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 Musqueum, 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.
PhD in Dance Studies
Emerging scholars motivated to study critical theory, history, and literature in dance

MFA in Dance
Dance artists eager to commit to a rigorous three-year program

THINKING BODIES / AGILE MINDS

PhD, MFA, BFA, Minor
Movement Practice, Performance, Improvisation
Choreography, Dance Film, Creative Technologies
Pedagogy, Movement Analysis
History, Theory, Literature
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Faculty
Susan Hadley, Chair • Harmony Bench • Dave Covey
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Susan Van Pelt Petry • Daniel Roberts • Mitchell Rose
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Application Deadline:
November 15
La Meri and Her Life in Dance
Performing the World
NANCY LEE CHALFA RUYTER
Hardcover $34.95 $26.00

Broadway, Balanchine, and Beyond
A Memoir
BETTIJANE SILLS WITH ELIZABETH MCPHERSON
Paper $19.95 $16.00

Dancing with Merce Cunningham
MARIANNE PREGER-SIMON
Paper $19.95 $16.00

Experiencing the Art of Pas de Deux
JENNIFER CARLYNN KRONENBERG AND CARLOS MIGUEL GUERRA
Paper $24.95 $18.00

Perspectives on American Dance
The Twentieth Century
JENNIFER ATKINS, SALLY R. SOMMER, AND TRICIA HENRY YOUNG, EDS.
Hardcover $110.00 $65.00

Perspectives on American Dance
The New Millennium
JENNIFER ATKINS, SALLY R. SOMMER, AND TRICIA HENRY YOUNG, EDS.
Hardcover $95.00 $50.00

Bravura!
Lucia Chase and the American Ballet Theatre
ALEX C. EWING
Paper $26.95 $20.00

Dance and Gender
An Evidence-Based Approach
WENDY OLIVER AND DOUG RISNER, EDS.
Paper $24.95 $18.00

Jazz Dance
A History of the Roots and Branches
LINDSAY GUARINO AND WENDY OLIVER, EDS.
Paper $22.50 $17.00

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A Memoir
HALIFU OSUMARE
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_Cover Photo by Jeff Goldberg_  
_Above: Northwestern Dance Program on campus, Evanston Illinois, photo by Jeff Hancock_
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
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 troubleshooting 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 Hershkovits Library, collaborated with graduate students Amy Swanson and Mlondi 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
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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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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Instagram: @dsa_dancestudies

Evanston and Chicago

Transportation:
Taxis:
American Taxi – www.americantaxi.com, 847-673, 1000
North Shore Cab – www.northshorecab.com, 847-864-7500

Ride Share:
Uber & Lyft

Public Transport:
Metra Train, Union Pacific North line (Davis stop) – www.metra.gov/maps-schedules
Chicago Transit Authority, El Train Purple Line – (Davis or Foster stop) www.transitchicago.com/purpleline

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

Evanston Coffee Shops:
Unicorn Café – 1723 Sherman Avenue
Peet’s Coffee – 1622 Chicago Avenue
Starbucks – 1734 Sherman Avenue
Collectivo Evanston – 716 Church Street
Other Brother CoffeeBar – 1549 Sherman Avenue

Health Care:
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
Davis Cleaners – 518 Davis Street #1, 847-864, 4915
Best Care (BC) Cleaners of Evanston – 1623 Chicago Avenue, 847-866-6270
Good News Laundromat – 817 Noyes Street, 847-869-8894

Dance and Wellness:
Foster Dance Studio – 915 Foster St, Evanston, IL 60201, 847-864-1877
Evanston Athletic Club – 1723 Benson Avenue, 847-866-6190
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

Post Office/UPS:
United States Post Office: 1101 Davis Street, 800-275-8777
UPS Store: 1555 Sherman Avenue, 847-869-3000

Visit DowntownEvanston.com for information on restaurants, museums, and more!
Guest Wireless Access at Northwestern

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
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 Krayenbuhl, 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 Chesher 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 Chesher 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

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.

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 an 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.

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 (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](http://www.lowerleft.org)
[www.ninamartin.org](http://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.
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.

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.

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.
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.

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 LGTBQ 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’ 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 serves her community with footwork workshops across the city.


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.pass, 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 multiarts festival. LaWhore Vagistan is the alter ego of Kareem Khubchandani, Assistant Professor at Tufts University.
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.
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.


*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.
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.

**Mika Lior** 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.
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 Peynetsa, 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.
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?

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.dunhamdata.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](http://www.harmonybench.com).

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.

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.

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.

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.

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, Reggaeton's Queer Turn: Black Aesthetics, Abstraction, and Circum-Caribbean Sexual Politics, and co-editing a volume on queer nightlife.

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

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.

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)

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

<table>
<thead>
<tr>
<th>Location</th>
<th>Address</th>
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<tbody>
<tr>
<td>Orrington Hotel</td>
<td>Hilton Orrington Hotel, 1710 Orrington Avenue Evanston IL</td>
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<tr>
<td>Evanston History Center</td>
<td>Evanston History Center, 225 Greenwood Street Evanston IL</td>
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<tr>
<td>Links Hall</td>
<td>Links Hall, 3111 N. Western Avenue Chicago IL</td>
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<tr>
<td>Block Museum of Art</td>
<td>Block Museum of Art at Northwestern University, 40 Arts Circle Drive Evanston IL</td>
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<tr>
<td>UH</td>
<td>University Hall, 1897 Sheridan Road Evanston IL</td>
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<tr>
<td>KRS</td>
<td>Kresge Centennial Hall, 1800 Campus Drive Evanston IL</td>
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<tr>
<td>WIRTZ</td>
<td>Virginia Wadsworth Wirtz Center for the Performing Arts, 1949 Campus Dr Evanston</td>
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<td>Dance Center</td>
<td>Marjorie Ward Marshall Dance Center, 10 Arts Circle Drive Evanston IL</td>
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## 8 August – Thursday

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

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<thead>
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<tbody>
<tr>
<td>Open all day</td>
<td>Registration</td>
<td>Kresge Hall</td>
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<td>9:00 am–4:00 pm</td>
<td>Book Exhibit Open</td>
<td>Kresge Hall</td>
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<td>8:30–10:00 am</td>
<td>Sensing National Commons: Choreography and Affects of National Belonging</td>
<td>UH 122</td>
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<td>Port de bras and Power</td>
<td>UH 101</td>
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<td>In the Line of Dance: Lived Experiences in the Ballroom Dance Industry</td>
<td>UH 102</td>
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<td>Defining the Commons</td>
<td>UH 121</td>
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<td></td>
<td>Assembling the Dancing Commons: Kinetic Human, Nonhuman, and Inhuman Multiplicities</td>
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<td>From a Toppled Place: Perspectives on Horizontality</td>
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<td>Ethics of Practicing in Common</td>
<td>WIRTZ 101</td>
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<td>Thinking Through Indigeneities</td>
<td>KRS 2410</td>
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<td>Commonality/Heterogeneity</td>
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<td>Music in the Ballet Archives</td>
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<td>Dramaturgical Choices and Ethical Considerations</td>
<td>UH 318</td>
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<td>[Curator’s Talk] It’s Less Like an Object and More Like the Weather: John Cage and Dance</td>
<td>Deering Library, 3rd floor</td>
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<td>10:30 am–12:00 pm</td>
<td>Susan Leigh Foster Outstanding Scholarly Research Award Honorary Panel</td>
<td>UH 102</td>
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<td>Acquiring Citizenship: Conditions of Difference</td>
<td>UH 122</td>
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<td>Un/Common Un/Grace: Grace and the Grotesque in Early and Modern European Dance</td>
<td>UH 412</td>
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<td>Disjointed, Out of Sync, Fatigued: Bodies-in-Common</td>
<td>KRS 2410</td>
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<td>Public Space of Dance and Livelihood of Society</td>
<td>KRS 2415</td>
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<td>Embodied Anti-Racism Workshop</td>
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<td>Contemporary Re-Embodiments of Asian Identity</td>
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<td>Global Pedagogies and Belonging</td>
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<td>Rethinking Systems of Training</td>
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<td>Grappling with Experience</td>
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<td>Land, Location, Identity</td>
<td>UH 218</td>
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<td>Dancing Together?</td>
<td>UH 312</td>
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<td>Historical Specificities Across Time</td>
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<td>Sweating Archives</td>
<td>UH 101</td>
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<tr>
<td>12:30–2:00 pm</td>
<td>Moving Commons: Community Dance and Embodied Activation</td>
<td>Meet in Dance Lobby for outdoor location</td>
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<td>Sustainability and Radical Praxis, with Butoh</td>
<td>WIRTZ 101</td>
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<td>Dancing Masculinities: Transnational Performances of Gendered Race and Class</td>
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<td>Merce Cunningham In Common: A Centennial Celebration</td>
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<td>Communicating and Sharing: Dance and Public Culture in China</td>
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<td>Noyes Group Movements: Improvising Towards Collective Choreography</td>
<td>Dance Center Cellar Studio</td>
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<td>Inscribing a Feminist Body</td>
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<td>Innovation and “Authenticity”</td>
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<td>Social Dance Glocalities and Communities</td>
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<td>(Counter)publics and the Commons</td>
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<td>Ecologies of Practice</td>
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<td></td>
<td>Thinking Feeling</td>
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<td>Dancing Protest</td>
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<td>Tourism, Travel, and (Post)colonial Identity</td>
<td>UH 312</td>
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<td>EXPLODE! Agentic Mode and Training Module Workshop</td>
<td>Dance Center Ballroom Studio</td>
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<td>2:30–4:00 pm</td>
<td>A Gathering of/for Butoh Commons</td>
<td>Dance Center Ballroom Studio</td>
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<td>Reviewing in Common: Dance Criticism and Scholarship</td>
<td>UH 122</td>
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<td>Decolonizing Dance Discourses: Gathering 1</td>
<td>KRS 2415</td>
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<td>Text, Music, and Dance: Commonalities in Form and Expression</td>
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<td>Artist-Activist-Academics: (Re)thinking Identity through Migration and Performance</td>
<td>UH 121</td>
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<td>Dance, Sovereignty, and its Afterlives</td>
<td>UH 102</td>
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<td>Practices of Punk, Voguing, and Embodied Excess</td>
<td>WIRTZ 101</td>
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### AT-A-GLANCE SCHEDULE (Friday continued)

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<thead>
<tr>
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<th>Event</th>
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<tr>
<td>4:30–6:00 pm</td>
<td>Plenary II, Dance Work for the Commons: Actions, Interventions, Innovations</td>
<td>Orrington Hotel Grand Ballroom</td>
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<tr>
<td>6:30–7:30 pm</td>
<td>Graduate Student Happy Hour</td>
<td>Prairie Moon</td>
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<tr>
<td>7:00 pm</td>
<td>Buses leave for EXPLODE!</td>
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<tr>
<td>8:00–10:00 pm</td>
<td>EXPLODE! queer dance festival: Midwest</td>
<td>Links Hall</td>
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<td>Dance on Camera Screening</td>
<td>Block Museum of Art</td>
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<td>10 August – Saturday</td>
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<tr>
<td>8:30–10:00 am</td>
<td>Graduate Student Professionalization Panel</td>
<td>UH 101</td>
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<td>Transitioning Commons: Beyond the Institutional Between</td>
<td>Dance Center Ballroom Studio</td>
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<td>Reactivating the Common(S): Performance and Protest</td>
<td>UH 121</td>
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<td>Sharing Rhythmic (Im)Pulses, Honoring Cultural Specificity: Percussive Dance as Commons, Panel 1</td>
<td>UH 102</td>
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<td>On Stage, At Court, and On the Road: Revisiting the Common Repertoire and Dance Conventions of Early Modern Europe</td>
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<td>Techniques of the Un/Common Across Contexts</td>
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<td>Chicago Black Social Culture Map: Notes on a Collaborative Cultural Heritage Project</td>
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<td>Workshop in Abhyas Somatics</td>
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<td>Diasporic Belonging through Movement</td>
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<td>The Politics Of Feminist Artication</td>
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<td>Hip Hop (and) Common Aesthetics</td>
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<td>Investigating Communities Across Time and Space</td>
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<td>Liminal Identities</td>
<td>UH 218</td>
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<tr>
<td>10:30 am–12:00 pm</td>
<td>EXPLODE! Artist Panel</td>
<td>UH 101</td>
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<td>Life on the Motherside: The Commons of Motherhood in Dance Academia</td>
<td>Dance Center Ballroom Studio</td>
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<td>Mixed Bill: A Showing of Practice Research</td>
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<td>Responding to a Knowledge Economy for the Common Good: Blind Spots, Roadblocks, and Critical Opportunities in Transdisciplinary Collaboration</td>
<td>KRS 2380</td>
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<td>Commoning the Uncommon Modernist Body</td>
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<td>The Archive: Common Ground from Past-to-Present and There-to-Here</td>
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<td>But Is it Good for the Jews?: In/Common Identities and Dancing Jewish Difference</td>
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(Saturday continued)

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<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>12:30–2:00 pm</td>
<td>Membership and Awards Luncheon</td>
<td>Orrington Hotel Grand Ballroom</td>
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<tr>
<td>2:30–4:00 pm</td>
<td>EXPLODE! <em>Fly / Drown</em></td>
<td>Orrington Hotel, 2nd floor landing</td>
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<td>Decolonizing Dance Discourses: Gathering 2</td>
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<td>Commons And Canons: Revising Ballet from 1850–1960</td>
<td>UH 102</td>
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<td>Simple Gifts, March Kings and Dancing Soldiers: Rethinking Common Knowledge about Dance and its Music</td>
<td>UH 121</td>
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<td>Expanding Choreographic Contexts</td>
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<td>Affective Ecologies of Practices: Time and the Corporeal Commons</td>
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<td>Travels of the Common French Contradance</td>
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<td>Improvisation, 1970s and Beyond</td>
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<td>Translating 20th Century Embodied Contexts</td>
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<td>Repetition, Memory, Decay</td>
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<td>National Bodies</td>
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<td>Addressing Racism and Sexism</td>
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<td>The Studio as Transformative Commons</td>
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<td>Puerto Rican Dance Commons: Formal and Social Experimentations</td>
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<tr>
<td>4:30–6:00 pm</td>
<td>Dance, Money, and Race: Critical Approaches to Us Dance Funding in the Twenty-First Century</td>
<td>UH 122</td>
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<td>Collaborative Experiments in the Un-“Common”: Making Room for Multiplicity while Composing</td>
<td>Dance Center Ballroom Studio</td>
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<td>The De-Colonial, the Unthought, and the Uncommon: Black Dance and African Movements</td>
<td>UH 102</td>
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<td>Funding a Dance Commons: Institutional Intentions and Performative Misfires</td>
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<td>Improvisation and Transdisciplinary Approaches</td>
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<td></td>
<td>Dance Studies in the Commons: Public Dance Scholarship Outside the Academy</td>
<td>KRS 2415</td>
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<td>Immersive Sites of Momentary Commons: Dancing Borders, Race, and Sexuality</td>
<td>KRS 2435</td>
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<td>Ballet, Representation, and Power</td>
<td>KRS 2410</td>
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<td>Techniques in Corporeal Translation</td>
<td>KRS 2329</td>
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<td>Mobilizing for Justice</td>
<td>UH 112</td>
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</tbody>
</table>
### AT-A-GLANCE SCHEDULE (Saturday continued)

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

3:00–4:00 pm

**EXPLODE! queer dance: Midwest**

*Training Module Performance*

*Hilton Orrington, 2nd floor landing*

- Marcela Torres
- Nola Hanson

3:30–4:30 pm

**EXPLORATION**

**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

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
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 McManis
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 Krayenbuhi
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
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 Scientistic 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 Abuga
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

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’
DETAIL 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
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”
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 Pregnanacies

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-Imaginaries Across 17th Century South Asia and Beyond

Giulia Taddeo
Alma Mater Studiorum–University of Bologna

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
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 218
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
Maria Regina Firmino-Castillo
University of California, Riverside
Jasmine Johnson
Brown University
Anusa 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
**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?
Laliye 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
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

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.

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 Krayenbuhl
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 İsközlü
University of Toronto
Reactivating the Common(s): Performance and Protest

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

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

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 Schönburg-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

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

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

Workshop in Abhyas Somatics

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

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?

Mixed Bill: A Showing of Practice Research
Alternate Formate – WIRTZ 101
Moderator: Reagan Truax
Alexandra Stilianos
Independent Scholar
existing

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
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<th>Location</th>
<th>Presenter(s)</th>
<th>Affiliation(s)</th>
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<td>Pre-Formed Panel – UH 102</td>
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<td>Nell Andrew</td>
<td>University of Georgia</td>
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<td>The Dancer and the Marionette: Between Autonomy and the Common</td>
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<td>Juliet Bellow</td>
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<td>“To be picked up and revolved between gingerly fingers”: Rodin’s Nijinsky</td>
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<td>Michelle Clayton</td>
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<td>Flexible Forms, Flexible Figures: Spanish Dance and the Commonplace</td>
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<td>Jenai Cutcher</td>
<td>Chicago Dance History Project</td>
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<tr>
<td>The Archive: Common Ground from Past-to-Present and There-to-Here</td>
<td>Roundtable – UH 121</td>
<td>Moderator: Ray Miller</td>
<td>Lynn Brooks</td>
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<td>Kinesthetic Peoplehood: Analyzing Dancing in the Jewish Diaspora</td>
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<td>Jacqueline Sinclair</td>
<td>Joel Hall Dancers &amp; Center</td>
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<td>Mundane Duets: Reclaiming Public Space in Hong Kong</td>
<td>Workshop – Dance Center Cellar Studio</td>
<td>Katie Schetlick</td>
<td>University of Virginia</td>
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<td>Permeable Practices: Improvisation as Method for Researching Place</td>
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<td>Ellen Gerdes</td>
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<tr>
<td>Dancing Urban Space in/ from Asia</td>
<td>Paper Panel – KRS 2435</td>
<td>Moderator: Lorenzo Perillo</td>
<td>Chiayi Seetoo</td>
<td>Shanghai Theatre Academy</td>
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<td>Improvising a Commons in Urban China: Survival and Navigation in the Troubled Realms of the “Private” and the “Public”</td>
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<td>Chiyi Seetoo</td>
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<td>Alissa Elegant</td>
<td>The Ohio State University</td>
<td>A Common Aesthetic: The Place of Spectacle in the Chinese Dance Drama</td>
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<td>Dragon Boat Racing</td>
<td>Problematizing Ritual</td>
<td>Paper Panel – KRS 2410</td>
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<td>Silent Fires Of Insurrection: Dancing the Unveiling of Misogynistic Practices in Widow Rituals</td>
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<td>Anja K. Arend</td>
<td>Folkwang University of the Arts</td>
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<td>Making the canon move: Historical praxeological research as a toll to re-write dance history canons</td>
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<td>Sylvanus Kwashie Kuwor</td>
<td>Ko fi Anthonio</td>
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<td>Theorizing “Common” versus “Canon” within the Dance Space of Ghana</td>
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<td>Eric Baffour Awuah</td>
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<td>Canons and Commons</td>
<td>Paper Panel – KRS 2339</td>
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<td>Jaime Coan</td>
<td>The Graduate Center, CUNY</td>
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<td>Marc Arthur</td>
<td>New York University</td>
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<td>Choreographing AIDS</td>
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<td>Bhumi Patel</td>
<td>West Valley College</td>
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<td>Finding a Shelter: Belonging Through Gaga’s Sensation-based Language</td>
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<td>Raquel Monroe</td>
<td>Columbia College Chicago</td>
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<td>The Revolution is Feminized, Televised, and Black: Africanist Aesthetics and Black Feminist Praxis in Popular Culture</td>
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<td>Marisa Plasencia</td>
<td>University of California, Santa Barbara</td>
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<td>Proximity to the Past: Accessing History and Memory in the Work of Ralph Lemon</td>
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<td>DSA ANNUAL CONFERENCE</td>
<td>Dancing in Common</td>
<td>August 8–11, 2019</td>
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</tbody>
</table>
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

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: Elke 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?

2:30–4:00 pm
EXPL ODE! 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

Membership and Awards Luncheon
Orrington Hotel Grand Ballroom
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 Montréal, Quebec and University of Amsterdam
Dance Anarchives
Noémie Solomon
Tisch School of the Arts/Wesleyan Anachoreographies
Alanna Thain
McGill University
From Labour to Life

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”

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

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
Jamieon 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

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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
Olivia McKeon
California College of the Arts
Private Ownership, Dance Patronage, and the Enclosure of the Commons: A Study of Glorya 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
Afriqueering the Commons

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

Charman 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
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 Brauninger
Kayci Harris
University of Wisconsin-Madison
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 Bessanda 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
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?
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? Verea-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
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 Benthaus
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

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

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 Century 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

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
**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 2440*  
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

**Space, Place, and the Cultural Commons**  
*Paper Panel – KRS 2329*  
Moderator: Raquel Monroe  
David Brick  
Headlong Dance Theater  
Laura Viendi  
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  
Kathleen 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

“The finding of 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 our relationship to each other?

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 mobilise 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 ‘bru k 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 bru k 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 bru k out enables the agonistic (Mouffe, 2012) realities of dancehall’s intersectionality to be reflexively and productively engaged.
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.
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 983). 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.
From A Toppled Place: Perspectives on Horizonality
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 Kiv’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-gard 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.
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-founders, 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 Zendegas). 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 Scientistic 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

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.

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

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.

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

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.
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
alonestogether: enacting an aesthetics of ethics
P MEGAN ANDREWS
My current inquiry is activated through a performance-as-research score entitled “alonestogether”. 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 “alonestogether”, 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.
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.


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 glocalized 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.
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 Bodily and Ballet Symbolism in Hulu’s The Handmaid’s Tale
JEN ATKINS

Hulu’s The Handmaid’s Tale adapts Margaret Atwood’s 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.
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 performatic, 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 ABULEUS 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: 中國大妈/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 unconscious 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-JAMIES*

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**

*JINGQIU 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 – Imaginaries 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.

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.

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”.

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.
Thinking Feeling

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

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

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 ableist 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 precariety, 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.

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.
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

RENAE 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 Geisging’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 Imaginaries**

**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.”
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, regulative 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 Afford “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 Đokumaci’s “Vital Affordances” (2017) to center disabled dancers in the politics of knowledge about accessibility within traditionally ableist world-making. 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 en-skilling 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 Commonses: Beyond the Institutional Between**
Dance Center Ballroom Studio

DEANNE KEARNEY  
JOSHUA SWAMY  
MILA VOLPE  
ELIF İŞİKÖZLÜ

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

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 bharatanatym 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 this ephemeral practice’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 Provinicial Court of the Schönburg-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 “Schönburg-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 foreground 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 repertory and practices of some known Nordic itinerant artists.
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.”
"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 forms 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 Thompson’s 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.
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 geopolitical 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.

Mixed Bill: A Showing of Practice Research
WIRTZ 101
existing
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.
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 MARGALIOT
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 refiguring of the relation between performers and publics, to critical reconfigurations of the commons?
The Archive: Common Ground from Past-to-Present and There-to-Here

UH 121
LYNN BROOKS
JENAI CUTCHE
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/Commom 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 that 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 decentor 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 Phahad 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 Phahad works as a compass to explore how secularism, Jewishness, sexuality, and nationalization 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.
Permeable Practices: Improvisation as Method for Researching Place
Dance Center Cellar Studio
ZENA BIBLER
KATIE SCHETLICK
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 phallocentric 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 PLAENCIA

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 BAFFOU 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.
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.
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 Viennaises, 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 repertories 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 Yuriro. Both Noguchi and Yuriro 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 Yuriro and Noguchi, using critical race theory, primary sources from the camps, and ethnographic interviews of former incarcerees.
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 ecstacy 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 backgrounds 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
NOËMIE 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 somatic-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 arcing 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 undercommmon. 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.
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.
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.

Afriqueering the Commons

APRIL SIZEMORE-BARBER

Afriqueer, 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, Afriqueer 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—Afriqueer transforms cultural scripts and reanimates customs through dance, creating room for cultural fluidity and multiplicity.

“A 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 Merían 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.
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
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.
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.

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 WWIII” 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 fallingout of the contemporary “commons.”
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 dancely 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 Chicagoland 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.
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

“What 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.
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 assumptions 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 intuit: 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.
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? Verea-Chicago Bulgarian Fest and its 500 Attendees

DANIELA IVANOVA-NYBERG

This field research discusses the Verea-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...
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 engagement in the 21st century. 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 Tastumi 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.
“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 commons 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 figurative 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.
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 practitioner 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 Alvin Ailey School at The Joan Weill Center for Dance, Rinoult 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.
Dancing Stars on Stage and Screen

KATHALEEN BOCHE

Uncommon Nonsense: Dance and Gender in Mary Poppins

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 Breaux 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 WOEHREL

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 Loïe 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 memoire 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

ELLIO T 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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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.

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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.

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Lynn Mathuck 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.
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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.

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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.

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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.

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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.

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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.

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Elizabeth Chan (陈美锜), 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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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.

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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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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.

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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.

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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).

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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).

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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.

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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.

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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.

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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 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.

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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 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.

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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](http://www.flatlandsdance.org)).

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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.

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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](http://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.

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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 examine the relationship of movement and sustainability in global contexts.

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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.

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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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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.

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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 Glorya 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.

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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.

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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

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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-convener of the Dance & Somatic Practices International Conference and founding member of enter & inhabit, a collaborative site responsive project.

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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.

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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.

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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.

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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.

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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.

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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.

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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.
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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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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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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.

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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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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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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.
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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.

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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.

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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.

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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.

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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.

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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.

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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 McMillan, Taylor and Francis, and McFarland. Michael's book project on butoh praxis is under contract with Wesleyan University Press.

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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.

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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.
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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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).
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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.

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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.

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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.

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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

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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.

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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.

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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).
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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.

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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.

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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.

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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.

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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.

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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).

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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.

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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.

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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.

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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.
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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.

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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.

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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 U P, 2018) and works as Director of Individual Gifts at the San Francisco Conservatory of Music.

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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

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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.

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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.

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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.

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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.

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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.
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**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.

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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.

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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.

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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.

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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.

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Raegan Truax is an artist-scholar with a PhD in Performance Studies from Stanford. Her dissertation, "DurationalPerformance: 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](http://www.raegantruax.com)

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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.

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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.
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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.

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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.

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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, Malissa 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.

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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.

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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.

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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.

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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

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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)

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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.

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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.

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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.

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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.

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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.

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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.

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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 is an assistant professor of dance at UNC Asheville.

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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 interculturalism, race, travel, diaspora and translation. She is an assistant professor of dance at UNC Asheville.

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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.

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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).
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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.

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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**  
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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.

**Valerie Williams**  
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Valerie 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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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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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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Mlondolozi “Mloni” Zondi is a doctoral Candidate in Performance Studies at Northwestern University. Mloni researches contemporary Black movement-based performance and visual art.
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