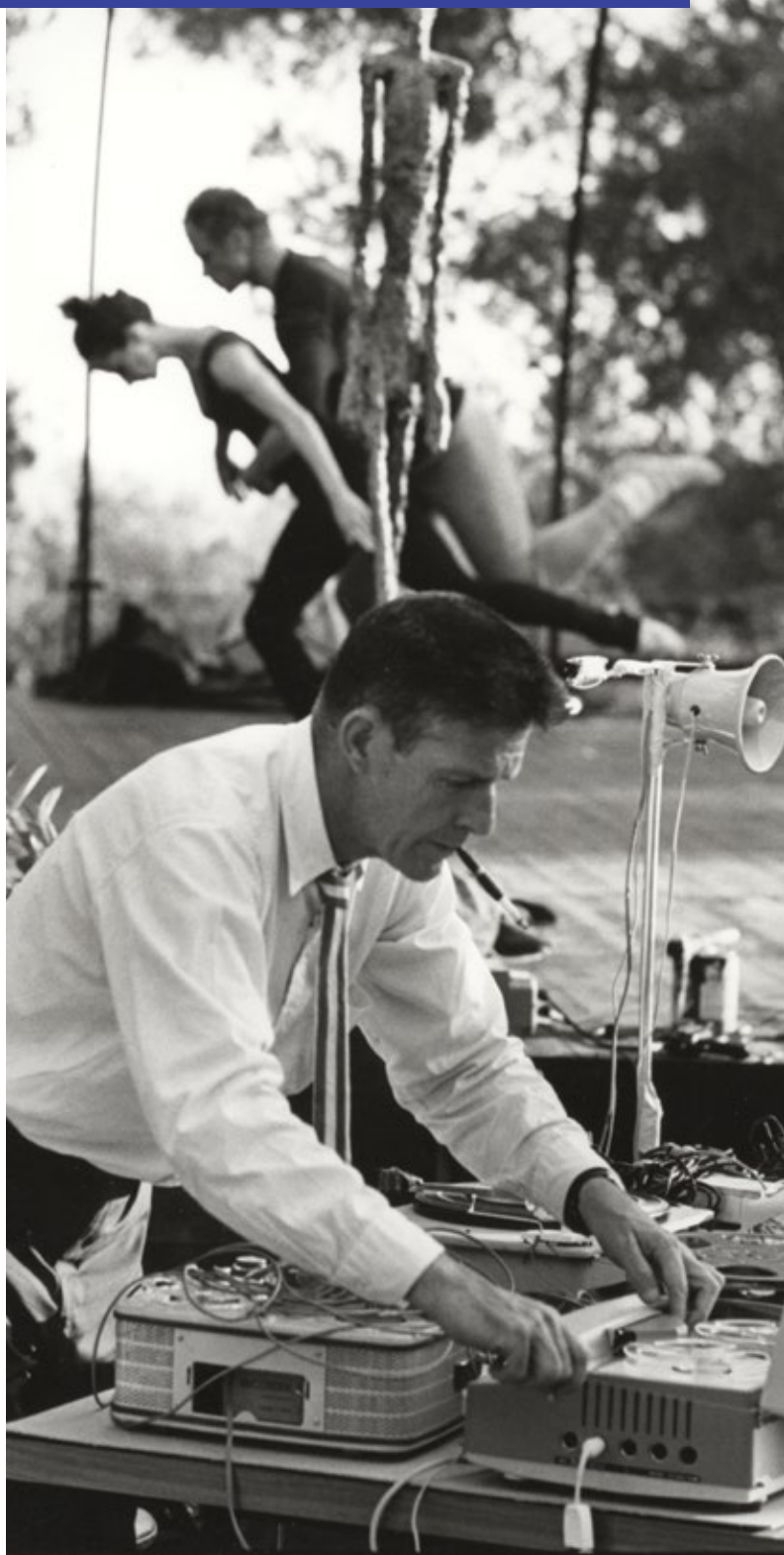
It's Less Like an Object and More Like the Weather highlights artist and composer John Cage's prolific work with dance and choreographic practices. This exhibit features letters, photographs, scores, interviews, and more from Cage's varied collaborations with choreographers beginning in the 1940s.

It's Less Like an Object and More Like the Weather centers Northwestern University's John Cage Collection, a rich archive of Cage's work and personal memorabilia. This exhibit follows the personal and professional arc of John Cage's work with Merce Cunningham, beginning with their initial works premiering at Bennington College in 1942. Additionally *It's Less Like an Object and More Like the Weather* displays Cage's collaborations with choreographers including Pearl Primus, Jean Erdman, Bonnie Bird, and more. Finally, this exhibit incorporates documents telling the story of Cage's own artistic approach to composition, including scores and writings on his practice.

**Dance across Africa: Through the Collections of the
Herskovits Library**
Northwestern University Library
Co-curated by Esmerelda Kale, Amy Swanson, Mlondi Zondi, and Gene Kenneberg Jr.
Curator's Talk: Saturday August 10th, 10:30 am–12:00 pm

This mixed-media exhibit on dance across the African continent showcases materials from Northwestern University's renowned Melville J. Herskovits Library of African Studies, allowing visitors to explore traditional and contemporary African dance in all its variety.

Primary and secondary sources including photographs, video footage, letters, posters, academic accounts, and more combine to visualize the dynamic role of dance across the continent's social, cultural, and political domains. The expansive exhibit highlights correspondences between Katherine Dunham, Zora Neale Hurston, and Melville J. Herskovits; international festivals including the 1966 World Festival of Negro Arts in Dakar; national dance companies and their post-independence tours; and documentation of the twenty-first century explosion of contemporary dance across the continent.



Photographic Print. Creator unknown. John Cage Ephemera Collection, Northwestern University Music Library, Evanston IL.

AWARD WINNERS

Dance Studies Association Annual Awards

The Dance Studies Association is pleased to announce its annual awards for 2019. These prestigious awards support the work of dance scholars at various stages of their careers. This year we will be presenting both 2018 and 2019 awardees. The Outstanding Scholarly Research in Dance Award will be given at the Opening Reception. All other awards will be presented at the Membership Luncheon on Saturday, August 10, at 12:30 p.m. in the Orrington Hotel Grand Ballroom.

Outstanding Scholarly Research in Dance Award – 2019: Susan Leigh Foster

Friday 10:30 am–12:00 pm
UH 102

This award honors an exceptional scholar or leader for sustained contributions to dance research. The Awards Committee is pleased to offer this award to Susan Leigh Foster of the University of California, Los Angeles. She is the author of five scholarly books on dance and the editor of three anthologies. Foster's theorizations, her presentational approach, and her prose style underscore her conviction that dance scholarship demands new forms as well as new content. Drawing her examples from a wide range of genres—including hip-hop, powwow, and tap—her newest book goes well beyond the practices of ballet and modern dance that grounded her earlier studies. In addition to her books, Professor Foster has published dozens of essays in a range of venues, many of which stand as independent contributions to the literature.

Foster is one of, if not the most, influential scholar of dance studies in the English-speaking world. She has shaped the field of dance studies for more than three decades, constantly innovating her own scholarship while also expanding opportunities for her students and colleagues. It is impossible to imagine the growth of the field without her influence.

Susan Leigh Foster is Distinguished Professor in the Department of World Arts and Cultures/Dance at UCLA.

The Oscar G. Brockett Book Prize for Dance Research

The Oscar G. Brockett Center for Theatre History and Criticism at the University of Texas at Austin honors Professor Brockett and aims to recognize the finest scholarship in theater, dance, and performance history. The Oscar G. Brockett Book Prize for Dance Research will be awarded each year to the best book in dance published during the previous three calendar years. The award carries a cash value of \$1000.

The 2018 prize is split between two awardees:

Rosemary Candelario, *Flowers Cracking Concrete: Eiko & Koma's Asian/American Choreographies* (Wesleyan University Press)

Rosemary Candelario's *Flowers Cracking Concrete: Eiko & Koma's Asian/American Choreographies* (Wesleyan University Press) is an elegant and compelling study that materializes at the intersection of Dance Studies, East Asian Studies, and Asian-American Studies. Candelario offers the original concept of "adagio activism" to theorize Eiko & Koma's body of work as a durational project dedicated to sustained social transformation. Her analysis draws on a methodological approach that combines choreographic analysis, her embodied experiences studying with the artists, and extensive work organizing the choreographers' personal archives. As such, *Flowers Cracking Concrete* exemplifies nuanced and insightful dance research.

Douglas Rosenberg, *The Oxford Handbook of Screendance Studies* (Oxford University Press)

The Oxford Handbook of Screendance Studies (Oxford University Press), which is skillfully edited by Douglas Rosenberg, features a gracefully comprehensive introduction and thirty-six impactful chapters from leading scholars who expand our understanding of screen technologies as creative, collaborative tools for dance. Both foundational and insightful, the essays focus on pioneering figures like Loie Fuller, Maya Deren, and Norman McLaren; on histories from Harlem and Hollywood to Brazil and Bollywood; and on themes that productively intertwine virtual bodies, framing, editing, space, race, gender, and politics. Readable, rigorous, and thought-provoking, the *Oxford Handbook of Screendance Studies* offers wide-ranging new ways of understanding how ideas travel and can transform our lives through the "stage" of the screen.

Colleen Dunagan receives the 2019 Oscar G. Brockett Book Prize for Dance Research for *Consuming Dance: Choreography and Advertising* (Oxford University Press).

Colleen Dunagan's *Consuming Dance* is a fascinating and highly original study of dance in television advertising, an arena of dance production where there has been virtually no scholarly work. Written with playful enthusiasm and making excellent use of archival and historical materials along with in-depth critical readings of choreography in recent 21st century advertisements, Dunagan astutely theorizes how the dancing body becomes a spectacle and is engaged in the production of affect that generates new meanings for our consumption practices. The intertextual analysis of moving bodies on screen is outstanding, and the book deftly interweaves analyses of dance with capitalism, reflecting on the force of bodies and markets in our mediatized worlds.



Susan Foster. Photo from “Susan Foster! Susan Foster! Three Performed Lectures” for the Pew Center’s DanceWorkbook Series. Courtesy of Jorge Cousineau

The de la Torre Bueno Prize®

The de la Torre Bueno Prize® is awarded annually to a book published in the English language that advances the field of dance studies.

Kiri Miller receives the 2018 de la Torre Bueno Prize for *Playable Bodies: Dance Games and Intimate Media* (Oxford University Press).

Kiri Miller’s *Playable Bodies: Dance Games and Intimate Media* (Oxford University Press) brilliantly considers the strategies and implications of dance video games by asking “what can machines teach us about ourselves?” By broaching the roles and contributions of a broad range of stakeholders, including game designers, professional choreographers, and dance game players, Miller challenges her readers to think about how dance games advance theories of gender and race while conditioning participants to be pliant subjects of surveillance technologies. Miller is to be commended for advancing the field of Dance Studies with her ground breaking research on the interface between dancing bodies and interactive technologies.

Emily Wilcox receives the 2019 de la Torre Bueno Prize for *Revolutionary Bodies: Chinese Dance and the Socialist Legacy* (University of California Press).

Wilcox’s *Revolutionary Bodies* tracks the emergence of dance in China over a fascinating eighty-year period. Deploying a rigorous examination of the archive, the book considers several important historical phases: the emergence of dance in 1930s wartime China; the nationalization of Chinese dance in the 1950s; the global presence of China’s socialist dance dramas; Chinese dance’s complicated life during the Cultural Revolution, and its post-Mao legacy. In each of these periods, Wilcox weaves significant interconnections between Chinese dance, the socialist revolution and socialist nation building processes. Wilcox argues for resilience, renewal, and change in a form of dance that continues to speak to people navigating a modulating political system.

The de la Torre Bueno Prize® Special Citation:

Lucía M. Suárez, Amélia Conrado, and Yvonne Daniel receive a de la Torre Bueno Prize Special Citation for *Dancing Bahia: Essays on Afro-Brazilian Dance, Education, Memory and Race*.

Through *Dancing Bahia: Essays on Afro-Brazilian Dance, Education, Memory and Race*, Lucía M. Suárez, Amélia Conrado, and Yvonne Daniel have created a field-establishing volume that examines the interstices of artistic practice and political activism in Afro-Brazilian dance works. Grounding research in the lives of Black people living at the center of the Black Atlantic, this volume locates Salvador da Bahia as a powerful nexus of dance practice and black activism, and wonderfully argues for its significance as one of the world’s epicentres for conversations on race, cultural memory, belonging, and human rights advocacy. With wonderful insights from a range of contributors on dance’s role in race relations, education and emancipation in Brazil, this book importantly contributes new Afro-Bahian knowledge to the field of dance studies.

The de la Torre Bueno First Book Prize®

The de la Torre Bueno First Book Prize® is awarded annually to the best first book in dance studies published in the English language in the previous calendar year.

Joanna Dee Das receives the 2018 de la Torre Bueno First Book Prize® for *Katherine Dunham: Dance and the African Diaspora* (Oxford University Press).

Joanna Dee Das’ *Katherine Dunham: Dance and the African Diaspora* (Oxford University Press) reconfigures Dunham’s acknowledged legacy to include her intellectual, aesthetic and activist contributions within the sweep of African diaspora history. With exciting research that accesses new primary sources, Das connects interrelated spheres of action: Dunham’s performances, her institutions, and her personal life. Guided by

Dunham’s “aesthetics as politics,” the author’s analysis of key choreographies stands to revitalize the scholarship of Dunham’s contributions to the dance world. The awards committee celebrates the publication of this brilliant first book.

Hannah Schwadron receives the 2019 de la Torre Bueno First Book Prize® for *The Case of the Sexy Jewess: Dance, Gender, and Jewish Joke-Work in US Pop Culture* (Oxford University Press).

The Case of the Sexy Jewess is a bold and original work that utilizes humor as a narrative strategy to investigate the relationship between Jewish joke-work and how Jewish femininity is represented in U.S. popular culture. Schwadron’s work adds to established research on Jewish female stereotypes and argues for the “Sexy Jewess” as part of the pantheon of representations in popular culture that include the Jewish American Princess and the Jewish Mother. Schwadron makes clear in her study that the Sexy Jewess reflects the precarity of Jewishness in relationship to whiteness in American culture. Drawing upon ethnographic and archival research as well as close readings of a wide range of performances, the book makes contributions to dance studies as well as Jewish studies. The writing is fresh, vivid, accessible while theoretically astute, and performs the humor that is the subject of study.

Gertrude Lippincott Award

The Gertrude Lippincott Award is awarded annually to the best English-language article published in dance studies. Named in honor of its donor, a devoted teacher of modern dance in the Midwest and mentor to many students, it was established to recognize excellence in the field of dance scholarship.

VK Preston receives the 2018 Lippincott Award for “Baroque Relations: Performing Silver and Gold in Daniel Rabel’s *Ballet of the Americas*.”

Based on its imaginative and original contribution, its excellent synthesis of theoretical and empirical dimensions, including the rigour of its argumentation, and also its impact on the field, “Baroque Relations: Performing Silver and Gold in Daniel Rabel’s *Ballet of the Americas*” receives the 2018 Lippincott Award. This essay asks us to consider the vibrancy of archival materials that are seemingly tangential to dance and yet pulse with a performative force, thereby showing the importance of new materialist frameworks for reading dance, coupled with fresh insights on representations of race and gender.

Rizvana Bradley receives the 2019 Lippincott Award for “Black Cinematic Gestures and the Aesthetics of Contagion.”

In discussing Anna Rose Holmer’s film, *The Fits* (2015), Rizvana Bradley looks at the ways in which femininity in black social dance is highlighted in independent cinema. Bradley looks at the film’s expression of black girlhood in the context of an unexplained mode of contagion that arises amongst a troupe of young dancers. She draws on a distinction between choreography, as a field of autonomous mastery, and gesture, as a relational modality of postures and habits, which is able to migrate between bodies and their affiliated subjectivities. To that end, Bradley deals with the complex sociality of young and female black agency as a form of potential connection and sharing, constituting a

kinaesthetic of contagion. Her writing offers a compelling and eloquent portrayal of the film, and her vivid description placed in conversation with carefully articulated theoretical frameworks enables Bradley to foreground the resistive embodied actions of this community of dancers.

Selma Jeanne Cohen Award

The Selma Jeanne Cohen Award aims to encourage graduate student members of DSA by recognizing excellence in dance scholarship.

Mika Lior receives a 2019 Selma Jeanne Cohen Award for “Circling the Saints: Ceremonial Sambas and Macho Femininities of Bahian Candomblé.”

In this sophisticated and commanding paper, Mika Lior positions the Afro-Bahian Candomblé as a dance practice that challenges dominant moral-sexual configurations and produces radical models of black female authority. With this argument, Lior develops a powerful treatment of her topic in all its national, colonial, gendered and racialized complexities. The SJC Award Committee wanted to praise this paper for its critical thinking, which is always complex and always alive with attention to the ways in which the forms and practitioners it considers shift through mobile forms of counter-hegemonic play.

Benjamin Bilgen receives a 2019 Selma Jeanne Cohen Award for “Kurdish Group Dance as Resistance in Turkey.”

In this compelling and well-researched paper, Benjamin Bilgen attends to the ways in which performing folk dance can serve as a powerful political statement, especially for populations whose very existence is threatened by state policies that impose forced assimilation, revisionist histories, and bodily violence. Bilgen’s paper expertly situates contemporary ethnographic research in the context of nationalist history and theoretical writings, while foregrounding the interpretive lenses of Kurdish folk dance participants living in Turkey and the diaspora.

Miya Shaffer receives a 2019 Selma Jeanne Cohen Award for “Questioning the Common: Theorizing the Concept of ‘Mixed-Race’ in American Dance.”

In this lucidly written and thought-provoking paper, Miya Shaffer considers the relative absence of choreography on explicitly mix-raced themes in American postmodern dance, particularly compared to the presence of mix-raced themes in contemporary American popular culture. Analyzing specific examples, Shaffer convincingly proposes “mixed race” as a theoretical lens that can challenge existing models for conceptualizing race and domesticity, showing the potential of this subject as an emerging area of future research.

Graduate Student Travel Award Grants

The Graduate Student Travel Award Grants are aimed at encouraging broad graduate student participation in the annual conference. The Graduate Student Travel Award committee awards the 2019 travel grants to: **Gayathri Iyer, Shuntaro Youshida, and Alissa Elegant.**

LAND ACKNOWLEDGEMENT PERFORMED BY DORENE WIESE

Thursday August 8th, 4:30pm - Hilton Orrington Hotel, Grand Ballroom

Northwestern is a community of learners situated within a network of historical and contemporary relationships with Native American tribes, communities, parents, students, and alumni. It is also in close proximity to an urban Native American community in Chicago and near several tribes in the Midwest. The Northwestern campus sits on the traditional homelands of the people of the Council of Three Fires, the Ojibwe, Potawatomi, and Odawa as well as the Menominee, Miami and Ho-Chunk nations. It was also a site of trade, travel, gathering and healing for more than a dozen other Native tribes and is still home to over 100,000 tribal members in the state of Illinois.

It is within Northwestern's responsibility as an academic institution to disseminate knowledge about Native peoples and the institution's history with them. Consistent with the University's commitment to diversity and inclusion, Northwestern works towards building relationships with Native American communities through academic pursuits, partnerships, historical recognitions, community service and enrollment efforts.

Dr. Dorene P. Wiese, White Earth Ojibwe enrolled, is the Artistic and Managing Director of the Black Hawk Performance Company and has served in that capacity for the past 12 years. Wiese is a traditional dancer, storyteller and singer in the company. Black Hawk is sponsored by the American Indian Association of Illinois, a Chicago educational nonprofit organization founded by Wiese in 2007. The Black Hawk Company is comprised of a dance troupe of over 20 American Indian dancers from numerous tribes, many of whom are Chicago American Indian youth. Black Hawk was formed in the 1980's by the late Carlos Peyneta, a renowned champion dancer and singer from Zuni and Isleta Pueblos. There are also, drummers, singers, flute players, poets, storytellers, Native language speakers and others in the company. In addition, Wiese serves as the current president and faculty emeritus of NAES College, the only urban/reservation private American Indian controlled college ever developed in the United States. While the college ceased providing college courses in 2005, it continues as a nonprofit library and archive working to preserve American Indian music, dance, history, arts, languages and cultures. American Indian dances from over 500 tribes are the oldest forms of dancing in this country and while the U.S. government once passed laws against our right to dance, sing and practice our religions, our ancestors refused to comply and our lives are much richer because they resisted.

Dorene Wiese, photo by William DeShazer



PLENARIES

Plenary I Reservoirs of Movement: Common Flows and Circulation

Thursday August 8th
4:30–6:30 pm

Hilton Orrington Hotel,
Grand Ballroom

Moderator: Melissa Blanco Borelli

Reservoirs of Movement: Common Flows and Circulation, is about dance commons that already exist. What are the modes through which participants from different communities enter/exit/share/circulate/innovate in and through such commons? How can we understand such reservoirs and flows in relation to different media, forms, and temporalities, from the ways in which communities and choreographies carry from the past into the present to assert space and identity, to the ways in which such circulation is articulated between the common and the national, the global, and the neoliberal?



Karyn Recollet's work is situated in the intersectional spaces of Indigenous performance, youth and diaspora, hip hop culture—specifically Indigenous hip hop feminism, and Indigenous new media. She is particularly interested in new Indigeneities produced in urban hub spaces as they shape solidarity movements and social activism. Her forthcoming book *We survived we crow-walked an we learned to fly: Hip hop as contemporary*

urban Indigenous thought explores Indigenous hip hop culture's activism and socio/cultural critique, offering alter Indigeneities and manifesting Indigenous futurity. She is an Associate Professor at the University of Toronto's Women and Gender Studies Institute.



Pallabi Chakravorty is Professor and Chair in the Department of Music and Dance at Swarthmore College. Her most recent books are *This is How We Dance Now: Performance in the Age of Bollywood and Reality Shows* (2017), and *Dance Matters Too: Markets Memories, Identities* (2017, co-editor). She is the artistic director of Courtyard Dancers, a non-profit dance company based in Philadelphia and Kolkata.



Jennifer Harge is a Detroit based movement artist and the artistic director of Harge Dance Stories. Her creative research is committed to black and queer vernacular gestures, codes, and rituals as a way of writing in and exploring histories that have been misnamed or gone unnoticed.



Harmony Bench is Associate Professor in the Department of Dance at The Ohio State University. She is currently collaborating with Kate Elswit on Dunham's Data: Katherine Dunham and Digital Methods for Dance Historical Inquiry (www.dunhamsdata.org/). Watch for her forthcoming open-access book *Perpetual Motion: Dance, Digital Cultures, and the Common* with University of Minnesota Press. More: www.harmonybench.com



Ramsay Burt is Director of the Institute of Dance Drama and Performance Studies Research at De Montfort University. His publications include *The Male Dancer* (1995), *Alien Bodies* (1997), *Judson Dance Theater* (2006), *Ungoverning Dance* (2016) and, with Christy Adair, *British dance: Black routes* (2016).

PLENARIES (Continued)

Plenary II Dance Work for the Commons: Actions, Interventions, Innovations

Friday August 9th
4:30–6:00 pm

Hilton Orrington Hotel,
Grand Ballroom

Moderator: Kate Elswit

Dance Work for the Commons: Actions, Interventions, Innovations is about the ways in which ideas of the commons are used to rationalize action/intervention in multiple contexts, whether top down or bottom up. How imperatives to movement are thought, past and present? Collectivity and institutions; how these are constituted in/through dance from the democratic/socialist state to the institution, to the troupe that is gathered for local action to the activist community of Black Lives Matter.



Sarah Wilbur (Ph.D., M.F.A.) is a choreographer-scholar and Assistant Professor of the Practice of Dance at Duke University. Her research centralizes dance's under-recognized labor and laborers and her current monograph offers a history of institution building and belonging in the Dance Program at the National Endowment for the Arts (1965–2016). Photo credit: Troy Blendell



Ramón Rivera-Servera is Professor of Performance Studies and Art Theory and Practice at Northwestern University. He directs the Puerto Rican Arts Initiative, a dance and performance incubator funded by the Andrew W. Mellon Foundation and intent in incentivizing arts practices in post-hurricane María Puerto Rico. He is currently completing his next book manuscript, *Reggaetón's Queer Turn: Black Aesthetics, Abstraction, and Circum-Caribbean Sexual Politics*, and co-editing a volume on queer nightlife.



Shamell Bell is a mother, community organizer, dancer and choreographer. Bell received her PhD in Culture and Performance from UCLA's World Arts and Cultures/Dance department with a written dissertation and feature length documentary, *"Living is Resisting: An Autoethnography and Oral History of Street Dance in Los Angeles."* She received her M.A. in Ethnic Studies from UC San Diego and B.A. with Honors in American Studies and Ethnicity specializing in African American Studies at the USC. Her work

on what she calls, "street dance activism" situates street dance as grassroots political action. An original member of the #blacklivesmatter movement, she also consults for social justice impact in the tv, film, and music industry.



Rachel Carrico is an Assistant Professor of Dance Studies in the School of Theatre and Dance at the University of Florida. Her research explores the aesthetic, political, and social histories of second lining, an improvisational dance form rooted in New Orleans's African diaspora parading traditions. Photo credit: Nina Johnson



Emily Wilcox is Assistant Professor of Modern Chinese Studies in the Department of Asian Languages and Cultures at the University of Michigan. She is author of *Revolutionary Bodies: Chinese Dance and the Socialist Legacy* (University of California Press, 2019) and co-editor of *Corporeal Politics: Dancing East Asia* (University of Michigan Press, forthcoming). Photo credit: John R Diehl

Plenary III The State of the Field

Sunday August 11th
12:30–2:00 pm

Hilton Orrington Hotel, Grand Ballroom

Moderator: Jacqueline Shea Murphy

The State of the Field kicks off DSA's five year project on Dance Studies as an international field, by addressing the problems of the (un)common(s) in different international and geo-political locations. This five year project aims to address the distinctiveness of how dance studies has emerged in different locations and environments. What differences are there in the way scholars and institutions from different national contexts approach topics in Dance Studies? We use the conference's focus on the "commons" to gather snapshots of current challenges, practices, and innovations.



Anamaria Tamayo-Duque is Assistant Professor in the Performing Arts Department at the Universidad de Antioquia, Colombia. She has a BA in Anthropology and a Ph.D. in Critical Dance Studies from UCR as a Fullbright Fellow. Her research interests focus around cumbia as Colombian national dance, popular dance, national dance traditions, performance ethnography, dance on the screen and embodiments of gender and race in Latin America. Photo: Carolina Tamayo



Ya-ping Chen, associate professor at the Graduate Institute of Dance, Taipei National University of the Arts, is the author of the Chinese monograph *Enquiry into Subjectivity: Modernity, History, Taiwan Contemporary Dance* (2011). Her current research interest involves cross-cultural theories and philosophy on the body, especially those formulated in the East Asian cultural zone. (photo by Chun-lin Chou)



Karen Schupp, MFA is the Associate Director of the School of Film, Dance and Theatre at Arizona State University and the Associate Editor of the *Journal of Dance Education*. Her research addresses innovative pedagogical practices and curricula in postsecondary dance education, dance competition culture, and social justice within dance education.



Meiver De La Cruz is a CDF Postdoctoral Fellow in Dance at Scripps College, teaching critical dance studies, performance theory, and Arab dance technique. She writes about the history, politics, and global context of Middle Eastern and North African dances, and makes performances addressing gender and sexual violence. photo credit: Yvonne Gay



Dance Artist/Academic, **Vida L. Midgelow**, joined Middlesex University as Professor in Dance and Choreographic Practices in 2012, where she leads the doctoral provision for the Faculty of Arts and Creative Industries. She works on PaR methodologies, improvisation and articulation processes and has published widely in these areas. Her practice includes somatically informed improvisational works, performative lectures and installation/experiential performance practices/video works.

AT-A-GLANCE SCHEDULE

Address Key

Orrington Hotel	Hilton Orrington Hotel, 1710 Orrington Avenue Evanston IL
Evanston History Center	Evanston History Center, 225 Greenwood Street Evanston IL
Links Hall	Links Hall, 3111 N. Western Avenue Chicago IL
Block Museum of Art	Block Museum of Art at Northwestern University, 40 Arts Circle Drive Evanston IL
UH	University Hall, 1897 Sheridan Road Evanston IL
KRS	Kresge Centennial Hall, 1800 Campus Drive Evanston IL
WIRTZ	Virginia Wadsworth Wirtz Center for the Performing Arts, 1949 Campus Dr Evanston
Dance Center	Marjorie Ward Marshall Dance Center, 10 Arts Circle Drive Evanston IL

8 August – Thursday

12:00 pm	Registration	Orrington Hotel, 2nd floor foyer
2:00–4:00 pm	Working Groups	Orrington Hotel Conference Rooms
3:30–4:30 pm	EXPLODE! <i>Training Module Performance</i>	Hilton Orrington, 2nd floor landing
4:30–6:30 pm	Indigenous Land Acknowledgment and Welcome Remarks	Orrington Hotel Grand Ballroom
	Plenary I, Reservoirs of Movement: Common Flows and Circulation	
6:30–8:00 pm	Opening Reception	Orrington Hotel, 9th floor
8:00–10:00 pm	<i>Common Dance</i> dancefilm screening	Block Museum of Art
	'Gather Together Here': Exploring The Common Across Disciplines In Rosemary Lee's <i>Common Dance</i>	
8:30–9:30 pm	EXPLODE! <i>Solo Square Dance</i>	Evanston History Center

9 August – Friday

Open all day	Registration	Kresge Hall
9:00 am–4:00 pm	Book Exhibit Open	Kresge Hall
8:30–10:00 am	Sensing National Commons: Choreography and Affects of National Belonging	UH 122
	Port de bras and Power	UH 101
	In the Line of Dance: Lived Experiences in the Ballroom Dance Industry	UH 102
	Defining the Commons	UH 121
	Assembling the Dancing Commons: Kinetic Human, Nonhuman, and Inhuman Multiplicities	KRS 2435
	From a Toppled Place: Perspectives on Horizontality	KRS 2415
	Ethics of Practicing in Common	WIRTZ 101
	Thinking Through Indigeneities	KRS 2410
	Commonality/Heterogeneity	UH 112
	Music in the Ballet Archives	UH 218
	Dramaturgical Choices and Ethical Considerations	UH 318
	[Curator's Talk] It's Less Like an Object and More Like the Weather: John Cage and Dance	Deering Library, 3rd floor

(Friday continued)

10:30 am–12:00 pm	Susan Leigh Foster Outstanding Scholarly Research Award Honorary Panel	UH 102
	Acquiring Citizenship: Conditions of Difference	UH 122
	Un/Common Un/Grace: Grace and the Grotesque in Early and Modern European Dance	UH 412
	Disjointed, Out of Sync, Fatigued: Bodies-in-Common	KRS 2410
	Public Space of Dance and Livelihood of Society	KRS 2415
	Embodied Anti-Racism Workshop	WIRTZ 101
	Contemporary Re-Embodiments of Asian Identity	UH 121
	Global Pedagogies and Belonging	KRS 2435
	Rethinking Systems of Training	KRS 2329
	Grappling with Experience	UH 112
	Land, Location, Identity	UH 218
	Dancing Together?	UH 312
	Historical Specificities Across Time	UH 318
	Sweating Archives	UH 101
12:30–2:00 pm	Moving Commons: Community Dance and Embodied Activation	Meet in Dance Lobby for outdoor location
	Sustainability and Radical Praxis, with Butoh	WIRTZ 101
	Dancing Masculinities: Transnational Performances of Gendered Race and Class	UH 101
	Merce Cunningham In Common: A Centennial Celebration	UH 122
	Communicating and Sharing: Dance and Public Culture in China	KRS 2415
	Noyes Group Movements: Improvising Towards Collective Choreography	Dance Center Cellar Studio
	Inscribing a Feminist Body	KRS 2410
	Innovation and "Authenticity"	KRS 2435
	Social Dance Glocalities and Communities	UH 121
	(Counter)publics and the Commons	UH 102
	Ecologies of Practice	KRS 2329
	Thinking Feeling	UH 112
	Dancing Protest	UH 218
	Tourism, Travel, and (Post)colonial Identity	UH 312
	EXPLODE! <i>Agentic Mode and Training Module Workshop</i>	Dance Center Ballroom Studio
2:30–4:00 pm	A Gathering of/for Butoh Commons	Dance Center Ballroom Studio
	Reviewing in Common: Dance Criticism and Scholarship	UH 122
	Decolonizing Dance Discourses: Gathering 1	KRS 2415
	Text, Music, and Dance: Commonalities in Form and Expression	KRS 2435
	Artist-Activist-Academics: (Re)thinking Identity through Migration and Performance	UH 121
	Dance, Sovereignty, and its Afterlives	UH 102
	Practices of Punk, Voguing, and Embodied Excess	WIRTZ 101

AT-A-GLANCE SCHEDULE (Friday continued)

	What remains common? Translation Processes; a path of Caminhos – 1998/2017	Dance Center Cellar Studio
	Modern "American" Bodies	UH 101
	Dance Ethnography and its (Dis)contents	UH 218
	A Spanish Commons?	UH 312
	Funk, Footwork, and the DJ	KRS 2410
	Interdisciplinary Partnerships, Evolving Bodies	UH 318
4:30–6:00 pm	Plenary II, Dance Work for the Commons: Actions, Interventions, Innovations	Orrington Hotel Grand Ballroom
6:30–7:30 pm	Graduate Student Happy Hour	Prairie Moon
7:00 pm	Buses leave for EXPLODE!	
8:00–10:00 pm	EXPLODE! queer dance festival: Midwest	Links Hall
	Dance on Camera Screening	Block Museum of Art

10 August – Saturday

Open all day	Registration	Kresge Hall
8:30–10:00 am	Graduate Student Professionalization Panel	UH 101
	Transitioning Commons: Beyond the Institutional Between	Dance Center Ballroom Studio
	Reactivating the Common(S): Performance and Protest	UH 121
	Sharing Rhythmic (Im)Pulses, Honoring Cultural Specificity: Percussive Dance as Commons, Panel 1	UH 102
	On Stage, At Court, and On the Road: Revisiting the Common Repertoire and Dance Conventions of Early Modern Europe	KRS 2329
	Techniques of the Un/Common Across Contexts	KRS 2415
	Chicago Black Social Culture Map: Notes on a Collaborative Cultural Heritage Project	KRS 2380
	Workshop in Abhyas Somatics	WIRTZ 101
	Diasporic Belonging through Movement	KRS 2410
	The Politics Of Feminist Articulation	KRS 2339
	Hip Hop (and) Common Aesthetics	KRS 2435
	Investigating Communities Across Time and Space	UH 112
	Liminal Identities	UH 218
10:30 am–12:00 pm	EXPLODE! Artist Panel	UH 101
	Life on the Motherside: The Commons of Motherhood in Dance Academia	Dance Center Ballroom Studio
	Mixed Bill: A Showing of Practice Research	WIRTZ 101
	Responding to a Knowledge Economy for the Common Good: Blind Spots, Roadblocks, and Critical Opportunities in Transdisciplinary Collaboration	KRS 2380
	Commoning the Uncommon Modernist Body	UH 102
	The Archive: Common Ground from Past-to-Present and There-to-Here	UH 121
	But Is it Good for the Jews?: In/Common Identities and Dancing Jewish Difference	KRS 2415

(Saturday continued)

	Permeable Practices: Improvisation as Method for Researching Place	Dance Center Cellar Studio
	Dancing Urban Space in/from Asia	KRS 2435
	Problematizing Ritual	KRS 2410
	From Praxis to Activist Theory in Action	UH 218
	Canons and Commons	KRS 2339
	Reflections by Dance Film Artists	UH 412
	Unofficial Use: Common Narratives, Histories of Violence, and the Moving Archive	UH 122
	[Curator's Talk] Dance Across Africa: Through the Collections of the Herskovits Library	University Library, Africana 5th floor
12:30–2:00 pm	Membership and Awards Luncheon	Orrington Hotel Grand Ballroom
2:30–4:00 pm	EXPLODE! <i>Fly / Drown</i>	Orrington Hotel, 2nd floor landing
	Decolonizing Dance Discourses: Gathering 2	KRS 2415
	Commons And Canons: Revising Ballet from 1850–1960	UH 102
	Simple Gifts, March Kings and Dancing Soldiers: Rethinking Common Knowledge about Dance and its Music	UH 121
	Expanding Choreographic Contexts	UH 122
	Affective Ecologies of Practices: Time and the Corporeal Commons	KRS 2380
	Travels of the Common French Contradance	Dance Center Ballroom Studio
	Improvisation, 1970s and Beyond	UH 101
	Translating 20th Century Embodied Contexts	UH 218
	Repetition, Memory, Decay	UH 318
	National Bodies	KRS 2339
	Addressing Racism and Sexism	KRS 2435
	The Studio as Transformative Commons	KRS 2329
	Puerto Rican Dance Commons: Formal and Social Experimentations	KRS 2410
4:30–6:00 pm	Dance, Money, and Race: Critical Approaches to Us Dance Funding in the Twenty-First Century	UH 122
	Collaborative Experiments in the Un-“Common”: Making Room for Multiplicity while Composing	Dance Center Ballroom Studio
	The De-Colonial, the Unthought, and the Uncommon: Black Dance and African Movements	UH 102
	Funding a Dance Commons: Institutional Intentions and Performative Misfires	KRS 2380
	Improvisation and Transdisciplinary Approaches	UH 121
	Dance Studies in the Commons: Public Dance Scholarship Outside the Academy	KRS 2415
	Immersive Sites of Momentary Commons: Dancing Borders, Race, and Sexuality	KRS 2435
	Ballet, Representation, and Power	KRS 2410
	Techniques in Corporeal Translation	KRS 2329
	Mobilizing for Justice	UH 112

AT-A-GLANCE SCHEDULE (Saturday continued)

	Global Pop Moves	KRS 2339
	Choreographic Constructions in the Commons	Meet in Dance Lobby to go outdoors
	Neoliberalisms, Coloniality, and Dance's Economies	UH 101
	Pedagogy and Possibility in the Undergraduate Classroom	UH 218
7:00 pm	Bus leaves for EXPLODE!	
8:00–10:00 pm	EXPLODE! queer dance festival: Midwest	Links Hall
11 August – Sunday		
8:30–10:00 am	Dancing Jewishness, Race, and Interculturalisms	UH 122
	Dancing Common Ground between Havana and Chicago	Dance Center Ballroom Studio
	The Dance Library: Access, Pedagogy, Resources	KRS 2435
	Locating the Popular in the Academy	WIRTZ 101
	In Common/Out of Common: Identity, Access, and Control in Popular Culture	UH 102
	Sharing Rhythmic (Im)Pulses, Honoring Cultural Specificity: Percussive Dance as Commons, Panel 2	KRS 2415
	Possibilities for Bodies in Common: Dance Pedagogy as Normalizing Discourse and Transformative Practice	UH 101
	Racialized Identities and Movement Celebration in the South	Dance Center Cellar Studio
	Contemporary Folk	KRS 2329
	Choreographing Ambiguous Borders	UH 121
	Ways of Seeing	KRS 2410
	Tricky Politics in the Mid-Twentieth Century	KRS 2380
	“One Singular Sensation?” Unison as Commons in Commercial Screendance Practices	KRS 2339
10:30–12:00 pm	Non-Human Interlocutors: Water and VR	Dance Center Cellar Studio
	Un/Common-ing Pedagogies: Teaching Critical Dance and Movement Studies in Divergent Times	Dance Center Ballroom Studio
	Mobilizing (Un)Common Identity: Dance and Poetry	UH 101
	Early Choreographic Commons: Race and the Longue Durée	UH 102
	Publication Panel: What Does DSA Publish?	KRS 2415
	The (Un)tethered Body: Communal Memory and Making as Practices of Resistance	WIRTZ 101
	Chicago's Dance Archives	UH 121
	Rethinking the Boundaries of Religion	KRS 2435
	Social Media and Surveillance in 21st Century Dance	KRS 2410
	Space, Place, and the Cultural Commons	KRS 2329
	Dancing Stars on Stage and Screen	KRS 2339
	Common Forms in Transition	UH 112
12:30–2:00 pm	Plenary III, The State of the Field	Hilton Orrington Grand Ballroom
2:30–2:30 pm	EXPLODE! <i>Fly</i> / <i>Drown</i>	Orrington Hotel, 2nd floor landing

DETAILED SCHEDULE

8 August – Thursday

12:00 pm

Registration Open

Orrington Hotel, 2nd floor foyer

Book raffle tickets can be purchased at the registration desk on Thursday and Friday to support Graduate Student Travel Awards. The raffle will take place on Saturday during the awards luncheon.

2:00–4:00 pm

Working Groups

Orrington Hotel Conference Rooms

Latin American, Latino/a and Caribbean Dance Studies

Haven Room
Lester Tome
ltome@smith.edu

Dancing the Long Nineteenth Century

Haven Room
Olivia Sabee
osabee1@swarthmore.edu

Early Dance

Marcy Boardroom
Emily Winerock
winerock@gmail.com

Dance and Music

Fowler Boardroom
Nona Monahin
nmonahin@amherst.edu

Dance and Technology

Foster Room
Susan Lynn Wiesner
swiesner@umd.edu

Dance History Teachers

Wheeler Room
Kathaleen Boche
katyboche@gmail.com

Diversity

Evans Room
Nyama McCarthy-Brown & Takiyah Amin
takiyahamin@gmail.com
mccarthy-brown.1@osu.edu

Asian and Asian Diaspora Dance Studies (New Working Group Exploratory Meeting)

Evans Room
Emily Wilcox
eewilcox@umich.edu

Practice as Research

Mulford Room
Vida Midgelow
vidamidgelow@gmail.com

Popular, Social, and Vernacular Dance

Mulford Room
Jen Atkins & Cristina Rosa
jatkens@fsu.edu
Cristina.Rosa@roehampton.ac.uk

Graduate Student Caucus

Hinman Auditorium
Melissa Melpignano
mmelpignano@ucla.edu

3:30–4:30 pm

EXPLODE!

queer dance: Midwest

Training Module Performance
Hilton Orrington, 2nd floor landing

Marcela Torres
Nola Hanson

4:30–6:30 pm

Indigenous Land Acknowledgement and Welcome

Dorene Wiese
American Indian Association of Illinois
Susan Manning and Lizzie Leopold
Local Arrangements

Plenary I Reservoirs of Movement: Common Flows and Circulation

Orrington Hotel Grand Ballroom

Moderator: Melissa Blanco Borelli

Karyn Recollet
University of Toronto

Pallabi Chakravorty
Swarthmore College

Jennifer Harge
Independent Artist

Harmony Bench
The Ohio State University

Ramsay Burt
De Montfort University

6:30–8:00 pm

Opening Reception

Orrington Hotel, 9th floor

The Opening Reception will have a cash bar and hors d'oeuvres.

8:00–10:00 pm

'Gather together here': Exploring the Common Across Disciplines in Rosemary Lee's *Common Dance*

*Film Screening & Pre-Formed Panel –
Block Museum of Art*

Rosemary Lee
Centre for Dance Research, Coventry
University

"Finding commonality" British
choreographer Rosemary Lee reflects on
the making of *Common Dance*

Victoria Thoms
Centre for Dance Research, Coventry
University
What Brings Us Together: Cultural Trauma,
Collective Identity and Touch in Rosemary
Lee's *Common Dance*

Charlotte Waelde
Centre for Dance Research, Coventry
University
Finding the Commons in the Enclosure

8:30–9:30 pm

EXPLODE! queer dance: Midwest *Solo Square Dance*

Evanston History Center

Nic Gareiss

DETAILED SCHEDULE (Friday continued)

9 August – Friday

8:00 am–6:00 pm

Registration Open

Kresge Hall

9:00 am–4:00 pm

Book Exhibit Open

Kresge Hall

8:30–10:00 am

Sensing National Commons: Choreography and Affects of National Belonging

Pre-Formed Panel – UH 122

Moderator: Anusha Kedhar

Rebecca Chaleff

UC San Diego

Genealogies: Common Anxieties of National Belonging

Tara Rodman

University of California, Irvine

Belonging to the US, Belonging to Japan:

Itō Michio and the Japanese Immigrant

Community in Southern California

Celena Monteiro

Kingston University London

“Agonising Difference: Intercultural Dialogues in ‘Bruk Out’ Dancehall”

Port de bras and Power

Paper Panel – UH 101

Moderator: Tara Zahra

David Popalisky

Santa Clara University

Ballet Fathers: Fame, Fortune or Family First?

Ania Nikulina

UC Riverside

Post-Soviet Ballet in Ukraine as a Common Property

Laura Quinton

New York University

BBC Ballet: Televising Dance for

Britain’s Social Democratic State

In the Line of Dance: Lived Experiences in the Ballroom Dance Industry

Paper Panel – UH 102

Moderator: Juliet McMains

David Outevsky

University of Calgary

The Intersection of Culture and

Psychology in Diasporic Ballroom

Pedagogy: “You Have to Hate Yourself if You Want to be Better.”

Denise Machin

Pomona College

Common, Basic, and Middlebrow: The

Basic Ballroom Bitch

Roger Wiblin

Brigham Young University–Idaho

Russians Rumba-ing in Reno? The Lived

Experience of Foreign Ballroom Dancers

in the US Ballroom Dance Industry

Defining the Commons

Pre-Formed Panel – UH 121

Moderator: Stacy Prickett

Colleen Dunagan

California State University, Long Beach

Questioning the Dance Commons in

Higher Education

Manuel Macias

California State University, Long Beach

Cultivating the Commons (Where it

Doesn’t Belong)

Erin Reynolds

California State University Long Beach

Ethnographic Study of Ponderosa:

Practical Modes of Repurposing the

Dance Common

Assembling the Dancing Commons: Kinetic Human, Nonhuman, and Inhuman Multiplicities

Pre-Formed Panel – KRS 2435

Moderator: Jessica Rajko

Hilary Bergen

Concordia University

Posthuman Dancers: Animated Bodies

and Kinetic Residue

Allison Peacock

Concordia University

Dancing Body Doubles: Flashes of

the Posthuman in the Choreographic

Assemblages of ‘Flashdance’

Pamela Krayenbuhl

University of Washington Tacoma

What’s in a Game?: Fortnite, Emotes,

and Dance (Criticism) in Common

From A Toppled Place: Perspectives on Horizontality

Roundtable – KRS 2415

Moderator: Celia Weiss Bambara

Michael Morris

Denison University

What We Do Between the Worlds Affects

All the Worlds: Postmodern Dance As

Witchcraft, Magic, Ritual, and Healing

Benny Simon

The Ohio State University

Kissing Drones: Horizontal Relationships

with Surveillance Technology

Fenella Kennedy

University of Alabama

Horizontalist Gestures: Techniques of

Protest in Popular Choreography

Kelly Klein

Independent Scholar

Cultivating Horizontal Socialities:

Contact Improvisation and the Ten

Principles of Burning Man

(Friday continued)

Ethics of Practicing in Common

Lecture-Demonstration-Workshop – WIRTZ 101

Moderator: Colleen Hooper

Giulia Vittori
Waldorf School of Orange County
The Inoperative Common in Jérôme Bel

Catherine Cabeen
Marymount Manhattan
Paula Peters
State University of New York at
Fredonia College
Stop Poking Me

Thinking Through Indigeneities

Paper Panel – KRS 2410

Moderator: Heather Rastovac Akbarzadeh

Alana Gerecke
York University
"It's Time to Wave the Napkin!":
Dîner en Blanc, Unison, and Colonial
Performance

Evadne Kelly
The Centre for Art and Social Justice,
University of Guelph
Decolonize Pedagogy: Examining an
Embodied, Co-creative Process of
Building Incommensurable Solidarity

Averyl Gaylor
La Trobe University
Ted Shawn and Hygienic Commonalities
between the Colonial and Indigenous
Dancing Body at the Delissaville
Aboriginal Reserve, 1947

Commonality/Heterogeneity

Paper Panel – UH 112

Moderator: Catherine Cole

Ruth Hellier-Tinoco
University of California Santa Barbara
Palimpsest Bodies, Common Ground
and Aesthetics/Ethics of Difference

Ruth Sherman
Mills College
TranscenDance; The Life of a Dancer,
The Language of Dance

Jill Pribyl
University of Cape Town
Modern Dance, Community
Membership and Identity at Namasagali
College, Uganda

Music in the Ballet Archives

Paper Panel – UH 218

Moderator: Hanna Järvinen

Kara Yoo Leaman
Oberlin College Conservatory
Choreographing to Common Music: A
Comparison of Petipa and Balanchine
Settings of Music by Drigo

Sophie Benn
Case Western Reserve University
Musical Anatomies and Scientific
Ruptures in Stepanov Notation

Rachana Vajjhala
Boston University
Relache's Volte-Face

Dramaturgical Choices and Ethical Considerations

Paper Panel – UH 318

Moderator: Ariel Nereson

Daniella Aguiar
Federal University of Uberlândia
Dance dramaturgy as a common ground
between artist and audience

Margit Edwards
The Graduate Center-CUNY
The Village on the Stage: A Pan-African
Dance Dramaturgy

Natalie Garrett Brown
Centre For Dance Research, Coventry
University, UK
Amy Voris
University of Central Lancashire
Sensing The City: Case-studying Ethics
of Difference and Belonging in Site-
Responsive Dance Practice.

It's Less Like an Object and More Like the Weather: John Cage and Dance

*Library Exhibit/Curator's Talk – Deering
Library, 3rd floor*

Greg MacAyeal
Northwestern University

.....
10:30–12:00 pm

Susan Leigh Foster Outstanding Scholarly Research Award Honorary Panel

Award Panel – UH 102

Presenters: Anne Flynn, Cindy Garcia,
Janet O'Shea, Jens Richard Giersdorf,
Cristina Rosa, J. Lorenzo Perillo, and
José Reynoso

Acquiring Citizenship: Conditions of Difference

Pre-Formed Panel – UH 122

Moderator: Amanda Graham

Rebekah Kowal
The University of Iowa
Dancing Service, Dancing Citizenship:
José Limón in the Army, 1943–1945

Paul Scolieri
Barnard College of Columbia University
Jacob's Pillow Dance Festival and/as the
"United Nations of Dance"

Christopher-Rasheem McMillan
Performing Social Citizenship: The
Embodied Politics of 'Insistent Presence'

DETAILED SCHEDULE (Friday continued)

Un/common Un/grace: Grace and the Grotesque in Early and Modern European Dance

Pre-Formed Panel – UH 412

Moderator: Emily Winerock

Lindsey Drury

Freie Universität

Beyond the Commons of God's Grace:
European Thought on the 'pagan' as
Defined by her Dance

Linda McJannet

Bentley University (Emerita)

Choreographing the Anti-commons:

The Witches' Dances in Macbeth

Alison Moore

University of Pittsburgh

Grace, Ungrace, and the Machine:

Historical Intersections of Dance and
the Mechanical

Disjointed, Out of Sync, Fatigued: Bodies-in- Common

Pre-Formed Panel – KRS 2410

Moderator: Vida Midgelow

P Megan Andrews

Simon Fraser University

alonetogether: enacting an aesthetics of
ethics

Raegan Truax

California College of the Arts

Politics of Fatigue, Aesthetics of Risk: Julie

Tolentino's *A True Story About Two People*

Rachmi Larasati

University of Minnesota

Dancing On the Street: Imagination of the

Mystical and Sacred Alliances

Public Space of Dance and Livelihood of Society

Roundtable – KRS 2415

Moderator: Qingyi Liu

Man Li

Shanghai Theatre Academy

Make Friends by dancing and Sharing a

World: A New Image of Contemporary

Chinese Dance Development

Nan Lin

Shanghai Theatre Academy

The New Type of Mass Dance Culture in

Public Network Space

Lin Zhang

Shanghai Theatre Academy

On the Utilization of Public Space

Resources in Shanghai City in Dance

Aesthetic Education

Embodied Anti-Racism Workshop

Workshop – WIRTZ 101

Crystal U. Davis

University of Maryland, College Park

Nyama McCarthy-Brown

The Ohio State University

Contemporary Re- embodiments of Asian Identity

Paper Panel – UH 121

Moderator: San San Kwan

Kin-Yan Szeto

Appalachian State University

The De-commoning of Classical Chinese

Canons in Edward Lam Dance Theater

Nandini Sikand

Lafayette College

Gestural (Im)Politics: Activism in

Contemporary Indian Dance

Tsung-Hsin Lee

The Ohio State University

Spatial Creolization: Spatial and

Cultural Transverse in Cloud Gate's

Cursive II (2003), and Pichet Klunchun's

Black and White (2011)

Global Pedagogies and Belonging

Paper Panel – KRS 2435

Moderator: Elizabeth Schwall

Hodel Ophir

The Hebrew University of Jerusalem

Dancing Belonging through Global

Dancing Bodies: Palestinian Dance

Teachers and Choreographers in Israel

Xi Xiong

Sichuan Normal University

Huan Su

Sichuan Normal University

Aware of the Ignored: Revealing Chinese

Tertiary Dance Students' Untold Stories

of Learning with Dancer-Teachers

Wanting Wu

Queen's University Belfast

Dance as Peace Solution: Embodied

Peace Experience

Danielle Ross

Northwestern University

The Ancestral Dance: Blurring the

Historic in Poor People's TV Room

Rethinking Systems of Training

Paper Panel – KRS 2329

Moderator: James Steichen

Elizabeth Chan

National University of Singapore

Towards Sinophone Dance Training:

Theorizing the 'phone' in Sinophone

Su Jin Kim

University of Hamburg

Glocalized Ballet in South Korea.

Common Aesthetic of Expanded Ballet

Practice

Ziying Cui

Temple University

Complicated Classicism: The Problem of

Chinese "Classical" Dance

Grappling with Experience

Paper Panel – UH 112

Moderator: Katherine Mezur

Christian Kronsted

The University of Memphis

House Dance, Embodied Cognition, and

Empathy

Alexandra Bradshaw-Yerby

Southern Utah University & University

of Washington

Spaces of (Un)Common Meaning: Duets

for Dancing Language

(Friday continued)

Robin Conrad
Texas Woman's University
Together Dancing: Interrelationality
as a Strategy for Rethinking Western
Contemporary Dance Technique

Land, Location, Identity

Paper Panel – UH 218

Moderator: Olive McKeon

Claudia Kappenberg
University of Brighton
Common I/lands

Kate Mattingly
University of Utah
Gaëtan Rusquet and New Materialisms:
Bringing Non-Human Actants Into
Theories of the Commons

Szu-Ching Chang
Dance Department, National Taiwan
University of Sport
Steps In Common: The Different
Approaches of Three Indigenous
Choreographers in Taiwan

Dancing Together?

Paper Panel – UH 312

Moderator: Mlondolozzi Zondi

Jess McCormack
University of Bristol
Dance as Dialogue

Stefanie Sachsenmaier
Middlesex University
Negotiating the Commons: Solidarity
Practices in and through Collaboration

Jen Atkins
Florida State University
Female Physicality and Ballet
Symbolism in Hulu's *The Handmaid's
Tale*

Historical Specificities Across Time

Paper Panel – UH 318

Moderator: Petri Hoppu

Tamara Hauser
The Ohio State University
Clint Morrison Jr.

The Ohio State University
Common Forms: Choreographing the
Poetic Preface of Guglielmo Ebreo's *De
Pratica Seu Arte Tripudii*

Alexandra Canaveira de Campos
ICNOVA-NOVA FCSH
When baroque dance becomes a
contemporary form of choreographic
language—what's its common ground?

Gabriela Minden
University of Oxford
Choreographing the Greek Chorus: Ninette
de Valois's *Oresteia of Aeschylus* (1926)

Sweating Archives

Paper Panel – UH 101

Moderator: Joanna Das

Eike Wittrock
Universität Hildesheim
Common Pansies: Queer Traces in the
German Dance Archives

Ricardo Viviani
Fern Universität in Hagen
Common Dance, Uncommon Stories
Oral History Epistemology for Dance

Alex Springer
Smith College
Activating Archives: Dance Archives
Revived, Reclaimed, and Reimagined

.....
12:30–2:00 pm

Moving Commons: Community Dance and Embodied Activation

*Gathering – Meet in Dance Lobby for
outdoor location*

Petra Kuppers
University of Michigan

Annalee Tull
Emory and Henry College

Charli Brissey
University of Michigan

Sustainability and Radical Praxis, with Butoh

Workshop – WIRTZ 101

Moderator: Rainy Demerson

Tanja Faylene Woloshen
Independent Artist/Educator
Dance as a Decolonizing Process: A
Radical Praxis for Embodiment

Michael Sakamoto
An Empty Room: Theorizing Butoh and
Commons-Based Performance Strategies
as Cultural Sustainability

Dancing Masculinities: Transnational Performances of Gendered Race and Class

Pre-Formed Panel – UH 101

Moderator: Kareem Khubchandani

Maya Berry
University of North Carolina at Chapel Hill
"Now they are just about guapería":
Sacred Swagger for a "New Man 2.0"

Harshita Mruthinti Kamath
Emory University Technologies of
Power: Constructing Hegemonic Brahmin
Masculinity in Kuchipudi Dance

Lorenzo Perillo
University of Illinois at Chicago
Battle of the Bamboo: The Shadows of
Empire in the Kinesthetic Midwest

Merce Cunningham In Common: A Centennial Celebration

Paper Panel – UH 122

Moderator: Gay Morris

Carrie Noland
University of California, Irvine
Teaching How Not to Know

Jennifer Goggans
Merce Cunningham Trust
Sharing the Cunningham Legacy

Alla Kovgan
Independent Artist
3D Cinema & Choreographer's "After-Life"

DETAILED SCHEDULE (Friday continued)

Communicating and Sharing: Dance and Public Culture in China

Roundtable – KRS 2415

Moderator: Fangfei Miao

Yu Mu

Beijing Dance Academy

The Identity of “Chinese Dama (middle-age women)” in Chinese Square Dance

Xin Wang

Beijing Dance Academy

Supply and Demand in Chinese Dance

Education: Differences and Disparities

Yanjie Zhang

Beijing Dance Academy

The Social Roles of Dance in China

Cui Mao

Beijing Dance Academy, University of Michigan

The Presentation of Everyday Gestures:

Works by Three Generations of

Contemporary Chinese Choreographers

Rui Xu

Beijing Dance Academy

Community Consciousness and the

Modern Transformation in Traditional

Chinese Folk Dance

Noyes Group Movements: Improvising Towards Collective Choreography

Workshop – Dance Center Cellar Studio

Meg Brooker

Middle Tennessee State University

Noyes Group Movements: Improvising

Towards Collective Choreography

Inscribing a Feminist Body

Paper Panel – KRS 2410

Moderator: MiRi Park

Aoife McGrath

Queen's University Belfast

Dance and the Maternal: Choreographing

the “Knowledge Commons” of

Breastfeeding Women

Johanna Kirk

UCLA

Performative Pregnancies

Efia Dalili

Independent Scholar

The Dance of Birth

Innovation and "Authenticity"

Paper Panel – KRS 2435

Moderator: Cristina Rosa

Oluwatoyin Olokodana-James

University of Lagos, Nigeria

Salvaging Common Ownership and

Authenticity: Nigerian Traditional

Dance Practice in Focus

Jingqiu Guan

UCLA

Tales of Chinese Dancers from the

Beijing Dance Academy: Authenticity and

Performativity in Wang Mei's Dance Film

Sarah Fried-Gintis

USC Kaufman School of Dance

When Common Comes to Campus:

Preserving the Authenticity of

Vernacular Forms in Elite Spaces

Social Dance Glocalities and Communities

Paper Panel – UH 121

Moderator: Marta Savigliano

Derrick Washington

¡Urban stomp! The Artistic and Cultural

Connections between Swing and Mambo

in New York City

Anaïs Sékiné

Université de Montréal/Independent

The (kill)joys of Lindy hop—

Discontinuities and Failures in Reading

Gianina K. Lockley

University of Maryland, College Park

We're All In This Together: From Motown,

to Gang Stackin, to the Detroit Jit

(Counter)publics and the Commons

Paper Panel – UH 102

Moderator: Douglas Rosenberg

Casey Avaunt

Colgate University

Sisterhood in the City: Creating

Community Through Lion Dance

Performance in Boston's Chinatown

Pallavi Sriram

Colorado College

(Re)Thinking Publics: Circulating

Danced Idea-Imaginations Across 17th

Century South Asia and Beyond

Giulia Taddeo

Alma Mater Studiorum–University of

Bologna

The Dance of the Two Worlds: National

Identities, Common Goods and

Citizenship at the Italian Festival of

Spoleto (1958–1965)

Ecologies of Practice

Paper Panel – KRS 2329

Moderator: Wendy Perron

Deborah Goffe

Hampshire College

Orienting Ourselves to See: Mapping

Nested Dance Ecosystems as Curatorial

Practice in New England

Ira S Murfin

Guild Literary Complex

Moving ‘Dance’: Independent Dance

Institutions and New Performance

Aesthetics in Chicago's Shifting

Performance Ecology

Hui Peng

State University of New York at Buffalo

Dancing Grannies in China: The

Intervention of Female Aging Body in

Public Space

(Friday continued)

Thinking Feeling

Paper Panel – UH 112

Moderator: Charmaine Wells

Shantel Ehrenberg

University of Surrey

Who Can Afford to Be Emotional?:

The Cultural Politics of Emotion with

Practice Research in the University

Context

Raf Geenens

KU Leuven (University of Leuven,

Belgium)

Experiences as Products: the Curious

Case of Tino Sehgal

Wen-chi Wu

Tamkang University in New Taipei City,

Taiwan

Beyond Emotions: An Exploration of

the Performer-Audience Connection

Through Spirit-Dancing

Dancing Protest

Paper Panel – UH 118

Moderator: Michelle Lavigne

Katherine Mazurok

Queen's University

Theorizing Meaning and Movement in

Common: Legacies of Protest Dance

Sérgio Pereira Andrade

Federal University of Rio de Janeiro

(UFRJ)

Protest, Subjection and Tele-Counter-

Choreographies within the Precarious

Legacy of Democratic Common

Xan Burley

Smith College Department of Dance

Heterotopia and Co-Creative

Choreographies: Reimagined Space

and Relationship in Jeanine Durning's

"To Being"

Tourism, Travel, and (Post) colonial Identity

Paper Panel – UH 312

Moderator: Janet O'Shea

Anna Kimmel

Stanford University

Common Rhythms of Berber Dance: A

Heterotopian Performance in the Sahara

Anisha Rajesh

Texas Woman's University

Reconciling the "Imagined

Community—The Postcolonial

Representation of Mohiniyattam"

Debanjali Biswas

King's College London

Manipuri in the Visual Archives and the

Forming of a Repertoire

EXPLODE! queer dance festival: Midwest

Performance and Workshop – Dance Center

Ballroom Studio

Marcela Torres

Agentic Mode

Marcela Torres

Nola Hanson

Training Module Workshop

2:30–4:00 pm

A Gathering of/for Butoh Commons

Gathering – Dance Center Ballroom Studio

Bruce Baird

UMass Amherst

Rosemary Candelario

Texas Woman's University

Megan Nicely

University of San Francisco

Reviewing in Common: Dance Criticism and Scholarship

Roundtable – UH 122

Moderator: Lorraine Nicholas

Hanna Järvinen

University of the Arts Helsinki, Finland

Gay Morris

Independent Scholar

Stacey Prickett

University of Roehampton

Funmi Adewole

De Montfort University

Decolonizing Dance Discourses: Gathering 1

Gathering – KRS 2415

Anurima Banerji (moderator)

University of California, Los Angeles

Cynthia Lee

UC Santa Cruz

Prarthana Purkayastha

Royal Holloway University of London

Arabella Stanger

University of Sussex

María Regina Firmino-Castillo

University of California, Riverside

Jasmine Johnson

Brown University

Anusha Kedhar

UC Riverside

Text, Music, and Dance: Commonalities in Form and Expression

Pre-Formed Panel – KRS 2435

Moderator: Kara Yoo Leaman

Nona Monahin

Mount Holyoke College

From Poem to Dance via Music:

Departures and Convergences in Jonathan

Taylor's *Transfigured Night* (1980).

Renate Braeuninger

Independent Scholar

Form Versus Expression: The Common

Compositional Task for Arnold Schönberg

and Anne Teresa de Keersmaeker

Chantal Frankenbach

California State University, Sacramento

Hermann Bahr Records Duncan's

Expressive Development, 1902–1903

DETAILED SCHEDULE (Friday continued)

Artist-Activist-Academics: (Re)thinking Identity through Migration and Performance

Paper Panel – UH 121

Moderator: Meghan Quinlan

Danielle Schoon

The Ohio State University

Performing Presence: Dislocated Roma
Claim the Commons in Istanbul, Turkey

Lucille Toth

The Ohio State University

On Board(hers): Rewriting female
immigrant narratives through
movement

Jane Munro

Royal Central School of Speech and
Drama

Crossing Over: Improvised Dance in
Detention

Dance, Sovereignty, and its Afterlives

Roundtable – UH 102

Ana Isabel Keilson

Harvard University

The Dancing Leviathan

Lucia Ruprecht

University of Cambridge

The Symbolic Bodies of the People:
Modernist Gestural Imaginaries

Alexander Schwan

Freie Universität Berlin

Political Theology of Modern Dance:
Community, Sovereignty, and Law

Wojciech Klimczyk

Centre for Comparative Studies of
Civilisations, Jagiellonian University
Resurrecting the Living: Nijinsky (some
remarks on the choreopolitics of liturgy)

Practices of Punk, Voguing, and Embodied Excess

Lecture-Demonstration – WIRTZ 101

Moderator: Hye Wong Wang

Marlon Jimenez Oviedo

Brown University

Courtney Lau

Brown University

Why do We Love Extravagance and
Opulence?

Lailye Weidman

Hampshire College

Dancing the “Star Image”

What remains common? Translation processes; a path of Caminhos – 1998/2017

*Lecture-Demonstration – Dance Center
Cellar Studio*

Luiza Banov

University São Paulo

Sayonara (SAYÔ) Pereira

University São Paulo

Modern “American” Bodies

Paper Panel – UH 101

Moderator: Jessica Herzogenrath

Jessica Friedman

University of California, San Diego

Dancing a Demand for Space: The
Interventions of Sophie Maslow and Pearl
Primus in the American Cultural and
Economic Commons at the 92nd Street Y

James Moreno

University of Kansas

The “Common Body” of Erick Hawkins

Daniel Callahan

Boston College/Radcliffe Institute

American Document, American Music,
American Minstrelsy

Dance Ethnography and its (Dis)contents

Paper Panel – UH 218

Moderator: Halifu Osumare

Judith Hamera

Princeton University

Common Contours: Joann

Kealiinohomoku’s Silhougraphs® and

Dance Analysis in Black and White

Regina Angelica Bautista

University of the Philippines

Dancing From the Sidewalk to the
Astrodome: An Urban Ethnography
of Sama Bajau Choreographic
Phenomenon in Manila as Social Action
and Process of Learning

Christine Sahin

California State University, San Marcos

Multiply Moving: Un/Common

Directions in Dance Ethnography

A Spanish Commons?

Paper Panel – UH 312

Moderator: Michelle Clayton

K. Meira Goldberg

Fashion Institute of Technology, CUNY

Graduate Center

Jaleo de Jerez and Tumulte Noir: Juana
Vargas “La Macarrona” at the Exposition
Universelle, Paris, 1889

Kiko Mora

Universidad de Alicante

Tilting Across the Racial Divide:

Jacinto Padilla (El Negro Meri) and
the Flamenco Clown

Idoia Murga Castro

Instituto de Historia, Consejo Superior
de Investigaciones Científicas (CSIC)

Dancing Spanish Commons: La
Argentina’s Ballets Espagnols

Funk, Footwork, and the DJ

Paper Panel – KRS 2410

Moderator: Kat Richter

Benjamin Court

UCLA

Translocal Visibility: The Chicago
Footwork Circle in Los Angeles

Randi Evans

UC Berkeley

Adrian Piper’s “Funk Lessons”: The
Politics of the “Social” in Dance and Art

Kelly Bowker

UC Riverside

DJs, Dancers, and the Invisible Commons
of Creativity: An Examination of the
Influence of Embodied Knowledge on the
Development of Hip Hop Technology

(Friday continued)

Interdisciplinary Partnerships, Evolving Bodies

Paper Panel – UH 318

Moderator: Philipa Rothfield

David Allen
Cognitive and Immersive Systems
Laboratory @ EMPAC, Rensselaer
Polytechnic Institute
Movement as Query — Retrieving
Media Leveraging Language-Like
Qualities of Movement

James Severson
Kiki House of Peaches (formerly UCSC)
Towards Disability-Centric Community-
Based Research: The Politics and
Making of Vital Affor“Dances” in Dance
Science Collaborations

Kathryn Stamp
Coventry University
Re-Constructing, Re-Creating,
Re-Imagining: Exploring the Use of
Photography as a Medium for Dance
and Disability Interventions

4:30–6:00 pm

Plenary II Dance Work for the Commons: Actions, Interventions, Innovations

Orrington Hotel Grand Ballroom

Moderator: Kate Elswit

Sarah Wilbur
Duke University

Ramón Rivera-Servera
Northwestern University

Shamell Bell
Independent Artist/Scholar/Activist

Rachel Carrico
University of Florida

Emily Wilcox
University of Michigan

6:30–7:30 pm

Graduate Student Happy Hour

Prairie Moon

Come and meet other graduate students
before attending the evening events.

7:00 pm

Buses leave for EXPLODE!

from Orrington Hotel front lobby.

This is only for ticket holders.

8:00–10:00 pm

Dance on Camera Screening

Film Screening – Block Museum of Art

Curated by Amy Wilkinson

See page 13 for details.

8:00–10:00 pm

EXPLODE! queer dance festival: Midwest

Links Hall, 3111 Western Avenue, Chicago

Ticketed Event. Buses leave from Hotel
Orrington at 7:00 pm. Show begins at
8:00 pm. Buses return after show, around
10:30 pm.

See page 16 for details.

10 August – Saturday

8:30–6:00 pm

Registration Open

Kresge Hall

Book Exhibit Open

Kresge Hall

8:30–10:00 am

Graduate Student Professionalization Panel

UH 101

Moderator: Melissa Melpignano

Navigating the Academic and Non-
Academic Job Search

Amanda Graham
Associate Director of Engagement at
Carolina Performing Arts, UNC Chapel
Hill

Pamela Kravenbuhl
Assistant Professor in the Culture, Arts,
and Communication division at the
University of Washington, Tacoma

Lizzie Leopold
Executive Director, Dance Studies
Association and Lecturer at University of
Chicago

Ira Murfin
Mellon/ACLS Public Humanities Fellow,
Chicago Humanities Festival Program
Manager

Transitioning Commons: Beyond the Institutional Between

Gathering – Dance Center Ballroom Studio

Moderators: VK Preston and Mary
Woehrel

Deanne Kearney
York University

Joshua Swamy
York University

Mila Volpe
York University

Elif Işıközlü
University of Toronto

FRIDAY

SATURDAY

DETAILED SCHEDULE (Saturday continued)

Reactivating the Common(s): Performance and Protest

Pre-Formed Panel – UH 121

Moderator: Rebecca Chaleff

Kristen Kolenz
The Ohio State University
Reappropriating the Flames:
Challenging State Necro-strategies and
Proposing Decolonial Mobilities in
Guatemala City's Central Plaza

Lyndsey Vader
The Ohio State University
Dandelion Revolutions: Immersive
Performance as Transformational
Infrastructure

Kaustavi Sarkar
University of North Carolina at Charlotte
Daak: Joining the Struggles for the
Common(s)

Sharing Rhythmic (Im) Pulses, Honoring Cultural Specificity: Percussive Dance as Commons, Panel 1

Pre-Formed Panel – UH 102

Moderator: Janet Schroeder

Kat Richter
Stockton University
Tapping Common Ground: Fact and
Fiction in Percussive Dance Fusions

Ryan Rockmore
UCLA
Hey, We're Dancing Here!: Percussive
Dance as a Site of Identity and Protest

John (J.P.) Viernes
Independent Researcher
Loose Taps: Finding A Queer Potentiality
in Tap Dance Performance

On Stage, At Court, and On the Road: Revisiting the Common Repertoire and Dance Conventions of Early Modern Europe

Pre-Formed Panel – KRS 2329

Moderator: Meira Goldberg

Gerrit Berenike Heiter
University of Vienna, Austria –
University of Leipzig, Germany
A Common Dance Repertoire in the
Second Half of the 18th Century: Country
Dancing in the Central German Provincial
Court of the Schönbürg-Waldenburg

Emily Winerock
Chatham University/Shakespeare and
Dance Project
'Can virtue hide itself?': Renaissance
Masking Conventions and Much Ado
About Nothing

Anne Fiskvik
NTNU
18th Century Itinerant Dance Practices
and Performance Repertoire

Techniques of the Un/Common Across Contexts

Roundtable – KRS 2415

Moderator: J. Dellecave

Sevi Bayraktar
UCLA
"Techniques of Imprecision:" Folk Dance
and Dissenting Women's Grassroots
Activism in Contemporary Turkey

Benjamin Bilgen
York University
Kurdish Group Dance as Resistance in
Turkey

Mika Lior
UCLA
Ceremonial Sambas and Macho
Femininities of Bahian Candomblé

Chicago Black Social Culture Map: Notes on a Collaborative Cultural Heritage Project

Roundtable – KRS 2380

Meida McNeal
Honey Pot Performance
Chicago Black Social Culture Map: Notes
on a Collaborative Cultural Heritage
Project

Workshop in Abhyas Somatics

Workshop – WIRTZ 101

Navtej Johar
Ashoka University, INDIA

Diasporic Belonging through Movement

Paper Panel – KRS 2410

Moderator: Evadne Kelly

Deepa Mahadevan
University of California, Davis
Intercollegiate Dance Competitions in
North America

Rohini Acharya
The Ohio State University
"The Biggest, Largest, and Greatest
Competition in the Midwest:" Performing
South Asian Identity within Intercollegiate
Fusion Dance Competitions

Sang Woo Ha
University of Malaya
Chinese Diaspora and Their
Transplanted Multicultural Sense in
Contemporary Dance of Malaysia

The Politics of Feminist Articulation

Paper Panel – KRS 2339

Moderator: Alana Gerecke

Tawny Andersen
SSHRC
Tina Chanter
Kingston University
Choreo-graphos: Writing the Body,
Dance, Feminism and Philosophy

(Saturday continued)

Josephine Leask
Royal Central School of Speech & Drama
What was the Commonality Between
the Writing in New Dance Magazine and
Spare Rib in the 1980'S

Biba Bell
Wayne State University
Pleasure Snare: Being-in-common in the
Work of Luciana Achugar

Hip Hop (and) Common Aesthetics

Paper Panel – KRS 2435

Moderator: Margit Edwards

Ana Paula Höfling
University of North Carolina,
Greensboro

Robert Farris Thompson's African Dance
Canons: Reflections on Commonalities
as Epistemology

Halifu Osumare
University of California, Davis
The Natural Commons of Rennie Harris'
Choreography

Lindsay Rapport
University of California, Riverside
Failure to Catch the Vibe: Missed
Connections and the (Un)Common in
the (Non)Communal

Investigating Communities Across Time and Space

Paper Panel – UH 112

Moderator: Fenella Kennedy

Mair Culbreth
University of Wisconsin Milwaukee
Transactional Bodies: Politics,
Pedagogies, and Performance Practices
of the San Francisco Bay Area

Buck Wanner
Columbia University
A Community in Transition: Downtown
Dance in the 1990s

Doria Charlson
Brown University
Working the Land, Moving the Body:
Dance Halls and Migrant Labor
Communities in 1930s California

Liminal Identities

Paper Panel – UH 218

Moderator: Michael Morris

Corinna Campbell
Williams College
Ambivalence in Common: Interpreting
Folkloric Dance

Miya Shaffer
University of California, Los Angeles
Questioning the Common: Theorizing
the Concept of "Mixed-Race" in Dance

Ray Batchelor
The Queer Tango Project
Uncommonly queer? As it seems to
dissolve into the mainstream, who needs
queer tango?

.....
10:30 am–12:00 pm

EXPLODE! queer dance festival: Midwest

Artist Panel – UH 101

Moderator: Ramón Rivera-Servera

T. Ayo Alston
Nic Gareiss
Lee NaMoo
Anna Martine Whitehead

Life on the Motherside: The Commons of Motherhood in Dance Academia

Gathering – Dance Center Ballroom Studio

Moderator: Shamell Bell

Heather Castillo
California State University Channel Islands

Grace Jun
UC San Diego/San Diego City College

Margaret Paek
Lawrence University

MiRi Park
UCLA & CSU Channel Islands

Jade Power Sotomayor
UC San Diego

Tria Blu Wakpa
UCLA

Mixed Bill: A Showing of Practice Research

Alternate Formate – WIRTZ 101

Moderator: Reagan Truax

Alexandra Stilianos
Independent Scholar
exisiting

Ani Javian
Mason Gross School of the Arts, Rutgers
University
Through Listening: Improvisation as a
Form of Commemoration

Rainy Demerson
UC Riverside
Not So Long Ago...Not So Far Away

Responding to a Knowledge Economy for the Common Good: Blind Spots, Roadblocks, and Critical Opportunities in Transdisciplinary Collaboration

Pre-Formed Panel – KRS 2380

Moderator: Brandon Shaw

Laura Karreman
Utrecht University
Becoming Visible: Dance as a Site of
Resistance in Digital Commons

Nitsan Margaliot
The University of the Arts
Einav Katan-Schmid
Independent
Playing with Virtual Realities:
Redefining Experiencing in Common

Jessica Rajko
Arizona State University
Knowledge (Mis)Interpretations: Dance
in Computational Research

DETAILED SCHEDULE (Saturday continued)

Commoning the Uncommon Modernist Body

Pre-Formed Panel – UH 102

Moderator: Debanjali Biswas

Nell Andrew
University of Georgia
The Dancer and the Marionette:
Between Autonomy and the Common

Juliet Bellow
American University
“To be picked up and revolved between
gingerly fingers”: Rodin’s Nijinsky

Michelle Clayton
Brown University
Flexible Forms, Flexible Figures:
Spanish Dance and the Commonplace

The Archive: Common Ground from Past-to- Present and There-to-Here

Roundtable – UH 121

Moderator: Ray Miller

Lynn Brooks
Franklin & Marshall College

Jenai Cletcher
Chicago Dance History Project

Jacqueline Sinclair
Joel Hall Dancers & Center

Imogen Smith
Dance/USA

But Is it Good for the Jews?: In/Common Identities and Dancing Jewish Difference

Roundtable – KRS 2415

Moderator: Rebekah Kowal

Hannah Kosstrin
The Ohio State University
Kinesthetic Peoplehood: Analyzing
Dancing in the Jewish Diaspora

Melissa Melpignano
University of California, Los Angeles
Dance, Sexuality, and Ethnicity in the
Israeli Army: Reassessing the Sabra Body
in the 1970s

Rebecca Rossen
University of Texas at Austin
Holocaust on Ice and Acro-Anne
Frank: Representing the Holocaust on
Competition Dance Shows

Hannah Schwadron
Florida State University
Redressing Power through Hassidic
Drag: Julie Weitz in My Golem as the
Great Dominatrix

Permeable Practices: Improvisation as Method for Researching Place

Workshop – Dance Center Cellar Studio

Zena Bibler
UCLA

Katie Schetlick
University of Virginia

Dancing Urban Space in/ from Asia

Paper Panel – KRS 2435

Moderator: Lorenzo Perillo

Ellen Gerdes
UCLA
Mundane Duets: Reclaiming Public
Space in Hong Kong

Chiayi Seetoo
Shanghai Theatre Academy
Improvising a Commons in Urban
China? Survival and Navigation in the
Troubled Realms of the “Private” and
the “Public”

Alissa Elegant
The Ohio State University
A Common Aesthetic: The Place of
Spectacle in the Chinese Dance Drama
Dragon Boat Racing

Problematizing Ritual

Paper Panel – KRS 2410

Moderator: Kate Mattingly

Nitya Vedantam
University at Buffalo
Silent Fires Of Insurrection : Dancing
the Unveiling of Misogynistic Practices
in Widow Rituals

Marc Arthur
New York University
Choreographing AIDS

Bhumi Patel
West Valley College
Finding a Shelter: Belonging Through
Gaga’s Sensation-based Language

From Praxis to Activist Theory in Action

Paper Panel – UH 218

Moderator: Nyama McCarthy Brown

Raquel Monroe
Columbia College Chicago
The Revolution is Feminized, Televised,
and Black: Africanist Aesthetics and
Black Feminist Praxis in Popular
Culture

Marisa Plasencia
University of California, Santa Barbara
Proximity to the Past: Accessing History
and Memory in the Work of Ralph
Lemon

Canons and Commons

Paper Panel – KRS 2339

Moderator: Kin-Yan Szeto

Jaime Coan
The Graduate Center, CUNY
Dancing in Canon/Undoing the Canon

Sylvanus Kwashie Kuwor
Kofi Anthonio
Eric Baffour Awuah
Theorizing “Common” versus “Canon”
within the Dance Space of Ghana

Anja K. Arend
Folkwang University of the Arts
>Making the canon move< Historical
praxeological research as a toll to re-
write dance history canons

Reflections by Dance Film Artists

Artist Panel – UH 412

Moderator: Amy Wilkinson

Talia Koylass
Brendan Fernandes
Ginger Krebs

(Saturday continued)

Unofficial Use: Common Narratives, Histories of Violence, and the Moving Archive

Pre-Formed Panel – UH 122

Moderator: Ramón Rivera-Servera

Juan Manuel Aldape Muñoz
UC Berkeley

Where the Disappeared are Forced to Roam: Forensic Performances and Common Lies

Eugenia Cadús
Universidad de Buenos Aires–CONICET
On the Common Narrative of Argentine Dance History and the Possibility of Epistemic Disobedience

Victoria Fortuna
Reed College
Dance, Political Violence, and Ethnography in the Archive

Dance Across Africa: Through the Collections of the Herskovits Library

Library Exhibit/Curator's Talk – University Library, Africana 5th floor

Amy Swanson
Colgate University

Esmerlda Kale
Northwestern University

Gene Kannenberg, Jr.
Northwestern University

12:30–2:00 pm

Membership and Awards Luncheon

Orrington Hotel Grand Ballroom

2:30–4:00 pm

EXPLODE! queer dance festival: Midwest

Orrington Hotel, 2nd floor landing

Jennifer Harge
FLY | DROWN

Decolonizing Dance Discourses: Gathering 2

Gathering – KRS 2415

Clare Croft
University of Michigan

Royona Mitra (moderator)
Brunel University London

Janet O'Shea
UCLA

Munjulika Tarah
Williams College

Imani Kai Johnson
UC Riverside

Anthea Kraut
UC Riverside

Shanti Pillai
Williams College

Commons and Canons: Revising Ballet from 1850–1960

Pre-Formed Panel – UH 102

Moderator: Alison Bory

Megan Race
Harvard University
Adapting Balanchine's Ballets for Network Television

Olivia Sabee
Swarthmore College
Re-envisioning the Corps de Ballet: the Paris Opéra 1856–62

Lee GK Singh
University of California, Riverside
Mobilizing the Masses: Enlightening Soviet Audiences at the Bolshoi Theater

Simple Gifts, March Kings and Dancing Soldiers: Rethinking Common Knowledge about Dance and its Music

Pre-Formed Panel – UH 121

Moderator: Kathleen Boche

Susan C. Cook
University of Wisconsin–Madison
From "March King" to the "Two-Step Queen": The Feminization of John Philip Sousa

Marta Robertson
Gettysburg College
The "Simple Gifts" of Making Appalachian Spring Un-Common

Rachel Cowgill
University of Huddersfield
Dancing in Uniform?: Policing the Military Body in London's World War I Nightclubs

Expanding Choreographic Contexts

Paper Panel – UH 122

Moderator: Eike Wittrock

Gillian Lipton
Independent Scholar
Wandering: Choreographic Experimentation and Expressions of Post-War American Jewish Identity in works by Meredith Monk

Tijime Awawuer
Obafemi Awolowo University, Ile-Ife
Interpreting Nigerian Dance Within the Context of Socio-Political and Economic Changes

Qingyi Liu
Shanghai Theatre Academy/Chinese National Academy of Arts
What Exactly Is Our Common Body In Dance?

DETAILED SCHEDULE (Saturday continued)

Affective Ecologies of Practices: Time and the Corporeal Commons

Roundtable – KRS 2380

Moderator: Petra Kuppers

Diego Gil
Concordia University
Schizosomatics

Catherine Lavoie-Marcus
Université de Montreal, Quebec and
University of Amsterdam
Dance Anarchives

Noémie Solomon
Tisch School of the Arts/Wesleyan
Anachoreographies

Alanna Thain
McGill University
From Labour to Life

Travels of the Common French Contradance

*Lecture-Demonstration – Dance Center
Ballroom Studio*

Marcea Daiter
The City of New York Department of
Education

Sarah Edgar
Independent Scholar

Jane Peck

Catherine Turocy
The New York Baroque Dance Company

Improvisation, 1970s and Beyond

Paper Panel – UH 101

Moderator: Ira Murfin

Heidi McFall
University of Maryland
The Practice of Listening: Postmodern
Dance Improvisation

Katherine Profeta
Yale School of Drama
The Promise of Common Creation in
Contact Improv and Improv Comedy

Wendy Perron
New York University
SoHo: Fertile Ground for Grand Union

Translating 20th Century Embodied Contexts

Paper Panel – UH 218

Moderator: Meg Booker

Tara Wheelwright
Brown University
From Slavic Mythology to American
Identity: The Transformative Power of
Firebird

Camelia Lenart
State University of New York at Albany
From Loie Fuller and Harald Kreutzberg
to Martha Graham: The Un/Common
Making of the Romanian Modern Dance

Wayne Heisler
The College of New Jersey
Frederick Ashton's and Benjamin
Britten's "Rimbauderies"

Repetition, Memory, Decay

Paper Panel – UH 318

Moderator: Anamaria Tamayo Duque

Ambre Emory-Maier
The Ohio State University and
BalletMet
Valarie Williams
The Ohio State University
Decaying Dances: Revitalization through
Ownership

Chih-Ai Yu
Graduate Institute of Dance, Taipei
National University of the Arts
Gadamer's Transformation into
Common Structure and the Re-creation
of Chinese Court Dance

Michael Byrne
Cornell Tech
The Aging Commons: Reclaiming
the Embodied Histories of Robert
Helpmann's Legatees.

National Bodies

Paper Panel – KRS 2339

Moderator: Aoife McGrath

Natalie Zervou
UW Madison
Activating the Commons: The Rise of Rural
Festivals and Site-Specific Projects in Greece
during the Financial Crisis

Darrah Carr
Purchase College
Twenty-five years post-Riverdance: new
commons for contemporary Irish dance

Triwi Harjito
UCLA
Uncommon Dances: Representation,
Disidentification and Deconstruction in
the Choreography of Melati Suryodarmo

Addressing Racism and Sexism

Paper Panel – KRS 2435

Moderator: Rosemary Candelario

Joellen Meglin
Dance Chronicle and Temple University
Uncommon Practices: One Woman's
Ways of Creating and Establishing a
Choreographic Legacy despite a Sexist
Milieu

Brandon Shaw
Independent
Arches, not Rainbows: Fighting Back in a
Post-Apartheid Romeo and Juliet

Katherine Mueller
University of Connecticut
Performing Entangled British Identities
in Policy and Practice

The Studio as Transformative Commons

Paper Panel – KRS 2329

Moderator: Crystal Davis

Jamieson Dryburgh
Trinity Laban Conservatoire of Music
and Dance, London
Vital entanglements: An exploration
of collective effort in the dance technique
class

(Saturday continued)

Joanna Bosse
Michigan State University
Dance, Memory and Aging: Towards a New
Methodological Approach to the Study of
Participatory Dance among Seniors

Molly Christie Gonzalez
UMass Amherst and Five College Dance
Seeking the Universal: The Creation of
Katherine Dunham Technique

Puerto Rican Dance Commons: Formal and Social Experimentations

Roundtable – KRS 2410

Ramón Rivera-Servera
Northwestern University

Susan Homar
University of Puerto Rico

Lydia Platón
University of Puerto Rico/Museum of
Contemporary Art – Puerto Rico

nibia pastrana santiago
Universidad del Sagrado Corazón/La
Espectacular Artist Residency

José Alvarez-Colón
Northwestern University

4:30–6:00 pm

Dance, Money, and Race: Critical Approaches to US Dance Funding in the Twenty-First Century

Pre-Formed Panel – UH 122

Moderator: Sarah Wilbur

Olive Mckeen
California College of the Arts
Private Ownership, Dance Patronage,
and the Enclosure of the Commons: A
Study of Glorja Kaufman's Philanthropy
in Los Angeles

Ariel Nereson
University at Buffalo–SUNY
Commission, Commemoration, and
Racial Capitalism: Patterns of Arts
Patronage and National Belonging

Joanna Das
Washington University in St. Louis
Dancing for God and Country: The
For-Profit Theatre Industry and the
Utopian Performative in “A Perfect
American Town”

Collaborative Experiments in the Un-“Common”: Making Room for Multiplicity while Composing

Gathering – Dance Center Ballroom Studio

Gretchen Alterowitz
UNC Charlotte

Amanda Hamp
University of New Mexico

Alison Bory
Davidson College

The De-colonial, the Unthought, and the Uncommon: Black Dance and African Movements

Pre-Formed Panel – UH 102

Moderator: Harshita Mruthinti Kamath

Catherine Cole
University of Washington
Little in Common: Sello Pesa, Robyn
Orlin, and Embodied “Negotiations” of
Contemporary South Africa

April Sizemore-Barber
Georgetown University
Afriqeuering the Commons

Mlondolozzi Zondi
Northwestern University
“Crisis in the Commons”: The Dissolution
of “Relation” in contemporary Black dance

Funding a Dance Commons: Institutional Intentions and Performative Misfires

Pre-Formed Panel – KRS 2380

Moderator: Johanna Kirk

Amanda DiLodovico
University of Pennsylvania A
Fierce Kind of Love: A Crip/Queer
Choreographic Commons

Colleen Hooper
Point Park University
The Comprehensive Employment
Training Act (CETA): Choreographic
Excess and the Dance Commons

Charmian Wells
Temple University
The Dancemobile: A Diasporic Sense of
Living in Common

Improvisation and Transdisciplinary Approaches

Pre-Formed Panel – UH 121

Moderator: Peter Dickinson

Susanne Ravn
University of Southern Denmark
On the Expertise of Setting Agency on
Hold: A Phenomenological and Enactive
Analysis of Improvisational Practices

Vida Midgelow
Middlesex
Improvisation: An Ethical Way of Going
About Things

Philipa Rothfield
University of Southern Denmark/La
Trobe University
The Political Force of Australian
Indigenous Performance

DETAILED SCHEDULE (Saturday continued)

Dance Studies in the Commons: Public Dance Scholarship outside the Academy

Roundtable – KRS 2415

Moderator: Arabella Stanger

Amanda Graham
UNC Chapel Hill, Carolina Performing Arts

Jennie Scholick
San Francisco Ballet

James Steichen
San Francisco Conservatory of Music

Tara Willis
Museum of Contemporary Art Chicago

Ashley Ferro-Murray
EMPAC/Curtis R. Priem Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute

Immersive Sites of Momentary Commons: Dancing Borders, Race, and Sexuality

Pre-Formed Panel – KRS 2435

Moderator: Victoria Fortuna

Heather Rastovac Akbarzadeh
University of California, Davis
Threat, Defense, and Absence: Ali Moini's "My Paradoxical Knives" and the U.S. Muslim Travel Ban

Usha Iyer
Stanford University
Choreographing Architectures of Public Intimacy in the Hindi Film Cabaret

SanSan Kwan
UC Berkeley
Immersive Dance as Momentary Commons: Lenora Lee Dance on Angel Island

Ballet, Representation, and Power

Paper Panel – KRS 2410

Moderator: Renate Brauningner

Kayci Harris
University of Wisconsin–Madison
"Our Giselle is Muscular!": Femininity, Soft Power, and Cultural Diplomacy in Franco-Soviet Dance Exchanges, 1954–1972"

Lorraine Nicholas
University of Roehampton
Ballet Choreography and the Great War: Can we get beyond 'the beautiful death'?

Michelle LaVigne
University of San Francisco
Referencing America: The Common Tópos of Rodeo in and between Aaron Copland, Agnes de Mille, and Justin Peck

Techniques in Corporeal Translation

Paper Panel – KRS 2329

Moderator: Megan Nicely

Heidi Feldman
University of California, San Diego
From "Afro-Peruvian" to "Cosmic": Victoria Santa Cruz's Technique for the Discovery of Internal Rhythm

Nicole Wesley
Texas State University
Christopher Smith
Texas Tech University
The Bassanda Project: Reclaiming the Commons, One Dance at a Time

Gili Hammer
The Hebrew University of Jerusalem
An anthropology of kinesthetic diversity: Dancing in common across ability-disability lines

Mobilizing for Justice

Paper Panel – UH 112

Moderator: Pallabi Sriram

Emma Davis
University of Michigan, Flint
Dancing for Justice: Unlocking the Stories of Incarcerated Girls

Bernard Brown
California State University, Sacramento
Come.Unity: Activism in the Virtual Realm

Yatin Lin
Taipei National University of the Arts
Indigenous Corporeal Presence: Bulareyaung Dance Company and Indigenous Land Rights in the Age of the Anthropocene

Global Pop Moves

Paper Panel – KRS 2339

Moderator: Alexandra Harlig

Hye-Won Hwang
University of Nebraska-Lincoln
Performing a New Cultural Commons: K-Pop Dance, Gender, and Sexuality

Katherine Mezur
University of California Berkeley
The Uncommons Fall Out: J-Pop, J-Folk, and Mayan-Mythic Unity Undone

Alexandra Quinn
Independent Scholar
Dancing Reggaeton: Expressing, Challenging and Reinforcing Cultural Identities

Choreographic Constructions in the Commons

Gathering – Meet in Dance Lobby to go Outdoors (rain or shine)

Moderator: Szu Ching Chang

Lisa Sandlos
York University
Choreographic Constructions in The Commons

Rennie Tang
California Polytechnic University Pomona
Choreographic Constructions in The Commons

(Saturday continued)

Neoliberalisms, Coloniality, and Dance's Economies

Paper Panel – UH 101

Moderator: Diyah Larasati

Marta Savigliano
Professor Emerita, UCR & UCLA
Neoliberal Tangos, Dancely Commons
And Divides

Juliet McMains
University of Washington
Cristian Santesteban
Stanford University/Red Peak
Economics Consulting
Moving Beyond the Neoliberal
Critique in Dance Scholarship: Modern
Economics for The Common Good

Cristina Fernandes Rosa
University of Roehampton London
On the uncanny feeling that something
else is there in the undercommons; so we
better hurry up and dance it out, together,
till our shared labour produces love

Pedagogy and Possibility in the Undergraduate Classroom

Paper Panel – UH 218

Moderator: Sarah Fried-Gintis

Amy Wilkinson
Loyola University Chicago
Razor Burn: Women's Dance Majors'
Acquisition of Political Identity through
Creative Processes

Cristina Goletti
University of Texas at El Paso
The Frontera Pedagogy: a radical,
asset-based pedagogical approach as a
responsible act of care

Ray Miller
Appalachian State University
Teaching and Learning in Dance History(s)
as Community Property Practice

7:00 pm

Buses leave for EXPLODE!

from Orrington Hotel front lobby.

This is only for ticket holders.

8:00–10:00 pm

EXPLODE! queer dance festival: Midwest

Links Hall

See page 16 for details.

11 August – Sunday

8:30 am–12:00 pm

Book Exhibit Open

Kresge Hall

8:30–10:00 am

Dancing Jewishness, Race, and Interculturalisms

Pre-Formed Panel – UH 122

Selene Carter
Indiana University Bloomington
When did Jews become White? My
Family's Embodiment of Reform Judaism
in the U.S. through Modern Dance

Celia Weiss Bambara
UNC Asheville, CCBdance Project
Improvising Coalitions: Jewishness and
Africanness in Motion

Dancing Common Ground between Havana and Chicago

Gathering – Dance Center Ballroom Studio

Elizabeth Schwall
University of California, Berkeley

The Dance Library: Access, Pedagogy, Resources

*Paper & Alternate Format Discussion –
KRS 2435*

Moderator: Mao Cui

Liangyu Fu
University of Michigan
Building Dance Archives as Commons:
Resources, Collaboration, and Outreach
about the Chinese Dance Collection at
the University of Michigan

Jill Cirasella
Graduate Center, City University of
New York
Megan Wacha
City University of New York
Scholarly Sight Lines: Toward
Unobstructed Access to Dance
Scholarship

Locating the Popular in the Academy

*Lecture-Demonstration-Gathering –
WIRTZ 101*

Moderator: Jade Power Sotomayor

My-Linh Le
Arizona State University
Hip-Hop, I Am Not: Street Credibility
as a Prerequisite for Offering Formal
Credentials in Hip-Hop

Lindsay Viatori
Slippery Rock University
Jeremy Blair
Western Michigan University
Social-Vernacular Dance Pedagogy: Is it
Ours to Teach?

SATURDAY

SUNDAY

DETAILED SCHEDULE (Sunday continued)

In Common/Out of Common: Identity, Access, and Control in Popular Culture

Pre-Formed Panel – UH 102

Moderator: Ana Paula Höfling

Michael Love

The University of Texas at Austin
Sampling and Remixing 'Sinnerman':
Expanding Definitions of Blackness
Through Rhythm Tap Dance
Performance

Priya Raman

University of Texas, Austin
Re-scripting Indian Dance: Dance
Criticism as the Common Archive

Molly Roy

The University of Texas at Austin
Keyword White: Racial Markers in
Online Search Results

Sharing Rhythmic (Im) Pulses, Honoring Cultural Specificity: Percussive Dance as Commons, Panel 2

Pre-Formed Panel – KRS 2415

Moderator: Nic Gareiss

Danielle Enblom

Independent Scholar
Choreographing Ireland: Revising
Narratives as Established by the Gaelic
League

Janet Schroeder

University of North Carolina at
Charlotte
The Potentiality (and Potential Pitfalls)
of a Percussive Dance Commons

Brynn Shiovitz

Chapman University
Five Points of Articulation: How 2/4 Plus
6/8 came to be 4/4, or Common Time

Possibilities for Bodies in Common: Dance Pedagogy as Normalizing Discourse and Transformative Practice

Pre-Formed Panel – UH 101

Moderator: Mair Culbreth

Melonie Murray

University of Utah
Dance as an Academic Discipline, (un)
common ground

Mila Thigpen

Boston Conservatory at Berklee
Emily Wright Independent Scholar
Settling Ourselves: Ekokinetic
Approaches to Teaching Dance through
Racialized Bodies

Ali Duffy

Texas Tech University
Transforming Pedagogies: Immersive
and Interdisciplinary Methods in the
Postsecondary Choreography Classroom

Racialized Identities and Movement Celebration in the South

*Lecture-Demonstration – Dance Center
Cellar Studio*

Thaddeus Davis

University of South Carolina

Dahlia Nayar

Independent

Tanya Wideman-Davis

University of South Carolina

Contemporary Folk

Paper Panel – KRS 2329

Moderator: Amanda DiLudovico

Joanna Szymajda

University of Lodz, Institute of
Contemporary Culture
Political and Artistic Re-emergence
of Folklore in Current Practice and
Cultural Policy in Eastern Europe

Daniela Ivanova-Nyberg

Bulgarian Cultural and Heritage Center
of Seattle

What Do These People Have in
Common? Vereva-Chicago Bulgarian Fest
and its 500 Attendees

Petri Hoppu

Oulu University of Applied Sciences
Folk Dancing Communities

Choreographing Ambiguous Borders

Paper Panel – UH 121

Moderator: Bhumi Patel

Kathryn Holt

The Ohio State University
Choreographing the Irish Borderlands:
Claiming Public Space in Northern
Ireland from the Troubles to Brexit

Meghan Quinlan

Independent Scholar
Against a Wall: Artistic Citizenship and
Dance Production in Israel/Palestine

Jeffrey Tobin

Occidental College
Dancing for a Dream: Florencia de la V and
the Struggle for Trans Rights in Argentina

Ways of Seeing

Paper Panel – KRS 2410

Moderator: Hannah Schwadron

Fangfei Miao

Muhlenberg College/UCLA
Reading Situation (1990): Identical
Approach, Different Lenses

Anna Paliy

University of Toronto
Punching Soil and Planting Seeds: Finding
Common Ground through Ecologies
of Kinesthetic Empathy in Three
Adaptations of "The Rite of Spring"

Kristen Shahverdian

Moore College of Art & Design
From Spectacle to Intimacy: Fracturing the
Binary of Ethical/Unethical Witnessing

(Sunday continued)

Tricky Politics in the Mid-Twentieth Century

Paper Panel – KRS 2380

Moderator: Lucia Ruprecht

Susan Funkenstein
University of Michigan, Penny W.
Stamps School of Art & Design
Little in Common? The Struggles of
Interdisciplinary Engagement in Art and
Dance during the Third Reich

Yukiyo Hoshino
Nagoya University
“The Comfort Dance Troupe” for Japanese
Common People during World War II

Barry Brannum
UCLA
A Family Affair? Choreographies of Black
Community in Larry Steele’s Smart A

“One Singular Sensation?” Unison as Commons in Commercial Screendance Practices

Roundtable – KRS 2339

Moderator: Pamela Krayenbuhl

Elena Benthous
University of Melbourne

Elizabeth June Bergman
Temple University

Alexandra Harlig
The Ohio State University

Dara Milovanovic
University of Nicosia

Laura Robinson
University of East London

10:30 am–12:00 pm

Non-human Interlocutors: Water and VR

Gathering – Dance Center Cellar Studio

Moderator: Charli Brissey

Hannah Seidel
Grand Valley State University
Collaborative Performance: Increasing
Water Awareness

Elizabeth Alexander
Cornell University
Michelle Penn
University of Northern Colorado
22nd Century Riversides:
Choreographing in Virtual Reality

Un/Common-ing Pedagogies: Teaching Critical Dance and Movement Studies in Divergent Times

Gathering – Dance Center Ballroom Studio

Moderator: Laiyle Weidman

Dasha Chapman
Five College Dance

J. Dellecave
Independent

Adanna Jones
Bowdoin College

Sharon Kivenko
Harvard University and Tufts
University

Queen Zabriskie
New College of Florida

Mario LaMothe
University of Illinois at Chicago

Mobilizing (Un)Common Identity: Dance and Poetry

Pre-Formed Panel – UH 101

Moderator: Jennie Scholick

Kathryn Dickason
University of Southern California
Choreographing Common Values: The
Medieval French Carole

Sarah Olsen
Williams College
Allusion and Embodiment in Ancient
Greek Choral Lyric

Felicia McCarren
Tulane University
Not a Woman Dancing?

Early Choreographic Commons: Race and the Longue Durée

Pre-Formed Panel – UH 102

Moderator: Ann Fisvik

VK Preston
University of Toronto
Dance Steps of the Commons: Un-familiar
Movement in the 17th C Great Lakes

Seth Williams
Barnard College of Columbia University
Science Fiction Choreography as a
Proleptic Technology

Seeta Chaganti
University of California, Davis
Race, Indigeneity, and the Spaces of
Morris Dance

Publication Panel: What Does DSA Publish?

Publication Panel – KRS 2415

Jens Richard Giersdorf

Dance Research Journal:
Helen Thomas, Trinity Laban
Eugenia Cadús, Universidad de Buenos
Aires

Studies in Dance History:
Clare Croft, University of Michigan
Evadne Kelly, York University

Conversations Across the Field of Dance
Studies:
Rosemary Candelario, Texas Woman’s
University

The (Un)tethered Body: Communal Memory and Making as Practices of Resistance

Lecture-Demonstration – WIRTZ 101

Crystal Perkins
The Ohio State University

DETAILED SCHEDULE (Sunday continued)

Chicago's Dance Archives

Paper Panel – UH 121

Moderator: Jenai Cutcher

Lizzie Leopold
Dance Studies Association
Sybil Shearer: Canonical Value and Valuation

Jessica Herzogenrath
Sam Houston State University
Critique and the Archive in “the Dance Hub of America”: Ann Barzel and Dance in Chicago

Carolyn Watts
Princeton University
A Chicago Ballet Alliance: John Alden Carpenter and Adolph Bolm

Rethinking the Boundaries of Religion

Paper Panel – KRS 2435

Moderator: Hannah Kosstrin

Jennifer Fisher
University of California Irvine
Dance as Invented Religion

Carolyn Pautz
Temple University
Dancing the Postsecular: Transforming the Public Sphere Through Embodied Acts of Alliance Building

Gayathri Iyer
Jawaharlal Nehru University
Venkata Sundara Sani and Her Rasika
Jana Manollasini: Establishing a Common Dance Identity

Social Media and Surveillance in 21st Century Dance

Paper Panel – KRS 2410

Moderator: Lindsey Drury

Tanya Berg
University of Toronto
The Pedagogy of the Observed: The Panoptic Mechanism of Digital Video Surveillance in Commercial Dance Studio Education Revisited

Britt Fishel
Bryn Mawr College
Dance is for Everyone: Consumption in a Post-Information Age

Archer Porter
UCLA
Moving Memorials: Performing Homage in the Age of Social Media

Space, Place, and the Cultural Commons

Paper Panel – KRS 2329

Moderator: Raquel Monroe

David Brick
Headlong Dance Theater
Laura Vriend
Independent Scholar
Disenclosing Dance: Choreographic Thinking as a Knowledge Commons in The Quiet Circus

Julie Potter
ODC Theater
Toward a Cultural Commons

Jen Peters
University of Michigan
Visible Dancing: Dance Studio Architecture as a Beacon for Dance in Communities

Dancing Stars on Stage and Screen

Paper Panel – KRS 2339

Moderator: Anthea Kraut

Kathaleen Boche
Independent Scholar
Uncommon Nonsense: Dance and Gender in Mary Poppins

Mary Fogarty Woehrel
York University
Posturing the “Performative Commons”: Stadium Screens, Back-Up Dancers and Posturing in Taylor Swift’s Reputation Tour

Cara Gargano
Long Island University Post Campus
Jane Avril and the bal des folles: “Alas! I was cured!”

Common Forms in Transition

Paper Panel – UH 112

Moderator: Kat Profeta

Timmy De Laet
University of Antwerp
Seeking for Commonality: The Transatlantic Transfer of Gruppe Motion

Elliot Gordon Mercer
University of Colorado, Colorado Springs
Removing Dance from the Commons: Laura Dean’s Legacy of Impermanence

Emily Kaniuka
The Ohio State University
Toward a Personal Postmodernism: Unfixing Meaning in the Solos of Donna Uchizono and Stephen Petronio

12:30–2:00 pm

Plenary III The State of the Field

Hilton Orrington Grand Ballroom

Moderator: Jacqueline Shea Murphy

Anamaria Tamayo Duque
Universidad de Antioquia

Ya-ping Chen
Taipei National University or the Arts

Karen Schupp
Arizona State University

Meiver De La Cruz
Scripps College

Vida Midgelow
Middlesex University

2:30–3:30 pm

EXPLODE! queer dance festival: Midwest

Orrington Hotel, 2nd floor landing

Jennifer Harge
FLY | DROWN

ABSTRACTS

8 August – Thursday

8:00–10:00 pm

'Gather together here': Exploring the Common Across Disciplines in Rosemary Lee's Common Dance

Block Museum of Art

"Finding commonality" British choreographer Rosemary Lee reflects on the making of Common Dance
ROSEMARY LEE

Common Dance (2009) featuring 50 dancers of all ages influenced and strengthened my current practice. In creating Common Dance I questioned: what do we have in common in anything, what metaphors, images, verbal and physical languages will touch the performers and the audience regardless of their differences, can I illustrate a richly diverse, co-operative and unified community whilst highlighting each dancer's singularity, can I give the audience the sense they could be part of it, what might this work suggest about our relationship to each other? I will share film extracts and stills and reveal the process of finding and making manifest what connects us as a species-our fundamental humanity.

What Brings Us Together: Cultural Trauma, Collective Identity and Touch in Rosemary Lee's Common Dance
VICTORIA THOMS

How does the fantasy of empire continue to motivate important forms of identity in modern Britain? I examine this question looking at Rosemary Lee's Common Dance, an inter-generational, interracial, interactive site-specific work commissioned for and performed to sold-out audiences at the 2009 London-based Dance Umbrella Festival. Ten years later, what does the work now say? And how might it shed light on the troubled and entrenched moment in Britain that is besieged by questions about the character of national belonging.

Finding the Commons in the Enclosure
CHARLOTTE WAELDE

Using Rosemary Lee's Common Dance as an example, I will explain that, contrary to what Lee may wish, copyright in the work arises once it is fixed. While it is not then possible to abandon copyright (in the UK), it is possible to build a 'contractual commons' allowing third parties to use the work in ways determined by Lee. Using contracts, or licences (the most widely used of which are Creative Commons) it is possible to give a range of different permissions to use the work, resulting in something that may look remarkably like the 'commons'.

9 August – Friday

8:30–10:00 am

Sensing National Commons: Choreography and Affects of National Belonging

UH 122

Genealogies: Common Anxieties of National Belonging
REBECCA CHALEFF

This paper explores how choreographic genealogies mobilize metaphors of blood that have historically policed boundaries of race, sexuality, property, and nationality. Although genealogy does not inherently confer legal rights to artistic works, it offers a structuring mechanism by which pieces are selected for reperformance. Histories of racial and sexual biopolitics both scaffold and swirl within this discursive framework, imbuing reperformances with potent anxieties of racial and sexual contagion. This resurgence of anxiety in correspondence with national regulations of blood compels further consideration of a genealogy as something that reconstructs the affects that attach to political and ideological movements.

Belonging to the US, Belonging to Japan: Itō Michio and the Japanese Immigrant Community in Southern California
TARA RODMAN

The modern dancer and choreographer Itō Michio's relationship with the Japanese-American community in Southern California has been dismissed; however, Japanese-language archives reveal his rich involvement with this community in the 1930s. In highlighting these connections, this paper investigates how modern dance served as a sort of "commons" for Nisei youth. On the one hand, modern dance offered a form of performative, corporeal ownership, enacting a claim of belonging to US society. On the other hand, recognizing modern dance as an enactment of possession reveals how it choreographed continual threats of dispossession, of both material and national belonging.

"Agonising Difference: Intercultural Dialogues in 'Bruk Out' Dancehall"
CELENA MONTEIRO

This presentation explores the concept of 'bruk out', a term derived from popular Jamaican dancehall culture concerned with 'breaking out' of sociocultural constraints through co-created improvisatory performance acts, which I theorise as a decolonial form of immersion (Mitra, 2016). I study how an undergirding bruk out epistemology enables an intercultural collective of dancehall dancers to establish embodied synchronicities and intersubjective coalitions, meanwhile also expressively acknowledging clashing perspectives and desires. I contend that the shared embodied commitment to bruk out enables the agonistic (Mouffe, 2012) realities of dancehall's intersectionality to be reflexively and productively engaged.

THURSDAY

FRIDAY

ABSTRACTS (Continued)

Port de bras and Power

UH 101

Ballet Fathers: Fame, Fortune or Family First?

DAVID POPALISKY

Investigating fathers in concert dance, specifically male ballet artists who commonly fathered children, many illegitimate, this paper considers historic French male codes of honor linked to successful descendants. The Vestris lineage of celebrated Paris Opera dancers best exemplifies a father's role in fashioning family survival, reputation and financial legacy. Family loyalty promoted their artistic prospects through public family squabbles, tumultuous political times and battles with the Opera management in the late 18th century. Both invested in fame and fortune, Gaeton and his son Auguste's relationship unfolded simultaneously with Auguste's accomplished demi-caricature style gradually eclipsing Gaeton's brilliant noble dancing.

Post-Soviet Ballet in Ukraine as a Common Property

ANIA NIKULINA

In my archival and ethnographic work, I investigate the notion of ballet as communal property in Post-Soviet Ukraine, as initially constructed by Soviet print culture and supported by narratives of Soviet-trained ballet teachers. I examine how the notion of ballet as a common property functions to both tie contemporary Ukraine to its Soviet past, Soviet political power and Post-Soviet Russia, and in times—to separate Ukraine from them. I show that in contemporary Ukraine, the notion of ballet as a common property has become a linguistic tool, a way, to frame either political alignment or rift with contemporary Russia.

BBC Ballet: Televising Dance for Britain's Social Democratic State

LAURA QUINTON

Immediately after World War II, the British Broadcasting Corporation began enthusiastically televising classical ballet. Though ballet had appeared on BBC TV since the 1930s, the attention the organization lavished on the form in this period occurred as television sets became increasingly available to a mass market. Examining archival footage and records, this paper considers how the BBC used TV ballets to foster an "elevated," "common" postwar British national culture spread across generations, regions, and classes. It also explores how these programs opened up employment and creative opportunities for British and international dance artists as well as for women TV producers.

In the Line of Dance: Lived Experiences in the Ballroom Dance Industry

UH 102

The Intersection of Culture and Psychology in Diasporic Ballroom Pedagogy: "You Have to Hate Yourself if You Want to be Better."

DAVID OUTEVSKY

North American dance institutions often subscribe to a holistic, student-centered approach as the dominant pedagogical ideology, supported by psychology research emphasizing non-authoritarian student-teacher relationships. However, since this research is mainly conducted in UK and American based schools, it omits cultural differences that may shift the results of such studies if they were conducted in other cultures or within recent immigrant communities. My research with Soviet-Canadian DanceSport competitors, explores a discrepancy I have encountered between popular Western ideologies in dance training, the methods utilized by the immigrant trainers, and the effects of this training on the students' performance and personal growth.

Common, Basic, and Middlebrow: The Basic Ballroom Bitch

DENISE MACHIN

"Common" and "middlebrow" are more formal terms to describe the millennial insult of the "basic bitch." At the inaugural DSA conference Judith Hamera presented a keynote that explored dance studies' propensity to sideline work created by Midwestern artists, highlighting the ways in which an artist like Giordano are punished in academia for creating accessible, commercial dance works that drew non-elite audience members. Dance critics and scholars similarly penalize ballroom dance. Ballroom dances' middlebrow status will be explored through an in depth look at the third largest collegiate ballroom dance program in the country, The Claremont Colleges Ballroom Dance Company.

Russians Rumba-ing in Reno? The Lived Experience of Foreign Ballroom Dancers in the US Ballroom Dance Industry

ROGER WIBLIN

Ballroom dance is often viewed as an unchanging, "traditional," European dance form. The ballroom dance industry, however, is diverse, international, and migratory. Over the past three decades, ballroom dancers from around the world have moved to the US to be part of its ballroom industry. What is the impact on ballroom dancers of moving to a very different ballroom dance context? How does the presence of foreign-born dancers impact the style, expression, and business of ballroom dance in the US? This paper aims to understand the lived experience and consequences of planned migration on foreign-born ballroom dancers in the US.

ABSTRACTS (Continued)

Defining the Commons

UH 121

Questioning the Dance Commons in Higher Education

COLLEEN DUNAGAN

Embracing the commons as an alternative to the encroachments of neoliberal capitalism and hegemonic ethnocentricity thrives in academic discourse. However, identifying and embracing the common within dance and higher education remains elusive. As departments create inclusive dance curricula, they challenge existing understandings of dance in higher education. Within my public institution, I work with a diverse student population and a faculty grounded in Western theatrical notions of dance. In this paper I examine how faculty might better collaborate with students to define and develop a shared understanding of dance. How might we effectively navigate difference to create an institutional commons?

Cultivating the Commons (Where it Doesn't Belong)

MANUEL MACIAS

In this paper I detail the crafting of my thesis work, *////unseen*, and its interactions within a large university dance department in Southern California. Specifically, being a subversive graduate student, radicalizing and mobilizing undergraduates in work that affirms them, while also questioning my agency in navigating the insidious adaptive hegemonic project of the university (Melamed 1983). I will discuss and examine the philosophical and pedagogical deviations that were pivotal in executing work that is rooted in the commons while in this setting. Ultimately, I argue that such an act is a needed intervention in the turbulent dance market.

Ethnographic Study of Ponderosa: Practical Modes of Repurposing the Dance Common

ERIN REYNOLDS

Through ethnographic study of a dance commons, Ponderosa, in Lunow-Stolzenhagen, Germany, I identify spaces of “repurposing” dance from a communal dance setting into post-Fordist, neoliberal spaces. By teaching, training, and creating dance that lives within defined communal space, I argue the individuals at Ponderosa produce dance outside current conventional dance practice limitations. Examining the results collected in this study, I identify roadblocks, particularly through institutions of learning, and highlight successful uses of the commons. I argue that this small group operates as a functional dance commons and demonstrates the potential wider practical social outputs for communal dance in Post-Fordist society.

Assembling the Dancing Commons: Kinetic Human, Nonhuman, and Inhuman Multiplicities

KRS 2435

Posthuman Dancers: Animated Bodies and Kinetic Residue

HILARY BERGEN

This paper considers not only how the organic dance body persists in data and animated renderings, but how the digital body might possess its own lively dance potential. A recent research-creation project—a choreographic translation across organic, virtual and filmic bodies using Japanese freeware program MikuMikuDance and my own movement—will serve as a case study to examine the distributed agency of digital choreographic creation. My project resists the forward trajectory implied by the “post” in posthumanism, as well as the link between progress and verisimilitude, to shift away from hierarchies of choreographic power and control, toward an assemblage of bodies, dancing (and glitching) in relation to one another.

Dancing Body Doubles: Flashes of the Posthuman in the Choreographic Assemblages of ‘Flashdance’

ALLISON PEACOCK

Within Western cinema, body doubles have appeared in multiple forms and performed many specialized on-screen functions including handwriting, physical stunts, simulated or real sex, and dancing. The use of body doubles in the dance sequences of ‘Flashdance’ (1983) is the subject of this paper, where specific choreography, unique human bodies, and analog editing techniques are conscripted to assemble the real illusion and illusory reality of a singular and virtuosic dancing body. The mediated bodily assemblages of ‘Flashdance’ create inhuman performances and enact impossible relations between speed, space, form and proximity in order to “embody” a dancer that is simultaneously real and imaginary, male and female, static and fluid.

What's in a Game?: Fortnite, Emotes, and Dance (Criticism) in Common

PAMELA KRAYENBUHL

Avatar dances have been part of videogames since the late 1990s, but with the 2017 release and extreme popularity of Epic Games’ Fortnite: Battle Royale, in-game dances (“emotes”) have been making headlines. While emotes are not the primary activity that players undertake in Fortnite, they are central to the game’s popular discourse, and have had implications in everyday life for players and nonplayers alike. In this paper, I argue that Fortnite’s consolidation and repackaging of preexisting vernacular dances raises the public profile of questions—regarding popular dances’ origins, circulation, ownership, and copyright—that dance scholars have been investigating for decades.

ABSTRACTS (Continued)

From A Toppled Place: Perspectives on Horizontality

KRS 2415

What We Do Between the Worlds Affects All the Worlds: Postmodern Dance As Witchcraft, Magic, Ritual, and Healing
MICHAEL MORRIS

In what ways does postmodern dance function as witchcraft, magic, ritual, and healing, and how do these directions for creative practice indicate proliferating possibilities for making meaning and making worlds? In this presentation, I focus on Keith Hennessy's practices of "Dancing Magic and Politics" and "Political Witchcraft for the Current Era" alongside the background of Anna Halprin's pioneering work developing postmodern dance as ritual and healing. I lay the groundwork for an investigation of how dance as an artistic practice creates opportunities for synthesizing magical, ritual, and healing traditions while moving beyond the centralizing authority of the artist as modernist, individuated subject.

Kissing Drones: Horizontal Relationships with Surveillance Technology
BENNY SIMON

Working from Yvonne Rainer's statement that "dance is hard to see," I examine Troika Ranch's *Tactile Diaries* (1990) and Nina Kov's *Copter* (2012) in order to show how modes of spectatorship in intermedia work critique or disrupt the systems of control of contemporary electronic surveillance. Drawing on themes of critical posthumanism, Wendy Hui Kyong Chun's theorization of digital control societies as invisibilized systems where "we no longer experience the visible yet unverifiable gaze," and Elizabeth Grosz's vital materialism, I argue that intermedia work injects life into surveillance technologies in ways that foster engagement between humans and machines.

Horizontalist Gestures: Techniques of Protest in Popular Choreography
FENELLA KENNEDY

Ideologies of resistance suggest that marginalized bodies should throw off their differences, and come together in horizontalist acts of protest. Looking at examples in which movement is brought to the foreground, I examine the strengths and weaknesses of choreography as a metaphor for protest, arguing that while the term aptly describes a range of potent tools for envisioning and facilitating social change, dance and gesture can—and must—move beyond the decentralization of identity as a means to propose common allyship, instead creating new durational and sustainable repertoires of living together in the world.

Cultivating Horizontal Socialities: Contact Improvisation and the Ten Principles of Burning Man

KELLY KLEIN

In recent years, the annual gathering Burning Man has become a destination for the contact improvisation (CI) community. Both communities value horizontal socialities—ways of being together that resist authoritarianism and empower individual agency while also acknowledging mutual vulnerability and responsibility. In this presentation, I investigate the idea that horizontal community structures foster mechanics of democracy based on consent, while vertical ones foster models of representative democracy based on consensus that have proved inadequate. I examine CI and the Ten Principles of Burning Man as social choreographies capable of forging microcosms of a consent-based democracy at individual and collective levels.

Ethics of Practicing in Common

WIRTZ 101

The Inoperative Common in Jérôme Bel
GIULIA VITTORI

Jérôme Bel's irreverent choreography undermines how performance uses the commons through a humorous representation of its Western canons. Drawing on my experience as a dancer in *The Show Must Go On* at the Jérôme Bel Festival, Stanford University, 2013, I will alternate short interactive reenactments of excerpts from the work with my insights on the piece as a performer and dance scholar. While historically and philosophically positioning the performance within an avant-guard legacy of the inoperative, I will examine the ethics of its performance training, and its aim to stage a commonality in making and watching a dance piece.

Stop Poking Me
CATHERINE CABEEN
PAULA PETERS

Stop Poking Me is a 45-minute workshop that takes a critical look at the inappropriate touch and verbal feedback in Western Concert Dance pedagogy. Couched in a shroud of "tradition," the dance world's practices of discrimination in teaching, casting, and directing are so common, they are nearly invisible. This creates environments where harassment and abuse of dancers thrives. This workshop will explore models, teaching methods, and communication skills to transform teaching and directing practices to reflect the needs of our contemporary climate, and advance dance practice and performance as a vehicle for cultural transformation.

ABSTRACTS (Continued)

Thinking Through Indigeneities

KRS 2410

"It's Time to Wave the Napkin!": Dîner en Blanc, Unison, and Colonial Performance

ALANA GERECKE

I take a spatial and contextual approach to flash mobs to consider the dynamics that constitute these performances of being in on it. Using Dîner en Blanc as a case study, I draw on my analysis of Vancouver's 2018 picnic to consider a local expression of this global event. I engage with research on colonial performances to explore Dîner en Blanc's positioning on the unceded traditional territories of the Squamish, Musqueam, and Tsleil-Waututh First Nations, and the event's intentional citation of French high society. I situate this critique in current research on urban commons, crowds, flash mobs, and unison.

Decolonize Pedagogy: Examining an Embodied, Co-creative Process of Building Incommensurable Solidarity

EVADNE KELLY

This paper examines a co-creative process for developing an accessible exhibition that disrupts Ontario's institutional legacies of eugenics. The process draws on decolonizing theory of incommensurable solidarity—a process of building solidarity, grounded in difference, between those who are unevenly implicated in colonialism (Gaztambide-Fernández 2012). In line with the values and commitments of the exhibit's co-funders, Re-Vision: Centre for Art and Social Justice and the Guelph Civic Museum, five activist artist-researchers, who lead with difference, joined me in co-creating the exhibition. I examine this process as reconciling with past colonizing practices in order to decolonize educational institutions in the present and future.

Ted Shawn and Hygienic Commonalities between the Colonial and Indigenous Dancing Body at the Delissaville Aboriginal Reserve, 1947

AVERYL GAYLOR

This paper offers a critical analysis of Ted Shawn's 1947 expedition to the Delissaville Aboriginal Reserve in Darwin, Australia where he appraised indigenous dance for the national press. It explores how Shawn's critique both racialised and pathologised indigenous bodies, yet simultaneously imbued this body with a range of hygienic commonalities that could also be located in white, colonial corporeality. By projecting traits that the colonial imagination sanctioned as hygienic onto the bodies of Aboriginal dancers, I suggest that Shawn performed an act of sanitisation which functioned to ensure that his assessment would be palatable to colonial audiences.

Commonality/Heterogeneity

UH 112

Palimpsest Bodies, Common Ground and Aesthetics/Ethics of Difference

RUTH HELLIER-TINOCO

Aesthetic corporeal similarity through a common practice is frequently utilized as a marker of value, with creative/performance contexts often requiring adherence to one style or technique to generate a supposedly coherent aesthetic experience. In contrast this paper analyses two performance projects each encompassing several performance companies with diverse techniques: Zapata Death Without End (facilitated by La Máquina de Teatro) and Common Ground (choreographed by Montreal-based artist Edgar Zendejas). Using the notion of palimpsest bodies to interpret complex and shared connections through common traces and remains, these two projects offer performed resistance to homogeneity through a model of plurality and difference.

TranscenDance; The Life of a Dancer, The Language of Dance

RUTH SHERMAN

Through film clips of my student documentary TranscenDance; The Life of a Dancer, The Language of Dance and explication of my research methods and tools used in making the film, I examine a Berlin dance commons comprising international freelance dancers who, through a web of emic social structures arising from life in dance, have emerged as a heterogenous and vibrant subgroup within the German metropolis. As we look at the dancers' shared experiences of freelance dancing in Berlin, we discover that these artists have given rise to a microcosm where life-as-process exists in stark contrast to a culture of commodification.

Modern Dance, Community Membership and Identity at Namasagali College, Uganda

JILL PRIBYL

It has been over eighteen years since Father Damien Grimes, a Mill Hill Missionary from Wales, retired as headmaster of Namasagali College a secondary boarding school located in the Busoga Kingdom in Eastern Uganda. During his years as headmaster (1971–2000), Grimes introduced modern dance to the curriculum staging 25 musical theatre productions, Challenging the culturally acceptable dress codes, the college redefined gender roles for young women, in part, through the use of leotards and tights. This paper investigates the questions of agency, innovation and the role of performance for female students, in self-fashioning a liberated self through modern dance education.

ABSTRACTS (Continued)

Music in the Ballet Archives

UH 218

Choreographing to Common Music: A Comparison of Petipa and Balanchine Settings of Music by Drigo

KARA YOO LEAMAN

Thanks to growing interest in reconstructing Petipa ballets from Stepanov-notation scores, there is a recorded performance of a popular variation, the “Berceuse” from Act II of Drigo’s *Les Millions d’Arlequin* (1900). Balanchine danced in Petipa’s ballet in 1919 and revived Drigo’s music for his own *Harlequinade* (1965). Petipa and Balanchine each held reputations for being among the most musical choreographers of their eras. This paper offers a comparative study of their settings of the same music. The analysis shows that Balanchine repurposed some of Petipa’s steps and developed choreomusical relationships that reflect a twentieth-century interpretation of Drigo’s score.

Musical Anatomies and Scientific Ruptures in Stepanov Notation

SOPHIE BENN

Notation can only ever record an art form incompletely, and strategies of notation reveal the ideological agendas of their creators. This paper examines Stepanov’s 1892 treatise on dance notation in this light. Stepanov proposes his system as a way to record all human movement, from gymnastics to the convulsions of choreic patients, and models it on the latest developments in science. He also asserts that through rhythmical organization, music and anatomy interact in ways of which we are only dimly aware. Thus, we must consider Stepanov’s treatise as an aesthetic, medical, and musicological text, in addition to a dancerly one.

Relache’s Volte-Face

RACHANA VAJJHALA

In its too-clever title, the Ballets Suédois’s *Relâche* draws attention not only to its own precarity, but also to the precarious ontology of danced works more generally. The collaborators were a veritable directory of enfants terribles, aiming to decouple music and dance entirely. Publicity materials counseled prospective audience members to bring “dark glasses and some cotton to stop up your ears.” *Relâche* was “a ballet which is not a ballet, nor an anti-ballet,” with persons who could neither see nor hear as witnesses. Here was not just a dissection of music and gesture, but a dismantling of the sensorium itself.

Dramaturgical Choices and Ethical Considerations

UH 318

Dance dramaturgy as a common ground between artist and audience

DANIELLA AGUIAR

Several authors assume that dance dramaturgy is related to the construction of meaning, however most of them is not concern with the very concept of meaning. The pragmatist notion of common ground is important to this discussion. It is first explicated in terms of experience and knowledge shared by people engaged in a communication event, creating the idea that a prerequisite for communication would be an identity of experiences. However a communicational development requires experiential divergences. In this way, the concept of meaning could lead us to the understanding of a common ground between artist and audience through different experiences.

The Village on the Stage: A Pan-African Dance Dramaturgy

MARGIT EDWARDS

Traditional African concert dance, representative of a pan-Africanism forged in mid-twentieth century freedom struggles, have disseminated throughout world dance circuits in a standardized theatrical form often called the village on the stage. Postmodern African choreographers have deconstructed these conventions and use their traditional dance heritage with Euro-American postmodern practices to speak to contemporary transnational and urban experiences. This model of African dance performance in the mid-twentieth century demonstrates how Africa and the diaspora perform itself for itself. This paper considers the ways this model of African concert dance serves as a space where dance activates an African diaspora Commons.

Sensing The City: Case-studying ethics of difference and belonging in site-responsive dance practice.

NATALIE GARRETT BROWN

AMY VORIS

Focusing on a collaborative site performance project enter & inhabit we will consider the first phase of a three-year UK funded research project Moving & Mapping; knowing communities through dance practice. In doing so we will explore how the sensate performance body can open up discussions about the ethics of difference and belonging. The work proposes that moving in and amongst the city (with scores ranging from walking to dancing) is one way to make this relationship conscious and thus map understandings of difference and belonging within the community of a post-war city such as Coventry in the UK.

ABSTRACTS (Continued)

It's Less Like an Object and More Like the Weather: John Cage and Dance

Deering Library, 3rd floor

It's Less Like an Object and More Like the Weather: John Cage and Dance

GREG MACAYEAL

This curator's talk will highlight *It's Less Like an Object and More Like the Weather: John Cage and Dance*, an exhibit selectively curated for the 2019 Dance Studies Association conference. Co-curators Danielle Ross, Greg MacAyeal, and Jill Waycie will speak about their curatorial vision. The exhibit centers Northwestern University's John Cage Collection, a rich archive of Cage's work and personal memorabilia. It follows the personal and professional arc of John Cage's work with Merce Cunningham, his collaborations with other choreographers including Pearl Primus, Jean Erdman, and Bonnie Bird, and Cage's artistic approach to composition, including his scores and writings.

10:30 am–12:00 pm

Susan Leigh Foster Outstanding Scholarly Research Award Honorary Panel

UH 102

Susan Leigh Foster has reshaped the field of dance studies for more than three decades, constantly innovating in her own scholarship while also expanding opportunities for her students and colleagues. She is known for innovating not only the content but also the form of dance studies. This panel brings together scholars who reflect on her multiple contributions to the field via her influence on their own work.

Acquiring Citizenship: Conditions of Difference

UH 122

Dancing Service, Dancing Citizenship: José Limón in the Army, 1943–1945

REBEKAH KOWAL

My ongoing research investigates capacities of dancing both as a practice of citizenship and as a means of “dancing in common” for American men in the 1940s and 1950s. Examining José Limón's experiences in military service between 1943 and 1945 primarily via primary documents, this paper seeks to animate a broader theorization of citizenship as a practice as Limón undertook it through his service in the military and as a factor of the social and cultural environment of the mid-1940s and national debates over issues of citizenship and belonging as applied to Mexican nationals.

Jacob's Pillow Dance Festival and/as the “United Nations of Dance”

PAUL SCOLIERI

Founder Ted Shawn referred to Jacob's Pillow Dance Festival, the first and longest running dance festival in the U.S., as the “United Nations of Dance” and understood its institutional mission to perform cultural diplomacy through the “international language of dance.” Based on extensive archival research at the Jacob's Pillow Dance Festival Archives, the presentation discusses some of these artists, the conditions upon which they appeared on the high-profile Pillow stage, and the work they presented so as to argue that Shawn's principles and practices of programming aspired toward a recognize dance as one of the “global commons.”

Performing Social Citizenship: The Embodied Politics of ‘Insistent Presence’

CHRISTOPHER-RASHEEM MCMILLAN

This paper will examine the embodied connection between citizenship and belonging from queer and black standpoints looking both at the ancient and contemporary world. I posit that the black body and certain queer bodies in contemporary North America are akin to non-citizen bodies during the Roman Empire and that the United States functions as an empire. I will establish frameworks that distinguish between social citizenship and legal citizenship and suggest that social citizenship are readable stigmas that are on and are produced from the body. For the purposes of this paper, the contemporary police officer performs the function of a Roman soldier, with a primary purpose of defending, protecting, and expanding the imperium. I will also look at the American Red Cross' ban on blood donations from queer men as a further case study of contemporary policing and Social citizenship. This paper will weave together accounts in theology, critical race studies, and performance studies to ask what vulnerable bodies in antiquity might tell us both about ‘the common’ and vulnerable bodies in our contemporary moment.

Un/common Un/grace: Grace and the Grotesque in Early and Modern European Dance

UH 412

Beyond the Commons of God's Grace: European Thought on the ‘pagan’ as Defined by her Dance

LINDSEY DRURY

This paper will traverse a wide temporal plain—from sources from the medieval through the 20th century—to investigate European ideologies that associated dance with ‘paganism’. By the early modern period, a lineage of works had articulated a basis in dance by which to identify the ‘pagan.’ Dancing was articulated as a means of transport beyond God's grace, and thus played into European supremacist self-definition. Ideas of Greek and Roman ‘pagan’ antiquity served as a rubric for this process, but consequently, 19th–20th century theorists and historians sought to understand European ‘pagan antiquity’ reflexively—through the dances of Indigenous peoples.

ABSTRACTS (Continued)

Choreographing the Anti-commons: The Witches' Dances in Macbeth

LINDA MCJANNET

In Shakespeare's time, rituals ascribed to witches turned the dancing of the "commons" inside-out, upside-down, and backwards. Shakespeare's *Macbeth* has four dance sequences, more than most comedies or romances. This paper considers how these sequences have been interpreted in twelve modern productions. Although the witches do not always engage in what modern audiences consider "dancing," their physical carriage and movement powerfully define them: stasis, (dis)placement, deformity, and anti-social gestures render their uncanniness. Moreover, both when the witches "dance" and when they don't, the choreography incorporates early modern notions of demonic dancing, including nudity, circles, and counter-clockwise movement.

Grace, Ungrace, and the Machine: Historical Intersections of Dance and the Mechanical

ALISON MOORE

Grace can be defined as the balance between executing highly technical movements and moving in a seemingly effortless manner. In the Renaissance, graceful movement became implicitly linked with nobility and thus became "uncommon." Consequently, ungraceful or "grotesque" dancing became more closely associated with lower social status. However, in subsequent centuries, grace became increasingly technical in its execution and its aesthetic. This paper examines how diverse dance genres and performance formats from the court masque to the "mechanical ballet" to early modern dance illuminate the un/common through their juxtaposition of graceful and ungraceful movement.

Disjointed, Out of Sync, Fatigued: Bodies-in-Common

KRS 2410

alonetogether: enacting an aesthetics of ethics

P MEGAN ANDREWS

My current inquiry is activated through a performance-as-research score entitled "alonetogether". The score structures an encounter between myself and another mover, and works through phases of moving, writing and reading to query the particular experience of relationality that emerges. I am interested in experiences of ethical relationality and in articulating the aesthetic, and sensory, affective dimensions of such experiences. In this paper, I amplify the whispers and rustlings emanating from "alonetogether", offering a critical-poetic discussion of the score, the practice, and the performance of the research, and unfolding some of its theoretical vibrations.

Politics of Fatigue, Aesthetics of Risk: Julie Tolentino's A True Story About Two People

RAEGAN TRUAX

When dancing, how do we sense the fatigue felt in our bodies? Is fatigue something we can hold "in common?" This talk is focused on the ways durational performance allows us to understand and use our collective fatigue. It centers on Julie Tolentino's 24-hour "A True Story About Two People" and describes how this performance discloses bodily rhythms that rely on pulse and breath, spasms, yawns, sighing, and stuttering. Drawing on dance and queer studies, I argue a "commons" interested in swerving from capitalist strictures, must build new categories of virtuosity. I propose that fatigue in durational performance questions the hierarchy of corporeal usefulness embedded within neoliberal systems of labor, economy, and social exchange.

Dancing On the Street: Imagination of the Mystical and Sacred Alliances

RACHMI LARASATI

I explore the possibility of bodily "mythical" withdrawal as a form of critical consciousness and the possibility of radical hope in distancing dance technique from the palace/court's spatial aesthetic. Watching Yogyakarta court-trained dancers dancing on the street creates an unfamiliarity of scene that is shocking for Javanese public, yet they persistently signal the palace arts as a form of reference (dance technique, movements) provide different genealogy of embodiment.

Public Space of Dance and Livelihood of Society

KRS 2415

Make Friends by Dancing and Sharing a World A New Image of Contemporary Chinese Dance Development

MAN LI

Nowadays, the world cultures become more and more assimilated. So, it is important to keep unique dance features for different countries. The main purpose of the Conference is to achieve equal dialogue among countries through the exchange of dance cultures, and at the same time provide reference for constructing national dances through thinking and inspiration.

The New Type of Mass Dance Culture in Public Network Space

NAN LIN

In recent years, various kinds of video social software applied to mobile terminals have gradually built up a new public network space. In this space, everyone can be a dancer or choreographer, and merely a simple hand dance or repetitive step may become an occasional popularity via Internet. Furthermore, a new type of mass dance culture which is self-selection, self-learning, free creation and voluntary sharing by the masses is gradually formed. But at the same time, what's worthy of considering is how to maintain a good network environment for dancing.

ABSTRACTS (Continued)

On the Utilization of Public Space Resources in Shanghai City in Dance Aesthetic Education

LIN ZHANG

With the advancement of the construction of Shanghai's international cultural metropolis, Shanghai's urban public space has been developed more and more. One of the most striking features of these spaces is "closeness to the people". The use and strategy to make good use of such feature and let the dance naturally enter the people's life and become a part of their lives, and how to integrate the space with the dance art aesthetic education in order to enhance the cultural and artistic taste of the entire city become issues that we must study.

Embodied Anti-Racism Workshop

WIRTZ 101

Embodied Anti-Racism Workshop

CRYSTAL U. DAVIS

NYAMA MCCARTHY-BROWN

Two artist-scholar-educators, share their research examining racial constructs through embodied processing exercises. Framed through a somatic approach, participants are guided through a series of prompts where all movement and identities are affirmed. Utilizing a critical pedagogy lens, questions are posed to be explored physically. How do inscriptions of race impact the dancing body on stage and in class, both as participant and instructor? How is gatekeeping used to uphold structures of Whiteness? What does it mean to decolonize your dance practice? Critical processing of these questions will be explored through modes such as discussion, journaling, moving response, and reflective moments.

Contemporary Re-embodiments of Asian Identity

UH 121

The De-commoning of Classical Chinese Canons in Edward Lam Dance Theater

KIN-YAN SZETO

Tackling queerness and canonical texts as unique points of contention, the Hong Kong director and choreographer Edward Lam critically explores dance's creative agency in his dance theater in order to provoke questions, instead of reserving pre-existing common values in canonized texts. Enacting dance as a nuanced and uncommon intervention in dramatic conventions, Lam actively questions, interprets, evaluates, and subverts traditional narratives and heteronormative premises embedded in classical literature. By doing so, his works empower audience members to continuously reassess the relationships between subjectivities and cultural construction so as to offer alternative values and interpretation of identities in the public sphere.

Gestural (Im)Politics: Activism in Contemporary Indian Dance

NANDINI SIKAND

In this paper, I explore the work of three contemporary dancer/choreographers, Pallabi Chakravorty, Ananya Chatterjea and Parijat Desai, each of whom use dancing bodies to enact their politics. Each of these dancers work in idioms of contemporary and classical Indian dance such as kathak, bharatanatyam, and odissi to explore what Randy Martin has described: "Dance, so conceived, does not name a fixed expression but a problem, a predicament, that bodies find themselves in the midst of, whose momentary solutions we call dancing" (Martin, 6). Dance, for these dancer/choreographers becomes a means of mobilizing politics and "choreographs an imagined alternative" (Foster 412).

Spatial Creolization: Spatial and Cultural Transverse in Cloud Gate's *Cursive II* (2003), and Pichet Klunchun's *Black and White* (2011)

TSUNG-HSIN LEE

This paper demonstrates an analytical and metaphorical strategy to transcend the binary of the colonized and the colonizer. By centering an understanding of Taiwanese marginality in the body, I argue that an alternative path inspired from the Laban Movement Analysis-based idea of the Spatial Path loosens assumed hierarchies of spatial/colonial relations to increase the mobility and agency of the peripheral/colonized. I analyze the space design in Cloud Gate's *Cursive II* (2003), and Pichet Klunchun's *Black and White* (2011) to discuss the creolization between Asian movement traditions and global contemporary concert dance, which the Western aesthetics dominates.

Global Pedagogies and Belonging

KRS 2435

Dancing Belonging through Global Dancing Bodies: Palestinian Dance Teachers and Choreographers in Israel

HODEL OPHIR

Based on an ethnographic study, this talk examines the practices, ideology and pedagogy of female Palestinian dance practitioners in Israel, arguing that through interweaving theatrical dance forms recognized as Western with local Arab-Palestinian culture and conditions, these women are nurturing experiences that lead to a strengthened sense of ethno-cultural solidarity and collective national identity. Considering the Palestinian culture within the Israeli context and addressing Palestinian dance practitioners as "dancing belonging", this paper discusses three separate modes through which this phenomenon occurs, and in which dance practices and performances express belonging to and a fusion of global and local Arab-Palestinian cultures.

ABSTRACTS (Continued)

Aware of the ignored: Revealing Chinese Tertiary Dance Students' Untold Stories of Learning with Dancer-Teachers

XI XIONG

HUAN SU

"To be a good dance teacher, you'd better to be a good dancer first". This has been held in China since 1954. How do modern Chinese dance students encounter with the common idea in the changing world? What are their learning experiences with dancer-teachers? What are their perceptions and expectations of good dance teachers? In this presentation, twelve Chinese dance students' personal learning narratives will be shared to identify aspects contributing to their meaning-making of good dance teachers. Along with perfect demonstration, aspects such as face, demanding, authority, idol-effect, Guanxi, and teachers' preference, are perceived differently by students considering dancer-teachers.

Dance as Peace Solution: Embodied Peace Experience

WANTING WU

I argue that the process of engagement in Tibetan Circle Dance facilitates the emergence of feelings of embodied peace. Finally, I extend the discussion to question whether the embodied experience of sacred dance may transform perceptions of reality.

The Ancestral Dance: Blurring the Historic in Poor People's TV Room

DANIELLE ROSS

"The Ancestral Dance: Blurring the Historic in Poor People's TV Room" considers how dance can propose alternate possibilities for acknowledging historical erasure. I analyze choreographer Okwui Okpokwasili's work *Poor People's TV Room*, which grapples with two histories of collective, embodied moments in Nigerian history: the 1929 Women's War and the 2014 abduction of young girls from a school in the Chibok province. The Ancestral Dance attends to Poor People's TV Room's use of amalgamation, blur, and collectivity to consider how motion as an analytic unveils new conceptions for understanding absence, searching, and loss present in historical narratives.

Rethinking Systems of Training

KRS 2329

Towards Sinophone Dance Training: Theorizing the 'phone' in Sinophone

ELIZABETH CHAN

In this paper, I call for a Sinophone reconceptualization of Chinese dance, with a focus on dance training. In order to bridge the gap between professional Chinese dance training and the Sinophone dance fields of Hong Kong, Singapore and Taiwan, I argue that there is a need for new training methods which emerge from a Sinophone methodology. By reflecting on one's relationship to the hegemonic centre of Chineseness, as well as paying attention to local specificities, I discuss the relationships between spoken language and dance training, in order to move towards possible Sinophone dance training methods.

Glocalized Ballet in South Korea. Common Aesthetic of Expanded Ballet Practice.

SU JIN KIM

Due to inflows of the Western culture in Korea, Korean dance culture and its aesthetics have been influenced by the West. Recently, Korean ballet as hybrid form of the ballet has been seen often by Korean public, not only through staged performances but also broadcasting media. The Western ballet has been localized in Korean culture deeply with common perspectives on the cultural desire of the ideal body. This paper seeks to present how the globalized Western ballet has been localized in South Korea and the common ideal body forms are socially aestheticized in hybrid cultural form.

Complicated Classicism: The Problem of Chinese "Classical" Dance

ZIYING CUI

The term "classical" is a common concept to describe and circumscribe a dance genre or period of history by dance theorists. Classical dance in China is presented as an inheritance of ancient Chinese dance, however, this dance form was established in the 1950s by Chinese opera practitioners. The hybrid of Chinese opera movement and a ballet-based training system, Chinese classical dance further challenges the concept of "classical". By drawing upon the study of the classical in both English and Chinese scholarship, this paper problematizes the conceptualization and development of Chinese "classical" dance.

Grappling with Experience

UH 112

House Dance, Embodied Cognition, and Empathy

CHRISTIAN KRONSTED

It is a core belief among house dance practitioners that house dancing is "liberating" (psychologically, physically, spiritually, and politically). However, what exactly is liberating about house dance? I use qualitative interviews, phenomenology and enactive embodied cognition to study house dance and house dance culture. In doing so I draw two conclusions; first, improvisation in house dancing is a form of enacted empathy. Second, house dance is an especially strong example of enacted empathy because it modifies the agent's field of affordances.

Spaces of (Un)Common Meaning: Duets for Dancing Language

ALEXANDRA BRADSHAW-YERBY

How does our embodied knowledge as movers inform our voices as writers? To get at this question, I looked to modern dance choreographers who also possess an invested writing practice. Interviews with each dance artist and corresponding analyses of their textual and choreographic works suggest to me that an individual's cognitive predilections are deeply embedded in both the syntactical and semantic patterns of their total body of work. The findings of this research demonstrate that a cross-disciplinary command of compositional form can facilitate exceptionally articulate art making across mediums—art that effectively interrogates our habitual creative practices, values, and pedagogies.

ABSTRACTS (Continued)

Together Dancing: Interrelationality as a Strategy for Rethinking Western Contemporary Dance Technique

ROBIN CONRAD

Dance technique typically focuses on aspects of how we move and the qualitative dynamics that articulate the movement's subtext. However, the technique at The Sweat Spot, an adult dance studio in Los Angeles, prioritizes strategies meant to advance expressivity and connection between participants. Dancing bodies thus co-create a dynamic space, a social commons, rendered through the fluid potential of animate bodies. Synthesizing interdisciplinary literature from phenomenology, dance studies, and cognitive science in close consideration with the dancing body, this presentation sketches a perspective on technique as an in-process iteration of creative bodily expression that produces interrelational happenings, such as interaffectivity.

Land, Location, Identity

UH 218

Common I/lands

CLAUDIA KAPPENBERG

This paper is concerned with the potential of communally owned land in the 21st century, and explores the relation between communal land, participatory screen/dance practices and community resilience in the case of Isle Martin, an island owned by the Ullapool community, Scotland. The island was once a herring station involved in the Scottish Slave trade, and later supported small-scale industries, but is now uninhabited. Having lost its historical purpose in terms of an exploitation of peoples and land for the sake of private profit, the island offers an opportunity to develop a different communal imagination, via a collaborative cinematic project.

Gaëtan Rusquet and New Materialisms: Bringing non-human actants into theories of the commons

KATE MATTINGLY

This paper addresses the conflicts that arise when notions of "the commons" are defined through and by human subjects. Drawing from methodologies that contest human-centric approaches to dance studies, in particular theories of Jane Bennett and Tria Blu Wakpa, I analyze Gaëtan Rusquet's "Meanwhile." I propose that this performance produces an alternate mode of understanding anthropocentric tendencies, and challenges the erasure of Indigenous worldviews. Examining Indigenous epistemologies, and engaging and building on scholarship in Indigenous studies, opens questions about why these worldviews have been occluded from the dance canon and how they can enrich a movement analysis.

Steps in common: the different approaches of three indigenous choreographers in Taiwan

SZU-CHING CHANG

This paper focuses on three dance-theater works of three contemporary indigenous choreographers in Taiwan. They are Tai Body Theater's "Dancing under the Bridge"(2015), Tjimur Dance Theater's "As four Steps"(2015) and Bulareyaung Dance Company's

"Luna"(2018). By analyzing the choreographic strategies that the three choreographers choose, this paper explores their various positions and interpretations. This paper argues that stepping is the stereotype and also the self-representations in common. However, the difference in the forms, the meanings, and the histories of specific indigenous groups are highlighted in the three works. Therefore, they intend to disturb the common senses of the steps.

Dancing Together?

UH 312

Dance as Dialogue

JESS MCCORMACK

Lauren Berlant (2016) reminds us that 'just because we are in the room together does not mean that we belong to the room or each other: belonging is a specific genre of affect, history, and political mediation that cannot be presumed and is, indeed, a relation whose evidence and terms are always being contested.' What can sited dance projects such as Sasha Milavic's everything that rises must dance, a sited dance created and performed by 200 women, do to explore the environment as common site? What role can dance play in facilitating meaningful dialogue between individuals/communities? How can the translation of personal, historical and collective narratives of place into dance offer new ways to enter into dialogue?

Negotiating the Commons: Solidarity Practices in and through Collaboration

STEFANIE SACHSENMAIER

Collaborative processes and questions regarding the value of togetherness come into acute focus in view of current conditions in the wider international socio-political landscape, marked by crises in the form of strong moves for disintegration and fragmentation, with increasing hostility towards that which is 'other'. Thematising creative inventive practice with a focus on the processual, I address collaborative practices as a means to create new social agendas, and explore the potentials of ways of working and relating to 'each other' in creative set-ups. I further draw attention to the notion of solidarity as emerging through interaction.

Female Physicality and Ballet Symbolism in Hulu's *The Handmaid's Tale*

JEN ATKINS

Hulu's *The Handmaid's Tale* adapts Margaret Atwood's 1985 dystopic novel about a near future when an authoritarian state, Gilead, emerges after overthrowing the American government. Central to this narrative are handmaids, fertile women forced to procreate with Commanders in sacred ceremonies. Through these and other rituals, Handmaids' physicality grounds Gilead's vision of ideal nationhood and also provides the key to undoing it. Within this relationship lies imagery of ballet and its associated historical legacies of power—as well as powerful legacies of embodiment—that reveal the show's maneuvering between mythical Gilead and the real-life experiences of today's Hulu audiences.

ABSTRACTS (Continued)

Historical Specificities Across Time

UH 318

Common Forms: Choreographing the Poetic Preface of Guglielmo Ebreo's *De pratica seu arte tripudii*

TAMARA HAUSER

CLINT MORRISON JR.

In this paper, we argue that the poetic preface of Guglielmo Ebreo de Pesaro's treatise *On the Practice or Art of Dancing* (c. 1463) acts as a common ground for textual and dance forms to meet, coalesce, and theorize each other. His prose includes a collection of prominent court dances, guidelines for performance, and a defense of dance practice. Before turning to choreography, Guglielmo introduces the aims of the treatise with a poetic preface akin to the romances of Giovanni Boccaccio or Geoffrey Chaucer. Leading with this common poetic trope, he propels the dance text into motion. His dual employment of poetic form with choreographic inquiry suggests a close relationship between textual and bodily movement in the late medieval period.

When baroque dance becomes a contemporary form of choreographic language—what's its common ground?

ALEXANDRA CANAVEIRA DE CAMPOS

There are mainly three ways through which we can have access to baroque dance: the written sources, the discourses about them and the dance practice. To study the creative process of transmission we must consider that the contemporary artistic use of an historical repertoire seems to be more concerned with a logic of affinity rather than of authenticity. So, what knowledge and what practices do the choreographers/interpreters that work with baroque dance share between themselves? What defines this common contemporary approach? And, at the end, what common memory of the baroque is being created?

Choreographing the Greek Chorus: Ninette de Valois's *Oresteia of Aeschylus* (1926)

GABRIELA MINDEN

This paper centres on Ninette de Valois's arrangement of the three choric groups in the Cambridge Festival Theatre's 1926 production of Aeschylus's *Oresteia*. It explores the choreographic contexts of de Valois's choruses, from Serge Diaghilev's *Ballets Russes* to Central European Expressionism, to demonstrate how her groupings of bodies in architectural tableaux and her prioritization of communal over individual expression reflect developments across the art form. It then locates de Valois's choreography within the framework of Nietzsche's interpretation of Greek tragedy to show how de Valois's development of extant techniques demonstrated their implications for the modern staging of a Dionysiac chorus.

Sweating Archives

UH 101

Common Pansies: Queer Traces in the German Dance Archives

EIKE WITTROCK

In the search for queer commons, I'm looking at archival documents of two gay German dancers: Julius Hans Spiegel and Egon Wüst. Little is known about their work, thus I turn to their private photo collections, documenting private dancing activities more than 'proper' artistic work. I'm wondering: How are practices of dancing intertwined with queerness and fantasies of race in 1940s and 1950s Germany? How do these (broken) biographies might serve as 'commons' for a queer dance heritage—reminding us of both the violence of exclusions and othering as well as their utopian impulses?

Common Dance, Uncommon Stories Oral History epistemology for dance

RICARDO VIVIANI

This presentation draws a theoretical frame for oral history praxis in a dance artist's archive. Memories in dance relate to roles assigned in a company structure. Concepts of "Space of Experience" and "Horizon of Expectation" help to inform lines of inquiry. Articulating dance knowledge in interviews helps to identify structures: structures of creation, of performances and of transfer. Orality has a special relationship to the body, always performative, it assumes temporalities and relationships within the interview. A narrative can be pragmatic, affective or metaphorical. Helping the interviewees articulate embodied knowledge one travels a dangerous methodological line of intervention.

Activating Archives: Dance Archives Revived, Reclaimed, and Reimagined

ALEX SPRINGER

This presentation argues that while dance archives are being created and stored, it is the sharing of such archives that afford the commons the opportunity to absorb and understand the corporeal knowledge contained within a choreography. By looking at the recent distribution of artists' work like Anna Teresa De Keersmaeker's "Re: Rosas!/The fABULEUS Rosas Remix Project" (2013) and Peggy Baker's "The Choreographer's Trust" (2002), this presentation shows the importance of making archive materials widely available and unpacks how such generosity with creative property can expand access to contemporary dance.

ABSTRACTS (Continued)

12:30–2:00 pm

Moving Commons: Community Dance and Embodied Activation

Meet in Dance Lobby for outdoor location

PETRA KUPPERS

ANNALEE TULL

CHARLI BRISSEY

In this Gathering for Common Practice, four practitioners offer practice-based invitations to the DSA community, honoring moving traditions of physical closeness, communal improvisation, and rhythmic engagement. Each practitioner-scholar will first introduce and then share an exercise or score for all, drawing on their particular repertoire of socially engaged work in the commons. We will reflect together on how our shared movement does or does not shift bodymind thought action into new patterns: honoring dancing as knowledge production and change motor. Join us for a reflection in action.

Sustainability and Radical Praxis, with Butoh

WIRTZ 101

Dance as a Decolonizing Process: A Radical Praxis for Embodiment

TANJA FAYLENE WOLOSHEN

This experiential workshop explores the dynamic efforts of lucidity and mindfulness, as a conjunctive process of somatic imagination, as a radical effort to (re)experience dance from an interior sensitivity of presence and history. To situate this embodied inquiry, a personal practice of Butoh Dance will be a focus. Workshop participants will gain understanding about psychosomatics, historical knowledge regarding the origins, foundations, and global developments of Butoh dance, actively participate in an investigation of re-creating their own narrative through somatic experiencing. (e.g., dance improvisation, choreography, poetic writing), and will experience a process towards re-indigenizing dance education.

An Empty Room: Theorizing Butoh and Commons-Based Performance Strategies as Cultural Sustainability

MICHAEL SAKAMOTO

This presentation highlights “An Empty Room,” an auto-ethnographic book project (Wesleyan U.P.) and nexus of historical, artistic, and field research. What is the generative potential of butoh, a racialized, socially resistant practice that began as radical in post-WW2 Japan and now performed by thousands worldwide? Do aspects remain that may yet be employed to engender new approaches that build upon butoh’s practical foundations and are appropriate for contemporary social urgencies in the early 21st century? I recontextualize butoh through the frames of desire, trickster, and the cultural commons and my position as a long-time, transnational butoh artist active worldwide.

Dancing Masculinities: Transnational Performances of Gendered Race and Class

UH 101

“Now they are just about guapería”: Sacred Swagger for a “New Man 2.0”

MAYA BERRY

Since 2010, the expansion of the private market in Cuba has “updated” what it means to perform revolutionary masculinity while simultaneously exacerbating racialized class inequality. How does the discursive figure of the socially dangerous “guapo” (roughneck), get deployed and redeployed in rumba dance spaces? Based on 25 months of ethnographic research spanning a decade in Havana (2009–2018), I consider how black youth express positioned critiques of economic “progress” in the present day through embodied devices of the sanctified and racialized gender.

Technologies of Power: Constructing Hegemonic Brahmin Masculinity in Kuchipudi Dance

HARSHITA MRUTHINTI KAMATH

My paper, which draws on ethnographic fieldwork with Kuchipudi performance communities in South India, analyzes and interrogates the construction of brahmin masculinity in the Kuchipudi village and the urban spaces of Hyderabad. I begin by analyzing the heteronormative and authoritative status of Vedantam Satyanarayana Sarma—the most popular impersonator of the Kuchipudi village’s brahmin community of hereditary performers. Then, I turn to the case of Haleem Khan, a young Muslim impersonator from the urban center of Hyderabad whose unique skills in impersonation destabilize hegemonic brahmin masculinity as it is envisioned in the Kuchipudi village context.

Battle of the Bamboo: The Shadows of Empire in the Kinesthetic Midwest

LORENZO PERILLO

Building upon Sansan Kwan’s “kinesthetic city,” this paper analyzes how Battle of the Bamboo, a competition which showcases Filipino folk dance performed by non-dancers from across the Midwest, plays a significant role in decolonization, and impacts the ways Filipinos make meaning of the Midwest in new ways. Based on judging conducted at the 2017 and 2018 events, this paper traces the Battle of the Bamboo through an examination of its value system, while considering what the event means for its hundreds of performers and over twelve-hundred audience members.

ABSTRACTS (Continued)

Merce Cunningham In Common: A Centennial Celebration

UH 122

Teaching How Not to Know
CARRIE NOLAND

Noland will focus on how Cunningham taught choreographic technique, not simply as a way of making dances but as a way of approaching life. Although scholars have often stated that Cunningham did not teach choreography, famously leaving that task to Robert Dunn in the early 1960s, he in fact did teach a considerable number of choreography workshops during the 1970s and 1980s in which he attempted to transmit some of his fundamental techniques for approaching the construction of dance phrases. Foremost among the techniques he taught were strategies for learning how to be comfortable with (and work productively in) a state of not knowing—not knowing where one was going next, nor with whom.

"Sharing the Cunningham Legacy"
JENNIFER GOGGANS

In this talk, Jennifer Goggans will explore how Cunningham's theories and choreographic practices can be shared beyond the dance community. After several years of working with the Merce Cunningham Trust, she has recently been challenged with developing a set of curricula for transmitting the Cunningham Technique® and his ideals to a wide variety of students, not just professionals and amateur dancers, but also artists and creators from other disciplines and cultures. Her talk will investigate several of Cunningham's notable innovations, such as the application of chance, the decentralization of space on stage, and his use of various new media technologies as they can be re-interpreted for students and artists interested in emergent forms of artistic production.

3D Cinema & Choreographer's "After-Life"
ALLA KOVGAN

Alla Kovgan is currently completing CUNNINGHAM, a feature film about Merce Cunningham that she describes as a 3D cinematic experience. In this talk, she will discuss her motivations, approach and process, making a case for engaging 3D cinema to communicate choreographic ideas and choreographer's vision beyond his time to both general audiences and future generations of professionals worldwide. Kovgan will share excerpts from her film and talk about challenges, thrills and discoveries she made through her deepening engagement with Cunningham's work.

Communicating and Sharing: Dance and Public Culture in China

KRS 2415

The Identity of "Chinese Dama (middle-age women)" in Chinese Square Dance
YU MU

In 2013, the word "Chinese Dama" (Mandarin: 中國大媽/中国大妈, literally "Chinese Aunties or Grannies") suddenly went viral around the world when the Wall Street Journal coined the term. They are not only the gold and real estate speculators, but also the elderly dancing women, and their choice of activity is a Chinese version of square dancing. With the help of sociological and anthropological methods, It is of great significance to discuss the group pattern of "Chinese Dama" dancing in the square and the new sense of community identity being constructed.

Supply and Demand in Chinese Dance Education: Differences and Disparities
XIN WANG

"Chinese dance education is undergoing a major transformation. It used to focus on the training of excellent professional dancers as its main mission, but in recent years, the Chinese society's demand for dancing talents with specialty gradually shrinks, and the employment rate of professional dancer is declining. At the same time, the public need for dance as a function of aesthetic education is increasingly growing. Therefore, there is a dislocation between the demand and supply of dance education, and the ""bridge"" between dance appreciation ability and aesthetic education is missing."

The Social Roles of Dance in China
YANJIE ZHANG

This presentation focuses on the review of the latest research on the social roles of dance in China. The three selected papers, published in Journal of Beijing Dance Academy in 2017 and 2018 respectively, explore the social functions and significance of dance in present China during the process of commercialization and urbanization. The research on the dance issues, including the "Square Dance" in cities, the local dance of tourists' attractions, and the traditional funeral ritual dance, provides new perspectives and understandings of China's social changes in the context of multi-culturalism and modernism.

ABSTRACTS (Continued)

The Presentation of Everyday Gestures: Works by Three Generations of Contemporary Chinese Choreographers CUI MAO

In the process of modernization of dance in the history of the PRC, the most important aspect is how traditional, rural and feudal dance bodies have been transformed into new movement languages in the 20th century. To illustrate this point, I highlight works by three female choreographers whose ages differences from each other are approximately 25 years. Comparing and contrasting their different strategies dealing with everyday gestures, I argue that the changing aesthetic approaches to choreography result from shifting aesthetic values of the entire Chinese society, to the extent that contemporary Chinese audiences accept no dance in a dance work.

Community Consciousness and the Modern Transformation in Traditional Chinese Folk Dance

RUI XU

The concept of “community” was introduced to China in Modern times as a term of western sociology. The consciousness and space of community in traditional Chinese folk dance has a deep root in the agricultural culture and kindred connection. With the development of modern industrialization and urbanization in China, the consciousness and space of community has been hugely transformed: the stable kindred relation becomes more flexible relationship of benefit or interest. The transform indicates the huge influence of the change of social environment on the way of communication and existence of traditional Chinese folk dance.

Noyes Group Movements: Improvising Towards Collective Choreography

Dance Center Cellar Studio

MEG BROOKER

Early twentieth century dance educator Florence Noyes developed a dance practice that emphasizes group awareness through image-driven, improvisational movement in nature. Her creative work, visible across social-political and educational contexts, focused on cultivating relaxation towards the release of unselfconscious expression. Noyes Rhythm creates a heightened awareness of the group as a source for collective, choreographic generation. In this workshop, participants will explore Noyes movement principles through technique exercises and bits of choreography or “group movements.” Dancers are invited to consider the similarities and differences between this historic practice and more contemporary group improvisational forms.

Inscribing a Feminist Body

KRS 2410

Dance and the Maternal: Choreographing the “Knowledge Commons” of Breastfeeding Women

AOIFE MCGRATH

This paper discusses a dance performance about breastfeeding that attempted to create a choreographic and sonic representation of, and response to, a quietening of maternal corporeality. The paper analyses how *Let Down* (2018) embodied and shared a ‘knowledge commons’ (Ramsay Burt, 2017) of corporeal experience created by carers outside of official, institutional support structures. It will look at how dancing about breastfeeding—a ‘vexed feminist issue’ (Schmied and Lupton, 2001)—exposed fractures in “common” perceptions of how the topic “should” be addressed, asking what communicative and political potential might be activated through the dancing of maternal corporeal experience.

Performative Pregnancies

JOHANNA KIRK

My project looks at community-building around dance-making as it relates to pregnancy. I explore choreographies of pregnancy for how they disclose or define individuals’ experiences of their bodies as the look, feel, function, and social significances of these bodies change with pregnancy. I consider how collaboration, phenomenological inquiry, cooperative making, and performance facilitate supportive communities as well as acceptance of and curiosities about in-flux bodies and identities. Finally, I look at choreographies that position pregnant bodies as potent symbols capable of making new social meanings.

The Dance of Birth

EFIA DALILI

Childbirth demands awareness of instinctive, and stylized movement, and many modalities in West African societies and among Black people in the diaspora have remained part of the cultural commons. However, historically this process has been influenced by an allopathic paradigm, especially in regards to the black female body. This study views intergenerational Black dance as bodily presence marking African and Black diasporic identity rooted in the common as a potentially renewable resource. This paper explores how situating the dancing pregnant Black body inside the common human lived experience of childbirth can have positive effects on black women of child-bearing age.

ABSTRACTS (Continued)

Innovation and "Authenticity"

KRS 2435

Salvaging Common Ownership and Authenticity: Nigerian Traditional Dance Practice in Focus
OLUWATOYIN OLOKODANA-JAMES

The open access to Nigerian traditional dances to a large extent restrains the rights of ownership particularly since these dances have become strong cultural exchange tool for easy propagation. Rather than protect the authenticity of these dances, neo-modern choreographers more than general interest consideration maximize short term benefits through projecting their own curiosity against the common interest of the Nigerian people, hence, subjecting the history and originality of the dances to jeopardy. The consequence is evident in the bastardisation of many Nigerian traditional dances. This study through descriptive method interrogates dances from Western part of Nigeria through cultural interpretivist theory.

Tales of Chinese Dancers from the Beijing Dance Academy: Authenticity and Performativity in Wang Mei's Dance Film
JINGQU GUAN

This paper presents a recent dance film that challenges the more mainstream dance film composition that often features solely choreographed performances. Directed by Chinese contemporary choreographer, Wang Mei, "The Dance within the Film, the People with the Dance" (2017) exposes aspirations and struggles of five Chinese contemporary dancers of different generations of the Beijing Dance Academy. I closely analyze how the choreography of the body, the camera, and the dialogue in this film co-construct seemingly authentic lived experiences of these dancers. I also illustrate how this work blurs the boundaries between fiction and nonfiction and defies definitions of genres.

When Common Comes to Campus: Preserving the Authenticity of Vernacular Forms in Elite Spaces
SARAH FRIED-GINTIS

Universities are often described as havens of elitism. Critics perceive these so-called "Ivory Towers" as immersing students in narrow canons of scholarship. So, what happens when universities integrate "common" practices into core curriculum? In dance education, how can vernacular forms such as Hip-Hop be taught authentically within university spaces? "When 'Common' Comes to Campus" draws from the literature of how popular art forms were influenced by integration into the academy to identify lessons learned. Written from the observational perspective of a dance historian and administrator, this paper is not about pedagogy; rather it is about using history to heighten awareness.

Social Dance Glocalities and Communities

UH 121

¡Urban stomp! The Artistic and Cultural Connections between Swing and Mambo in New York City
DERRICK WASHINGTON

The moment of cultural and artistic exchange that took place in the mid-1920s to the 1960s in New York City irrevocably altered social dance in the United States. Swing as both a music and dance form, became a national phenomenon by the mid-1930s. Mambo, a form of music and accompanying dance which synthesized certain harmonic and movement aesthetics from swing, reached its height in global popularity by the mid-1950s. These immensely profitable art forms appealed to the tastes of the masses once they became popular outside of the working-class African American and Latino communities that first nurtured them. This paper shares some of the multi-ethnic encounters of diverse peoples and communities by highlighting the historic and cultural connections of these two genres. By illuminating some of these stories, this work shares some of the ways disparate peoples form community and find ephemeral moments of defiant joy.

The (kill)joys of Lindy hop—Discontinuities and Failures in Reading
ANAÏS SÉKINÉ

Centering the situated standpoint as a theoretical framework, this research has been an applied exploration (dance education and festivals) and critical analysis of the cultural appropriation of Lindy hop and its politics of joy. In this paper, the « uncommons » of Lindy hop are analyzed as the « failures in reading » the autobiographical testimonies of the Lindy hop Elders and their tales of emancipation and joy. The author highlights the paradoxical experience of Black « killjoys » (S. Ahmed) and the lack of space for expressing what the joy of dance means to them in the context of the contemporary global subculture and of the historical trauma embedded in the memory of the Swing era.

We're All In This Together: From Motown, to Gang Stackin, to the Detroit Jit
GIANINA K. LOCKLEY

In this paper, I illustrate the ways in which jittin'—a regional dance style from Detroit—has transitioned from its original affiliation with gang culture into a popular dance that serves as an expression of cultural identity, black masculinity, solidarity and transnational engagement. This genealogical study argues that jittin' shares common movement vocabulary with the stylized choreographic movements of tap duo, The Nicholas Brothers, former Motown artists, and the Errol Flynn gang.

ABSTRACTS (Continued)

(Counter)publics and the Commons

UH 102

Sisterhood in the City: Creating Community Through Lion Dance Performance in Boston's Chinatown

CASEY AVAUNT

I analyze lion dance practices in Boston's Chinatown, focusing on an all-women's company called Gund Kwok. To etch out a space for themselves in Boston's urban environment, Gund Kwok members have cultivated a sense of "being in common" through their emphasis on creating a community of "sisters." Despite the limitations of the concept, I argue that Gund Kwok's articulation of a sisterhood allows the group to carve out an alternative community that contends with modes of racism and patriarchy, and resists the tendency to assimilate into white, mainstream culture.

(Re)Thinking Publics: Circulating Danced Idea—Imaginariness Across 17th Century South Asia and Beyond

PALLAVI SRIRAM

This paper attempts to think through a notion of public sphere by attending to a different but related historical trajectory to European modernity and notions of ownership—individual, collective or otherwise. It looks at the circulation of ideas relating dance, eroticism and spheres of practice in specific fragments of text (Sanskrit and/or Urdu) and image across the South Asian subcontinent and Southeast Asia in the 16th and 17th centuries—from Delhi to Hyderabad to Malacca. How do they contribute towards a politics of knowing and caring across considerable difference that is relational, perhaps politically motivated, but practiced and relevant today.

The Dance of the Two Worlds: National Identities, Common Goods and Citizenship at the Italian Festival of Spoleto (1958–1965)

GIULIA TADDEO

In 1958 the Italian town of Spoleto hosts the first edition of the still existing Festival of the Two Worlds. The aim of its initiator, Gian Carlo Menotti, is to connect Europe and the US by sharing theatre, music and dance. Menotti invites in Italy some of the most interesting young American artists of the time and encourages them to work with their European colleagues. Based on an historical approach, I will investigate the role of dance during the first editions of the festival, proving that the whole initiative relies on a multifaceted concept of "common".

Ecologies of Practice

KRS 2329

Orienting Ourselves to See: Mapping Nested Dance Ecosystems as Curatorial Practice in New England

DEBORAH GOFFE

In response to systems of marginalization, dance artists are often compelled to establish alternative production and distribution channels for their work by repurposing existing components of local arts infrastructures. These nested arts ecosystems—as I've come to call them—are situated atop, through, and under those sanctioned by institutional gatekeepers. This presentation invites stakeholders of local dance ecosystems to engage a practice of bodily re-orientation to see the potentialities inherent in these overlapping ecological configurations, and to examine the ways artists and their alternative artistic trajectories are perceived—or otherwise rendered invisible—when viewed through established institutional frameworks.

Moving 'Dance': Independent Dance Institutions and New Performance Aesthetics in Chicago's Shifting Performance Ecology

IRA S MURFIN

Chicago's MoMing Dance & Arts Center and Links Hall were both founded in the 1970s as dance spaces where interdisciplinary programming could feed a broadening sense of what dance could include. But by the late 1980s, changes in both organizations had left Chicago without an independent institution explicitly focused on contemporary dance. At the same time, new physical performance aesthetics that resisted the label 'dance' emerged. This paper considers changes in the city's independent dance resources and the assertion of an extra-disciplinary category of physical performance in terms of the influence that funding, training, and institutional identity exerted.

Dancing Grannies in China: The Intervention of Female Aging Body in Public Space

HUI PENG

Every night, hundreds of middle-aged and elderly women in China flock to parks, plazas, playgrounds or other public spaces to take part in a new cultural trend—the Square Dancing. The subject of this movement is called Dancing Grannies. Considering the dancing subject as female aging dancing bodies, I examine how specific locations shape these dancing bodies and how the bodies respond to the power dynamic by their tactics. I argue the public spaces are modified into Bodied Spaces or Bodied Spatiality where the bodies themselves construct permeable, changeable boundaries that function as a living border in urban space.

ABSTRACTS (Continued)

Thinking Feeling

UH 112

Who Can Afford To Be Emotional?: The Cultural Politics of Emotion with Practice Research in the University Context
SHANTEL EHRENBURG

In this paper I will discuss Sara Ahmed's (2004) cultural politics of emotion in relation to a choreographic practice research (PaR) project based in a UK university. I will address key problems that have come up researching, producing, and performing a PaR project that has significant personal and emotional aspects, putting Ahmed's claims to task. What impact does emotional labour have on doing/sustaining choreographic PaR in this context? If this labour contributes to a reorientation of social ideals in the university commons, at what cost does it do so?

Experiences as Products: the Curious Case of Tino Sehgal
RAF GEENENS

Tino Sehgal positively believes in dance as a means to create a specific, shared experience between performers and audience. I want to start by reading his works, which he calls "constructed situations", from a choreographic point of view. Yet Sehgal's use of the medium of dance also raises some unsettling ethical and political questions. His works are common experiences, typically set in public spaces. Yet Sehgal exercises strong property rights over them: recordings, photos and reproductions are strictly forbidden, and he successfully sells his pieces at a high price, thereby commodifying the ephemeral quality of the common experience.

Beyond Emotions: An Exploration of the Performer-Audience Connection Through Spirit-Dancing
WEN-CHI WU

Dance existed as a nonverbal expression, previous studies on the performer-audience connection have focused on emotion as a means for communication. Going one step deeper, this study explores the cultivation of the inner or unconscious self. By comparing the traditional Daoist self-cultivation to the contemporary experiential dance philosophy, this paper proposes that performer could enter a transparent state where one can unleash creative inspiration and connect other's spirits from within. Therein, the audience could feel touched without apparent emotional engagement from the performer. Evidence of such experience will be presented by reflective notes and commentaries from researcher's solo dance concert.

Dancing Protest

UH 218

Theorizing Meaning and Movement in Common: Legacies of Protest Dance
KATHERINE MAZUROK

Our commons relies upon highly stylized social and urban choreographies. Which bodies can occupy what spaces and whose movement can be read as legitimate presents an understanding of the gendered, racist, sexualized, ableist and colonial paradigms that undergird and produce the very social spaces within which we move. Seeing bodies moving 'out of place' and 'out of time' when speaking in alliance, collaboration or protest calls into question how we move with one another and how meaning in social and urban choreographies is made. I argue that protest dance not only relies on modernities' legacies of gendered, racialized, sexualized and abelist discourses, but re-affirms the production of social space and its requisite choreographies.

Protest, Subjection and Tele-Counter-Choreographies within the Precarious Legacy of Democratic Common
SÉRGIO PEREIRA ANDRADE

This paper analyzes some recent choreographed demonstrations by far-right movements in Brazil, highlighting how they have been performing "the right to protest" within democratic context whilst their agenda is against the democratic ethos. These choreographies will be analyzed with the aid of the Butler's contribution around precarity, agency and corporal subjection and the Derrida's reflection on autoimmunity within democracy (always) to come, which means, how democracy performs itself as a suicidal structure.

Heterotopia and Co-Creative Choreographies: Reimagined Space and Relationship in Jeanine Durning's "To Being"
XAN BURLEY

Contemporary choreographers are readily developing performances that intentionally inhabit venue unconventionally. This reimagined space accommodates intimate audience/performer relationships and delivers co-creative choreographies. Benefitting from Joanne Tompkins' heterotopic analysis of theatre, this presentation applies Michel Foucault's concept of heterotopia to Jeanine Durning's work "To Being" and also examines co-creative choreographies by Yanira Castro, DD Dorvillier, Faye Driscoll, and Anna Halprin. Heterotopic analysis of dance suggests that choreographers who design space as an impactful component encompassing performers and audiences in a co-creative "commons" can dismantle the hegemony operating inside and out of the theater.

ABSTRACTS (Continued)

Tourism, Travel, and (Post)colonial Identity

UH 312

Common Rhythms of Berber Dance: A Heterotopian Performance in the Sahara

ANNA KIMMEL

In June 2018, students gathered in the sand dunes of the Moroccan Sahara for an evening performance of Berber dance and drumming. What may be disparaged as commodity tourism and exoticism became a nuanced night of intercultural exchange as performers and audience danced together. The performance recalled pre-colonial performance traditions of al-halqa, yet intersected with contemporary modalities of immersive theater to renegotiate the landscape as heterotopian space. Read within the framework of cultural translation, this ephemeral encounter extends the value of intercultural exchange toward its affective potential between the self and the Other, in a collective dance of the commons.

"Reconciling the "Imagined Community"—The Postcolonial Representation of Mohiniyattam"

ANISHA RAJESH

This paper explores the postcolonial representation of Mohiniyattam as a vehicle of reconciliation of the nation-state, Kerala. To create a schema for understanding its choreographic representation, I engage with the journey of Mohiniyattam from the rural landscape of Thrissur in Kerala, South India to the metropolitan Indian cities of Mumbai and Delhi through four Mohiniyattam practitioners through its several layers, including the costuming, hairdo, history, publicity releases of the dance on media including exoticised documentaries on the form's authenticity, the state sponsored Kerala tourism departments publicity videos which creates the image of an "imagined community" of the nation-state at various levels— aesthetic and political.

Manipuri in the Visual Archives and the Forming of a Repertoire

DEBANJALI BISWAS

This paper explores visual archives to engage in definitions of a form known as Manipuri. I focus on embodied, contested, negotiated and other enduring dimensions of dance-making and dance-history of Manipuri in India while examining corporeal aesthetics and movements in film and photography archives between 1900 and 1945. I draw my material from colonial photographers— administrators in conjunction with films in the British Film Institute and Imperial War Museum, and ethnographic research in Manipur. Hinged around questions of epistemic rupture and aesthetic continuities, I examine how Manipuri gained visibility prior to becoming a classical dance of India.

EXPLODE! queer dance festival: Midwest

Dance Center Ballroom Studio

Agentic Mode

MARCELA TORRES

Agentic Mode deconstructs the technical form and logic of Muay Thai (martial art), self-defense and historical wars as a model to contemplate the mental space of fear that creates outputs of violence. This investigation combines the multifaceted nature of violence both as a socioeconomic structure forcing Black and Brown neighborhoods to compete for resources, as well as the influence of historical wars such as the Vietnam war and its ongoing legacy felt through unnamed ephemera.

Training Module Workshop

MARCELA TORRES

NOLA HANSON

Training Module is a workshop and physical discussion among aggressive movement practitioners Marcela Torres and Nola Hanson.

2:30–4:00 pm

A Gathering of/for Butoh Commons

Dance Center Ballroom Studio

BRUCE BAIRD

ROSEMARY CANDELARIO

MEGAN NICELY

What does it mean to gather under a name across generations and geographic locations? How do similar movement idioms occurring in different times and places reconceive a term's meaning? Using the 2018 publication of *The Routledge Companion to Butoh Performance* as a starting point, this Gathering examines the use and transformation of the term "butoh" and the commons it creates. The Gathering brings together some of the book's authors—artists and scholars—who will open up conversations and performative engagements to create a "Butoh Commons" of shared and contested knowledge with the audience.

ABSTRACTS (Continued)

Reviewing in Common: Dance Criticism and Scholarship

UH 122

HANNA JÄRVINEN
GAY MORRIS
STACEY PRICKETT
FUNMI ADEWOLE

This roundtable examines the expanded commons of critical engagement with dance by focusing on dance reviews as what we have “in common” in our practice. The four panellists from three continents have all worked both “inside” and “outside” academia, reviewing, writing about, and engaging with dance practitioners for diverse news media. In the twenty-first century, the function of text has shifted, making possible a change in how dance is reviewed and in the potential audiences of these formats. Theoretical insight and academic scholarship have shaped reviews and practices of engagement in dance, often to the detriment of minorities. The desire for dancers and dance writers to develop skills for articulating their practice has created a demand for mentoring possibilities whilst the shift away from print journalism has offered new media for critical engagement with dance community from blogs to vidcasts.

Decolonizing Dance Discourses: Gathering 1

KRS 2415

ANURIMA BANERJI
CYNTHIA LEE
PRARTHANA PURKAYASTHA
ARABELLA STANGER
MARÍA REGINA FIRMINO-CASTILLO
JASMINE JOHNSON
ANUSHA KEDHAR

Decolonizing Dance Discourses offers two self-contained but thematically linked Gatherings that will decolonize key terms that dance studies (in its universalizing, Eurocentric, and English-language modes) takes for granted, from competing cultural perspectives. The first Gathering will examine “Dance” and “Choreography,” and the second will address “Training” and “Technique.” Through transcultural exchanges designed to unsettle these hegemonic terminologies, the Gatherings will explore their diverse meanings and aesthetic genealogies across genres and geographies. Such discussions will enable a comparison between these selected nomenclatures, forcing us to examine their points of productive commonalities and/or meaningful divergences.

Text, Music, and Dance: Commonalities in Form and Expression

KRS 2435

From Poem to Dance via Music: Departures and Convergences in Jonathan Taylor’s *Transfigured Night* (1980).
NONA MONAHIN

Richard Dehmel’s 1896 *Verklärte Nacht* (Transfigured Night), a poem concerning a crisis in a couple’s relationship, inspired Arnold Schoenberg’s musical composition (1899, revised 1943) of the same title, which in turn inspired numerous choreographic versions. I focus on Jonathan Taylor’s neo-classical ballet, *Transfigured Night*, first performed by the Australian Dance Theatre in 1980. Drawing on music scholar Kofi Agawu’s concept of the “structural highpoint,” my paper shows how the concept can be fruitfully applied to analyze the shared structural qualities and divergent tensions inherent in the five stanzas of Dehmel’s poem, Schoenberg’s thirty-minute composition, and Taylor’s ballet for twelve dancers.

Form Versus Expression: The Common Compositional Task for Arnold Schönberg and Anne Teresa de Keersmaeker
RENATE BRAEUNINGER

In *Verklärte Nacht* (1899) by Schönberg has been choreographed twice by de Keersmaeker. Here, she is more overtly than elsewhere responding to the emotive expressiveness of the music. A close connection between the emotive content of both music and movement can more easily be established by her through the poem underlying the compositions. De Keersmaeker aims ‘to balance out’ the emotional expressivity with strict formal principles of composition. While her motivic work remains in the tradition of Trisha Brown’s use of movement material, expression can enter contemporary dance, because it is embedded in a formal construction that mediates personal directness.

Hermann Bahr Records Duncan’s Expressive Development, 1902–1903

CHANTAL FRANKENBACH

“From Greek dances on ancient vases, then suddenly to Chopin? How could she have come to this?” Thus began a 1903 review of Isadora Duncan’s new Chopin program by Austrian playwright and critic, Hermann Bahr. Eager to support her, Bahr attempted to explain Duncan’s artistic development to a fascinated, yet skeptical Viennese public. Using Bahr’s reviews of Duncan in the *Neues Wiener Tagblatt*, along with transcripts of their conversations in his sketchbooks and diaries, this study documents Duncan’s early struggle to create an abstract line in movement that could rival the directness of musical expression.

ABSTRACTS (Continued)

Artist-Activist-Academics: (Re)thinking Identity through Migration and Performance

UH 121

Performing Presence: Dislocated Roma Claim the Commons in Istanbul, Turkey

DANIELLE SCHOON

This paper posits that dance and music performance can function as a strategy for asserting presence in contested urban spaces. It argues that Istanbul's Roma ("Gypsies") engage in the 'art of presence' (Bayat 2013) in order to insist on their visibility and belonging in common spaces without explicitly resisting the hegemony of the ruling elite. An analysis of two public performances in Istanbul in 2012 demonstrates how Turkey's urban Roma use public performance to create spaces of proximity, thereby combating the ideological and physical distancing that defines their marginal existence.

On Board(hers): Rewriting female immigrant narratives through movement

LUCILLE TOTH

On Board(hers) is an all-woman dance project, based on the testimonies of female immigrants. Representing different ages, ethnicities, sexual orientations, socio-economic statuses and levels of education, On Board(hers) creates a community of women who produce a unique testimony of the ways in which stories of immigrants are part of contemporary national and global history. These monthly workshops, started in 2018 under the leadership of dance scholar Lucille Toth, explore how global mobility is gendered and. As part of her talk, Lucille Toth will give an overview of the project, how she recruited the women she works with, and the emotional, artistic, cultural and moral challenges and questions explored during the monthly workshops.

Crossing Over: Improvised Dance in Detention

JANE MUNRO

A paper that contextualizes and shares improvisation scores devised with Music in Detention in UK detention centres. The scores are offered through images and texts created by the detainees, and shared ethically with their knowledge, permission and understanding. As a context, I apply Geiseking's (2016) feminist geographic argument of crossing over (into territory that might be outside our experience) to the practice of improvised dance across borders, which aims to create embodied understandings of different territories.

Dance, Sovereignty, and its Afterlives

UH 102

Decision, exception, action: visions of the dancing body are also often visions of sovereignty. Here, a fruitful tension arises, as dance scholars frequently resist normative claims, while political theorists orient their work around them. This 90 minute roundtable focuses on the conceptual and methodological encounter of dance studies with political theory, bringing the issue of sovereignty and its afterlives into focus. From visions of collective order and organization, to questions about the relationship of experiential particularity to universal law, dance helps us rethink the basic features of political life. How might considering politics as a "choreographic contract" shift the grounds of legitimate authority and sovereign power? Is there a kind of movement that exists above the law? Can political ethics emerge through dance, movement, and gesture—embodied practices that enable and resist commonalities? Combining methods in dance and literary studies with the history of political thought, the four presenters will address the relationship of "Gemeinschaft" ("Community") to "Gesellschaft" ("Society") in modern dance and Judeo-Christian traditions; communal gesture, choreography, and political outcomes; modernist gestural practice and political theology; movement and embodied metaphor in social contract theory. In preparation for the roundtable, the panelists will collaboratively author a text, critically reflecting on their ideas and distributed to the audience at the conference. During the roundtable, the four panelists will each present for 10 minutes, followed by a 20 minute conversation between the panelists, and concluding with a 30 minute conversation with the audience.

The Dancing Leviathan

ANA ISABEL KEILSON

The Symbolic Bodies of the People: Modernist Gestural Imaginations

LUCIA RUPRECHT

Political Theology of Modern Dance: Community, Sovereignty, and Law

ALEXANDER SCHWAN

Resurrecting the Living: Nijinsky (some remarks on the choreopolitics of liturgy)

WOJCIECH KLIMCZYK

ABSTRACTS (Continued)

Practices of Punk, Voguing, and Embodied Excess

WIRTZ 101

Why do we love extravagance and opulence?

MARLON JIMENEZ OVIEDO

COURTNEY LAU

You go to a ball for excess: swirling hair and sweaty skin, electric house music and trembling bodies, dramatic dips and runway walks, rhinestones and patent leather. You go to a ball to become a model, to praise your friends, to feel the reverberations of the commentator, and mainly, because you love it. Scholars have theorized Ballroom as political resistance, but perhaps there is something beyond, or as Moten says, “we got politics surrounded.” Using phenomenological and autoethnographic materials, this lecture-demonstration asks: how do the embodied, affective, and material practices of Ballroom culture exceed politics?

Dancing the “Star Image”

LAILYE WEIDMAN

My solo project *Showman* emerged from found performance photographs of a male hardcore punk band from my small hometown. Attempting and failing to re-perform these still images generated intense concentration and energetic states. In *Showman*, I harvest the affect of hardcore punk music and glam rock—dwelling in these genres’ modes of feeling and moving into the space created by their reverberations. And, I study documentation of audience members reflecting rock performers’ movements and lyrics back to them, creating feedback loops of feeling—amplifying the star image so that we might inhabit these choreographies as a commons.

What Remains Common? Translation Processes; A Path of Caminhos – 1998/2017

Dance Center Cellar Studio

LUIZA BANOV

SAYONARA (SAYÔ) PEREIRA

“The lecture-performance CAMINHOS (1998–2019) is broadly a dialogue between theory, and practice. This conversation turns out to be a stage presentation that includes cutouts from the solo dance CAMINHOS (1998), moments of speech with theoretical and reflective exposition, including games that incorporate and require the presence of the audience. CAMINHOS was created and danced originally by Sayonara Pereira in Germany. It shows different seasons of a woman living in her 3rd decade, passing through memories, always guided by images, voices and rhythms from different cultures. In the new version the narrator is the dancer Luiza Banov with whom Pereira has worked since 2004 in different projects.”

Modern "American" Bodies

UH 101

Dancing a Demand for Space: The Interventions of Sophie Maslow and Pearl Primus in the American Cultural and Economic Commons at the 92nd Street Y

JESSICA FRIEDMAN

Many minoritized subjects who experienced the 92nd Street YM-YWHA during the 1940s described it as a haven from discrimination, a common space. Jewish dancer Sophie Maslow’s 1942 “Folksay” and African American dancer Pearl Primus’s 1943 “Hard Time Blues,” which premiered there, resonated with this sense by foregrounding bodies often excluded from an American cultural commons. This presentation interrogates how the Y functioned in these dances. It argues that foregrounding the virtuosic body in relation to the space of the Y was a crucial part in their acts of demanding space for Jews and African Americans in the American commons.

The “Common Body” of Erick Hawkins

JAMES MORENO

Erick Hawkins’ integration of kinesiology into modern dance complicated choreographic conventions and economies of embodying race. Using “anatomical science,” he developed what he called a “normative theory of dance movement” that provided a way for all dancers to move in alignment with “nature.” By abandoning the expressionistic practice of Graham and her colleagues—in which the body was used as a vessel to express internal states and archetypal figures—Hawkins made the material body the subject of universality. Hawkins’ “scientific intervention” complicated how Euro-American dancers used notions of a “natural” and “primitive” body to construct whiteness.

American Document, American Music, American Minstrelsy

DANIEL CALLAHAN

Martha Graham’s 1938 *American Document* has been commented on by myriad writers from Edwin Denby and Lincoln Kirstein to Mark Franko and Susan Manning. They have described the dance, variously, as “antifascist,” “nationalistic,” “[lacking] degrading racial stereotypes,” and “metaphorical minstrelsy.” Using the previously unexamined, cue-and-choreographic-notes-laden, complete music score for Martha Graham’s *American Document* composed by Ray Green, this paper will reveal what Graham’s pivotal dance sounded like (beyond the long-available spoken libretto), expand our knowledge of the dance’s larger structure and smaller discrete choreographic moments, and show how the dance’s score does and does not relate to minstrelsy’s musical traditions.

ABSTRACTS (Continued)

Dance Ethnography and its (Dis)contents

UH 218

Common Contours: Joann Kealiinohomoku's Silhougraphs® and Dance Analysis in Black and White

JUDITH HAMERA

Could you look at a silhouette of a dancer and identify both the genre of dance and the individual artist? Joann Kealiinohomoku not only thought you could, she thought you should and spent years trying to bring her method of dance analysis to the world without success. This paper uses Kealiinohomoku's archival materials and the fraught racial history of the silhouette, to argue that Silhougraphs® are worth revisiting, though not for the reasons she intended. They remind us of how equivocal dance was as an object of analysis in the early consolidation of interdisciplinary dance studies. What can Kealiinohomoku's indefatigable, quixotic investment in Silhougraphs® tell us about the shadow histories of anti-ethnocentrism in dance studies?

Dancing From the Sidewalk to the Astrodome: An Urban Ethnography of Sama Bajau Choreographic Phenomenon in Manila as Social Action and Process of Learning

REGINA ANGELICA BAUTISTA

Originally from the southern part of the Philippines, the Sama Bajau community in San Andres is a migrant Muslim community in Manila. While they maintain traditional dance practices, they also perform choreographed interpretations in community settings and larger events hosted by government agencies. This ethnographic study on such 'choreographic phenomena' follows Tim Ingold's assertion that anthropology is a process of 'learning from' rather than 'of.' This ethnographic venture challenged my viewpoints as a ballet dancer in Manila unsettling my assumptions of a common Philippine dance experience, embodiment, and knowledge, pointing to the political and economic realities the Sama Bajau face.

Multiply Moving: Un/Common Directions in Dance Ethnography

CHRISTINE SAHIN

In this paper, I trace the politics, potentialities, and directions dance ethnography embodies when endeavoring to be multiply "moving"—both in the sense of centering movement and mobilities as core sites of knowledge, as well as writing in ways that stir up poignant emotion and affect. To press into these dynamics, my ethnography steps into the city-circuitries of Cairo raqs sharqi, attending to the multiple and un/common maneuverings of raqs sharqi sites, bodies, and their interconnected choreographies.

A Spanish Commons?

UH 312

Jaleo de Jerez and Tumulte Noir: Juana Vargas "La Macarrona" at the Exposition Universelle, Paris, 1889

K. MEIRA GOLDBERG

How is the politics of Blackness figured in the flamenco dancing body? What can flamenco dance tell us about the construction of race in the Atlantic world? Stuart Hall theorizes diaspora as a "radical homelessness," an expression of an "ethics of the self...attuned to the edges." Flamencos, whose minstrelized Blackness is figured by the Spanish Roma, have always known this statelessness, have always adhered to this code. How, then, can flamenco illuminate theories of race and identity in performance? How can flamenco help us make common cause with "the brokenness of being" that, Jack Halberman writes, "is also blackness"?

Tilting Across the Racial Divide: Jacinto Padilla (El Negro Meri) and the Flamenco Clown

KIKO MORA

How can a consideration of flamenco's performance of race (and racism) open up helpful perspectives from which to address pressing questions of identity, subjectivity, ownership, and agency within our globalized cultural marketplace? (How should we think about Rosalía?) How may we consider flamenco's always kaleidoscopic and contested flows, borrowings, and inversions—avoiding essentialism yet somehow touching the beating heart of embodied meaning within dance? Why does flamenco matter? Because it touches not only our oozing wounds of racism, but also the invisibilized wounds of others, such as the Roma, whose mattering is barely whispered, despite their centrality to flamenco.

Dancing Spanish Commons: La Argentina's Ballets Espagnols

IDOIA MURGA CASTRO

"Directed by Antonia Mercé 'la Argentina' between 1927 and 1929, the Ballets Espagnols was the first Spanish group to adapt Diaghilev's Ballets Russes model, integrating the Spanish immaterial heritage and the modernist works. Although they never performed in Spain, the Ballets Espagnols did intense international tours, which were decisive for the configuration of the Spanish stereotype, whose legacies have survived in different ways until nowadays. Before her premature death in 1936, Antonia Mercé became a symbol of the Spanish modern culture, a metonymy of the Spanish commons incarnated in her moving body performing on stage."

ABSTRACTS (Continued)

Funk, Footwork, and the DJ

KRS 2410

Translocal Visibility: The Chicago Footwork Circle in Los Angeles

BENJAMIN COURT

Scholars of Chicago Footwork, and other forms of “street dance,” have emphasized its site-specific qualities, born of local, lived experiences. How, then, can we theorize the recent development of Footwork as a dislocated artform, attracting new musicians and dancers in cities around the world? Unlike their predecessors (e.g. Chicago House), the competitive space of the Footwork circle is one where dancers must prove their commitment to the style’s conventions. Drawing on my research into the emergent Los Angeles Footwork scene, I argue the Footwork circle is a common space that nevertheless makes difference visible as a constitutive, regulating feature.

Adrian Piper’s “Funk Lessons”: The Politics of the “Social” in Dance and Art

RANDI EVANS

Adrian Piper’s 1983 work, *Funk Lessons*, will serve as a microcosm through which to consider divergent understandings of the term “social” in dance and art history as related both to technique and conceptual framework. I argue, Piper’s juxtaposition of social dance in the predominately white gallery space is an important historical point of departure in which to consider how race and social dance enter and challenge the nascent histories of dance in the museum and social practice.

DJs, Dancers, and the Invisible Commons of Creativity: An Examination of the Influence of Embodied Knowledge on the Development of Hip Hop Technology

KELLY BOWKER

Music scholars have traditionally attributed to DJs the narrative of the individual “tech” genius, which follows the norms of the white, heteronormative man. While hip hop is recognized to have formed out of a collaborative community, scholars’ discussions of the development of technology within hip hop have focused on several individual DJs, often referred to as “fathers of hip hop”. My paper examines several of these narratives, focusing on intricate connections between dance, music, the body, and technological shifts. I emphasize the role artists’ embodied experiences played within their work and how dancers’ influenced DJ’s technological choices.

Interdisciplinary Partnerships, Evolving Bodies

UH 318

Movement as Query—Retrieving Media Leveraging Language-Like Qualities of Movement

DAVID ALLEN

Movement as Query (MaQ) is an immersive multimodal research project at the intersection of augmented intelligence (AI) and expressive movement. MaQ is in search of philosophical and theoretical frameworks that will enable movement-based queries into large bodies of recorded media—queries that are ethical as a requirement, and carried out with the same ease in which millions of people are currently able to type keywords into text-based query engines. Toward that end, MaQ investigates the application of neural networks trained on body movement data to participate in a scientific discussion of the cultural and historical contexts of digitized embodied movement.

Towards Disability-Centric Community-Based Research: The Politics and Making of Vital Affor“Dances” in Dance Science Collaborations

JAMES SEVERSON

Following cognitive ethnography of the purported making of accessibility in dance teaching, this essay plays with a dance and power-specific re-thinking of Dokumaci’s “Vital Affordances” (2017) to center disabled dancers in the politics of knowledge about accessibility within traditionally ableist world-makings. In lieu of unidirectional extraction of knowledge from disabled bodies to disseminate and “democratize” movement knowledge made for a wider public, I call for a reflexive examination of dance science as an interstice between institutional knowledge-making practices and individual enskillment as a upon the eve of a push for dance-accessibility in the United States in science and in dance.

Re-Constructing, Re-Creating, Re-Imagining: Exploring the Use of Photography as a Medium for Dance and Disability Interventions

KATHRYN STAMP

Emerging from an evaluation of People Dancing’s ‘11 Million Reasons to Dance’ (11MRTD) project, this paper will examine the implications of the accompanying exhibition of photographs that displayed disabled dancers recreating famous dance scenes from popular films. What is the impact for disabled dance performers who appear in the photographs? Whose common cultural heritage is being prioritised, or remembered, in this instance? Are the consequences of the project confirming traditional stereotypes or disrupting ableist archetypes? Through exploring discourse on dance reconstruction and representation, this paper aims to draw out key considerations regarding the intersection between dance, disability and reproduction.

ABSTRACTS (Continued)

10 Aug – Saturday

8:30–10:00 am

Graduate Student Professionalization Panel

UH 101

Navigating the Academic and Non-Academic Job Search

MELISSA MELPIGNANO, GRAD STUDENT REP

AMANDA JANE GRAHAM

PAMELA KRAYENBUHL

LIZZIE LEOPOLD

IRA MURFIN

The 2019 DSA professionalizing panel for graduate students wants to provide insights and practical advice on how to strategically navigate both the academic and non-academic job market as dance scholars. The panelists work as researchers (tenure-track, adjuncts, or independent scholars), artists, and dance experts outside the university (curators, dance administrators, etc.). After an introductory discussion aimed at problematizing and destigmatizing the academic vs. non-academic divide, the panelists will offer tools to craft successful cover letters and statements for both professional realms. Participants are invited to bring their application documents as reference material to workshop with the panelists.

Transitioning Commons: Beyond the Institutional Between

Dance Center Ballroom Studio

DEANNE KEARNEY

JOSHUA SWAMY

MILA VOLPE

ELIF İŞIKÖZLÜ

"This proposal for Gatherings explores cultivating regional practices of creative commonsing. We are looking to create cross-border conversations in the spirit of addressing a regional, historical Great Lakes history as well as discussion of dance studies' sustainable ecologies. The aim of such commonsing values conversation between regional participants. This gathering seeks to share discursive commons, engaging DSA's structure of the alternative format. We mark the difference across and between different modes of dance making and thinking, addressing interplay between ecologies of dance research and support. The group will operate as a resource and learning circle initiated by students."

Reactivating the Common(s): Performance and Protest

UH 121

Reappropriating the Flames: Challenging State Necro-strategies and Proposing Decolonial Mobilities in Guatemala City's Central Plaza

KRISTEN KOLENZ

On March 8, 2017, activists lit a ceremonial fire in Guatemala's commons to mourn forty-one girls who were burned alive in a state home for troubled youth. Analyzing the state's colonially-rooted management of mobility, I demonstrate that the girls' confinement and death functions to reproduce state power. However, the activists' continuing choreographies of protest challenge the naturalization of gendered and racialized management of mobility, using their moving bodies to propose alternatives to necro-governance. The ritual on/in the commons reappropriates the symbolism of fire and imagines decolonial ways of moving together toward a freer, feminist, life-affirming community.

Dandelion Revolutions: Immersive Performance as Transformational Infrastructure

LYNDSEY VADER

Dandelions continue to sprout up as a revolutionary symbol within twenty-first century performances that address social inequalities and turn to creative collaboration as a commoning practice. This presentation focuses on the Detroit-based art and media collective Complex Movements' *Beware of the Dandelions* (2015) and its three-phase touring model. *Beware of the Dandelions*, set in the 24th century, is an allegorical hip-hop performance where audiences witness the privatization of life-sustaining resources by economic elites and the rise of a militarized state. I argue Complex Movements' approach to sustainable activism through art production and community engagement encourages embodied, performative enactments of the common(s).

Daak: Joining the Struggles for the Common(s)

KAUSTAVI SARKAR

Daak, a Bengali word meaning call-to-action, urgently hinges on social justice calling forth audiences to participate in sensory transformations protesting systemic hierarchies promoting co-optation of the commons. Ananya Dance Theatre (ADT), a Minneapolis-based Indian contemporary dance company, performatively calls out to its audiences to rise up against historic violences against ecosystems and global communities of women of color. By focusing on ADT's multi-year (2010–2013) project called *Systemic Violence* comprising of a quartet of works investigating the capitalist harnessing of the commons—land, gold, oil, and water—I argue that ADT draws forth alternative futures for the commons.

FRIDAY

SATURDAY

ABSTRACTS (Continued)

Sharing Rhythmic (Im)Pulses, Honoring Cultural Specificity: Percussive Dance as Commons, Panel 1

UH 102

Tapping Common Ground: Fact and Fiction in Percussive Dance Fusions

KAT RICHTER

Tap dance is an art form born of cultural fusion, and its focus on footwork has led countless scholars, historians, practitioners, and producers alike to pair tap with other percussive dance forms. Many historiographies of these forms inadvertently perpetuate ethnocentric and outdated models of unilineal cultural evolution. I will contrast these interpretations of commonality with structural analyses of four recent cross-genre collaborations: tap with Irish step dance in *Riverdance* (1996), with kathak in *India Jazz Suites* (2007), with flamenco in *Worldbeats* (2007), and finally with bharatanatyam in the viral videos “Ghanan Ghanan” and “Alarippu Reinvented” (2018).

Hey, We’re Dancing Here!: Percussive Dance as a Site of Identity and Protest

RYAN ROCKMORE

This presentation will explore the decolonizing and liberating possibilities of percussive dance forms and the ways in which they act as modes of expression for marginalized peoples to claim space, challenge hegemonic structures, and reclaim displaced identity. The percussive dance cohort, Soles of Duende, and other percussive dance practitioners exemplify how these forms bespeak a demand for recognition and selfhood, through physical hitting of the body and piercing of sonic landscapes, within their localities and on the global stage. Through these practices, in turn, there is a kind of communion of subjectivity and agency against oppression and towards self-liberation.

Loose Taps: Finding A Queer Potentiality in Tap Dance Performance

JOHN (J.P.) VIERNES

Through a study of two contrasting works—Caleb Teicher’s *Not So Impossible*, and “Turn It Off” from the musical *Book of Mormon*—I put forth a queer potentiality in tap’s simultaneous embodiment of visual spectacle and aural musicality. This paper began as a search for queerness in tap performance, and I intend to discuss how these particular choreographies “queer” tap while also straightening, gendering, and racializing it. Drawing from the research of Thomas DeFrantz, Sherrie Tucker, Jack Halberstam, and others, I hope to find possible modes of shunting the common floor of tap choreography into queer spaces.

On Stage, At Court, and On the Road: Revisiting the Common Repertoire and Dance Conventions of Early Modern Europe

KRS 2329

A Common Dance Repertoire in the Second Half of the 18th Century: Country Dancing in the Central German Provincial Court of the Schöenburg-Waldenburg

GERRIT BERENIKE HEITER

My paper presents the repertoire of 67 dances notated in the second half of the 18th century in a manuscript booklet, known as the “Schöenburg-Waldenburger Tanzbüchlein” today, which belonged to a Central German aristocratic family. The analysis of the dance repertoire of 55 English country dances and 12 French contredanses addresses questions of cultural transfer and memoria among the European aristocratic dance culture. The focus will be on the ballroom country dancing repertoire and its widespread sources in Europe which constituted—together with other ballroom dances—an example of the common cultural dance practice of the European elite.

‘Can virtue hide itself?’: Renaissance Masking Conventions and *Much Ado About Nothing*

EMILY WINEROCK

In *Much Ado About Nothing* there is an extended dance scene featuring witty exchanges among courting couples in disguise. This paper examines how Shakespeare manipulates Renaissance masking conventions in *Much Ado About Nothing* to destabilize gender and power hierarchies, and compares the play’s masked dance scene with similar scenes in *Love’s Labors Lost*, *Romeo and Juliet*, and *Henry VIII*. Dances of masked men with unmasked women tend to contrast male grotesqueness with female grace and beauty, but in plays like *Much Ado About Nothing*, Shakespeare employs female disguise to shift the common balance (or imbalance) of power to favor women.

18th Century Itinerant Dance Practices and Performance Repertoire

ANNE FISKVIK

The presentation aims to forefront itinerant repertoire and repertoire. Itinerant performers’ contributions were essential in the 18th century. Itinerant artists travelled and performed at the markets and fairs of cities and towns all over Europe. They typically offered a specialized repertoire: Rope dancing, wire dancing, ladder dancing combined with acrobatics and tumbling were part of their acts. These various feats played an essential role for the Nordic countries, perhaps especially for Norway, because of the lack of an institutionalized opera ballet. The presentation will take as its case study the repertoire and practices of some known Nordic itinerant artists.

ABSTRACTS (Continued)

Techniques of the Un/Common Across Contexts

KRS 2415

"Techniques of Imprecision:" Folk Dance and Dissenting Women's Grassroots Activism in Contemporary Turkey
SEVI BAYRAKTAR

This paper focuses on horon, a popular folk dance in Turkey, and examines how woman-identifying activists deploy "common" and "uncommon" techniques to choreograph traditional dance in Turkey's recent protests. In the early twentieth century, the elites of the Turkish Republic collected, codified, and regulated folk dances as a corpus of traditions echoing a glorified Turkish culture and history. This national technique, which required precision and virtuosity, identified a homogenous and gendered body of citizens. I argue that dissenting women, however, deploy "techniques of imprecision" by blending movement styles and dance genres against ethnic-nationalism and gender conventions of the Turkish state.

Kurdish Group Dance as Resistance in Turkey
BENJAMIN BILGEN

In this paper I argue the performance of Kurdish group dance in Turkey represents a form of negotiated resistance, functioning as a space for cultivating "hidden transcripts" of subversion, including the preservation of collective memories of genocide and as the expression of indignation towards injustice, as well as an assembly of bodies which poses a physical and symbolic challenge to the Turkish state's attempts to subjugate Kurdish space and the Kurdish body. I highlight the ways in which collective bodies in motion generate their own kind of spatial sovereignty and autonomy in a political landscape characterized by domination, demolition, destruction, and suppression.

Ceremonial Sambas and Macho Femininities of Bahian Candomblé
MIKA LIOR

This paper examines ceremonial sambas in the Afro-Brazilian religion, Candomblé. I look at choreographies of Caboclo, hybrid divinities who emerge at the intersection of patriotism, emancipation from colonial rule, indigenous historicities and New World constructions of masculinity. Embodied by women and non-female-identified practitioners who nonetheless occupy a feminized subject position as mediums, Caboclos deploy samba to authorize "uncommon," marginalized sex and race identifications as sources of efficacious power. These authorizations become intensely political as right-wing efforts to criminalize homosexuality, transgender, and property holding for indigenous and African religious communities, sweep the nation.

Chicago Black Social Culture Map: Notes on a Collaborative Cultural Heritage Project

KRS 2380

MEIDA MCNEAL

The Chicago Black Social Culture Map is an online public humanities project documenting Black social culture from the Great Migration through the early 21st century with a focus on the emergence of house music and dance in the 1980s. This roundtable focuses on the collaborative community being built around the map and our collective work to preserve Chicago black music and dance lineage—past, present, and future. Primary team members will offer lessons and hopes for "the map" based on our roving events across the city through live programming, archiving activity, and cultivating awareness of the online map.

Workshop in Abhyas Somatics

WIRTZ 101

NAVTEJ JOHAR

The Abhyas Somatics practice draws inspiration from both Yoga and Indian performance aesthetics. It proposes sukha, that pleasurable repose one may experience in shavasana at the end of asana practice, as a prerequisite to rasa, the experience of poetic resonance that art promises. Guiding unhurried attention upon the sensory responses that may arise as an aftereffect of considered-movement, it aims to make the somatic practitioner a farmer of subtle aftereffects. And hopes that such sensory self-perception will foster a "sensory authority" in the mover, promoting an unbridled-vision with an autonomy to move, exert, and assert with courage, clarity and power.

Diasporic Belonging through Movement

KRS 2410

Intercollegiate dance competitions in North America
DEEPA MAHADEVAN

"This paper explores the ways in which second generation immigrant student dancers in North America use their bodies trained in classical dance to express and choreograph different ideas and themes that bring out their voice as migratory Diasporic subjects. It looks at the space created by Inter collegiate Indian classical dance competitions that empowers and allows them to make meaning in ways that go beyond just being receptacles of a classical tradition. This paper examines the ways in which the Diasporic presence of these dancers create a common platform for them that foregrounds their aesthetic vision and choreography."

ABSTRACTS (Continued)

“The Biggest, Largest, and Greatest Competition in the Midwest:” Performing South Asian Identity within Intercollegiate Fusion Dance Competitions

ROHINI ACHARYA

This paper analyzes the choreography and performance of “fusion” dance forms within South Asian dance competitions at US universities. Focusing on the intercollegiate competition Buckeye Mela in Columbus, Ohio, I examine the second-generation experience of growing up within the cultural commons of the US South Asian diaspora by how South Asian college students define and negotiate their identities through fusion dance choreographies at these competitions. I argue that the pan-South Asianness in these college competitions offers a nuanced understanding around issues of identity and representation in the South Asian diaspora through the operations of movement mixtures in the dance forms.

Chinese Diaspora and Their Transplanted Multicultural Sense in Contemporary Dance of Malaysia

SANG WOO HA

This paper focuses on a dance piece “Anak Malaysia” performed by the Dua Space Dance Theater (DSDT), a contemporary dance company in Malaysia. What I analyze is how the contemporary dance piece serves as a significant vehicle for the conciliation of multicultural Malaysian nationals through emphasizing migration history of the Chinese diaspora. The DSDT proposes that the Chinese immigration story firms foundation to demonstrate a multicultural identity of the nation. Such an attempt enables the commons to relocate a minority of the Chinese as insiders of the multicultural country. It allows the public to gain insight into cross-linkable senses of the harmonized community.

The Politics of Feminist Articulation

KRS 2339

Choreo-graphos: writing the body, dance, feminism and philosophy

TAWNY ANDERSEN

TINA CHANTER

This co-authored paper performs a writing praxis, asking what dance offers a feminist writing of the body. Inspired by “Choreographies”, a 1982 interview with Jacques Derrida by Christie V. McDonald on the relationship between ontological difference and sexual difference, we ask: what is the significance of the fact that one of Derrida’s primary interviews on the feminine is entitled “Choreographies”? Suggesting that Derrida’s vision of a “choreographic text” lends itself to a transindividuated signature in which the “I” is transformed by the “we” and the “we” by the “I”, we configure writing as a collective, choreographic act.

What was the Commonality Between the Writing in New Dance Magazine and Spare Rib in the 1980’S

JOSEPHINE LEASK

What did the writing in New Dance Magazine (1977–1988), set up by the X6 Collective in London, have in common with the amateur writing that appeared in the feminist publication Spare Rib in the 1980’s? Both enabled a platform for women’s voices, criticism and embodied writing. However one reflected women’s everyday experiences while the other a new dance practice. By comparing and contrasting a selection of articles and reviews that appear in both publications which respond to sexual politics and body image, I will look at how the writing contributed to second wave feminist thinking and alternative dance writing practices.

Pleasure Snare: Being-in-common in the Work of Luciana Achugar

BIBA BELL

Uruguayan born, Brooklyn-based choreographer luciana Achugar’s work investigates the dancer’s labor intersecting a feminist, socialist politic. Activating a decolonizing mode of being-in-common, whose binding snare (a play on Luce Irigaray’s “blinding snare” in the phallic-yet-impotent stage set-up of theatrical representation), her work aims to rupture the domestication through choreographies of affective and excessive embodiment. Fundamental is the force of pleasure, somatically based and inherently communal. This paper maps the trajectory of Achugar’s research, transforming dance’s common work into an orgiastic experience, saddled in the blur between labor and ritual, pleasure and power, perspective and sensation, revolt and liberation.

Hip Hop (and) Common Aesthetics

KRS 2435

Robert Farris Thompson’s African Dance Canons: Reflections on Commonalities as Epistemology

ANA PAULA HÖFLING

The pan-Africanist features of dance proposed by art historian Robert Farris Thompson in his 1974 book *African Art in Motion* have had a lasting influence in the field of dance studies. In this paper I offer a close analysis of Thompsons’ Africanist features—his well-known “aesthetic of the cool”—as part of a larger questioning of our continued search for commonalities when studying dances of the African diaspora. Recognizing that the labor of identifying previously invisibilized Afro-diasporic contributions to hegemonic dance practices remains crucial, I ask how we could move beyond an epistemology focused on commonalities.

ABSTRACTS (Continued)

The Natural Commons of Rennie Harris' Choreography

HALIFU OSUMARE

Rennie Harris is a hip-hop concert choreographer who shatters the high art and low art dichotomy in a style that challenges modernism in dance. Harris unintentionally contested the concert dance world by establishing Rennie Harris Puremovement in 1991 as the first American concert dance company to solely utilize the vibrancy, virtuosity, and showmanship of hip-hop dance, employing street dance to probe the human psyche to make poignant personal, cultural, and even epochal statements. In the process he creates a cultural and environmental commons on the proscenium stage.

Failure to Catch the Vibe: Missed Connections and the (Un)Common in the (Non)Communal

LINDSAY RAPPORT

What does it mean to be together, to share an experience in common? This paper carefully teases out the distinctions and discrepancies between a simplistic and superficial being around or near and a more complex and intricate being with. Arguing that the hip hop ideal of vibing in freestyling offers a way of being in profound interconnectedness, this paper attentively hones in on moments of missteps and misperceptions, of inattention and incoordination. It asks what is and isn't actually in common when people may, on the surface, appear to share a communal experience but lack meaningful connection.

Investigating Communities Across Time and Space

UH 112

Transactional Bodies: Politics, Pedagogies, and Performance Practices of the San Francisco Bay Area

MAIR CULBRETH

Through the lens of transactional bodies, I consider the permeability and co-constitution of city and body querying choreographic and performance practices, queer methodologies, and corporeal theorizations of a dance commons in the San Francisco Bay Area. I focus on makers whose movement strategies embrace a phenomenological approach to embodiment and movement research attending to the material effects of marginalized bodies through time, body, and space: transtemporal choreographies—choreographers working as hyper-historians to create embodied archives; transforming movements—extending bodies through devices of orientation; and translational practices—socio-spatial tactics of defamiliarization.

A Community in Transition: Downtown Dance in the 1990s

BUCK WANNER

In the 1990s, New York's downtown dance scene would have been difficult to identify by aesthetics alone. Building on an extensive examination of the archives of the dance service organization Movement Research, this presentation will examine how new

institutional perspectives in the 1990s centered radical ideas of how artists could relate to a dance community. These archives trace a picture of the development not just of Movement Research as an organization, but of a significant historical moment in experimental dance: where identification with an artistic practice was rooted in contribution to a community of practitioners, rather than in aesthetic tenets.

Working the Land, Moving the Body: Dance Halls and Migrant Labor Communities in 1930s California

DORIA CHARLSON

The dance hall was a critical site in the migrant labor communities of California's Central Valley in the 1930s. Focusing primarily on the role of dance in Farm Security Administration camps, which housed predominantly poor, white agricultural workers, this paper asks, what was the utility of dance halls for communities of laborers, and how was dance mobilized by companies and institutions? How did dance used in migrant labor communities both uphold and dissolve racial structures? And, how did economic crises/precarity impact who was allowed to gather in public, where, and how?

Liminal Identities

UH 218

Ambivalence in Common: Interpreting Folkloric Dance

CORINNA CAMPBELL

This paper demonstrates an enduring, structural connection between folkloric performance and ambivalence. How might the study of folkloric performance change if we acknowledge that disparate artists and ensembles have these ambivalent relationships in common? By recognizing those ambivalent components that are structural and widely shared among these ensembles, it becomes easier to pinpoint particularities borne of socio-political context, and subsequently appreciate performers' poetic labors and the social fields in which they resonate. I draw examples from my research among Surinamese Maroon folkloric ensembles, in which folkloric ambivalence interacts with ambivalences within the geo-cultural region, nation, and among urban Maroons.

Questioning the Common: Theorizing the Concept of "Mixed-Race" in Dance

MIYA SHAFFER

This paper presents a developing theorization of the concept of "mixed-race" in American dance and dance scholarship. Images of mixed-race people seem to appear everywhere in contemporary American popular culture, often symbolizing a burgeoning "post-racial commons" in U.S. society — a vision of commonality and cohesion across racial divides. Despite this profound cultural visibility, scholarly discussions of "mixed-race" (identities, bodies, representations) in dance are seemingly limited. This paper asks, how might a theorization of "mixed-race" in dance challenge or transform the dominant association of mixed-race bodies with post-racial cohesion?

ABSTRACTS (Continued)

Uncommonly queer? As it seems to dissolve into the mainstream, who needs queer tango?

RAY BATCHELOR

London tango dance-floors mirror wider social and political changes. Queer tango's historical markers—same-gender couples, women leading men, and men following—are commonplaces. If queer and mainstream now have so much in common, who needs queer tango? Everyone does. Dancing queer tango counters marginalisation by gender and sexuality, remaining powerful politics in St Petersburg or Istanbul where homophobia has currency. It fights trans- and bi-phobias everywhere. Argentinian activists' "Queer inclusivity", dancing with the old, racially-abused, or disabled, ensure queer tango is coming of age.

10:30–12:00 pm

EXPLODE! queer dance festival: Midwest – Artist Panel

UH 101

T.AYO ALSTON

NIC GAREISS

LEE NAMOO

ANNA MARTINE WHITEHEAD

In this panel, EXPLODE! dance co-curator Anna Martine Whitehead will guide the group in queer motion followed by a conversation with Midwestern queer dance artists, including T. Ayo Alston, founder of Chicago's Ayodele Dance and Drum; Irish step dancer/percussive dancer and Michigan native Nic Gareiss; and Chicago-based bellydancer Lee NaMoo.

Life on the Motherside: The Commons of Motherhood in Dance Academia

Dance Center Ballroom Studio

HEATHER CASTILLO

GRACE JUN

MARGARET PAEK

MIRI PARK

JADE POWER SOTOMAYOR

TRIA BLU WAKPA

This session will be part-roundtable, part-workshop, part-performance, part-primal scream to address, discuss, cry and laugh about the commons of "momming" as a dance/dance-maker in the academy. Participants will share their personal experiences of pregnancy and motherhood as students, adjunct faculty, tenure-track faculty, as well as continuing their creative

endeavors within and outside of their academic work. This session includes the performance of an excerpt of *The Motherside*, a collaborative dance project/experience its creators hope that other dancer-moms can implement to remain creative while in the new life-phase of motherhood and as part of a collective.

Mixed Bill: A Showing of Practice Research

WIRTZ 101

exisiting

ALEXANDRA STILIANOS

This performance investigates the concept of seeing and being seen, doing and not starting the performance with "done". It incorporates interactive media, audience engagement, improvisational strategies, and choreographed elements to explore a performer/audience relationship that is consensual, meaningful, and embedded. This work is a solo re-imagination of a section of my full length ensemble work entitled *Unbound, We Howl*. I interrogate and physicalize the way my female/queer body is policed and made visible in the culture, arts, sports, politics, and people I interact with. It is a study in self-care, self-stress, self-revolt, and self-spectacle.

Through Listening: Improvisation as a Form of Commemoration

ANI JAVIAN

This performance considers improvisation as a way to excavate the histories that I have inherited and constructed, asking "In what ways is my body, in this time and space, 'historic?'" It is presented as commemoration to my lived history and to the history of my Armenian ancestors, citing cultural imagery and traditions as an embodied succession of impressions and iconographies. Utilizing family photos, heirlooms, and field recordings from Yerevan, the work reveals sensation, vocabularies, pain, pleasure, and time through a practice of deep listening. In what ways is this "common," and in what ways is this uniquely mine?

Not So Long Ago...Not So Far Away

RAINY DEMERSON

This performance is an act of listening as embodied research. Sourcing found sound and a panel presentation by prominent South African artistic directors on how to decolonize dance pedagogy, I ask: What does it mean to decolonize the body? What does it mean to decolonize the field of dance? How do we as dance-makers reckon with our complex and intertwined histories? Through text and movement it becomes clear that the answers to our common goal of decolonizing are as varied as our historic positions within the colonial matrix.

ABSTRACTS (Continued)

Responding to a Knowledge Economy for the Common Good: Blind Spots, Roadblocks, and Critical Opportunities in Transdisciplinary Collaboration

KRS 2380

Becoming Visible: Dance as a Site of Resistance in Digital Commons

LAURA KARREMAN

This presentation identifies the recent entrance of dancers into motion capture studios as an emerging trope in contemporary art, and analyzes three such works: The music video *Wide Open*, choreographed by Wayne McGregor; the oil painting series *Motion Capture Studio* by Chicago painter Andrew S. Conklin; and Hito Steyerl's video installation *Factory of the Sun*. How do these works frame dance as a potential site of resistance to some of the detrimental aspects of corporeal computation practices? This paper discusses how this interpretation can inform critical evaluations of performance practices in motion capture-based creative industries, which are rapidly emerging today.

Playing with Virtual Realities: Redefining Experiencing in Common (co-author)

NITSAN MARGALOT
EINAV KATAN-SCHMID

In this presentation we will reflect our interdisciplinary practice-based research *Playing with Virtual Realities* (Humboldt University of Berlin, Dock 11 Berlin and Performance Philosophy). We will analyze it from the perspectives of dancing and choreographing a performance in mixed realities. The project's name implies the core of our investigation. Accordingly, VR is our medium of research, however the play is not merely with the technology, but with a diversity of bodies of knowledge. Using the VR as a metaphor for virtual perceptions which are provoked by a technology, our hypothesis and enquiry dealt with the epistemologies generated by our practices.

Knowledge (Mis)Interpretations: Dance in Computational Research

JESSICA RAJKO

To understand the broad trends in computational research on dance, I have aggregated a publication corpus from the Association of Computing Machinery archives. In this presentation, I discuss which dance practices define the field of dance within computational research and how these trends provide insight into the perceived value of dance knowledge. I share examples of research in which dance knowledge is meaningfully engaged and discuss the potential for mutually beneficial practices. This presentation is applicable to researchers engaging in dance/STEM collaborations, considering such collaborations, or working within programs strategizing to increase collaborative efforts between dance and STEM-related fields.

Commoning the Uncommon Modernist Body

UH 102

The Dancer and the Marionette: Between Autonomy and the Common

NELL ANDREW

The practice of creating dolls, marionettes, and masks within the artistic circles of the European avant-garde is well-noted, yet these agents of performance have been sidelined as private experiments. During the interwar years, however, battle-ravaged bodies, trauma, and skepticism against institutions made the puppet's uncanny, supplemental body a powerful tool to critique ideologies surrounding the body and its agency. In the hands of Dada, futurist and Bauhaus artists, the puppet combined minute gestures of the war-machine age with macro gestures of humanity; in its highly eccentric yet universally readable status, the art-puppet might mediate critical recognition of embodied knowledge.

"To be picked up and revolved between gingerly fingers":

Rodin's Nijinsky

JULIET BELLOW

Auguste Rodin's small, footless Nijinsky (1912) is one of many incomplete figures or isolated body parts made during the sculptor's late career. Art historian Leo Steinberg notes that Rodin left these sculptures lying loose in his studio, to be picked up and set in motion by the viewer's hand. In this paper I will imaginatively take Rodin's Nijinsky off the base where he currently is fixed, revealing hitherto unseen connections to the choreography of *Afternoon of a Faun* (1912). Nijinsky's choreography, which analogized the dancer to a sculpture, helped to catalyze Rodin's radical break with sculptural convention.

"Flexible Forms, Flexible Figures: Spanish Dance and the Commonplace"

MICHELLE CLAYTON

This paper explores the generative suggestiveness of Spanish dance in the modernist period. Tracking the movement and reception of three distinct dancers—Tórtola Valencia, Antonia Mercé, La Meri—between Europe and the Americas, it asks: why did such a culturally-marked dance form lend itself on its travels to the elaboration of local cultural projects? To what extent did dancers mobilize the notion of the commonplace, the stereotype, the cliché, to connect to shifting publics? And how and why was Spanish dance made central to a broader rejigging of the relation between performers and publics, to critical reconfigurations of the commons?

ABSTRACTS (Continued)

The Archive: Common Ground from Past-to-Present and There-to-Here

UH 121

LYNN BROOKS
JENAI CUTCHER
JACQUELINE SINCLAIR
IMOGEN SMITH

This panel presents perspectives on the common ground that is (or is not) created through archival engagement in dance research, presentation, and preservation. We discuss ways that archival access can facilitate conversation among researchers, artists, and audiences across time, place, and contexts. Questions addressed include: What does the term “archive” mean in relation to dance? Which kinds of dance-relevant materials do archives contain? What is missing from the archive, and why? How are today’s artists addressing the issue of preservation? Are organizations or tools available to assist researchers and/or artists in developing archival practices? This panel presents a range of perspectives on the common ground that is (or is not) created through archival engagement: one scholar, with many years of researching dance history subjects from the 15th to the 19th centuries, represents the researcher’s view. The role and experience of the archival specialist is represented by two professional archivists, who have undertaken preservation projects throughout the United States, as well as leading Chicago-focused dance history and legacy projects. Finally, the artistic director of an esteemed Chicago dance company, currently engaged in the legacy and archival process, presents the artist’s point of view.

But Is it Good for the Jews?: In/Common Identities and Dancing Jewish Difference

KRS 2415

Kinesthetic Peoplehood: Analyzing Dancing in the Jewish Diaspora

HANNAH KOSSTRIN

This paper introduces kinesthetic peoplehood as a framework for analyzing Jewishness in dance to challenge Ashkenazi (European) dominance in the Jewish diaspora. I follow Lila Corwin Berman’s (2018) provocation to decouple Jewish analysis from people and places and consider Jewishness an interpretive framework in order to decenter Ashkenazic practices in assumptions about Jewish dance. I focus on the work of Inbal Dance Theater, Ze’eva Cohen, and Barak Marshall to argue that using kinesthetic peoplehood as a framework for analyzing Jewishness in dance fosters diverse conceptions of Jewishness onstage and contributes to a broad discourse of corporealities that constitute Jewish peoplehood.

Dance, Sexuality, and Ethnicity in the Israeli Army: Reassessing the Sabra Body in the 1970s

MELISSA MELPIGNANO

The Pahad dance troupe was an entertainment group of the Israel Defense Forces made of women and men soldiers, established after the Yom Kippur war (1973) and disbanded with the rise of the Israeli right (1977). The hypersexualization of women dancing soldiers, heteronormative choreographic narratives, and an investment in Western dance techniques foregrounded a perception of the Sabra (“native Israeli”) soldier as normatively white in years characterized by domestic ethnic polarizations. Ultimately, the experience of the Pahad works as a compass to explore how secularism, Jewishness, sexuality, and nationalism shaped public discourses around an “Israeli body” in the crucial 1970s.

Holocaust on Ice and Acro-Anne Frank: Representing the Holocaust on Competition Dance Shows

REBECCA ROSSEN

This paper examines the ethics of Holocaust representation on three competition shows: Dance Moms, So You Think You Can Dance, and the Russian celebrity skating show, Ice Age. While such programs offer visible platforms for promoting dance and, at times, addressing social/political issues, they also sanitize trauma for consumption, display bodies cleansed of history, and spectacularize victimhood. Still, might Holocaust routines have the potential to generate cross-cultural empathy in mass audiences? Or do Holocaust representations on these shows serve a neoliberal commodification of trauma—what some scholars have referred to with the moniker “There’s no business like Shoah business”?

“Redressing Power through Hassidic Drag: Julie Weitz in My Golem as the Great Dominatrix”

HANNAH SCHWADRON

This presentation analyzes the video dance work of contemporary Jewish performance artist Julie Weitz in her 7-minute short, *My Golem as the Great Dominatrix* (2018). Inspired by Charlie Chaplin’s critique of fascism in *The Great Dictator* (1940), Weitz mocks modern-day political power in Hassidic drag with funny physicality and layered cultural reference. Satirizing today’s rulers and their greed for world domination while exploiting the golem as sci-fi figure of Jewish folklore, Weitz embodies an ethno-gender drag she describes as curiously empowering, if often misunderstood. Prioritizing these multiple mis/identifications as contestatory performance plays, the artist dethrones dictatorship while exaggerating anti-Semitic extremes.

ABSTRACTS (Continued)

Permeable Practices: Improvisation as Method for Researching Place

Dance Center Cellar Studio

ZENA BIBLER
KATIE SCHETTLICK

Permeable Practices is a communal research practice that asks participants to examine overlaps, frictions, gaps, and interdependencies between public and private space choreographies. PP unfolds in four phases: tuning, noticing, moving, and reflecting—each of which instigates participants to focus their attention on the ways we are called to engage corporeally with bodies of architecture, urban design, fellow inhabitants, social norms, and the law. How are we each being choreographed into/out of institutions, narratives, and socio-political categories? How might our movements propose counter-tactics in the formation of an alternative commons, one that might propose new, unfixed relations?

Dancing Urban Space in/from Asia

KRS 2435

Mundane Duets: Reclaiming Public Space in Hong Kong
ELLEN GERDES

During the 2014 duet *Mirage Oasis* (蜃樓綠洲), Hong Kong dance improvisers, Maru and Mimi, remain inside a small circle of artificial turf grass on a busy urban sidewalk. As they experiment with a colonized dance form (Tango) and a dance form that presumes freedom (Contact Improvisation), they allude to the lack of affordable living space in Hong Kong made worse by British neoliberalism and defy colonial surveillance of public space. Like the Umbrella social protest movement the same year, they re-appropriate Hong Kong's efficient, crowded urban space and attempt a liberatory public sphere—beyond British colonialism and Chinese hegemony.

Improvising a Commons in Urban China? Survival and Navigation in the Troubled Realms of the “Private” and the “Public”

CHIAYI SEETOO

This paper recounts and reflects on the practices of improvisation dance in urban China, with a focus on cases in Hong Kong, Shenzhen, and Shanghai that emerged and/or thrived in recent years. Improvisation affords opportunities for inclusion, a formation of a “commons” in the act of improvising, as it challenges certain constructions of “dance” and “choreography” as Institution. However, it also risks under-recognition and thus under-support, from both “public” and “private” sectors, while convergence of non-critical individualism groomed under capitalist consumerism and desires to break from “the system” or the “collective” complicate the picture—the capricious/precarious urban China filled with conflictual forces and discourses.

A Common Aesthetic: The Place of Spectacle in the Chinese Dance Drama Dragon Boat Racing

ALISSA ELEGANT

In 2016 the Guangdong Song and Dance Ensemble performed the Chinese dance drama *Dragon Boat Racing* at Lincoln Center. Despite being considered high-art in China, this production was panned in American reviews. Seen as representative of the genre, this is not a small disagreement about one performance, but rather a fundamental misunderstanding of the art form. Key is the use of spectacle, which is often associated with the common, the popular, and not the elite. It informs the choreographic aesthetic of Chinese dance dramas, a form that co-exists in elite and popular spaces defying binaries.

Problematizing Ritual

KRS 2410

Silent Fires Of Insurrection : Dancing the Unveiling of Misogynistic Practices in Widow Rituals

NITYA VEDANTAM

This presentation explores the misogyny present in rituals of femininity in India. Through performance this presentation seeks to find ways to uncover inherent misogyny and phallogentric violence lurking underneath the elaborate rituals of marriage and widowhood that are centered on the “making” of a woman. These rituals range from heightening the sexuality of women during weddings, to the stripping away all signs of femininity in an act of symbolic castration, upon the death of the husband. This performance-as-research intends to unearth the potential of performance, not only an eloquent form of protest but as a reformative, community-building space as well.

Choreographing AIDS

MARC ARTHUR

In this paper, I consider how the feminist duo *Dancenoise* combined fake blood with their idiosyncratic dance style to celebrate abjection and stigma, challenging common myths about HIV/AIDS in the 1980s and 1990s. Central to this paper is the question: how is dance a critical site for staging AIDS politics in the common public sphere? To answer this question, I end the paper by considering how the choreographer Miguel Gutierrez creates dances that are intergenerationally connected to *Dancenoise*'s choreographic style.

ABSTRACTS (Continued)

Finding a Shelter: Belonging Through Gaga's Sensation-based Language

BHUMI PATEL

Gaga is a sensory-motor movement language that cultivates communal space for researching the individual body and is a simultaneously private and public non-verbal practice. This group/individual research, where each individual gets the same prompts from the instructor, and where each individual experiences the prompt differently in their body, is imperative to the importance of Gaga to create the camaraderie of community. Douglas Marshall suggests that ritual practices generate belief and belonging in participants and in this paper, I utilize Marshall's framework of ritual to create belief and belonging as evidentiary support to argue that Gaga creates community and belonging through the creation of ritual.

From Praxis to Activist Theory in Action

UH 218

The Revolution is Feminized, Televised, and Black: Africanist Aesthetics and Black Feminist Praxis in Popular Culture

RAQUEL MONROE

Looking at performances by Beyoncé, Erykah Badu, and Rihanna, this paper theorizes how black female pop culture icons have seized American sites of mourning and/or ritualized pop culture celebrations to perform and choreograph Black Power reminiscent of the 1960's Black Power movement and the contemporary Movement for Black Lives. This Black feminist analysis of their performances also troubles nostalgic references to the Black Power movement that omit the black bodies deployed on behalf of American Imperialism in the Vietnam War.

Proximity to the Past: Accessing History and Memory in the Work of Ralph Lemon

MARISA PLASENCIA

In efforts to "theorize the (un)common" I focus on alternative ways of accessing history and memory through the embodied practice of black postmodern thought. I specifically analyze choreography that cites violent historical events and simultaneously attempts to resist the legibility of a clear narrative in performance. Through this analysis, I attempt to understand how choreographic strategies of disorientation or confusion can create a communal space for healing on stage, for the recuperation of history and memory, even as they complicate the observer's access to this site or commons.

Canons and Commons

KRS 2339

Dancing in Canon/Undoing the Canon

JAIME COAN

The pleasure and excitement that comes with witnessing dancing in canon lies in the simultaneity of familiarity and estrangement. It's often impossible to pinpoint an origin—it's all variation. Outside the realm of dance composition, canon invokes a literary or artistic catalogue of great works, integral to the project of nation-building. While a phrase danced in canon has no inherent subversive value, it does provide a visceral experience of taking in more than one approach. Regarding dance canons, in addition to expanding them, can we look at works that were created at the same time but facing different directions?

Theorizing "Common" versus "Canon" within the dance space of Ghana

SYLVANUS KWASHIE KUWOR

KOFI ANTHONIO

ERIC BAFFOUR AWUAH

The question of what constitutes common as opposed to canons is worth theorizing in the 21st century scholarship within the broad area of dance studies. The necessity arises from the dynamics of politics, practice, and safeguarding of movement systems within the traditional canons of collective identity and representation of knowledge systems, and the "common" contemporary identity creation in fluid dance spaces. Grasping the complexities of these nuances, this paper explores the re-inscription of dances in different spaces and on individual and collective dancing bodies within the Ghanaian space.

>Making the canon move< Historical praxeological research as a toll to re-write dance history canons

ANJA K. AREND

Whereas contemporary dance research for quite some time deals with dance as practice, historiographic approaches are often formed by their focuses on biographies, the artistic work and their reinterpretation of the established canon. Based on the research for my PhD project this lecture will introduce a historical praxeological point of view by exploring different examples of historical dance practices from the late nineteenth century to widen the existing canon by looking at a past practice of dance.

ABSTRACTS (Continued)

Reflections by Dance Film Artists

UH 412

Reflections by Dance Film Artists

TALIA KOYLASS

BRENDAN FERNANDES

GINGER KREBS

Interdisciplinary makers Ginger Krebs, Talia Koylass, and Brendan Fernandes, alongside his dramaturg, Amanda Jane Graham, will present excerpts of their dance film projects highlighting the ways that bodies manifest social, cultural, and political identities. By various turns, these works for the camera explore violence and vulnerability, religion and spirituality, and queer identity and resistance, that challenge our perceptions of space and its relationship to movement. A discussion moderated by Amy M. Wilkinson of the In/Motion Dance Film Festival will address how these artists see their work in reference to inclusion, solidarity, and collectivism.

Unofficial Use: Common Narratives, Histories of Violence, and the Moving Archive

UH 122

Where the Disappeared are Forced to Roam: Forensic Performances and Common Lies

JUAN MANUEL ALDAPE MUÑOZ

This presentation concerns the use of forensic anthropology evidence in performances by Mexican artists. I give attention to the overlap between journalism, forensics, and choreography, considering whether dance can execute the role of journalism without encumbering the liabilities of a discipline that has become a risky business. I assess the manner in which artists use unofficial fragments of historical truth and official lies from juridical truths, thereby constructing a common sense of democracy that can only be mediated by performance citizens who are attuned to deception and the choreography of truth in official statements.

On the Common Narrative of Argentine Dance History and the Possibility of Epistemic Disobedience

EUGENIA CADÚS

This paper examines epistemic violence in Argentine dance historiography and offers a path towards epistemic disobedience. Through the critical analysis of key texts in Argentine dance history this presentation focuses on key points for a decolonial epistemic change resulting from questioning the meaning of the

dominant or common statement of Argentine dance history: “Dance in Argentina” and its political, racial, and aesthetic consequences. The presentation addresses: How are genealogies constructed? How is the canon created? What is the hegemony in Argentine dance studies? Which archives are privileged? Which voices and bodies are silenced through this narrative?

Dance, Political Violence, and Ethnography in the Archive

VICTORIA FORTUNA

This presentation examines the ethics and politics of engaging personal archives in dance studies research. It attends specifically to the ethnographic nature of working with the collections of living artists. It draws on the author’s experience working with the personal collections that informed the book *Moving Otherwise: Dance, Violence, and Memory in Buenos Aires* (OUP, 2019) and that will form the basis of a digital exhibition. The presentation considers how the intersection of dance studies and digital historiography offers not only innovative methods for disseminating and curating archival materials, but also the opportunity to theorize archival encounters as ethnographic ones.

Dance Across Africa: Through the Collections of the Herskovits Library

University Library, Africana 5th floor

AMY SWANSON

ESMERLDA KALE

GENE KANNENBERG, JR.

This mixed-media exhibit on dance across the African continent showcases materials from Northwestern University’s renowned Melville J. Herskovits Library of African Studies, allowing visitors to explore traditional and contemporary African dance in all its variety. Primary and secondary sources including photographs, video footage, letters, posters, academic accounts, and more combine to visualize the dynamic role of dance across the continent’s social, cultural, and political domains. The expansive exhibit highlights correspondences between Katherine Dunham and Melville J. Herskovits, international festivals, national dance companies, and the twenty-first century explosion of contemporary dance across the continent.

ABSTRACTS (Continued)

2:30–4:00 pm

Decolonizing Dance Discourses: Gathering 2

KRS 2415

CLARE CROFT
ROYONA MITRA
JANET O'SHEA
MUNJULIKA TARAH
IMANI KAI JOHNSON
ANTHEA KRAUT
SHANTI PILLAI

Decolonizing Dance Discourses offers two self-contained but thematically linked Gatherings that will decolonize key terms that dance studies (in its universalizing, Eurocentric, and English-language modes) takes for granted, from competing cultural perspectives. The first Gathering will examine "Dance" and "Choreography," and the second will address "Training" and "Technique." Through transcultural exchanges designed to unsettle these hegemonic terminologies, the Gatherings will explore their diverse meanings and aesthetic genealogies across genres and geographies. Such discussions will enable a comparison between these selected nomenclatures, forcing us to examine their points of productive commonalities and/or meaningful divergences.

Commons and Canons: Revising Ballet from 1850–1960

UH 102

Adapting Balanchine's Ballets for Network Television
MEGAN RACE

What role did broadcast television play in Balanchine's institution-building project in the 1950s and 1960s? As television grew in popularity, Balanchine turned to the medium as a potential tool for audience building between the mid-1950s and early 1970s. I argue that this experimentation with translating stage productions to the television studio was a critical part of Balanchine's project of creating an American ballet institution, and moreover, that his use of American network television to do this constituted a kind of commoditization of American ballet.

Re-envisioning the Corps de Ballet: the Paris Opéra 1856–62
OLIVIA SABEE

What did it mean to dance as part of the Paris Opéra's corps de ballet in the mid-nineteenth century? This presentation traces shifting values in corps dancing during the first decades of France's Second Empire, examining the three ideal models upheld by these critics of the contemporary system at the Paris Opéra: the Danseuses Viennoises, Josephine Weiss' children's company, which had taken Europe by storm earlier in the century; patriotic dances staged in Lisbon with military precision; and concurrent training practices at La Scala, upheld as an ideal model for professional ballet education.

Mobilizing the Masses: Enlightening Soviet Audiences at the Bolshoi Theater

LEE GK SINGH

How did Russian ballet repertoire change as ballet became a Soviet art form? This paper examines the Bolshoi Theater's 1949 production of "The Red Poppy," focusing on changes in the libretto since the original production at the same theater in 1927. I argue that, as part of broader efforts to acculturate Soviet citizens, Soviet ballet productions prioritized edifying narratives, logically coherent plots, and choreographic strategies assumed to be comprehensible by mass audiences. Soviet ballet's mission to serve the common good deepened the variety of stories that ballet could tell and expanded ballet's methods for corporeal storytelling.

Simple Gifts, March Kings and Dancing Soldiers: Rethinking Common Knowledge about Dance and its Music

UH 121

From "March King" to the "Two-Step Queen": The Feminization of John Philip Sousa

SUSAN C. COOK

The theoretical lens of "separate spheres," relegates the military to masculinity and dance to femininity. These spheres, however, were rarely separate, and popular music complicated separations, transgressing spatial boundaries shaped by both race and gender. Using John Philip Sousa as a case study, I challenge the common view of Sousa as "March King," revealing the complexity that racialized dance repertoires brought to his transnational persona. Following his 1903 transatlantic tour, Sousa's embrace of the racially-marked cakewalk caused a backlash in the U.S. that threatened his claims to white male legitimacy and caused him to retreat from popular music and dance.

The "Simple Gifts" of Making Appalachian Spring Un-Common
MARTA ROBERTSON

Seventy-five years ago, on October 30, 1944, Appalachian Spring, choreographed by Martha Graham to a score by Aaron Copland, received its premiere at the Library of Congress. A group of four Followers was led into the minimalistic set of sculptor Isamu Noguchi by dancer Yuriko. Both Noguchi and Yuriko had recently joined Graham upon release from their respective Japanese American incarceration camps. I propose to reframe Graham's iconic myth of Anglo American Western expansion through a Japanese American gaze, informed by Yuriko and Noguchi, using critical race theory, primary sources from the camps, and ethnographic interviews of former incarcerated.

ABSTRACTS (Continued)

Dancing in Uniform?: Policing the Military Body in London's World War I Nightclubs

RACHEL COWGILL

From 1914, London became the hub of the British Imperial war machine, its streets teeming with men in transit to the front, the training camps, or returning for rest and recuperation. Many displaced men seeking entertainment created a market for 'members-only' supper-and-dance clubs, catering particularly for officers and investing in celebrated black ragtime musicians from New York. This paper explores fears that developed around officers dancing to 'primitive' syncopated music in these environments, addressed in measures under the Defence of the Realm Act requiring uniforms to be worn at all times, then banning men from dancing in uniform as a means of disciplining the military body in line with British ideas of civilised masculinity.

Expanding Choreographic Contexts

UH 122

Wandering: Choreographic Experimentation and Expressions of Post-War American Jewish Identity in works by Meredith Monk

GILLIAN LIPTON

The figure of a traveler, shuttling audiences to multiple sites for a single performance, time travel—the choreographic trope of wandering in Meredith Monk's work of the late 1960s and early 1970s will be discussed as a method of formal experimentation and an expression of post-war Jewish diasporic experience in connection with Agamben's writing on the refugee.

Interpreting Nigerian Dance Within the Context of Socio-Political and Economic Changes

TIJIME AWAWUER

This paper scores Nigerian contemporary dance as it is interpreted differently by different people within different socio-political and economic backgrounds. This follows that dance as art form transcends the ecstasy of mere entertainment that recycles within the ambiances of art-for-art's-sake. Thus, this paper using Swange dance of Tiv from Central Nigerian as a model observes that dances in Nigeria have taken new roles within the fast growing features of socio-political and economic pliability. In Nigeria, dances have assumed the lead characters in socio-political and economic commentaries because of its popularity.

What Exactly Is Our Common Body In Dance?

QINGYI LIU

What really is dance? Why is it turned from something ubiquitous in people's life to a performing art in the "ivory tower"? What exactly is a dancer's body? Why is it turned from the "subject of life" to the "expressive tool" of dance styles? Based on a series of basic concepts and categories in the theories of structure of physical being and life process in Chinese medicine. This paper reflects on the existing problems of cognizing body in the fields of education, creation, and research of contemporary dance and on the foundation of the construction of dance body principles.

Affective Ecologies of Practices: Time and the Corporeal Commons

KRS 2380

Schizosomatics

DIEGO GIL

This is a short workshop and lecture on the concept and practice of 'schizosomatics'. Schizosomatics is a mode of engaging with performative and somatic practices through the concept of the 'schizz' by philosopher Félix Guattari. This concept allows thinking bodies, as passageways of multiple worlds of experience. Bodies uncontained in the traditional category of the self, as a possession of the individual. The practice of schizosomatics speculates what it means to set up the conditions for the 'production of subjectivity': that under-common ground of experience trespassed by affective and differential relations, beyond notions of commonality based in identitarian relations.

Dance Anarchives

CATHERINE LAVOIE-MARCUS

This presentation will reflect on my experience as the instigator of the project Les Anarchives de la danse (Dance Anarchives) (2016–2018, presented in Montreal at the Darling Foundry and the Musée d'Art Contemporain and in Marseille at La Friche Belle de Mai). This work sets up a collective fabulation on dance history in which the choreographic gesture is shared amongst the audience, the performers and myself, the « choreographer ». Les Anarchives de la danse is a workshop series in which the public is invited to create fictional archives in the form of picture collages. The collages serve as scores for the creation of "tableaux vivants" (living pictures) that reinterpret the history of dance, between homage and outrage.

Anachoreographies

NOÉMIE SOLOMON

Anachoreographies names an impulse across contemporary works as minor yet forceful gestures that enact re-routings away from predictable and normalized social choreographies. Taking its cue from artists who work in marginal and diasporic spaces, this intervention maps the transformation of constitutive somato-political technologies in the modern choreographic field—namely soma, scoring, infrastructure, archive, empathy, and virtuosity. The task of these Anachoreographies is not only to speculate and experiment toward what is possible, but more importantly toward what is necessary: the new ethical roles and functions for artworks in denaturalizing the social choreographies of nationalism and fascism, racism and misogyny.

ABSTRACTS (Continued)

From Labour to Life

ALANNA THAIN

"The artist has become a paradoxical stand-in for the contemporary subject; flexibility, autonomy and creativity are idealized even as these shorthand for precarity. This paper will explore scenes of workers and bosses dancing in common (mirrorings, doublings and synchronizations) in contemporary post-digital cinema to examine the corporeal contagions such scenes release. How might dance serve as a non-utopian, immanently generative practice of micro-futurity, one closely linked to the power of bodies in time? How might dance on screen, as an anarchival performance, resist the control society of relentless modulation of the worker-boss relation? Why is dance a battleground for the future of labouring bodies under late capitalism?"

Travels of the Common French Contradance

Dance Center Ballroom Studio

MARCEA DAITER

SARAH EDGAR

JANE PECK

CATHERINE TUROCY

'Travels of the Common French Contradance' focuses on changes to popular French Contradances (longways and quadrilles) as they entered the USA, then traveled to the Creole people of French Haiti, the French Indian Metis of Minnesota and Canada, and finally to contemporary U.S. social life. Each presenter will offer a brief description of the presence of contradance in the public life of their respective cultures before leading participants in their adaptation. Dances include a French 18th century quadrille with baroque steps, the Haitian Affranchi, a Metis Jigged Quadrille, and the most recent version of contradance in American nightclubs.

Improvisation, 1970s and Beyond

UH 101

The Practice of Listening: Postmodern Dance Improvisation

HEIDI MCFALL

Much writing about dance improvisation centers around the idea that to improvise, especially in a structured dance context, is to assert your individuality against and within an organized whole. This virtuosic, agential picture of dance improvisation as personal performative power stands in stark contrast to the way that many postmodern dance improvisors talk about their work. In this essay I lay out the many ways postmodern dance improvisation functions as a practice, not of speaking, but of listening, backing up my claims in the writings of practiced improvisors such as Deborah Hay, Simone Forti, and Kent De Spain.

The Promise of Common Creation in Contact Improv and Improv Comedy

KATHERINE PROFETA

This paper explores "thinking and creating in common" in context of two late 20th century forms of performer training and performance: Contact Improvisation and Improv Comedy. Working across dance and theater histories, I begin with their shared roots in the popularization of Africanist musical practices. My main focus is on their rhetoric of inclusion, according to which the creative act is decentralized, and performances emerge as the property of all present. However that promise is not always fulfilled, as in both forms allegedly-open improvisation does not necessarily counter patterns of socially ingrained exclusion, and may amplify them instead.

SoHo: Fertile Ground for Grand Union

WENDY PERRON

In the 1970s, the abandoned factories of SoHo morphed into an interdisciplinary arts colony. Artists like Gordon Matta-Clark and Richard Serra, and Judson dancers Trisha Brown, Barbara Dilley, Steve Paxton, David Gordon, and Yvonne Rainer were able to re-imagine the body in space. The leaderless, improvisational Grand Union (1970–76) challenged existing practices of concert dance by embodying the 1960s ideals of communal action and being "in the moment." It also carried the seeds of Paxton's Contact Improvisation, Dilley's Contemplative Dance Practice, and Brown's equipment pieces. I will show never-before-seen photos and videos.

Translating 20th Century Embodied Contexts

UH 218

From Slavic Mythology to American Identity: The Transformative Power of Firebird

TARA WHEELWRIGHT

By examining the ballet *Firebird*, this presentation discusses the paradox of how a ballet originally considered the first Russian ballet transformed the image of the American ballerina due to a public desire for a revolutionary figure that could swoop down and save the nation.

From Loie Fuller and Harald Kreutzberg to Martha Graham: The Un/Common Making of the Romanian Modern Dance

CAMELIA LENART

The paper analyzes the developments of Romanian modern dance during the country's 20th century painful journey from democracy to totalitarianism and back. Evolving under the influence of Loie Fuller, Harald Kreutzberg and Mary Wigman, the modern dance's progress stopped once Romania was encapsulated into the Communist bloc. Along with the "outside-inside" cultural isolation of the country in the Cold War competition—culminating with the interdiction of a much-expected Martha Graham tour—the control over the "common bodies" of people heavily impacted the Romanian modern dance's trajectory. Still, it evolved and continued its un/common story and history.

ABSTRACTS (Continued)

Frederick Ashton's and Benjamin Britten's "Rimbauderies" WAYNE HEISLER

Following the 1950 premiere of Ashton's *Illuminations*, one critic reported that Ashton deemed the New York City Ballet "less inhibited for ... Rimbauderies." "Rimbauderies" referenced Arthur Rimbaud, whose poems Britten set in 1939. "Rimbauderies" also resonated with the provocation of choreographing texted music, and carried implications for Britten, who was ambivalent to modernism and expressions of sexuality. Critics objected to Ashton's sexualized Poet but defended the objectivity of Britten's score, thereby distancing Britten from "Rimbauderies." Musicologists often mobilize embodied practices for their liberating potential. Yet the embodiment of Rimbaud in Ashton's *Illuminations* safely positioned Britten as modernist and conformist.

Repetition, Memory, Decay

UH 318

Decaying Dances: Revitalization through Ownership AMBRE EMORY-MAIER VALARIE WILLIAMS

A 20th century convention used for analyzing and scoring movement, Labanotation, is currently the only fixed form recognized by the US government that secures intellectual property right and ownership. The body's temporal precarity decays or depreciates and becomes less useful to capitalist society. How do we prevent decay? What is the sociopolitical message and commodity of access throughout the life of a dance? We offer three case studies that trouble the questions of ownership, curation, and stewardship and how each inhabits marginalized space within the "commons".

Gadamer's Transformation into Common Structure and the Re-creation of Chinese Court Dance CHIH-AI YU

The purpose of this research is to explore the process of the meaningful whole of the work of Chinese court dance. Based on H.-G. Gadamer's theory of Transformation into Structure, this paper argues that, in the play of a work of dance, the interpreter may find the common structure from its repeated performances. To justify this argument, this paper takes the White Ramie Dance as an example, a typical work of Chinese court dance.

The Aging Commons: Reclaiming the Embodied Histories of Robert Helpmann's Legatees. MICHAEL BYRNE

Few can dispute that classical ballet places an unjust premium on youth, overvaluing athleticism and physical prowess whilst dismissing the aging body as a site of technical and expressive limitation. With Helpmann's dance-drama 'Miracle in the Gorbals' vanishing permanently from the repertoire of the Royal Ballet in 1958, the affective textures and dramatic impulses behind his choreography can only continue to exist within

the corporeal memories of original cast members. This paper documents the ballet's contemporary reconstruction process by reuniting Helpmann's legatees in the studio, and analyzing how the historical commonalities of mature performers becomes a catalyst for creative exchange.

National Bodies

KRS 2339

Activating the Commons: The Rise of Rural Festivals and Site-Specific Projects in Greece during the Financial Crisis NATALIE ZERVOU

This paper explores the emergence of rural dance festivals during the Greek financial crisis. I primarily focus on Dance Days Chania, a festival solely running on volunteer engagement. Since 2011 they have been hosting annual workshops and performances by international contemporary dance companies, residencies, and site-specific works in remote villages in Crete, bringing dance to communities that would otherwise not have access to it. I thus question why contemporary dance is chosen as a means to activate these rural commons, and its role in potentially producing a new ethics of belonging and solidarity in times of crisis.

Twenty-five years post-Riverdance: new commons for contemporary Irish dance DARRAH CARR

During the Gaelic Revival, Irish dance promoted the common good through the creation of a national identity in opposition to colonial power. Priests touted the dance's demure hand-holds and social dances were common knowledge and customary practice in public spaces. 1994, Riverdance raised the question of intellectual property as the producers' capitalist approach spawned a multi-million-dollar enterprise. Today, artists navigate the power differential between producers and dancers and seek to return decision making to tradition-holders. I investigate the creative processes of three choreographers who are creating new participatory commons for Irish dance—in the studio and on the concert stage.

Uncommon Dances: Representation, Disidentification and Deconstruction in the Choreography of Melati Suryodarmo TRIWI HARJITO

This paper examines the choreography of Melati Suryodarmo, an Indonesian performance artist and choreographer whose work disrupts and subverts common representations of the Indonesian dancing body. Through a process of disidentification and deconstruction, Suryodarmo's choreography and performances challenge traditional Indonesian ideologies of gender and sexuality. With her unconventional engagement with time, space and performer and spectator dynamics, she is also creating new forms of corporeal performance and dance vocabularies in Indonesia.

ABSTRACTS (Continued)

Addressing Racism and Sexism

KRS 2435

Uncommon Practices: One Woman's Ways of Creating and Establishing a Choreographic Legacy despite a Sexist Milieu

JOELLEN MEGLIN

Chicago dancer Ruth Page and her husband and attorney, Thomas Hart Fisher, developed important vehicles for creating and disseminating her choreographic oeuvre in spite of the context of sexism operating in institutional ballet structures of the 1950s and 1960s. Focusing on the national tours of the Chicago Opera Ballet (COB), a company Page spearheaded and Columbia Arts Management sponsored during the years 1956–1969, I explore some of her choreographic gems. Then I turn to the old boys' club attitudes prevailing among ballet powerbrokers and the actions that unfairly excluded COB from benefitting from the prestigious Ford Foundation ballet grants.

Arches, not Rainbows: Fighting Back in a Post-Apartheid Romeo and Juliet

BRANDON SHAW

"The arching back bridges between three genres of movement in Jessica Nupen's *Rebellion* and Johannesburg: *Romeo and Juliet* (2015; choreographed with Johannesburg-based *Moving into Dance*). The jolting image of train surfers leaning back to avoid high voltage wires is choreographed within *Rebellion* & *Johannesburg*, where the arched back signifies the dancers' liminal states and embodies their commonality with the undercommon. Rather than an emblem of capitulation or powerlessness, I read the serpentine vertebrae as protecting the black pulse amidst fusing and manipulation. I consider the ethical dynamics at work in multi-racial activist choreography, particularly of white choreographers and black dancers."

Performing Entangled British Identities in Policy and Practice

KATHERINE MUELLER

Based upon archival analysis and anthropological fieldwork, this paper analyzes British diversity and belonging on two levels: national arts funding and the individual experiences of dancers in London. As the primary source of arts funding in the United Kingdom, Arts Council England is a critical gatekeeper for the allocation of state resources. Beginning in the 1970s, I examine Arts Council England policy to understand how their mandate evolved to include cultural diversity. This policy-based analysis is complemented by a series of interviews with artistic directors and dancers in London to investigate questions at the intersection of policy and practice.

The Studio as Transformative Commons

KRS 2329

Vital entanglements: An exploration of collective effort in the dance technique class

JAMIESON DRYBURGH

Learning in the dance technique class is both an individual and collective process. Peers influence each other and learning is affected by the ways that students engage with the shared project together (Dyer 2014). This research unfolds from the pedagogical practice of the dance technique studio and brings insight of dancing's 'commons'. The teacher/researcher explores the implications of learning approaches that privilege collective effort (hooks 1994). Attentive peer observation is discussed as a teaching strategy that enables embodied acts of recognition. In contrast, student disengagement is reconsidered as a potentially important feature of learning that acknowledges the agency of dissent.

Dance, Memory and Aging: Towards a New Methodological Approach to the Study of Participatory Dance among Seniors

JOANNA BOSSE

Recent studies have emerged from a wide range of disciplines to suggest that dance and the music that accompanies it are related to human development, cognition, physiology, as well as mental, social and physical health and wellness, in sometimes profound ways. In particular, preliminary evidence suggests that dance might have a powerful role to play in treating some of the health conditions that concern the oldest populations (65 and older). The research is relatively new, and the disciplines rarely converse with one another.

Seeking the Universal: The Creation of Katherine Dunham Technique

MOLLY CHRISTIE GONZALEZ

The origins of Katherine Dunham Technique and Philosophies can be traced to her years in Chicago, immersed in her studies of anthropology at the University and dance in the community. She asked: why do people dance? why do they dance the way they do? what function does this form of dancing serve? Dunham drew together commonalities in movement form and purpose that she experienced in her anthropological fieldwork in the West Indies, with the dance languages she was learning in Chicago, as she developed a dance technique and accompanying philosophies anchored in communicating the universal threads between cultures and individuals.

ABSTRACTS (Continued)

Puerto Rican Dance Commons: Formal and Social Experimentations

KRS 2410

RAMÓN RIVERA-SERVERA
SUSAN HOMAR
LYDIA PLATÓN
NIBIA PASTRANA SANTIAGO
JOSÉ ALVAREZ-COLÓN

This roundtable focuses on the history and contemporary manifestation of dance experimentalism in Puerto Rico, especially in light of the threatened archives and practices at the aftermath of 2017 hurricane and the ongoing fiscal crisis. It is especially concerned with the ethos of the commons that fueled many of the practices of assembly, technique, and performance that sustained “dance communities” in experimental form. The session brings together a group of dance scholars, curators, and practitioners currently involved in the production of the first symposium and book publication about the history and contemporary practice of Puerto Rican experimental dance.

4:30–6:00 pm

Dance, Money, and Race: Critical Approaches to US Dance Funding in the Twenty-First Century

UH 122

Private Ownership, Dance Patronage, and the Enclosure of the Commons: A Study of Glorya Kaufman’s Philanthropy in Los Angeles
OLIVE MCKEON

Philanthropist Glorya Kaufman has given significant financial resources to support dance at universities and theaters in Los Angeles. Kaufman’s dance patronage is enabled by a fortune amassed by her late husband. Donald Kaufman co-founded Kaufman & Broad in 1957, which became a major purveyor of housing subdivisions in the United States. In the case of Glorya Kaufman, the revenue generated through unleashing tract housing later becomes major funding for contemporary dance in Los Angeles. In distinction to celebratory narratives that extol patronage for dance, a Marxist analysis of Kaufman’s philanthropy reveals the material connections between concert dance, real estate, and the enclosure of the commons.

Commission, Commemoration, and Racial Capitalism: Patterns of Arts Patronage and National Belonging

ARIEL NERESON

This presentation positions choreographer Bill T. Jones’s speeches at donor galas as performances that critique the racial capitalism foundational to US democratic formations. Practices of arts patronage (commission) and those of black national memory (commemoration) are historically circumscribed within a representational politics of gratitude by those who enjoy the benefits of racial capitalism. Jones’s performances operate through other registers and enact the logic of what has been theorized in critical race studies as the undercommons. Analyzing Reconstruction-era commemorative practices alongside Jones’s Abraham Lincoln dances reveals the limits of national belonging as an historical and contemporary project of arts patrons.

Dancing for God and Country: The For-Profit Theatre Industry and the Utopian Performative in “A Perfect American Town”

JOANNA DAS

In 2001, Jill Dolan queried how one might find utopia in performance. Since then, many artists and scholars have taken up her call, locating the theater as a space with the possibility of creating an anti-racist, anti-colonialist, anti-sexist, queer commons. In Branson, Missouri, however, where millions of American tourists travel each year to see live performance, the utopian vision is dominated by “The Three F’s”: Faith, Family, and Flag, promulgated in for-profit theaters in which owner-performers boast of capitalism’s successes from the stage. This paper investigates the role of dance in creating Branson’s conservative utopian vision.

Collaborative Experiments in the Un-“Common”: Making Room for Multiplicity while Composing

Dance Center Ballroom Studio

GRETCHEN ALTEROWITZ
AMANDA HAMP
ALISON BORY

Drawing from our company’s ongoing explorations, this kinesthetically-oriented roundtable/workshop focuses on collaborative dance practices and ethics of co-making. The session will include an introduction to our processes, facilitation of movement/writing/contemplation scores, and discussion that prioritizes the multiplicity of experiences in the room. Working to challenge the “regime of singularity” (Learmans 2015), we will explore how delving into the often unshared can question assumptions about the common and evoke sensitivity to others’ perspectives. Embracing our sociopolitical value of working-in-relation, we aim to create an ethos and aesthetics that magnifies possibilities rather than compromising on a single way.

ABSTRACTS (Continued)

The De-colonial, the Unthought, and the Uncommon: Black Dance and African Movements

UH 102

Little in Common: Sello Pesa, Robyn Orlin, and Embodied “Negotiations” of Contemporary South Africa
CATHERINE COLE

“Black South Africans have practiced inter-culturalism from the onset of colonialism,” says choreographer Jay Pather. “We had no choice.” But now that black South Africans do have a choice, what will they choose? Can South Africa’s many cultures as well as its legacies of racialized injustice be negotiated on contemporary stages? The cloth of the “new” South Africa has been woven with some of the very fibers that once held apartheid’s white supremacy tightly in place. This paper considers works by two contemporary choreographers, Sello Pesa and Robyn Orlin for the way their works unmake the common.

Afriqueeering the Commons
APRIL SIZEMORE-BARBER

Afriqueeer, a series of site-specific interventions staged by Johannesburg-based Drama for Life, combines ritual and hybrid choreographies to challenge the popular belief that “Homosexuality is unAfrican.” In its tours of Botswana, South Africa, Mozambique, and Ghana, Afriqueeer evolved to incorporate local performers and histories. By embracing an explicitly pan-African orientation the piece depicts queer desire and expression as natural and indigenous: intrinsically African. Rather than presenting African culture as monolithic and static—as is frequently the case with African leaders condemning homosexuality—Afriqueeer transforms cultural scripts and reanimates customs through dance, creating room for cultural fluidity and multiplicity.

“Crisis in the Commons”: The Dissolution of “Relation” in contemporary Black dance
MLONDOLOZI ZONDI

This paper examines collaborative performances between African and African diasporic dancemakers. I problematize the concepts of Relation and empathetic identification by attending to minor and unprestigious affects in performance, illustrating the limitations a grammar of “the commons,” when confronted by Blackness/Black movement. I contend that the “crisis” these dances enact upon the logic of the (under)“commons” is a result of a reorientation toward understanding Blackness as a structural superposition. The aim is to attune dance studies to the ways in which Black movement as paradigmatic chaos ruptures the coherence of the very idea of “the commons” and its correlates.

Funding a Dance Commons: Institutional Intentions and Performative Misfires

KRS 2380

A Fierce Kind of Love: A Crip/Queer Choreographic Commons
AMANDA DILODOVICO

A Fierce Kind of Love (2016–2019) is an ongoing performance project that presents the history of intellectual disability in Philadelphia, PA from the 1960s onward. It is consistently performed by the same mixed-abilities cast. In 2012, the creative team received their first grant to workshop a text-based, linear play. They quickly realized this format did not serve the content of or the performers in the piece. The subsequent hiring of choreographer, Nichole Canuso, shifted Fierce from a linear text-based play to a choreographed collage. In this presentation, I work from four years of engagement with the cast and creative team to consider how the explicit engagement of choreography situates Fierce as a ‘queer/crip’ structural space.

The Comprehensive Employment Training Act (CETA): Choreographic Excess and the Dance Commons
COLLEEN HOOPER

The Comprehensive Employment Training Act (CETA) Arts Programs provided artists with material support including a full-time salary, disability benefits, and health insurance from 1974–82. CETA provided salaries for individuals, and it reflected U.S. employment policy which historically provided jobs for the (white) male head of household. This paper will address the gap between how CETA was designed to function versus the choreographic excess dancers and choreographers produced during their CETA employment. I focus on how award-winning Puerto Rican choreographer Merian Soto’s performance work exceeded CETA’s intentions by moving towards a dance commons.

The Dancemobile: A Diasporic Sense of Living in Common
CHARMIAN WELLS

The interpellation, “Get some soul, brother!” ringing out from a dancer on a Harlem street corner, marked the premiere of the site-specific Dancemobile project in 1967. The project offered free performances by small black dance companies on the back of a flatbed truck across New York City and upstate. Despite the premise of “cool out” funding from the city to quell civil disobedience—in the wake of the Great Migration and the modern formation of the black ghetto—Dancemobile artists appropriated the platform as a vehicle for articulating ensemble, a sense of living in common between (black) artists and audiences.

ABSTRACTS (Continued)

Improvisation and Transdisciplinary Approaches

UH 121

On the expertise of setting agency on hold—a phenomenological and enactive analysis of improvisational practices

SUSANNE RAVN

Based in the analysis of the Danish performer Kitt Johnson's work my paper is grounded in the exploration of the expert dance-improviser's phenomenology and aims at contributing to our understanding of how the mind is present in movement. In my presentation, I argue that the expert improviser Kitt Johnson is master of certain oscillations of her intentionality and sense of agency and that phenomenological and enactive clarifications can help us account for how the dancer's sense of personal agency, as well as her unique practices of setting her personal agency on hold while improvising, unfold on interactive premises.

Improvisation: an ethical way of going about things

VIDA MIDGELOW

Improvisation is a way of going about things that reaches beyond dance practices into all areas of life—be that in everyday happenings, or in pedagogy, disaster relief and law. These are places where our interactions with each other and the world need special care and attentiveness. In proposing an ethics of improvisation I draw from somatic movement practices, posthumanisms, and health care discourses. I suggest we might usefully reconsider dance practices and raise awareness as to how improvisatory actions can be ethically undertaken in an expanded view of improvisation that encompasses matters of care, agency, awareness and trust.

The political force of Australian indigenous performance

PHILIPA ROTHFIELD

This paper looks at the ways in which Australian indigenous performers are able to exert their embodied sovereignty to destabilise the colonising subjectivity of their (white) spectatorship. Australia's indigenous peoples have never ceded their sovereignty, rendering the occupation of Australia unfinished business. The historic assertion that Australia was unoccupied has never been fully countered in the public sphere. It will be argued that SJ Norman and Adam Goodes have put their bodies on the line to rework the colonising force of Australian culture, that their work comprises a corporeal improvisation which destabilises Australian colonial culture whilst affirming Australian indigenous sovereignty.

Dance Studies in the Commons: Public Dance Scholarship Outside the Academy

KRS 2415

AMANDA GRAHAM

JENNIE SCHOLICK

JAMES STEICHEN

TARA WILLIS

ASHLEY FERRO-MURRAY

Across disciplines, conversations regarding jobs outside the academy are often framed only in relation to the academy itself (see: "alt-ac"). This roundtable seeks to show how dance studies expertise can be used outside of traditional, full-time academic teaching in ways that engage deeply and meaningfully with the concerns and critiques of the field. By assembling a group of recent-PhDs who work in curation, programming, education, and audience development outside and alongside the academy, this session hopes to illuminate how positions in other types of institutions create opportunities to pursue "public dance studies" in tangible and fulfilling ways.

Immersive Sites of Momentary Commons: Dancing Borders, Race, and Sexuality

KRS 2435

Threat, Defense, and Absence: Ali Moini's "My Paradoxical Knives" and the U.S. Muslim Travel Ban

HEATHER RASTOVAC AKBARZADEH

Because of U.S. President Trump's "Muslim travel ban," France-based Iranian dancer Ali Moini was unable to fulfill his residency at the Edelweiss Music & Performing Arts Center where he was to perform "My Paradoxical Knives." His costume with metal knives that point at the audience while Moini spins conjures questions about threat, defense, and otherness. Moini's knives travelled through the border for installation at EMPAC at Moini's artist talk while Moini "attended" through video chat. As lethal instruments are deemed less threatening within the U.S. nation-state than Moini's racialized Muslim body, Moini's physical absence reveals the contradictions of neoliberal freedom.

Choreographing Architectures of Public Intimacy in the Hindi Film Cabaret

USHA IYER

The "cabaret" functioned as one of Indian cinema's stock locations and performative repertoires. An "illicit" landscape of gangsters, vamps, and the flagrant display of female sexuality, the cabaret was a virtual space that served as the location for the vamp's dance, a floor-show also called the cabaret. I focus here on cabaret numbers featuring the mixed-race dancing vamp, Helen, to highlight the cine-choreographic practices that produce a particular collision of infrastructures, bodies, and spaces. Through a spectacular regime of dance performance and reception, the cabaret constitutes a commons for the expression of the libidinal energies of public intimacy.

ABSTRACTS (Continued)

Immersive Dance as Momentary Commons: Lenora Lee Dance on Angel Island

SANSAN KWAN

They disembark from the boat and an immigration officer meets them. They shuffle from dormitories, to exam rooms, to interrogation appointments. This is *Within These Walls*, a site-specific, immersive performance by Lenora Lee Dance. The travelers are audience members who come to witness this re-staging of the early 20th C detention of Chinese migrants. This paper explores how reenacting a unique historical experience can move an audience assembled one century later. How might choreographing that history speak to our current moment? How might it create a momentary commons with the power to call up past and resonate in the present?

Ballet, Representation, and Power

KRS 2410

“Our Giselle is Muscular!': Femininity, Soft Power, and Cultural Diplomacy in Franco-Soviet Dance Exchanges, 1954–1972”

KAYCI HARRIS

In May 1958, the Soviet Bolshoi ballet company arrived on French soil in the first successful postwar Franco-Soviet dance exchange. Discussions about Franco-Soviet dance exchanges provide insight into the shifting politics of the body and gender in both France and the Soviet Union. Although both nations' dance companies used female dancers to display artistic and cultural strength, French and Soviet choreographers, diplomats, and observers envisioned the role of ballerinas differently. Investigating these contrasting understandings of femininity—and their ideological underpinnings—this paper explains how touring French and Soviet ballet companies mobilized contrasting conceptions of femininity on an international stage.

Ballet Choreography and the Great War: Can we get beyond ‘the beautiful death’?

LARRAINE NICHOLAS

Over the last four years a number of dance works in British ballet companies have contributed to the current UK political and cultural memorialising of the Great War. These have generally followed the received narrative focus on loss of life, trench warfare, female bereavement and women's agency but I have remained uneasy about some aspects of the representation of the conflict which I will discuss around the notion of ‘the beautiful death’. I suggest that the aesthetics of ‘the beautiful death’ is problematic in the physical representation of warfare and that this constitutes a particular issue for ballet choreography.

Referencing America: The Common Tópos of Rodeo in and between Aaron Copland, Agnes de Mille, and Justin Peck

MICHELLE LAVIGNE

This paper examines how dances reinforce and complicate common imaginations and mythologies of “America” and maintains that dances are tópos—places for collective remembering/imagining and discovery/invention. The tópos of “America” is often associated with Rodeo—de Mille's ballet and Copland's music. Between them, an American tópos is undeniable as well as Rodeo's normative references. Does Justin Peck's 2015 ballet, *Rodeo: Four Dance Episodes*, reimagine an “American” tópos? Can Peck escape from Rodeo's references? This paper suggests that between Copeland, de Mile and Peck an “American” tópos emerges, presenting references for “America” that are neither wholly stable or inventive.

Techniques in Corporeal Translation

KRS 2329

From “Afro-Peruvian” to “Cosmic”: Victoria Santa Cruz's Technique for the Discovery of Internal Rhythm

HEIDI FELDMAN

Inspired by Katherine Dunham, Victoria Santa Cruz (1922–2014) led a black arts revival in Peru, re-creating and staging forgotten dance genres. After studying in Paris in the 1960s, she created a technique to guide Afro-Peruvian dancers: “Discovery and Development of Internal Rhythm.” She later applied her technique as Director of Peru's National Folklore Ensemble, in international rhythm workshops, and as faculty at Carnegie Mellon University School of Drama. This critical overview of Santa Cruz's technique in relationship to other theories and practices of rhythm illustrates how repertoires of embodied knowledge may serve as vehicles of mobility for organic intellectuals.

The Bassanda Project: Reclaiming the Commons, One Dance at a Time

NICOLE WESLEY

CHRISTOPHER SMITH

This presentation investigates Devised processes employed by the lead artist/teachers of the Bassanda Project in making dance (and sound) which push back against hegemonic enclosure and hierarchical models of creative production. It suggests that shared and participatory art-making provides constructive, healthy, and uniquely productive spaces in which creativity can flourish. The Bassanda Project mindfully and intentionally selects and employs techniques, models, metaphors, and philosophical underpinnings which place participatory art-making at the center of pedagogy, “reclaiming the commons” of shared creativity, to redress alienation and reinvigorate individuals' and communities' artistic vitality. [91]

ABSTRACTS (Continued)

An anthropology of kinesthetic diversity: Dancing in common across ability-disability lines

GILI HAMMER

Through the method of “translation” dancers with different abilities communicate, share, and develop movement practices, and develop critical awareness and self-reflection regarding notions of embodiment, ability, and disability. Based on four years of fieldwork conducted with integrated dance companies in Israel and the US, this paper discusses the practice of ‘translation’ taking place among people of different bodies, and between people and objects within the field of integrated dance, arguing for the ways embodied translation allows exploring the mechanism through which boundaries around notions such as ability and disability may be stretched through shared practice of gestures, rhythm, balance, and partnering techniques.

Mobilizing for Justice

UH 112

Dancing for Justice: Unlocking the Stories of Incarcerated Girls

EMMA DAVIS

Research from the Youth Arts Unlocked project in Flint, MI, shows that gender-based dance programming for girls in juvenile detention settings can be an effective tool to engage, rehabilitate, and develop a sense of empathy in justice-involved youth. The objective of the dance program is to decrease the girls’ sense of isolation while in detention and to address the sense of detachment from their physical selves many girls experience as a result of trauma and physical abuse. The program emphasizes well-being and amplifying voices through themes of women’s contributions to society, while learning their varied stories of struggle and achievement.

Come.Unity: Activism in the Virtual Realm

BERNARD BROWN

With the mounting number videos captured of black people killed by the police, questions arise: Can technology assist in the work toward justice? Does video perpetuate trauma initiated by white supremacist systems? Where do we congregate? Historically, it has been spaces like churches and private homes. Today, we often gather virtually. How do we create community in this realm? Using organized decentralization as modeled by Black Lives Matter, this project explores non-localized community cultivation encouraging activism. Provoked by Stephan Clark’s murder in Sacramento, CA, “Come.Unity” (2018), uses dance as a vehicle toward combatting systemic oppression.

Indigenous Corporeal Presence: Bulareyaung Dance Company and Indigenous Land Rights in the Age of the Anthropocene

YATIN LIN

Five years ago, indigenous choreographer Bulareyaung, after an international career, moved back to the east coast of Taiwan and focused on reflecting upon his formerly self-denied indigenous identity through working with his dancers. As part of the 2018 Taipei Biennial titled “Post-Nature: A Museum as an Ecosystem,” they performed LUNA in the vexed space of the “Indigenous Justice Classroom” exhibit and forum, organized by activists protesting against the dispossession of indigenous peoples’ traditional territory. This paper examines this event in relation to the complex issues of body and indigeneity, referencing recent debates related to the so-called age of the “anthropocene.”

Global Pop Moves

KRS 2339

Performing a New Cultural Commons: K-Pop Dance, Gender, and Sexuality

HYE-WON HWANG

“K-Pop,” what is now globally popularized, refers to the modern style of South Korean popular music since the early 1990s. Noticeably, dance has been an integral part of K-Pop. Using critical gender and cultural theory, this paper will look into the issues of gender roles and sexuality reflected and performed by female and male dancing bodies through their dance movements. By situating K-Pop dance choreography in the contemporary South Korean economic and cultural structures, the paper will show how K-pop dance and dancing bodies shape the new cultural commons of the consumer culture, while challenging the previous canons and commons.

The Uncommons Fall Out: J-Pop, J-Folk, and Mayan-Mythic Unity Undone

KATHERINE MEZUR

The Japanese WORLD ORDER’s “Let’s start WWII” and NAKA dance’s “and the twins return...” reveal the chasms in the “dance-as-commons” disunities across/within nation-states and performance cultures. I argue that the “uncommons” is a force that transforms systems of performance making/categorization and critical discourse/theory. Two dance examples, one popular and one contemporary “mixed/diasporic,” demonstrate how the under-resolved, chaotic, and disturbing in each performance propels performers and viewers into disjunctive perceptions through “near” unison choreography/visuality/aurality. Propelled by the artists’ conflicts with their J-pop/J-folk/Mayan sources, NAKA and WORLD ORDER perform their falling out of the contemporary “commons.”

ABSTRACTS (Continued)

Dancing Reggaeton: Expressing, Challenging and Reinforcing Cultural Identities

ALEXANDRA QUINN

In Latin America, reggaeton has long been a popular music and social dance genre. However, contestation arises from the asserted objectification and sexualisation of women perpetuated through its lyrics and social dancing. Now, in the UK, reggaeton is increasingly popular as a codified dance genre. This change provides ways to express femininities and masculinities, while raising questions surrounding the endorsement of said controversies, and issues relating to the cross-cultural transmission of dance. Rooted in movement analysis and anthropological fieldwork, this paper looks at dancing reggaeton in a globalized world and its interplay with identity formation, particularly focusing on how gender can be expressed, reinforced and challenged

Choreographic Constructions in the Commons

Meet in Dance Lobby to go Outdoors (rain or shine)

LISA SANDLOS

RENNIE TANG

Parks, plazas and iconic features in city landscapes are defined not only by their spatial forms but also by people interacting and moving around them. Thus human movement enlivens the character of "the commons". Our workshop promotes awareness of how the act of dancing in a shared public space can positively shape our relationships with the environment, each other and ourselves. Drawing from the varied backgrounds of the workshop leaders, dance improvisation and principles of Laban Movement Analysis will be used in connection with urban and landscape design concepts, inviting the possibility for points of convergence within an interdisciplinary framework.

Neoliberalisms, Coloniality, and Dance's Economies

UH 101

Neoliberal Tangos, Dancely Commons And Divides

MARTA SAVIGLIANO

Neoliberal tangos are "other" tangos, mushrooming in a high-capitalism free-market where identities are declared unlocked and apt for exploration within the limits of purchasing power. Tango Nuevo, Queer Tango, Tango Candombero/tango de negros are laborious undertakings, requiring technical training and sentimental education: significant investments in time and money for specialized dance lessons and *prácticas*, and attending dancery events. These alternative tangos studiously transgress tango argentino stereotypes of heteronormative love and not-quite white or latin erotics. Neoliberal tangos test the limits of a style, insisting in its *tanguidad*, giving rise to alternate formations of pleasure involving class-shifting and race-laundering.

Moving Beyond the Neoliberal Critique in Dance

Scholarship: Modern Economics for The Common Good

JULIET MCMAINS

CRISTIAN SANTESTEBAN

Economic ideas feature prominently in dance scholarship, which often reduces economic theory to a caricature, as exemplified by the frequent portrayal of neoliberalism as the root cause of economic inequality. This paper brings dance scholarship into dialogue with modern economic theories that offer a more nuanced analysis of the interplay between individuals and institutions. This presentation, developed by a dance scholar and an economist, will explore how modern economic theories as presented in Jean Tirole's *Economics for the Common Good* might illuminate new kinds of dance institutional interventions that could help align individual preferences and the common good.

On the uncanny feeling that something else is there in the undercommons; so we better hurry up and dance it out, together, till our shared labour produces love

CRISTINA FERNANDES ROSA

This communication addresses the geo- and body-politics of knowledge production of/about dance and other movement practices, focusing on their dissemination within global [neoliberal] contexts. Part scientific output and part creative manifesto, it examines a number of [un]common sets of corporeal practices and epistemes cultivated at distinct HE institutions across the US, Europe and Brazil and the apparatuses refraining other ways of knowing from this mobilized field. Departing from a decolonial perspective, I place Harney & Moten's understanding of "undercommons" and Santos's notions of cognitive justice and solidarity, in dialogue with recent scholarship on the value/economy of dance across these countries.

Pedagogy and Possibility in the Undergraduate Classroom

UH 218

Razor Burn: Women's Dance Majors' Acquisition of Political Identity through Creative Processes

AMY WILKINSON

Colleges and universities are increasingly called on to prepare students for the demands associated with American democracy. A body of research addresses factors such as the role of student affairs professionals, campus climate, and institutional missions that influence college students' political identity development; however, very little of this research centers on how political engagement is linked to creative processes found within performing arts programs. Given the significance of the rehearsal studio as a site at which students engage with politics, the purpose of this research is to illuminate the connections between creative processes and the development of political identity.

ABSTRACTS (Continued)

The Frontera Pedagogy: a radical, asset-based pedagogical approach as a responsible act of care

CRISTINA GOLETTI

Our students, here at the UTEP (80% Latinx, 51% 1st Generation) come to us with academic and bilingual skills, skills drawn from their significant work and life experience. These assets, when optimized through classroom learning lead to a competitive edge. However often in the pedagogy utilized to teach dance, those assets are either not recognized, or are significantly undervalued. This paper proposes to establish la frontera as a field of play in itself, which is helpful to the understanding of context in education. It will also acknowledge how autonomy and freedom can foster a greater sense of community, and belonging.

Teaching and Learning in Dance History(s) as Community Property Practice

RAY MILLER

“The commons” implies that there are shared resources distributed and accessed by all equally. Determining who has access and the methods to do so are critical. While some talk of “covering” the material,” others advocate for making better use of emerging technologies to emphasize analytical discussion over information dissemination. The “commons” in Dance Studies is dynamic; it is fluid. Our world is diverse, increasingly mediated and filled with ambiguity. This demands that we move from being gatekeepers to co-learners with our students. To better understand this, we can turn to Lee Shulman’s “teaching as community property” as a way forward.

11 Aug – Sunday

8:30–10:00 am

Dancing Jewishness, Race, and Interculturalisms

UH 122

When did Jews become White? My Family’s Embodiment of Reform Judaism in the U.S. through Modern Dance

SELENE CARTER

We will address issues surrounding the variations of Jewish identities and how they are expressed in movement, dancemaking and training. In addition, we will, as a group, address embodied spaces of hybridity, interculturalism, empathy and intersection through practice as research work. This panel will interrogate the praxis of three artist-scholars addressing issues of identity, ethnicity, race and cultural materials/histories that are implicit in our dance practices or works. This dialogue expands notions of Jewish diasporic corporealities in relation to ideas of race, diaspora and coalition.

Improvising Coalitions: Jewishness and Africanness in Motion

CELIA WEISS BAMBARA

Recent works on Jewish dance practices have indicated a linked set of complex questions surrounding the praxis of dancemaking, identity, spirituality, ethnicity and racialization (Rossen 2014, Jackson 2000). We will address issues surrounding the variations of Jewish identities and how they are expressed in movement, dancemaking and training. This panel will interrogate the praxis of three artist-scholars addressing issues of identity, ethnicity, race and cultural materials/histories that are implicit in our dance practices or works. This dialogue expands notions of Jewish diasporic corporealities in relation to ideas of race, diaspora, coalition and interculturalisms.

Dancing Common Ground between Havana and Chicago

Dance Center Ballroom Studio

ELIZABETH SCHWALL

This session examines past and present dance exchanges between Havana and Chicago. Through dance, Cuban and Chicagoan dancers, choreographers, and dance writers have found and forged fertile common ground. Official tensions between the U.S. and Cuba starting in 1959 and continuing to the present have tended to frame these cultural exchanges in two-dimensional terms, as caught up in geopolitics. However, individual motivations and movements show far greater range and complexity than stories about official cultural diplomacy or exile. To think through the three-dimensional people moving in and between Havana and Chicago, the session considers the virtual, personal, and choreographic.

The Dance Library: Access, Pedagogy, Resources

KRS 2435

Building Dance Archives as Commons: Resources, Collaboration, and Outreach about the Chinese Dance Collection at the University of Michigan

LIANGYU FU

The Chinese Dance Collection at University of Michigan is a newly established unique collection for researching dance and performing arts in modern China. I will first introduce the diversity of the resources and their significance for researchers especially in performing arts and PRC history. I will focus on researcher-librarian collaboration, which has been the key to this collection building project. Furthermore, I will discuss outreach events that grew out of the collection, including a public exhibition and an Open-access book project. Finally, I will offer practical suggestions on how dance researchers can work with your librarians on initiating new collections.

SATURDAY

SUNDAY

ABSTRACTS (Continued)

Scholarly Sight Lines: Toward Unobstructed Access to Dance Scholarship

JILL CIRASELLA
MEGAN WACHA

"How visible is dance scholarship to the dance community and wider public? Not very. Many journals and other publications are paywalled, readable only via well-funded research libraries or personal payment. Thus, many dance articles have limited reach and impact—most people cannot read them, benefit from them, cite them, or incorporate them into their work. We will engage attendees as both readers and authors, facilitating a conversation about accessing journals and publishing in them. We will share data about public accessibility of dance scholarship and explain how authors can put their work into the commons and ensure access for all."

Locating the Popular in the Academy

WIRTZ 101

Hip-Hop, I Am Not: Street Credibility as a Prerequisite for Offering Formal Credentials in Hip-Hop

MY-LINH LE

Cultural insiders and practitioners have pointed at "hip-hop scholars" and their "watered-down research" as opportunistic exploitation, raising questions about the compatibility of hip-hop and academia. Here I will examine how we can responsibly, legitimately, and productively integrate hip-hop, also known as "urban movement," into a postsecondary dance program. Drawing parallels to the whitewashing of jazz dance, a history that we can hopefully avoid repeating, I also address two questions raised by Karen Snell and Johan Söderman in their book, *Hip Hop Within and Without the Academy*: what is the "right" hip-hop dance, and by whom should it be taught?

Social-vernacular dance pedagogy: Is it ours to teach?

LINDSAY VIATORI
JEREMY BLAIR

This Gathering for Common Practices aims to share research and provide space for dialogue surrounding the topic of social-vernacular jazz dance. The presenters will situate their research within the scope of pedagogical ethics and racial identity, and pose questions for discussion including: Is jazz dance communal? What are the politics of transmission and appropriation of social-vernacular dance? Is the African aesthetic common to all bodies and available to all? How is movement inscribed in the body? What are the ethics of disseminating the cultural, spiritual, theoretical, and political information in social and vernacular forms? Is it ours to teach?

In Common/Out of Common: Identity, Access, and Control in Popular Culture

UH 102

Sampling and Remixing 'Sinnerman': Expanding Definitions of Blackness Through Rhythm Tap Dance Performance

MICHAEL LOVE

"Sampling and Remixing 'Sinnerman,'" uses the seminal 1956 live recording of Nina Simone's "Sinnerman" as an axis from which to ruminate on traditions of Black performance and how translations of Blackness commonly appear in popular music and dance. Throughout the paper/performance, I layer live sample loops with Timbaland's and Felix da Housecat's reimaginings of Simone's tune and use rhythm tap dance—a Black vernacular form with its own complex positionings to race and gender—to insert expressions of queerness into the canon of Black dance works to "Sinnerman." Doing so pairs common Black lineage with an exploration of personal identity.

Re-scripting Indian Dance: Dance Criticism as the Common Archive

PRIYA RAMAN

My paper examines the contribution of dance criticism to validate embodied representations of Indian dance during the dance revival of 1930s–50s. I will analyze select print media reviews from the 1930s–50s for Indian dance performed across Europe, India and US from my ongoing archival research. I argue how the practice of critiquing constructed a global aesthetic and literary common to archive indigenous Indian dance practices and facilitate nation-building and cultural diplomacy. How did such a common, amidst differences in kinesthetic evaluation of the dancing body, negotiate colonialism, imperialism and racism to circulate as nationalist narratives of identity and aid Indian dance's revival?

Keyword White: Racial Markers in Online Search Results

MOLLY ROY

The digital commons, in terms of shared knowledge and information exchange, is constituted by search engines, social media sites, and user-generated content platforms. The images circulated and identities represented therein are determined by a handful of companies and their proprietary algorithms, and have a critical, non-neutral influence on popular frameworks of cultural understanding. How does this impact come to bear on images of dance and identities of the dancer? Through an analysis of the results of search terms such as "white dancer," I consider the ways in which these platforms alternately reinforce stereotypes and reiterate the supremacist invisibility of whiteness.

ABSTRACTS (Continued)

Sharing Rhythmic (Im)Pulses, Honoring Cultural Specificity: Percussive Dance as Commons, Panel 2

KRS 2415

Choreographing Ireland: Revising Narratives as Established by the Gaelic League
DANIELLE ENBLOM

Dance was a mechanism for revolution in Ireland during the late nineteenth and early twentieth centuries. This period, known as the Gaelic Revival, was also a catalyst for new paradigms in Irish dance. In this paper, I argue that identity and dance function interchangeably as agent and metaphor with regard to the socio-cultural and political changes of this era. I examine the Nationalist-fuelled expansion of recreational and spectacular dance, headed by the Gaelic League, and the subsequent pruning of traditional representation. By revealing alternative narratives to those posed by the Gaelic League, more dynamic expressions of Irish dance and identity emerge.

The potentiality (and potential pitfalls) of a percussive dance commons

JANET SCHROEDER

This presentation addresses the blending of Appalachian dance genres with other forms of percussive dance in Becky Hill's piece, *Shift: An Original Music and Dance Work Inspired by Appalachia*. I argue that by abstracting Appalachian specificity through rhythmic and choreographic in(ter)vention, Hill creates a percussive dance commons that opens space for identifying with a range of Appalachian experiences and identities. I simultaneously critique and complicate such abstraction for the ways it minimizes regional specificity and glosses over complexities of race, ethnicity, and class in Appalachia, and thus participates in the covert racialization of the region, normalizing but not naming whiteness.

Five Points of Articulation: How 2/4 Plus 6/8 came to be 4/4, or Common Time

BRYNN SHIOVITZ

This paper will address Moisés Kaufman's approach to staging Berkeley Rep's brand-new production "Paradise Square" and consider, in particular, the challenges faced by the musical's choreographer Bill T. Jones. A production of this nature requires that dancers not only be triple threats but necessitates their proficiency in a variety of dance forms, including the less commonly taught genres of Irish step dance, tap dance, and West African. I consider the process of "choreographing" cross-pollination and discuss how re-staging music and dance vis à vis "common ground" risks devaluing the intricacies of the individual dances which constitute an American aesthetic.

Possibilities for Bodies in Common: Dance Pedagogy as Normalizing Discourse and Transformative Practice

UH 101

Dance as an Academic Discipline, (un)common ground
MELONIE MURRAY

For US dance scholars, bound to academic institutions and beholden to policies born of histories and politics, higher education is our common ground. This presentation examines Dance's disciplinary formation and its predominantly self-perpetuating evolution, acknowledging the marginalization of under-represented dance forms and perspectives, and discusses the subsequent relative homogenization of dance in US higher education. As our current situation favors certain perspectives and assumes similarities, how might we engage with intersectionality to explore common ground between multiple perspectives and promote a de-centered approach to inquiry? How might we broaden our common by pushing the boundaries of curriculum and accreditation?

Settling Ourselves: Ecokinetic Approaches to Teaching Dance through Racialized Bodies

MILA THIGPEN
EMILY WRIGHT

American bodies are racialized bodies in which white supremacy is (in)voluntarily reconstituted as a means to sustain systemic oppression. Cognitive science, neurobiology, and trauma studies substantiate the claim that dancers have long intuited: that bodily selves are interconnected patterns of thinking, feeling, and acting. Therefore, our bodily movements have significant implications for healing and transformation. This presentation explores these dynamics through the experiences of two dance educators of different racialized bodies through somatic inquiry and collaborative dialogue, one that cultivates sensorial awareness of racialized trauma and with possibilities for metabolizing pain towards healing.

Transforming Pedagogies: Immersive and Interdisciplinary Methods in the Postsecondary Choreography Classroom
ALI DUFFY

Choreography pedagogy and mentorship in postsecondary classrooms often revolve around the reification of historically dominant images, identities, and measures of achievement. This paper explores ways that educators can provoke stubbornly maintained patterns in course content so as to challenge hegemonic ideologies commonly found in these classrooms. Using Meow Wolf's House of Eternal Return as an immersive, interdisciplinary model that elicits meaning through non-linear, self-directed storytelling, this paper explores possibilities for dance educators to create course content that centers on the important ways immersive and interdisciplinary structures can expand possibilities for diverse representation and meaning to emerge through dance.

ABSTRACTS (Continued)

Racialized Identities and Movement Celebration in the South

Dance Center Cellar Studio

THADDEUS DAVIS

DAHLIA NAYAR

TANYA WIDEMAN-DAVIS

Three artists propose a lecture demonstration using multiple mediums to reflect on their participation in a three-year Alabama Bicentennial Celebration originally titled “Stories in Motion: Celebrating Alabama’s Cultural Perspectives.” We consider, question, and imagine the creation of an undercommons of minoritarian performance asserting agency, witnessing and making space for each other in our difference in southern environments, taking into consideration the state’s violent insistence on being both the “home of the civil rights movement and the “cradle of the confederacy.”

Contemporary Folk

KRS 2329

Political and artistic re-emergence of folklore in current practice and cultural policy in Eastern Europe

JOANNA SZYMAJDA

In this paper I would like to discuss various methods of functionalization of what is “common” in folkloric dances. The folklore dance is one of the most natural forms of common dances, but also a political tool, historically labeled as belonging to the socialist and communist pasts of the countries of Eastern Europe. On the other hand—we can observe numerous, bottom-up initiatives tending to rehabilitate the traditional music and dance as a “natural” activity. The third field in which the folklore reenacts, is the contemporary dance, in which all perspectives meet in the frame of the dialog and conceptual exchange.

What Do These People Have in Common? Vereva-Chicago Bulgarian Fest and its 500 Attendees

DANIELA IVANOVA-NYBERG

This field research discusses the Vereva-Chicago annual Bulgarian Folk Festival (2011–) with its nearly 30 performance groups (500 attendees) that gather to perform and socialize. Analysis suggests that understandings of a good folk dance performance in the States are shaped by various factors, among which one is especially important. Folk dance initiatives and performances abroad are identified as related to sustaining Bulgarian cultural identity. They require grand efforts and are considered as “good” because of their mere existence. This viewpoint may be seen as an important difference between Bulgarian folk dancing in the homeland and Bulgarian folk dancing abroad.

Folk Dancing Communities

PETRI HOPPU

In my paper, I examine what it means to be a folk dancer in Finland today. I regard folk dance groups as dancing communities in which dance technique means working together socially, politically and mentally. Through technique the past is transmitted to the present and projected towards the futures in dancers’ bodies. My ethnographic research involves Finnish folk dance groups with different backgrounds, attending several festivals and contests. I want to share dancers’ experiences, and devote myself to a dialogue with them as well as with activities, discourses and my own folk dancer’s embodiment.

Choreographing Ambiguous Borders

UH 121

Choreographing the Irish Borderlands: Claiming Public Space in Northern Ireland from the Troubles to Brexit

KATHRYN HOLT

This paper analyzes a collaborative project initiated by choreographer Dylan Quinn called Anseo, which centers primarily around clips of Quinn using Cross Border Hopscotch locations, alongside other filmed responses to Brexit. I focus on Quinn’s use of Cross Border Hopscotch to choreographically claim space in the borderlands in the face of Brexit, while simultaneously highlighting the malleability and occasionally mundane nature of the everyday lived experience of the border. I interrogate this project within the context of the history of public performances of politics and identity in the North.

Against a Wall: Artistic Citizenship and Dance Production in Israel/Palestine

MEGHAN QUINLAN

Drawing on two performances by regional companies—Batsheva Dance Company (Israel) and Yaa! Samar Dance Theater (Palestine/USA)—I explore the ways in which institutional frameworks effectively prevent the two companies from finding common ground, despite arguably compatible aesthetics. The artistic citizenship of dancers and dance makers across the region of Israel/Palestine is differentiated by nationalist power hierarchies and institutions delineating who is and can choose to (not) be political in their work. I question the ways in which larger structures can prevent artists from finding common ground, and consider how to ethically perform and discuss art production and solidarity.

Dancing for a Dream: Florencia de la V and the Struggle for Trans Rights in Argentina

JEFFREY TOBIN

Florencia de la V is a trans woman who danced her way to the forefront of the movement for trans rights in Argentina. She became a cause celebre in 2006 for winning Argentina’s version of *Dancing with the Stars*. She went on to advocate for a law that allows Argentines to change their legal gender identity at will, and in 2010

ABSTRACTS (Continued)

she became one of the first people to take advantage of that law. I examine how Florencia juxtaposes humorous verbal repartee with humorless dancing to create an evasive identity that sidesteps both heteronormative and choreographic appropriation.

Ways of Seeing

KRS 2410

Reading Situation (1990): Identical Approach, Different Lenses

FANGFEI MIAO

This presentation examines reviews from American and Chinese critics on the same piece— *Situation* (1990), a modern dance work co-created by American artist Lynda Davis and Chinese dancers during a U.S.- China collaborative program that created China's first modern dance company in 1992. American and Chinese critics thought in common that both saw *Situation* as a successful example for future Chinese modern dance works. However, they also thought divergently and provided different reasons for *Situation*'s success. I argue that American and Chinese critics' contrasting beliefs on what to export or import in this international exchange influenced their readings.

Punching Soil and Planting Seeds: Finding Common Ground through Ecologies of Kinesthetic Empathy in Three Adaptations of "The Rite of Spring"

ANNA PALIY

Since its premiere, the ballet *The Rite of Spring* has been danced hundreds of times and counting: as tango, in drag, as circus, and ironically en pointe. While the "first" Rite of 1913 culminates a crisis surrounding Russian choreographic modernism, the work has grown to uproot audience experiences far beyond its initial social urgency. As the dust settles on its centenary, the question persists: how will Rite sustain momentum in its second century? I propose that this ballet is both rooted and routed to regenerate as a vehicle for intersecting meanings because it elicits kinesthetic empathy. By analyzing Rite in three distinct iterations, I demonstrate how its movement vocabularies can activate collectivity by energizing spectator bodies.

From Spectacle to Intimacy: Fracturing the Binary of Ethical/Unethical Witnessing

KRISTEN SHAHVERDIAN

Certain types of performances demand or require that the viewer plays a role, (perhaps unwittingly, and sometimes against their will), for meaning is made through this performer/audience interaction. This paper argues that intimacy, reframed as the wild, unknown space between performer and audience, is a way of engaging with audiences that invites embodied witnessing. Scholarship includes Lauren Berlant's writings on intimacy and a close application of Sophie Ann Oliver's writings about embodied ethical witnessing. Case studies include: *Untitled (Rape Scene)* by Ana Mendieta, *Carrying* by Pepe Espaliú, and *Bronx Gothic* by Okwui Okpokwasili.

Tricky Politics in the Mid-Twentieth Century

KRS 2380

Little in Common? The Struggles of Interdisciplinary Engagement in Art and Dance during the Third Reich

SUSAN FUNKENSTEIN

Given the multitude of artistic images of dance created in Weimar Germany, why were there so few during the Third Reich? This paper presents two reasons that impacted modern artists active in the Weimar era—the disappearance of interdisciplinary engagement in the 1930s and the inherent modernity of Weimar dance depictions. I problematize these reasons with two case studies. Georg Kolbe and Adolph Ziegler, both of whom were favored within the regime, offered Aryanized and classicizing portrayals of dance that contested some aspects of modernism in the visual arts but dovetailed with some of modern dance's alignments with Nazi priorities.

"The Comfort Dance Troupe" for Japanese Common People during World War II

YUKIYO HOSHINO

This study posits that, in wartime Japan, modern dancers were a source of entertainment for commoners, under the guise of hardening the body of Japanese citizens. During World War II, the Japanese military Relief Department dispatched "the comfort dance troupe" to comfort Japanese soldiers in Manchuria. Dancers included Korean and Taiwanese. The troupe traveled around most of Japan to train and entertain the workers as well. Consequently, the troupe allowed common people to enjoy dance. Moreover, the dancers could continue to dance during wartime, which made Ohno Kazuo and Hijikata Tatumi grow as Butoh dancers soon after Japan's defeat.

A Family Affair? Choreographies of Black Community in Larry Steele's Smart Affairs

BARRY BRANNUM

In its heyday, Larry Steele's *Smart Affairs* was hailed as an updated envisioning of the all-Black revue tradition. Critics praised the show as a catalyst for the cultural and political enfranchisement of Black people in the United States. Taking these opinions seriously, I investigate the show's constitutive choreographic practices to understand *Smart Affairs* as a community-building project. Archival research and interviews reveal competing visions of genre and authorship which challenge a persistent representation of the show as a 'family' enterprise. Ultimately, I scrutinize the labor of production to disrupt an understanding of Black cultural politics as a necessarily unified effort.

ABSTRACTS (Continued)

"One Singular Sensation?" Unison as Commons in Commercial Screendance Practices

KRS 2339

ELENA BENTHAUS
ELIZABETH JUNE BERGMAN
ALEXANDRA HARLIG
DARA MILOVANOVIC
LAURA ROBINSON

This roundtable offers a platform of enquiry into historical and contemporary practices of choreographic unison within popular commercial screendance. The global production and distribution of tightly choreographed, edited, and screened moving images of uniformity reveals the possibilities of embodied and digitally shared cultural common practices, though always in contention with neoliberal capitalism, Eurocentric discourse, and empty spectacle. This roundtable therefore aims to elicit enquiry into the practice of unison as not simply a devalued expression of easily consumable labour, but as a choreographic commons that can speak to issues and intersections of value, geo-politics, and identity.

10:30 am–12:00 pm

Non-human Interlocutors: Water and VR

Dance Center Cellar Studio

Collaborative Performance: Increasing Water Awareness
HANNAH SEIDEL

Consider the natural resources which were foundational to the city and institution where you now stand. This excerpt of the collaborative performance work 'Submerge: Increasing Water Awareness through Science, Music, and Dance' shows the fruits of working across disciplines for a shared purpose: raising awareness of the history, importance, and precarious condition of the Great Lakes. With science narrative by faculty from the Annis Water Resources Institute, originally composed music, and original dance choreography, the cooperation of specificity and abstraction in this work intends to refresh awareness of water's power and plight in multiple and memorable ways.

22nd Century Riversides: Choreographing in Virtual Reality
ELIZABETH ALEXANDER
MICHELLE PENN

This collaborative Gathering for Common Practice activates our individual graduate research by examining choreography and virtual reality as tools to collect, archive, and experience embodied narrative. We will facilitate active discussion and exploration of three topics: the effects of technology culture on self-expression, choreography as narrative and archive tool, and using virtual reality to push the terms of audience engagement. This workshop creates space for artists to

think through the creative and corporal implications of tech futures together, inserting ourselves into debates around the future of dance and virtual reality before that future is our present.

Un/Common-ing Pedagogies: Teaching Critical Dance and Movement Studies in Divergent Times

Dance Center Ballroom Studio

DASHA CHAPMAN
J. DELLECAVE
ADANNA JONES
SHARON KIVENKO
QUEEN ZABRISKIE
MARIO LAMOTHE

We who teach across Anthropology, Africana Studies, Gender Studies, Performance Studies, Queer Studies, Sociology and varied movement techniques, convene to address the role that our pedagogies play in contesting normative forms of knowledge production and fostering critical forms of collectivity. In an effort to catalyze conversation and exchange in/through motion, we imagine this gathering to be dialogic and participatory, in which the invited scholars will bring a set of provocations to jumpstart movement/dialogue/exchange with attendees. The session is open to all interested in dance studies pedagogies ready to actively generate ideas, responses, and knowledge together.

Mobilizing (Un)Common Identity: Dance and Poetry

UH 101

Choreographing Common Values: The Medieval French Carole
KATHRYN DICKASON

This paper examines the medieval French carole, a medieval performance genre that blended dance, music, and poetry. In accordance with the conference's overall theme, this paper shows how the carole contributed to the circulation of common values. In sum, this paper shows how dance enhanced the intelligibility of poetry and, in doing so, articulated the values of aristocratic identity.

Allusion and Embodiment in Ancient Greek Choral Lyric
SARAH OLSEN

Dance was a common and important part of the Classical Athenian cultural repertoire. Yet while choral and dramatic performance, weapon dances, and processional movement were all regular features of civic life, limited attention has been paid to their impact on Athenian poetic production. Taking a lyric passage from Euripides' play *Children of Heracles* (lines 777–783) as a focal point, this talk will argue that we should be as attentive to kinesthetic and embodied allusion (i.e., vivid references to cultural practices and performance modes) as Classical scholars have traditionally been to mythic and literary allusion.

ABSTRACTS (Continued)

Not a Woman Dancing?

FELICIA MCCARREN

Dance's formal qualities inspired the poetics of literary modernisms. For French poet Stéphane Mallarmé, dance was a poetics: dynamic, and abstract; the dancer is a "Sign" but also herself "unlettered." In his writings on Loie Fuller and other dancers, Mallarmé "reads" choreography as an ideal form of writing; poetics is figural language and "creation." Following Mallarmé, Paul Valéry takes dance as the model for the poem, a form of duration, in action, with its own end: "To begin to speak verse is to enter into a verbal dance." Beyond metaphor or analogy, what are the historical stakes of dance's gendered, embodied poetics? How do we read them today?

Early Choreographic Commons: Race and the Longue Durée

UH 102

Dance Steps of the Commons: Un-familiar Movement in the 17th Century Great Lakes

VK PRESTON

"This paper explores seventeenth-century dance in travelers' accounts of North America and the Great Lakes. Examining bilingual, Indigenous and European-language sources, engravings, and description, this work attends to and complicates writing's place-making and appeals to kinesthetic familiarity. Such work invites new approaches to dance and historiography, pre-1850, writing between cultural and linguistic contexts as well as between places to decenter questions of source and evidence, and of being and sensation, in close readings of past accounts of movement and embodiment."

Science Fiction Choreography as a Proleptic Technology

SETH WILLIAMS

Works of science fiction are colonialist texts, depending as they do upon moments of first encounter with indigenous or invasive aliens, moments that often thinly allegorize racial fascination and animus. Like its counterparts—the travelogue and Western—sci-fi often stages first encounters as moments of choreographic exchange that anticipate newly common futurities between previously separate populations. How does dance participate in that world-making, produce new racial concepts through interaction with imagined technologies, and become a proleptic technology itself? This paper answers these questions by tracing a history sci-fi dance from the masques of Ben Jonson to the music videos of Michael Jackson.

Race, Indigeneity, and the Spaces of Morris Dance

SEETA CHAGANTI

This paper explores Morris as a dance-based tradition incorporating blackface. While the dance's name connects it to Moors and what some critics call a premodern "ideology of race," others critics maintain that the Morris dancer's blackened face derives from a

nineteenth-century medievalist, rather than premodern, image. But do such caveats simply exculpate premodernity from its participation in racist structures? Contemporary Morris groups located internationally consider how Morris speaks about race by acknowledging the relationships of their performances to their regional and political settings; I will examine the meanings of race in Morris through their practices.

Publication Panel: What Does DSA Publish?

KRS 2415

Publication Panel

JENS RICHARD GIERSDORF

This panel provides information on DSA's publications' visions and procedures. Helen Thomas elaborates on developments of Dance Research Journal under her editorship and the submissions process. Eugenia Cadús discusses the editorial process of her article "Katherine Dunham and Peronism: An Analysis of Dunham's Tango (1952)" (DRJ 50:3). Clare Croft explains her editorial vision for Studies in Dance History book series and highlights the First-Time Author Mentorship Program. Evadne Kelly talks about her experience publishing in the book series. The incoming editor Rosemary Candelario speaks about the unique ability of Conversations Across the Field of Dance Studies to inform current debates in the field.

The (Un)tethered Body: Communal Memory and Making as Practices of Resistance

WIRTZ 101

The (Un)tethered Body: Communal Memory and Making as Practices of Resistance

CRYSTAL PERKINS

Considering the creative process as a kind of commons, and the implications of black dance companies as spaces for communal organizing, especially the gathering of black bodies in public performance, this lecture-demonstration-workshop examines works by Crystal Michelle for Dayton Contemporary Dance Company (Stump-Speech[sic.] and BodyTalk). How can these imaginations (un)tether black bodies from negative expectations? How might we utilize these spaces as safe havens, blueprints for safe passage, or sites of resistance? Attendees witness excerpts of performance, explore approaches to making with communal memory as a points of departure, and discuss the role of communal memory within black makers spaces.

ABSTRACTS (Continued)

Chicago's Dance Archives

UH 121

Sybil Shearer: Canonical Value and Valuation
LIZZIE LEOPOLD

After a sold-out solo concert at Carnegie Hall in 1941, dancer/choreographer Sybil Shearer resolutely left New York City for the plains of the Midwest. With filmmaker Helen Morrison as collaborator, Shearer left behind more than 700 film reels after her passing (2005). For someone who so purposefully removed herself from the marketplace, the work of legacy and archive must still begin with valuation. The work—as film—is appraised before it is handed off to libraries. How does one assign monetary value to items (and ideas) that were largely removed from financial and critical valuation at the moment of creation?

**Critique and the Archive in “the Dance Hub of America”:
Ann Barzel and Dance in Chicago**
JESSICA HERZOGENRATH

Chicago has nurtured a number of influential dancers and choreographers; however, it was also home to Ann Barzel, a prolific writer and dedicated archivist of dance. I argue for the consideration of Barzel’s multi-pronged work for dance in Chicago over her seventy-year career as a necessary intervention in narratives of American dance criticism, in part by putting Barzel in conversation with New York-based dance critics John Martin and Edwin Denby. Barzel has earned her due for both her contributions to American dance criticism and her role as an architect of rendering Chicago “the Dance Hub of America”.

A Chicago Ballet Alliance: John Alden Carpenter and Adolph Bolm
CAROLYN WATTS

This paper examines the fruitful alliance of Chicago composer-businessman John Alden Carpenter and Ballets Russes-alumnus Adolph Bolm in the establishment of ballet and promotion of modern music in Chicago in the 1920s. By focusing on their enterprise called the Chicago Allied Arts, I will discuss the pair’s complementary partnership and how their activities, both creative and entrepreneurial, were fundamentally shaped by efforts to educate and boost the so-called “second city” through the performing arts. Ultimately, by acknowledging this composer-choreographer duo, I will recalibrate the history of American ballet and musical modernism to include the Midwest during the pre-Balanchine period.

Rethinking the Boundaries of Religion

KRS 2435

Dance as Invented Religion
JENNIFER FISHER

Can dance serve the same purpose for secular people as religion does for those who practice religion? Can an “imagined community” or “taste culture” become a kind of congregation, providing ties that bind? In the ballet world, religious and spiritual metaphors have long surfaced, even though ballet is a secular form. In interviews, participants and viewers describe moments when they are transported “beyond” the physical, to a realm they relate to religion or spirituality, though they do not identify as religious. The theatre, as Balanchine would have it, becomes a church, capable of engendering feelings of community through shared values, meanings, and aesthetics.

**Dancing the Postsecular: Transforming the Public Sphere
Through Embodied Acts of Alliance Building**
CAROLYN PAUTZ

This paper employs performance ethnography to analyze dance as a practice of alliance building at a religious drumming hosted by a Vodou house at Riis Beach in Queens, NY. During this ritual, representatives of the Kingdom of Benin, the Lucumi religious community and several masonic lodges were invited to participate. The visibility of the beach, the intersection of identities, and the fact that neither Lucumi nor Vodou adhere to secular binaries made it possible for this event to highlight ways in which the public sphere, often constructed through the exclusion of Otherness, is also a space where religious practitioners exercise rights of religious freedom and test the accepted boundaries that separate religion(s) and the secular.

**Venkata Sundara Sani and Her Rasika Jana Manollasini:
Establishing a Common Dance Identity**
GAYATHRI IYER

In 1908, a devadasi named Venkata Sundara Sani authored a text known as the Rasika Jana Manollasini, which combined principles from the Natyashastra (dramaturgy), Riti literature (characterization of men/women in love) and erotic literature (the Kama Sutra). Sani was a woman, of lower caste, a writer and a practitioner. I contend that she observed the shift towards religious identity, and began incorporating dance into the Agamic tradition, which was conventionally male-dominated and ritual-oriented. How does the Rasika Jana Manollasini become an immortalization of the canon and the devadasi struggle for relevance? Previously unpublished, this research is supported by the IFA.

ABSTRACTS (Continued)

Social Media and Surveillance in 21st Century Dance

KRS 2410

The Pedagogy of the Observed: The Panoptic Mechanism of Digital Video Surveillance in Commercial Dance Studio Education Revisited

TANYA BERG

The matrix of in-studio embodied relationships relished by dancers, choreographers and educators is being altered by the use of digital media fostered by societal norms and expectations. In my 2013 study regarding a trend in commercial studios of providing real-time surveillance of classes, results showed how the panoptic mechanism of CCTV enhanced asymmetrical power relationships, altered behavior and limited innovative pedagogical approaches. Five years later, vertical and horizontal modes of societal surveillance are the norm. The ubiquity of digital media has given rise to an acceptance/expectation of surveillance and dance parents are now demanding this service from studios.

Dance is for Everyone: Consumption in a Post-Information Age

BRITT FISHEL

Dance consumption has vastly changed in the last 20 years with the rapid and continual advancement of technology. Moreover, these advancements have changed the way that we as artists are making dance, and changing the way students are learning about dance, in and out of the classroom. How is the moving image changing our community, and can we use these evolving technologies as a way to create a common practice for artists and students? While reflecting on the growth and transformation of dance through technology, instances are revealed for communal advances, both in the classroom, and in practice.

Moving Memorials: Performing Homage in the Age of Social Media

ARCHER PORTER

At the news of an iconic choreographer's passing—from Pina Bausch in 2009 to Paul Taylor in 2018—dancing subjects express their grief and admiration on social media, creating danced tributes, moving memorializations, and choreographed homages. In this paper, I examine this phenomenon by honing-in on three social media videos to unpack the paradoxically public-private performance of memorialization in 21st century new media. Through this approach I argue that, while moving memorials critically draw on historical antecedents, social media platforms promote a distinct neoliberal ethos, encouraging dancers to insert themselves in public narratives to accrue their own social and cultural capital.

Space, Place, and the Cultural Commons

KRS 2329

Disenclosing Dance: Choreographic Thinking as a Knowledge Commons in The Quiet Circus

DAVID BRICK

LAURA VRIEND

As artist and scholar practitioners of The Quiet Circus (QC), a participatory, choreographic project by Headlong that took place 2016–17 at the Delaware Riverfront in Philadelphia, we discuss the evolution of performance scores over the course of a year and half through the drop-in participation of citizens with and without formal training in dance and other art forms. We investigate ways in which QC offers choreographic practice as a knowledge commons, proposing an alternative model of artistic citizenship whereby choreographic thinking is engaged and practiced by ordinary citizens as a tool of perception and thinking.

Toward a Cultural Commons

JULIE POTTER

As a practitioner of dance presenting and public engagement, I examine the challenges and affective capacities of developing a cultural commons at a nonprofit dance theater. This paper, in the expanded field of socially engaged art, considers shaping the civic identity of a site, the role of a dance theater as a space for assembly and embodied deliberation, and the conditions for increased equity through shared encounters with publics. Within the paradox of desires of a nonprofit toward the common good and fraught embedded realities of an institution, this paper offers an approach guided by commons theory and dialogic practice.

Visible Dancing: Dance Studio Architecture as a Beacon for Dance in Communities

JEN PETERS

This paper presentation identifies dance studio architecture as a way to invite outsiders in and build a cultural commons centered around dance. I present case studies of three New York City studios: The Ailey School at The Joan Weill Center for Dance, Rioult Dance Center and Streb Lab for Action Mechanics (S.L.A.M.). Dance inside these structures transforms formal urban buildings into living, public-art installations using transparent, glass-and-steel materials. Passers-by experience dance amidst their everyday experiences. This increased architectural visibility serves to draw in new communities who might not otherwise seek to engage with dance.

ABSTRACTS (Continued)

Dancing Stars on Stage and Screen

KRS 2339

Uncommon Nonsense: Dance and Gender in Mary Poppins
KATHALEEN BOCHE

Creating and operating in cultural commons, film musicals trade on assumptions of common knowledge. Dance is a significant transmitter of subtext in films. Cloaked in entertaining nonsense, *Mary Poppins* (1964) has deeper lessons for the audience. The creators intentionally embedded messages about women's liberation, child-rearing, and social responsibility. With spectacular choreography by Marc Breau and Dee Dee Wood, dance is critical to the progression of the plot, as well as the expression of those messages. This paper explores how dance functions in *Mary Poppins*, reflecting tension over the burgeoning women's movement of the 1960s and the changing film industry.

Posturing the "Performative Commons": Stadium Screens, Back-Up Dancers and Posturing in Taylor Swift's Reputation Tour

MARY FOGARTY WOEHLER

Live music tours are spaces where posturing about the "performative commons" occurs. Singer's gesture and back-up dancers' limbs extend and amplify a performance scaled for a shared audience experience. Taylor Swift's stadium "RepTour" pays homage to Loie Fuller, crediting Fuller's innovations in "dance, [lighting] design and copyright." Back-up dancers create this ode to Serpentine Dance. I theorize the act of "posturing" in live music tours through participant observations of this show alongside an exercise in genealogy, considering how the terms "poseur" and "posturing" are useful for an analysis of popular dance choreography in stadiums, the 21st century dance commons.

Jane Avril and the bal des folles: "Alas! I was cured!"

CARA GARGANO

Jane Avril, star of the *Moulin Rouge*, immortalized by Toulouse-Lautrec, refers to herself as "une étrangère". Diagnosed with St. Vitus Dance and sent to the Salpêtrière hospital where Charcot was treating hysteria, she was both an intimate and an outsider. Reflecting on the annual bal des folles, where hospital inmates were "at home" and the invited guests outsiders, Jane Avril's memoir detailed her transformation to a dancer through her participation in the event, located at the interstices between common and uncommon, as both insider and "stranger", where, as she writes, "Alas, I was cured!"

Common Forms in Transition

UH 112

Seeking for Commonality: The Transatlantic Transfer of Gruppe Motion

TIMMY DE LAET

In 1968, the German choreographer Hellmut Gottschild moved to the US with his Berlin-based Gruppe Motion, founded in 1962 by former students of Mary Wigman. In the aftermath of WWII, the German dance scene grew more favorable to the formalism of ballet and dismissive of the avant-gardism once embodied by Wigman, whose alliance with the Nazi regime tainted her heritage. In the US, Gruppe Motion hoped to find a more welcoming environment for their work. This paper will discuss the transatlantic transfer of Gruppe Motion as a quest for commonality, arguing that a specific dance aesthetics can only flourish when it can inscribe itself into a common ground of shared interests, even if it still might challenge the assumptions of this commonality.

Removing Dance from the Commons: Laura Dean's Legacy of Impermanence

ELLIOT GORDON MERCER

Laura Dean's minimalist dances of the 1970s are predicated on austere geometric floorplans, numerical processes, pattern systems, and percussive rhythms. Regularly representing her minimalist choreographic structures on paper, Dean visualized her dances as geometric drawings. In 2009 Dean announced an end to all reconstructions of her work. Whereas existing scholarship on Dean analyzes her dances from a perspective of physical action, I instead situate Dean in the context of serial and conceptual art. Dean's rejection of reconstruction serves to de-emphasize the material necessity of the dancing body, suggesting a choreographic legacy of ideation that is perpetuated exclusively through her archive.

Toward a Personal Postmodernism: Unfixing Meaning in the Solos of Donna Uchizono and Stephen Petronio

EMILY KANIUKA

Within the 1980s and 90s downtown dance circle of New York City an increasing number of postmodern choreographers used politically conscious solo performance to confront questions of identity and subjecthood, embracing the politics inherent in placing the individual body on display. In this paper, I examine four dances by Stephen Petronio and Donna Uchizono, arguing that by presenting their bodies as dually subject and object, as choreographer and performer, Petronio and Uchizono demonstrate the postmodernist idea that the body, on display as the object of the audience's multiple subjectivities, has no fixed meaning and that identity is constantly in flux.

BIOS

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David Allen is a Hispanic-American digital culture worker weaving threads of movement into experiential patterns using kinesthetic interfaces. Having studied at Pratt Institute and Rensselaer Polytechnic Institute, allen's work has been presented at AAAI, the Conference for Research on Choreographic Interfaces @ Brown, MIT Hacking Arts, Drexel University, Rutgers, and GameFest.

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AGA Collaborative (founded 2011) was created as a space to reflect on and sweat through ideas. We (Amanda Hamp, Gretchen Alterowitz, Alison Bory) wrestle with making collectively, and what that can do in the world. We show up. We work. We move. We wonder. We are all in this together.

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José Alvarez Colón is a doctoral student in the Department of Performance Studies at Northwestern University. His dissertation pursues the techniques and aesthetics of improvisation in experimental Puerto Rican dance and performance since the 1970s. He is co-principal investigator in the Puerto Rican Arts Initiative at Northwestern University.

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Anja K. Arend is research assistant at the Institute for Contemporary Dance at the Folkwang University of the Arts, Essen and responsible for the Folkwang Dance Archives. After studying Dance Studies and Musicology with the minors History and Theology she received her PhD in Dance Studies at the University of Salzburg. Her research focuses on 19th and 20th century dance history.

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Anurima Banerji is Associate Professor in the UCLA Department of World Arts and Cultures/Dance. She is the author of *Dancing Odissi: Paratopic Performances of Gender and State* (Seagull Books/University of Chicago Press, 2019) and co-editor, with Violaine Roussel, of *How to Do Politics with Art* (Routledge, 2017).

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Ray Batchelor is a queer tango dancer, teacher, activist, author, independent scholar and historian. With Queer Tango London since 2011, he works with others on The Queer Tango Project, co-edits its publications, contributes to and co-moderates The Queer Tango Conversation discussions on Facebook and curates its Queer Tango Image Archive.

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Autumn Mist Belk (MFA, University of Maryland; BA, University of Alabama) is an associate professor at North Carolina State University and the curator of FAD (Film-Art-Dance) Collections. In 2015, Autumn was inducted into NCSU's Academy of Outstanding Teachers, and most recently, she completed screendance residencies in Iceland, Austria, and Italy.

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Biba Bell is a dancer and writer based in Detroit. She is currently working on a book project titled "Homing Devices" and has performed with Maria Hassabi and Walter Dundervill and was a founding member of Modern Garage Movement (2005–2011). She earned her PhD in performance studies from NYU.

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Kathaleen Boche is an independent dance historian. She has taught at James Madison University and Florida State University. She holds an MA in American Dance Studies and PhD in History from FSU. Her current manuscript examines dance and nationalism in ballet, Broadway, and Hollywood musicals from the mid-1930s to 1950s.

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Joanna Bosse is an ethnomusicologist and dance ethnographer. She has conducted fieldwork on participatory, social partnership dancing throughout the Midwestern United States. Her book, *Becoming Beautiful: Ballroom Dance in the American Heartland* (Illinois 2015), her documentary film, and numerous published articles document the power of dance in everyday life.

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Alexandra Bradshaw-Yerby (MFA Dance, University of Washington) is an Assistant Professor of Dance at Southern Utah University. Informed by her background as a performer, writer, and yogi, her research interests pertain to embodied writing and experiential anatomy. Alexandra formerly danced with Ririe-Woodbury Dance Company, touring annually throughout the United States and Europe.

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My main research area is choreomusical relationships particularly with regards to the choreography of George Balanchine and Anne Teresa de Keersmaeker touching also at questions of the archive notation and meaning gain processes. I have taught at numerous German and British Universities, lately at the University of Northampton

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Barry Brannum is a dance artist and PhD candidate in UCLA's World Arts & Cultures/Dance department. As a freelance artist, he has worked with a number of LA-based choreographers. Most recently, he danced in the LA iteration of the Merce Cunningham Trust's Night of 100 Solos event.

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David Brick is a choreographer who collaborates broadly in creating performance, participatory installations and community. He is Co-founder of Headlong, a platform for performance and art research based in Philadelphia; and Director of The Headlong Performance Institute—an immersive program for creating experimental performance.

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Charli Brissey is an interdisciplinary artist and writer, as well as Assistant Professor of Dance at the University of Michigan. They work at the intersection of choreography, science (fiction), and feminist theory, and have been presented in a variety of performance venues, film festivals, and conferences internationally.

Meg Brooker

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Meg Brooker, Assistant Professor, Middle Tennessee State University, is a founder of the Isadora Duncan International Symposium and directs Duncan Dance South. Meg has presented scholarship for DSA, SDHS, CORD, and NDEO, and received an NEH Preservation Assistance grant to support her work with the Noyes School of Rhythm Archive.

Lynn Brooks

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Lynn Matluck Brooks, with degrees in dance and dance history (University of Wisconsin, Temple University), founded the Dance Program at Franklin & Marshall College. She taught dance technique, history, movement analysis, and writing. Brooks has held Fulbright/Hayes and NEH grants, published books and articles, and edited major dance journals.

BIOS (Continued)

Bernard Brown

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Bernard Brown, Assistant Professor of Dance at California State University, Sacramento, is a choreographer and performer. His work focuses on the intersections of race, gender, and sexuality through a biographical lens. The LA Times has called him "...the incomparable Bernard Brown..." He is Westfield Emerging Artist and Horton Award recipient.

Xan Burley

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Xan Burley (performer/choreographer/teacher): Burley's collaborative work with partner Alex Springer has been presented by many performance venues in NYC and elsewhere. She has held faculty positions at numerous dance institutions and performed extensively with Doug Varone (2012–2017), among others. She is currently an MFA Teaching Fellow at Smith College.

Michael Byrne

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Michael Byrne is based at Cornell University's technology campus in New York City, exploring the intersection of dance, embodied history and augmented reality. Having performed with the Royal Ballet as an actor, he investigates themes of aging and intergenerational creativity as part of his doctoral research on Robert Helpmann's dance-dramas.

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Catherine Cabeen, MFA, is a former member of the Bill T Jones/Arnie Zane Company, the Martha Graham Company, and Richard Move's MoveOpolis!. Her creative/scholarly work engages interdisciplinary research and collaboration. Cabeen teaches for the Bill T Jones/Arnie Zane Company and is an Assistant Professor at Marymount Manhattan College. catherinecabeen.com.

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Eugenia Cadús (eugeniacadus@gmail.com) is professor of dance studies at University of Buenos Aires, where she directs The Argentine and Latin-American Dance Studies Working Group (GEDAL). Her current postdoctoral research is supported by a fellowship from the CONICET. Her research focuses on dance and politics during Peronism.

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Daniel Callahan, Assistant Professor of Music at Boston College, has published on Cage and Cunningham in the Journal of the American Musicological Society and on accent, identity, and Rodeo in Futures of Dance Studies. A 2019–20 Fellow at the Radcliffe Institute at Harvard, he's currently researching choreographies of orchestra conductors.

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Corinna Campbell is Assistant Professor of Music at Williams College. Her research interests include folkloric performance, cultural tourism, embodiment, and music-dance interconnections. Her book, *The Cultural Work: Maroon Performance in Paramaribo, Suriname*, will be published by Wesleyan University Press in 2020.

Alexandra Canaveira de Campos

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With a MA dissertation on eighteenth-century Portuguese dance treatises, I am now developing a PhD project on the contemporary transmission of baroque dance heritage. Besides editorial and dissemination outputs on these subjects, I also collaborate as a contemporary and historical dancer on artistic projects.

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Rosemary Candelario (Associate Professor of Dance, Texas Woman's University) is an artist-scholar specializing in butoh, Asian American dance, dance and ecology, and site-specific performance. She is the author of *Flowers Cracking Concrete: Eiko & Koma's Asian/American Choreographies* and the co-editor with Bruce Baird of *The Routledge Companion to Butoh Performance*.

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Darrah Carr is an Assistant Professor in the Conservatory of Dance at Purchase College. She holds a PhD in Dance from Texas Woman's University, an MFA from New York University's Tisch School of the Arts, and a BA from Wesleyan University. She is the Artistic Director of Darrah Carr Dance.

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Selene Carter is an Associate Professor in Theatre and Dance at Indiana University, Bloomington. Her work integrates improvisation, site specific performance, interdisciplinary collaboration and reconfigurations of historic dances. She is committed to equity practices in her pedagogy, and to addressing structural inequality in educational and creative spaces. She is a former, and grateful member of the Chicago dance community.

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Assistant Professor Performing Arts, Dance CSU Channel Islands. Heather is a mom, educator, choreographer, and performer. She has the honor of building dance program for the 21st century focusing on Jazz, Contemporary, and Hip Hop forms. She developed a campus wide integrative research and creative showcase Arts Under The Stars.

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Seeta Chaganti is a Professor of English at the University of California Davis. In addition to her scholarship on dance, she writes for a public audience on race and racism in the discipline of medieval studies. She is a steering committee member of the Medievalists of Color.

Rebecca Chaleff

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Rebecca Chaleff is a dance scholar, performer, and dramaturg. Her current book project analyzes how dances are passed from body to body and corpus to corpus to survive the supposed disappearance of dance as well as the deaths of individual choreographers. She is an Assistant Professor in the Department of Theatre & Dance at the University of California, San Diego.

Elizabeth Chan

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Elizabeth Chan (陈美琦), is a Chinese dance practitioner-researcher. She is currently a doctoral candidate at the National University of Singapore. 2016: MA Dance Studies at the University of Roehampton (London) and 2013: BFA in Chinese dance at the Hong Kong Academy for Performing Arts.

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Szu-Ching Chang holds a Ph.D. in Dance Studies, UCR. Her interests are dance and nostalgia, gender, and globalization. She serves as a board member of Dance Research Society, Taiwan. Her papers were published in Taiwan Dance Research Journal, Arts Review and Sports & Exercise Research and presented at international conferences.

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Tina Chanter is Professor of Philosophy and Gender at Kingston University, London. Her most recent book is *Art, Politics and Rancière: Broken Perceptions* (Bloomsbury Press, 2018). She works on philosophy, politics, aesthetics, gender, and related categories.

Dasha Chapman

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Chapman (PhD, NYU Performance Studies) is Visiting Assistant Professor of Critical Dance Studies at the Five Colleges. Dasha's research engages African diaspora theory, performance studies, ethnography, and the queer Caribbean. Her writing appears in *The Black Scholar*, *Dance Chronicle*, and *Women & Performance*. Dasha also collaboratively develops site-specific work with artists in the US and Haiti.

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Doria Charlson is a PhD Candidate in Theatre Arts and Performance Studies at Brown University. Her dissertation is a cultural history of migrant labor and performance in the 20th century. Doria holds MA degrees in History and Theatre Arts and Performance Studies from Brown and a BA from Stanford.

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Assistant Professor of Dance/Dance Education at UMass Amherst. Received her MFA in Dance and MA in Dance Education from College at Brockport, and BFA in Modern Dance from UArts. Teaching philosophy, choreography, and research is grounded in Katherine Dunham Technique and Philosophies; she was certified by Ms. Dunham in 2004.

BIOS (Continued)

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Jill Cirasella began her career as a librarian at the Dance Notation Bureau and is now Associate Librarian for Scholarly Communication and Digital Scholarship at the City University of New York's Graduate Center. Her research focus is scholarly communication, broadly construed, and she is committed to advancing open scholarship.

Michelle Clayton

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Michelle Clayton teaches Hispanic Studies and Comparative Literature at Brown University. She specializes in Latin American literature; the historical avant-gardes; and intersections between dance, film, and the visual arts. She is completing her second book, *Moving Bodies of the Avant-Gardes*, on images and practices of dance in the modernist period.

Jaime Coan

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Jaime Shearn Coan is a writer and PhD Candidate in English at The Graduate Center, CUNY. His writing has appeared in publications including *TDR: The Drama Review*, *The Brooklyn Rail*, *Jacket2*, *Movement Research Performance Journal*, *On Curating*, *Women & Performance*, and *Bodies of Evidence: Ethics, Aesthetics, and Politics of Movement* (2018).

Catherine Cole

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Catherine M. Cole is Dean of the Arts and Professor of Drama at the University of Washington. The author of *"Performing South Africa's Truth Commission: Stages of Transition"* (2010) and *"Ghana's Concert Party Theatre"* (2001), Cole is currently completing a book entitled *"Performance and the Afterlives of Injustice"* (Michigan UP).

Robin Conrad

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Robin Conrad's career spans a broad spectrum of dance experience: choreographing for film/television, including multiple projects with Sofia Coppola; teaching as an associate professor; and presenting at conferences/festivals worldwide. She earned her Ph.D. from Texas Woman's University for her dissertation, *To Move and Be Moved: Interrelationality In/Between Dancing Bodies*.

Susan C. Cook

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Susan C. Cook is professor of musicology at the University of Wisconsin–Madison. Her most recent publication is *Bodies of Sound: Studies Across Popular Music and Dance*, co-edited in collaboration with dance historian Sherril Dodds. Her current research focuses on transnational practices of ragtime culture before the Great War.

Benjamin Court

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Benjamin Court (Ph.D., UCLA 2017) is a musicologist, dancer, musician, and educator. His scholarship focuses on musical amateurism and the politics of musical knowledge, including publications about punk, rap, and experimental music. His current research project explores the global diaspora of Chicago Footwork. He teaches at UCLA and Woodbury University.

Rachel Cowgill

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Rachel Cowgill is professor of musicology and head of music & drama at the University of Huddersfield. She has published widely on British music and musical cultures, opera studies, Mozart reception and gender, sexuality, and identity in music. She co-edits the series *"Music in Britain, 1600–2000"* for Boydell & Brewer.

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Clare Croft is a dance historian and theorist, and sometimes a curator and dramaturg.

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Ziying is a third-year PhD student at Temple University. She received her bachelor degree from Beijing Dance Academy in 2012 and her MFA in modern dance at Case Western Reserve University in 2016. While studying at Temple, she translates dance-related English books for Shanghai Music Press.

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Mair W. Culbreth works as an artist/scholar/movement educator and is currently a Visiting Assistant Professor of Dance at the University of Wisconsin–Milwaukee. She holds a Ph.D in Dance Studies with a minor in Women's, Gender, and Sexuality Studies from The Ohio State University.

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Jenai Cutcher is a dancer, journalist, educator, and Executive and Artistic Director of Chicago Dance History Project. She has published books and articles and directed a feature-length documentary, *Thinking On Their Feet: Women of the Tap Renaissance*. She has a BA in English and MFA in Dance (The Ohio State University).

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Marcea Daiter, NYS Licensed Dance Educator, Certified Katherine Dunham and Zena Rommett Floor-Barre® Instructor, Choreographer, Pilates Mat Trainer, Teacher of the Artistic Director of Kaleidoscope of Kultures Dance Theater. Her field-study trips led her to several choreographic collaborations with Catherine Turocy, Artistic Director of The New York Baroque Dance Company.

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Efia Dalili is an independent scholar, choreographer, and doula working in Baltimore, Maryland. She studies folk health systems, traditional African dance, and visual arts focusing on wellness for Black African women. She is the director of BB-Penda, the Baltimore Birthing Project.

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Joanna Dee Das is an Assistant Professor of Dance at Washington University in St. Louis. She is the author of *Katherine Dunham: Dance and the African Diaspora* (Oxford 2017), which won the 2018 de la Torre Bueno© First Book Award from the Dance Studies Association.

Crystal U. Davis

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Crystal U. Davis, MFA, CLMA is Assistant Professor of Dance at University of Maryland, College Park. Her performances span from East Indian dance to postmodern choreography examining incongruities between what we believe and what we do. Ms. Davis' published research explores implicit bias and how privilege manifests in the body.

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Emma Davis is a lecturer at University of Michigan-Flint where she teaches a variety of courses in technique, performance, and dance culture. Her research and practice includes community-engaged dance and gender-based work with incarcerated youth.

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Thaddeus Davis is the Co-Artistic Director of Wideman Davis Dance and Associate Professor of Dance and African American Studies at University of South Carolina. His research questions notions of space and environments that affect the interaction of gender, class, race, technology and media's ability to shape our perceptions.

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Timmy De Laet is Assistant Professor of Theatre and Dance (University of Antwerp). He received his PhD with a dissertation on re-enactment in European contemporary dance. His current research project, "Trading Dance: Transatlantic Currencies in Postwar Choreography," is supported by Fulbright, the Belgian American Educational Foundation, and FWO-Research Foundation Flanders.

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J Dellecave is a Brooklyn-based interdisciplinary performance maker, scholar, and educator. She holds a PhD in Critical Dance Studies from the University of California, Riverside and an MA in Performance Studies from New York University. J has held faculty positions at University at Buffalo and San Diego State University.

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Rainy Demerson is a Ph.D. candidate in Critical Dance Studies at UCR where she researches Black women's use of Indigenous epistemologies in South African contemporary dance. Demerson holds an MFA in Dance, an MA in Dance Education, and has performed and published nationally and internationally.

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Kathryn Dickason is a postdoctoral fellow at the University of Southern California. Her research and publications examine medieval dance and culture. She is currently preparing a book manuscript on medieval sacred dance.

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Amanda DiLodovico is a Lecturer in Dance Studies in the Critical Writing Program at University of Pennsylvania. She received her PhD in Dance from Temple University and MA in Performance Studies from NYU.

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Lindsey Drury is a postdoc within the research cluster "Temporal Communities" at the Freie Universität in Berlin, where she works as a part of the Digital Humanities team and researches cross-temporal discourses on dance and 'paganism' between Europe and North America. She received a PhD in Early Modern Studies from the consortium program "Text and Event in Early Modern Europe," where she was an Erasmus Mundus Fellow.

Jamieson Dryburgh

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Jamieson Dryburgh is a dance lecturer at Trinity Laban Conservatoire of Music and Dance, London. He teaches release-based contemporary dance technique and dance pedagogy across programmes. He has over twenty years' experience as a dance artist and he is currently completing his PhD in Dance Pedagogy at Middlesex University, UK.

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Ali Duffy, PhD, MFA, is a tenured Associate Professor of Dance and Honors at Texas Tech University. She is also the founder and artistic director of Flatlands Dance Theatre (www.flatlandsdance.org).

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Colleen Dunagan, Ph.D. is Professor of Dance at California State University, Long Beach. Her research appears in *Dance Research Journal*, *The Oxford Handbook of Improvisation*, *The Oxford Handbook of Dance and the Popular Screen*, *Movies Moves and Music*, and her book *Consuming Dance: Choreography & Advertising* (Oxford University Press, 2018).

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Sarah Edgar specializes in 18th century stage performance. She began her professional career as a dancer with The New York Baroque Dance Company under Catherine Turocy, and she is now an associate director of NYBDC as well as the stage director/choreographer of Haymarket Opera Company. She is frequently asked to give master classes in baroque dance and direct/choreograph operas at universities.

Margit Edwards

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Margit Edwards, PhD candidate Theatre and Performance, The Graduate Center, CUNY; Fellow, Institute for Research on the African Diaspora in the Americas and the Caribbean; adjunct Assistant Professor, John Jay College of Criminal Justice. Research interests include West African concert dance, theories of Modernity/Coloniality, and transcultural African dance dramaturgy.

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Shantel is an academic-artist working across contemporary dance practice, research & theory. She is Lecturer in Dance & Theatre at the University of Surrey. Please see also: www.shantelehrenberg.weebly.com

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Alissa Elegant received an MFA from Temple University and is beginning a PhD at The Ohio State University. Her research is grounded in an embodied understanding of Chinese dance gained from a decade of practice in the diaspora and a year at Minzu University in Beijing on a Fulbright Fellowship.

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Kate Elswit is a scholar-artist whose research on performing bodies combines dance history, performance studies theory, cultural studies, experimental practice, and technology. She is the author of *Watching Weimar Dance* (2014), which won the Oscar G. Brockett Book Prize for Dance Research, and of *Theatre & Dance* (2018).

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Ambre Emory-Maier, Director of Education and BalletMet 2 Associate Director, completed her MA in Dance Reconstruction and Directing from City University of New York and her MFA in Choreography and Performance at The Ohio State University. She has worked for Charlotte Ballet, the University of Hartford and Hartford Ballet.

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Danielle Enblom is a scholar, performer, and educator specializing in Irish step dance, sean-nós dance, and Irish fiddle. She holds a Diploma in Traditional Irish music from University College Cork, Ireland; a Masters in Dance Anthropology from the Tralee Institute of Technology, Ireland; and is a trained Waldorf teacher.

Randi Evans

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Randi Evans is a PhD candidate in Performance Studies at UC Berkeley. Her dissertation is a historical re-framing of the conception of “social” in dance and art history that examines collaborative dance and visual art that utilizes social dance forms, or situates dance toward a social end, or sometimes both.

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Heidi Carolyn Feldman is a Visiting Scholar at the University of California, San Diego’s Center for Iberian and Latin American Studies. She is the author of *Black Rhythms of Peru: Reviving African Musical Heritage in the Black Pacific*. She is currently working on a book about Victoria Santa Cruz.

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Cristina Fernandes Rosa is a Senior Lecturer at the University of Roehampton’s Department of Dance. She has previously taught at various universities in the US and was a research fellow at Freie Universität (Germany). Rosa’s current research examines the relationship of movement and sustainability in global contexts.

Ashley Ferro-Murray

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Ashley Ferro-Murray is Associate Curator, Theater and Dance at EMPAC/Curtis R. Priem Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute. An adviser with Wesleyan’s Institute for Curatorial Practice in Performance and a curator for Body, Image, Movement Biennial in Madrid, Ferro-Murray holds a Ph.D. from UC Berkeley.

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María Regina Firmino-Castillo is a transdisciplinary artist and researcher working at the intersections of performance and dance studies, decoloniality, and critical anthropocene studies. Her research explores performance practices that contest the ontological tenets of genocidal/ecocidal coloniality by enacting embodied relational ontologies to corporealize more livable worlds.

Britt Fishel

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Britt Whitmoyer Fishel holds her BFA in Dance from East Carolina University and her MFA in Dance from the University of Michigan. She currently lives in Philadelphia, and will be joining the Bryn Mawr College Dance Faculty in Fall 2019. Additionally, she is the creator of Opine Dance Film Festival.

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Jennifer Fisher wrote *Ballet Matters: A Cultural Memoir of Dance Dreams and Empowering Realities* (McFarland, 2019), and *Nutcracker Nation* (Yale, 2003), winner of the de la Torre Bueno special citation, and co-edited *When Men Dance: Choreographing Masculinities Across Borders* (Oxford, 2009). She is a professor at the University of California, Irvine.

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Anne Margrete Fiskvik works as professor and chair of the Program for Dance Studies, NTNU, Trondheim, Norway. Her main research areas are within dance history and Choreomusical research. She has published numerous articles and book chapters within those areas, with an emphasis on Nordic 18th century dance practices.

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Victoria Fortuna is Assistant Professor of Dance at Reed College. Her book, *Moving Otherwise: Dance, Violence, and Memory in Buenos Aires* (OUP, 2019) examines the relationship between Buenos Aires based contemporary dance practices and histories of political and economic violence in Argentina from the late 1960s to the mid-2010s.

Chantal Frankenbach

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Chantal Frankenbach is associate professor of music at CSU, Sacramento. She has published in *Dance Chronicle* and *The Journal of Musicology*, and is currently writing a book on Isadora Duncan's reception in Germany, 1902–1905. Frankenbach is the recipient of the 2016 Selma Jeanne Cohen Prize in Dance Aesthetics.

Sarah Fried-Gintis

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Sarah Fried-Gintis holds a PhD in history from the University of Southern California. Her research interests are in the areas of dance and cultural history in the United States. She currently serves as the Director of Faculty Affairs and Human Resources for the USC Gloria Kaufman School of Dance.

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Jessica Friedman is a PhD student in Theatre and Dance and San Diego Fellow at UC San Diego. She received a bachelor's degree in Ethnic Studies from Columbia University. Her work focuses on the intersection of dancing Blackness, dancing Jewishness, and counter-hegemonic virtuosity in mid-twentieth century American modern dance.

Liangyu Fu

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Liangyu Fu is Senior Associate Librarian at the University of Michigan Library and faculty associate at U-M's Lieberthal-Rogel Center for Chinese Studies. As a subject librarian for Chinese studies, she collaborated with Professor Emily Wilcox to develop the Chinese Dance Collection, now the largest collection of its kind outside China.

Susan Funkenstein

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Susan Funkenstein is a lecturer at the University of Michigan's Penny W. Stamps School of Art & Design. Her book, *Marking Modern Movement: Dance and Gender in the Visual Imagery of the Weimar Republic*, has been accepted by the University of Michigan Press (anticipated 2020).

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Cara Gargano is Chair of the Department of Theatre, Dance, & Arts Management and Professor of Dance and Theatre at LIU Post. A former dancer and actor, stage director and choreographer, she holds a PhD in French and has published in both English and French. She is twice Past President of the Congress on Research in Dance and Recipient of the Dixie Durr Award for Outstanding Service to Dance Research.

BIOS (Continued)

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Natalie Garrett Brown is Head of School for Media and Performing Arts, Coventry University, UK. She is founding associate editor for the *Journal of Dance and Somatic Practices*, co-convenor of the Dance & Somatic Practices International Conference and founding member of enter & inhabit, a collaborative site responsive project.

Averyl Gaylor

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Averyl Gaylor is a PhD candidate at La Trobe University in Melbourne, Australia. Her research explores the intersection of modern dance and hygiene in Australia and the United States, in the early twentieth century.

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Raf Geenens is associate professor of philosophy at KU Leuven (Belgium). His primary research interests are in continental political and legal theory. Yet he also has a vivid interest in the history and the philosophy of dance.

Ellen Gerdes

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Ellen Gerdes is a performer and Ph.D. candidate in culture and performance at UCLA. Her dissertation focuses on intersections of choreographies and politics in contemporary Hong Kong. Her writing has been published in *Asian Theatre Journal*, *Dance Chronicle*, *Lateral Journal*, and the anthology, *Contemporary Directions in Asian American Dance*.

Alana Gerecke

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Alana Gerecke is a settler dance artist whose academic and artistic research practices cohere around embodied assembly. Her work explores the social and spatial lives of subtle and virtuosic choreographies in public spaces.

Diego Gil

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Diego Gil is a choreographer, performer, and philosopher that studied in Amsterdam at the School for New Dance Development (BA), *Das Choreography* (MA) and he just finished his Ph.D. at the Interdisciplinary Humanities program of Concordia University.

Deborah Goffe

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Deborah Goffe is a maker, performer, educator, and performance curator who is committed to the support of vibrant local dance ecologies, and the role of curatorial practice in that process. Deborah currently serves as Assistant Professor of Modern/Contemporary Dance at Hampshire College.

Jennifer Goggans

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Jennifer Goggans, BFA SUNY Purchase, an Owensboro, KY native, performed with the Merce Cunningham Dance Company for twelve years. Goggans has taught Cunningham Technique® classes and staged his choreographic works for students and professionals worldwide, notably, the Paris Opera Ballet, the Lyon Opera Ballet, the Stephen Petronio Company and the Juilliard School. Goggans acted as both the Director of Choreography and a performer in Alla Kovgan's film, *Cunningham 3D*, due to premiere in 2019. Goggans works for the Merce Cunningham Trust as the Education Director.

K. Meira Goldberg

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K. Meira Goldberg is a flamenco performer, teacher, choreographer, and historian. She teaches at Fashion Institute of Technology and is Scholar in Residence at the Foundation for Iberian Music at the CUNY Graduate Center. Her book, *Sonidos Negros: On the Blackness of Flamenco* (2019), is published by Oxford University Press.

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Artist and educator, Cristina is an Associate Professor and Chair of the Theatre and Dance Department at UTEP and the President for the World Dance Alliance Americas. She worked at Universidad De Las Americas Puebla, Mexico, and as dancer and choreographer in the UK, Ireland, and in Latin America.

BIOS (Continued)

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Amanda Graham is associate director of engagement at Carolina Performing Arts, UNC Chapel Hill. Previously, Graham was Visiting Assistant Professor in Media and Society at Hobart and William Smith Colleges and Andrew Mellon Postdoctoral Fellow in Dance Studies at Northwestern University. Graham's articles on art and performance have appeared in *Art Journal*, *Dance Chronicle*, *ASAP/J*, and *Latin American Perspectives*.

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Jingqiu Guan is a PhD candidate in Culture and Performance at the Department of World Arts and Culture/Dance at UCLA. Her research explores the aesthetics and politics of dance and moving image in mainland China and Hong Kong.

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Sang Woo Ha is a senior lecturer in the Dance Department at University of Malaya. She holds a Ph.D. in Critical Dance Studies from UC, Riverside. Her research interest area is about the analysis of socio-political and cultural structures through lens of dancing bodies as well as kinesthetic learning-based education.

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Judith Hamera is Professor of Dance and American Studies at Princeton University. Her latest book is the award-winning *Unfinished Business: Michael Jackson, Detroit, and the Figural Economy of American Deindustrialization* (Oxford, 2017).

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Gili Hammer is an assistant professor of anthropology at the Hebrew University of Jerusalem. Her current research focuses on embodied knowledge in the field of integrated dance. Her fields of research include anthropology of the senses, performance, embodiment, and disability studies.

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AGA Collaborative (founded 2011) was created as a space to reflect on and sweat through ideas. We (Amanda Hamp, Gretchen Alterowitz, Alison Bory) wrestle with making collectively, and what that can do in the world. We show up. We work. We move. We wonder. We are all in this together.

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Alexandra Harlig is a PhD Candidate in The Department of Dance at The Ohio State University. Her dissertation focuses on race, genre, economics, and the sociality of popular dance on YouTube. Her research appears in the *Oxford Handbook of Dance on The Popular Screen* and *The International Journal of Screendance*.

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Kayci is a Ph.D. Candidate in the History Department at the University of Wisconsin–Madison. Her fields of study are French and Soviet history, and Gender and Women's Studies. Her dissertation examines how Franco-Soviet dance exchanges shaped debates about the relationship between aesthetics, class, consumerism, and gender during the Cold War.

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Tamara Hauser is a PhD student in Dance at The Ohio State University. Her research primarily focuses on the circulation of dance in late medieval Europe and the implications of behavioral laws on the transmission and performance of cultural identity.

BIOS (Continued)

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Wayne Heisler Jr. is Professor of Historical and Cultural Studies in Music and chairs the Department of Music at The College of New Jersey. He is author of *The Ballet Collaborations of Richard Strauss* (Rochester, 2009). His current book project concerns choreographies of song in the twentieth century.

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Gerrit Berenike Heiter is a PhD student and performer, specialized in commedia dell'arte, baroque theatre and historical dances. Her thesis in theater studies at the University of Vienna focuses on French ballet publications from 1573 to 1651 and a comparative study of ballet at the courts of the Austrian Habsburgs.

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Ruth Hellier-Tinoco, PhD, is a professor and creative artist at the University of California, Santa Barbara, who focuses on experimental performance-making, performance in Mexico and environmental arts. Her publications include: *Embodying Mexico: Tourism, Nationalism, and Performance*; *Women Singers in Global Contexts*; and *Performing Palimpsest Bodies: Postmemory Theatre Experiments in Mexico*.

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Jessica Ray Herzogenrath works as a Coordinator of Research and Proposal Development at Sam Houston State University. She was the 2018–19 John S. Aubrey Fellow at the Newberry Library (Chicago) and recently began the National Arts Strategies Executive Program in Arts and Culture Strategy through the University of Pennsylvania.

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Ana Paula Höfling is the author of *Staging Brazil: Choreographies of Capoeira*, Wesleyan University Press, 2019. She is Assistant Professor and director of graduate studies in the School of Dance at the University of North Carolina, Greensboro, where she is also a Lloyd International Honors College Faculty Fellow.

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Kathryn Holt is a PhD candidate in Dance Studies at The Ohio State University. Her current research investigates how dance in Ireland and the Irish diaspora shapes and is shaped by cultural norms and expectations associated with Irish womanhood during the twentieth and early twenty-first centuries.

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Susan Homar: dance scholar, former dance critic, retired University of Puerto Rico comparative literature professor who has published in “Coreografía del Error. Conducta de Viveca Vázquez”, *Museo de Arte Contemporáneo* (2014); “Making Caribbean Dance” (2010); the journals “80grados”, “Revista ICP”, “Conjunto”, “High Performance”. Has served as evaluator NEA Dance Program.

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Colleen Hooper is an assistant professor of dance at Point Park University. She received her PhD and MFA degrees in Dance from Temple University and her writing has been published in *Dance Research Journal*, the *International Journal of Screen Dance*, and *Dance: Current Selected Research*.

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Petri Hoppu PhD, Principal Lecturer of dance at Oulu University of Applied Sciences, Finland. He was a member of the Board of Directors of CORD 2011–2017. His areas of expertise include theory and methodology in dance anthropology as well as Finnish vernacular dances and Nordic folk dance revitalization.

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Yukiyo Hoshino is a Professor of Chinese Literature and Gender Studies at Nagoya University, Japan. Her research interests lie mainly in comparative modern dance history of Eastern Asia. She has recently published *Nicchu Senso ka no Modern Dance [Modern Dance under the Sino-Japanese War Conditions]*.

BIOS (Continued)

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Hye-Won Hwang is an Assistant Professor of Practice of the Glenn Korff School of Music at the University of Nebraska-Lincoln, where she teaches courses in dance practice and theory. Hwang published several articles in peer-reviewed scholarly journals and presented research papers at numerous national and international dance conferences.

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Elif Işıközlü, PhD Student CDTPS, University of Toronto, directs theatre and film. Her short dance film series 4 Etudes in the Key of Uncertainty screenings include Dance on Camera New York, Video Danza Buenos Aires, Vo'Arte Lisbon, FIFA Montreal and a Golden Sheaf Best Experimental Short nomination. She is a member of the Lincoln Center Theater Directors Lab and holds an MA Dance Studies (Laban Center London, UK) and an MFA Directing, Theatre (University of Ottawa).

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Daniela Ivanova-Nyberg is an ethnochoreologist (PhD degree awarded by the Bulgarian Academy of Sciences). She holds degrees in Bulgarian philology, philosophy and culturologia (Sofia University "St. Kliment Ohridski") and in choreography (Institute in Music and Choreography, Sofia). Research interests: Bulgarian dance in Bulgaria and in the United States.

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Usha Iyer is Assistant Professor, Film and Media Studies, at Stanford University. Her forthcoming book, *The Dancing Heroine: Choreographing Performance in Popular Hindi Cinema*, examines the role of dance in the construction of female stardom in Hindi cinema from the 1930s to the 1990s.

Gayathri Iyer

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Gayathri Iyer is a dance historian, art historian and a Bharatha Natyam practitioner. She has an MA in Arts and Aesthetics, an MPhil in dance sculpture in Chalukyan temples and her Ph.D. examines Karana dance sculptures at sites across India. She hopes to connect theory and practice in art.

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Hanna Järvinen is a Senior Researcher in the Academy of Finland project *How to Do Things with Performance?*; Lecturer at the doctoral programme of the Theatre Academy of Uniarts Helsinki. She is the author of *Dancing Genius* (Palgrave 2014) and four edited collections as well as journal articles.

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Ani Javian is a movement artist whose research is rooted in her ideas about humans as story-tellers, story-holders, and story-makers. She is an Assistant Professor at Rutgers University and holds an MFA in Dance from The Ohio State University and a BA in Dance and English from Connecticut College.

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Marlon Jiménez Oviedo is a PhD student in Theatre Arts and Performance Studies at Brown University. He researches transnational performance, movement traditions that live outside systems of authorship, and popular and social movements, to understand how culture and politics form and move in relation to neoliberal capitalism in the Americas.

Navtej Johar

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Navtej Johar is a dancer, choreographer, yoga practitioner and activist. His work in all fiends remains body-centric, it twines practice with critical theory and social action. Founder of Studio Abhyas, New Delhi, and Poorna Center for Embodied Practice, Ann Arbor, MI, USA, he is faculty, Performing Arts, Ashoka University, India.

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Jasmine Elizabeth Johnson writes about dance, diaspora, and black feminism. Her work has been published by *The Drama Review*, *ASAP Journal*, *Dance Research Journal*, the Center for Black Studies Research, *Africa and Black Diaspora: An International Journal* (Routledge) and elsewhere.

BIOS (Continued)

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Imani Kai Johnson is an Assistant Professor of Critical Dance Studies at UC Riverside, focusing on African diasporic ritual cultures, global popular culture, and Hip Hop. Her manuscript, *Dark Matter in Breaking Cyphers: Africanist Aesthetics in Global Hip Hop* is forthcoming with Oxford University Press.

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Adanna Kai Jones is an Assistant Professor of Dance and Dance Studies in the Theater and Dance Department at Bowdoin College. She received her Ph.D. in Critical Dance Studies at UC, Riverside. Her research focuses on popular Caribbean dance and identity politics, both within its Diaspora and the US.

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Grace Shinhae Jun is a choreographer, educator, performer, scholar, wife, and mother. She is the artistic director of bkSOUL, faculty at UCSD and SD City College, and a teaching artist with transcenDANCE Youth Arts Project. PhD Drama and Theatre, UCSD/UCI; MFA Dance Sarah Lawrence; BA History, BA Dance, UCSD.

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Esmeralda M. Kale is the George and Mary LeCron Foster Curator at Northwestern's Melville J. Herskovits Library of African Studies. With three decades of experience across four continents, she has held positions of responsibility within libraries, Departments of information science and on national library committees.

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Harshita Mruthinti Kamath is Visweswara Rao and Sita Koppaka Assistant Professor in Telugu Culture, Literature and History at Emory University. Her research focuses on the textual and performance traditions of the South Indian language of Telugu in conversation with theoretical discourses on gender and sexuality in South Asia.

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Emily Kaniuka began her dance studies inquiry on the competition stage, at the ballet barre, and in the mosh-pit. She is interested in the intersections of power, belonging, and the moving body. Emily is a University Fellow and PhD student in Dance Studies at The Ohio State University.

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Gene Kannenberg, Jr. (Ph.D. UConn 2002) is the Research & Media Assistant at Northwestern's Melville J. Herskovits Library of African Studies. An internationally recognized comic art historian, he has lectured, written, and curated exhibits about comics and graphic novels for over two decades. He creates his own abstract comics at ComicsMachine.com.

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Dr Claudia Kappenberg is a performance/media artist at the University of Brighton, UK and founding editor of *The International Journal of ScreenDance*. Recent writing is published in *The Oxford Handbook of ScreenDance Studies* (2016), *Syncope in Performing and Visual Arts* (2017), *Performing Process: Sharing Dance and Choreographic Practice* (2018).

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Laura Karreman is an assistant professor in the Department of Media and Culture studies, Utrecht University. Her research examines the impact of digital technologies through critical approaches of embodiment. Recent publications include contributions to *Contemporary Choreography* (Routledge 2017) and *Futures of Dance Studies* (The University of Wisconsin Press, Forthcoming).

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Einav Katan-Schmid, PhD, is a core convener for the international network Performance Philosophy, a co-founder of Mo.Ré, a collective for movement research, and the author of *Embodied Philosophy in Dance*; *Gaga and Ohad Naharin's Movement Research* (Palgrave Macmillan, 2016). She led *Playing with Virtual Realities* at Humboldt University of Berlin.

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Deanne Kearney is a graduate of the MA dance program at York University and will be starting the Ph.D. dance program in the fall. Her MA specialized in the area of Canada's krump dance scene. She is currently a dance writer and critic in Toronto.

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Anusha Kedhar is an Assistant Professor of Critical Dance Studies at UC Riverside. Her book project, *Flexible Bodies: British South Asian Dancers in the Age of Neoliberalism* (Oxford), examines South Asian dance and dancers in Britain at the nexus of neoliberalism and postcoloniality. Kedhar's writing has been published in *Dance Research Journal*, *The Feminist Wire*, and *The New York Times*. She is also a bharata natyam dancer and choreographer.

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Ana Isabel Keilson is a lecturer on Social Studies at Harvard University. She received her PhD in History from Columbia University in 2017, and is currently writing a book on politics and modern dance in Germany, 1900–1935.

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Evadne Kelly is an artist-scholar with a PhD in Dance Studies from York University. Her forthcoming book, *Dancing Spirit, Love, and War: Performing the Translocal Realities of Contemporary Fiji* (DSA Series, University of Wisconsin Press), addresses histories and legacies of colonialism. She is a Postdoctoral Artist-Researcher at University of Guelph.

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Fenella Kennedy is an Assistant Professor of Dance at the University of Alabama, where they are researching changing cultural attitudes to dance and dance scholarship since the turn of the 20th century.

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Su Jin Kim completed her BA dance studies in classical ballet at Ewha Womans University, Seoul and MA Performance Studies at the University of Hamburg. Currently, she works as a doctoral researcher with a position at the University of Hamburg under Prof. Gabriele Klein.

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As a doctoral student in Performance Studies at Stanford University, Kimmel's research intersects: race, national identity, and post-colonialism through performance. Her current work engages Arab and Francophone African dance as a tool for investigating social and affective infrastructure, cultural memory, and movement practice. She holds an A.B. from Princeton University.

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Johanna Kirk is a doctoral candidate in World Arts and Cultures/ Dance at UCLA. She is a choreographer, writer and movement educator with undergraduate and graduate degrees in Dance. Her research interests include performance-art-based health education, the choreographies of medical spaces, dance interventions in pre- and post-natal care, and art/science collaboration.

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Sharon Kivenko (PhD, Harvard University Anthropology) is a Lecturer in dance studies at Harvard. Scholar and performance artist, Sharon works at the intersections of performance, embodiment and social belonging and is informed by her dance training with professional West African dance artists in Mali, France and the United States.

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Recipient of the 2013 Selma Jeanne Cohen award, Kelly Klein received her PhD in Dance Studies from The Ohio State University in 2019. Her research on movement performance and practice as activism has been published in *Choreographic Practices* and supported by the Mershon Center for International Security Studies.

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Wojciech Klimczyk, PhD, is the author of two monographs in Polish: "Visionaries of the Body. Panorama of contemporary dance theatre" (Krakow 2010) and "The Virus of Mobilization. Dance and the formation of modernity 1455–1795" (Krakow 2015) as well as co-editor of "Music and Genocide" (Frankfurt 2015). He is currently working on a book about the politics of Nijinsky.

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Kristen is a Ph.D. candidate in the Department of Women's, Gender, and Sexuality Studies at The Ohio State University. She studies performance and art-based activism that envision decolonial futures in Central America. Her dissertation focuses on Guatemalan activists who speak out against state violence and build decolonial communities through embodied movement.

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Hannah Kosstrin is Associate Professor in the Department of Dance at The Ohio State University and affiliate faculty with the Melton Center for Jewish Studies and Slavic Center. She is author of *Honest Bodies: Revolutionary Modernism in the Dances of Anna Sokolow* (Oxford, 2017), finalist for the Jordan Schnitzer Book Award.

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An award-winning New York-based filmmaker, Alla Kovgan brings two decades of experience working with dance and film collaborations on screen and in theatre. Her most ambitious project to date is a 6-year undertaking "Cunningham," a 3D film feature film, a French/German/US co-production which will be released worldwide in October 2019.

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Rebekah Kowal is Associate Professor and Chair of the Department of Dance at The University of Iowa. Her publications include *How To Do Things with Dance: Performing Change in Postwar America* (Wesleyan UP, 2010), *The Oxford Handbook of Dance and Politics* (eds. Kowal, G. Siegmund, R. Martin), and a forthcoming book, *Dancing the World Smaller: Staging Globalism in Mid-Century America*.

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Anthea Kraut is Professor in the Department of Dance at UC Riverside, where she teaches courses in critical dance studies. Her publications include *Choreographing the Folk: The Dance Stagings of Zora Neale Hurston* (University of Minnesota Press, 2008) and *Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance* (Oxford University Press, 2015).

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Pamela Krayenbuhl is an Assistant Professor in the Culture, Arts, and Communication division at the University of Washington Tacoma. Her research focuses on the relationship between dance and screen media, and her current book project looks at danced performances of race and masculinity on mid-twentieth century American film and television.

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Christian Kronsted is a Ph.D. student with the philosophy department at the University of Memphis and the center for Intelligent Systems Research. He works on embodied cognition and philosophy of dance. Christian is a former competitive Breakdancer and uses his experiences in improvisational dance to inform his work in philosophy.

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Community performance artist and disability culture activist Petra Kuppers is a Professor at the University of Michigan, and the co-creator of Turtle Disco, a somatic writing studio in Ypsilanti, Michigan. She has written extensively on disability culture, performance and medicine, and social somatics.

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Sylvanus Kwashie Kuwor a master drummer, music, dance and practitioner/scholar, is the Chair of Department of Dance Studies, University of Ghana. He has had a decade of experience in Britain as a cultural educator, scholar and practitioner. He holds a PhD in Dance Anthropology, University of Roehampton in London.

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SanSan Kwan is an Associate Professor in the Department of Theater, Dance, and Performance Studies at UC Berkeley. She is the author of *Kinesthetic City: Dance and Movement in Chinese Urban Spaces* (2013). Her current book project is titled *Love Dances: Intercultural Collaboration in Contemporary Dance*.

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Mario LaMothe is an Assistant Professor of African-American Studies and Anthropology at the University of Illinois at Chicago. His research agenda involves embodied pedagogies of Afro-Caribbean religious rituals, and the intersections of spectatorship, queerness and social justice in the Americas. He is a performance artist and curator.

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Courtney Lau is a PhD student in Theatre Arts and Performance Studies at Brown University. Committed to close listening, she studies the generative possibilities of details, fragments, and small materializations in black, brown, and queer dance and music.

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Michelle LaVigne, PhD, teaches rhetoric at the University of San Francisco. Her writing/research focuses on the intersection of dance, rhetoric, and performance. She published reviews in *TDR*, *Quarterly Journal of Speech*, *Text and Performance Quarterly* with a forthcoming chapter on *The Nutcracker*. She blogs about dance at sfdancematters.com.

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Catherine Lavoie-Marcus (PhD UQAM) is a Montreal based interdisciplinary artist: choreographer, dancer, filmmaker, writer and more. Her works investigate collective intelligence by many means: open scores, collaborative writing, delegated performance. Since 2008 she has been presenting her work Quebec and abroad. Catherine is a columnist at *esse arts+opinion*.

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My-Linh Le is a member of the popping crew, Playboyz Inc. (est. 1981), whom she represents in freestyle dance competitions internationally. She is the director/founder of Mud Water Theatre, which features the Oakland-originated street dance form, turfing, and is currently an M.F.A. in Dance candidate at Arizona State University.

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Kara Yoo Leaman is an Assistant Professor of Music Theory at Oberlin College Conservatory. Her dissertation on George Balanchine and methods in choreomusical analysis was awarded the Theron Rockwell Field Prize from Yale University. She is a co-founder of the Society for Music Theory's Dance and Movement Interest Group.

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Leask is a London based dance critic, currently writing for *DanceTabs*. Leask's commitment as a critic is to cover dance that sits outside of mainstream visibility. Leask's PhD research at RCSSD explores the contribution of *New Dance Magazine* (1977–1988) to the creation of alternative dance writing practices.

BIOS (Continued)

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Choreographer Rosemary Lee works in a variety of contexts and media, including large-scale site-specific works with cross-generational casts. Her work is characterised by an interest in creating a moving portraiture of the performing communities she gathers. She often works in outdoor and indoor public spaces where the work is free to view.

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Tsung-Hsin 'Joda' Lee is a PhD candidate in Dance Studies at The Ohio State University. He holds an M.A. in dance criticism and cultural studies from Taipei National University of the Arts, Taiwan. His research interests focus on global circulation of dance and Taiwanese perspectives.

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Cynthia Ling Lee creates choreography and scholarship informed by postcolonial, feminist-of-color, and queer theories. Recent publications include co-written chapters with Sandra Chatterjee in *Dance Matters Too: Markets, Memories, Identities and Queer Dance: Meanings and Makings*. She is a Post Natyam Collective member and assistant professor of dance at UCSC. www.cynthialinglee.com

Camelia Lenart

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Camelia Lenart's research was supported by numerous awards, including an Andrew W. Mellon Fellowship. In 2016 she received the Dance Chronicle Founding Editors Award (third place), and "Dancing Art and Politics beyond the Iron Curtain: Martha Graham's 1962 Tour to Yugoslavia and Poland" was published in *Dance Chronicle*. Camelia is currently working on a book based on her dissertation "The European Tours of Martha Graham and Her Dance Company."

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Lizzie Leopold is the Executive Director of the Dance Studies Association, an independent scholar working on the archives of mid-century modern dancer Sybil Shearer, and a choreographer. Her research focuses on the political economy of choreographic production. She is published by the UPress of Florida, OUP, and forthcoming *Futures in Dance Studies*. She is a Lecturer at the University of Chicago.

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Li Man, 2001.7 Bachelor of Dance, Henan Normal University. 2009–7 Master of Beijing Dance Academy 2018–9 Study for Ph.D. in Shanghai Theatre Academy. Research Field: Dance History and Theory Research. She has published 9 articles, presided over or participated in 7 projects, won 10 awards and cooperate to produce three books.

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LIN Nan, female, Master of Arts, an editor of *Journal of Contemporary Research in Dance* which is belong to Shanghai Theatre Academy.

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Yatin LIN, Associate Professor and Chairperson of the Graduate Institute of Dance at the Taipei National University of the Arts. She is the author of *Sino-Corporealities: Contemporary Choreographies from Taipei, Hong Kong, and New York*. Lin was a Director of SDHS and former President of Taiwan Dance Research Society.

Mika Lior

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Mika's research focuses on choreographies of Bahian Candomblé as they undermine and intersect configurations of gender, sexuality, race and nationhood. She is a PhD candidate in Culture and Performance at UCLA's department of World Arts and Cultures/Dance.

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Gillian Lipton recently directed a multi-year initiative with Arthur Mitchell to develop his archive and related performance projects thanks to Ford Foundation support. A lecturer in Critical Dance Studies, most recently at Yale, she holds a PhD in Performance Studies from NYU and is a 2019–2020 Research Fellow at CBA/NYU.

BIOS (Continued)

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Liu Qingyi, Ph. D., Distinguished Professor, Director of Dance Research Institute, and Editor-in-Chief of Journal of Contemporary Research in Dance of Shanghai Theatre Academy, Research Fellow and Doctoral Supervisor of Chinese National Academy of Arts. Main research interests: body language and embodiment of dance, modern and contemporary dance history and aesthetics.

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Gianina K. Lockley is a doctoral student in the School of Theatre, Dance and Performance Studies at the University of Maryland, College Park and is currently pursuing a professional certificate in Women's Studies. Her work is situated at the intersection of critical race theory, dance, ethnography, storytelling, and performance studies.

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Michael J. Love is an interdisciplinary tap dance artist who makes original performances which visceralize Blackness. He has presented at CUE Art Foundation in collaboration with transmedia artist Ariel Jackson, Fusebox Festival, and The Cohen New Works Festival. Love is an M.F.A. candidate in performance studies at UT Austin. (DancerMLove.com)

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Denise Machin is the first woman to serve as the Director of the Claremont Colleges Ballroom Dance Company. She also serves as adjunct faculty in Pomona College's Physical Education Department. Machin earned her Ph.D. in Critical Dance Studies from the University of California, Riverside in 2018.

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Manuel Macias is an artist/researcher/educator from La Puente, CA. He is also Co-founder of the art collective Mechanism Dance Theatre. Macias holds a B.A. from Cal Poly Pomona in Ethnic and Women's Studies and is an M.F.A. Candidate at the Cal State Long Beach Department of Dance.

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Deepa Mahadevan's research stems from her practice of dancing, choreographing, and teaching Bharatanatyam to students of the Indian diaspora in North America. Her research examines the ways in which second generation immigrant students negotiate constructions of sex, gender, caste, gender, class in the structured classical idiom of dance.

Susan Manning

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Susan Manning is an internationally recognized historian of modern dance, whose writings have been translated into French, German, Italian, Spanish, and Polish. She is the author of *Ecstasy and the Demon: the Dances of Mary Wigman* (1993, 2nd ed 2006) and *Modern Dance, Negro Dance: Race in Motion* (2004); curator of *Danses noires/blanche Amérique* (2008); dramaturge for Reggie Wilson's 2013 work *Moses(es)*; and co-editor for *New German Dance Studies* (2012), *Routledge Encyclopedia of Modernist Dance* (forthcoming) and *Futures of Dance Studies* (forthcoming). She is Herman and Beulah Pearce Miller Research Professor at Northwestern University.

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Mao Cui (毛淼) is Associate Professor of Dance Studies at Beijing Dance Academy. She holds a PhD in Dance Studies and received China's national-level social science research about American Modern Dance. Now, she is a Visiting Scholar in the Asia Culture and Language Department at UMICH.

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Nitsan Margaliot is a dancer, choreographer and teacher. Among other professional experiences, he danced with Batsheva Ensemble Dance Company and Vertigo Dance Company. He is a co-founder of Mo.Ré, a collective for movement research. Currently, he is doing his MFA in Dance at The University of the Arts in Philadelphia.

BIOS (Continued)

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Nina Martin: Associate professor of dance— TCU School for Classical & Contemporary Dance and member of Lower Left Performance Collective. Originator of Ensemble Thinking, a system of spontaneous dance composition, and ReWire Movement Method, a technical dance system accessing preconscious movement states. www.lowerleft.org www.ninamartin.org

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Anna Martine Whitehead makes performances, teaches at the School of the Art Institute of Chicago and with Prison + Neighborhood Arts Project, and writes about race, gender, and performance.

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Kate Mattingly is an Assistant Professor in the School of Dance at the University of Utah. She received her doctoral degree in Performance Studies with a Designated Emphasis in New Media from the University of California, Berkeley. She currently teaches courses in dance histories, theory, and criticism.

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"I am PhD student at Queen's University (Canada) in Gender Studies with research interests in the intersections of ballet, nationalism and modernities. I also work as a ballet instructor and hold the Diploma of Dance Teaching Studies from the Royal Academy of Dance."

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Felicia McCarren is a Professor of French at Tulane University and the author of three books and numerous articles on dance, performance, and cinema. A new book, *The Source: Disenchantment and Re-enchantment at the Paris Opera Ballet* is forthcoming in 2019 from Oxford University Press.

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Nyama McCarthy-Brown is Assistant Professor, at The Ohio State University. Nyama has been an active performer, choreographer, and educator for over fifteen years. She's also an established scholar, with numerous academic publications including her 2017 book, *Dance Pedagogy for a Diverse World: Culturally Relevant Teaching in Research, Theory, and Practice*.

Jess McCormack

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Dr Jess McCormack (University of Bristol) is a practitioner researcher working across dance, theatre and performance. Her current research focuses on choreographic processes and incorporates practice-as-research and critical theory. Current interests include choreography, applied dance/performance practices, adaptation, translation and verbatim performance.

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Heidi McFall is an artist/scholar/teacher specializing in interdisciplinary performance. She holds a B.M. in Flute Performance from the Lawrence University Conservatory of Music, an M.A. in Performance Studies from New York University, and is pursuing an M.F.A. in Dance from the University of Maryland.

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Dr Aoife McGrath is a Lecturer at Queen's University Belfast. Her book publications include a monograph, *Dance Theatre in Ireland: Revolutionary Moves* (2013), and an edited collection, *Dance Matters in Ireland: contemporary dance performance and practice* (2018). She is co-convenor of the Choreography and Corporeality Working Group of the IFTR.

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Linda McJannet is Professor of English and Media Studies (Emerita) at Bentley University. Her work on Shakespeare and dance has appeared in *Borrowers and Lenders*, *Dance Chronicle*, and *The Oxford Handbook of Shakespeare and Dance* (2019). With Emily Winerock and Amy Rodgers, she co-founded the Shakespeare and Dance Project (www.shakespeareanddance.com).

BIOS (Continued)

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Olive Mckeon writes on the intersections between Marxism, feminism, and dance studies. She completed her doctorate at UCLA, writing a dissertation on historical materialist approaches to modern dance history in the San Francisco Bay Area. She teaches in the Critical Studies department at the California College of the Arts.

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Juliet McMains, Ph.D. is Professor in the Department of Dance at the University of Washington where she teaches and researches social dance practices of the Americas. She is author of *Spinning Mambo into Salsa: Caribbean Dance in Global Commerce* (2015) and *Glamour Addiction: Inside the American Ballroom Dance Industry* (2006).

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Christopher-Rasheem Mcmillan, is a performance related artist and scholar. He has a joint appointment between Dance and Gender, Women's & Sexuality Studies at the University of Iowa. McMillan his MFA in Experimental Choreography from the Laban Conservatoire, London (2011), and his PhD in Theology and Religious Studies from King's College, London (2017). His writing has been published in *The Journal of Dance, Movement & Spiritualities*, *Kinebago*, and *Contact Quarterly*.

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Meida McNeal is Director of Honey Pot Performance, an Afro-feminist collective. She received her PhD in Performance Studies (Northwestern) and MFA in Choreography & Dance History (Ohio State). Meida also works with the Chicago Park District as Arts & Culture Manager supporting community arts partnerships, youth arts, and civic engagement initiatives.

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Editor-in-chief of *Dance Chronicle* and an emerita professor at Temple University, Joellen A. Meglin has published extensively on Ruth Page, including articles appearing in *Dance Research* and *Dance Research Journal* and chapters, in *Rethinking Dance History and Perspectives on American Dance*. Meglin's critical-cultural biography of Page is forthcoming from OUP.

Melissa Melpignano

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Melissa Melpignano (Ph.D. in Culture & Performance, UCLA, 2019) lectures at UCLA and UT El Paso. Her work explores the stakes of dancing in Israel/Palestine, through the original framework of livability. She has upcoming essays in the "Oxford Handbook on Jewishness and Dance" and in the "Encyclopedia of Jewish Women."

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Elliot Gordon Mercer is an Instructor of Visual and Performing Arts at the University of Colorado, Colorado Springs. He holds a Ph.D. in Interdisciplinary Theatre and Drama from Northwestern University. His work centers on the history of dance notation, formation of dance archives, and creation of choreographic legacy plans.

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Fangfei Miao is a Visiting Assistant Professor at Muhlenberg College. Miao received her PhD from UCLA and explores cross-cultural misinterpretations that American and Chinese people make about each other's dance histories. Also a choreographer and dancer, Fangfei has toured internationally through modern dance, Chinese traditional dance, and experimental choreography.

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Dance Artist/Academic, Professor Vida L. Midgelow is Director of Research Degrees, FACI, Middlesex University. She is editor of the *Oxford Handbook on Dance in Improvisation*, leads the Erasmus+ funded 'Artistic Doctorates in Europe' project (www.artisticdoctorates.com), co-edits the journal *Choreographic Practices* and co-directs the *Choreographic Lab*, (www.choreographiclab.co.uk).

BIOS (Continued)

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Ray Miller, Professor in Dance Studies at ASU served as President for CORD and Vice President for Professional Development for DSA. He has published in *The Oxford Book on Shakespeare and Dance*, *The Oxford Handbook of Dance and Theater*, *Theatre Journal*, *DRJ*, *Theatre Topics*, *Studies in Musical Theatre* and *JODE*.

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Dara Milovanovic is an Assistant Professor of Dance at University of Nicosia in Cyprus. She holds a PhD in Dance Studies from Kingston University London and an MA in American Dance Studies from Florida State University. She has recently published an essay in the 'Perspectives on American Dance: Twentieth Century' (2018)

Gabriela Minden

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Gabriela Minden is a doctoral candidate in English literature at the University of Oxford. Her research explores the impact of Serge Diaghilev's *Ballets Russes* on early twentieth-century British theatre, focusing on the theories and productions of Edward Gordon Craig, Harley Granville-Barker, J.M. Barrie, Terence Gray, and Rupert Doone.

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Royona Mitra is Reader in Dance and Performance Cultures at Brunel University London. She is the author of *Akram Khan: Dancing New Interculturalism* which was awarded the 2017 de la Torre Bueno First Book Award by DSA. Her scholarship examines intersectionalities between bodies, race, gender and decolonialities in dance performances.

Nona Monahin

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Nona Monahin teaches Renaissance and Baroque dance in the Five College Early Music Program at Mount Holyoke College. She has taught dance-music workshops in Australia, Europe, and North America, and has choreographed for many Shakespeare productions. Her current research focuses on the relationship of music and dance in contemporary choreography.

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Raquel Monroe, Ph.D. is a performance scholar completing a monograph analyzing performances of *Black Power* by black female cultural producers in popular culture. Monroe performs with the *Propelled Animals* creating immersive, interdisciplinary performance installations. She is an Associate Professor in Dance, and Co-director of Academic, DEI at Columbia College Chicago.

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Celena is a Lecturer in Dance at Kingston University, London and is a PhD graduand in Dance at the University of Chichester. She holds a Masters in Dance Anthropology from the University of Roehampton and a BA in Dance and Culture from the University of Surrey.

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Ms. Moore attended the University of Pittsburgh, where she studied English Literature and Dance. While at Pitt, she was an Honors College research fellow, a teaching assistant, and a panelist at the Undergraduate Literature Conference. She is attending Duquesne University to pursue an MA in Teaching for English Education.

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Kiko Mora (Ph.D) is professor of Semiotics of Advertising and Culture Industries in the Department of Communication and Social Psychology (Universidad de Alicante, Spain). His present research explores the convergence of Spanish music and dance in musical theater, early cinema and early recording industry in the United States.

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James Moreno is a choreographer and dance studies scholar. His manuscript, *The Dances of José Limón and Erick Hawkins* is under contract with Routledge. Moreno holds a PhD in Performance Studies from Northwestern University and is Associate Professor of Theatre and Dance at the University of Kansas.

BIOS (Continued)

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Michael J. Morris is an artist, scholar, and Visiting Assistant Professor at Denison University where they teach in Dance, Queer Studies, Women's and Gender Studies, and Environmental Studies. Their writing appears in *The Oxford Handbook of Dance and Theater*, *TDR*, *Choreographic Practices*, *Dance Chronicle*, and the *European Journal of Ecopsychology*.

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Gay Morris is a New York art and dance critic whose latest book is *Choreographies of Twenty-First Century Wars* (Oxford 2016), co-edited with Jens Richard Giersdorf. Morris is a member of the International Art Critics Association (AICA), a member of the DSA editorial board, and served two terms as reviews editor for *Dance Research Journal*.

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Clint Morrison Jr. is a Ph.D. student in English literature at The Ohio State University. His concentration is late medieval literature with specific interests in romance, visual culture, and pre-modern dance. His current research explores how dance form is represented in Middle English poetic structures.

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Mu Yu, Ph.D. in Dance Studies, professor of Beijing Dance Academy and Special dance critic of China Literary and Art Critics Association. She was visiting scholar at American Dance Festival and NEA Arts Journalism Institute in 2010, Queens College in 2010–2011. Mu has published books published on Chinese choreography analysis.

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Katherine Mueller is a doctoral candidate in Anthropology at the University of Connecticut. Her research investigates cultural diversity and belonging through an examination of cross-cultural collaborations in London's performing arts. She has a BA in Dance from Connecticut College and MA in Dance Anthropology from the University of Roehampton.

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As a choreographer and researcher, I hold a practice as research PhD in participatory Contemporary Dance. I teach dance and contemporary performance at the Central. My research examines participatory dance and draws on somatics and improvisation. It examines the political potential of investigating borders through participatory dance.

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Ira S. Murfin is a Chicago-based performance scholar, artist, and public programmer. He holds the Interdisciplinary PhD in Theatre and Drama from Northwestern and an MFA in Writing from the School of the Art Institute of Chicago. Currently, he is the Assistant Director for Programming with the Guild Literary Complex.

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Idoia Murga-Castro is Tenured Researcher at Consejo Superior de Investigaciones Científicas (CSIC) in Madrid. She is an art and dance historian and curator, and has a degree in Classical Dance (RAD/ISTD). She is author of several publications researching the Spanish dance history and the relationships between dance and visual arts.

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"Currently an Associate Dean at the University of Utah, Melonie's research explores the continual evolution of ballet through a critical theory lens. Recent research topics include: surveying ballet as a degree focus in American higher education, examining representation in ballet advertisements, and studying ballet as a form of cultural identity."

Dahlia Nayar

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Dahlia Nayar's multimedia work investigates the performance of the quiet and seeks unlikely sources of virtuosity. Dahlia holds an MFA in Dance/Choreography from Hollins University. She is a recipient of the Jacob Javits Fellowship, Massachusetts Cultural Council Fellowship in Choreography, and the National Dance Project Touring Award. She joins Tanya Wideman-Davis and Thaddeus Davis in this lecture demonstration.

BIOS (Continued)

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Ariel Nereson is Assistant Professor of Dance Studies at the University at Buffalo–SUNY where she teaches in the MFA program. Her current book project, *Democracy Moving*, argues for understanding the work of Bill T. Jones as choreo-historiographies. Her essays can be found in *American Quarterly*, *Theatre Journal*, *Theatre Survey*, and *Studies in Musical Theatre*, amongst others.

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Megan Nicely is an artist-scholar working within contemporary experimental choreography and Japanese butoh. She has performed nationally and abroad and published in *TDR*, *Choreographic Practices*, and *Performance Research*. She is co-editor of the *Critical Acts* section of *TDR* and Associate Professor of Performing Arts at University of San Francisco. www.megannicelydance.org

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Lorraine Nicholas is an Emeritus Fellow at the University of Roehampton, London. Her authored books are: *Dancing In Utopia: Dartington Hall and its Dancers* (2007); *Walking and Dancing: Three Years of Dance in London, 1951–1953* (2013) and she is co-editor of *Rethinking Dance History*, 2nd edition (Routledge, 2018)

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Ania Nikulina is a PhD Candidate and a recipient of the Mellon CLIR Fellowship for her work focused on state-sponsored ballet as a site of cultural and political tension. Ania's dissertation project explores the history of ballet performances and dance training in state theatres and ballet schools of contemporary Ukraine.

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Carrie Noland teaches French and Comparative Literature at the University of California, Irvine. Among her publications are *_Agency and Embodiment_* (Harvard, 2009) and *_Merce Cunningham: After the Arbitrary_* (Chicago, 2019). She is the recipient of many fellowships, including the Guggenheim, ACLS, and NEH.

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Janet O'Shea is the author of *Risk, Failure, Play: What Dance Reveals about Martial Arts Training and At Home in the World: Bharata Natyam on the Global Stage*. Her essays have been published in five languages and seven countries. She is professor of World Arts and Cultures/Dance at UCLA.

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Oluwatoyin Olokodana-James is a three time awardee of Lagos State scholarship award. She has a Ph.D in Theatre Arts and lectures at the University of Lagos. She was a visiting researcher at the University of Bedfordshire, United Kingdom (2018) and has presented her works in different parts of the world.

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Sarah Olsen is an assistant professor of Classics at Williams College (USA). She has written articles on kinesthetic empathy in ancient Greek thought, female entertainers in antiquity, the representation of dance in Homer, and the depiction of performance in Greek vase painting. Her first book, entitled *Dance, Literature, and Culture in Ancient Greece: Representing the Unruly Body*, is forthcoming from Cambridge University Press.

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Hodel Ophir is a faculty member of the Jerusalem Academy of Music and Dance and a research fellow at the Hebrew University of Jerusalem. She is the author of *"Choreographing Social Change: Palestinian Dance Teacher and Choreographers in Israel"*, and co-author of *"Fractured Freedom: Body, Gender and Ideology in Dance Education in Israel"*.

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Osumare is Professor Emerita of African American & African Studies at University of California, Davis, publishing *The Africanist Aesthetic in Global Hip-Hop* (2007) and *The Hiplife in Ghana: West Africanist Indigenization of Hip-Hop* (2012). Her recent *Dancing in Blackness, A Memoir* covers 30 years of her career in dance.

BIOS (Continued)

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Margaret Sunghae Paek is a collaborative dance artist holding dear her relations with Lower Left, Uh Oh Trio, Ensemble Thinking, and Lawrence University. Simultaneously a choreographer, improviser, teacher, student, scholar, collaborator, care-giver, and witness, she consciously blurs distinctions between labels in her praxis, finding surprising inspiration and integration. www.margaretpaek.com

Anna Paliy

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Anna Paliy is a former rhythmic gymnast and a current doctoral student in the Centre for Drama at the University of Toronto. Her research explores intercultural ballet history (1890–1930), focusing on the storytelling potential of theatrical costume design. Anna's writing appears in the journals Kino, Semicolon, and Transverse, as well as The Dance Current and The WholeNote magazines.

MiRi Park

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MiRi Park is a b-girl, choreographer, performer, producer, scholar and mother. Her current research interests include: hip hop studies, dance history, oral history, consumption studies, postcolonialism, trauma, feminism, African American studies, Korean history, Asian American studies. MA American Studies, Columbia University; BA Journalism, BFA Dance, UMass Amherst

Nibia Pastrana Santiago

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Based in San Juan, Nibia Pastrana Santiago develops site-specific "choreographic events" to experiment with time, fiction, and notions of territory. She serves as the Academic Coordinator at the Dance Program, Universidad del Sagrado Corazón & Escuela de Danza 21 and co-directs LA ESPECTACULAR Artists Residency with filmmaker Gisela Rosario. Currently, she is co-editing a

bilingual anthology on Puerto Rican experimental dance. She is a mentor in the Puerto Rican Arts Incubator, a two-year initiative to support local artists post-hurricanes. She has performed in works by Petra Bravo, Migguel Gutierrez, Nickels Sunshine, DD Dorvillier, and maintains an on-going collaborative practice with Jennifer Monson/iLAND.

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Bhumi B. Patel is a dancer/choreographer, scholar, and educator on faculty at West Valley College. She earned her MA from FSU and MFA from Mills College. Bhumi is the Director of pateldanceworks, a 2019 WOCA Fellow, and was a 2018 Fellow with Emerging Arts Professionals and SAFEhouse Lead Artist.

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Carolyn Renée Pautz is a PhD candidate in the Department of Dance Studies at Temple University. Her work focuses on issues related to folkloric dance, particularly its complex relation to categories of religion and the secular and economies of exchange. Her work is partially seated in her training in Afro-Cuban religious and folkloric dance forms, as well as in dance and performance ethnography.

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Allison Peacock is a dancer, choreographer, and PhD student in the Humanities program at Concordia University in Montreal. She has performed and collaborated on works internationally, and has published on experimental dance archival practices. Her current research interests focus on choreography, landscape, public gardens, and techniques of gardeners

Jane Peck

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Jane Peck has directed, performed and taught several forms of 18th century North American dance since 1994. She studied Metis dance with Sandra Poitras of Turtle Mountain Reservation, French-Canadian Dance with Jean Paul Cloutier of Winnipeg, English Baroque with Wendy Hilton, French Baroque with Catherine Turocy and Beatrice Massin of Paris.

BIOS (Continued)

Michelle Penn

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Michelle Penn is a first-year master's student in Dance Education at the University of Northern Colorado. Her thesis, "The Art of Storytelling: Audience & Criteria," examines how choreographers use dynamic movement to take viewers on a visceral journey. She also teaches dance at westside Chicago's Howe School of Excellence.

Hui Peng

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Hui Peng is a graduate student in Performance Study and a theater director. Her recent directing work, *Nietzsche Goes Bananas Here*, premiered in July 2018 in MoCA, Shanghai. Hui's research explores the theatrical intervention in urban space. Her first e-book *why do we go to the theater—the destruction of meaningless* was published in 2016.

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Sayonara Pereira is a PhD Professor at University of São Paulo. Studied and researched Dance at Freie Universität Berlin, UNICAMP–Brazil, HFMT–Köln, Folkwang Hochschule in Essen, and Alvin Ailey Dance Center. Worked as a dancer, choreographer and modern dance teacher along 19 years (1985–2004) in Germany.

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Professor of Dance, Performance and Philosophy at Federal University of Rio de Janeiro. He holds a PhD and MA in Philosophy, MA in Performing Arts and BA in Dance. Founder and coordinator of LabCrítica, and chair committee of the Trans-In-Corporados seminar. Co-organizer of "Performing Debates" (2017). More info: www.labcritica.com.br

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Perillo is currently Assistant Professor of Global Asian Studies and member of the Racialized Body research cluster at the University of Illinois, Chicago. His research is featured in *Theatre Journal*, *International Journal of Asia-Pacific Studies*, *Hip-hop(e): The Cultural Practice and Critical Pedagogy of International Hip-Hop*, and *Amerasia*.

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Crystal Michelle Perkins, M.F.A., is an Assistant Professor at OSU. Her research is focused on blood memory, digital residue, personal/historical narrative, and spaces of justice/injustice. She is a recipient of an Ohio Arts Council Individual Excellence award, a member of the APAP's Leadership Fellows and the OhioDance Board of Trustees.

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A former dancer/choreographer, Wendy Perron is the author of *Through the Eyes of a Dancer*. The former editor in chief of *Dance Magazine*, she has taught dance and lectured widely on Judson Dance Theater. Wendy now leads a graduate seminar at NYU Tisch Dance and writes for *Tanz* and WENDYPERRON.COM.

Paula Peters

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Paula J. Peters, MFA, is an Assistant Professor at SUNY Fredonia. Her research explores how to change accepted traditional norms in dance pedagogy methods to serve all bodies. Prior to entering Academia, she was a principal member Spectrum Dance Theater (1991–2005), performing and restaging works by choreographers of national prominence.

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Jen Peters is pursuing an MFA in Dance from University of Michigan's School of Music, Theatre & Dance. Ms. Peters holds a BFA in Dance from The Ailey School/Fordham University, and dance professionally with Jennifer Muller/The Works. She is a writer for *Dance Magazine* and the mother of two children.

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Shanti Pillai is a performance maker and scholar and is Assistant Professor of Theatre at Williams College. Her writing has appeared in *The Drama Review*, *Conversations Across the Field of Dance Studies*, *Theatre Topics*, *Women and Performance*, and *Dance Research Journal*. In 2018 she received a Fulbright-Nehru Research Fellowship.

BIOS (Continued)

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Marisa Plasencia is a third year in the MA/PhD Theater Studies program at UC Santa Barbara. Her research considers the role of race, history, and memory as they affect constructions of narrative and abstraction in performance. For more information about her artistic practice, please visit marisa-maribel-plasencia.com

Lydia Platón

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Lydia Platón Lázaro, Ph.D. is an independent professor of the English Department at UPR Cayey. She has published two books: *Defiant Itineraries: Caribbean Paradigms in American Dance and Film* (New York: Palgrave Macmillan, 2015) and *El cuarto acto* (San Juan: Ediciones Callejón, 2005) with visual artist Paloma Todd. She was awarded the Andy Warhol Curatorial Fellowship in 2019.

David Popalisky

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David Popalisky has choreographed, performed and taught throughout the US, in Italy, Korea, Belize and China. He teaches dance history, technique and choreography at Santa Clara University. Currently researching fathers in concert dance, he has presented at DSA, CORD and NSEE and published articles in *Theatre Topics* and *Physics World*.

Archer Porter

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Archer Porter investigates the politics of the dancing body in the twenty-first century new media landscape. As a doctoral candidate at UCLA, Archer's dissertation, *The Domestic Stage: Dance and Intimacy in the Age of Social Media* examines choreographies of intimacy in home dance videos that circulate online.

Julie Potter

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Julie Potter is a performance curator, public practice specialist and writer. She is currently the Director of the ODC Theater and was previously the Creative Ecosystem Senior Program Manager at the Yerba Buena Center for the Arts. Potter completed her MA at Wesleyan University's Institute for Curatorial Practice in Performance.

Jade Power Sotomayor

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Jade Power-Sotomayor is Assistant Professor in the Department of Theatre and Dance at UC San Diego. She is a Cali-Rican performance scholar and a bomba cultural worker and dancer. Research interests include: Latinx theatre and performance, dance studies, epistemologies of the body, feminist of color critique, bilingualism, and intercultural performance in the Caribbean diaspora.

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VK Preston is an assistant professor at the University of Toronto's Centre for Drama, Theatre, and Performance Studies. Preston received the DSA's 2018 Gertrude Lippincott award for best essay. She studies seventeenth-century and twenty-first century performance, critical dance studies, performance theory, disability studies, early modern, critical race, and Indigenous/settler studies.

Jill Pribyl

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Jill Pribyl, MA, CMA is a former Fulbright Scholar at Makerere University, Uganda where she taught for over ten years as an Associate Professor of Dance. She continues to teach, choreograph and write from her home in Kampala and is currently pursuing her Ph.D. at the University of Cape Town, SA.

Stacey Prickett

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Dr Stacey Prickett, Reader in Dance Studies at the University of Roehampton in London, investigates relationships between dance, society and politics through historical and sociological perspectives in topics ranging from the left wing dance in the 1930s to political protest actions, social justice and contemporary dance, and South Asian dance.

Sarah Prinz

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Sarah C Prinz is a LA-based Director and Choreographer. Her imagery creates a gradient between pedestrian and choreographic compositions, challenging notions of narrative form using the body as a storytelling vehicle. Sarah's works have been premiered at SXSW, Channel 4 (UK), Vogue, Sterogum, Outfest, Dance Camera West and Screendance International.

BIOS (Continued)

Katherine Profeta

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Katherine Profeta is Professor in the Practice of Dramaturgy and Dramatic Criticism at Yale School of Drama. She's also a NYC dramaturg who has worked with choreographer/visual artist Ralph Lemon since 1997, among other collaborators. Her first book, *Dramaturgy in Motion*, came out with *Studies in Dance History* in 2015.

Prarthana Purkayastha

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Prarthana Purkayastha is Senior Lecturer in Dance at Royal Holloway University of London, and author of *Indian Modern Dance, Feminism and Transnationalism* (2014), which won the 2015 de la Torre Bueno Prize (SDHS) and the Outstanding Publication Award (CORD). Her dance research examines the politics of race, gender and nationhood.

Meghan Quinlan

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Meghan Quinlan is an independent scholar who holds a PhD in Critical Dance Studies from the University of California, Riverside. Her current research project centers on a political analysis of the contemporary Israeli dance practice of Gaga and its diverse circulation throughout a myriad of geographic and social realms.

Alexandra Quinn

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Alex Quinn is a teacher, mover and researcher. She has recently completed her Masters in Dance Anthropology from the University of Roehampton. Her interests include cross-cultural consumption and transmission of dance, particularly that of popular dance practices, and its interplay with identity formation.

Laura Quinton

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Laura Quinton is a PhD candidate in the History Department at New York University. Her dissertation research focuses on British state support for dance after World War II.

Megan Race

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Race received her Ph.D. from Yale University. She was a 2018–2019 postdoctoral fellow at the Davis Center for Russian and Eurasian Studies at Harvard University and will begin a position as a Visiting Assistant Professor of Russian Studies at Davidson College in Fall 2019.

Anisha Rajesh

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Anisha Rajesh is an Indian classical dancer and researcher. Anisha is the founder and artistic director of Houston based Upasana Performing Arts Center, where she trains students in Bharathanatyam and Mohiniyattam. She is a PhD candidate in Dance at Texas Woman's University focusing her research on the pedagogy of Mohiniyattam.

Jessica Rajko

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Jessica Rajko is an assistant professor. Her scholarly research investigates contemporary trends in dance and human-computer interaction research. Her creative work explores corporeal responses to living within digital surveillance infrastructures such as consumer wearable technology, the Internet of Things, 'smart' security systems, and big data infrastructures.

Priya Raman

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Priya Raman is a PhD candidate in the Department of Theatre and Dance, University of Texas at Austin. She is a Bharatanatyam dancer-educator and co-founder of Kalaparva, an eZine on Indian performing arts. Her research focusses on the role of Indian dance criticism to construct Indian cultural and racial identity

Lindsay Rapport

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Lindsay Rapport is a fifth-year Ph.D. Candidate in Critical Dance Studies at University of California, Riverside. Her dissertation explores vibing in hip hop's freestyle dance practices and its potential to challenge a western construction of individuated subjecthood. She is dance faculty at Riverside City College and Mt. San Jacinto College.

BIOS (Continued)

Heather Rastovac Akbarzadeh

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Heather Rastovac Akbarzadeh, Chancellor's Postdoctoral Fellow, UC Davis. Was the 2016–2018 Mellon Postdoctoral Fellow in Dance Studies, Stanford University. Ph.D. in Performance Studies from UC Berkeley, Designated Emphasis in Women, Gender, and Sexuality. Examines the artistic works of Iranian dancers and performance artists in North America and Western Europe.

Susanne Ravn

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Susanne Ravn is Associate Professor and Head of the research unit Movement, Culture and Society at the University of Southern Denmark. Her research combines phenomenology and ethnographical methodologies in the analyses of movement practices. She has been the president of NOFOD and served on the executive SDHS board.

Erin Reynolds

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Erin grew-up dancing in rural northern California. She has taught and choreographed throughout California, the United States and Europe. She received an AA in Dance from Cabrillo College, a BA in Dance and Performance Studies from UC Berkeley, and is an MFA in Dance Choreography candidate at CSU Long Beach.

Kat Richter

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Kat Richter is Adjunct Professor of Dance at Stockton University and Artistic Director of the Philadelphia-based Lady Hoofers Tap Ensemble. She is also a dance critic and writes a regular higher ed column for Dance Teacher magazine. Richter holds an MA in Dance Anthropology from Roehampton University.

Ramón Rivera-Servera

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Ramón H. Rivera-Servera is professor of Performance Studies and Art Theory and Practice at Northwestern University. He directs the Puerto Rican Arts Initiative, a dance and performance incubator funded by the Andrew W. Mellon Foundation and intent in incentivizing arts practices in post-hurricane María Puerto Rico. He is currently completing his next book manuscript, *Reggaetón's Queer Turn: Black Aesthetics, Abstraction, and Circum-Caribbean Sexual Politics*, and co-editing a volume on queer nightlife.

Marta Robertson

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Marta Robertson studies the intersections between movement and music in diverse traditions, including Okinawan diasporic communities, the collaborative process between Aaron Copland and Martha Graham in Appalachian Spring, and in her current book project, World War II Japanese American incarceration camps.

Laura Robinson

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Laura Robinson is Senior Lecturer in Dance at the University of East London. Research interests and publications focus on spectacle in popular screendance, drawing upon post-capitalist theory, identity studies, and Posthumanist discourse. Laura sits on the executive boards of PoP MOVES and the Society for Dance Research.

Ryan Rockmore

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Ryan Rockmore is a PhD student at UCLA and a queer flamenco dancer-researcher, focusing on identity politics, performativity, and flamenco history. Rockmore was a Fulbright grantee in Spain and the inaugural artist-in-residence with Flamenco Vivo Carlota Santana; he also holds a BSc. from NYU and an MA from Roehampton University.

Tara Rodman

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Tara Rodman is an assistant professor in the Drama Department at UC Irvine. Her book manuscript, *Performing Exceptionalism*, works at the intersection of dance and theatre studies, and of Japanese and Asian American studies, to examine the career of Ito Michio as a figure of racial exclusion and modernist community.

Danielle Ross

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Danielle Ross is a choreographer, curator, co-founder of the dance publication FRONT, and graduate student in Performance Studies at Northwestern. Her research centers choreography and motion as analytics for theorizing erasure in women's histories. Her work has been supported by PICA, Oregon Arts Commission, and the Andy Warhol Foundation.

BIOS (Continued)

Rebecca Rossen

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Rebecca Rossen is Associate Professor in the Performance as Public Practice Program at the University of Texas at Austin. She is the author of *Dancing Jewish: Jewish Identity in American Modern and Postmodern Dance*, winner of the 2015 Oscar Brockett Prize. Rebecca began her career as a dancer/choreographer in Chicago.

Philipa Rothfield

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Philipa Rothfield is Honorary Professor of Dance and Philosophy of the Body, SDU, Denmark, and Honorary Faculty at La Trobe University. She is Creative Adviser at Dancehouse, Co-editor of the Dancehouse Diary, co-author of *Practising with Deleuze*, (2017, EUP), and on the Dance Panel for Melbourne's Green Room Awards.

Molly Roy

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With a background in contemporary dance, choreography, and librarianship, Molly Roy is currently a Ph.D. student in Performance as Public Practice at The University of Texas at Austin. Her research is situated at the intersections of dance, information, and surveillance studies.

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Lucia Ruprecht is a Fellow of Emmanuel College and an affiliated Lecturer in the Section of German and Dutch, University of Cambridge, UK. She has been a Humboldt Fellow at the Institute of Theatre Studies, Free University Berlin, and the inaugural Visiting Research Scholar at Boyer College, Temple University, Philadelphia.

Olivia Sabee

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Olivia Sabee is assistant professor of dance at Swarthmore College, where she teaches courses in dance studies, choreography, and ballet technique. She is completing a book manuscript entitled *Dance Theory in the Age of the Encyclopédie* and is preparing a second project on the corps de ballet in nineteenth-century France.

Stefanie Sachsenmaier

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Stefanie Sachsenmaier (PhD Middlesex University, DEA Sorbonne Nlle, MA Goldsmiths, SFHEA) is Senior Lecturer in Theatre Arts at Middlesex University, London. Her research centres on the processual. She co-edited *Collaboration in Performance Practice: Premises, Workings and Failures*, Palgrave, 2016, and published widely on her long-term research with choreographer Rosemary Butcher.

Christine Sahin

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Christine Sahin is a lecturer in dance studies at California State University, San Marcos. She is also a performer, teacher, and dance ethnographer of raqs sharqi ("belly dance") and other MENAT dance genres. She received her Ph.D. in Critical Dance Studies from the University of California, Riverside in 2018.

Michael Sakamoto

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Michael Sakamoto is a scholar-artist in dance, theatre, photography, and media. His works have been presented in 14 countries. His scholarship has appeared in anthologies and journals from Routledge, Palgrave Macmillan, Taylor and Francis, and McFarland. Michael's book project on butoh praxis is under contract with Wesleyan University Press.

Lisa Sandlos

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Lisa Sandlos is a faculty member of the Department of Dance and a PhD Candidate in Gender and Women's Studies at York University, Toronto, Canada. Her doctoral research highlights hypersexualization of young female dancers and its impacts on dance education, public perceptions of dance, and girls' psychological and social development.

Cristian Santesteban

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Cristian is an Argentine tango dancer and economist specializing in the application of microeconomic theory to a broad array of markets and institutions. He has designed policy for the Clinton administration, has provided consulting services to government bodies and litigation firms, and has taught economics at UC Berkeley and Stanford.

BIOS (Continued)

Kaustavi Sarkar

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Kaustavi Sarkar, Assistant Professor in UNC Charlotte Dance, holds a PhD from OSU. She published in *Performance Research*, *Research in Dance Education*, *Visual Enquiry*, and *Journal of Emerging Dance Scholarship*. She edited a workbook *Dancing Worlds with Great River Learning*. She is in contract with McFarland Publishers for her monograph.

Marta Savigliano

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Marta Savigliano, political theorist and anthropologist, researches politics of culture, exoticism and cultural (mis)translations. Her works include *Tango and the Political Economy of Passion* (1995), *Angora Matta: Fatal Acts of North South Translation* (2003), and the thriller-opera of tangos *Angora Matta* (premiered 2002). She currently resides/works in Buenos Aires.

Katie Schetlick

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Katie Schetlick is a dance artist/researcher/educator from Charlottesville, VA. She is a Lecturer in Dance at the University of Virginia where her research, both through interdisciplinary projects and co-designed community art courses, reflects on the politics of space in post-urban renewal Charlottesville.

Jennie Scholick

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Jennie Scholick is the Associate Director of Audience Engagement at San Francisco Ballet. Her research and writing have appeared in *Dance Chronicle*, *The Poetry Foundation*, and *The Jerome Robbins Foundation Newsletter*. She earned her BA from Princeton University and her PhD in Comparative Literature at UCLA.

Danielle Schoon

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Danielle V. Schoon is a cultural anthropologist with interests in migration, performance, and the politics of identity. Her current research focuses on the politics of presence for Roma ("Gypsies") in Turkey. Danielle is a full-time Lecturer at The Ohio State University.

Janet Schroeder

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Janet Schroeder is a percussive dance artist, scholar, and teacher. She toured with music and dance company *Rhythm in Shoes* before earning an MFA in Dance from The College at Brockport and a PhD in Dance Studies from The Ohio State University. Schroeder is scholar-in-residence at Jacob's Pillow Dance Festival.

Hannah Schwadron

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Hannah Schwadron is author of *The Case of the Sexy Jewess: Dance, Gender, and Jewish Joke-Work in US Pop Culture* (Oxford University Press, 2018), and other essays on dance, humor, and politics. She is Assistant Professor of Dance at Florida State University, where she teaches across theory and practice curriculum.

Elizabeth Schwall

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Elizabeth Schwall (Ph.D. in History, Columbia University, 2016) was a Mellon Dance Studies Postdoctoral Fellow at Northwestern University 2016–2018. She also has been a fellow at the Center for Ballet and the Arts at New York University and taught courses at Stanford University and University of California, Berkeley.

Alexander Schwan

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Alexander H. Schwan is a Postdoctoral Research Associate at Freie Universität Berlin. He has held visiting fellowships at Princeton University and Harvard University and has been a Visiting Lecturer at the University of California, Santa Barbara. His scholarly interests include the connection of dance with theology and critical theory.

Paul Scolieri

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Paul A. Scolieri is Chair & Associate Professor of Dance at Barnard College, Columbia University. He is the author of *Dancing the New World: Aztecs, Spaniards, and the Choreography of Conquest* (Oscar G. Brockett Book Prize for Dance Research, 2014) and the forthcoming biography *Ted Shawn: His Life, Writings, and Dances* (Oxford University Press, 2019).

BIOS (Continued)

Chiayi Seetoo

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Chiayi Seetoo is Associate Professor at Shanghai Theatre Academy, with a Ph.D. in Performance Studies from UC Berkeley. Her articles are published in P[art]icipatory Urbanisms anthology, PAR: Performing Arts Review, TDR: The Drama Review, LEAP, The Routledge Companion to Butoh Performance, and Asian Theatre Journal (forthcoming). Seetoo also performs, directs, and organizes artistic projects and community events.

Hannah Seidel

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BA Pomona College, MFA SUNY Brockport, currently Assistant Professor at Grand Valley State University. Previously Lecturer in dance at Purchase College and performer with Tiffany Mills, Mariah Maloney, Erica Essner, David Appel, and Gibney Dance, with whom she also spent six years offering workshops to domestic violence survivors.

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Anaïs Sékiné has obtained her PhD at Université de Montréal in 2017 under the supervision of Pr. Sirma Bilge. Her soon to be published dissertation is entitled "The Worlds of Lindy Hop—Cultural Appropriation and the Politics of Joy". She pursues her career as an independent scholar and director of a dance school in Montreal.

James Severson

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James "Pluvie"/"Giant" Severson (ze/zim/zer, siya, or he) is a recent queer/half-Pilipinx/(relatively) non-disabled researcher from the Kiki House of Peaches and recipient of Bachelor's in Cognitive Science and Sociology at UCSC. Zer fieldwork in accessible dance teaching stems from an internship at AXIS Dance Company in the San Francisco Bay Area.

Miya Shaffer

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Miya Shaffer is a second-year MA/PhD student in the Department of World Arts and Cultures/Dance at the University of California, Los Angeles.

Kristen Shahverdian

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After a career dancing, Kristen Shahverdian now teaches and writes about art practices that involve the body in motion. She is a MA candidate in Socially Engaged Art from Moore College of Art & Design in Philadelphia, where she is writing about embodied responses to performances of trauma.

Brandon Shaw

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Brandon Shaw is currently investigating the use Shakespeare as the face of white supremacy and as the means of retaliating and arguing against this chauvinism. He is the recipient of the 2016 Lippincott Award and was chair of DSA's 2018 conference in Malta. www.brandonxshaw.com

Jacqueline Shea Murphy

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Jacqueline Shea Murphy is associate professor in the dance department at UC Riverside, and author of "The People Have Never Stopped Dancing": Native American Modern Dance Histories. She co-directs regular "Indigenous Choreographers at Riverside" gatherings, and is completing a new book, Choreographing Resurge-instances: Indigenous Dance Artists' Re-Making New Worlds.

Ruth Sherman

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Ruth Olga Sherman is a Northwestern Alumni. She received her Masters in Visual Media and Anthropology from Freie Universität Berlin and is currently an MFA Dance graduate student at Mills College. Ruth has performed (Giordano Jazz, Chicago Tap, Schindowski Ballett, and Sidi Larbi/Eastman), taught and choreographed internationally for fifteen years.

Brynn Shiovitz

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Brynn Shiovitz is a dance artist, scholar, and teacher. She holds a PhD in Culture and Performance (UCLA) and is a lecturer in Dance at Chapman University. Her edited collection, *The Body, the Dance, and the Text: Essays on Performance and the Margins of History* was just published by McFarland (2019).

BIOS (Continued)

Nandini Sikand

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Nandini Sikand is an anthropologist, filmmaker, author and dancer. She is currently an Associate Professor of an interdisciplinary film and media studies program at Lafayette College, PA. She is author of *Languid Bodies, Grounded Stances: The Curving Pathway of Neoclassical Odissi Dance* published by Berghahn Books (2017) and several articles on film and media.

Benny Simon

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Benny Simon is a PhD candidate in Dance Studies at The Ohio State University. He holds an MA in Dance Education from New York University, and his current research examines how zoe-centric intermedia works create posthuman environments and subjectivities model livable futures.

Jacqueline Sinclair

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Jacqueline Sinclair, Artistic Director, Joel Hall Dancers, holds a BA in dance (Columbia College, Chicago), secondary teacher certification (Northeastern Illinois University) and MA in theatre (Northwestern University). She is Director of Dance, Maine South High School. Her most fulfilling artistic endeavor has been as a member of Joel Hall Dancers.

Lee GK Singh

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Lee Gurdial Kaur Singh is a PhD Candidate in History at the University of California, Riverside. Her dissertation focuses on change over time in ballet repertoire at the Bolshoi Theater (1925–1960) and the processes of making ballet “Soviet.” She earned an AB, cum laude, in Dance from Mount Holyoke College.

April Sizemore-Barber

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April Sizemore-Barber’s research on performance, queer, and Africana studies has been published in *Theatre Journal*, *Theatre Topics*, and *Safundi*. She is currently completing *Prismatic Performance: Queer South Africa and the Fragmentation of the Rainbow Nation* (University of Michigan). She is an Assistant Professor at Georgetown University.

Imogen Smith

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Imogen Smith, Director of Archiving and Preservation at Dance/USA, is a specialist in archiving dance. She led projects at New York Public Library’s Dance Division and Dance Heritage Coalition to preserve and create access to dance documentation. She has degrees in library science (Simmons College) and English (Bryn Mawr)."

Christopher Smith

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Christopher J. Smith is professor of musicology at the Texas Tech University School of Music, composer of the theatrical show *Dancing at the Crossroads: A Celebration of Afro-Caribbean and Anglo-Celtic Dance in the New World*, and director of the *Elegant Savages Orchestra*, an innovative “symphonic folk” chamber orchestra. He is also a former nightclub bouncer, carpenter, lobster fisherman, and oil-rig roughneck, and a published poet.

Noémie Solomon

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Noémie Solomon is a teacher, writer, dramaturge, and curator of contemporary choreography. She has taught dance and performance theory at McGill, Brown, Hollins, and NYU, and edited the *DANSE* collection at Les presses du réel. She is Program Director of the Institute for Curatorial Practice in Performance, Wesleyan University.

Alex Springer

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Alex Springer is a performer, choreographer, teacher, and video artist. His creative projects take shape with his wife Xan Burley and their collaborative choreography has been presented throughout the US. He was a member of Doug Varone and Dancers (2007–17) and is currently an MFA teaching fellow at Smith College.

Pallavi Sriram

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Pallavi Sriram is an interdisciplinary dance-maker and scholar invested in connected bodily imaginaries across Afro-Asia and the global south—past and present—intellectual, popular, and otherwise. She is Assistant Professor of Dance Studies at Colorado College. She holds an M.A. and Ph.D. from UCLA and a B.S. from Northwestern University.

BIOS (Continued)

Kathryn Stamp

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Kathryn is a dance teacher, evaluator and PhD candidate at the Centre for Dance Research at Coventry University, UK. Her research interests span inclusive dance, dance in education, plus impact of dance. The focus of her AHRC-funded PhD research is photography-based interventions located within the intersection between dance and disability.

Arabella Stanger

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Arabella is Lecturer in Drama at the University of Sussex, UK. Her forthcoming monograph excavates the histories of spatial and racial dispossession underwriting idealisms of the Euro-American theatre dance canon. She is embarking on a collaborative project on contemporary dance and whiteness, and new research into rebellious bodies at sea.

James Steichen

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Jim Steichen holds a PhD in musicology from Princeton University. He is the author of *Balanchine and Kirstein's American Enterprise* (Oxford UP, 2018) and works as Director of Individual Gifts at the San Francisco Conservatory of Music.

Alexandra Stilianos

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Alexandra Stilianos is a multidisciplinary dance artist, choreographer, and educator. Her research intersects interactive theatre, technology, gender studies, contemporary and commercial forms. She holds a MFA in Dance from The Ohio State University and is based in Chicago and is on faculty at College of DuPage and Harold Washington College. www.alexandra-stilianos.com

Huan Su

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SU Huan is now in her second year of post-graduate study in Dance Academy in Sichuan Normal University, China. Her current research focuses on dance performance and dance education, especially in the field of tertiary dance education.

Joshua Swamy

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Joshua Swamy is a graduate student at York University, studying a MA in Dance. With a BA in Philosophy at York University and background as a self-taught B-Boy, he intends to mix philosophical understandings of concepts with those of dance applications and practices. His research addresses metaphysical, anti-oppressive and post-colonial ideas.

Amy Swanson

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Amy Swanson is Assistant Professor of Dance at Colgate University. Her research interests include contemporary dance in Senegal, gender and sexuality, and transnational circulation. Amy's research has been supported by a Fulbright-Hays fellowship and her writing is forthcoming in *Critical African Studies*. She received her PhD from Northwestern University.

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Kin-Yan Szeto is Professor of Theatre and Dance at Appalachian State University and author of *The Martial Arts Cinema of Chinese Diaspora*. In addition to her scholarly work, Szeto is a director and choreographer. She serves on the Board of Directors of the Dance Studies Association.

Joanna Szymajda

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Doctor of Humanities (Université Paris III Sorbonne Nouvelle/ University of Lodz), MA in the field of theater and psychology (University of Lodz and Université Lyon II). In 2010–2017, deputy director of the Institute of Music and Dance, Warsaw. Currently, the head of the Wrocław Opera's ballet, lecturer at the University of Lodz. Dance curator, dance writer.

Giulia Taddeo

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Giulia Taddeo is research fellow at the University of Bologna (Department of the Arts), where she leads a research on Italian dance during the Fifties and Sixties. In 2015 she obtained her PHD. Her thesis (now published) focused on the relations between dance and press in Italy during the Fascism.

BIOS (Continued)

Rennie Tang

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Rennie Tang is a designer and educator based in Los Angeles. As a professor of landscape architecture her teaching methods emphasize one-to-one scale spatial construction, topographic manipulation and material exploration. Her research on human mobility in urban landscapes is supported by collaborations with choreographers, artists and occupational therapists.

Munjulika Tarah

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Munjulika Tarah is Assistant Professor of Dance History and Theory at Williams College. She received her doctorate from the Department of Performance Studies at Northwestern University, and taught in Malaysia and Qatar prior to joining Williams College. Her research explores dance as part of national identity formation in Bangladesh."

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Alanna Thain is Associate Professor of Cultural Studies and World Cinemas at McGill University. She directs the Institute for Gender, Sexuality and Feminist Studies and the Moving Image Research Laboratory, devoted to studying bodies in media. She is the author of *Bodies in Suspense: Time and Affect in Cinema*.

Mila Thigpen

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Mila Thigpen is chair for Boston Conservatory at Berklee's dance division. Since completing her EdM at Harvard, Thigpen's research engages the body in conversation with critical theory and interdisciplinary approaches to academic research. Her dissertation focus is socio-cultural salsa practices. Thigpen is a doctoral candidate at Texas Woman's University.

Victoria Thoms

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Victoria Thoms is Research Fellow at the Centre for Dance Research (C-DaRE), Coventry University, UK. Her research engages with recent debates in performance, trauma, and gender studies. She is author of a monograph on Martha Graham (2013) and co-editor of the *Dance in Dialogue* book series.

Jeffrey Tobin

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Jeff Tobin is an anthropologist specializing in gender and sexuality in Argentina. His contributions to dance studies have focused on tango dancers' performance of masculinity. He has published papers on Argentine tango, football fans, and cooking. He is retired from teaching Gender Studies at Occidental College.

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Lucille Toth is an Assistant Professor of French at OSU-Newark, affiliated with OSU dance department. Her research interests lie at the intersection of dance, literature, medical humanities, gender and migration studies. As a choreographer, she is currently directing *On Border(hers)*, an all-women dance project based on the testimonies of 15 Ohio-based female immigrants.

Raegan Truax

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Raegan Truax is an artist-scholar with a PhD in Performance Studies from Stanford. Her dissertation, *"Durational Performance: Temporalities of the Untimely Body,"* establishes durational performance as a distinct artistic medium. Truax recently performed *"Citation"* for 37-hours at CounterPulse (SF). She is a current fellow with Cite des Artes (Paris). www.raegantruax.com

Annalee Tull

Emory and Henry College
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Annalee Tull is a visiting assistant professor of theatre and dance at Emory and Henry College. She draws inspiration from communities and engaged Appalachian communities to move through shifting identities using traditional and non traditional dance styles. She also publishes theoretical work on the commonalities of dance and communication.

Catherine Turocy

The New York Baroque Dance Company
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Director of NYBDC, Turocy is a leader in Baroque performance. Decorated by the French as Chevalier in the Order of Arts and Letters, she also received the BESSIE Award in NYC for sustained achievement, the Natalie Skelton Award for Artistic Excellence and an IZZIE in San Francisco for choreography/stage direction.

BIOS (Continued)

Lyndsey Vader

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Lyndsey Vader is a Ph.D. Candidate in Dance Studies at The Ohio State University and holds an M.F.A in Dance from SUNY Brockport. She studies experimental audience strategies that reconsider agency and authorship within the performance event. Before pursuing her doctorate, Vader served as General Manager for Andrea Miller's Gallim Dance.

Rachana Vajjhala

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Rachana is an Assistant Professor of Musicology at Boston University. She completed her PhD at UC Berkeley in 2015, with a dissertation titled "The Politics of Belle Epoque Ballet."

Nitya Vedantam

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Nitya, MFA candidate at the University at Buffalo, is a performer-teacher-choreographer of Bharatanatyam and Modern dance. She has performed and taught across the globe, including the University at Buffalo, SUNY Fredonia, Buffalo State, and MGI Mauritius. Her research explores feminist theory and performance as a site of reformatory action.

Lindsay Viatori

Slippery Rock University
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Lindsay Viatori is an Assistant Professor of Dance at Slippery Rock University in Pennsylvania. She teaches multiple studio practices including ballet, jazz, modern, and compositional forms. Additionally, she has lectured on Society and Social Dance as well as an introductory course on dance theory.

John (J.P.) Viernes

Independent Researcher
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J.P. Viernes is a New York-based dancer and choreographer working in theatre and concert dance. His performance history includes choreography by Lucinda Childs, Molissa Fenley, and David Thomson. J.P. holds a BA in dance and physics from Columbia University and attended the San Francisco School of the Arts.

Giulia Vittori

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Giulia Vittori received her Ph.D. in theater and performance studies from Stanford University. Her research examines the embodiment of the image in contemporary Western theater and dance. Vittori has published in international dance, theater, and Italian studies journals, including *Dance Chronicle*, *TDR*, *Mimesis Journal*, and *Forum Italicum*.

Ricardo Viviani

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Ricardo Viviani is a choreographer and oral-historian with a 40-year international dance career. He studied Biology and Theater Direction at the University of São Paulo, at Joffrey Ballet School, Kulturwissenschaft at the Fernuniversität in Hagen. He currently works as an oral historian at the Pina Bausch Foundation.

Mila Volpe

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Mila Volpe is a Dance/Movement Therapist (qualifying) working with diverse populations in both educational and clinical settings. She is interested in the psychobiological basis of emotion and expression, neuroaesthetics, polyvagal informed somatic interventions, and what these discourses/practices reveal about the evolution of our species biologically, psychologically, and socially.

Amy Voris

University of Central Lancashire
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Amy Voris is a dance-maker based in Manchester, UK. Her practice is process-oriented and collaborative, driven by the desire to develop relationships with people and with movement material over long stretches of time. She is currently lecturing part-time at the University of Central Lancashire. www.amyvoris.com

Laura Vriend

Independent Scholar
lvriend@gmail.com

Laura Vriend is an independent artist and scholar in Philadelphia. She holds a PhD in Critical Dance Studies from UC Riverside. Her newest research aims to theorize fatness in dance and is informed by a fat jiggling performance practice developed in collaboration with Philadelphia dance artist Annie Wilson.

BIOS (Continued)

Megan Wacha

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Megan Wacha advances equitable access to information and publishing through her dual roles in libraries and the Wikimedia movement. Previously the Performing Arts Librarian at Barnard College, she currently serves as the Scholarly Communications Librarian for the City University of New York and the President of Wikimedia NYC.

Charlotte Waelde

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Charlotte Waelde's research deepens knowledge around how legal frameworks regulating copyright and creativity are shaped in response to contemporary developments, and impact on those they regulate. She is committed to interdisciplinarity, and is the only Professor of Intellectual Property Law she knows who works in a Centre for Dance Research.

Xin Wang

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Wang Xin is Deputy Dean of Humanities School of Beijing Dance Academy(BDA), and also an associate professor of BDA. She received her Ph. D at the Art Academy of Peking University studying the dance education. She was a visiting scholar in The Steinhardt School of New York University for dance education program in 2012.

Buck Wanner

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Buck Wanner is a dance historian, editor, and choreographer. Current projects include a history of experimental dance in New York in the 1990s, and a digital mapping project looking at the shifting geography of dance studios in New York in the 20th and 21st century.

Derrick Washington

washingtondee@sbcglobal.net

Mr. Washington is an anthropologist that has worked on exhibitions such as the Will to Adorn at the Smithsonian. He is the curator of the exhibition Rhythm & Power: Salsa in New York and director/curator of Urban Stomp: From Swing to Mambo, a multi-disciplinary collaboration between artists and historians.

Carolyn Watts

Princeton University
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Carolyn Watts is a PhD candidate in musicology at Princeton University and currently holds the Newberry Library-American Musicological Society Fellowship. She is writing a dissertation that centers on Russian dancer Adolph Bolm in his roles of impresario, educator and advocate for ballet and modern music in the United States.

Lailye Weidman

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Lailye Weidman is a dance artist, Visiting Professor at Hampshire College, and a Massachusetts Cultural Council Fellow in Choreography. Recent projects include an homage to the resonance of hardcore music and an ensemble work investigating consent and consensus. She co-edited three volumes of Contact Quarterly and remains a contributing editor.

Celia Weiss Bambara

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Celia Weiss Bambara is the artistic director of the CCBdance Project. Her practice based work intersects choreography, improvisation and movement research in contemporary and African diasporic dance practices through the lenses of inter-culturalism, race, travel, diaspora and translation. She is an assistant professor of dance at UNC Asheville.

Charmian Wells

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Charmian Wells received her PhD in dance from Temple University and her MA (performance studies) and BFA (dance) from NYU. She teaches at Sarah Lawrence and Lehman Colleges. Her writing has been published in Movement Research's Critical Correspondence and The Brooklyn Rail. She dances with Forces of Nature Dance Theatre.

Nicole Wesley

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Nicole Wesley is a teacher, performer and choreographer from Austin, Texas and Associate Professor of Dance at Texas State University. Her research interests include community building through authentic performance (The JUSTICE Project), interdisciplinary art-making and pedagogical approaches (The Bassanda Project), and Laban Movement Analysis (LMA)

BIOS (Continued)

Tara Wheelwright

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Tara Wheelwright is a Ph.D. student in Slavic Studies at Brown University. Her research focuses on the intersection of Russian literature and dance, and national identity in ballet.

Roger Wiblin

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Roger Wiblin was born and raised in Durban, South Africa. He came to the US to dance for the top national university ballroom dance team, Brigham Young University. He earned his PhD in history from Georgia State University and currently teaches in the History Department at BYU–Idaho.

Tanya Wideman-Davis

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Tanya Wideman-Davis is Co-Director of Wideman Davis Dance and Associate Professor at The University of South Carolina in the Department of Theatre and Dance and African American Studies. She has danced with Dance Theatre of Harlem, The Joffrey Ballet of Chicago, Complexions Contemporary Ballet, and Alonzo King Lines Ballet.

Amy Wilkinson

Loyola University Chicago
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Amy Wilkinson is the Executive Director of IN/Motion: Chicago's International Dance Film Festival. She has performed and choreographed with numerous Chicago companies and her work has been presented at national and international venues. Recent projects involve travel to Havana, Cuba and several collaborations with Mandala Dance Company in Rome, Italy.

Valarie Williams

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Valarie Williams, professor of dance, The Ohio State University, holds a BFA from The Juilliard School, MFA and PhD from Texas Woman's University, and teaches and stages dances from Labanotation world-wide. She served 12 years as Associate Dean for Arts and Sciences and has received state, national, and NEA grants.

Seth Williams

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Seth Stewart Williams, assistant professor of dance at Barnard College, studies the relationship between dance and literature, especially in early modernity. A 2019–20 Fellow of the Folger Shakespeare Library, he is a 2019 Scholar-in-Residence at Jacob's Pillow. His performance career included work with Sean Curran, Donald McKayle, and Mark Morris.

Tara Willis

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Tara Aisha Willis is a PhD candidate (Performance Studies, NYU) and Associate Curator of Performance at the Museum of Contemporary Art Chicago. She has been published in *Performance Research*, *Performa Magazine*, and an issue of *The Black Scholar* (co-edited with Thomas F. DeFrantz). Willis danced in a collaboration between Will Rawls and Claudia Rankine, and in the 2016 "Bessie" award-winning performance by The Skeleton Architecture.

Emily Winerock

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Emily Winerock is a dance historian, early modernist, and co-convener of the DSA Early Dance Working Group. She is currently a visiting scholar at the Women's Institute at Chatham University in Pittsburgh. With Linda McJannet and Amy Rodgers, she is a co-founder of the Shakespeare and Dance Project, www.shakespeareanddance.com.

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Eike Wittrock is a dance historian and curator, currently teaching at the University of Hildesheim. His research focuses on 19th and 20th century European Dance, especially its iconographic sources, the politics of the archive as well as queer and exoticist performances.

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Tanja Faylene Woloshen BA Hon MFA BEd Dance Artist/Educator. Performs across N.A., and EU. Recent projects: YLDE AiR (2019), "A Short History of Crazy Bone" (2018); "Holy Wild" (2017); IEATA Conference (2017). Teaching: Winnipeg School Division, WHEAT, ULethbridge, UWinnipeg, and UBC–O. Researching: posthumanism and the somatic imagination, in respects with wilderness in the body."

BIOS (Continued)

Emily Wright

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Emily Wright is an independent dance artist, educator, and scholar in Charlottesville, Virginia. In her forthcoming book, *Dancing to Transform: How Concert Dance Becomes Religious in American Christianity*, she explores the intersections of dance, community, and spirituality.

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Wen-chi Wu, a dance artist, scholar and educator, holds an Ed.D. from Temple University and an MFA from the University of Illinois at Urbana-Champaign. Currently, she is a full-time Assistant Professor at the Division of the Arts, Center for General Education and Core Curriculum at Tamkang University in Taiwan.

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Xiong Xi was graduated from Beijing Dance Academy and gained Master degree at the University of Auckland. As a lecturer of Dance Academy in Sichuan Normal University, China, her current research focuses on critical dance pedagogy in China, especially in the field of tertiary dance education

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Prof. Xu Rui is a dance scholar and stage writer. Currently he is Vice-President of Beijing Dance Academy, board member of the China Art Critics Association and Vice-Chair of the China Association of Musical. He is a founding Co-director of the ArtsCross research project established in 2009.

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Queen Meccasia Zabriskie is an assistant professor of sociology at New College of Florida. She received her Ph.D. in Sociology from Northwestern University. Zabriskie is co-author (with Harvey Young) of *Black Theater is Black Life: An Oral History of Chicago Theater and Dance, 1970–2010*.

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Natalie Zervou is an assistant professor in the Dance Department at UW Madison. She holds a PhD in Critical Dance studies from UC Riverside, and her research focuses on contemporary dance in Greece during the sociopolitical and economic crisis, with an emphasis on how dancing bodies negotiate national identity construction in this fluctuating landscape.

Lin Zhang

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Zhang Lin, D.A., associate professor, Master's supervisor, is currently CPC sub-committee secretary and vice dean of the School of Dance of Shanghai Theatre Academy, director of Shanghai Dancers' Association, person in charge of the dance discipline under Shanghai Theatre Academy, and deputy editor-in-chief of *Journal of Contemporary Research in Dance*.

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Mlondolozzi "Mlondi" Zondi is a doctoral Candidate in Performance Studies at Northwestern University. Mlondi researches contemporary Black movement-based performance and visual art.



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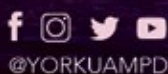


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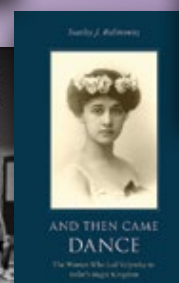
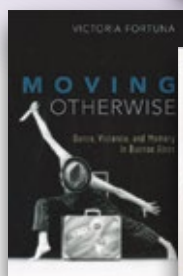
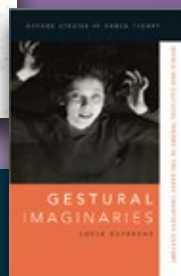
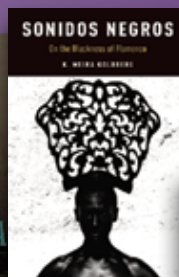
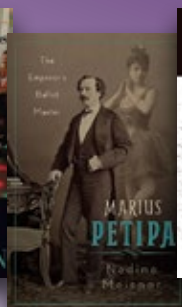
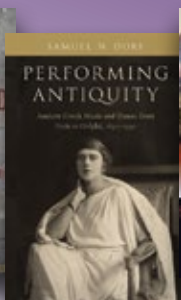
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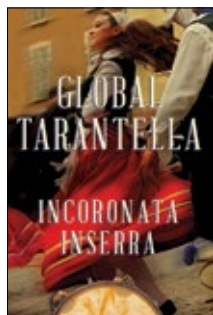
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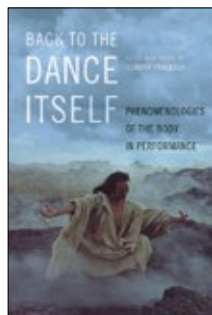
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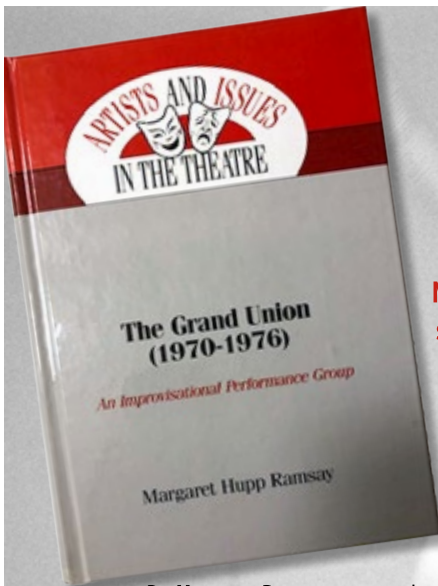


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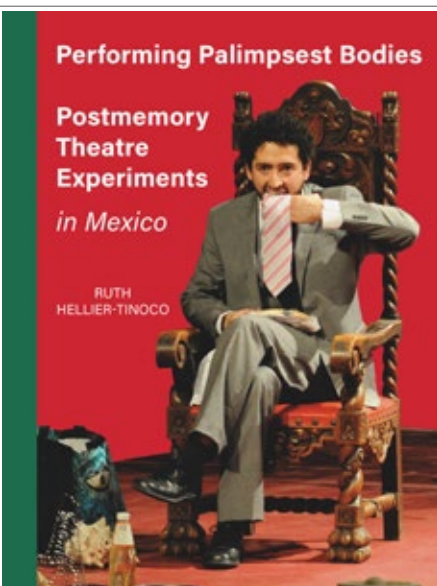
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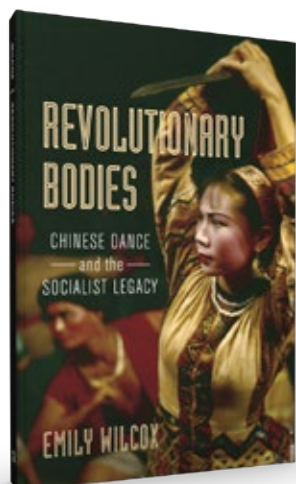
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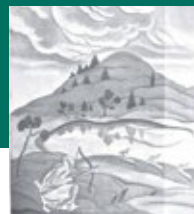


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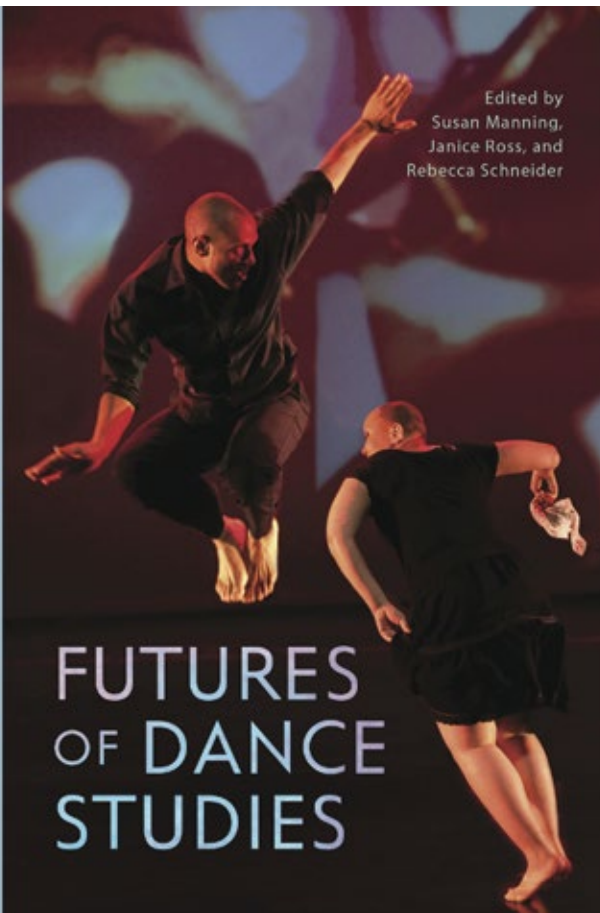
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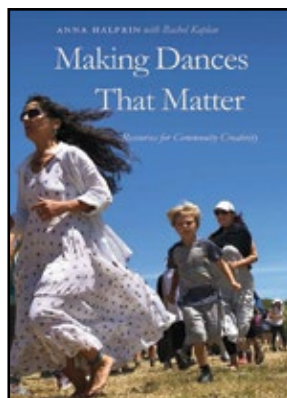
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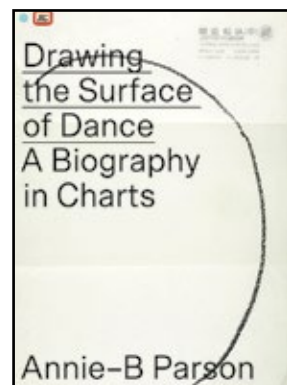


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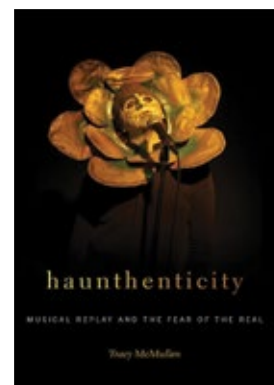


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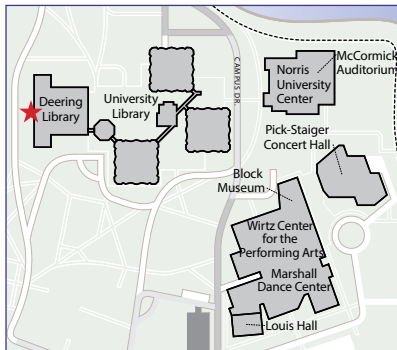
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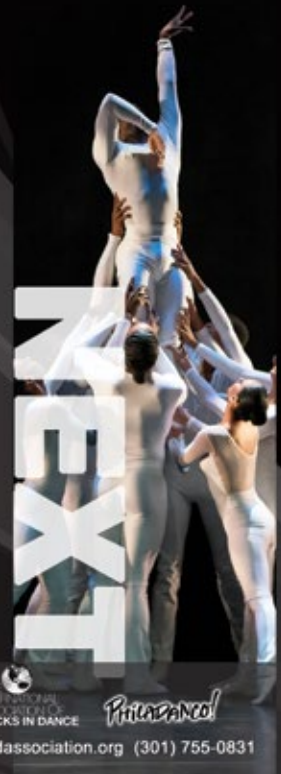
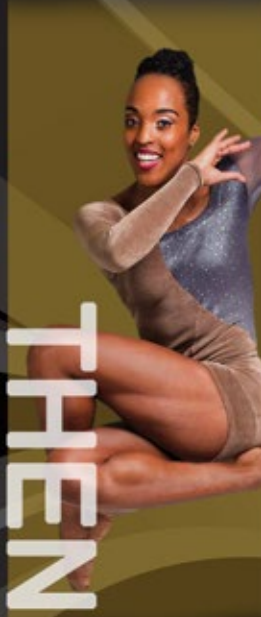
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Forthcoming Articles in DRJ 51/2 (August 2019)

Articles

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Sabine Huchka

**Orientalized Aztecs: Observations on the
Americanization of Theatrical Dance**
Mich Snow

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