THE BLOOMSBURY COMPANION TO DANCE STUDIES

EDITED BY
SHERRIL DODDS

Bloomsbury

The Bloomsbury
Companion to Dance Studies

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Sherril Dodds

For my son, Billy Dodds

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I must first thank Susan Manning for sending this project in my direction. Although the idea of curating an anthology dedicated to the field of dance studies was initially overwhelming, I am relieved that at least Susan thought I might be equipped to give this a go. I therefore also need to thank commissioning editor Mark Dudgeon, who gently assured me that a collection of this kind could never be an absolute account of the field but could be an important illustration of some of the interests and ideas that characterize dance studies at this point in time, with space for other scholars to fill perceived omissions or build upon the existing material. Further thanks go to editorial assistants, Susan Furber and Lara Bateman, who helped to steer this project through the production process with great efficiency, and to my graduate research assistant Colin Murray, who prepared the index for the entire collection. In addition to intellectual effort, the time to do research is often in short supply, hence I greatly appreciate the course release I received in 2016–2017, which was facilitated by Associate Dean Beth Bolton and Dean of Boyer College Robert Stroker. Since my arrival at Temple University in 2011, Associate Dean Bolton and Dean Stoker have provided extensive research support and guidance, for which I am extremely thankful. As always, my family has generously allowed me the time and space to fully engage in this book project. Given the frequency that I dash off to yet another hip hop class or sit fixated on my computer screen, I appreciate that they still want to live with me and engage with me on a daily basis: thank you to my three dear boys, James Powell, Billy Dodds and Dylan Dodds.

I am conscious that this book is a collective production, and I am honoured to have worked alongside such brilliant and caring scholars who demonstrate extensive expertise within their individual research domains. I think that we all found the brief of this book to be challenging and daunting, and therefore I want to individually thank each of the authors who stepped up to this task: Rachel Fensham, Ted Warburton, Vida Midgelow, Juan Vallejos, Prarthana Purkayastha, Emma Redding, Harmony Bench, Yvonne Daniel, Susan Manning, Anna Pakes, Sarah Whatley, Hetty Blades, Mark Franko, Elizabeth Bergman and Lise Uytterhoeven. Finally, this book could not have been written without the trailblazing scholars who first took notice of dance as a subject of intellectual

enquiry, as well as those individuals who fought for studio spaces, lecture rooms, dedicated degree courses, publication opportunities, scholarly societies and project funding that would collectively build the discipline of dance studies within and beyond the academy. We owe these people a huge debt of gratitude and both my peers and emerging scholars stand on this legacy. For such a young discipline, dance research is often a labour of love, and I am always impressed by the tenacity and fight that continues with each new generation of dance scholars. I feel fortunate to be part of this field. Thank you many times over.

Introduction

Sherril Dodds

Agonies of anthologizing: Before

Shortly before writing this Introduction, a brief conversation with a dance scholar friend in a crowded bar in Philadelphia provoked me to think about the agonies of anthologizing, in this case a book on dance studies:[1] where to start, how to capture its complexity, how to honour its history, how to ensure nothing is overlooked, how to avoid a well-worn narrative, how to be inventive in approach, how to avoid any biases and how to please its readers? Already I have failed. Not only I am conscious that a comprehensive volume, which covers all perspectives and interests, presents an impossible task, but I am also aware of the way that dance studies operates flexibly and reflexively. Out of the various mind maps and bubble diagrams that I scripted in preparation for this Introduction, I underlined, circled and highlighted the words 'dance/studies is a creative and critical practice'.

I added the slash to remind me that 'dance' alone constitutes a creative and critical enterprise, and in heeding dance as a subject of enquiry, dance 'studies' has continued in this vein. Although I recognize that all academic work demands some degree of imaginative thinking, the arts disciplines have both explored the act of creative production in their fields and simultaneously developed inventive approaches in the formulation of their questions, methods, modes of writing and research outcomes. And I push for the idea of criticality as I will come to explain that dancing and dance studies have been marginalized fields that are assumed to carry little intellectual, social and political worth. Yet dance scholarship reveals how dancing instantiates critical engagement that can question, resist and transform the conditions under which it takes place. And while I appreciate that all arts disciplines operate creatively and critically, as I show both in this

Introduction and throughout the volume as a whole, dance, as an embodied practice, engenders ways of knowing distinctive to itself.

Therefore, as I attempt to pin down the discipline, I imagine how dance/studies will quickly expose my limitations, prove me wrong and invite me to rethink my position. Yet, before succumbing to the temptation to stop right here, I follow the advice I frequently offer dance students and start from the place where my knowledge resides: in dancing. In this instance, I return to the time I started dancing just over forty years ago.

Ballet with Miss Baron

After practising in my back garden with Lauren McPate and begging my mother for what seemed like an eternity, I had eventually been allowed to sign up for ballet classes. We went on the bus to Newcastle-upon-Tyne to purchase the pink leather ballet slippers, thick black leotard and 'flesh'-coloured tights (although whose flesh I am uncertain). Along with twenty or so little girls, in a small town in the North-East of England, I stood in line, gripping the back of a chair as a makeshift 'barre'. I could smell the scratchy resin beneath our feet, ground into the old wooden floorboards of the YMCA, to prevent us from slipping. As Mrs Brown banged out the notes on her upright piano, we dutifully began to demonstrate the five positions of the feet as prescribed by the Royal Academy of Dancing Grade 1 syllabus. Miss Baron stood before us, with her shapely calves, hair scraped back in a bun and heavy theatrical make-up. I idolized her and copied intently, squeezing my feet into an exaggerated turnout and lowering and tucking my index finger in slightly so that my hand would appear neat. I loved the slow development from the precise and methodical barre work through to the allegro in which we would polka and gallop around the room in a fleet-footed frenzy. I practised each night against my kitchen countertop to a crackling LP record, I poured over the luscious colour photography in a ballet book that I was given for Christmas, I sat through the entire four acts of Swan Lake *at the opulent Theatre Royal with only a mini tub of vanilla ice cream for light relief and I enthusiastically tried on the cherry red tutu with pins still in it that my mum created on our cranky electric sewing machine in preparation for the first of many annual concerts. Like droves of little British girls of the 1970s, I was hooked on ballet.*

Already, at the age of nine, I had acquired a foundational epistemology of ballet through attending my local studio class: its aesthetic values, the disciplining of the body, its modes of etiquette, practices of gendered behaviour, its class

associations, the invisibilization of race, its Europeanist aristocratic history, its deference to a canon and a movement lexicon that remains deep within my muscle memory to this day. It was not surprising that I took up ballet. As the premier dance of European art, ballet was a culturally, socially and economically valued practice within both performance and pedagogy. Just over a decade later, as I began to study dance on a British university degree programme, the learning through doing continued, as did the orientation towards the Western art canon.

Since the arrival of dance in the academy, 'studio practice' (in the form of technique, choreography and improvisation) has been recognized as an integral component of knowledge construction.[2] Indeed, it would be extremely unusual for a university undergraduate programme not to include embodied learning as part of the curriculum. This is less about preparing students for careers as professional dancers[3] and instead an acknowledgement that the experiential facilitates analytic, reflective and expressive capacities articulated in and through the body. At university, I continued with ballet, but also underwent a brutal retraining in the contemporary dance idiom, better known as modern dance in the United States. Although as a child I had also added jazz and tap dance to my repertoire, and accounted for the ease at which I assimilated these styles through the Eurocentric idea that ballet was the foundation of all dance, little did I know that the jazz and tap I learnt was modified in line with the verticality, lift and turn-out typical of ballet. Thus, acquainting my body with the grounded style of contemporary dance, and the incorporation of a curving, arching, tilting and spiralling torso, proved slow and challenging.

I pursued my undergraduate studies in the late 1980s, and it is no surprise that I refer above to the nomenclature of the United Kingdom and the United States, and that Euro-American dance forms were privileged. Research on the genealogy of dance studies indicates that the discipline was consolidated in the 1980s and that British and American universities have dominated its discourse and organization in the academy (Giersdorf 2009).[4] Prior to this period, however, dance was both present in university curricula and scholarship had already developed that centred on dance practice. For instance, in the United States, Mark Franko (2014) describes how dance educator Margaret D'Houbler designed an undergraduate dance programme at the University of Wisconsin in 1926, and in 1934, modern dance choreographers began a summer residency at Bennington College.[5] Likewise, Theresa Buckland (1999) recalls how dancer and ethnomusicologist Gertrude Kurath delineated a field of research, which she named 'dance ethnology', that encompassed a sprawling body of literature across Europe and North America throughout the first half of the twentieth

century.[6] Yet Franko (2014) asserts that the 1980s mark the institutionalization of dance studies through what he describes as the 'theoretical turn', which was predicated upon dance scholars' intellectual engagement with the humanities and the proliferation of a dance studies literature, followed by the creation of doctoral programmes in dance.[7]

Compared to other arts disciplines, dance experienced a late entry into the formal institutional structures of the academy. Fiona Bannon (2010) attributes this to social, political and aesthetic biases that relegate dance to the status of mere entertainment. Franko (2014) suggests that dance was marginalized within a logocentric academy because, unlike music and theatre, it does not possess a text-based model of study. And Giersdorf (2009) ascribes its oversight to the perception that dance training is closer to manual rather than intellectual labour, and it evokes a feminine body, both of which ensure its lowly position within the academic terrain. Yet given the 1980s witnessed a proliferation of interest in the body across the humanities and social sciences, this opened the way for dance as a serious scholarly pursuit. Therefore, along with a host of other undergraduate students in the 1980s, I embarked on a training in dance studies.

'BUT' (PART I) …

I pause here with another intervention. This time, it comes through the linguistic signifier 'but': it halts the narrative with an interjection, a question, an objection. I use these moments to think about some of the key creative and critical enquiries presented by dance studies. As I cannot formulate a comprehensive narrative of the history of dance studies that acknowledges all perspectives, nations and voices, I work against creating a teleological and absolute account because it will inevitably be partial and contingent. Furthermore, it would fail to reflect the way that dance studies has sought to decentre the discipline in reaction to authorial, universal and objectivist modes of scholarship. In the same way that dance studies questions grand narratives and neutral accounts, I seek to disrupt such an approach through turning to some of the scholarly practices developed within the discipline. I draw on the personal as a means to reveal my own positioning and biases; I get under the skin of dancing to show how bodies in motion think about and are responsive to ideas and meanings; and I interrupt with several pressing questions that have attracted dance scholars and prompted paradigmatic shifts in the thinking and methods of the field.

… What is dance?

I had enrolled on a 'dance' programme that, like many of that period, centred on ballet and contemporary dance. Yet I was aware that other kinds of dance had circulated in and through my life as a child and teenager: at primary school, I was taught English country dancing in physical education classes; for holiday celebrations, my extended family would gather in our living room and do the 'slosh', the 'hokey cokey' and the 'boomps-a-daisy'; my best friend and I obsessively re-enacted the choreography from the musical film *Grease*; and in high school I would pogo in the midst of a sweaty crowd when The Ramones came on tour. As a student, I was also becoming aware of the institutional value systems and hierarchies that create knowledge formations: although I was occupied in the classroom learning ballet and contemporary dance, I discovered somewhat ironically that the doctoral expertise of my dance lecturer lay in English folk dance and that she was currently researching the nascent form of pop music video.[8] Evidently, dance was more than that of the concert stage.

Within the frame of 'dance' studies, various scholarly voices have offered delineations and interventions into the question of what dance might be. Roger Copeland and Marshal Cohen's *What Is Dance? Readings in Theory and Criticism* (1983) brings together a collection of writing predominantly by artists, critics, philosophers and historians to examine different genres, aesthetics and hermeneutics of dance. However, with the exception of a section titled 'Dance and Society', which includes essays on whirling dervishes, striptease and the waltz, the remainder of the volume focuses on ballet, modern and postmodern theatrical dance. The preoccupation with Western concert dance is also evident in early dance philosophy.[9] While Betty Redfern (1983: 6) acknowledges that many genres of dance exist, each of which can be examined aesthetically, she adds the caveat that not all are 'equally likely to prove aesthetically rewarding'. Her value hierarchy is quickly evidenced as she focuses on dance as fine art, which she identifies as that presented before an audience in a theatrical setting. Graham McFee (1992) also exemplifies his definition of dance through modern and ballet and characterizes it as human movement performed in a context that is intelligible as dance. He asserts that to know if such a thing is dance requires knowledge of previous conventions and acclamation from others, such as the vocabulary of dance criticism. Although McFee (1992) indicates that his philosophical approach could be applied to dances outside a concert dance framework, the attention to dance as fine art both shapes his definition and reflects the extent to which Euro-American theatrical dance dominated the

early curriculum and scholarship of dance studies. More recently, Bunker et al. (2013: 1) examine the philosophy of dance as a 'performing art' that creates 'repeatable works' and 'performance events'.[10] They too centre their discussion on art dance, which leads me to pursue other areas of scholarship that do not necessarily conceive dance as a discrete, but repeatable, 'work' or 'performance'.

Although the field of anthropology has always attended to dance outside the Western art canon, several dance anthropologists have sought to expose the ethnocentric biases through which 'dance' has been conceived within Euro-American scholarship. Janet O'Shea (2010) identifies the critique asserted against early twentieth-century histories of dance that were evolutionist and Eurocentric in perspective. In particular, she references Curt Sach's (1937) *World History of the Dance*, which promotes a universal and imperialist model of dance that relegates non-Western dance to the past and lauds European social dance as the epitome of modern civilization.[11] In one of the most lucid articulations of how Western values inform definitions of dance, Joann Kealiinhomoku's essay 'An Anthropologist Looks at Ballet as a Form of Ethnic Dance' (1983) exposes ballet for its unmarked, universal and transcendent status as art and illustrates how it is as much a cultural construction as any other form of dance. Indeed anthropology has been particularly sensitive to cross-cultural definitions of 'dance', with some anthropologists preferring the term 'human movement' (O'Shea 2010). As Adrienne Kaeppler (2000) observes, 'dance' constitutes a Western concept that delineates a separate sphere of cultural activity and does not make sense in cultures in which 'structured movement systems' are embedded within everyday life and may encompass wide-ranging embodied activities.

Yet subsequent scholarship has questioned the extent to which even human movement might constitute the primary characteristic of dance. As screendance scholar Harmony Bench and digital dance scholars Hetty Blades and Sarah Whatley show in their respective chapters in this volume, screendance artists have worked with the choreographic sensibility of the screen apparatus to create dance works by non-human performers, and posthumanist perspectives reconceive the boundaries of the human body when movement traces are captured digitally or live bodies extend virtually to remote performance sites. Furthermore, performance studies scholar André Lepecki (2006: 1) characterizes a selection of contemporary performances through the radical politics of stillness whereby 'dance's relation to movement is being exhausted'. Clearly, dance defies easy categorization.

In a visionary critique of the desire to classify dance according to styles and genre, Randy Martin (1998) asserted a refocusing of the field towards 'dancing',

which he conceived as a meeting point of anticipation and doing, embodiment and reflection, that prompts the dancer to think on her feet. Martin's foresight suggested that to be taken seriously as a discipline, dance studies needed to move on from 'dance' as the object of study and instead to think through its own practice of 'dancing' as a mode of theorization. I will return to this later in the chapter, but for now I remain with the idea of dance as 'object' of analysis while I reflect on its incipient modes of study.

… How might we study dance?

In the early development of dance studies, dance was conceived as an ephemeral practice that vanishes in the moment of performance (Foster 1996, 2011).[12] Ben Spatz (2011) notes how this propagates the idea that dance eludes discursive control and therefore can not be described or evaluated; its assumed impermanence upholds a false binary that language, text and the judgement placed upon them are stable, whereas practice and performance are transient and defy analysis. Although dance scholars now dispute its ephemerality, arguing that it is durable and inscribed in the body (Ness 2008), as early scholarship perceived dance as a fleeting, non-verbal medium, this posed the question of how it should be 'reconstituted for the purposes of research' (Foster 2004: np). That dance is a movement practice but its research findings were typically presented through written language led scholars to explore the tensions between dancing and writing. In her introduction to *Choreographing History* (1995), Susan Leigh Foster observes that dancing might be conceived as a kind of bodily writing, and writing constitutes an embodied practice, even though dancing is not equivalent to language. Likewise, Franko (2014) cautions that dance and language are predicated on semantic and grammatical differences, and that dance employs separate conventions and limits of representation to narrative and textual forms. Yet in spite of the medium-specific characteristics of dance, in the formative years of dance studies, its scholars initially turned to existing methods from the humanities, social sciences, education and health sciences. This was partly an endeavour to demonstrate the discipline was a serious field of investigation as well as a move to apprehend the ephemeral practice of dance as its object of study.

The method of dance analysis developed as a model through which to analyse dance of the concert stage. It assumes a skilled spectator, the lineage of which can be found in the historical treatises of dancing masters and dance criticism, but in the formative period of dance studies in the 1980s and 1990s

it was influenced by semiotics and structuralism and sought to produce a systematic reading of the 'dance as text' (O'Shea 2010).[13] As indicated earlier, a small body of scholars working within philosophical aesthetics similarly began to think about how the spectator interprets meaning in dance (McFee 1992; Redfern 1983). In addition to hermeneutic approaches, methods of dance notation, which evolved in the mid-twentieth century, were employed and examined by dance scholars and within university curriculum as a means to document and analyse dance. Yet while different methods of dance notation have been institutionalized to various degrees,[14] it has not taken hold to the same extent that music notation has with regard to Western concert music.[15]

While dance analysis was foundational to the development of dance studies, in accounts regarding the methodological evolution of the discipline, several commentators focus on the incipient division between dance history and dance ethnography, which produced a bifurcation of research methods. Buckland (2006) suggests that whereas dance history concerned itself with the 'archive' and focused on individuals or companies associated with the art dance of European cultures, dance ethnography focused on the 'field' and the customary or vernacular dances of 'Other' and non-Western communities.[16] O'Shea (2010) asserts that dance history offers a way to deal with dance's ephemerality as it creates an object of study through looking at the past. She notes that the early work of the discipline centred on ballet and modern dance and sought to construct 'family trees' and 'cause-and-effect' models in relation to specific artists (O'Shea 2010). In a critique of objectivist and universalist historiography, Foster (1995) highlights how the dance historian desires to inhabit diverse bodies of the past: through excavating methods of bodily training, dance scholars can uncover the values and metaphors embedded within. With this in mind, some of the early work in dance history therefore turned to the practice of dance reconstruction (O'Shea 2010).[17] In the same way that dance history pursued corporealities of the past, dance ethnography attended to embodiment in the field. As Buckland (1999) observes, it is people who create dances and this practice offers a compelling expression of human agency. Although ethnography is employed across multiple disciplinary sites, it is particularly suited to dance studies as its method of participant observation allows the ethnographer to assimilate knowledge through moving within dancing communities. Dance anthropologist Deidre Sklar states that dance 'encodes cultural knowledge' and therefore 'the way people move provides a key to the way they think and feel and to what they know' (1991: 6).

While the methods I have described thus far were largely borrowed from existing templates in the humanities and social sciences, other developments oriented around dance practice from the perspectives of education and health sciences. Dance education scholar Fiona Bannon (2010) argues that learning dance integrates physical, intellectual and emotional selves that work in 'open' systems of discovery and responsiveness. From this she infers that dance demands learning environments in which creative and conceptual developments are goals and requires tasks that involve unpredictability, intuition and indeterminacy (Bannon 2010). Thus, scholars within the field of dance education have developed both qualitative and quantitative studies that explore the teaching and learning of dance within a broad range of educational settings.[18]

Although remaining quite distinct from what is perceived as the humanities-centred evolution of the discipline, since the late twentieth century, clusters of research developed that now fall under the field of dance science.[19] Some of this work attends to dance and movement as a psychotherapeutic practice (Chaiklin and Wengrower 2009; Chodorow 1991; Payne [1992] 2006); some concerns the health of the professional and student dancer, particularly in the areas of fitness and injury prevention (Grossman 2015; Quin et al. 2015); and recent work explores the neuroscience of dance learning and creativity (Batson 2014; Minton and Faber 2016). Notably, somatic movement training systems, which can be traced back to the early twentieth century, privilege 'bodymind thinking' (Eddy 2009), and methods and concepts drawn from 'somatics' have been widely used in dance education and science (Batson 2014).[20]

From its inception, dance studies positioned itself as an interdisciplinary field, drawing on established methods from outside the discipline (Burt 2009; Franco and Nordera 2007; Morris 2009). As I will come to show, however, new methods developed that recalibrated how we think about dance. Dance was no longer an object of analysis but a method through which to do analysis. Here we see a move from what the dance is to what choreography can do.

Burlesque with Baby Bel

Standing on a cold stone floor, I wiggled into a pair of white fishnet stockings on a snowy mid-December evening. Shivering madly, I hurriedly put on some red satin knickers, a bright red tutu with white fur trim, red cardigan with a large holly brooch attached, red satin gloves, muff and pillbox hat with pop-pom. Within five minutes the majority of these clothes would be scattered over the floor as part of

my neo-burlesque striptease act as one half of the La Bouche sisters. For now, I was grateful for the warmth generated by the quick change between numbers in the back room of an old London pub, where we had been hired to perform at a Christmas party. My mind skipped back for a moment to the strikingly similar costume I wore for Miss Baron's rendition of the skating ballet, Les Patineurs: *red tutu under a red tunic, red muff with white fur trim and red pillbox hat with pop-pom. The La Bouche version was* Les Patineurs *with sequins, tassels and tease. In place of the glissades, pas de bourrées and soutenu turns, Baby Bel and I strutted saucily across the stage, threw brussel sprouts at the audience, pulled a pack of turkey stuffing and fluffy handcuffs from our Christmas shopping bags and oh so slowly and provocatively removed gloves, tutu skirt and red satin brassiere to reveal marabou pasties and a cheeky wink. The audience whooped, we let the applause soak over us and exited the stage, arm-in-arm, joyous and sisters united to boot.*

Almost thirty years after I had started ballet with Miss Baron, I was now performing neo-burlesque striptease as Emmental La Bouche, in partnership with my artistic sibling Baby Bel. To some extent, it was not entirely surprising. About ten years earlier, as part of my MA in Dance Studies, I had embarked on a fieldwork study of female striptease in London. Through the ethnographic imperative of listening to the voices of participants, I had rethought my earlier feminist assumptions that striptease was degrading for women and perpetuated hegemonic power structures in which women were the object of a heteropatriarchal gaze. The women I observed and interviewed were diverse, smart and witty, took pride and pleasure in their work and secured a steady income from this profession.[21] Yet I was now conducting a study on neo-burlesque striptease in London and New York, I had managed my own neo-burlesque troupes and produced neo-burlesque shows, and my research was informed by a choreographic examination of womanhood and sexuality through neo-burlesque striptease. Between my undergraduate studies in the late 1980s and securing a university appointment after the completion of a PhD in Dance Studies in the late 1990s, the academic landscape changed radically.

Across the academy broadly, a reflexive critique of knowledge and its construction had taken place through the intervention of postmodern and post-structuralist theory. Susanne Franco and Marina Nordera (2007: 2) describe this as an 'epistemological revolution' mobilized through critical theory that prompted the field to reflect on how dance works as art, as social practice,

its ideological operations and its theoretical foundations. Indeed one of the questions posed by dance studies centres on the nature of theory itself. Gabriele Brandstetter and Gabriele Klein (2012) assert that theory rooted in the modern West has served a colonizing purpose in relation to dance as its logocentric epistemology assumes that the body and its movement are non-discursive. Along similar lines, Foster (2012) traces a history of theory within the sciences that is masculine, predictive and tested through empirical methods, which results in a disembodied intellectual who validates absolute truths. Foster (2012) notes, however, that the post-structuralist turn in the humanities began to account for difference and subvert canons of knowledge, and that contemporary theory and its interest in the physicality and positionality of the researcher offered a gateway for dance studies.

Several scholars mark this epistemological break as the point at which a 'critical dance studies' emerges. Although post-structuralist theory impacted the broader academy during the 1980s, it only began to shape dance studies in the 1990s. Gay Morris (2009) recalls the publication of a 'Letter from the President' in the 2006 *Society of Dance History Scholars Newsletter* in which former president Susan Manning describes the move from the 'dance history'-oriented discipline of the 1980s to an interdisciplinary field of 'dance studies' marked by the turn to theory, a dissolution of the division between dance history and dance ethnography, and increased interaction between theory and practice. Franko (2014) also observes the transition from a 'pre-critical' dance studies that focused on modernity and concepts of choreography and performance rooted within the Western art canon to a critical dance studies that developed under the influence of feminist and postcolonial theorists. Thus, by the early 2000s, dance studies had reoriented from its interest in the dance work and the artist's biography to how dance engages with its socio-historical and politico-economic contexts (O'Shea 2010), and towards the politics of identity and how power relations are maintained or redistributed (Foster 2004).

In a critique of an objectivist (and masculine) scholarship, as with many disciplines of this period, dance scholars began to acknowledge and remedy the biases embedded in knowledge production. For instance, Buckland (2006) observes that postmodern interventions against positivist ethnography sought to challenge the high–low art hierarchy assumed by the Western art canon, work against ideas of mononationalism, be attentive to the relations between the global and the local and reflexively question power, representation and self-knowledge. And in reference to dance history, Carter (2004) identifies a rejection of the logocentric biases and cause-and-effect narratives that informed

traditional history in favour of embodied practices and methods that accounted for the ways in which historians construct historical knowledge.

Furthermore, the critical turn invited dance scholars to revisit the nomenclature on which the discipline was organized and the assumptions that underpinned this. Ananya Chatterjea (2013) exposes how the category of 'contemporary dance' encompasses Euro-American postmodern dance, whereas Asian (and other non-Western) dance artists are demarcated through a discourse of 'traditional' or 'world dance', thus the former speaks to the modern and progressive and the latter speaks to the past and the undeveloped. Irrespective that her own experimental choreography draws on Odissi, the martial art of Chhau, yoga and Indian street theatre styles, when Asian artists are presented on the international stage, their diversity and particularity are glossed over through the universalizing language of multiculturalism (Chatterjea 2013). As Foster (2009: 2) also observes, world dance 'has worked euphemistically to elide the colonial legacy of racialized and class-based hierarchizations of the arts'. Although masquerading as a neutral term, the language of world dance serves practices of exclusion in the curriculum: whereas world dance conveys dances that are deemed natural, authentic, spontaneous and expressing a 'way of life', European art dance is choreographed, presentational and removed from social and political life, hence unmarked (Foster 2009).

As part of this critique against the colonizing power structures through which dance has historically been classified and the exclusive or marginalizing effects of this practice, dance studies came back with several creative interventions. One move was to decolonize the curriculum by focusing on dances outside the Western art canon in both studio and lecture hall classes.[22] Another was to explore new methods that centred on embodied scholarship. While the methods I discussed earlier continue to be used in dance research, often employing more than one at a time, I detail several new approaches that are rooted within methodologies of performance. Thus, the orientation is less concerned with what we can say about practice than with what practice knows.

Although dance historians have challenged the notion of history as fixed and objective knowledge, an interest in the concept of re-enactment (as distinct from the fallacy of a faithful historical reconstruction) places both the researcher's body and the historical body in dialogue.[23] Lepecki (2010) conceives re-enactment as a mode of experimentation that defines contemporaneity as it transforms the past, present and future simultaneously. For him, although re-enactment exposes tenuous relations with its own history, it is neither a failure in cultural memory nor a nostalgic lens but offers an opportunity to explore

creative possibilities in a dance work that are not yet exhausted. Maaike Bleeker (2012) meanwhile suggests that in reconstructing a dance, the body becomes a frame through which remembering occurs and may be reshaped in response to the remembering. She asserts that the body offers access to information not captured in books or archives and uses the term 're-enactment' to describe this embodied thinking through the thinking of others. As with Lepecki, this is not a re-presentation of the past but a working through of the artistic thought process expressed by the work (Bleeker 2012). Notably, the notion that ideas are stored in the body disputes earlier conceptions of dance as a transient practice.

While ethnography continues to be an important method for dance scholarship, performance ethnography is particularly sensitive to the creative methods and outcomes of dance. Judith Hamera (2011) describes performance ethnography as a pedagogical, conceptual and methodological tool that shows power and politics in action: it allows students and scholars to examine expressive elements of culture, it prioritizes embodiment as an important area of analysis and it demonstrates theory *as* practice and *in* practice. As Hamera (2011) outlines, this method encompasses several possible approaches: taking performance as the subject of ethnography, using the concept of performance to approach subjects that would not ordinarily be considered performance, staging performances of ethnographic findings and deploying performative ethnographic writing techniques.

In part a response to the logocentric character of academic research, practice-as-research developed as increasing numbers of dance artists entered the academy.[24] Jane Bacon and Vida Midgelow (2010) articulate interest in the dynamic relations between theory and practice, and remind us that dance is a creative and critical discourse. They describe practice-as-research as an enquiry-based approach to creative work that gives rise to epistemologies that can only be known through practice on the premise that dance knowledge is embodied. Ben Spatz (2011) warns that the articulation of 'practice' *and* 'research' in an interdisciplinary relationship maintains their separation as two distinct realms, whereas practice-*as*-research offers a stronger epistemological claim. He states that embodied practice as a mode of research invites questions that concern what kinds of knowledge reside in technique and performance and under what conditions does practice become research (Spatz 2011). Thus, scholars investigate performance processes as part of their research and answer research questions through the practice of making dance, and thus dance making serves as both method and findings.

As dance studies has become less interested in the dance as object, it has manoeuvred instead towards examining choreographic practices. Importantly, the term 'choreography' is not identified solely with the practice of creating art dance as understood through a Europeanist tradition but conveys the broader concept of choreographing ideas and meanings through the moves we make, whether in official performance venues, during social dance events or as part of the movement of everyday life.[25] Consequently, the theory–practice division becomes invalid once movement is reconceived as a mode of theorizing.

'BUT' (PART II) …

How does the body theorize?

As scholars began to think about choreography as a broad compositional device, sometimes planned and fixed and other times improvised and fluid, this provided a methodological approach to dance that assumed the body could theorize. To understand how dance studies arrived at this supposition, some of this thinking is located in the concept of embodiment, particularly within the philosophical field of phenomenology. Carrie Noland (2014: np) explains that the idea of embodiment in the twentieth century developed as a critique of the Cartesian separation of mind and body and invokes Maurice Merlau-Ponty's assertion that 'cognition is always embedded in – and cannot be divorced from – a sensate body'. She describes the phenomenological body as one that feels and experiences in the first person, and far from being divorced from the body, the 'mind is shaped by our bodily interactions' that 'produce recursively different bodies with which to think and feel' (Noland 2014: np). Also building on concepts of embodiment as articulated through phenomenology, Edward C. Warburton (2011) examines 'dance enaction' to emphasize the idea that humans are autonomous agents whose cognitive selves are brought into being through their interactions with their environment. Thus in relation to dance, the 'enactive approach views knowledge as constructed in action through emergent and self-organizing processes' (Warburton 2011: 69).

Noland (2014) reminds us, however, that embodiment and action are not detached from the context in which bodies exist. Here she turns to the anthropological interest in how social and linguistic frameworks shape sensory experiences of the body, along with the work of Pierre Bourdieu, who attends to the way that bodies are culturally inscribed, and Michel Foucault, who asserts

that social ideas are imposed on the body through disciplinary regimes.[26] Yet Sally Ann Ness (2011) cautions against taking an overly deterministic view of how the social shapes embodiment. She observes that dance scholars have frequently turned to Foucault to examine the social disciplining of the body; however, they have not been so critical of his thinking, particularly his departure from the phenomenological conception of the human subject. Ness (2011) argues that for Foucault, the subject is a finite being which only exists when it enters into social and historical discourse; yet this perspective overlooks experience as a basis for knowledge and therefore the experiential or creative dimensions of 'becoming'. While she does not advocate for dance scholarship that ignores social and symbolic analysis, she urges dance studies to take note of the embodied and performative constitutions of knowledge.

Foster (1995, 1996) has also been instrumental in attending to the body as a theoretical apparatus and in demonstrating how choreography thinks about and transforms the world. In *Choreographing History* (1995), she argues that the dancing body enacts its own inscriptive powers and can produce individual and collective agency, and in *Corporealities* (1996: xi) she describes how theory is 'incorporated' as dancing thinks through and critiques ideas in motion. Choreography therefore provides an epistemological framework with its own conceptual tools (Protopapa 2011). Whether through the figure of the stage choreographer, the freestyle improviser, the dramaturg,[27] the hired dancer or the social movements of everyday life, choreography offers the potential for what Martin (1998) describes as 'critical moves'.

Who is watching?

Although hermeneutic approaches to dance, which assumed a universal and critical spectator, characterized early dance analysis, the discipline has been relatively slow to think through who watches, how people watch dance and its affects. In the initial development of dance history and analysis, under the influence of feminist film studies, several dance scholars explored the concept of the 'male gaze' (Adair 1992; Daly, 1987; Manning 1997). Film scholar Laura Mulvey (1975) developed the idea of a gendered structure of looking, in which the active male gaze constitutes a scopophilic desire directed at the cinematic image of a passive female body that becomes the bearer of the look. Given that female bodies dominated the concert dance stage, dance scholars borrowed this critique of the male gaze to examine ballet and modern dance. Yet Mulvey's model assumes a universal and textually constructed spectator rather than

a live audience and performer. Although I had considered this gendered power dynamic when studying male spectators watching female striptease, it seemed more complicated in practice.[28] While choreographing neo-burlesque striptease, I thought carefully about how to engineer where the mixed-gender audience could look through my movement design (while also recognizing the diverse investments and values that they brought to the event), and I reflected on how and when I returned the gaze or looked away throughout the course of my performance. In a move away from the concept of an objectifying and consuming 'gaze', dance viewing has been rethought as a process of 'witnessing' (Cooper Albright 1997). As Ann Cooper Albright suggests, watching dance means 'attending to kinesthetic, aural, somatic, and spatial sensations' (1997: 14), and witnessing 'implies a responsiveness, the response/ability of the viewer toward the performer' that calls for an interactive or whole-bodied response (1997: 16).

It is only in the past decade, however, that scholars have more fully examined ideas of watching dance. In her book *Choreographing Empathy: Kinesthesia in Performance*, Foster (2011) explores what audiences feel when they watch others dance. She looks back to early twentieth-century dance critic John Martin's assertion that a rapport exists between dance and viewer as the dance emits meaning and spectators feel emotion towards it. Yet as Foster (2011) notes, this model assumes an autonomous self who responds in an individual way to what the dance expresses. Instead, she argues for a mediated response that is culturally and historically situated. Reason and Reynolds (2010) employ empirical audience studies in their research on how audiences watch dance. They assert that although pleasure, or what might be termed 'kinesthetic empathy', is an important dimension of dance spectatorship, they resist a universal model to articulate this experience. Employing an ethnographic methodology, they detail how different audience responses to watching dance speak to matters of emotion, admiration, escapism and sensuality (2010).[29] Kate Elswit (2014) meanwhile looks to historically situated viewing practices through her examination of how audiences watched Weimar dance. She excavates 'archives of watching' to reveal how audiences claimed to witness events in performance that could not have occurred, but instead speak to social anxieties that dance patrons felt in early twentieth-century Germany.

Although not solely concerned with watching dance, I bring up the topic of affect studies as it has emerged as a burgeoning area of research in the past decade and dance scholars have turned to this in a variety of ways, including the affective experience of dance spectatorship (Benthaus 2015; Elswit

2012). Characterized as a somewhat diffuse research area, affect describes intensities or sensations that emerge through encounters between bodies, objects and practices (De Laet 2017; Seigworth and Gregg 2010). Indeed, part of the attraction for dance scholars is that affect theory looks at the body's potential to affect and be affected (Seigworth and Gregg 2010). Although ostensibly falling into the terrain of sensation, feeling and emotion, whereas emotions are conceived to be conscious and subjective, affects are posited as non-conscious and trans-subjective (De Laet 2017; Seigworth and Gregg 2010). While some scholars have asserted strong critiques of the theoretical premises employed within certain strands of affect studies, in particular the use of muddied conceptions of emotion across diverse disciplinary pathways and the disregard for a socially constituted dimension of affective experience (Leys 2011; Wetherel 2015), the need to examine the embodied interactions of watching and participating in dance is clearly an important area of enquiry for the field.

Breaking with B-Boy Neguin

I walk into the grand foyer of the Kimmel Center on Avenue of the Arts in Philadelphia, a 'world-class performing arts center' that presents 'programming of the highest quality'.[30] I am wearing my shabby, but comfortable, red Puma sneakers (Classic Suede design) and Temple University long-sleeved T. My insides are dancing with nerves. I am here to participate in a breaking workshop with B-boy Neguin as part of Raphael Xavier's PEW-funded[31] event, 'Hip Hop Here and Now'. I scuttle down the stairs into the women's bathroom just to take a few more deep breaths before I head in. I have now been breaking for almost two years, but I always feel sick to the stomach before a workshop. I usually practise with Temple Breakers, a student organization that also hosts dancers from the local community. They know me well: the middle-aged British professor who sneaks to the far corner to dutifully practise her toprock and footwork foundations. Whereas the international competition scene has been marked by increasingly virtuosic power moves, the local Philly scene likes their breakers to be raw and to show dancing flair. Although I am still wobbling around doing basic six-steps and CCs, and working at a toprocking style that possesses even a faint hint of a relaxed flow and groove, I want to engender the breaking values of the city. Neguin, who hails from Brazil and is trained in capoeira, breaking and Brazilian vernacular dance, is renowned for his 'death-defying jumps, [and] blitz-speed movement'.[32]

While I haven't seen him dance live, I've watched him on YouTube fly, flip and twist in the air, then land a tight, angular freeze as if magnetized to the floor. Yet like all of the breaking workshops I have attended, the instructors are experienced teachers and know how to work with diverse populations through an engaging and secure pedagogy. As I walk into the studio, not only are there a handful of b-boys and b-girls from the local Philly scene but also a couple of elderly folks with their grandchildren, a contemporary dancer here to write about the event for an online journal and my friend Sam who is brand new to breaking. Without wasting a moment, Neguin has us chasing him around the studio, improvising a simple kick step to a slow, chilled beat, freestyling corkscrew turns to the floor and breathing as we roll across the studio in freeform patterns.

I think about the complexity of what is contained in this dancing moment. A Brazilian man teaching a British woman an American dance form whose roots are in the vernacular street practices of African American and Puerto Rican youth from the Bronx, but through film, television and video has circulated across the globe, and in today's workshop is taught as a community class within a concert arts venue funded through a prestigious grant from a private foundation. Clearly dance moves across places and bodies all the more rapidly though global travel and the high-speed internet. Within these transnational circulations of dance, there are modifications and reinventions that respond to the local social, political and economic conditions under which it finds itself. Currently, as a largely de-canonized and de-centred field, dance scholars examine dance in multifarious formations through wide-ranging methods. And though dance studies was initially dominated by British and North American scholarship, strong disciplinary clusters of research both within and beyond dance departments have emerged in France, Germany, Spain, Greece, Finland, Norway, Sweden, Australia, New Zealand, Brazil, Argentina, Jamaica, Ghana, South Africa, India, South Korea, China and Taiwan.[33]

Whereas the turn to cultural analysis in the early 2000s was often concerned with dance in the nation state, interest has shifted to the global transmission of dance in tension with local articulations and responses. Although the politics of identity and the power structures that uphold these occupied dance studies for much of the first decade of the twenty-first century, the global financial crisis of 2008 and the return of a neoconservative politics across parts of Europe and America have prompted dance scholars to ask new questions.

'BUT' (PART III) …

At what cost?

While early dance studies primarily concentrated on dance works of the concert stage, questions regarding its economics were almost never addressed. The cultural turn in dance studies directed interest towards exchange to consider how dance as a cultural production involves labour, capital and remuneration (Foster 2004). Notably, a category of dance exists that is colloquially termed 'commercial dance' to describe dance as a lucrative mode of popular entertainment in music videos, on television shows and on cruise ships, for example.[34] In an article that focuses on the taxonomy of 'contemporary dance', but which also problematizes the nomenclature and values attached to different dance practices, San San Kwan (2017: 42) describes 'contemporary commercial dance' as 'emotive, dramatic, and virtuosic', typically working within heteronormative gender relations and frequently set within a narrative or character-driven framework to popular music.[35] Yet the term 'commercial dance' continues to distort concert dance's relationship to economics as all performance production operates within a political economy, and even dance participation intended for purely social purposes, in private spaces, with no explicit costs attached, is quickly recuperated for lessons, performances and presentations that are revenue-oriented.

Mark Franko (2002) presented an early consideration of the relationship between movement and labour through his attention to dance works of the 1930s. Building on the work of Hannah Arendt, who defines work as the end product and labour as the physical effort expended in its production, Franko (2002: 1) explores how 'dancers performed cultural work' and how 'the representation of work' by dancers was a valued form of labour during this period of economic downturn. Continuing in this area of interest, Priya Srinivasan (2011) explores the transnational labour of Indian dancers on the global stage. She argues that although the 'work' of Indian dance demands a smiling and effortless façade, the labour behind this involves sweat, blood, tears and missteps. While audiences are not trained to see the labour of the dance, Srinivasan (2011) takes up the position of an 'unruly spectator' through thinking historically about the material and social costs for Indian dancers to perform their work and their unstable relationship to citizenship. Also building on this approach, Anusha Kedhar (2014a) examines the 'flexible labour' of disaporic and migrant South Asian dancers in the United Kingdom as bodies must demonstrate flexibility, both

choreographically and in relation to movement across state borders. From this, Kedhar (2014a) critiques the ideas of globalization as a seamless flow to show how race places limits on the movement of bodies of colour.

Other work on the economies of dancing centres on federal funding structures and how the distribution of this capital asserts political ideologies and value systems regarding dance. Colleen Hooper (2017) examines the US government's Comprehensive Employment Training Act (CETA) of the 1970s, which employed previously 'unemployed' workers, some of whom were dancers and choreographers, to provide public service to what were perceived as communities in need. In so doing, she looks at the critiques against educated, middle-class dance professionals who benefited from this programme and how their work often reinstated existing value structures regarding dance as art; yet she also recognizes how CETA supported the professionalization of dance artists and how the demand to produce dance as public service set templates for future community dance work (Hooper 2017). And in a timely article that looks at the Trump administration's threat to the National Endowment for the Arts (NEA), the only government-funded arts programme in the United States, Sarah Wilbur (2017) traces the achievements of the NEA and how its funding structures have historically changed according to specific economic climates.

Some scholarship takes an even broader view, looking at how dance responds to global economic systems, in particular to that of late capitalism and neoliberalism. Kowal et al. (2017) take a grim view, suggesting that the dance artist no longer offers a critique of capitalism but metaphorically models the values of neoliberalism: dancing bodies are flexible and prepared to adapt, they are skilled in communication, their training ensures self-discipline and they have developed high-levels of self-promotion in an uncertain economic landscape.[36] Martin (2012) describes the neoliberal condition in terms of 'precarity' as the contemporary financial crisis positions bodies in an all-consuming debt. In order to negotiate this volatile environment of anticipated risk, he uses the example of hip hop dancers (breakers in particular) who fly low, using off-centre, upside-down choreographies in which 'risk counts as its own reward' (Martin 2012: 74). Lepecki (2016: 3) meanwhile argues that although dancers 'enflesh' the neoliberal era, they find gaps to unwork its conditioning. Using the idea of 'singularity' as a 'collective *individuation*' (Lepecki 2016: 6, original emphasis) rather than the modernist idea of a unique artist, Lepecki argues that the singularities of dance, specifically its ephemerality, corporeality, precarity, choreography, performativity and affectiveness, are able to pose questions and produce critical and compositional responses.

Undisputedly, the neoconservative values that work in tandem with the neoliberal climate have produced an upsurge of the far right in Europe and the United States, and this has provided a bleak picture for the left-leaning orientation of dance studies. Yet in a similar vein to Martin and Lepecki, dance scholars have frequently looked to how dance can serve social and political, individual and collective action.

… What can dance do?

Returning to the idea that dance studies is a creative and critical field, the final question concerns what dance does in the world. While dance studies has asked what dance is and what it represents, it also seeks to question what it can do. Given that cultural studies has impacted the field, its interest in the links between political policy and social research has pushed scholars to think about how dance articulates and works through ideas in motion that can potentially bring about change. Warburton (2011) states that dance creates connections between self, other and world thus engendering possibilities for transformation. Kowal et al. (2017) insist that dancing prompts individuals and groups to engage in constitutive action. They assert that since one is subject to the social environment and a potential actor in its change, 'doing' in terms of movement is necessary for social and political transformation. And in reference to the political activism associated with the term 'queer', Clare Croft (2017: 10) argues that 'queer dance' maintains potent political efficacy: 'Dance, with its poetic porosity and generative failure to convey direct meaning, engages productively and provocatively with queer's slippery, shapeshifting sensibility.'

A rich literature exists in the field that looks at how dance responds to, negotiates and rethinks its place in the world (Imada 2012; Mitra 2015; Schwadron 2017; Shea Murphy 2007; Wong 2010). Here I look at how four dance scholars have addressed dance as a form of political activism and social justice as regards race relations in the United States. The first two examine how individual dance artists sought to assert social justice in the face of racism and the second two look to collective choreographies of protest. In all four examples, dance is less an object of enquiry than an agential method of resistance.

In the introduction to her book *Katherine Dunham: Dance and the African Diaspora* (2017), Joanna Dee Das describes how African American anthropologist, dancer and choreographer Katherine Dunham was forced to present her company in a segregated venue in Louisville where she had previously performed to great acclaim. Although the performance went ahead, during the

final applause, Dunham returned to the stage with a 'For Whites Only' sign on her backside, which swung from side to side as she exited the stage in a triple step. She then read a speech stating she would not perform there again until the venue is integrated. Yet when her company performed in Baltimore for the first time, also to a segregated audience, Dunham did not stage a choreographic critique, arguing that it was important for this new audience to witness 'sophisticated choreography rooted in an Africanist aesthetic' (Dee Das 2017: 2). In response, Dee Das argues that Dunham exercised two different approaches to tactically addressing racism and throughout the book shows how Dunham danced this thinking as a means to confront and undo the racist and colonialist legacy that disempowered people of the African diaspora.

In a chapter on African American tap artist Jeni LeGon, Nadine George-Graves (2017) considers LeGon's career through the concept of 'political will'. George-Graves describes how LeGon was faced with both racial and gendered injustices but met these with a strategic determination that was dignified and resolute. LeGon achieved significant professional accomplishments, and George-Graves details how her quiet attitude was not only a mode of strategic self-preservation but was 'ontologically constitutive' (George-Graves 2017: 513). While this 'black will' as a way of being is exerted by the individual, in this case LeGon's response to the racism she encountered particularly in the Hollywood film industry, such actions speak to a relationship with a larger group. As George-Graves reminds us, the personal continues to be political.

In Foster's article 'Choreographies of Protest' (2003: 395), she looks to the body in political protests as a 'vast reservoir of signs and symbols, by envisioning the body as capable of both persuasion and obstinate recalcitrance'. Although not examining 'dance' per se, she counters classic theories of protest that conceive the body as part of an irrational mob through showing how bodies can be choreographed to perform non-violent protest as a way to challenge bodies in authority. In one of her case study discussions, she studies the lunch counter sit-ins of 1960, in which African American students challenged the segregated seating policy of a Woolworth's shop in Greensboro, North Carolina. Foster describes how they rehearsed a non-violent bodily attitude in advance, which provided a 'moral and political superiority of being in control' (Foster 2003: 400) and resulted in the shop abolishing its segregation seating policy.

In a similar vein, Kedhar (2014b) also takes up the idea of choreographic moves to consider protests against the multiple shootings of unarmed black bodies by US police. In particular she focuses on the 'Hands Up, Don't Shoot' slogan that came about in response to the killing of Michael Brown, which was

expressed both as spoken words and an embodied action of raising the hands above the head. Kedhar (2014b) observes how this gesture has been duplicated by other oppressed communities and has come to stand as a corporeal act of solidarity. In conclusion, she argues that the movement is essential to this call for social justice as it reanimates and gives power back to bodies of colour, which have been deemed inhuman, disposable and lacking in value (Kedhar 2014b). The idea of gesture as a mode of solidarity has continued with the US National Football League protests, instigated by player Colin Kaepernick who kneeled, rather than observing the tradition of standing, during the national anthem in protest against the police brutality and racial inequality outlined above. Clearly, dance scholarship shows us how choreographed movement questions and reimagines the world in which it resides.

Agonies of anthologizing: After

Although penned over two decades ago, Foster (1995: 16) eloquently encapsulates what I have set out to achieve in this Introduction:

> As a body in motion, the writing-and-written body puts into motion the bodies of all those who would observe it. It demands a scholarship that detects and records movements of the writer as well as the written about, and it places at the center of investigation the changing positions of these two groups of bodies and the co-motion that orchestrates as it differentiates their identities.

Thus, as I attempt to articulate the bodies of work that might claim to constitute dance studies, my own body in motion (a body that is still dancing, reading, thinking and reformulating ideas) reveals its interests and limitations.

As many scholars have observed, dance studies is without doubt an interdisciplinary field (Burt 2009; Franco and Nordera 2007; Morris 2009; O'Shea 2010). Yet it also honours that which makes dance distinctive, which Ramsay Burt (2009) describes as the intradisciplinary nature of dance studies. The tension between these interests, however, proves complex. Franko (2009: pvi) suggests that multiple approaches and methods make up dance studies, yet they are not necessarily unified: 'Dance in its various manifestations as teaching, performance, and intellectual work seems to strain against the limitations of a narrowly defined disciplinary endeavor while still attempting to conserve what distinguishes dance from other disciplines – that is, what makes dance itself a discipline.' Nevertheless, Martin (1998), again writing two decades ago,

offers clarity on the direction he believed dance studies should take. Rather than relying upon other disciplinary perspectives, Martin (1998: 201) argues for dancing, or choreography as a self-constituting practice, as the necessary theoretical framework for 'staking a claim for dance studies as a specifiable epistemological domain'.

Therefore, through tales of ballet, burlesque and breaking, I have sought to place dancing as the impetus for my introduction to the field, from which several intellectual questions have arisen. Through my own positioning as a scholar, this account will never be a unified, comprehensive and enduring picture of dance studies, but I hope that it shows dance studies in action as a discipline with diverse interests, methods and outcomes. While my Introduction is structured around dancing and interruptions, the remainder of the book is organized in a slightly more circumspect manner.

It begins with Rachel Fensham's provocative overview of the research methods and problems that dance studies currently faces as an established field in the academy. The chapters that make up the central section of the book then each looks to a substantial body of research that has emerged as a distinctive area of enquiry in the field: Dance Pedagogy, Practice-as-Research, Dance and Politics, Dance and Identity, Dance Science, Screendance, Dance Ethnography, Popular Dance, Dance History, Dance and Philosophy and Digital Dance. Although dance scholars work easily across these categories in ways that disrupt the compartmentalizing effects of (sub-)disciplinarity, they have served as operational terms in the development of dance studies and the discipline has organized itself around this nomenclature in the languaging of degree programmes and courses, text books, journal titles, conference titles and scholarly organizations and networks. Thus, while these labels do not fully capture the dynamic and multiple interactions of contemporary dance research, they offer important histories and frameworks for graduate students or scholars new to the field. While the book is designed for this core audience, I still hope to attract the interest of experienced and senior scholars in dance studies whom I invite to take issue with or build upon what we have set out thus far. I also encourage undergraduate students interested in research to use both this Introduction and the following chapters as a resource. While not all of the concepts and terminology may be familiar, ideas that I raise in the Introduction are often cross-referenced and developed in later chapters, and further source materials are cited within chapters and in the area bibliographies at the end of the book. I trust that these will offer greater contextualization for readers wishing to pursue further background reading.

For each chapter, I have asked the authors to speak to the labels, methods, issues and histories of each given category while also exemplifying this scholarship in action. For myself included, this has not been an easy task and I appreciate the care and expertise that each author has brought to the work. Each chapter includes a review of key literature that has informed the development of the various sub-disciplinary areas. The rationale for this is twofold: first, the literature review helps to map out the intellectual history of an area, which is essential for readers new to the field and allows authors to further engage in conversation with these ideas; and, secondly, in light of Rachel Fensham's chapter at the beginning of this volume, it heeds her call for the importance of citation as a means to show the measurable legacy and impact of our colleagues' work in the field. In terms of the order of the chapters, I have intentionally avoided a structure that attempts to mirror the development of the field. I am sensitive to the hierarchies that have shaped dance studies and therefore do not want to reproduce these through a chronology that could easily be contested or a value system that has since been displaced. Except for wanting to place learning and practice close to the beginning, as that is how many of us arrive at dance scholarship, the remaining chapters come in a fairly arbitrary order. I am sure that not all readers will work through the book systematically from beginning to end, and for those interested in chronology, they can use this Introduction to think about the order in which they might choose to read the chapters.

The chapters come to a close with Mark Franko's assessment of future directions in the field, which provides yet another springboard for debate. Further resources are located at the end of the book with a glossary of key terms and a select bibliography, and again we remind readers that these are an attempt to capture the diverse landscape of dance studies but will never be a definitive account. Thus I end with an ellipsis – the punctuation mark that I use throughout the Introduction in my interventions, the visual marking for a space that recognizes its occlusions, but also lays open the space for current and future scholars to dialogue with us about our oversights, biases and errors. **BUT …**

Notes

1   Thanks to Dr Jens Richard Giersdorf, who had tasked a class of graduate students with designing their own dance anthologies, for this conversation, which forced me to revisit the choices I had made almost two years ago when I was first invited to propose a *Bloomsbury Companion to Dance Studies*.

2   For an historical overview of dance in American higher education, and its commitment to dance practice within its pedagogy, see Hagood (2000).

3   Although a few universities offer students a curriculum that is akin to a full-time vocational training, dancers interested in a high-level performance career typically attend conservatory programmes.

4   In an article that traces the genealogy of dance studies, Jens Richard Gierdorf (2009) details the curriculum and foci of three key programmes: the Tanzwissenschaft Programme in Leipzig, Germany, which emphasized dance archivization; the University of Surrey, England, which focused on dance analysis; and the University of California, Riverside in the United States, which addressed choreography.

5   Franko (2014) asserts that modern dance took hold in the academy as its early practitioners promoted an educational mission, and modern dance pedagogy prioritized dance composition over dance technique, which was aligned with the values of liberal arts curriculum and scholarship that favoured innovation. For further literature on the history of dance in American higher education, see Hagood (2000).

6   The article to which Buckland refers is 'Panorama of Dance Ethnology' and was published by Kurath in 1960.

7   Franko (2014) notes the creation of American PhD programmes in dance at the University of California, Riverside, in 1993 and at Temple University in 1997, and I might add that the first student to register for a PhD at the University of Surrey in the United Kingdom was in 1982. Furthermore, Susan Manning (in Solomon 2013) reminds us that although the consolidation of dance studies is marked by a proliferation of university dance departments in the 1970s and 1980s, dance research also takes place in other humanities departments or humanistic social sciences.

8   With gratitude to Dr Theresa Buckland for validating and introducing me to scholarship beyond the concert stage.

9   Bunker et al. (2013) observe how scholars of philosophical aesthetics have been slow to attend to dance but recognize the important intellectual groundwork laid by philosophers such as Susanne K. Langer, David Best, Betty Redfern and Graham McFee in the mid-to-late twentieth century.

10   See McFee (1992) and Pakes (2013) for an interesting discussion on the repeatability of dance performances. Both examine the ontology of a dance through the philosophical concepts of 'type' and 'token'. For instance, two performances of *Swan Lake* on different nights might be described as 'tokens' of the same 'type'.

11   I caution against the term 'non-Western' in my chapter on popular dance in this volume, but it bears repeating here. I use it to signal a category employed to describe dance practices outside the Euro-American canon of ballet and modern dance within early dance scholarship, but this terminology has since been critiqued for the way that it marginalizes Others or 'worlds' dance in a hierarchy of value (Foster 2009).

12 The idea that performance disappears and cannot be reproduced was notably articulated by Peggy Phelan in her book *Unmarked: The Politics of Performance* (1993). More recently, Alexandra Carter (2004) reminds us that all of the past is ephemeral and Janet O'Shea (2010) concurs that dance as a cultural practice is no more impermanent than other lived experience.

13 See Adshead (1988), Adshead-Lansdale (1999), Foster (1986), Goellner and Shea Murphy (1995), Lansdale (2008) and Morris (1996).

14 For example, Labanotation was devised by modern dance pioneer Rudolf Laban and Benesh Movement Notation was developed by Joan and Rudolf Benesh and has been typically used to notate ballet. Large professional dance companies have often employed notators to document repertoire, and each notation system has a dedicated literature, scholarship and professional institutions.

15 This in part may be due to the fact that certain notation systems developed in response to different dance genres, and scholars have identified how they failed as universal systems of recording dance as movement is open to interpretation.

16 In this essay, Buckland challenges the stability of this binary and demonstrates how scholars frequently work across both methods.

17 Mark Franko (2014) also draws attention to the importance of the visual archive for dance history, such as photography, film and video. Currently, many dance scholars rely on digital platforms, such as YouTube and Vimeo in their historical research.

18 There is a sizeable literature and dedicated journals that encompass the field of dance education (see the indicative bibliography at the end of this volume), and the activities of the National Dance Education Organization reveal the vibrancy of this work (http://www.ndeo.org/, accessed 8 February 2018).

19 The activities of this field are evident from the International Association of Dance Medicine and Science (https://www.iadms.org/, accessed 8 February 2018).

20 Body-Mind Centering˚, Feldenkrais and Alexander techniques are examples of somatic training systems (see Eddy 2009).

21 While doing my MA in the early 1990s, there was little scholarly work on striptease that I could draw upon to understand the complexity of this dance practice. Since then, a number of scholarly studies have offered nuanced accounts of this field (Berson 2016; Hanna 2012; Liepe-Levinson 2002).

22 For example, at Brigham Young University, students can pursue a track in ballroom dance, at Temple University students are required to follow a stream in African diaspora dance and at University of East London students learn a variety of hip hop styles.

23 See Franko (2017).

24 For more on the development of practice-as-research in the United Kingdom, see PARIP/Practice as Research in Performance (http://www.bris.ac.uk/parip/) and ResCen/ Centre for Research into Creation in the Performing Arts (http://www.rescen.net/).

25 I am mindful here of Anthea Kraut's (2015) intervention regarding choreography as a Eurocentric concept.

26 Noland (2014) also references Marcel Mauss's seminal essay on 'techniques of the body' and Thomas Csordas's 'somatic modes of attention', both of which have been productive for thinking about the social and sensate body in dance studies.

27 Recent interest has developed in relation to the practice of dance dramaturgy (Hansen and Callison 2015; Profeta 2015), and André Lepecki (in Solomon 2013) asserts that the figure of the dramaturg not only invites us to think about artistic process but also assists in epistemological and methodological questions for dance studies.

28 For instance, see Liepe-Levinson's (2002) idea of an active ocular choreography in which female striptease dancers exert power in choosing when and how to look back.

29 Both Foster (2011) and Reason and Reynolds (2010) also reference an area of research in neuroscience that attends to 'mirror neuron' studies in relation to how audiences watch dance.

30 This description is taken from the mission statement on the Kimmel Center website: https://www.kimmelcenter.org/about-us/our-story/ (accessed 15 February 2018).

31 Pew Center for Arts and Cultural Heritage: https://www.pcah.us/ (accessed 15 February 2018).

32 See http://bcone.redbull.com/en_INT/athlete/neguin (accessed 15 February 2018).

33 These are the countries where I know of an active scholarly community of varying sizes, although there could well be pockets of research that I have overlooked.

34 See http://mdancecenter.com/training/concert-dance-vs-commercial-dance/ (accessed 20 February 2018).

35 Kwan (2017) observes that although 'contemporary commercial dance' sometimes shares similar movement language to that of 'contemporary concert dance', the two are differentiated through distinct pedagogies, attitudes, values, venues, audiences and interest in temporal awareness.

36 See additional work by De Frantz (2012), Quinlan (2017) and Robinson (2019) on dance and neoliberalism.

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Research Methods and Problems

Rachel Fensham

One way to think of the disciplinary formation of dance studies might involve consideration of its seminal intellectual works, such as those of 'reading dancing' and 'choreographing history' (Foster 1986, 1995) or 'dancing texts' (Adshead-Lansdale 1999) and 'rethinking dance history' (Carter 2004) that epitomized its shift from primarily literary and historical analysis to post-structural discourse and cultural research with topics such as 'choreographing the folk' (Kraut 2008) or 'the people have never stopped dancing' (Shea-Murphy 2007). Later critical re-framings include growing attention to 'dancing on the canon' (Dodds 2011) and 'transmission in motion' (Bleeker 2017) in the fields of popular and screen dance, as well as a proliferation of new writings around dance as performance, whether examining 'singularities' (Lepecki 2016), 'improvised dance' (Goldman 2010) or 'kinesthetic empathy' (Reynolds and Reason 2012) in choreographic practice and dance spectatorship. Such evidence of dance knowledge production has thus widely extended and articulated the complex field of research that we might attribute to the dancing body,[1] to specific choreographies or to the many sites in which dancing and moving become manifest, whether material or immaterial. More recently, performance philosophy, studies of dance cognition and the rethinking of dance in archives have elaborated new discourses for dance studies.

Over the last few decades, there has also been expansion in terms of training and employment, while the contribution of dance studies to research continues apace. For instance, when reflecting upon the life's work of sociologist Randy Martin, a leading early figure in the field, the *Dance Research Journal* was able to assert that 'dance studies is sufficiently established as an academic discipline to have its own lore' (Franko and Giersdorf 2016: 1) to which we might add its own logics and capacities for knowing and building discourses, as well as a distinctive, if relatively short, history as a scholarly culture and ethico-political

formation. Epistemologically and ontologically, dance studies has therefore developed considerable cohesion in the transmission of knowledge through the evolution of a wide range of research in and on dance. As an acute reader or participant in dance as a research field, one is also increasingly aware that dance knowledge, as a unique set of practices and ways of thinking about the human body in movement, has become increasingly central to other areas of the humanities, as well as a rich source of cultural and critical understanding.[2]

Such is this trajectory that dance studies has been confidently in a phase of disciplinary reflection whereby its histories are being reviewed, reconstructed and evaluated in relation to the demands of the twenty-first century, especially in consideration of transnational opportunities for dance research. This dual project of aggregation and self-examination includes the large dance congress held under the motto 'Knowledge in Motion' in Germany in 2006; the 'Re-thinking Theory and Practice' joint conference of the Society for Dance History Scholars and the Congress of Research on Dance hosted in Paris by the Centre Nationale de la Danse in 2007; the round-table 'Inside/Beside Dance Studies: A Conversation' hosted by the Mellon Dance Studies initiative in 2013; the Nordic Dance Forum's 'Expanding Notions: Dance/Practice/Research/Method' in 2015; and the UK conference 'Dance Fields: Staking a Claim for Dance Studies in the 21st Century' in 2017. All these events function as a stock-take on the current status of the field, and to varying degrees the topics, the agendas, the keynote speakers and the graduate students represented provide a picture of the field of dance studies over the last decade. As research conferences led by professional associations, they also exert the authority and disciplinary alignments of dance studies within the academy, particularly the humanities, and within the university sector more globally. Even if that power has to be reconciled with constraints posed by the uneven circulation of ideas, people and resources, these discipline-sponsored conferences are indeed the structural organizations that assert the influence of an intellectual formation to institutions or national frameworks of research.

While it is possible to account for the evolution of the discipline within the academy by citing key texts and authors, and institutional histories, such as I have sketched above, that is not the approach that I propose to adopt in this chapter. As both a senior scholar and an academic administrator, I have become increasingly interested in the ways in which dance studies (and indeed other humanities disciplines) sits alongside or within 'scientific paradigms' that govern much of the history and reputation of fields of research in the contemporary university. I intend to argue that dance research in the context of contemporary

academia is therefore both a scholarly discipline and a participant within a research apparatus, or organization of knowledge production, that exceeds dance studies.

I thus intend to explore methods and problems for dance research by temporarily departing from the field in order to examine what we might mean by scientific research and any arguments or conventions that may welcome or preclude dance from being housed within that framework. I am not advocating that scientific methods replace the disinterested, critical and evaluative methods of humanistic dance research nor that we subscribe to the 'knowledge economy' model of university research agendas. Rather, I am interested in a recognition that dance studies does involve the 'reputational work' of disciplinary-based classifications of quality and value such as the scholarly production represented in anthologies, journal articles and book publications, and that this co-exists with other aspects of dance research, including structured, sustained enquiry, interdisciplinary methodologies and experimental models. Many of these modes of organizing dance research have longer-term outcomes that are increasingly acknowledged at the institutional or national level and might be regarded as contributing to a scientific paradigm, where that is understood to be the assemblage of culturally transmitted knowledges on behalf of the community of colleagues for whom dance studies is a common, if diffuse, enterprise.

To briefly summarize my objectives for taking this sideways look at dance studies within a scientific paradigm, I offer the following concerns: How does research in a discipline that is often fragmented across departments sustain itself? How do we form networks that might build support for the field across institutions and beyond the academy? How do we make good on the promise of transnationalism, post-identity politics and the needs of a rapidly changing global public sphere? And what innovations does the field of dance research foster in the face of new challenges provoked by technological change or linguistic and territorial loss in many cultures? What might such a post-disciplinary dance studies activate or engender? These questions shall be considered in relation to a scientific paradigm considered to shape research networks that might be measured (with instrumental benefits for university bean counters) and evaluated critically for their, perhaps objective, insights into dance studies as a field of research.

With these questions in mind, I will present a sample of collaborative research projects funded under competitive research frameworks and consider the implications they have for the durability and strength of dance research within the academy. Then, I examine how the publication of research shapes

the reputation of dance as a global scholarly field, with a focus on journals and citation metrics, to explain what they might tell us about future issues for dance research in the academy.

For some graduate students and dance scholars, this approach might seem too rational or too abstracted from their personal research interests or indeed a disavowal of the nuanced, embodied and critical dimensions of dance research that have been aligned with humanistic enquiry and the phenomenology of creativity and experience. However, if teaching and research in the twenty-first-century university is to contribute to reshaping the global public sphere, then we may need to consider the field of dance studies not only within our own terms, or within a meta-theory of the humanities as an intellectual value, but also within terms that challenge the topics, questions, methods and outcomes that arise from thinking in and through dance.[3]

I am calling therefore for recognition and recalibration of what will support and constitute dance research in the twenty-first-century university. As one might anticipate, the *Oxford English Dictionary* entry for 'calibrate' defines a gauging of precise measures 'before graduating' a metal or machinic system. The word, however, derives its meaning from the notion of 'calibre', which might be recognized as the importance of integrity within a subject or character. In this latter sense, the re-calibrating of dance research might be held up to scrutiny for quantitative and qualitative reckoning as an historical and contemporary organization of knowledge formation.[4]

Debates in the field

> Can we also talk about methodology; is there a distinct methodological approach, what is the methodology that dance studies – if there is one – would bring to an interdisciplinary table? Can we articulate that? Or is there not (only) one, and do we not want (only) one? Which is another question. (Rebecca Schneider in Bernier-Solomon 2013: 25)

In relation to the 2006 'Knowledge in Motion' German Congress and the 2013 US Mellon initiative 'Inside/Beside Dance Studies: A Conversation', this section will consider how leading scholars have debated the 'distinct' methodologies of disciplinary knowledge.

The Knowledge in Motion Congress published papers that firmly considered dance as cultural research within scientific knowledge production, or *wissenschaft*.[5] Contributions from renowned sociologist Gabriele Klein and

dance historian Gabriele Brandstetter, as well as the art theorist Henk Borgdorff and philosopher Bojana Kunst, offer provocative insights about the philosophies and pragmatics of creative research.[6] Klein begins by arguing cogently that dance has its unique contribution to make to knowledge as a practice of thinking that takes place through a 'physical experience which conveys itself inter-subjectively' (Gehm et al. 2007: 32), as does Brandstetter in relation to dance as an aesthetic experience that is 'physical, sensuous and implicit knowledge … conveyed in a kinetic and kinaesthetic manner' (Gehm et al. 2007: 40). Both scholars agree that dance, in all its manifestations and complexities, constitutes a distinctive culture of knowledge that also, and significantly according to Brandstetter, has the potential to critique, resist and disrupt conventional or scientific orderings of knowledge, whether practical or theoretical (Gehm et al. 2007: 45).

But these claims do not make dance autonomous, since 'knowledge in knowledge-based societies is fast-moving and transient – just like dance', and as such Klein argues that dance studies cannot sustain a marginal, idealized or esoteric position (Gehm et al. 2007: 29–30).[7] To remain outside or oppositional to existing forms of knowledge production may actually be detrimental, writes Klein, given the many ways in which dance could contribute to the hybrid understandings and collective efforts that might constitute a mediated, expanded conception of embodied culture (Gehm et al. 2007: 33). When dance studies argues for its uniqueness as embodied thought, or ephemeral behaviours, other disciplines will also argue for their special formations and case for recognition within the university. For Klein, therefore, an opposition to scientific thought in terms of accounting for knowledge practices is no longer productive, and she suggests that dance research may 're-enchant science' or 'disenchant' the ways in which dance argues that it is a 'different sort' of knowledge (Gehm et al. 2007: 33). In more poetic and phenomenological terms, according to Brandstetter, even in the realm of histories of art, dance participates in experimentation with what constitutes experience at the boundaries of knowledge (Gehm et al. 2007: 47).

The Mellon 'Conversation',[8] on the other hand, was less structured around the status of dance as knowledge and characterized more by its panel members (including Michelle Clayton, an Hispanic literary and dance scholar; Mark Franko, a leading dance historian; Rebecca Schneider, a performance theorist; Nadine George-Graves, a black performance theorist and artist; Andre Lepecki, dance scholar and curator; Susan Manning, a leading dance historian; Janice Ross, dance theorist and historian; and Noèmie Solomon, French dance theorist) than it was a coherent agenda. Much of the discussion focuses on questions

of scholarship, what writing dance contributes to theory, with reference to publications several of them had contributed to the field. Mark Franko, who has had long-term engagement with questions of interdisciplinarity in the academy (Soussloff and Franko 2002), focuses the group's attention on disciplinary knowledge with reference to the philosopher Jean-Francois Lyotard's book *The Postmodern Condition*, with its subtitle 'A Report on Knowledge'. From the perspective of its challenge to existing knowledge paradigms, Franko argues that 'dance in relation to the humanities … does not quite cover it' (perhaps meaning that it remains intellectually isolated even within this context), thus asserting his earlier respect for interdisciplinarity (Bernier-Solomon 2013: 13).

After this intervention, Janice Ross introduces the notion of a 'crisis in the humanities' which in a 2013 Harvard College report was characterized by a drop in student numbers and thus a concern that the humanities are in decline (Sorenson 2013), or what Ross calls 'war' (Bernier-Solomon 2013: 15).[9] In numerical terms, many commentators, however, argue that post-war participation in higher education has led to a concomitant growth in faculty and students and an unprecedented expansion of humanities disciplines.[10] Citing the report, Ross asserts that research will be replaced by expectations around teaching and that unless new resources become available then dance research opportunities will diminish. The panel characterizes this as a 'neoliberal' moment, but it is also, as some of the panel interlocutors remind the group, a period in which different minorities, and the movements of the Global South, have yet to be fully allowed to shape the discourse, let alone unsettle its sense of entitlement in the First World.[11] With no conclusions, then, the 'Conversation' dissipates with a discussion around the uncertainty of dance studies offering distinct methodologies for research.

If we wish to consider the status of dance studies as a field of research, not only as a discipline, then these two debates seem somewhat ambiguous. For his part in the Mellon conversation, Andre Lepecki suggests we may need to conceptualize 'strategically and tactically' new productive modes for dance studies (Bernier-Solomon 2013: 17). One such strategic and tactical approach, I would suggest, could be to assert our distinctive place within the humanities, as disinterested scholars, and thus within the wider domain of scientific research, where that refers to the field of academic knowledge production which encompasses the humanities and social sciences. An ill-defined polarization between the 'two cultures' of the arts and sciences, as Klein argues above, may no longer be productive if we consider the potential contexts and questions for research in the twenty-first-century university.

Recognizing dance as research: The 'essential tension' of paradigms

> [T]he source of that difference [between the social and natural sciences] led me to recognize the role in scientific research of what I have since called 'paradigms.' These I take to be universally recognized scientific achievements that for a time provide model problems and solutions to a community of practitioners. (Kuhn 1970: viii)

In his book on the ways in which paradigms exist and function in the formation of scientific knowledge, Thomas Kuhn makes some powerful suggestions about the status and scope of disciplinary knowledge, expertise and research. As the quote above suggests, he also regards controversies in the 'social sciences' to be of an order of magnitude different from that of physical sciences, even though he asserts that there may be no less uncertain answers to key problems or questions in either field. Whether stable or not, Kuhn's argument has invited many disciplines to examine how knowledge evolves within broadly agreed frameworks or understandings and to consider whether 'paradigms' determine the limits to the wide range of cases against which norms or values are established. The result is that scientific research programmes often investigate more detailed aspects of a scientific problem by expanding the scope or adding to the expertise that the paradigm makes possible. What Kuhn (1970: 2) calls 'development by accumulation' enables senior researchers to train students within normative models for testing or elaborating a paradigm, perhaps encouraging them to identify and build a unique set of research data around the specific aspect of a problem while remaining respectful of the histories or governance of the discipline. Think, for instance, of the multi-pronged and deepening knowledge scientific researchers may have of how cancer cells function in the human body and in the prognosis of a disease called cancer.

Since Kuhn, there has been growing interest in the ways in which academic disciplines reproduce and manage the production of knowledge; in fact, the sociology and history of disciplines deliver much fascinating, if controversial, reading. *Tribes and Territories in the 21st Century: Rethinking the Significance of Disciplines in the 21st Century* (Trowler, Saunders, and Bamber 2012) might be counter-posed with the sobering study by Richard Whitley (2000) of *The Intellectual and Social Organisation of the Sciences*. More recent interest in tracing the humanities within the academy includes Helen Small's (2013) *The Value of the Humanities* and Rens Bod's (2014) *A New History of the Humanities*.[12] Unfortunately, there is little agreement on what is unique about

the humanities, and its profile differs from country to country. Disciplines, such as history, literary studies, philosophy, anthropology and sociology, usually appear and these have provided critical and theoretical perspectives central to Anglo-American performing arts research. In the French academy, *les sciences humaines* additionally include psychology, education, geography, politics and economics, communication and organizations.[13] With such a diverse aggregation of disciplines, the humanities seem far from unified, whether by objects of study, processes of analysis or expectations of delivering findings, although we might defend their independence of thought. The traditional humanities approach to research, for instance, has been characterized by prolonged private reflection, such as 'close reading' of a selected range of texts, so that the hermeneutics of interpretation, practised in different ways by individual scholars, will reveal and lead to more nuanced meanings (Bhabha 2013).

Such sustained, independent enquiry and the importance of the historical, comparative and critical stance contribute to what might be called the humanistic 'paradigm' within dance studies. But we also utilize more scientific models for setting up research projects, such as when we advise students and encourage them to consider agreed assumptions, questions and methodologies located within the 'recognized achievements of our peers'. Dance research also undertakes examination of fundamental problems when addressing new topics and approaches, and may begin with models and concepts that have historical and contextual importance or concepts that can be put into practice. For instance, one might think of the extension of ideas about embodiment (physiological, phenomenological or Foucauldian) to research on popular dance or motion capture. In a scientific paradigm, such ideas will have to be defensible even if contestable. The cultural theorist Homi Bhabha (2013) has recently argued that the humanities also produce the critical questions and competing ideas that are most adaptive to emergent and transformative requirements for knowledge. Thus, there will be some agreement about what questions are important and how we might answer them, while methodologies can be subject to what sociologist Max Weber calls positivist and interpretative approaches, as well as Frankfurt-style cultural criticism or practice-based research: such diverse explanatory devices within the scientific paradigm can still be debated without losing coherence in a field of research.

According to Kuhn, the limits of scientific knowledge, however, become apparent at those moments and conditions in which a paradigm changes, when one set of agreed wisdoms is replaced by another. These paradigm shifts

do not take place overnight or through the efforts of one individual, but when a concerted range of researchers grope around 'anomalies, or violations of expectation' within an existing framework and suddenly find explanations that require an entirely different model of thought or set of concepts (Kuhn 1970: ix). In dance studies, I might cite here the conceptual shifts that were required to think of choreography as text or of dance as non-movement. Paradigms are therefore conceptual structures that for a period of time inform and constitute a community of researchers within an institution or across a network of researchers.

One of the more influential limit-testing changes to dance studies has been the assertion of 'creative research' paradigms within the academy: in the UK context often called 'practice-as-research' or 'practice-led'[14] and in Europe called by many scholars, such as Henk Borgdorff, simply 'arts research' (Gehm et al. 2007). Drawing upon Whitley's study of scientific research organization, Borgdorff describes two modes of research: the first, 'pure research', requires the 'organisational homogeneity, uniformity and stability' of a discipline and is largely evaluated by a peer-review system which judges the quality of individual contributions to a field, not dissimilar to what Kuhn calls 'the puzzle-solving' of 'normal science' (Gehm et al. 2007: 74). The second, 'transdisciplinary' mode, involves academics working with partners on more heterogeneous research topics 'assembled around a particular set of problems' and in this mode, the quality of research is often determined by 'whether the outcomes are socially, economically or politically relevant, competitive, or feasible' (Gehm et al. 2007: 74). As Klein and Brandstetter have suggested, much of this kind of practical arts research involves 'a specific kind of embodied knowledge and a distinct methodological framework' but, according to Borgdorff, the aesthetic role of arts research also derives legitimacy from its 'peer review' outside the academy (Gehm et al. 2007: 77). For instance, the creation of a dance or choreography may be scrutinized within a discipline but it accrues as much validity and value from its production, alongside audience judgements and the subsequent circulation of a work as a commodity. Arts research in this more applied sense may communicate expressive and social values as well as possessing a critical or historical value.

Arts research, for which dance studies may be a subset, often then involves the use of the mixed methods of humanities and social research as well as some of the hypothesis testing of scientific research: 'Relinquishment of the specific (epistemological or aesthetic) foundations of one's own discipline [requires] a continual adaptation of the recursive research process', according

to Borgdorff, and a 'certain pragmatism and diversity in the choice of concepts and methods' (Gehm et al. 2007: 76). Many established researchers share and utilize the knowledge and expertise of dance practitioners or colleagues, while simultaneously, dance research conduct must meet the requirements of university ethics and annual reports. The interpenetration of theoretical, applied and practical research in dance studies thus becomes adapted to research questions arising in specific, local contexts, as well as the wider imperatives of research design and recognition which govern scientific research.

Given the rapid changes taking place in external assessment and rankings of research, a growing issue for dance studies may be less about the destiny of arts research within the academy but more about the fostering and maintaining of broader disciplinary alliances that allow paradigms to flex, shrink and expand in response to reforms in higher education. 'Social accountability and reflexivity', according to Borgdorff, 'include an awareness of the impact that research has (or might have) on the public sphere' (Gehm et al. 2007: 77), and this expectation can influence the choice of topic, the direction of the research, as well as the interpretation and communication of findings. Having asserted at the outset that the field of dance research might desirably be considered an established knowledge formation, with consensus among researchers about quality and approach, it remains, however, potentially vulnerable to 'crisis' as systems and ideas evolve. It is reassuring that Kuhn also acknowledges these uncertainties within the history of a scientific paradigm: 'Like artists, creative scientists must occasionally be able to live in a world out of joint – elsewhere I have described that necessity as "the essential tension" implicit in scientific research' (1970: 91).

While tracing recent developments in the status of arts and humanities research in relation to the scientific paradigm, such as recognition of practice and collaboration, changes are often motivated in relation to external, non-disciplinary specific, research evaluation mechanisms. The concept of the 'scientific paradigm' therefore extends beyond how individuals think about research to how it is organized; and at the level of a field or discipline, determination of the quality and influence of knowledge production will include formal structural criteria as well as peer-referenced measures and outcomes criteria.[15] It is, however, the suggestion of this chapter that this 'essential tension' of the scientific paradigm produces opportunities for external resources, legitimation and impact to change the nature of dance research. To understand the scale of shifts in higher education goes beyond this chapter, however, I will therefore focus on those aspects of the scientific paradigm which affects dance research, in particular in relation to scale (research centres and networks), funding (training,

technology and other impacts) and publications (quality and quantity). By giving attention to research structures, we may better understand how patterns of research activity become concentrated and coordinated. Distinctive features in a 'field of research' might also be identified:[16] for example, the advancing of conceptual and theoretical insight; development of resilient methodologies that provide training or opportunities to progress further enquiry; as well as the application of models with social or practical benefits. In the next section, I will discuss patterns of research organization in a series of dance case studies.

Re-scaling dance research: Methods and networks

In many countries, 'scientific' research councils exist to determine the uses of state funding to support research in universities or institutes, and even commercial or private sources of funding are subject to committees and peer review. Research funding councils may uphold intellectual and educational values but they are also responsive to political and economic conditions demanding that research be relevant, competitive, resource-wise and feasible.[17] Although the expectation of external research income is less dominant in the United States, such funding plays a critical and powerful role in academic hierarchies in Europe, the United Kingdom, New Zealand, Australia, Singapore and other Asian nations. Large grants provide structured resources for infrastructure, postdoctoral fellows and sometimes also doctoral candidates, as well as conferences, network meetings and fellowship opportunities.[18] These can make a long-standing impact on the field of research over time and build research concentrations, training and partnerships for scholars within and across national boundaries. In this section, I examine a selection of funded dance research projects and consider how they have built credible, intensive and paradigm-shifting research programmes. Notably, this kind of dance research involves and requires long-term commitments to conceptualizing research within home institutions, and the dance scholars Susan Manning, Clare Parfitt and Sarah Whatley have generously shared their reflections and given me access to organizational details of recent projects. I supplement these insights with additional examples that broaden the field. I should stress that none of these projects support individual research plans but rather all of them enable teams of researchers to collaborate cross-institutionally as both transnational and interdisciplinary scholars. By participating in the scientific research paradigm with commitments to scale, organization, networks and accountability, they have begun to expand dance studies research

into partnerships that have wider implications for understandings of dance, movement, choreography and performance in the twenty-first century.

Dance Studies in/and the Humanities, 2012–2018

In her closing address as president of the Society for Dance History Scholars, leading dance historian Susan Manning asked: 'Whether dance studies presents methodological challenges that are different in degree or kind from other inquiries within the humanities and qualitative social sciences?' (2008). Stimulated by this question, Manning (from Northwestern University) subsequently launched with colleagues, Rebecca Schneider (Brown University) and Janice Ross (Stanford University), a major collaborative project which aimed 'to consider a series of vital issues at stake for the practice and study of dance in and beyond academic contexts' (Bernier-Solomon 2013: 6). More specifically, it wanted to consider 'dance as an object of research and methodological lens', asking 'how choreographic practices and theories might operate as an aperture, triggering a series of new roles and functions for the performing body across broad epistemological and political fields' (Bernier-Solomon 2013: 6). The aim was not to predetermine the scope of the research questions nor the precise topics to be addressed but rather to encourage new modes of thinking and methods to emerge as a result of mutual exchange between research fellows and scholars associated with the programme.

With a successful funding request to the Mellon Foundation of $1,413,580 over a four-year period (Manning, Ross and Schneider 2010), and renewed 2015 funding of $600,000 for a subsequent three years, this generous grant covered the following: salaries, benefits, relocation expenses and research accounts for postdoctoral fellows; air travel and ground transportation, accommodation and meals for participants in summer seminars in 2012, 2013, 2014, 2015 and a writing workshop in 2016; programming funds for events on each campus over the six-year period from 2012 to 2018; and support for a project assistant at Northwestern, with summer project assistants for each site and stipends for the three project directors. In the United States, state patronage of the arts and humanities is rare, and while the Mellon Foundation has previously sponsored dancers and dance companies, this award was for 'dance studies' (Manning 2017).

Most excitingly, the funding provided resources for the mentoring and development of a new cohort of dance scholars. Demand for these positions was intensive and the quality of applications extremely high with elaborated proposals

required for the research of the fellowship. Ten postdoctoral candidates were employed overall, with more than 100 emerging scholars mainly from the United States, but including some from Canada, Europe and the United Kingdom, attending the five summer seminars.[19] Most participants had been trained at a research-intensive institution in dance, theatre or performance studies, or an adjacent field from the humanities or humanistic social sciences such as anthropology, Black studies, area studies, history, literature, musicology, religious studies and sociology.[20] The ten fellows were distributed to Stanford, Brown and Northwestern, whose claim for funding was that their universities did not yet recognize dance studies as a major or department. Given the opportunity to develop curriculum for a generalist (liberal arts) undergraduate course, the fellows could devise a special topic, and were mentored and encouraged to build research networks within the institution and generally 'advocate for dance studies'. At the summer intensives, invited senior scholars were asked to model modes of writing and scholarly exchange, rather than deliver papers, as well as provide professional career mentoring.

Given the humanities focus, most methodologies deployed appear to have been archival, ethnographic and discursive, although notably several participants made good on the opportunities to draw practice and theory together in curation of symposia and events, as well as to open up American dance scholarship to the challenges of transcultural and transdisciplinary work.[21] Manning's (2017) aim was 'to model a vision of dance studies where different levels of dance practice and different disciplinary orientations were all equally welcome as contributors to the (inter)discipline of dance studies'. Theoretical work using current and novel conceptual frameworks to prize open dance narratives, artistic practices and genre formations in relation to questions of community, belonging, aesthetics and politics seems evident in the abstracts of current research provided by the participants on the website.

Given that this was philanthropic funding, the application requirements were less onerous than those of research councils in the United Kingdom and Europe. Beyond the beneficiaries of the funding for participants and the three institutions, there was no demand to specify exactly what outputs might be produced nor any likely impact defined as public benefits. The project was first and foremost a professional development programme for postdoctoral fellows, much like doctoral training programmes in the United Kingdom or team-based research institutes that support postdoctoral fellows in Advanced Studies for the Humanities and Social Sciences in a range of established academic contexts. Nonetheless, in terms of its objectives to support the emergence of a new

generation of dance scholars the results have been impressive, both in terms of employment and publication, as well as innovations in teaching across the three institutions.

The mid-way report lists the number of tenure-track appointments that have been attained by fellows of both the long- and short-term programmes, and the publication plans of the project includes an anthology entitled *The Futures of Dance Studies*, as well as other monographs under contract with leading publishers. Moreover, the flow of applications for the programme shows its competitive value with 25 per cent of applicants from doctoral programmes in dance studies and 25 per cent from theatre and performance studies, and the remaining 50 per cent from many other disciplines. As Manning (2017) writes, 'the long-term impact will come from the network that participants built participating in the project. They have an active Facebook page where they post job openings, research queries, and calls for papers, and they have begun to meet on their own at annual meetings of SDHS/CORD [now the Dance Studies Association]'. Grounded in the humanities, this increase in graduates entering the academy with expertise, insight and curiosity about dance studies will 'create more space' and support 'a plurality of approaches' to disciplinary expertise in the US academy over the next few years (Manning 2017).

Manning acknowledges that the programme has not, however, reached into some areas that she initially proposed such as the public humanities or digital humanities. The benefit for the field, as she outlines it, has primarily been in 'advancing dance studies as a field collectively, rather than simply as an accumulation of individual accomplishments' (Manning 2017), and to the extent that the project is ongoing, the beneficiaries of this research network and its impact 'within the arts and humanities in the US academy' remains to be fully realized.

From the outside, what seems powerfully understated in allowing the dance studies paradigm to expand in the humanities is the leadership role of the three professors and their influential situated knowledges, as well as the status of their institutions. None of the three universities are public nor community colleges, and in the 2017 *THE* World Rankings, they were positioned within the first 100, with Stanford (3), Northwestern (20) and Brown (51). In a positive sense, there has been growing recognition of dance research as a field within elite universities, including at Cambridge University (United Kingdom), and this emergence has elevated new modes of interdisciplinary enquiry, giving recognition to publication and research events. Gabriele Brandstetter has, for instance, been co-convenor of the Interweaving Cultures Centre at Freie

University Berlin, which has provided many dance scholars and postdoctoral fellows with generous research periods to participate in their interdisciplinary scholarly programme.[22]

The consolidation of dance within humanities research scholarship does potentially raise questions about the standing and contribution of dance research in those institutions where powerful indicators of research output, reputation and impact cannot be so carefully calibrated against student quality and interest. I would like to acknowledge therefore the longitudinal humanities scholarship and training convened since 1998 by *The Black Performance Theory* working group in the United States, with funding and administrative support from SLIPPAGE: Performance|Culture|Technology, a research group founded by Tommy DeFrantz (then at Massachusetts Institute of Technology and now at Duke University).[23] Their more peripatetic networking, and performance-making, for black performance scholars might represent an alternative model for dance researchers wanting to build and test out new ideas and frameworks for knowledge production. Manning (2017) herself is attuned to the potential of other research approaches that could disseminate and widen the remit of dance research when she writes about the digitizing of heritage collections and paying attention to the problems of translation across languages and national contexts. For the vision of this 'future' research agenda, the group of Mellon fellows will have much to contribute as they move forth to contexts where dance scholarship may be less well accommodated, and perhaps less well funded, for the development of qualitative research.

Dancing with Memory: Popular Dance and Cultural Memory

Clare Parfitt (University of Chichester) has recently completed a two-year postdoctoral fellowship, *Dancing with Memory*, funded by the Arts and Humanities Research Council (AHRC) in the United Kingdom. As the project title suggests, she builds upon the study of cultural memory in the Americas by performance scholars Diana Taylor and Joseph Roach but extends this investigation to the specific study of the cancan, a dance genre with a controversial history in gender and race relations across transnational borders.

The project funding of £173,184 supported a 0.9 allocation of academic time for two years, as well as a six-month research assistant to manage translations, organize the blog and curate seminars, speaker and travel costs, library loans, copying and copyright expenses and performance costs. Another feature of its scientific method was the inclusion of scholarly advisors: Professor Theresa

Buckland (Roehampton University), a senior scholar, and Dr Danielle Robinson (York University, Canada), a transnational colleague. As with the Mellon project, Parfitt met regularly with a wider group of doctoral candidates to form ideas for this project through seminars, conference papers and a weekly blog. For dance scholars without ready access to researchers on cognate topics, perhaps in smaller institutions, or when forging new research questions that are interdisciplinary or bi-cultural, establishing a methodology for developing theoretical insights and sharing research becomes particularly pertinent. The blog was also a method for communicating about the research beyond the academy, for instance, to the dance profession, curators and teachers. A high level of advanced detail in budgeting and time management is required as justification for any project, and in the research council funding environment all applications are subject to external scrutiny and peer review, so it was significant recognition of the field that Parfitt's project was the first awarded to an individual researcher on popular dance.

With the cancan as archive and embodied repertoire of French-American and British cultural memory, the methodology required the examination of diverse materials, such as films, reviews, photographs and personal accounts from collections in France and Britain. Arguing that the dancing body carries cultural values, a notion well understood in dance studies, the project, however, also aimed to engage with practices of remembering and social amnesia theorized in cultural memory studies by figures such as Pierre Nora and Paul Connerton. While much recent memory studies has been concerned with trauma, Parfitt posits that her research enables investigation of affective transferences, both positive and negative, that occur across different periods in cancan history, including the French Revolution, Haitian and slave histories, gender and sexual relations in modernist France and the creolization and orientalism of its stage choreography. As she wrote in the project outline, 'instances of the repetition, transformation or disappearance of these memories in performances and representations of the cancan will be analysed' (Parfitt 2014).

The three reviews of her project were uniformly affirming; however, one queried how the methodology could ensure the 'intellectual copyright' of its conceptual developments (e.g. who would they belong to) and called for a jointly authored 'position paper' (Parfitt 2014). The reviewer's anxiety seems to hinge upon long-standing myths about the 'author' and private ownership of ideas in humanities scholarship. Perhaps by way of contrast with the sciences, new conceptualizations in dance research evolve throughout a period of enquiry, which may include the literature review, discussion with students (sometimes

formalized through teaching), close collaboration with colleagues who work on related topics or perhaps interactions with artists with whom one forges friendships.[24] It is also evident that research can include less direct influences such as exposure to other disciplines through seminars, television news, public events and performances. Parfitt replied carefully to her reviewer by relating the research methodology back to her subject matter:

> Rather than viewing this multiplicity as a problem … the methodology … conceives of memory as 'transcultural' and malleable, drawing on Astrid Erll's concept of 'travelling memory' (2011) … [which] is particularly appropriate for researching popular dance forms, … [that] change form and context to evade regulation, containment, standardisation and censorship.

More specifically, Parfitt identifies the intellectual copyright of popular dance research in relation to the malleable, sometimes unauthorized, exchanges of cultural expertise between sites and communities. But in being required to defend the methodology, she provides an 'explicit articulation' of how dance knowledge can be 'a source of implicit orientation and … problem-structure' for investigation rather than deferring or being ambiguous on the question of approach (Kuhn 1970: vii).

In her final report, Parfitt was required to assess her successes and failures in relation to the intellectual content around cultural memory studies and any future collaborative and interdisciplinary research on the cancan. The scholarly outcomes include a book, *Remembering the Cancan: Popular Dance and Cultural Memory* (forthcoming), that articulates her conception of 'protean memory', and an edited collection is planned that might extend into the areas of New Materialism.[25] In numeric terms, there are other significant outputs: a book chapter, four conference papers, three or more invited presentations, chairing the dance research network, *PoP Moves*, 787 visits to the dedicated website, an active Facebook and Twitter account and numerous talks to community groups and in-house seminars.[26]

Part of Parfitt's (2017) research strategy was to enjoy 'work in the interstices' and identify opportunities within the fellowship to network scholars across the trans-Atlantic (United States, Canada, France and United Kingdom) and between disciplines such as anthropology/ethnography, history and dance studies. Using the qualitative model to collaborate in applied contexts, she further expanded the research by connecting with cultural institutions such as the Victoria & Albert Museum, The Centre for the Study of Cultural Memory (University College London), the Franco-British Society, the Society for the Study of French History

and the Centre Nationale de la Danse (Paris). An unanticipated outcome was the interest expressed in the project by a mining community from the Yukon in Canada who have maintained a tradition of performing cancan as local entertainment. As a result of public access to the *Dancing with Memory* research process, this localized group of dance artists could further 'the promotion of Anglo-French cultural understanding and stimulation of research on the cancan' (Parfitt 2017). While not all objectives could be met within the time frame, 'the post-project knowledge exchange' has, according to Parfitt (2017), been able 'to carve out a political and cultural public role for popular dance historians, and to raise awareness of the relationship between popular dance and cultural memory among cultural policy makers and arts institutions'.

While profiling the *Dancing with Memory* project's transition from individual dance scholarship to dance research network, I would like to acknowledge that there are many other examples of radical, resourced and under-resourced, dance research projects which build intercultural networks between dancers and scholars, institutions and communities. In the United Kingdom, Christy Adair (York St John University) and Ramsay Burt (De Montfort University) completed a funded AHRC project, *British Dance and the African Diaspora*,[27] and there is the generously supported European Research Council project *Modern Moves: Kinetic Transnationalism and Afro-Diasporic Rhythm Cultures*, led by Professor Ananya Jahanara Kabir (King's College London).[28] There are also projects in Australia, Canada, New Zealand, South Africa and other parts of the world that extend the geographic and political alignments of dance by engaging with questions of artistic and social mobility. Where dance scholars can account ethically and socially for relationships that traverse knowledge systems, these projects have considerable capacity to attract resources within the humanities and from research organizations.

C-DaRE, the Centre for Dance Research

I want to focus now on projects that consider dance practices and choreography in the context of technological and heritage cultures. In the most successful examples of choreographic research, institutional programmes have been established that allow researchers to aggregate longer-term capacities for interdisciplinary and international collaboration through dance.

Sarah Whatley (Coventry University) leads C-DaRE, the Centre for Dance Research, which has been responsible for many innovative arts and technology projects in the United Kingdom and is at the forefront of collaborations between

computing, dance and communities. Whatley's doctoral research on the London-based and leading choreographer Siobhan Davies led her to collaborate on the creation of a dance archive, perhaps the most comprehensive web-platform dedicated to the work of a single choreographer, Siobhan Davies Replay (SDR).[29] As discussion of dance archives continues, SDR is widely regarded as a 'best-practice' model because it was responsive to the aesthetics of the choreographer and engaged with collaborative, time-based practices, as well as exploring the digital archive's potential for reinvention by other artist-practitioners.[30]

Since her engagement with Siobhan Davies, and with a growing expertise in the 'breakthrough technologies' of information design, Whatley has become a lead researcher on many different projects of growing scale and complexity, including WhoLo Dance, funded to the value of 3,332,585 euros by the European Union 2020 Programme and discussed by Whatley and Hetty Blades in their chapter 'Digital Dance' for this volume. Of more general relevance, however, is Whatley's approach to building a field of research that functions at a transnational scale to support heritage and educational outcomes, as well as aiming to maintain creative and reflexive outcomes for dance practitioners and organizations.

In his study of disciplinary change in the academy, the business scholar Richard Whitley (2000) argues that scientific fields have moved away from narrowly defined specialisms. In dance studies, Whatley is an example of this trend as she constructs longer-term research networks with a strategic sense of purpose towards their capacity to collaborate in asking wider questions about dance. With UK resources linked to European Union grant schemes (pre-Brexit), there have been opportunities for greater scale and duration, since EU projects require the participation of diverse member countries as well as key industry partners to test project delivery and to realize any societal or commercial benefits. Led by C-DaRE, the *Europeana Space Project* (2014–2017), for instance, has twenty-nine industry partners and utilizes shared expertise about curation, documentation and dissemination of cultural heritage practices across member countries. In this project, Whatley aligned dance with a range of creative industries (Dance, Photography, Interactive TV, Games, Museums, Open and Hybrid Publishing) where it might otherwise have been omitted, with the aim to 'create new opportunities for employment and economic growth'.[31]

Large, interdisciplinary projects also demand new kinds of research expertise and management, such as highly structured frameworks and detailed plans (often a Gantt chart), which specify exactly when each stage will be delivered as well as who is responsible for each component. To be effective as research, the partners

must agree on core definitions across disciplinary boundaries and a coherent use of mixed methods such as sociological research tools, including surveys and interviews, or technical assessments of what constitutes dance data or evidence.[32] Another C-DaRE modelling of research across domains is the project entitled *InVisible Difference: Dance, Disability and Law.* This project proposes a series of pertinent questions in relation to the economics and cultural values associated with disabled dance practices, such as how does the experience of dancing for the disabled dancer, who navigates her body through multiple terrains of difference, traverse physical and emotional expression, as well as the political and legal realities of everyday lived experience?[33] During the project, answers were sought in partnership with disability groups and disability dance companies, as well as from theorists and practitioners in the field of disability studies.

Whatley acknowledges that the development of such intra-research methodologies is a key aspect of strategic research dependence, and she adapts and selects methodologies for the specifics of each project: 'Some involve prototype building and testing, and this usually then involves both quantitative and qualitative methods to test and evaluate the prototypes as they develop' (Whatley 2017). Other C-DaRE projects involve participant observation, or 'micro-ethnographies' more closely aligned to action-research or practice-as-research methods. Dance and somatic knowledge become extended to new contexts through C-DaRE and Whatley (2017) stresses how important it is for communities of practice to evolve from collaboration; the research framework must allow 'time for thinking' and questioning within a project, not just the 'building of something', particularly when multiple disciplinary actors are involved. This approach to dance research is therefore an 'ethical and political practice that works within the constraints of an institutional model of research to enable rather radical and social networks of dance knowledge to become more accessible across a wide range of sites' (Whatley 2017). Structuring the field of dance research to undertake longer-term, multilateral projects requires adaptation of scientific research organization to these new propositions and uncertain alliances.

Whitley (2000) observes that variation in relation to the dependence of a field upon boundaries can be challenged by the emergence of new organizational structures, methods and outcomes. Accepted attitudes and understandings (e.g. vague notions of time and space in dance) may need to be translated into standardized concept maps for use by all members of the research team.[34] Some familiarity with data coding and its sequential use in different programming systems as well as their applicability to particular platforms for end-users are

all part of the research design. Whatley has developed a remarkable ability to manage the transfer of knowledge from one field to another and to negotiate her background in the embodied experience of dance alongside other disciplines. Whitley notes that such boundary movements in scientific research are not without disputes and conflict, but 'what that means has changed and been subject to alternative interpretations' (2000: 280).

A major difference between boundary-crossing research and traditional scholarship lies in their outputs, which will include publications but also extensive online documentation in relation to design, or participatory frameworks, web databases, government or project reports and conference papers. These non-traditional outputs are common and expected for the social or computing scientists with whom C-DaRE interacts. In this broader sense of research reputation, Whatley has become an international expert who participates in a research network that extends across Europe, the United Kingdom, the United States and Australia to a wide range of projects involving computing, particularly now that artificial intelligence, games design, mental and physical rehabilitation and 'embodied conversational agents' are of interest to software developers worldwide.[35] The expertise of dancers, with their complex cognitive processing of movement, has increasing value in this expanded research domain, while at the same time, dancers and their expertise are mediated and transformed through their interactions with such comparative research paradigms.[36]

Whether in the context of creative industries, disability studies, choreographic design and analysis, digital heritage, medicine or allied health, the C-DaRE dance research agenda maintains an interest in the experiential and qualitative dimensions of the moving body, as Whatley explains:

> What probably lies beneath nearly all my funded projects is an investigation into the knowledge that resides in dance but is not necessarily readily available through the 'normal' modes of dance transmission (performance and recordings of performances) and how that knowledge reveals more about the interrelationship between human motion, emotion, aesthetics, social structures and other aspects of what it means to be 'human'. (Whatley 2017)

Promulgating the somatic and experiential knowledge of dancers, these macro-level research projects still involve attention to embodied understanding and choreographic imagination even as they examine how patterns of sociality, affect and cognition intersect in fields beyond dance. And participating in the scientific research paradigm through accountable methodologies and outcomes, they build capacities within institutions for longer-term interdisciplinary collaboration.[37]

Translating choreography, archival and audience research

Having written at length an account of how these Anglo-American dance scholars, Manning, Parfitt and Whatley, conduct research, I want to acknowledge that there are many other significant developments occurring in the European dance research field, as well as in countries such as Korea, China and Taiwan with active dance research organizations. Government-funded projects exist in Germany, Norway, Sweden, Belgium and the Netherlands on Nordic dance, dance cognition and posthuman performance, to name only a few.[38] Gabriele Klein (Hamburg) has, like Manning and Whatley, an impressive history of leading large-scale research projects which include projects on dance pedagogy, cultural policy and choreographic practice.[39] More recently, Klein worked in partnership with the Pina Bausch Foundation on the *Gestures of Dance*, an archival project that aimed to design and construct a living legacy for this enigmatic choreographer. Although unable to interview Klein, she describes her approach to research as 'praxeological', requiring acts of 'translation' that create 'an admittedly fictional, kinship between dance cultures and dance languages' with the 'hypothesis of the research project' – thus, an understanding that can only be realized with an 'ethos of a regard for and infringement of boundaries' (2014: 28–29).[40] Taking on scientific boundaries and organization, dance research, with its combination of studio work, observation, documentation, analysis and movement experimentation, will develop valuable explanatory content, new contexts and distinctive practices.

Trends towards research partnerships with galleries, museums and libraries also attract funding to experiment with and make accessible new understandings of dance and cultural history through performance documentation (Sant 2017) and digital technologies, such as the 'mapping touring' project led by Harmony Bench in the United States[41] and my own ongoing research with archival technologies (Fensham 2013 and 2017). Audience research is another growing field, for which I would note the wide impact of the four-year funded AHRC project *Watching Dance*, led by Dee Reynolds and Matthew Reason, which used neuro-scientific expertise to consider the perceptions and experience of spectatorship.[42] Knowledges that merge with the cultural sector, or with computing and medicine, thus require an adept understanding of the translations, and mistranslations, of dance research between the humanities and sciences.

While many projects have finite, sometimes instrumental, goals, others develop enduring research relationships that extend beyond publication, and into new projects, which further constitute and realign the paradigms of dance research,

ensuring that they remain robust as well as experimental. If the field produces peer-to-peer networks and structural concentrations of research that support conceptual change, then they function within the scientific paradigm. Moving on from organizational considerations, in the final section of this chapter, I want to consider how the circulation and adoption of ideas is partially determined by the quantifiable aspects of research impact and influence through journal ranking data.

Recounting for dance: Research outputs and impact

> If I am right that each scientific revolution alters the historical perspective of the community that experiences it, then that change of perspective should affect the structure of postrevolutionary textbooks and research publications. One such effect – a shift in the distribution of the technical literature cited in the footnotes to research reports – ought to be studied as a possible index to the occurrence of revolutions. (Kuhn, 1970: ix)

Using the tools of the new digital landscape, a word cloud of key terms in the discourse and discipline of dance studies might be distilled from a selection of recent academic dance books.[43]

Figure 2.1 Word cloud of dance books.

With its bold 'dancing' emblazoned across the middle, I quite like the look of this list; however, it was generated from an arbitrary selection of thirty dance titles from my bookshelf, hence the diagram is neither a representative nor comprehensive sample, but rather shows how key disciplinary terms might be represented by database algorithms. Such keywords are themselves an increasingly prominent research tool for compiling bibliographies and to a large extent replace the limited recommendations of a supervisor. Thinking beyond the reach of the dance department and outside existing academic networks, the field of dance studies can thus be identified by bibliographic computation as much it is by internal histories of legitimation.[44]

Journal publications and metrics also determine some of the key external research imperatives that influence research planning in the contemporary university. With this external monitoring, scientific knowledge production is increasingly viewed by governments as an 'economic resource' and thus state policy attempts to frame research assessment in many countries (Whitley 2000: xi). Many commentators are indeed alarmed about the 'audit culture' that shapes research in higher education (Watts 2016; Welch 2016), although not all agree about the extent to which 'the rise of academic capitalism' affects the teaching or research activity of publicly oriented universities (Sampson 2015). At the institutional level, the influence of global or national ranking systems seem inexorable; however, at the level of individual research recognition there is some variation.

Largely reliant on quality measures, such as peer review and well-recognized academic publication outputs – such as university presses, disciplinary awards and prizes – individual progress in the academy has never been genuinely independent. As anyone who has sat on an appointment panel will attest, there are many nuanced and politicized investments in how research quality is assessed and ranked. But increasingly, technocratic management of research extends beyond the general level of reporting required by individuals at an annual performance review or in the process of preparing an application for promotion, and they depend also on how the field registers recognized quality publications.

Contemporary changes towards this more technocratic management of research provide opportunities to examine how a field performs in the value-laden circulation of online data-driven knowledge systems. And there seems no doubt that the advent of greater unification of publishing outlets, such as journals and academic presses amalgamated into larger distribution companies, as well as the rise of data analytics, has changed this landscape significantly.[45] It

is possible for any online journal not only to track the number of hits each article receives but also to track the past history of a journal's contents and references to produce citation data. A 'citation index' is a measure of the number of times that a particular author or article has been cited across a range of online publications. This citation indicator is then used to develop measures such as the SCImago scale that shows where a journal is ranked in relation to others in its discipline.

In elite universities that compete for a place in the global rankings (and hence in competition for resources, staff and students), journal quality must be accounted for in publication outputs.[46] In my cultural and media humanities school, we were given responsibility for developing 'top twenty' lists across a range of disciplines. Of course, there were the normal range of objections and resistances to the tabulation of quality, including it precludes smaller disciplines and thus specialist journals; foreign language journals have less priority than those in English; new journals which open up emerging areas of research differ from the content in established journals; and practice-as-research or non-conventional outlets are not counted. In the case of dance studies, where I was the single academic working in that discipline, I could only advocate that a handful of dance journals be included in the Theatre and Performance Studies list.

An exercise that can be repeated or updated, let me step through the process of identifying ranked journals in dance studies.[47] Rather than Google Scholar, I used the SCImago index based on the Scopus (Elsevier) database, which is marginally more sympathetic to dance studies than the Web of Science although there is only one major category for the Visual and Performing Arts under the Arts and Humanities.[48] SCImago produces what it calls the SJR 'measure of the journal's impact, influence or prestige' (literally the number of citations in one year over number of articles published in the previous three to five years). In the Visual and Performing Arts, the top-listed journals are not specialist journals but rather those that address general aspects of the broader field, for example creativity, psychology and media, as well as cross-disciplinary journals in fields where citation practices are stronger, such as architecture, medicine and education. Looking at 2016 figures, the top-ranked journal in dance studies is therefore *Research in Dance Education*, ranked at the high mark of 44 in the category. Published by Taylor & Francis, this journal's top cites average 0.559 per document over four years, with fifteen documents cited in 2016. Ranked in the top quartile for its field, its overall index is 0.21 and thus it remains the most influential dance journal globally.[49] Notably, however, articles reflecting 'international collaboration' in 2015 were only 5 per cent. *Dance Research Journal*

(published by Cambridge University Press) and perhaps best known to scholars in the United States is ranked 98, with an improving citation index of 0.274. Also in the top quartile, cites per document were 0.274, with the total number of cited documents being fourteen and international collaboration registered at 2.7 per cent. *Theatre, Dance and Performance Training*, a robust journal also published by Taylor & Francis, ranked 112, with a citation index of 0.127, while the much more recent *Journal of Dance and Somatic Practices*, published by Intellect, had jumped from 230 in 2015 to 104 in 2016, possibly influenced by its high level of international collaboration in articles at 13.64 per cent. *Dance Chronicle* is ranked 194 with an index of 0.111, while the UK membership journal *Dance Research*, previously ranked at 194 in 2015, is now ranked at 303.

Below the top 200 score, universities are more sceptical about the quality and reliability of these rankings as a measure of reputation. In dance studies, however, it seems encouraging that newer, and more specialized, dance journals, such as those aforementioned, as well as *Choreographic Practices* ranked 212 and published by Intellect, can offer a wider range of publishing outlets for practice-as-research. In the below 350 field, the rankings include four journals that are more or less magazines with relatively few refereed journal attributes (*Tanz, Ballet Review, Dance Magazine* and the *Dancing Times*) with the latter two identified as 'trade journals' by SCImago.

As Table 2.1 shows, these journal rankings predominantly emerge from European publishers, with Taylor & Francis the most visible, Oxford and Cambridge University Press contributing one stable output each for the dance associations, the Society for Dance Research (United Kingdom) and the Congress of Research on Dance (United States, now Dance Studies Association), while *Tanz* is the only non-English-speaking journal in this index.

In addition to providing overall journal rankings and publication scope, these ranking tables provide data at the journal and individual levels of an H-index. An H-index calculates individual citation measures and reflects both the number of publications and the number of citations per publication, and by assessing the esteem of an article within the field is intended to reflect quality as much as quantity.

In my university these indicators are taken very seriously although it is acknowledged that variability exists across disciplines, particularly for those working in the humanities. A 2010 survey at the London School of Economics, for instance, found that full professors in the social sciences had average H-indices ranging from 2.8 (in law), through to 3.4 (in political science), 3.7 (in sociology), 6.5 (in geography) and 7.6 (in economics), and therefore a full professor in one field might have the equivalent of a junior lecturer in another.[50] To follow this

Table 2.1 Chart from the SCImago index of dance journals, 2016.

Journal title	Publisher (Country)	SCImago rank (SJR-index)	H-index	Total citations per document (over 4 years)	International collaboration
Research in Dance Education	Taylor & Francis (UK)	44 (0.21)	6	0.559	5%
Dance Research Journal	Cambridge University Press (UK)	98 (0.146)	6	0.274	2.7%
Journal of Dance and Somatic Practices	Intellect (UK)	104 (0.141)	2	0.11 (2 years)	13.64%
Theatre dance and Performance Training	Taylor & Francis (UK)	162 (0.119)	5	0.222	1.92%
Dance Chronicle	Taylor & Francis (UK)	194 (0.111)	5	0.098	0%
Choreographic Practices	Intellect (UK)	212 (0.107)	2	0.11 (2 years)	0%
Dance Research	Edinburgh University Press (UK)	303 (0.101)	5	0.146	0%
Tanz	Friedrich (Germany)	387 (0.1)	1	.01	0%
Ballet Review	Dance Research Foundation (US)	391 (0.1)	1	006	0%
Dance Magazine	MacFadden Performing Arts Media (US)	406 (0.1)	2	.004	0%
Dancing Times	Dancing Times Ltd (UK)	409 (0.1)	1	0	0

concept into dance studies, the full professor at New York University Andre Lepecki has 57 citations from 22 publications and an H-index of 5, which is the average for articles in top-ranked journals in dance studies, while a junior dance scholar may have no citations and a very limited H-index. By way of

comparison, a junior colleague of mine in media studies has 292 citations from 22 published articles, with an H-index of 10, and he can confidently build his career through journal articles rather than books. Lepecki's respectable journal calculation is not, however, a register of the impact of Lepecki's published books and book chapters which have been his significant contributions to knowledge, since their ideas about European choreography feature prominently in teaching and influence dance practice as much as scholarly research.

The UK Research Excellence Framework (REF), a time-bound and comparative assessment of all scholarly research in the United Kingdom, has refused to accept only citation or quantitative measures.[51] Universities and disciplinary bodies argued that independent critical peer review was still needed to determine the importance of each publication or output against qualitative criteria such as rigour, originality and significance within a discipline. In a comprehensive university, it would be disappointing if senior administrators did not acknowledge that the arts and humanities might be disadvantaged by purely statistical and data-driven indications of quality, particularly now that certain fields, publishers and researchers have learnt to 'game' the journal results for recognition. The use of generic titles or publications that respond to a controversial or current issue in a scientific field can score unduly. In dance studies, if such articles get through the peer-review editorial process, this would be tantamount to deliberately producing an unorthodox view of the discipline. Citation indexes in dance, however, are particularly low, in part because of the discipline's small scale but also because too often scholars define themselves by micro-specializations, which fragment and separate recognition of shared research objectives or methods. Larger or cross-disciplinary groupings benefit impact, and of the dance journals, only *Research in Dance Education* and *Theatre, Dance and Performance Training* are indexed across another research field (education), which could lead to greater influence in the academic community.[52] Dance citation practices are also constrained by the diversity of disciplines across which scholars have framed and produced their work, whether performance studies, history, anthropology, cultural studies, philosophy, thus referencing important scholars outside the discipline above those within the field (although recent citations suggest this outward-credentialling is changing).

In addition, national agendas around citation often dominate supervisor–student relations and the 'job market', which can be daunting for those trying to break into a specialist field through publication from elsewhere. While few journals dominate dance studies, it is important to recognize, as I suggest above, that smaller journals open up the field, testing new ideas and horizons pertinent

to the discipline. Sarah Whatley, also editor of the *Journal of Dance and Somatic Practices*, is acutely conscious of the role that journals play in advancing new forms of knowledge such as the 'experience of moving "from the inside" and finding new textual and visual forms for documenting and transmitting those experiences' (Whatley 2017).

This discussion of journals can be provocative and does not eclipse the central role of book publications in the field of dance research, where a different analysis might be produced of the publishing houses that dominate the field and how they shape the formation of knowledge. One might contrast Routledge with its field surveys and hand-books with Palgrave Macmillan and its expanding international list; or Oxford University Press with its comparative, historical approach against Intellect, oriented towards practitioners; and then include the respected academic publishers, Wesleyan University Press, Michigan University Press, Columbia University Press, or a handful of independent presses, such as Dance Books.[53] The traditional approach to evaluation would consider university presses of higher quality; however, many of these have very limited circulation in terms of marketing, price and distribution, so they are purchased mainly by libraries and rarely read comprehensively or referenced by the expanded range of scholars and researchers in the field. So while many will reject the pressure to comply with externally imposed, market-driven demands for justification of research, we cannot ignore the publication systems that increasingly monetize and quantify our research outputs.[54] Nor can we resist the expectations of universities to require academic publishers to disseminate and promote our research to others. While distinct disciplinary differences are important, our research data will be collected and utilized when building a case for research recognition, and resources, at higher levels of the academic system.[55]

Finally, in addition to publication metrics, there are also altmetrics, which count the number of hits our research has on social media websites, twitter feeds, blog-posts and the like. Crowdsourcing data from social web platforms, as well as the growing trend to disseminate research via online platforms, such as ResearchGate or Mendeley, changes the profile of dance studies readership.[56] An online article I wrote about modern dance for a university publication received 344 hits in four days with 26 per cent full reads, probably many more than I could guarantee from other publications.[57] What is critical to my general argument here about 'outputs and impact' is that the recalibration of research through journals, citation and online distribution will continue to evolve the field of dance discourse. If we do not acknowledge these radical shifts in recounting for dance research, it becomes potentially marginalized. Perhaps most encouraging in the journal landscape for 2015 is that quality dance publications increasingly

register as influential knowledge sources, and their impact on the field is shaping research decision-making.

Conclusion: Humanist paradigms and scientific revolutions

Kuhn's (1970) research into the history of scientific discourses involved serious reflection over time, examining his hypotheses about paradigms with communities of both natural and social scientists. Such an approach does not answer all we need to know about how research is changing and what conditions exist for 'revolutionary' paradigms to emerge. Sujata Patel's (2009) collection on transnational diversity in the social sciences considers, for instance, how non-Western methods might impact on research culture. My limited survey of dance research trends is therefore an infinitely more modest and incomplete analysis, too constrained by hegemonic and Western perspectives. In addition, the researchers I reference may reject the concept of a scientific paradigm; however, I would argue that they each in their own ways contribute to the consolidation and shaping of a field of research called dance studies. Manning has instituted a powerful training model for the transmission of dance knowledge to a new generation of scholars and embedded these people in powerful institutional frameworks for teaching and future publication. Parfitt has built a transdisciplinary network of specialists which has led to conceptual innovations in the field as well as influencing communities of practice. And Whatley leads a major research centre with sustained interdisciplinary collaborations and extensive global reach in partnership with educational and cultural organizations. These are scientific research achievements that mark out paradigms for thinking about dance studies.

In this chapter, I have also tried to highlight issues that arise in relation to macro- and funded research, and publication metrics, subject to the scientific paradigm that bear more rigorous discussion, as well as to consider whether dance researchers recognize conceptual innovation in their approach. My correspondents did not particularly relate to paradigm change as Kuhn (1970) proposed it, although upon reflection, I found their answers insightful. Manning saw the paradigm shift taking place in the Mellon project through the legitimation of dance research by philanthropy and within the university sector as a radical development. She also imagines the future work of the Mellon alumni, subject to teaching and debate in academic contexts as a kind of epistemological dynamics. At the interstices of dance and memory studies, Parfitt articulated a conceptual logic for the conduct of historical research that could include interdisciplinary

exchanges as well as dance practitioners in a locally specific context. Whatley, on the other hand, begins with unique practice paradigms from contemporary dance and choreography, specifically 'the choreographic object' or 'disappearance', that stimulate lateral applications in the knowledge domains of education, heritage and computing. And she challenges her dance 'assumptions' by generating longer-term projects with experts from other disciplines (Whatley 2017).

Many humanities scholars, or artistic researchers, will argue against the utilization and programmatic production of knowledge, and as I have indicated they are not alone in their critique of neoliberal agendas in higher education.[58] Dance theorist Bojana Cvejić, in her contribution to the German dance congress, considers that the 'superstructure' of knowledge production instrumentalizes intellectual work as a product of late capitalism thus requiring academic labour to service a rampant economy. The late dance sociologist Randy Martin (2011) examines these changing claims on academic freedom more affirmatively as a productive compromise within the higher education system. For Cvejić, however, an alternative research programme would involve 'experimentation against a speculative and pragmatic backdrop' through research (Gehm et al. 2007: 57). From this perspective, the performative values of dance and choreography would lie in their resistance to forms of knowing that can be commodified or demonstrably useful.

What I am suggesting is that the outright rejection of new systems for knowledge production are not the only way forward given many examples of 'soft' or experimental methods in dance research. In dance and theatre spectatorship, Matthew Reason and Dee Reynolds (2010) have used methods such as drawing and storytelling to examine dance's propensity for imagination, experiment and affective enjoyment. We might also claim that dance research has a 'commitment and reflexivity', according to Borgdorff, 'inseparably bound up with the production of art – not in the form of demand and supply' (Gehm et al. 2007: 77) and these can be values and ideas that a dance investigation explores inside a research paradigm.

By thinking about dance studies as research for this chapter, I have tried to consider the field as international and institutional. Inevitably, there will be more specializations as well as greater articulation of dance research within other fields. Rather than fragmented or individual approaches, we may acquire stronger and more robust mechanisms for ensuring the longevity of research programmes, and this process will extend conceptions and understandings of dance to both the public and scholarly sphere. In turn, these changes will impact on the use of methods; the significance of support structures and resources;

increased assessment of what constitutes quality; experimentation with forms of collaboration or networks; adaptations of style and address; as well as consideration of research sustainability. The humanistic challenges of scientific research projects will include management of complex and difficult reporting, but they will also provide employment for dance artists and companies while opening up opportunities for dance researchers to interact with and learn from other sites of knowledge production. The incorporation of a 'science paradigm' also means that dance, defending itself less as a marginal discipline of the humanities, will participate in an exciting range of research contexts where ideas about dance may be articulated, animated or further interpreted.

If I have been arguing for the field of dance research to consider itself under the broad rubric of scientific knowledge production, that is not a rejection of the values attached to individual scholars in humanities or arts research. Nor is it because we are impelled to reposition the field in relation to a dominant scientism or instrumentalism in the universities. Rather we can participate in different approaches simultaneously and observe what happens to thought and knowledge production. Each approach will have its own specificity and produce its own anomalies. By conceiving of dance research as a field, however, in relation to the frameworks that support and sustain university-based research, we might garner respect and momentum for the paradigm shifts that will emerge from hitherto unknown modes of thinking, experimentation and collaboration. This pragmatic endeavour towards historical knowledge formation gives rise to what Kuhn (1970) called the revolutions of scientific research.

In my view, we will certainly find ourselves in the next few decades being challenged on many facets of what dance research has been during the last century, so that ideas about bodies in motion become superseded by non-human or interspecies understandings of movement and enter into transnational orders of dance making and meaning. If this includes confronting technological change or environmental and political reformulations of time, space and matter, we will need to think experimentally and argue the case for creativity and scholarly rigour, as well as our academic rights to engage, explore and critique potential new genres and articulations of dance.

Notes

1   Susan Leigh Foster writes of a 'scholarship of the body' in the edited collection *Choreographing History* and posits that an 'interdisciplinary concern' involves

consideration of how 'sustained attention to the category of body might impact on the very structuring of knowledge as it is constituted in a given discipline' (1995: 16).

2 An example might be philosopher Jacques Rancière's (2013) *Aisthesis: Scenes from the Aesthetic Regime of Art*, which considers the Serpentine Dance of Loïe Fuller, or the significance of choreography and moving bodies in other disciplines, such as art history or social anthropology, for instance in Timothy Ingold's (2011) *Being Alive: Essays on Movement, Knowledge and Description.*

3 Rather than conceive of the global public sphere through the Habermasian conception of the public sphere or Rancière's notion of a community produced through 'dissensus' and aesthetics, I prefer to think here about the cosmopolitanism of global networks, such as the late sociologist Ulrich Beck (2006) examined, in which scholarly research engages with the transformative effects of culture and communication in modern societies.

4 Susan Manning also uses the word 'calibrate' in her 2010 application to the Mellon Foundation that I discuss later in this chapter. The term has a tensile quality that some explanations of research lack.

5 The German term for a research function is *wissenschaft*, literally the work of knowing. In the Anglo-American context such a potentially comprehensive term for research is missing, although the sciences and humanities share tacit agreement about the production of 'disinterested or autonomous' new knowledges within their respective fields.

6 In the edited volume *Knowledge in Motion* (published in English), the chapters are organized under seven main topics: 'dance as culture of knowledge; artistic research; body knowledge and body memory; dance history and reconstruction; reception and participation; professional education and retraining in dance; and dance pedagogy and cultural work'. Subsequent essays include theoretical discussions and performative writing, as well as documentation for creative, experimental and applied projects, in which there are also cross-references, or 'lines of flight', according to the editors, which challenge the scientific and academic world (Gehm et al. 2007: 16).

7 Klein argues that when dance studies argues for its uniqueness because of its ephemerality or its concern with the body, it is often doing so alongside other disciplines, such as the sociology of everyday life. Affective and embodied knowledge, as well as approaches to socially committed research in cultural studies, would be familiar to dance scholars, while in art history, debates about aesthetic values and participation in curated events parallel those of dance performance and choreography. If there have been specialist reasons for dance studies to argue for its recognition as a discrete discipline, with discrete methodologies, there are also as many reasons not to argue for 'exceptionalism' when and where it diminishes the opportunities for dance research to be critically understood within wider research networks.

8   The round-table 'Conversation' marked the halfway mark of the Mellon *Dance Studies in/and the Humanities* project (discussed later in this chapter) and was devoted to teasing out contradictions, key terminologies and paradigms identified with the current state of the field, most notably those of language and identity (Bernier-Solomon 2013).

9   *Mapping the Future* report suggests the humanities have failed to prepare students for careers in an age of economic, global competition; that they have been rendered obsolete by technological change; and that their specialist languages are impenetrable to a wider public. (Sorensen 2013: 16). This negative assessment was particularly focused on undergraduate education and did not address itself to the question of humanities research (2013: 7). See https://artsandhumanities.fas. harvard.edu/humanities-project (accessed 29 November 2017).

10   For instance, Professor Peter Mandler, at the University of Cambridge, argues for a more relative approach to the role of the humanities in higher education in his 2015 article for *Aeon*: https://aeon.co/essays/the-humanities-are-booming-only-the-professors-can-t-see-it (accessed 29 November 2017). By way of comparison, some of these debates are continued in both Australia and the United States in the following online articles: https://theconversation.com/are-the-humanities-in-crisis-in-australia-the-sector-is-thriving-39873 (accessed 29 November 2017) and https://www.chronicle.com/article/The-Humanities-Declining-Not/140093 (accessed 29 November 2017).

11   While it is tempting to regard all higher education changes as the result of 'capitalist neoliberalism', this analysis fails to account for the productivity and privilege which the late twentieth-century university has been given by the burgeoning of Western capitalist infrastructure even as it has sought to capitalize intellectual labour. Another common charge made against the contemporary university is that of increasing bureaucratization, and again while I do not disagree with the dominance of economic and managerialist power over contemporary academic structures, these replace more feudal, masculinist and racialized models of authority and state-based policy which were neither enabling nor inclusive.

12   In 2016, a journal for *The History of the Humanities* was established to provide greater historical understanding of the role of the humanities within society (http://www.journals.uchicago.edu/toc/hoh/2016/1/1). Famous scholars with a commitment to 'universal values', such as Martha Nussbaum, are frequently called upon to defend the humanities in both their writing (2016) and public appearances, although notably their justifications do not always include the study of the arts, particularly dance.

13   Languages, linguistics and literary studies are not included, although Rallo Ditche (2010) argues that these fields are also human sciences because of the role they play in narrating individual desires, understandings and beliefs in relation to the social worlds of characters and human subjects.

14 I cannot begin to provide a comprehensive bibliography for the many discourses relating to practice as research; however, Estelle Barrett and Barbara Bolt's (2010) *Practice as Research: Approaches to Creative Arts Enquiry* has been influential, and Janet Ritterman, Gerald Bast and Jürgen Mittelstraß (2011) provide valuable insights into European approaches in their volume on 'artists as researchers'.

15 In constructing this chapter about issues in dance research, my father Peter Fensham, a renowned science educator, lent me a book of his that also addressed how research models and structures shape and constitute a field. I draw here upon his identification of structural, intra-research and outcomes criteria (Fensham 2004). Notably, dance studies has most of the structural features already well established: journals, academic recognition, professional associations, conferences, research centres and research training. However, it is the intra-research and outcomes criteria that I wanted to examine here.

16 In Australia, a field of research is a well-defined entity used by government to evaluate research publications, activity and impact, and each field has a numerical code. 190403, for instance, represents Dance as a subset of Performing Arts within a larger set called Studies in Creative Arts and Writing. Data is collected under these categories for institutional reporting.

17 In Europe, such criteria might reflect 'social robustness and reflexivity, organisational diversity and the problem-focused teamwork that transcends disciplines' (Gehm et al. 2007: 74).

18 As with many senior researchers, I have the privilege and responsibility of assessing research grant applications for several national research councils, including for Europe, Canada, Ireland and the United Kingdom. A key question to be answered by any assessor is what motivations will sustain this research and how does its funding, over a period of years, add value to the knowledge of the field or society? One must be persuaded not just by a 'good idea' and the merits of the researcher or team but also by the capacity of the whole to deliver an outcome or have an 'impact'. The application of a scientific paradigm approach thus often depends on assessment of the proposed methodologies to answer questions, as well as the likelihood that the process can contribute something unique to the understanding of a field.

19 The full list of participant biographies can be located on the project website: http://www.mellondancestudies.org (accessed 30 November 2017).

20 The concept of research-intensive universities varies from country to country but is being increasingly differentiated. In the United States, these would be called Tier One universities because they are known for world-class research in high-profile disciplines. Inevitably, they receive government funding for research as much as teaching and can grant doctoral degrees.

21 See details of these projects at http://www.mellondancestudies.org (accessed 30 November 2017).

22 This programme now in its final year has hosted many dancer-scholars within
    an interdisciplinary framework for research (http://www.geisteswissenschaften.
    fu-berlin.de/en/v/interweaving-performance-cultures/index.html, accessed 30
    November 2017).

23 For a detailed list of the various institutional homes for Black Performance Theory,
    see https://bpt2017.wordpress.com/about/ (accessed 30 November 2017).

24 Most dance scholars acknowledge the nexus between writing and teaching
    graduate students in their research publications. For instance, Mark Franko
    writes in his book *The Work of Dance*: 'It began in 1994 with a graduate seminar
    called "The Performance of Radicalism" which I taught at the Department
    of Performance Studies, New York University. Although it was exploratory,
    that collective work had a decisive impact on this project' (2002: xiii). This
    acknowledgement also demonstrates that the time frame may be eight years from
    pedagogy to book, as well as that conceptual fertilization often occurs in the
    context of a group seminar.

25 From the project, Parfitt evolves the concept of 'protean memory' to address
    the way that cultural memories transform as they transfer between bodies and
    archivable objects, particularly in relation to popular cultural memories. This is a
    unique contribution both to dance studies and to historical studies.

26 The project web blog can be located at http://www.dancingwithmemory.wordpress.
    com

27 *British Dance: Black Routes* was funded by the Arts and Humanities Research
    Council to the value of £92,806. Over three years, the project included study days,
    recorded master classes and discussions with artists, an exhibition at the Liverpool
    Museum of Slavery, as well as an edited book (Adair and Burt 2016), http://www.
    dmu.ac.uk/research/research-faculties-and-institutes/art-design-humanities/
    centre-for-interdisciplinary-research-in-dance/projects/british-dance-and-the-
    african-diaspora/british-dance-and-the-african-diaspora-research-project.aspx.

28 From 2013 to 2018, this project, awarded the equivalent of £2.2 million, aims to
    study the 'evolution of dances in their move from plantations to cities worldwide,
    and tracks their transnational developments, to break new ground in our
    understanding of modernity's deep relationship to kinetic traces of "Africa"'. It
    employs several postdoctoral researchers, provides travel and documentation as
    well as hosting research events and publications. See http://www.modernmoves.org.
    uk/ (accessed 30 November 2017).

29 http://www.siobhandaviesreplay.com makes available not only full-length videos of
    performance but also rehearsal tapes that show choreographic working processes,
    costumes and sketchbooks, as well as providing space for artist curation of dance
    content.

30 For more on the SDR archive, see Whatley (2013) and Whatley (2016).

31 http://www.europeana-space.eu (accessed 30 November 2017).

32 The volume and kind of reporting in an EU project, such as identifying 'a trimmed linear database of curated data sequences, multi-sensor integration report, dissemination and exploitation strategy', may seem alien to a humanities scholar, much like an astronomer's calculation of a distant planet. From a fifty-page technical report on the WhoLoDance motion capture data, this documentation suggests dance researchers also need a mastery of technical codes and equipment.

33 http://www.invisibledifference.org.uk (accessed 30 November 2017).

34 For consistency across and within different research domains (computing, education, dance, archives), statements in 'plain language' English were required as well as explicit explanations of concepts driving the research, such as 'experiential learning'. Ideas about dance learning therefore had to be described for a knowledge system that could be applied by different dance companies to different practices and yet also understood by the camera operators and computer technicians collecting, labelling and isolating any data for subsequent research phases.

35 Many experimental media projects focus on creativity and cognition and foster interactions between choreographers and somatic practices with high-end computing. These include the *Motion Bank* project initially developed in collaboration with the William Forsythe Company and researchers at Ohio State led by Nora Zuniga Shaw. MotionBank2 has focused on improvisation and involves collaboration with Maria Palazzi and choreographers Thomas Hauert and Bebe Miller. See http://motionbank.org/ (accessed 30 November 2017).

Meanwhile, the independent researcher Scott deLahunta has contributed to various dance technology projects, including *Motion Bank* and *Cognition and Creativity, Dance Engaging Science*, with Wayne McGregor and Random Dance, as well as *Inside Movement Knowledge*, with the dance company Emio Greco|PC.

36 Recent projects in the field of dance and cognition include the *Dancer's Mind* (http://www.dancersmind.org.uk, accessed 30 November 2017) and *The Error Network* (https://errornetwork.com/, accessed 30 November 2017) led by Sita Popat, as well as the ongoing research of Australian psychologist Kate Stevens, *Thinking Brains and Bodies: Distributed Cognition and Dynamic Memory in Australian Dance Theatre* (http://motionlab.deakin.edu.au/portfolio/thinking-brains-and-bodies-distributed-cognition-and-dynamic-memory-in-australian-dance-theatre/, accessed 30 November 2017).

37 Institutional investments in these projects can be extensive, as, for instance, with Deakin Motion Lab – Centre for Creative Arts Research (DML–CCAR, Australia) (http://motionlab.deakin.edu.au/research/, accessed 30 November 2017). The former director, Kim Vincs, has extended dance expertise to health-related problems such as stroke recovery and the use of prosthetic limbs, and now leads an *Embodied Movement Network* at Swinburne University that includes researchers from the fields of Artificial Intelligence and Human Computer Interaction.

38 Collaborative research between dance companies and performance studies scholars has also been fostered in Europe. For instance, the Belgian performance studies scholar Christel Stalpaert (Ghent) leads a Performing Arts and Media Research Centre (https://www.ugent.be/lw/kunstwetenschappen/en/research-groups/spam/overview.htm, accessed 30 November 2017) with a project on *Corporealities, Technologies and Intermedialities*, supported by the Research Foundation Flanders (FWO) which includes funding of international conferences, such as *Does It Matter? Composite Bodies and Posthuman Prototypes in Contemporary Performing Arts* (March 2015), and resources for doctoral candidates to examine the choreographic renderings of Anna Teresa de Keersmaker and the posthuman aesthetics of performance-maker, Kris Verdonck.

39 A full list of projects is available in Klein's online curriculum vitae (see https://www.bw.uni-hamburg.de/personen/klein-gabriele/bilder-gk/klein-bio-lang-en-02-2015.pdf, accessed 30 November 2017). It includes projects on tango, salsa and African dance, as well as gesture, choreographies and education, funded by a range of German and European research councils and government authorities.

40 In terms of methodology, she proposes a praxeological approach, which 'poses the question of how these complex cultural processes of exchange and negotiation take place' through the situatedness of a body's materiality and physicality (Klein 2014: 30).

41 Supported by a Research and Creative Activity Grant from The Ohio State University, as well as a Battelle Engineering, Technology, and Human Affairs (BETHA) Grant, this project visualized dance touring data (http://movementonthemove.osu.edu/project-mapping-touring, accessed 30 November 2017).

42 The published book from this project, *Kinesthetic Empathy in Creative and Cultural Practices*, embraces such diversity as a mode of experimental reasoning (Reynolds and Reason 2012).

43 Some titles might be obvious but they include *Choreographing the Folk: Dance Stages of Nora Zeale Hurston; Sharing the Dance: Contact Improvisation and American Culture; Tango and the Political Economy of Passion; Dancing Class; Reading Dancing; Dancing Modernism/Performing Politics; Exhausting Dance; Transmission in Motion: The Technologizing of Dance; Dancing on the Canon: Embodiments of Value in Popular Dance; Rhythmic Subjects; At Home in the World: Bharata Natyam on the Global Stage; The People Have Never Stopped Dancing; Emerging Bodies: The Performance of Worldmaking in Dance and Choreography*.

44 Whenever I receive an application from an international student who wishes to undertake a research degree in the field, I am reminded that they have used Google as their source for a preliminary literature review.

45 One of the largest humanities publishing groups, Routledge was acquired by Taylor & Francis in 1998, then merged into the Informa group, while Palgrave Macmillan, another key publisher of books and journals for dance studies, was merged into the German publishing conglomerate Springer in 2015. Recent

analysis of 45 million documents, indexed in the Web of Science, revealed that Reed-Elsevier, Springer, Wiley-Blackwell, Taylor & Francis and Sage published more than half of all academic papers in the peer-reviewed literature in 2013 (Larivière et al. 2015).

46 Global rankings include the Times Higher Education World Rankings and the QS Rankings. In these rankings, there is a mechanism that generates international peer review of research profiles for each institution. Dance is not one of the key indicators of a successful research profile, although a dance studies programme in some kinds of institution may be influential to a local ranking.

47 A caution here about the volatility of this exercise given rapid changes in position taking place from year to year, while observing trends over time, as well as the quartile positioning within the field.

48 http://www.scimagojr.com/ (accessed 30 November 2017).

49 The profile of this dance journal could be linked to the long and influential history of dance in education at all levels, from kindergarten to higher education, and the important role played by the Dance and the Child International (DACi) network. Inaugurated in 1982, this conference is certainly the most international dance research organization with eighteen member countries and triennial conferences that move from one nation to another. Its 'mission' is aligned both with academic research on the values of dance pedagogy and with noble ideals such as the 'rights of all children to dance' that align its objectives with other global infrastructure such as UNICEF. The journal thus plays a dual role of ensuring that advocacy work can be maintained while also uniting a diverse range of member states and individuals who contribute to the work of teaching dance in many different contexts. The field is thus heterogeneous and, at its best, allows for a diversity of critical approaches to inform published research. The prominence of the journal as an instrument of this international organization, and the necessity for its members to reference it in their own work, ensures that it is the highest ranked journal in dance studies.

50 http://blogs.lse.ac.uk/impactofsocialsciences/the-handbook/chapter-3-key-measures-of-academic-influence/ (accessed 30 November 2017).

51 The UK Research Excellence Framework, or REF, is a system developed to assess research quality across all UK universities and research institutions. In 2013, they piloted bibliometric indicators, where they were appropriate to evaluate quality in various disciplines but maintained a sense of caution about the 'extent to which research is cited provides some indication of the influence it has on subsequent research' (http://www.ref.ac.uk/about/whatref/, accessed 30 November 2017).

52 By way of contrast, the well-known journal *Media, Culture and Society* with its broad agenda is ranked at 32 and has an H-index of 44, with 1.27 citations per document (double that of the top-ranked dance journal). It has spent five years in the top quartile of the lists for both Communication and Sociology and Political Science.

53 A genuine assessment of book publishing in the field would be a worthwhile exercise and should include more about industrial changes to aggregate markets into China and Europe. Since I have not undertaken any objective or comprehensive assessment of major publishing houses, their lists or editorial policies, I need to offer two disclaimers: first, to declare that I co-edit the *New World Choreographies* series for Palgrave Macmillan, and, secondly, my observations about current publications invite future discussion.

54 An entirely different debate exists around what is called 'open access' research that challenges the control by publishing houses of academic labour cost, which I will not consider here.

55 The research councils in the United Kingdom have instigated rigorous reporting of the impact of publications and other outputs via a research portal called Researchfish and future grant eligibility is dependent upon annual self-reporting (https://www.researchfish.net/, accessed 30 November 2017).

56 Online reference manager tools within university libraries collect this data easily, identifying how many downloads or hits that an individual publication has had across multiple sites and institutions. Journals now provide this information to individual authors if requested. In one case study, Mohammadi and Thelwell (2014) contrast the value of journal citations with altmetrics.

57 https://pursuit.unimelb.edu.au/articles/the-demon-dance-a-modern-reimagining (accessed 30 November 2017).

58 These are questions asked by Roger Brown and Helen Carasso (2013), *Everything for Sale? The Marketisation of UK Higher Education*, or the more temperate, Stefan Collini (2012), *What Are Universities For?*

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Current Research and Issues

Dance Pedagogy

Edward C. Warburton

Dance to learn from others

Imagine a dance education setting: teacher, learners, location and the like. The instructor understands her first task is to make a decision about what content to begin with. She decides to begin with the action concept 'to rotate': a physical revolution (from the Latin *revolutio*, 'a turn around') that is a turn of the body-as-a-whole or of parts of the body. Does she consider the difference between a rotation that is just 'done' in a purely functional sense and a rotation 'performed'? The difference lies in the manner of repetition, of observation, of learning. The distinction reveals the constraints on human cognition, values of specific cultures and technologies of instruction. Another immediate choice is how to begin: do-as-I-do or do-as-I-say? This pivot goes right on the left leg. A rolling point of contact evokes a historical frame of reference. The twist of a wrist reveals an open palm, suggesting an indigenous kind. Should one reflect on the aesthetics of torsion in a pirouette, watch a documentary on contact improvisation or appreciate the cultural motif? Or perhaps one should pull out an anatomical model, noting that the wrist joint itself does not twist or allow for any such rotary movement?

Dance educators face a myriad of questions about what and how, why and who, where and when to teach dance, all of which underscore the socially constructed nature of instruction itself. The unique human capacity to learn from others is what enables complex cultural knowledge to be faithfully learned and transmitted from generation to generation. The idea that socially learned information (culture) is central to human adaptations is not new, but the increasingly accepted argument that peoples and communities have been shaping their own evolution for the past 20,000 years or so is a current trend with new evidence from biology and genomics (Richerson, Boyd and Henrich 2010). For educators, the possibility that gene-culture coevolution could be the dominant

mode of human evolution brings to the fore questions of learning and teaching like never before. If evolutionary fitness is related to the capacity to survive, defining a measure of the contribution of an organism to the next generation, then one might reasonably ask what is the educational fitness of a discipline to instruct, enabling their young to develop and thrive?

For many, the discipline of dance is the quintessential example of social learning in human society. To learn dance is to experience a wide range of social formations and cultural activities. From a baby bouncing rhythmically in celebration to watching a pair of professional dancers in competition, humans experience dancing across the lifespan. To teach dance, on the other hand, is to enculturate the dancer into a world of meanings and movements. While biologists have tended to focus on the adaptive value of social learning, dance educators tend to be concerned with how we learn from one another. Current ideas about learning and human development mirror the shift in evolutionary biology. Our bodies and minds are dynamically changing throughout our lives, and experiences (not just genes) alter brain structure, chemistry, gene expression and, ultimately, personal and cultural development (Pastena, D'anna and Paloma 2013). Activities shape individuals. Individuals shape activities. This is the circular logic implicit in teaching and learning.

What sometimes gets lost in the discussion of education in general, and dance education in particular, is that pedagogy is itself a discipline that concerns the study of how *best* to teach. Pedagogical practice may be shaped by administrative policy, assessment practices, classroom management strategies, curricular specialists and the like, but it focuses first and foremost on the art and science of instruction. The theory and practice of education writ large informs teaching practices (pedagogy) that also must grapple with the specific cognitions, cultures, histories and technologies of the domain under study (contents). In 1986, the influential educational theorist Lee Shulman introduced the concept 'pedagogical content knowledge' to describe the interplay between pedagogy and content. It is still valued today as an epistemological concept that usefully blends together the traditionally separated knowledge bases of content and pedagogy. In Shulman's words, the intersection contains within it 'the most regularly taught topics in one's subject area, the most useful forms of representation of those ideas, the most powerful analogies, illustrations, examples, explanations, and demonstrations – in a word, the ways of representing and formulating the subject that make it comprehensible to others' (Shulman 1986: 9).

As Shulman suggests, to become a successful dance teacher, one has to confront both issues of content and pedagogy simultaneously. How? The object of dance

may be to devise situations where one enjoys making meaning, and in some sense apprehends meaning, immediately embodied in a culturally specific expressive activity, but it is the transformation of dance experience for instruction that occurs only when the teacher critically reflects on and interprets the dancing subject. To do so, dance educators must combine (at least) physical and conceptual, rhythmic and relational, emotional and experiential, historical and cultural facets. Dancing is a creative medium, method and process by which individuals and communities actively pursue knowledge in, through and about their lives. It usually involves a sense of self and connection to others, to environments, to societies and beyond. It is the potential to advance such embodied understandings, creative expressions and cultural competencies for learner and teacher alike that motivates the field of dance education (Stinson 2016).

The aim of this chapter is to unpack some of these motivations by examining important questions and significant trends in dance and education that shape current issues in dance pedagogy, such as ongoing concerns around 'advancing the field' and defining 'high quality' teaching. I begin with a survey of existing theory and research that contribute to dance pedagogical practices today. My goal is to reflect on some aspects of the development of dance pedagogy in light of the ways methods and materials have developed both in response to the phenomenon under investigation and key questions asked regarding its practice. While I mention long-term educational trends that inform dance, discussion of current issues in dance pedagogy is restricted to the past decade or so.[1]

Moreover, because the field of dance is large and my expertise is limited, I focus specifically on dance education centred in the arts, rather than in physical education, recreation or religious practices. I refer to the variety of styles of concert dance that are specifically staged for a viewing audience, instead of being part of a fitness curriculum, participatory social dance event or formalized collective ritual celebration. On its website, the National Dance Education Organization (NDEO, United States) sums up the difference in this way:

> The art of dance uses movement to communicate meaning about the human experience. It is far more than exercise or entertainment. It is a powerful medium to express one's values, thoughts, and aspirations about the lives we live and the world in which we live … Education in the art of dance develops the knowledge and skills required to create, perform, and understand movement as a means of artistic communication.
>
> (NDEO 2016)

In the second half of this chapter, I explore new directions in dance pedagogy. I present case study research derived from *ArtsCross*, a multinational,

multilingual, multiyear example of transcultural exchange centred on making, doing and observing dance. My goal here is to hone in on one activity in dance that offers a common window on how different pedagogical choices might affect behaviour: rehearsing. There is arguably some kind of rehearsal for all dances destined to be performed, including completely improvised works. Moreover, rehearsing implies teaching and learning. *ArtsCross* thus affords a unique opportunity to explore the different pedagogical choices made by diverse dance makers during rehearsal. I frame these choices in light of Shulman's (2005a) concept of 'signature pedagogies', modes of teaching that are associated with how a profession prepares people for practice. My hope is that these two parts, a review section and an example of contemporary research, will illuminate ways in which current trends and issues in dance pedagogy have developed over time and continue to do so.

Dance teaching, teaching dance

Dance education research underscores one undeniable fact: the development of a personal pedagogy of dance is a complex and challenging endeavour, bringing undeniable pressures on making instructional choices. The literature on dance pedagogy reflects these tensions. It also reveals how thoughtful responses to these concerns arise from investigations at the nexus of dance and education fields.[2]

Pedagogical content knowledge

As suggested by the opening example of a dance instructor who understands her first task is to decide *what* to begin with, content knowledge is one of the most hotly debated, tense arguments in any field of enquiry. Two current issues, dance literacy and culturally sustaining dance education, begin with the question of what substantive, rigorous and responsible content dancers must know and be able to do (Hong 2000). The idea of dance literacy grew out of Rudolf Laban's (1948) movement theories and notational systems. His prescription for 'modern educational dance' privileged the kinaesthetic properties of movement: the bodily actions, shapes and dynamic qualities that make dance a symbolic system in creative human expression (Bucek 1998). This perspective gained traction during the era of discipline-based arts education (DBAE) and the work of Elliot Eisner (1994). Following Howard Gardner

(1983, 1991), Eisner (1998: 12) theorized literacy as the ability to shape and understand meanings available in any number of expressive systems including language, media, the arts and popular culture.

The theory and practice of dance literacy pedagogy has focused in part on the use of movement notation. The question revolves around the degree to which notation-use can be linked to the development of patterns of thinking that contribute to knowledge acquisition, the formation of key concepts and improved ability to do, make and watch dance (Dils 2007). The majority of recent writing is descriptive with practical applications (Curran and Curry 2016; Watts 2010). The limited research consists of qualitative case studies with convenience sampling of students (see, for example, Bucek 2004; Heiland 2009, 2015) and a few experimental (and quasi-experimental) studies (Al-Dor 2006; Dania, Koutsouba and Tyrovola 2015; Fugedi 2003; Warburton 2000).[3]

These studies provide some evidence that notation-use in dance teaching can enhance learner's attitude and motivation, knowledge and retention, coordination and performance. Teaching notation continues to be an active area of enquiry with several schools and organizations dedicated to its development and dissemination, foremost among them the Dance Notation Bureau (United States), Trinity Laban Conservatoire of Music and Dance (United Kingdom) and the Language of Dance Centre (United Kingdom/ United States). Though many public and private school and studio teachers report integrating movement notation (Heiland 2009), dance literacy is not mainstream.

Multicultural approaches to dance education, on the other hand, reflect a commitment to enacting pedagogies that are centred in cultural practices, especially in communities of colour (Melchoir 2011). Its critiques of dance literacy in the United States stem from a long tradition of cultural consciousness (Du Bois [1903] 1965) that would move dance away from the pervasiveness of pedagogies closely aligned with cultural hegemony and the seemingly panoptic white gaze. Proponents of multiculturalism view dance literacy as elitist and stuck in instrumental learning modalities typical of a dominant cultural mindset: that is, one should learn movement notation because it helps one achieve some other thing, like watching, reading and interpreting dances in a particular way. Instead, dance pedagogy must be responsive and culturally relevant, viewing as assets (not deficiencies) the languages, literacies and cultural ways of being of diverse students and communities (Chepyator-Thomson 1994; Ladson-Billings 1995; McCarthy-Brown 2016; Sansom 2009).

Dance scholars and educators who embrace this view argue persuasively that societies can no longer assume that the white, middle-class monolinguistic and monocultural skills and ways of being that were considered the sole gatekeepers to opportunity in the past will remain so (Cruz Banks 2009). Research on multiculturalism in dance has shifted accordingly from culturally relevant pedagogies to a conceptualization of culturally sustaining pedagogy (CSP) (Paris 2012; Paris and Alim 2014). CSP extends beyond the tradition and practice of so-called 'asset pedagogies' to make explicit the perpetuation and fostering of multilingualism and multiculturalism with a pedagogy that sustains pluralism in practice and perspective. Using ethnographic and autoethnographic accounts, dance educators have explored culturally sustaining pedagogies using indigenous dance (Cruz Banks 2010). This research provides a window into how, for example, the Dambe Project employs music, song and dance from Guinea and Mali to structure activities that embody West African history, culture, geography and greater world perspectives. It charts efforts to decolonize dance pedagogy by infusing dance environments with non-Western dance cultures and traditions (Mabingo 2015). This work also responds to calls for the need to expand community collaborations in research and conduct research on the learning preferences of diverse cultures (Bonbright and Faber 2004).

Interestingly, both dance literacy and culturally sustaining movements seem to have arisen (at least in part) in response to the formal studio class, which has long been considered the cornerstone of dance training, providing all the technical, physical and aesthetic requirements in dance. By contrast, the literacy and multicultural view of learning is integrative, based on multiple cognitive and affective processes. These approaches seek a broader understanding of dance as an embodied experience – one that offers more holistic options that emphasize context and development of disciplinary and interdisciplinary skills (Andrzejewski 2009). The holistic view in educational theory has been built on advancements in cognitive and cultural psychology, along with emerging postliberal theories of education directed towards the restoration of communities (Bowers 1987; Bruner 1990).

These two trends also reflect an abiding tension in how to teach dance. Dance literacy is often taught in a guided discovery style. The teacher develops a series of logically designed questions to give to the dancer who then works through the tasks in sequence, and each answer leads to the next task. Eventually, the dancer comes to realize a predetermined concept and the teacher acknowledges when the correct concepts are discovered. Indigenous dance practices, on the other hand, are often transmitted in a traditional command style, where

dancers reproduce a specific set of outcomes on cue. The teacher makes the decisions. There is a direct and immediate relationship between the teacher's stimulus and the learner's response. Smith-Autard (2002) attempted to address this tension with a midway model that develops dance technical skills on the one hand (acquisition/training of the techniques) and creativity (individuality, subjectivity, feelings) on the other. The paucity of research on the midway model makes it difficult to assess its merits, though the concept makes logical sense for some types of dance education especially in the pre-professional training of Western theatrical dance. The goodness of fit with other dance practices remains less clear.

New directions in dance education research take a different approach. These researchers ask, What capacities or habits of mind–body do dance students and teachers need to acquire to engage successfully? Over the past two decades, Bond and Stinson (2007) have conducted a large-scale project examining young people's experiences in dance, drawing on multi-modal data from over 700 young people. Their qualitative study is based on interviews and phenomenological descriptions, systematically examined to portray the nature of 'work' in dance. Their data suggest that students who find dance engaging and worthy of effort cite 'interest in activities and content, desire for challenge, and appreciation for autonomy in setting their own standards and their ability to reach them' (Bond and Stinson 2007: 176). This student-centred research, as it were, is a promising new direction for dance pedagogy, contrasted as it is with a larger body of research that is more teacher-centred. The study of teacher beliefs, for instance, has been an active site of investigation for several decades (Warburton 2004; Warburton and Torff 2005).

Critical dance pedagogies

Embedded in discussions of what and how to teach dance are questions of intent and intended audience. For what purpose does one introduce the dance concept of rotation: self-expression or social action? Spinning furiously, the dancer reveals the underlying rhythm of the music. With an excruciatingly slow turn, she embodies a sedimented past of dreams deferred. Should one stay silent, allowing the images to work implicitly, or invite enquiry into the subject–object of the (e)motion/(re)presentation? Some dance instructors would name the rotation a 'dance step' and be done with it. Others might invite learners to consider age, ability, sexual agency, race and gender identity in the evaluation of a rotation 'done' or 'performed'.

At first blush, these questions seem to raise again the spectre of competing choices: content versus pedagogy or intrinsic versus instrumental learning. The research on dance literacy, culturally sustaining dance, student engagement and teacher beliefs, however, demonstrates that the pedagogical content knowledge driving decision-making is contingent on the values, assumptions and biases of the participants. Since the 1990s, dance educators have attempted to shift the conversation away from these binary choices to address the 'messages behind the methods' (Lakes 2005: 3). But tensions remain, especially around the need for more reflective practices to combat what many view as an abiding and widespread inherited tradition of pedagogical knowledge acquisition (Stinson 1991; Sims and Erwin 2012).

These more philosophical investigations raise questions that issue forth from beliefs that education ought to liberate rather than domesticate: why, where and who to teach. These ideas can be traced to the challenges to authority and tradition as sources of wisdom found in the European Enlightenment (Rousseau [1762] 2003), which gained a distinctively American stamp in the early twentieth century as progressive education for democracy (Dewey [1916] 1944). This tradition gained new purpose and urgency in the 1960s through the work of Myles Horton (Adams 1972) and Paulo Freire (1970). The emerging concept of a *critical pedagogy* has profoundly influenced educational theory and practice from the 1970s to the present (Giroux 1988; Horton and Freire 1990). Since the early 1990s, dance educators have used the concept to address larger social and cultural issues in dance, including the 'hidden curriculum' of difference, sexuality and gender (Risner 2002; Shapiro 1998; Stinson 1991, 1993, 2005).

Recent scholarship using a critical pedagogy orientation in dance has focused on specific sites of change: for example, critiquing the concept of multiculturalism described above and interrogating 'authoritarian' dance practices in Western dance techniques that construct 'docile' bodies and 'unlearning' how to teach (Alterowitz 2014: 8; Barr and Oliver 2016; Risner 2009). The pedagogical goal is transformation. The hope is that in asking young dancers to participate equally in the process of their own learning and identity development, they will recognize the ways pedagogical content knowledge support artistic practices (Wilson 2016). The more dancers define with teachers what kind of production to produce, so the reasoning goes, the more they will become themselves and the better artists they will be (Ophir 2016). Indeed, in Europe and the United States, the growing acceptance of multicultural dance pedagogies focused on diversifying content is due in part to the legacy of late twentieth-century debates about why and for whom we teach dance.

Some of the most energetic approaches to critical dance pedagogies draw upon reflection-on-practice as a centrepiece of their research process. The term has been in vogue ever since Schön (1983) published *The Reflective Practitioner*. The idea was quickly extended into the notion of practice-based research and teaching-as-research (Duckworth 1987). Current dance research has moved in two directions: first, enhancing students' and teachers' thoughtful action in the moment of learning, and, secondly, examining the purpose and intended audience for instructional dance interventions. Vigorous and sustained investigations come from two quarters: increasing reflective practices and teaching defiance.

In a series of studies, Leijen and colleagues have investigated the nature of pedagogical practices of reflection and why reflection on learning can be challenging to incorporate into tertiary (post-secondary) dance education (Leijen et al. 2008b, 2009b, 2012; Sööt and Leijen 2012). These studies generally employ interview and observation methods with writing tasks to find patterns of reflective practice in small samples of dance teachers, college-aged students and dance student teachers in pre-service education. Their findings show that dance students tend to emphasize negative aspects of their experiences and neglect to point out positive aspects. Dance students and teachers alike have difficulty verbalizing their thoughts, moving from personal convictions to reflections on practice, and dealing with the highly personal and emotional nature of reflection in the arts. The pedagogical implications of reflective practice suggest that 'talking dance' does not lend itself to a simple recipe and may not be as straightforward or unproblematic as previously thought (Lavendar 1996).

More iconoclastic approaches have recently surged among the most strident educators who believe that dance pedagogy must move past incorporating reflective practices to teach people how to make up their own minds: to teach radical choice. This ideal is crystallized in the Australian educator Michael Newman's (2006) view that educators should be teaching *defiance* in both large and small ways by helping others confront barriers to their own growth, such as structural inequalities, racial conflict or social expectations. Defiance, Newman contends, is rebelliousness with a purpose. The arts have a long history of activism, defying norms and challenging authority. What seems different is the assertion of a positive right to dissent, student entitlement to training in it and a need for educators to devise pedagogies that cultivate the skills of dissent (Stitzlein 2012).

The Urbano Project in Boston, Massachusetts, provides a relevant example in dance of such 'disobedience-based arts education'. In 2011, they began exploring

the role of the dance artist in civil and political disobedience. The project directors envisioned a role for expert dance educators that actively disrupted, challenged and disoriented their students, all in the service of enhancing critical reflection to 'equip teens with tools that would allow them to enter and shape political discourse' (Kotin et al. 2013: 192). Based on a contemporary dance curriculum, they developed material collaboratively with ten teenaged students of colour to encourage the group to 'create its own language' in movement to represent experiences of social control, obedience and disobedience. All but two of the participating students had no previous dance training. According to the authors, the instructors and students participated equally in the development of 'open-ended' outcomes, discussions of collaboration and development of resulting public presentations.

In focusing on the big idea of disobedience as a pedagogical strategy, 'Speak Out. Act Up. Move Forward' invited young dancers to make explicit connections between personal experiences and the possibilities of resistance through artistic expression. In the words of the directors:

> Rather than constraining our diverse group of students by requiring them to focus on a single, narrowly defined social justice issue, our open-ended approach equipped young people to strategically and thoughtfully enter into the ongoing dynamics of authority, control, obedience, and resistance in their own lives. The result was evocative, changeable performance work that invited audience members to propose their own interpretations and see themselves as actors in the struggles Urbano dancers portrayed. Students came to view their finished work as a bridge to dialogue … to provoke and intrigue adults who, in other contexts, might not take them seriously.
>
> (Kotin et al. 2013: 199–200)

Inside–outside

Where to begin: inside or outside? Inside, they gaze out towards the mirror at the spiral shape of bodily line. Outside, they lay on the ground eyes closed, focused inward, sensing the effects of pelvic torque. Should one observe the complex relationship between inner feeling and outer form or call attention to psychological effects of using mirrors? Maybe evocative language would help shape a mental image of bodily action? Or perhaps one need ask, who are you, really? Do you and your wheelchair truly belong here? Who gets to participate, where and when? Over the past decade, nowhere has there been more growth in ideas, questions, investigations and practices around inside–outside dance. The

tension explicit in the framing of inside–outside dance brings a host of issues to the fore, from personal somatic experience versus more scientifically sound training to socially charged questions of ability(ies) and cultural belonging.

Dancers often argue that the inner–outer debate belies the fundamental complementarity of these separate viewpoints on individual dance practices. Inside or inner dance practice derives from a group of mind–body techniques loosely called 'somatic studies'. Once considered elective, even esoteric, training, a wide range of somatic practices is now a common part of dance education (Green 2007). Philosopher and Feldenkrais practitioner Thomas Hanna (1970) is credited with coining the term 'somatics', from the Greek word *soma* meaning 'the body in its wholeness'. Somatic pedagogy rejects the mind–body dualism and champions the socially constructed nature of knowledge (Eddy 2009; Sheets Johnstone 2009). Somatic learning contexts usually remove dancers from the typical physical-spatial constraints and psychological demands of a dance class (Brodie and Lobel 2004); instead of striving to perform the 'right' or 'correct' movement, dancers learn to move from an embodied source, sensing the moment of movement in a receptive and responsive way (Fortin et al. 2002).

The prominence of individual points of view, novel learning contexts, sensory attunement and different scenarios of accessing bodily awareness leads inevitably to post-positivist perspectives on 'movement research'. A stark contrast to this approach is the field of dance medicine and science. A scientific line of enquiry in dance training has been studied since Margaret H'Doubler established the first dance major at the University of Wisconsin in 1926; medical researchers and psychologists involved with dance populations joined this scientific approach movement in the 1980–1990s (Keinänen et al. 2000; Nemecek and Chatfield 2007). These researchers use experimental methods to assess the effects of biomechanics, motor learning, fitness and mental practice on training (Champion et al. 2008; Enghauser 2003; Farrar-Baker and Wilmerding 2006; Warburton et al. 2013; Wyon et al. 2004).

Once viewed as philosophically and pedagogically opposed, recent dance research emphasizes the degree to which somatics and sciences together can question and enhance traditional teaching styles (Geber and Wilson 2010; Hutt 2010). One of the most active research agendas shared by somatics and the sciences has been the use of language and imagery in dance. In the 1990s, researchers mostly explored the pedagogy of imagery application through qualitative assessments of dance teachers' and students' experiences (Hanrahan 1995; Minton 1996; Overby 1990). Krasnow et al. (1997) learned that imagery training in conjunction with dance conditioning produced better results than

either did alone. A more recent trend is experimental study; for instance, analysis of the Franklin Method found that visual, auditory and kinaesthetic metaphors improve dancers' performances of specific skills (Heiland 2012, 2013). These complementary studies provide a more nuanced understanding of the kinds of metaphors, the delivery modalities and learning styles that can have efficacious results for individual learners.

If the abiding theme of the emerging intersection between somatics and sciences is that an individual's body–mind is an ecological system, then the cultural evolution in dance education can be described as moving from an aesthetic of idealized bodies–minds to a more inclusive aesthetic of difference (Hermans 2016). One population in particular has long been outside dance looking in: people with physical disabilities. Since the 1990s, dance educators have advocated for reframing disabled bodies as dancers with 'strategic abilities' (Albright 1998). Barriers to dance training and performance persist, however, with issues of access and availability, idealized aesthetic expectations, attitudes of peers and parents, logistical constraints and lack of information about opportunities (Aujla and Redding 2012). If a young disabled person decides to pursue dance training, the biggest constraints are availability of regular classes with appropriate content and teachers' lack of knowledge of how best to train people with disabilities (Charnley 2011; Verrent 2007). Several studies have reported heightened teacher anxieties with regard to integrated work, but there is a dearth of research on disability dance pedagogy and, in particular, time management and the effects on the disabled dancer's bodily stress (Whatley, 2007).

A related and growing trend has been the expansion of dance to people living with cognitive and motor disabilities. Dance interventions for Parkinson's disease have attracted a great deal of attention by medical researchers (Aguiar et al. 2016; Shanahan et al. 2015; Sharp and Hewitt 2014). Parkinson's disease (PD) is a chronic, progressive and disabling neurodegenerative disorder, with wide-reaching implications and negative effects on quality of life for the people it affects. Some of the most popular interventions and programmes have used ballet, modern and tango dance forms (see, for example, Westheimer 2008). Researchers hypothesize that certain dance forms will target specific PD symptoms, but they neglect the effect of pedagogy. For instance, tango requires frequent movement initiation and cessation, spontaneous directional changes and movement speeds, which may target movement initiation, turning and slowness of movement (bradykinesia). By contrast, ballet challenges strength and flexibility to emphasize posture, body alignment, projection of eye focus and

limb extension, as well as whole body coordination (Houston and McGill 2013). Both of these forms are highly structured and rule-based and tend to reinforce authoritarian, direct instructional approaches. Do the pedagogic values and approaches embodied in a particular dance style matter for PD interventions? To date, there have not been any studies testing the differential effects of diverse pedagogical approaches to dance for PD.

In this wide-ranging survey of the dance education literature, I have considered current approaches to dance pedagogy in light of key questions and research findings. I note several tensions that underlie the choices that dance teachers must confront when designing instruction. I identify areas of strength, like critical pedagogies, and areas in need of more research, like disability dance pedagogy. This review could be read as an implicit recommendation for constructing a personal pedagogy and dance curriculum that is little more than a hodgepodge of topics and teaching approaches. That would be a mistake. Straightforward comparison across these ideas and approaches, though potentially insightful, is a moot point. The wide variety of situations and settings, ideologies and ideals, practices and perspectives resist juxtaposition.

Instead, I suggest a potentially useful strategy towards developing a personal pedagogy of dance is to adopt what Shulman (2005a,b) calls a 'signature pedagogy': a mode of teaching that has become associated with how a profession prepares people for practice. A signature pedagogy threads throughout a programme of study so that students learn to think, to perform and to act with integrity in their chosen profession. The notion of signature pedagogies in the arts has recently become a popular trend in the United Kingdom and United States (Thomson et al. 2012; Kearns 2017). In what follows, I explore the idea of a signature pedagogy in dance using the case of *ArtsCross*, a transcultural dance exchange.

Signature pedagogy

Dance pedagogy presents a highly contested area of study in which theorists and practitioners often talk past one another. And yet, the art of dance uses movement to communicate meaning, and most dance educators confront the need for some kind of summative assessment of learning. Dance creation and presentation are widespread activities in educational (and professional) settings that provide this evaluation. I contend that the variety of creative and pedagogic milieus that dancers may encounter resist straightforward comparison in

all aspects but one: the rehearsal process itself. There is arguably some kind of rehearsal for all dances destined to be performed, including completely improvised works. Moreover, rehearsing implies teaching and learning. The case of *ArtsCross* provides a unique window on the different pedagogical choices made in diverse rehearsal contexts.

ArtsCross began in 2011 as a three-way collaboration between Taipei, Beijing and London with a double focus. On the one hand, nine choreographers from the three cities are selected to work over three weeks with mixed groups of dancers, also from the three cities, to create a ten-minute work on a specific theme. On the other hand, a cluster of academics from Taipei, Beijing and London gather to watch, reflect upon and exchange ideas about the process in action. Throughout, a coterie of Chinese-English interpreters criss-cross the process. The project involved key cultural institutions in China, Taiwan and the United Kingdom: Beijing Dance Academy, Taipei National University of the Arts and Middlesex University with The Place-London Contemporary Dance School, respectively. As of 2015, over 150 people have been involved as creators, performers and documentors; forty researchers have observed the creative process and performance and have blogged and debated the issues of intercultural arts and exchange; and over fifty interpreters and project assistants have worked to provide an enabling and supportive context.

At the invitation of Chris Bannerman, director of the Centre for Research into Creation in the Performing Arts at Middlesex University in London, I participated in three editions: Taipei (2011), Beijing (2012) and London (2013). I considered each site a case study in 'practice-based' research on creativity, employing a qualitative phenomenological method with the goal of describing the 'lived experience' of participants. As this requires a qualitative analysis of narratives and observations, methods to analyse its data are quite different from quantitative methods of research (Merriam and Tisdell 2015). *ArtsCross* observations took place during the regularly scheduled rehearsal sessions. Outside the studio, interviews and focus groups were used to gather the participants' descriptions of their experience in as non-directive way as possible, lasting between thirty and sixty minutes. Interviews were transcribed verbatim using transcription software and content analysis using NVivo8, a software organizing system used in other qualitative dance research (Nordin and Cumming 2005). Interview transcripts and field notes were imported into the software, and lower-level meaning units (free nodes) were identified and coded, in bottom-up fashion, into emerging categories (tree nodes) (Miles and Huberman 1994). Top-level themes emerged inductively from the process

of hierarchical sorting. Final stage analysis occurred as the findings were interpreted and written up. Ethical approval for these investigations was given by the University of California at Santa Cruz's Office of Research Compliance Administration.

Within and between the three editions, I observed a range of individual choreographic practices and perspectives. As I investigated the cognitive processes and relational practices at play, I also began to consider the differences in rehearsal pedagogies. I began to wonder how, in an educational context, exposure to different approaches could thread throughout a programme of study so that student dancers learn to think, act and perform in ways valued by contemporary dance artists. When I returned to Shulman's (2005a) ideas about pedagogical content knowledge, I discovered the theory of signature pedagogies in which he distinguishes three types: pedagogies of uncertainty, pedagogies of engagement and pedagogies of formation. A pedagogy of engagement promotes active, problem-based learning; pedagogy of uncertainty creates a sense of dissonance or curiosity, a need to learn; and a pedagogy of formation builds identity and character, dispositions and values, teaching habits of heart and mind because of the power associated with the repetition and routinization of behaviour (Shulman 2005a: 13–14). I found these aspects especially helpful in defining and describing choreographers' implicit pedagogical creeds in dance rehearsals. What follows are three short descriptions of the three signature pedagogies in action across the three *ArtsCross* editions.

Pedagogy of engagement

8 August 2011, Taipei National University of the Arts, Taipei, Taiwan. 'Shall we come back to work', Yen-Fang asks sweetly but it is not a question. The dancers had been working more or less consistently on solo material for about two hours and were returning from a short break. 'When doing your own exploration', Yen-Fang begins in English as the dancers sit with her in an intimate circle, 'there is something about this space.' Her sweeping gesture, looping up and around the studio, takes the dancers' eyes (and mine) swimming up to the rafters into the pools of light cascading down. She continues, 'a shared imagination. This particular environment, this same universe, that needs to be acknowledged.' She pauses, perhaps uncertain that she has made her point. We wait, riveted. 'Separate investigations', she nods looking around at the dancers' faces, 'but

being in this room is like a big lab'. (Come to think of it, with the white walls and rounded roof, Studio 5 does look a bit like someone bisected a test-tube.) Yen-Fang smiles, 'But the same universe. I would like to acknowledge that and invite you to be inspired by what you see or feel here, each other … to jump in no hesitation.' Yen-Fang grins broadly, a beatific countenance. 'That was my realization for the past hour', she murmurs. Everyone is quietly nodding and smiling. It is hard not to smile when Yen-Fang does. 'Okay, back to work', she says moving quickly aside.

Yu Yen-Fang is a Taiwanese dancer-choreographer. In interviews, she reveals a deep interest in improvisation, regarding herself as a director rather than a dictator who wants to guide her seven dancers to go 'in and out of the comfort zone'. Sometimes she starts to go with them, initially joining in an improvisational task and then quietly slipping away to observe them continue it: 'I like things that are not set and that I cannot reach easily', she explained in her let's-sit-on-the-floor-and-introduce-ourselves moment. Yen-Fang mentions repeatedly her desire to engage dancers in the process 'speaking directly from their hearts'. She works with each dancer one to one. Each dancer improvises with a particular set of instructions, to embody and embrace Yen Fang's movement quality. She is particular in her search for multiplicity: observing one dancer improvising, she notices how he moves his torso from side to side, two dimensionally. At the end of an improvisation, she begins an intimate dialogue with dancer. Intermittently, throughout the dialogue, Yen-Fang demonstrates with her own body. She works with him to increase the possibility of multidirectional movement, twisting, turning, curving, dipping and tilting.

Yen-Fang's pedagogical method of engagement is relational. She meets them as people, with personalities, with voices; she meets them equally in the space. They are in dialogue; there is an exchange of knowledge. She is not telling them what to do, and they are not waiting to be instructed. Yet both of these are happening. Something is created between them because, as Yen-Fang says,

I've felt very comfortable in this atmosphere, and I'm trying to find ways to let them speak out in the piece, since I think it would be a shame to silence their voices in favor of the work itself. This is not all that easy, and there is quite a lot of pushing and pulling … I think it's hard to strike a balance between finding a good rehearsal strategy, and just lying back and enjoying the process.

She thus demonstrates a personal commitment to these dancers who are self-directed, reflective, creative and expressive, all driven by a set of values that promote active engagement. Yen-Fang's title for the final dance performance is 'This Is a Work and We're Working on It'.

Pedagogy of uncertainty

16 November 2012, Beijing Dance Academy, Beijing, China. 'No', Robin says softly. The dancer stamps his foot, grabs his head. Robin waits. Robin stands as though lying comfortably on the floor. His verticality defined more by the displacement of space than by a feeling of weight. He looks grounded with soft, not locked, knees. I am aware of the centre of his body: head to heel, his spine is a plumb line running the length of his long body. On a long exhale, Robin lifts both arms forward, sustaining a slow upward flow and letting the hands drift overhead. He looks at the dancer, nods his head and whispers 'again'. A few minutes later: 'No', Robin says softly. The dancer stamps his foot, grabs his head. Robin waits. On a long exhale, Robin lifts both arms forward, sustaining a slow upward flow and letting the hands drift overhead. He looks at the dancer, nods his head, and whispers 'again'. Five minutes later: 'No', Robin says softly. The dancer stamps his foot, grabs his head. Robin waits. On a long exhale, Robin lifts both arms forward, sustaining a slow upward flow and letting the hands drift overhead. He looks at the dancer, nods his head, and whispers 'again'. Ten minutes later: 'Okay', Robin says softly. The dancer stamps his foot, grabs his head. Robin waits.

Robin Dingemans is a freelance choreographer in the United Kingdom and an associate artist of The Place. With close attention to process, place, detail and pace, Robin makes a deceptively simple gestural phrase illuminate the possibility of success or failure in the moment of movement. He asks the dancers to care about the enacting of effort and quality. In talking with Robin, I found a clear acknowledgement that some important part of his working method involves a creative tension between clear articulation and vague explanation. It is a practice that can lead inevitably, with the experienced and inexperienced performer alike, to misinterpretation and frustration. His calm demeanour and relentless attention seem to drive his dancers mad, their sighs and moans becoming increasingly audible along with sudden flares of temper and sharp words. As

seen in an angry debate that ensues between dancers and the interpreter about one of Robin's instructions, this is a big risk with uncertain outcomes. Standing in the environment of the Beijing Dance Academy studios, Robin mutters 'lost in translation' under his breath.

To 'get it' is to have a complex process or thought that was previously confusing become clear in your mind. The need to learn means working towards 'getting it'. Watching Robin's rehearsal, I was conscious that he was trying to 'get it' as much as the dancers. He was asking them to try and find a whole-body sense of the interconnections between small gestures linked to the breathing and for them to sense a similar sense of interconnection between one another. At the same time, I was aware of him working also to sense a connection to the dancers to better instil his ideas within them. To do so, he employs iteration as a surgical instrument, achieving precision through meticulous practice, rather than as a bludgeon to enforce adherence to a standard of perfection or style. His rehearsal strategy relies on the art of waiting, which can be easily lost in translation and challenging to interpret.

When the dancers do move past dissonance and derision, through frustration into weariness, their attention spans appear to lengthen into something else: curiosity. They begin to observe Robin more closely. The breath once held becomes sustained. The wrists once flexed become long. The arms once curved become lengthened. The timing once staccato becomes continuous. The chest once stiff and proud becomes soft and humble. The dancer's accent, his entrained habitus, once obvious becomes as subtle as the choreographed phrase. What is removed in the exchange, in the process of stripping away the varnish of technique, may be the security of a cultural identity for the contingency of a moving identity. In this way, Robin's choreography is well served by his subtle pedagogy of uncertainty, painstakingly rehearsed. His title for the final dance performance is 'The End Animal'.

Pedagogy of formation

3 August 2013, The Place, London, England. When I walk into Zeng Huanxin's Friday rehearsal around 12.30 pm, Zeng is working with Kenny, a Taiwanese dancer, on a solo section. Kenny travels backward in circling patterns, transitioning into rising and sinking phrases that stretch side to side, forward and back. These more lyrical phrases alternate between gestural

phrases (walking, gazing, reaching) and virtuosic movements that spiral in and out, turning suddenly into twisting leaps that fall to the knees only to rise immediately again to a high level balance and stillness. The rapidly cycling phrases coincide with sudden shifts in time signature not found in the music. Kenny's intense focus, stretched physique, strained visage and sweat stained clothing attest to the fact that he and Zeng have been working steadily for quite some time before my arrival, probably beginning around 11.00 am. Add that to the ninety minutes that I observe Zeng and Kenny shaping and moulding a solo section, and I calculate something close to three hours of intense rehearsal between the two of them.

Zeng Huanxin is a Chinese choreographer. There is little room for humour in his work. Zeng's movement system is strongly informed by his practice of T'ai-chi ch'üan. The discipline is impressive. All of the dancers in his piece receive explicit instructions in how to refine the movement they have been given, often demonstrated by Zeng himself. It is plain, as I watch him working in do-as-I-do fashion, that the choreographer knows exactly what he wants. There are nuanced forms and shapes to arrive at, and one of the best ways to achieve this was to have the dancers repeat them again and again until they were imprinted on their muscle memories. Initially, this seems less interesting to watch than other choreographers because here things are far less playful or exploratory. But gradually I began to question and even come to revise my opinion. Constant repetition also deepens the imprint of movement on the mind's eye of those who witness it. I focus my attention on questions of fatigue and failure.

Repeat. Repeat. Repeat. There is neither vague explanation nor waiting for personal discoveries. Zeng is detail-oriented, emphasizing specific direct and indirect foci, and use of weight and weight-shifting, at each moment in the dance. At one point there appears to be some question about exactly 'where' Kenny is centring his relationship to gravity as he shifts his weight. To my eye, comparing Zeng's demonstrations to Kenny's performance, Zeng appears to locate his centre of gravity a few notches lower than Kenny: more 'martial arts' centred below the solar plexus than 'modern dance' centred above the waist. As the rehearsal goes on and on and on, Kenny tires noticeably. He is physically spent but does not complain or retreat from a determined and earnest effort to meet the choreographer's demands. Zeng is calm and generous, but insistent. The work is going well. The labour is evident.

I am struck by the salubrious effect that fatigue seems to play in Kenny's repeated failures. To my eye, Kenny improves dramatically as his body labours: his breath deepens; his movement becomes more fluid; maybe, just maybe, his centre of gravity even lowers a notch or two. The performance becomes better, not the worse, for wear. Numerous motor learning studies have examined the effects of exhaustion on skill performance and acquisition: basically, the idea is that with increasing levels of exercise, performance should improve up to an optimal or maximal point and then decline again with a further increase in exercise intensity and/or duration. Kenny seemed to be reaching that maximal point when Zeng pushed ever so gently for a further increase just beyond capacity. I did not see a decline in the final run-through, quite the opposite, which got me wondering: if conventional wisdom says that fatigue to exhaustion is the foe of expert performance, could it also be a friend? In his wearied state, I expect that Kenny may not consciously recall every word of Zeng's directions, but I wonder if fighting fatigue somehow sediments the desired qualities in motion.

In an interview after the rehearsal, Zeng raised the question whether it is possible to cancel one of his rehearsals sometime next week. He spoke in Mandarin (through a translator) that 'the formation of his piece is now completed, and the dancers are feeling fresh about the movements'. The implication was that Zeng had built the identity of the work by building the dispositions of his dancers. But, he acknowledged, continuous repetition may cause a loss of 'freshness' to the movements. Excessive practice could reverse the positive impact, which might result in boredom. More, he said, is not always better. His title for the final dance performance is 'Walk'.

Discussion

My encounters with *ArtsCross* precipitated a reconsideration of what constitutes the development of a personal dance pedagogy. These choreographers and dancers seemed to prize expertise as a sine qua non of participation that reflected a particular 'way of being' in *ArtsCross*. Each participant evinced strong personal commitments to, and curiosity about, dance making (and rehearsal) that assumed, first and foremost, a productive stance towards learning from others. I found that resistance was acceptable (in most cases); walking out was unthinkable (in all cases). Moreover, I witnessed a measure of resiliency that suggested something more than just a group of highly motivated, self-directed, reflective, creative and expressive individuals. In their own ways, choreographers

and dancers alike enacted a growing connoisseurship of dance teaching practices as they laboured respectfully with pedagogies of uncertainty, engagement and formation. Often puzzled or frustrated, their evident desire to enhance and deepen their dance experience and professional expertise produced high levels of physical fortitude, mental flexibility and tolerance for creative and cultural differences. Rehearsal thus meant more than going through the motions of making and learning a dance to something like an answer to the question of educational fitness raised at the beginning of this chapter. As one dancer told me, 'be a good student to be a good teacher'.

While this bromide ignores the role of pedagogy itself as the study of how *best* to teach, it speaks to an implicit assumption about learning and teaching as a lifelong apprenticeship (Rogoff 1990). The question of how one sustains such a state of uncertainty, engagement and formation in life (where instruction can begin anywhere and include complex, puzzling, unfamiliar, even decentring learning) recalls the profound tensions in developing a personal dance pedagogy. In an influential essay on education and cultural pluralism, Craft (1984) noted that there are two different Latin roots of the English word 'education'. They are *educare*, which means to train or to mould, and *educere*, meaning to lead out. While the two meanings are quite different, they are both represented in the word 'education'. Opposing sides often use the same word to denote two very different concepts of learning and teaching. One side uses education to mean the preservation and passing down of knowledge and the shaping of youths in the image of their traditions. The other side sees education as preparing a new generation for the changes that are to come, readying them to create solutions to problems yet unknown. One calls for rote memorization, physical repetition and becoming good dancers that communities want to watch and that choreographers and companies want to hire. The other requires questioning, thinking and creating dance futures. To further complicate matters, some groups expect dance training to fulfil both functions but allow only those activities promoting *educare* to be used (or, more uncommonly, *educere*).

The choices that beset dance teachers suggest that there is an etymological basis for many of the ongoing debates about dance education today. My observations of *ArtsCross* underscore this conjecture. Still, I believe it is reasonable to adopt an orientation towards dance practice, like Shulman's signature pedagogy, that allows both of these stances to coexist and be mutually reinforcing. Repetition in dance has a role to play equal to that of reflection on practice. This conclusion raises the intriguing possibility that the tension between advocates of the two sides maintains a balance that results in

appropriate levels of *educare* and *educere* in dance generally. But it leaves out one of the most powerful sources of continuing learning in dance: learning from others, particularly peers.

For me, *ArtsCross* highlighted a feature of high-quality dance instruction that requires *reflection in action*: that is, creating opportunities where students learn to act and think through the problem of dance enaction in the presence of others. A signature dance pedagogy teaches one not only to acquire movement skill through iterations but also to make meaning through reflections. Dance teachers lead dancers to more complex and sophisticated ways of moving and thinking by inviting them to bring practice problems that are ill-defined and lack clear-cut solutions, thus calling up and naming their tacit knowledge, questioning their assumptions and challenging their aesthetic choices and movement logics. This distinguishes a signature pedagogy from those in which students are presented always with instructor-directed propositions.

In the end, my reading and research suggests that the most effective and ethical personal dance pedagogy ensures that healthy communities are formed by teaching movement skills in the most appropriate manner (depending upon ability and level, culture and desire) and by asking critical questions that engage uncertain formations of original human experiences. As the respected US dance pedagogue Susan Stinson once said about dance research and practice: 'May each of us make appropriate use of both passion and skepticism, pursue questions that matter to ourselves and others, and find the place where our deep gladness meets the world's deep need' (2016: 197).

Notes

1　This survey includes data (English language only) from the Educational Resources Information Center (ERIC) and the National Dance Education Organization's Dance Education Literature and Research descriptive index (DELRdi), which together represent ever-expanding research databases of peer-reviewed articles, conference proceedings and other documents from print and online sources (Bonbright and Faber 2004). I also consulted the New York Public Library for the Performing Arts, which houses one of the world's most extensive archival collections in dance; Google Scholar, which provides a simple way to search broadly for scholarly literature; international journals in dance and education; and suggestions and recommendations from peers. My search sought to rank documents, weighing the full text, where it was published, whom it was written by, as well as how often and how recently it has been cited in other scholarly literature.

2   I do not address the role of technology in pedagogical theory and practice. The
    study of educational technologies in dance rests on the assumption that online
    and interactive multimedia environments provide opportunities for enriched
    instruction, distance collaboration, creative enquiry and personalized feedback
    (Leijen et al. 2008a, 2009a; Smith-Autard 2003). Several dance researchers have
    explored the design and implementation of visual teaching tools, digital media,
    distributed performance and virtual learning environments in the teaching of
    dance content, motor skills, critical reflection and dance making (see, for example,
    Alaoui et al. 2014; Forsythe 2003; Wilke et al 2005). However, the majority of
    published research, especially in Information and Communications Technology
    (ICT), focuses on the development of software resources and learning platforms
    without assessing their influence on dance pedagogy (Delahunta and Shaw 2008;
    Risner and Anderson 2008). The prevailing view is that, to date, these technologies
    have not been researched extensively or incorporated fully into everyday dance
    pedagogy (Dania et al. 2011; Hsia et al. 2016).
3   In a scientific experiment, subjects are randomly assigned to treatment conditions.
    The only differences in the groups are thus due to chance. If the subjects have not
    been randomly assigned to the treatment condition, the experiment is a quasi-
    experiment (quasi = seeming, resembles).

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Practice-as-Research

Vida L. Midgelow

Introduction

Open your skin, nose, mouth …

Let the body welcome each breath
Notice the breath entering the body … air passing over the hairs in your nostrils
filling the lungs, expanding into the body
Turning … the body empties as air passes over the throat.

Each breath cycle different from the last.

Let the body welcome each breath
Calling up movement in the body
The expanding, rising and swelling of the chest and belly
Opening into further movement.

Let the body move with each cycle – rising and empting
Opening into the air around you
A dance of the breath

Practice-as-Research (PaR) proposes that the creative work of the artist can be undertaken and acknowledged as a form of research. PaR necessitates asking questions about arts practice and its processes, as well as articulating and sharing research through artistic means. As Hazel Smith and Roger Dean note, PaR arises out of the idea 'that creative work in itself is a form of research and generates detectable research outputs' (2009: 5). The product of creative work contributes to the outcomes of a research process and to the 'answering' of a research question. Yet the rigorous practices of artistic researchers remain, at times, at odds with conventional knowledge formation. As such, PaR has entailed the reassessment of the status of and relationships between processes of making and processes of theorizing, wherein the research is not (only) thinking *about*

art (as external object) but is engaged in materially creative thinking *within and through* the practices of art making, and, in this case, dance making, wherein making, beyond acts of more simply doing, encompasses reflective processes and products.

PaR (otherwise called artistic research, practice-based research and performance-as-research, among others)[1] has given rise to ontological, epistemological and methodological questions such as these: What is the nature and modality of knowledge in choreographic PaR? What methodologies and ways of working are at play in this approach to research? What can be discovered and shared through choreographic PaR that other approaches do not reveal? How can the knowing and knowledge that this modality foregrounds be made evident, and therefore shareable, in line with the responsibilities of researchers to make their insights available to others?

I begin to address these questions by offering a brief overview of the methodological concerns of PaR, locating it within both established and emergent research paradigms. I then go on to suggest that we need to understand the entanglement of PaR with epistemologies that are crucially embodied, emphasizing the significance of motility and materialities in PaR. Here, experiential and embodied knowing is brought into focus through anthropologist Tim Ingold's (2011b: 17) notion of 'materials-in-motion', encompassing the work of the feet, as well as the hands and the head. Through these ideas I foreground the significance of expert skill in PaR, an area that has to date received little attention. PaR is elaborated here as a form of enskilled, in-process research. I note that in its embracing of subjectivity and intuition, PaR is sometimes messy, but always reflective and reflexive in its methods. In the final section, I offer a framework for PaR enquiries and discuss the often multi-modal and multi-voiced outcomes of choreographic PaR to propose that the artistic researcher, via purposeful strategies of emplacement, position their epistemic materials for diverse publics.

PaR has been driven largely by the perceived need to challenge conventional university paradigms and is inculcated by the discourses of the academy, with debates circulating around the nature of knowledge and the status of practice, extending conventionally accepted modalities in our universities.[2] At the same time, PaR has also emboldened us to extend our understanding of 'the choreographic' for PaR as an approach towards dance making is part of the wider shift towards 'choreographic thinking' and the development of what have been called 'choreographic objects' (see Forsythe n.d.; Joy 2014; Lepecki 2006; McGregor n.d.).

As such, the insights and potentialities of PaR can be seen to be part of contemporary choreographic developments more broadly. Indeed, the synchronous developments of PaR and contemporary or experimental dance making through the 1990s onwards are clear. Both evidence increasing interdisciplinarity and deep levels of contextual awareness, including knowledge of the relatedness of the wide field of choreographic practice to critical discourses. They each encompass reflexive and rigorous processes, which have been sustained through extended periods (if not years) of work, and they can each be seen to extend the choreographic field through the development of print and digital objects.[3]

This is not to say that all dance making is research but that there are many parallels to be found between the practices of the contemporary dance makers and the practices developed more explicitly and intentionally as research activities emerging from within universities. Indeed, these parallel interests can been seen to be co-constituting a field in which dance making is being refigured as a knowledge practice, a field no longer defined in a disciplinary fashion by style or genre, for example, but by an approach in which the choreographic reaches out from its associations with dance as a set of language possibilities and production protocols becoming instead a research practice that finds many modes of articulation in the world.

Inherently concerned with aesthetic and experiential embodiments, choreographic research can be seen to elaborate what Jenn Joy has described as the 'possibility of sensual address' (2014: 1). Such sensual address can perhaps reveal 'less visible, less legible moments of art, of history, and of knowledge production' to offer a 'productive disciplinary and discursive intervention' (Joy 2014: 4).

Before I turn to my first topic for discussion, a word about the insertions you will find throughout this chapter. The insertions are of two types. First, you will find three short case studies of choreographic PaR: *Lost + Found [dances of exile]* by Carol Brown with Thomas Kampe; *Performing Age(ing)* by Susanne Martin; *Scratch*, co-devised by myself and Jane Bacon. These offer brief insights into research projects that, in turn, explore archival, socio-aesthetic politics and languaging of the experiential. They serve as examples, revealing something of the plethora of research enquiries choreographic researchers are embracing. These case studies are found in the grey boxes.

Secondly, there are a series of creative scores and micro-research tasks that circulate around the theme of breath and breathing; as a materially embodied practice, it is something that we all share. Further, breath might be usefully

thought of as a bridge that connects life to consciousness. Here the inserted tasks and activities related to breath are intended to act as micro-examples of PaR, intersecting with the otherwise meta-discursive writing, providing a springboard for the reader to enter into a reconsideration of dance making when undertaken as a mode of PaR. The scores and tasks also implicitly speak to the material and in-motion nature of this approach to research, encouraging an experiential 'entering into' of a research process in modes that are physical, critically creative and playful. I invite you to lift your eyes from the page or screen and to shift from reading to moving, to drawing and to writing that you might activate different ways of knowing through these doings.

> *Take a long breath, filling your lungs and belly through your nose*
> *over a slow count of four,*
> *pause,*
> *And now exhale over a count of six.*

> *Now try dragging the breath along the back of your throat so that it creates a gentle*
> *hissing sound and feels like sipping a cool drink through a straw. Try to make each*
> *inhale last as long as the exhale, and take each breath a little deeper than the last until*
> *your breathing is long and smooth. – A Ujjayi Breath from Yoga*

Methodologies

PaR is a newcomer to the methodological field (only really taking hold in the 1990s), yet John Freeman asserts that it 'is among the most pressing the fastest-moving concerns in early-twenty-first-century thinking about performance' (2010: 2). The field has certainly seen lively debates within symposia/conferences, such as those organized by the Society for Artistic Research (www.societyforartisticresearch.org), investigating and acting as advocates for this burgeoning area. Plus, the increasing number of publications, including those by Estelle Barrett and Barbara Bolt (2010, 2014), Paul Carter (2004), John Freeman (2010), Baz Kershaw and Helen Nicholson (2011), Robin Nelson (2013), Hazel Smith and Roger Dean (2009) and Henk Borgdorff (2012), would certainly support Freeman's claim.

Online catalogues and journals have also developed that specialize in PaR, with the peer-reviewed journal *Choreographic Practices*, for example, creating a hybrid space in print for choreographic researchers to publish in a manner equivalent to other academic disciplines. While the *Journal for Artistic Research*

(JAR) offers a way to publish practice, it simultaneously abandons the traditional journal article format to offer 'a dynamic online canvas where text can be woven together with image, audio and video' (www.jar-online.net: np). The significance of PaR is also evidenced by the growth in doctoral studies and the acceptance within established governmental research assessment frameworks in countries such as the United Kingdom, Australia, Finland and Sweden, to name but a few.

As such we can see that PaR has increasingly entered into academic structures reflecting a cultural shift and growing acknowledgement of creative practice as a modality of knowing and knowledge. Yet PaR is still contested and has been positioned both in relation to established research paradigms and as a new 'third species' of research. Henk Borgdorff argues, for example, that the 'nature of art knowledge … does not justify any unique methodology' (2012: 17). Instead, he seeks to reposition qualitative research through performance to suggest that PaR is pluralistic in nature. For Borgdorff, this methodological pluralism is evidenced in researchers' use of experimental and hermeneutic methods – methods 'where research pathways have been liberated that – without sinking into scepticism or relativism – have taken leave of the rigid opposition of subject and object of research, of fact and value, of action and interpretation' (2012: 69). So while retaining established paradigms, it is just such liberalizations of methodology, he argues, that have offered frameworks 'for the intertwinement of researcher and researched, object and objective, and practice and theory' that are commonly features of PaR (Borgdorff 2012: 69).

Robin Nelson has similarly sought to position PaR in relation to established paradigms. But rather than looking to particular methodologies, Nelson (2013: 37) refers us to different modalities of knowing, establishing PaR as a 'praxis', sitting in the centre of a triangulated relationship between more conventional delineations of 'know-how', 'know-what' and 'know-that'. Importantly, he places practice at the heart and embraces different modes of knowing: tacit, embodied-cognition and performative. As such Nelson's model usefully speaks to ways PaR operates in the dynamic interface between insider–outsider, implicit–explicit, perspectives. Here he refers to the outside perspective of traditional academic knowledge, including contextual and conceptual discourse (propositional knowledge or know-that), the inside–outside process of reflective knowledge (know-what) and the insider, close-up knowing of embodied knowing (know-how).[4] Pulling these different positions together, he proposes that PaR methodologies tend towards 'liquidity', citing performance artist Marina Abramovic who comments, 'knowledge … comes from experience. I call this kind of experience "liquid knowledge" … it is

something that runs through your system' (in Nelson 2013: 52). This liquid notion of knowing extends the movement within qualitative research more generally towards 'softer' (less data-driven) approaches, acknowledging, in a similar manner to Borgdorff, the tacit, intersubjective and embodied nature of PaR while at the same time retaining the importance of 'articulating and evidencing' research enquiries.

Taking a step further, but within a perhaps less developed framework, Brad Haseman (2006, 2010) argues that PaR can be considered a third species of research proposing it might best be understood as 'performative'.[5] In doing so, he distinguishes this approach from qualitative and quantitative models that constitute the dominant research paradigms. Haseman's approach represents a shift from text-centred to performance-centred research, whereby the art practices themselves become the material-symbolic forms of expression. Drawing upon J. L. Austin's (1975) speech act theory, Haseman's performative research brings into being what it names: 'The name performs itself and in the course of that performing becomes the thing done. In the double articulation involved in the creative arts research, practice brings into being what, for want of a better word, it names. […] It is performative' (2010: 150).

This notion is developed by Barbara Bolt (2016) who proposes that performative research can be understood as an account of how '"the new" emerges through iterative practice, rather than through the singular act' (136). Similarly, Estelle Barrett in collaboration with Bolt, suggests that 'through cycles of making and reflection', PaR entails 'a recognition of the generative potential of the ambiguity and the indeterminacy of the aesthetic object and the necessity for ongoing decoding, analysis and translation and, finally, the acknowledgment that instruments and objects of research are not passive, but emerge as co-producers of the research' (Barrett 2014: 3). They propose in turn that PaR is best understood in terms of materialist perspectives, with Bolt (2010) advocating the notion of 'materializing practices'. Through this concept she seeks to address the emergent relationship between artist and her materials, drawing us to the 'concrete understandings which arise in our dealings with ideas, tools and materials of practice' (Bolt 2010: 33).

Inspired by this thinking, I draw it out further below. For now, however, it suffices to note that Bolt's materially emergent approach encourages attending to what arises in and through practice, and between the artist and her materials. Making, doing and knowing are wrought together, leading, as dance dramaturg Pil Hansen has argued, 'to the emergence of insight instead of presenting conclusive knowledge' (2018: 27).

As these different models evidence, PaR is not singular and has no fixed methods (although I will propose some below). However, within this myriad of approaches, it is the interface of art (and choreographic) processes and research processes that remains central. In an interdisciplinary fashion, individual researchers draw upon and adapt various methodologies or methods that encompass experimental, philosophical, hermeneutic and participatory approaches. These established research methodologies, and related theoretical discourses, are strategically integrated within artistic methods of creation such that we see 'theory imbricated within practice' (Nelson 2013: 33).

As is evident in the three case studies, this 'imbrication' means that artistic researchers pursue 'hybrid enquiries combining creative doing with reflexive being' (Kershaw 2011: 64), deeply informed by expert choreographic knowledge (see Melrose 2005).[6] Brown and Kampe, for instance, integrate questions about the nature of archival work, corporeal excess and sited practice. While Martin, informed by post-structuralism and ageing studies, creates improvised works and solo-partnering methods, my own work with Bacon explores the felt sense and language in a seated and improvised duet for two voices. In each case, the researchers have been less interested in producing only an analysis of pre-existing materials but rather bringing something anew into the world, making 'jumping points' (Hansen 2018: 27) from which they and their audiences/participants can experience the world differently.

Significantly, these expert-practitioner research practices take place 'in the studio' and encompass emergent and embodied methodologies that are intuitive, motional and material in nature. Many previous accounts of PaR have overlooked the detail of such 'studio' work or considered them only through highly individualized case studies. It is time to articulate them more clearly, and so it is to this context that I turn.

Breathing into words…
write the story of your breath as a physical process
tell the story of breath as it came into the world
dance the story the last breath

Lost + Found [dances of exile] **(2017) and** *Releasing Her Archive* **(2015)**
Carol Brown (New Zealand) and Thomas Kampe (United Kingdom)

Figure 4.1 *Lost + Found [dances of exile]***,** Carol Brown, Q Theatre, Auckland, Photography by Kasia Pol.

In 1995, Carol Brown made the solo *Acts of Becoming* – a homage to Gertrude Bodenwieser. She returns to this enduring interest in collaboration with Thomas Kampe and the New Zealand Dance Company, investigating the Bodenwieser method through choreographic practice and with the questions:

To what extent do one's own experiences with migration and exile influence the relationships to body cultures of the past?

What can the somatic basics of Ausdruckstanz provide for the future?

How does the appropriation of these past methods influence present-day bodies?

This collaboration has resulted in two new works – *Lost + Found*, an ambulatory performance tour through the non-public and usually restricted spaces of Q Theatre (NZ), and the video work *Releasing Her Archive* (8.42 mins) that juxtaposes archival and contemporary footage. Journal articles, talks, workshops and collaborative exchanges accompany these two works. These multi-modal refractions reveal historical, personal, kinaesthetic, aesthetic and choreographic insights.

Brown writes the project 'resists the conventions of archiving as preservation, through a re-inhabiting of its affective traces' (2017: 57). Entering the past

anew she describes methods of kinaesthetic recovery and transmission of knowledge, cataloguing and using archival materials, including dancers' notebooks, alongside their own embodied memories from the teachings of Shona Dunlop MacTavish (Dunedin, NZ, 1920–) and Hilde Holger (London, UK, 1905–2001).

Unlike many reconstruction projects, Brown and Kampe are less interested in specific dance works; rather, they are drawn to the concept of dance and the corporeal agency that the Bodenwieser legacy proposes and its pluralistic and feminist understanding of the body and excess. Through the revisiting techniques and choreographic exploration of corporeal ideas, they assert the possibility for performance to remain rather than disappear, activating the corporeal traces of movements held in (their own) bodily archives.

Brown proposes:

> In releasing the stale breath of archives through movement, we return to a multiplicity of bodily forces that speak to the resilience and survival of these gestures of the past. Our process is neither reconstruction nor re-enactment; rather, … we transmit knowledge and embodied memories acquired through our intimate familiarity with former Bodenwieser dancers and their teachings, to contemporary dancers in the studio, and document this process. (Brown 2017: 60)

Through a series of choreographic laboratories, explorations of bodily techniques were interspersed with improvisations 'structured around contrasting themes that challenged the dancer's habitual artistic preferences' (Kampe 2017: 84). These sessions introduced new movement principles and ways of moving to the dancers, with ideas such as entanglement and the eccentric body emerging as core concerns. Here the twisted, circling, off-centre embodiment of the physical practice becomes aligned to their conceptual concerns of ex-centring and displacing within archival practice.

Through these embodied processes they perform choreographic acts of repair, wherein repair is not about recovery but a recuperative act that 'leaves awareness and sensitivity of original fault', for, as Brown notes elsewhere, 'repair in this way might be as simple as a performance journey that evokes past, present and future' (2015: 29).

Journeying through off-stage spaces, the audience follow dancers and narrator through the Q Theatre. Narrated introductions by Kampe are interspersed with fragments of dance in stairwells, corridors and half-way spaces evoking a sense of disjuncture as dancers appear and disappear, spinning in their ecstatic dances. These dances intersect with video projections and

the voices of former Bodenwieser dancers recounting memories. Squeezing through tight spaces the audience are guided up to the catwalk where the dancers are spaced throughout the lighting grid. An uncanny glow casts upon the slow and commanding movement.

This is a layered work of loss, displacement and repair. Through 'a bodying forth of the strange', Brown, Kampe and the audience 'co-imagine the future, to be witnesses rather than accomplices of the past (Lepecki 2016)' (Brown 2017: 71).

Lost + Found [dances of exile], video documentation: https://vimeo.com/246697921

Materialities-in-motion and skill

Find a drawing or diagram of the lungs – *one with as much detail as you can find.*
Trace a pencil line across the image
Use this line as a score for movement
Following a path across perhaps the ribs, diaphragm, alveoli and capillaries.

Draw another line and so on…

In choreographic research we might say that 'being and knowing meet' (Todres 2007: 40). Here physical, experiential and emotional understandings are infused with aesthetic, ethical, philosophical, theoretical and historical knowledges, for these are not separable elements. Layering and intersecting, forming and informing, these different ways of knowing combine such that thinking and doing are integrated in the whole being. Therefore in PaR, embodied knowing shapes and informs (implicitly and sometimes explicitly) moments of movement and evolving patterns. It becomes clear that choreographic research practice is not a (simple) demonstration of theories; the theory is not causal. Rather, PaR involves thinking through doing, unpacking assumptions about the practice through the practice, such that the researcher enters into a dialogue with her emerging materials and the creative processes develop through internally derived, often non-linear, logics. In this way, the knowledge that is embodied in movement is not simply pre-cognitive nor is it a demonstration of a pre-theorized intellectual position. As Tim Ingold evocatively notes,

to move, to know, and to describe are not separate operations that follow each other in series, but rather parallel facets of the same process – that of life itself. It is by moving that we know, and it is by moving, too, that we describe. (2011b: xii)

Significantly, as embodied knowing beings, we understand the world without recourse to symbolic or representational processing, that is, without explicit symbol, sign and image manipulation as aligned to representational thinking, emphasizing instead materiality and motion. While materiality has usually been applied to the visual arts, craftwork and the study of artefacts (in other words, to objects and activities we can see and touch), material thinking has the potential to be understood as the basis of choreographic research.

The term 'material thinking' is borrowed from the title of Paul Carter's 2004 book. Here, he usefully illuminates the material processes of making and, in his conception, materials are not just passive objects to be used instrumentally by the artist, but rather materials and processes of production have their own intelligence. This intelligence comes into play in an interaction with the artist's creative intelligence and is foregrounded when artists *talk* about what they are doing. This concept has been elaborated by Bolt (2010) into terms of 'handability' and 'material production'. She suggests that rather than through talking, 'material thinking' arises in relation to the materials and processes of practice, stating: 'Material thinking is the logic of practice' (Bolt 2010: 30). She describes how PaR entails handling materials such that materials, ideas and processes are not (only) to be used to generate a theorization but are an emergent form of knowledge in their own right.

Drawing this into a movement context, we might usefully consider that every breath starts with matter and that materiality and discursivity are 'inextricable from one another and are located within a dynamic, vibrant world' (Ulmer 2015: 39). Hence, we can take concepts of materiality beyond their visual arts emphasis (which retain the place of materials as external to, and as other than, the bodily) and draw them closer. Refiguring embodiment and materiality alike, I turn to phenomenology via Maxine Sheets-Johnstone and, more fully, to the particularized anthropological perspective of Tim Ingold.

Ingold reveals the inside, woven nature of knowing and knowledge production. Challenging conventional notions of both materials and embodiment, Ingold redescribes all materials, be that flesh, bone, earth, paper, string or flint, to emphasize a movement away from objects and towards material things. This emphasis, Ingold notes, is to adopt Heidegger's perspective in which *objects* are against us, whereas *things* are with us, drawing us in the very movement of their formation. They gather, hold and give forth (Ingold 2011a: 5, after Heidegger 1971).

Ingold's writing is deeply informed by his observation of things and processes and, in his book *Being Alive* (2011b), he suggests we undertake three activities: observe a wet stone drying; walk in bare feet; and take up a saw and cut through a piece of wood. These activities, these experimental research processes, shift our attention from habitual ways of seeing and thinking. We no longer attend solely to the stone as object and instead note the transformation of colours and textures on the surface of the stone as it dries; walking barefoot brings to the fore the ways our experiences often lack in tactility (through wearing shoes); and we are encouraged to note how 'bodily gestures and the flows of sensory experience, rhythmically couples action and perception along paths of movement', via the skill of sawing (Ingold 2011b: 16). Ingold's material thinking therefore focuses on tactility, transformation and change in which experiences and knowledges are inherent within doing(s), rather than formed in abstraction. Through these doing(s), there is an emphasis on the qualities of materials, rather than the more commonly viewed object, and a making explicit of processes that are in flux and in motion.

The Breath in Motion

Opening   Expanding   Burning   Vaporizing   Cellular   Spreading
Co-mingling   Crystalizing   Collapsing   Building   Rasping
Extending   Shortening   Becoming visible   Cycling

Continue and explore this list …

This motional thinking leads in turn to a useful redefinition of embodiment. Ingold writes, 'As the artisan thinks from materials, so the dancer thinks from the body. In the living, dynamically composed body, person and organism are one. The body is the organism – person. […] the body is also a thing' (2013: 94). He reminds us: 'Of course we have bodies – indeed we are our bodies. But we are not wrapped up in them. The body is not a package, nor – to invoke another common analogy – a sink into which movements settle like sediment in a ditch. It is rather a tumult of unfolding activity' (Ingold 2013: 94).

His notion of embodiment as a 'tumult of unfolding activity' emphasizes the animacy of the lived body. This animated thingness of people is not to consider them as objects instead of subjects but to draw attention to the ongoing and changing nature of embodiment. Making this assertion Ingold draws on dance philosopher Maxine Sheets-Johnstone (2011a) who proposes that movement in itself is the basis of knowledge, for all thinking

is of movement. She refers to Husserl's concept of animated organism, which describes all living organisms, including humans, as part of everything that is living and experienced. Movement is something in itself, *sui generis* and prior to everything else:

> In the beginning, after all, we do not try to move, think of movement possibilities, or put ourselves to the task of moving. We come straightaway moving into the world; we are precisely not stillborn. In this respect, primal movement is like primal sensibility: it is simply there. (Sheets-Johnstone 2011a: 117)

She proposes thereby that we experience ourselves, and others, through movement, to reveal how *all* thinking is motional and how all concepts are routed in movement. We experience ourselves first and foremost as alive, moving and being moved in and by the world around us (Sheets-Johnstone 2011b). As such, our tactile-kinaesthetic bodies are epistemological gateways. It is through them and our kinaesthetic consciousness that we are constituted as epistemological subjects.

Remembering that there is movement even in stillness, Sheets-Johnstone (2011a), like Ingold, emphasizes the dynamically changing nature of the living body and argues that there is no fundamental break between non-humans and humans or we could say between the materiality and motion. The acknowledgement of this blurring is significant for dancers and dance makers. The body in/as choreographic thought is always something that is moving, under its own intentions and desires, and is also something that is always moved by the environment and other objects. To 'think' is to do so through movement, caught up in a dynamic flow, a kinaesthetic, phenomenological, volitional activity including a felt experience of the body. Here the body is not simply a tool nor only the sedimentation of prior movements; it is celluarly, cognitively, materially and phenomenologically motional.

I wonder, though, if we might go one step further to apply this idea and describe a human materiality that emphasizes how, for the dance maker, the material mindful body is the central means and channel of their research. Researching as and with our human materiality fully intact means addressing the specialized and individual work of each human body for, particularly in choreographic research, the skilled specificity of human materiality is to the fore. As choreographic researchers this means attending to how thought is embodied: How are skilled embodiments shaping and being shaped in the research? What are the qualities of this materiality embodied motion? How does it feel? How do/can we work with and through it, drawing out its potential for further acts of making and transformation?

> *Techniques of the breath are found in many practices*
> *… we have tried a yogic breath above.*
> *You might spend a while finding and trying others … consider*
> *Breathing practices for singers …. Breathing for didgeridoo players …*
> *Breath holding for Freedivers … Lamaze techniques for child birth …*

Ben Spatz has argued this step is significant, for skilled embodiment itself is the primary site of any encounter with reality and this has often been overlooked (2017: 259). He notes:

> *Embodiment is first affordance*. Embodiment in this sense is a zone of engagement in which the sediment of relatively reliable pathways (technique) interacts with the emergence of fractally complex material potential. […] Embodiment is not just another example of material affordance; it is the *first or primary* affordance, ontologically and epistemologically prior to other affordances. (2017: 265, emphasis in original)

The enskilled nature of this specialized channel of primary affordance has generally been glossed over in PaR, as, indeed, it has in contemporary choreographic practices more widely. This is perhaps due to fears of replaying reductionist conceptions of choreography, wherein dancing and choreography are conflated, or perhaps due to the limited perceptions of skill and technique wherein repetition and codification are the external models of production through which the body is enacted. These are real concerns for there is a tension between what dance scholar Susan Foster (1997) called the ideal body (technical, stylized and codified) and the perceiving body (resistant, pedestrian and everyday). And, it is perhaps a truism that formally trained dancers, in particular, tend to relate through codes of movement language, whether these are grounded in the conventions of ballet, Bharatanatyam or release-based movement techniques.

However, in contemporary performance forms, following the conceptual works of Jerome Bel for example, the choreographic has been unhinged from its corporeal home and transposed to many other disciplines and phenomena.[7] Yet the enskilled body has significance for, as Spatz has elaborated, embodied technique is everywhere; it 'is the very stuff of life, the fabric of practical knowledge' and it provides the 'epistemic threads along which life is lived and experienced' (2015: 47). Instead of a decoupling of the choreographic from the body I want to suggest, as Sondra Fraleigh has done in relation to somatic practices, that PaR in choreography can present

'a nondualist consciousness and also a dancing consciousness where dancing is a mode of thought, a special kind of knowledge and being-in-the-world' (2004: 9).

Considering dancing as a mode of thought, as a 'special kind of knowledge', requires us then to challenge and expand (rather than the tendency to dismiss) enskilled practices. This is not to suggest that choreographic thought is realized solely through physical and technical practices, but rather to emphasize how dance-based knowledges are at work whatever the modality of realization. Be it dancing, writing, drawing, editing, computer coding or sculpting, choreographic researchers are involved in materially embodied processes that are enskilled through motion.

To emphasize and make space for this more encompassing view, it is useful to re-describe the enskilled researcher beyond narrowly defined notions of technique as it is commonly perceived in dance. My proposal is that when opened up and refigured, enskilled practices can be understood as the material-discursive apparatuses of bodily possibility, perception and engagement. For as feminist and new materialist Karen Barad states: 'Bodies are not objects with inherent boundaries and properties; they are material-discursive phenomena' (2003: 823).

The choreographic researchers' material-discursive apparatus produce meanings and material through the conditions of the immediate circumstances in conjunction with the past. Thereby, enskilled research entails recognizing the shadows of the past and of accreted learning, as well as foreshadowing future potentialities. In other words, the enskilled choreographic researcher does not try to surpass her sedimented body, but neither is she fixed by it; rather, she enters an active engagement with her past and the constituents of her surroundings. Thereby, skilled practices function not so much as the 'transmission of rules and representations but of the coordination of perception and action' (Ingold 2000: 351).

Operating in the here and now, as well as in relation to the past and future, artistic researchers are engaged in questioning what the body as materiality-in-motion *can do and become*, rather *only* than what they *are*. As such, the processes of choreographic PaR are directed towards findings from *within* (i.e., research through and with the particularized enskillments of their practices) rather than focusing solely on asking question *about* the creative works that may be the result of such processes. In this way, the material-discursive apparatuses that dancers and dance makers embody are a central and defining feature of choreographic research.

Performing Age(ing) (2012–2015)
by Susanne Martin (Germany)

Figure 4.2 *The Fountain of Youth,* Susanne Martin, Atalante Theatre in Gothenburg, Photography by Lars Åsling.

Berlin-based dance artist Susanne Martin challenges the youth orientation of much dance practice. She stages age(ing) and, in doing so, addresses the possibility that dance might contribute to a critical age(ing) discourse.

She asks: How can dance participate in a critical discourse on age(ing), and what new insights can my practice generate that inform the field of dance and therefore contribute to the existing knowledge about such a critical engagement?

Consisting of two solo performances (*The Fountain of Youth*, premiered 2013, and *The Fountain of Age*, premiered 2015) and a monograph, her work employs improvised performance-making practices and also remodels qualitative interviewing techniques into a performative method, enabling the participating dance artists to remain within their own enskilled contexts, their unique improvisation and performance expertise, as a mode through which to address particular understandings of age(ing).

Working through her own body she presents a collage of scenes that are in turn humorous, touching and ironic. Using performance techniques from dance (postmodern improvisation/tanztheatre), text, costume and mask work, she provokes critical reflection and deconstructs age(ing) in a blurring of 'fact and fancy', 'irony and empathy', 'the personal and the fictional' (Martin 2017: 26).

She notes: 'I wanted to investigate my own improvisation practice in terms of its relationship to age(ing)' (2017: 49). To do this she developed *Solo Partnering* as a framework for peer-to-peer exchange through improvised practice, in which the dancers 'engage in loops of auto-critique regarding our improvising but also in loops of questioning the values on which we base our judgment, therefore finding forms to critique our own presumptions and conventions. This reflexive tool could as well be used to detect, critique, and playfully rethink my presumptions and conventions regarding age(ing)' (Martin 2017: 119).

Developing the performances, Martin began to 'allow for multiple associations, narratives, and imagery on age(ing) in and as performance. Finally some of the imaginative representations and narratives of age(ing) developed during *Solo Partnering* were selected' (2017: 56). Through this materially reflective approach, forms emerge and transform, and are, in turn, analysed and translated across dance and word, stage and page.

Fountain of Age, video trailer: https://vimeo.com/142264906

Fountain of Youth, video trailer: https://vimeo.com/130871033

Modalities of enquiry in choreographic practice-as-research

To draw us forward and to summarize, it is clear that PaR resides in materialities-in-motion. These materialities are not (only) things that reside outside ourselves (in things we can touch, see and hear) but are the very fabric of what and who we are. This fabric is fundamental to PaR in choreography. This emphasis requires us to rethink the nature of research, emphasizing the ways in which 'human beings do not exist on the "other side" of materiality, but swim in an ocean of materials' (Ingold 2011b: 24), such that our practices are part of who and what we are, and are the tide we swim in as artistic researchers.

As the choreographic researcher develops her practice in this tide, she works with her own body as material and extends this into often more visible and tangible materials (which may take the form of movement, writings, digital materials or other modes). This can be done using, or in relation to, other physical or digital processes with which the researcher is in dialogue (these may be the pen she holds, the digital objects she moves on the screen or the costume in which she dances).

The research process then encompasses different forms of materials, which can be summarized into three 'types' as follows: the researcher's own enskilled body as materiality-in-motion (as the first affordance); the material 'tools' and 'things' with which the researcher is in dialogue; and the materials generated from and in movement (which may be in the form of bodily movement, written, drawn or digital traces, or other material forms).

Swimming as, and with, these three types of materials, the choreographic researcher forms intra- and inter-relational connections.[8] Working within and between these material types, making processes entail working within the thickness, and thingness, of things: the stoniness of stones, the spatiality of spaces, the fleshiness of flesh, the breathiness of breathing. This is a tacit, insider and in-the-flow-of-things approach. It means researchers are typically involved in attending to that which emerges rather than seeking to impose or realize (make real) preconceived forms and actions. There is instead an attention to an unfolding in which things occur and are experienced, rather than pre-existing and known. As such, PaR involves careful and articulate listening to material-in-motion, in which each gesture, each step, each pen line, each strike of the key board, emerges from those that preceded it.

Sociologist Pierre Bourdieu (1990) might describe this as 'being in the game', where strategies are not predetermined but emerge and operate according the specific demands of action and movement in time. Or Ingold (2013: 46) might liken it to the process of walking wherein each step emerges from the one before: the lift of the foot, the propelling forward of the lower leg from the knee and hip, the lowering of the heal, through the sole and to the toes; being responsive to the ground, its gradients and textures; the finding of balance, rhythm and momentum, each step only possible through attention to each moment and each circumstance. This responsive following means that ultimately PaR is processual in approach: *one breath following the last until there are no more breaths*. It can, therefore, appear messy, even irrational. But, by being not only tolerant of but also open to such an approach, artistic research opens up fundamental and material questions, revealing process, thingness and newness by following arising connections and possibilities.

In what follows I discuss how PaR processuality can be articulated as methods (see Bacon (2006, 2010) and Bacon and Midgelow (2010) for discussions of PaR as a processual method). The methods described entail the centrality of the reflexive researcher and the asking of (material) questions by attending to the thingness of things. These questions also require an understanding of

situatedness and relatedness of researcher and the research both with the process and as the realizations of that process are emplaced in the world.[9]

These methods are non-linear, often simultaneous and entail a shifting back and forth and circling around, like the rubbing together of raw fibres to make felt; they become a single enmeshed fabric each informing the other indivisibly. And, like handmade felt, a fabric that can be remoulded and that retains a fibrous quality, PaR entails entering a phenomenal, material world that is always in a state of becoming and in which the researcher is engaged in following 'one path or trajectory through a maze of trajectories' (Ingold 2013: 32). It is also worth noting that in shaping the language for the methods that follow, I have deliberately selected terms that are poetic in nature. In doing so, I seek to point away from any resemblance to (social) scientific frameworks and instead stay closer to the experience of movement practices.

The wind is its blowing ... I am what I am doing

> *How are you breathing right now?*
> *What is the quality, rhythm, texture, sound of your breath?*
> *How has your breath changed in reading the last question?*

Counter to more conventional methodologies, artistic researchers place their own bodies and the tacit enskilled knowledges they embody to the fore. They are the active material through and with which the research unfolds. As Ingold writes, 'the wind is its blowing ... the stream is the running of water. And so, too, I am what I am doing' (2011b: 17). In this sense the researcher and the processes of research are intimately intertwined. The direct, first-person experience and skills of the artistic researcher are to the fore, threading through the things they do and make. As the artist-scholar Mika Hannula et al. write, artistic research starts with the 'open subjectivity of the researcher and her admission that she is the central research tool of the research' (2005: 195).

The centrality of the researcher and the foregrounding of the artist as the subject of and vehicle for her research may be seemingly egotistical, yet it can drive individual results. Like all research based in personal experience, achieving individuality and meaningful insights from this subjective position means that the researcher's ability to reflect and be reflexive in her work is crucial. Through reflection, the choreographic researcher can step back from her work and working processes to consider and perhaps 'make sense' of the things with which she is engaged. At the same time, via a reflexive process, the researcher can

attend to how her enskillment, preconceptions, beliefs, values, assumptions and position have come into play during the research process. She may note how the research is being shaped and is in turn shaping the self in relation to others. This reflexive stance entails asking questions as, from and of the material-discursive apparatuses of bodily possibility.

In a related fashion, dance maker Jonathan Burrows (2010) suggests we consider what it might mean to retain 'a state of questioning'. This state of questioning reminds us of the centrality of curiosity and criticality, and of the continual questioning of the habitual and revealing of the assumed. Dance artist Deborah Hay also works through questions and proposes we consider 'how to practice with all your hundred trillion cells all at once' (Hay n.d.), while dramaturg Jeroen Peeters proposes that we need to consider (each and every day) the question: 'How do you want to work today?' (2007: 112). Being true to these questions (within ourselves and our practices) requires particular ways of being. For example, Hay prompts us to note how our ever-changing bodies both ground and forever expand our practices through the connection of cellular structures to the world, while Peeters brings the situatedness of each day and the particularities of each context to the fore, asking that we challenge our ingrained ways of working and look again to consider what is 'needed' by the researcher and the research.

These processes of reflective practice highlight issues that can be seen as proxemic in nature. The artist as researcher works both in close-up detail, operating in the thickness of things, and with distance, attending to the same things but perhaps in broader context. This requires, on the one hand, that the researcher 'remain responsively connected to the aliveness of the specific experiential occasion', while, on the other hand, it requires 'a fruitful distance from the specific embodied occasion' (Todres 2007: 29).

This play between close-up and long-distance perspectives, zooming in and zooming out, is not, as might first be assumed, a shift between tactile and the visual, the physical and the intellectual or the doing and the theorizing. Rather both perspectives draw upon the ability to see, hear, feel, smell and move with that which we are perceiving. Long distance is no more optical or inherently objective than is short distance, and the zoomed in, close-up position is no more inherently subjective or tactile (Ingold 2011a: 6)

Through zooming in and out, the artist-researcher is able to articulate her practice, not (only) as a form of theoretical discourse but also to recognize and voice the artistic and reflexive knowledges emerging from and embedded within the practice itself such that the research is as richly articulate as possible (in

whatever modes it is shared with the world). This requires a rigorous process arising from a fidelity to practice and an ongoing commitment to reflexive engagement with what constitutes that practice as the researcher gently digs away at the 'thing-ness' of the materials.

Perhaps akin to methods of phenomenological reduction, immersive participant observation or autoethnography, this gentle digging, this material excavation, is a way of knowing from the inside: the interaction between mindful attention and lively materials conducted by skilled hands 'at the trowel's edge' (Ingold 2013: 11). It is from this attention, and not (only) from the application of external frameworks or the lens of pre-existing theory, that artistic practice grows.

The situated thingness of things

> *List as many idioms as you can that refer to breath*
> *… A breath of fresh air … Breathing room … A sigh of relief …*

Whether we think of the situatedness of our materially discursive selves via writers such as Donna Haraway (1988) and her 'situated' account of knowledge, Michael Polanyi's (1966) notion of 'tacit' knowing or Antonio Damasio's (2012) articulation of knowing and the somatic, it is clear that knowing is situated in historical, lived, emotional and physical ways. In PaR these lived experiences and prehistories, which often remain unquestioned, unspoken or unknown lineages, need drawing out. Attending to these unspoken lineages and making present current connectivities involve the researcher sensing her materially discursive practices as not separate from the surroundings but as part of the wider context in an ongoing extending of attention – being part of a situation that is greater than oneself, greater than one's practice, to form a being-in-relations as part of the situation.

This process takes place in close-looping intersections, between action and situated reflection, such that these processes become one. This close-looping enables the individualized nature of 'my practice' to sit within a 'meshwork' of particular citable practices, with each informing the other. Such a 'meshwork', Ingold tells us, is formed through the organic intersection of lines, irregular and perhaps at first glance random but clearly linked and enmeshed together. By becoming situated within this mesh, the researcher is able to trace radiating threads and gently mark their presence, noting how the vestiges of their presence both effects and is effected by the very meshwork in which they are situated.

Listening to what is there … attending to the movement of your breath

Your breath as the means by which the inside of the body knows the outside …
Imagine your whole body is permeable to air.

Our breath connects to each other … for we are all breathing the same air.
As your breath becomes another's and their breath becomes yours,
trace the threads of connectivities.

Following and weaving

PaR is, as noted above, an emergent methodological process that evolves somewhat unpredictably: a process that requires us to follow threads, to take each next step only once we have experienced the previous step. Developing without pre-known outcomes or clear directions, PaR is composed in flows of material becoming. Ingold elaborates such processes through a description of basket weaving. He proposes that while a maker may (or may not) begin with an idea of the form the planned basket may take, in the end the basket does not arise from such pre-thought but from the gradual unfolding of the field of forces that are sensuous, active and entangled with the material things with which the artist is working. Similarly, in other writing, Ingold suggests that 'the best that inhabitants can do is to steer it in the desired direction' and that we should 'follow the materials' (2010: 94).

For the choreographic researcher this means being engaged in processes of improvising, trailing, failing and selecting. These processes are multi-directional, circular and repeating, rather than singular or linear. They entail what Ingold calls 'a carrying on' wherein each step is 'an itinerary that always overshoots its destinations'. This 'carrying on' occurs not as 'an iteration of steps' but is rather in the mode of 'itineration: making is a journey; the maker a journeyman' (Ingold 2013: 45).

This distinction between 'iteration' and 'itineration' draws on the writing of Gilles Deleuze and Félix Guattari (2004: 410). They point out that 'iteration' involves reproduction according to universal law, whereas 'itineration' traces a path that can be followed but not predicted. The choreographic researcher's following of materials in untold directions is then an itineration, responsive to circumstance and open to continual change. This means that each action is a variant: 'a continuous variation of variables, instead of extracting constants from them' (Deleuze and Guattari 2004: 410). In musical or pulse terms iteration might therefore be described as metronomic, while itineration is rhythmic (Ingold 2010: 98). As a rhythmic process there is constant availability to change

and an enskilled attunement to the, at times nuanced, shifts that occur in each variation or development in the process, be that in the awareness of the ways in which each breath cycle is different from the last or in the interaction between the various materialities.

Through such rhythmic attentive actions, forms are generated and regenerated in an ongoing process. Choreographic researchers thereby work through practices in which patterns and possibilities emerge through each step and in an organic fashion. These forms, as I shall discuss further in what follows, are '"always in the making" … rather than ready made' (Hallam and Ingold 2007: 3). Unfolding and flowing along lines of flight rather than along linear pathways, PaR allows us to rethink the making and shaping of choreography as a (re)generative process in which properties are to the fore (rather than the more overt objects that are the demonstrable outcomes of research) and as such there is an emphasis upon processes of making rather than the consuming of choreographic objects.

Breathing/moving

move when you breathe in
still when you breathe out

still when you breath in
moving when you breath out

breathe slow move fast
breathe fast move slow

Move through the duration of 5 in-breaths
then be still watching your breath for 5 breaths,
while seeing what is there

From you seeing, see what you are drawn to
which breath calls you
Revisit and expand this breath
(developed and adapted from Irvine, 2014)

Find forms: Surfaces and emplacement

Finding forms shifts towards the outward realization of PaR and how the research processes entail a consideration of how forms might exist in the world, enabling the research to make connections and reach beyond the researcher to interface with viewers, readers and participants.

Given that PaR has no pre-determined mode of communication or expression, researchers must attend to the many possibilities that their questions and materials suggest. The processes might, for example, give rise to performances, scores, lectures, video works, digital platforms, graphic images, installations, workshops and many types of writing. Choreographic researcher Simon Ellis has described these many forms as 'surfaces' that 'enable the reader-viewer-audience to access and apprehend different perspectives or understandings of the same singular entity'. He uses the notion of 'crystallization' to denote how the different activities and realizations of PaR are 'enfolded into the same experience and understanding' (Ellis 2016: np).

In pointing us to this notion, Ellis draws on the work of sociologist Laurel Richardson. She uses the properties of crystal and crystallization as a way to think through the finding of forms and the relations between these forms or surfaces. Crystals, as organic forms that grow, change shape, 'reflect externalities and refract within themselves, creating different colors, patterns, arrays casting off in different directions' (Richardson 1997: 92). The crystal includes the possibility of infinite shapes, transmutations and directions offering a metaphor for PaR and the many 'surfaces' or forms in which it is realized. As different facets of the same core process, each realization is inherently mutating, partial and interweaving, and each reflects and refracts different aspects of the process. Each might be said to be a rhythmic facet to draw us back to the terminology of Ingold.

These multifaceted itinerations, forms or surfaces extend beyond using the written word or video documentation, for example, as ways to explain or evidence the otherwise tactic and hidden knowledges that practice contains (although they may retain this function too). Instead, following materials and the thingness of things entails a working across modalities to find forms that reflect and refract the questions. This means considering all resulting elements as equal outcomes of the research process.

Earlier approaches to documentation tended to follow more defined and conventional paths, in which the researcher might first develop choreographic work and then reflect and record. Such approaches used writing and video documentation as secondary and explanatory activities. This is not the method I advocate for here. The material approach I suggest goes beyond such linearity to propose that the realization of each form is just one version of the possibilities, offering for view one of the many possible surfaces, a confluence 'of materials that have momentarily melded into recognizable form' (Ingold 2011a: 4).

Finding and shaping material into a momentarily recognizable form is a fluid, mutable process that seeks to enable the sensuous knowledges of PaR to be experienced by others. These many faceted forms arise from a single 'core' research project revealing different facets of the research in the manner of a quilt maker wherein each individual piece of fabric tells its own story and incorporates its own design, but when these otherwise quite diverse pieces are placed alongside each other they reveal something more. In this sense, PaR gives rise to representations but is not of itself a project concerned with representation.

The shifting, temporal and partial forms of PaR also go on to extend successively, in an ongoing series of refractions, when emplaced into the world. In the sharing of research with others, the process of change and unfolding continues through the engagement of the viewer, reader or participant. In this way a work, a research project, is never truly completed, rather it is reanimated again and again through the experiences of those who engage with it.

Attending to this constant reanimation through the experiences of the audience, reader or participant means that just as the researcher situates herself and her process, so too she needs to consider situating the realizations of her work. For in PaR the audience of the work and the context of presentation cannot be peripheral, cannot be relegated to an outside, neutral or off-stage position. Rather, the form of the work and the context of its presentation cohere, breathing through it, marking and texturing it as it unfolds. This requires the researcher to consider how they and their work are both acting on, and being acted upon, by the world and discovering the significance that lies within.

In reaching across and beyond conventional academic and artistic frameworks, choreographic researchers make their own spaces for their curiosities that do not always fit into producers' visions, university paradigms or funders' criteria. Through connecting, instead, across established (but no longer helpful) boundaries, they intervene in the general distribution of ways of doing, making and publishing. The emplacing of the research into carefully selected contexts, be that in a theatre, gallery, in a particular community or publication, reaches a wide range of audiences and readers such that through PaR the commonly defined routes for the knowledges generated in universities become diversified.

Finding a place to breath

Spend time in a time-place that is drawing you
Discover what draws your attention
Gradually you might add things to this place
Add your breath, your voice

What changes? What becomes visible? What is obscured?

Breath as too common place to be seen
Breath as visible in the cold night air
Breath as transforming and transformed

***Scratch* (2016) by Vida L. Midgelow and Jane Bacon (United Kingdom)**

A circle of chairs in a pool of light, two women seated, in front of them, two microphones. The audience enter the circle and sit, the lights dim and the silence opens and deepens. Both women settle into their chairs, take a breath, allow themselves to open to experience. After some time, one woman or the other speaks words that appear to name felt experience of the present moment (Gendlin 1978).

After a time, the other woman speaks.

She too is naming her felt experience. The two women are working with tacit knowledge or, to use Marina Abramovic's phrase, 'liquid knowledge' (cited in Nelson 2013: 52). As the women slowly come into language a conversational choreography is revealed. The women appear to call and respond to one another, to an internal other, to the space, to others in the space. And yet the conversation is as fluid as it is stuttering. They play with the way 'language gives structure to awareness' (Hejinian 2000: 345).

Following an improvisational score, the two women's sensate, dream worlds unfold, a personal and evocative duet.

Listen
Speak of the inner felt sense
Speak of the observed situation – place and company
Listen
Imaginary worlds
She …
Listen
Speak relationally – in different realms
Speak of the inner felt sense

Figure 4.3 *Scratch*, Jane Bacon and Vida L. Midgelow, Nottingham Contemporary Gallery, Nottingham (video still).

Scratch is part of a larger ongoing research project hosted by the Choreographic Lab focusing on 'languaging' and dance. Previous research has included the 'Creative Articulations Process (CAP)' (2014), which draws on felt, somatic and reflexive strategies to model a method for knowing in and about practice. Also, *Skript*, a micro installation for host and guest, provides a space for collaborative dancing/writing experiences (Bacon and Midgelow 2014a). These previous works, and the citations they encompass, situate *Scratch*. We don't (at first) consciously work from these previous explorations, but we are what we are doing and everything begins to fold in on itself.

Entering the process of making we sit together, we share our interests and desires, we consider, we day dream, we start to speak. We speak from our (differently) enskilled bodies, we draw on our choreographic sensibilities. We attune to what is available to us, letting that be 'enough' (in the 'Creative Articulations Process' we call this Opening).

We sit across tables, across rooms. We set ourselves tasks. We improvise speaking. We pause, we reflect, we refine. Focusing and delimiting ourselves, structures emerge. The score is manifest over a series of itinerations. At each step we test the ground, count things in, take things out. Through trial and error, through listening to that which is in the space between us, a shape begins to form through emergent, embodied and intuitive processes.

We are motional in our sitting, richly alive in our stillness. Our very material-emotional-imaginal selves are all we have to work with. We reach from this place for the thingness of the thing. We reach to find words of the moment, to enter a dialogue with each other, without the logic of narrative framing, without usual grammatical structures, without usual (turn taking) principles of conversational form and, in this process, expand capacities for sense making (as performers and as audience).

For twenty minutes the two women sit with others in the circle, with evident difficulty, but absolute imperative, of evoking words, of giving them life in an emergent structure. Inviting the audience into the relational space, *Scratch* perhaps ultimately offers insights into what it is to be human, how we are both alone and together. It creates a space, a space of sound, rhythm and contrasting tones of the voice. A space akin to meditation. A space of and for reflection.

Scratch has been presented in different formats and contexts – in an art gallery, at a conference, as a workshop and alongside a PowerPoint as a self-revealing Pecha-Kucha. These contexts and modalities cross arts and university audiences.

Scratch, video documentation: https://choreographiclab.org/scratch-a-choreographic-conversation/

Conclusion: Sensuous knowledge and extending choreographic practices

To engage in PaR is to be responsive to embodied and emergent knowledge. It is also to cultivate an essentially material, aesthetic and experiential attitude that requires a reconsideration of language as a way to communicate, transforming the scholarly task of doing research into dance making. These approaches are profoundly different from the prevailing models for conducting research, based as they are upon a quest for certainty, whereas dance making appeals to uncertainty. This is both its difficulty and its strength. Breaking through the illusion of certitude, PaR requires us to trust in process, rather than imagining it is possible to be clear about what is to come. Further choreographic practice will always exceed the bounds of semiotic distillation and language, remaining in part ambiguous. Indeed, this sensuous excess is perhaps the very pleasure of this work and core to what PaR has to offer to the wider research community.

We have seen, too, how making with ourselves as material and the acknowledgement of the concept of 'I am what I am doing' is central to PaR. The hither-too-absence of this practical and embodied knowing in academic discourse, which has been more interested in abstract analysis and existing things, has also been a stumbling block for PaR's acceptance in academic realms. Once we accept these embodied processes in research we can begin, for this opening affords us the possibility to revisit habituated approaches, bringing about a challenge to unhelpful notions of theory/practice, body/material and artistic process/production.

The materially discursive and enskilled research process of PaR requires attention to reflexivity, situatedness, following the thingness of things, finding forms and emplacement. Through such processes the choreographic opens its modalities and knowings to become multifaceted and multi-registered. Reaching out from any singular or normative associations with dance as a set of language possibilities, procedural matrices and production protocols, the choreography as research is an epistemic practice, structured by and productive of knowledge and finding many modes of articulation in the world. As such PaR has the potential to influence all dance making, playing its part in opening up the very nature of the choreographic and how it is perceived in academic and artistic domains.

The strength of this approach to research is that we may find things hitherto unknown; by casting ourselves into an uncertain future, we may go beyond the expectations with which we have begun. Its limitation is that we have no pre-established guidelines to give us the assurance that we are on the right path. Rather, we must be constantly inventing the path even as we travel upon it. This is both the promise and challenge of PaR.

Explore and sound different qualities of breath as accent for moving …

Harsh rasping breaths punctuate each moment.
Every action accented by the expelling of air.

A deep intake, a sucking sound, a rise in the rib cage
Arms contacting at the elbows in toward the body.

Breath becoming a soundscape
From the inside

A long hiss in the dark
Shaping and telling the story of the dance.

Notes

1   There has been extensive mapping and vigorous debate about the naming of this mode of research. See Arlander et al. (2018) for a good account and contrasting views. I have selected to use the term 'Practice as Research' (PaR) as it is the most commonly used in my own context here in the United Kingdom, and it has been the term used at several international dance/performance conferences (including the Dance Studies Association and the International Federation of Theatre Research). Whatever the term used, however, what is important to me, and what is articulated here, is the view that dance making in PaR be positioned as both the site of research enquiry and a significant mode of dissemination.

2   In the United Kingdom the *Practice as Research in Performance* project (PARIP, 2001–2006) was an early and significant driver towards the acceptance of PaR (see http://www.bris.ac.uk/parip/). The book *Practice-as-Research in Performance and Screen* (Allegue et al. 2009) that arose from this project contains useful evidence of the early debates surrounding PaR, as well as examples of PaR enquiries on DVD. Further, debates about the acceptance of arts practices within the academy have been shaped by the government's research excellence framework (REF). The requirements of this national audit of research mean that arts researchers have needed to not only gain acceptance within their own universities but also engage with the auditing system to ensure their practice was valued equally to other forms of research.

3   An illustration of this is William Forsythe, who asks, 'What else, besides the body, could physical thinking look like?' and goes on to envisage that choreographic ideas might in their new form 'draw an attentive, diverse readership that would eventually understand and, hopefully, champion the innumerable manifestations, old and new, of choreographic thinking' (http://www.williamforsythe.com/essay.html).

4   In this model, Nelson is applying the work of Gilbert Ryle, 'Knowing How and Knowing That' (1949) (see Nelson 2013: 60–61).

5   Nelson points out that while his approach to PaR might be described as performative, finding Haseman's claims 'bold but justifiable' (2013: 56), he chooses to avoid the formulation of praxis as 'performative' because, as a term, it is 'contested and multi-accented' (2013: 56).

6   Performance studies researcher Susan Melrose has long argued for an understanding of what she has coined 'expert practitioner knowledge' and 'expert-intuitive practices'. See online at https://www.sfmelrose.org.uk/papers-on-line/.

7   See extended discussions of Jerome Bel and his expanded choreography in Lepecki (2006).

8   These relationships might usefully be considered through Karen Barad's notion of agency. She writes: 'The world is intra-activity in its differential mattering. It is

through specific intra-actions that a differential sense of being is enacted in the ongoing ebb and flow of agency. That is, it is through specific intra-actions that phenomena come to matter – in both senses of the word' (Barad 2003: 817).

9 These methods are akin to what Jane Bacon and I (2014b) have described in our 'Creative Articulations Process' (CAP). CAP offers ways for artist/researchers to develop a reflexive praxis in which she might 'give voice' to what are otherwise tacit knowledges. CAP has a tendency towards an internally focused approach drawing its influences from somatic practices and 'languaging' from the 'felt sense'. The methods expressed here are perhaps less directed towards 'articulation' and more expressly address research as a choreographic making process. The two methods can usefully be considered to sit in tandem.

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Dance and Politics

Juan Ignacio Vallejos

Since the 1990s, human rights organizations have played a major role in the claim for the prosecution of the crimes of the last dictatorship in Argentina. Demonstrations, known as *escraches*,[1] against the former members of the *Proceso*[2] were intended to publicly shame the criminals and arouse social condemnation against them. These lively gatherings took place in the streets where young people sang and danced. A member of HIJOS[3] once told me, 'we needed to let them know we were alive. Our joy was a political act'. Their dancing was actually a powerful form of protest. Since that period, popular dance is present at almost every political mobilization in Argentina. However, something changed in 2015 when the neoliberal conservative elected president Mauricio Macri spoke from the balcony of the Casa Rosada[4] to the people gathered in the Plaza de Mayo for his inauguration.[5] After a clearly improvised speech of a few minutes, he simply started dancing as though he were at a birthday party.[6] No more fancy words, just a frenzied dancing broadcast live to the nation. What was his motivation for this speechless act? Actually many politicians in Latin America assume that most people do not understand (or like) politics. Their strategy for being supported and seducing potential voters is to generate empathy. Hence, dancing is used as a way of doing politics without conveying an ideology or a clear point of view on certain issues that could be controversial. Likewise, dance has become not only a weapon for political mobilization but also a tool for social government, having the ability to affect political instances in many different ways.

My purpose in this chapter is to offer an introduction to these central issues of research on dance and politics through an approach based on empirical investigation. In the first section, I examine key thinkers who have contributed to ways of exploring the interaction between dance and politics and consider the challenges and contradictions between the different approaches. I then concentrate on two case studies in the context of Argentine contemporary dance.

These examples focus on two different historical moments and demonstrate distinct ways of conceiving the articulation of dance and politics. The first offers an analysis of the *politicality* of a contemporary dance performance in the context of Argentine post-dictatorship in the 1980s, and the second studies current practices of artistic activism related to the political engagement of a group of performing artists in Buenos Aires. As an end to the chapter, I address the importance of pondering theoretical concepts through empirical research to understand the political agency of dance in specific socio-historical contexts.

Politics of dance

I commence with the difference between 'politics' and 'the political' established by philosopher Chantal Mouffe. While the term 'politics' denotes 'the ensemble of practices, discourses and institutions which seek to establish a certain order' (Mouffe 2000: 101), 'the political' refers to a dimension of antagonism inherent to human societies. This distinction establishes an analytical difference between the institutionalized activities of the political parties and the unarticulated and conflictive forces of society that surround them. Such an understanding therefore assumes that political conflict can potentially exceed the institutional framework. Hence, it is necessary to enlarge the field of politics from an institutional level to an ontological dimension that includes the constantly shifting practices and struggles that make societies evolve. With this definition, we can think about dance as a part of this 'political' dimension of society, in addition to its relevance to public institutional policies.

Consequently, social order can be envisaged not only as a product of institutions, in the form of a state repressive apparatus that makes people respect the law, but also by virtue of the interconnection of many different relations of power throughout society that produce political order by explicit and/or implicit common consent. This approach leads to the question of power studied by French philosopher Michel Foucault. Foucault was mainly interested in the functioning of power, in its efficacy. His research related the way in which human beings come to be 'subjects', how they become part of social order (Foucault 1983). Power is not a thing that someone can own and nor does it imply the control of a set of institutions. It could be conceived as a web of unequal relationships between individuals at a given time, in a given society (Foucault 1994). From this point of view, the subject should be regarded as a 'relay': he or she is a receiver and a transmitter of power relationships.[7] This is why any individual

or collective resistance to power necessarily implies a form of reflexivity. Power should be considered more as a productive force than as a coercive one. It could be said that power produces bodies. Yet, by 'body' we are not only referring to a physical entity but also to a subjectivity that encompasses the 'manner in which we behave and in which we become conscious of ourselves' (Foucault 1999: 140). Acts of resistance and 'practices of freedom'[8] against power are presupposed by Foucault's approach because the government of subjects does not mean a static order but a mobile situation of perpetual struggle. As a consequence, social order pictured through the lens of power is not simply related to economic differences and political struggles; it involves issues of morals, aesthetics, gender, race, religion, sexuality and all the asymmetrical and mobile relations of power that operate in society and make us think, behave and interact in a certain way.[9] Thus how might we think about dance in these political terms and how can dance have the political potentiality of resisting the same power relations in which it is immersed?

In principle, we should not automatically associate dance politics with actions of criticism or resistance to the established power; a work of art can be political by reinforcing the status quo. In fact, as the French historian and art critic Paul Ardenne (1999) states, all through history, art has basically served the political interests of the dominant class by disseminating its culture and its prerogatives. For example, that was the main purpose of European court ballet in the sixteenth and seventeenth centuries. Often dance creations represented a metaphor of social harmony through chorographical figures and their themes related to an exaltation of the king's attributes and the military power of the nation (Franko 1993; McGowan 1978). Nevertheless, we commonly link 'dance and politics' with 'political dance': that is to say, with a dance that seeks to influence public opinion on a certain issue by explicitly expressing a political discourse. A classic example of 'political dance' is *The Green Table*, a dance-theatre piece created in 1932 by German choreographer Kurt Jooss. In the aftermath of the First World War, the ballet, subtitled 'A dance of death in eight scenes', expressed a strong message by portraying wartime scenes as the separation from loved ones, the cruelty of war itself, the loneliness and misery of the refugees and finally the indifference of diplomats towards the ravages of war. Jooss was notably forced to leave Germany by the Nazi regime the following year. From this perspective, 'political dance' implies a social discourse that adheres explicitly or metaphorically to a political ideology.

Yet many contemporary researchers affirm that politics in dance relate fundamentally to a non-metaphorical aspect of the performing arts. Germanic

languages and dance scholar Andrew Hewitt (2005), for instance, states that even if aesthetic forms can reflect ideological positions, art as *praxis* operates at the base of social experience instilling an order at the level of the body. From this point of view, dance performance involves the enactment of a legitimate social behaviour beyond any political discourse. Actually, Hewitt's concept of 'social choreography' is inspired by German poet Friedrich Schiller's understanding of English dance as an ideal model of social conduct. We would say dance represents fundamentally a vehicle for the embodiment of social order, although Hewitt conceives 'dance not simply as a privileged figure for social order but as the *enactment of a social order* that is both *reflected* in and *shaped* by aesthetic concerns' (2005: 2, my emphasis). Therefore, he confers a significant political function upon dance, because it enables practitioners and spectators to apprehend social order effects and to potentially modify them through practice.

Assuming that movement is a component of subjectivity induced by power, dance has a considerable capacity for questioning the way in which we socially *move* because movement denotes a product of force relations, but also a ground for resistance. Sociologist and dance scholar Randy Martin emphasized the importance of dance as a ground to explore and nurture political engagement in order to overcome the gap between the discursive ideology and the actual physical participation in politics. Martin (1998) stressed that dynamics of mobilization should be regarded as already implicit in politics and not as something that comes after the political idea. In this regard, his concept of *mobilization* mirrors Hewitt's *social choreography*, the difference being that *mobilization* is not focused on the external figure created by dance but in the process of moving that constitutes it. *Mobilization*, like power, is not imposed upon subjects by an external force; it is 'what moving bodies accomplish through movement' (Martin 1998: 4). Consequently, it designates a political arena that exists through dancing. Dance could be seen as a practice that builds a kinetic capacity; however, its product is not only an aesthetic effect but also the subjectivity 'accomplished through the performativity of movement' (Martin 1998: 4). In sum, on the one hand, dance is a discipline that produces bodies in the sense that it makes people fit in a social order; yet, on the other hand, it is also 'the reflexive mobilization of the body' that allows political difference (Martin 1998: 6).

The most particular ability of dance is to exhibit and question the social and political production of bodies and movement at a given time, in a given society and culture (Wolff 1997).[10] However, from a research point of view, we should recall its double agency in the political stressed by dance scholar Mark Franko 'because dance can absorb and retain the effects of political power as well as

resist the very effects it appears to incorporate within the same gesture' (2006: 6). Dance political agency implies a form of reflexivity than can emerge unexpectedly and is not necessarily governed by a political discourse or a strategy established beforehand. Therefore, a researcher would be able to perceive political acts of resistance in a dance that was not necessarily conceived as a political act from an ideological perspective.

Up to this point, I have considered dance *politicality*, which concerns the ways in which dance practice intervenes politically in the public sphere (Vujanovic 2013). Yet, I should stress that the political meaning of dance cannot be isolated. Its politicality is the result of historical and social circumstances: a single action could be considered political or not depending on the context. Franko (2006) states the relation between dance and politics is 'conjunctural'. From his perspective, dance becomes political 'in circumstances where forms of movement and socio-political life take shape simultaneously if apparently independently' (Franko 2006: 4). Thus although dance does not operate directly in the political sphere, it proves capable of having political effects. In this regard, I consider the concept of *articulation*, put forward by Franko, as a key to understand the relation between dance and politics. Bearing in mind that 'aesthetics and politics are conjoined precisely inasmuch as they remain distinct', the purpose of political dance research 'is not to locate the political in dance, but to ask instead, how is dance *articulated* with a political instance?' (Franko 2017: 192). I think this is also the way in which Randy Martin's concept of *overreading* should be understood. Martin defines it as a 'procedure that appropriates the internal movement of dance – its own capacities of mobilization – to the conceptual ordering of social context' (1998: 17). The overreading of a dance work highlights the importance of context and reception to valuate dance's political meaning and significance,[11] and it conceives dance not only as a political intervention in society but also as the interpretation and the embodiment of political matters in society. Overreading implies that dance constitutes a form of political theorization.

Finally, I would like to point out that research on dance and politics implicates dance practice and choreography, as well as dance practitioners, such as performers, teachers, choreographers, researchers and critics. The articulation of dance with political instances cannot be separated from the social and cultural status of its community. The dancer is constantly confronted in society with ideas, images, desires and social prejudices that historically determine his or her political agency. It is important for dance researchers to take this into account in order to deal with the complexity of dance politicality.

As the relations between dance and politics evolve in myriad ways, we could find a tension between different approaches. Notably, these tensions do not usually have a clear resolution and, instead, reveal the complexity of a subject. The first contrast I observe is linked to the relation between the micropolitics of perception and political efficacy. The practice of dance can lead performers to explore new somatic perceptions and to question dominant ideas on sexuality, gender or community. As dance scholar Ann Cooper Albright states, 'dance practices focused on perception', as, for instance, contact improvisation, 'can be mobilized to train for a politically responsive body' (2017: 254). Cooper Albright conceives perception as an individual quality that is implicitly politic because it structures not only how we perceive the world around us but also what we perceive from it. However, relations of power also exist within dance practice, such as the hierarchy between choreographer and dancers or the way a performer is treated according to standards of beauty. These interrelations could also engender in dancers a hierarchical perception of society and an overestimation of personal beauty. In sum, micropolitics of perception designates a field where individuals can resist, or reproduce, dominant subjectivities and possibly imagine new forms of perception of the world, the others and themselves.[12]

Micropolitics of perception is a form of political agency that is focused on subjectivity. Still we could say that a problem arises when this type of political agency distances itself from public space, reducing politics to a personal experience. In response to this issue, dance and performance scholars Ana Vujanovic (2011) and Bojana Kunst (2011) stress the role of public space in research on art and politics. They criticize certain forms of artistic activism or 'artivism' as a pseudo-activity: actions that do not have a real impact in public space.[13] Actually, some artists take a political stance only as a strategy to gain legitimacy in their artistic community. In this regard, dance and performance scholar André Lepecki criticizes what he calls 'disengaged perceptual freedom', which creates 'apparent critical and political agitation' that is not meant to produce any political change (2013a: 24). Political art has become in many cases a strategy to gain popularity and to succeed in an artistic career. I therefore agree with Lepecki that a real political engagement implies the act of initiating a movement of which the outcome is unforeseeable, hence it could not be used as an individual success strategy.[14]

A second tension relates to politics in dance: Does it arise from dance's critical autonomy or from its social and cultural engagement? As Kowal et al. (2017: 16) observe, 'dance faces a dilemma: taking part or standing apart from the world, occupying the political field or observing and reflecting on its

modes of articulation'. This implies that dance should assert itself as politically engaged or independent; its artists should be free to decide whether to engage in politics or not. Yet I would argue that politicality is an aspect of all dance, be it political or apolitical. As suggested earlier, its politicality relates to its condition as 'a social event that is practiced in public' (Vujanovic 2013: 183). At the same time, the very understanding of this issue as a dilemma supposes a transcendental status of dance as art, which from an outside position decides to speak about society or not. Nevertheless, this status of art is given 'only by virtue of social authority' (Vujanovic 2013: 187), and therefore it can never be separated from historical and social concerns. Following this reasoning, Kunst (2015) asserts that politics in contemporary art comes from the visibility of its specific forms of exploitation.[15] The political engagement of artists would be reduced not only to metaphorically represent social and political issues but also to make visible the specific conditions of production in which their work is developed. In this case, politics in dance comes from the visibility of the artistic working process, that is to say, from its social ties and not from its critical autonomy. Personally, I would add that the political engagement of artists actually implies a form of reflexivity, in which the artist is necessarily confronted with the politicality of his or her own artistic practice. Being a politically engaged artist means to understand that there is no apolitical art.

Dance studies is an interdisciplinary field where different approaches about the relation between dance and politics coexist. Notably, most case studies mobilize methodologies and concepts from history, sociology, anthropology or philosophy. An important line of investigation is focused on the politicality of dance in authoritarian socio-historical contexts. The classic example is Susan Manning's (1993) research on dance in the context of the Third Reich,[16] but we could also mention Victoria Fortuna's (2013) investigation on the political engagement of dance artists during the Argentine dictatorship in the 1960s and 1970s. Another line explores the American icons of modern and postmodern dance in its articulation with politics; examples of this are Mark Franko's work (1995, 2012) on Isadora Duncan, Martha Graham and Merce Cunningham, among others, and Ramsay Burt's (2006, 2017) research on the Judson Dance Theater. Recent investigations elaborate the political implications of dance in the performance of work and as a support for community-based mobilization. In addition to the classic text by Franko (2002), we can include Kunst (2015) and Siegmund and Hölscher (2013) in this grouping.[17]

Finally, I argue there are two collective research projects in dance and politics. The first line pursues a genealogical approach regarding the development of

dance not only as an artistic discipline but also as a practice consistent with the exercise of power within the social body. Sociologist Norbert Elias's (1978) influential work about court society in the seventeenth century and Michel Foucault's (1977) study of the development of disciplinary technologies of the body in the eighteenth century show how political subjection in modern societies is connected with the dissemination of patterns of social behaviour. This process, known as the construction of modern subjectivity, has been the background of historical research such as Mark Franko's explorations of Renaissance dance (1986) and baroque dance (1993), Susan Leigh Foster's (1996) work on pantomime ballet and Kate Van Orden's (2005) study of 'rhythmic ethos' in early modern France. In different ways, these authors respond to the genealogical question of how dance has been articulated with modern subjection in historical periods that determine the way we conceive dance today.

The second project explores the relation between dance and political philosophy. Up to this point, I have described an understanding of dance articulation with politics under specific historical, social and aesthetic conditions. Yet this theoretical approach determines 'how notions of the political are themselves expanded when viewed from the perspective of dance' (Kowal et al. 2017: 15). The project is essentially related to Randy Martin's (1998) understanding of dance studies as a field to explore the way in which people engage in politics and how and why people decide to actively participate in a political mobilization. The approach is intended to fill a void in political theory, overcoming the gap between a thinking ideological mind and a concrete acting body. As Lepecki (2012) states, dance is a practice that can provide analytical tools for theorizing politics. For example, Lepecki's concept of *leadingfollowing*, inspired by tango and contact improvisation, represents a political critique of leadership. The leader is not necessarily a commander nor the follower is submitted to his or her command. Following Erin Manning's ideas based on the physical performance of a tango male dancer, as quoted by Lepecki, leading 'is more like initiating an opening, entering the gap, then following her response' (Manning 2009: 30). The *leadingfollowing* represents an idea of the leader far from a cult of personality and envisages politics as an 'a-personal field of endless negotiations and transformations' (Lepecki 2013a: 37).

Although politics in dance can be studied from different perspectives, I assert here the significance of observing the politicality of dance, as well as the social

meaning of dancers' political engagement. I will further develop these issues in the following case studies of Argentine contemporary dance.

Overreading *Compulsory Direction*

In 1983, Argentina was beginning to emerge from the most violent dictatorship in the history of the country. The process of transition to democracy had been inaugurated at the end of 1982, but it would still remain several months before the presidential elections on 30 October and the inauguration of President Raúl Alfonsín on 10 December 1983. The military power was clearly declining but the place that was to be granted to military officers in the new democratic framework was still uncertain. In this context, Alejandro Cervera's *Dirección Obligatoria* (*Compulsory Direction*) was staged. The work premiered on 5 May 1983 in the Martín Coronado room of the San Martín Theater in Buenos Aires, and it was performed by the Contemporary Dance Group founded in 1977. It represented the first work that, in the field of Argentine dance, explicitly exposed a critical reading of the last dictatorship.

Cervera was trained as a choreographer through his foray into diverse aesthetics, disciplines and schools. During his adolescence, his main influence was musical theatre. After finishing his studies at the Manuel de Falla conservatory, he enrolled at the University of Buenos Aires to study sociology. His academic interest in social theory continued for several years and was supplemented by his participation in political discussion groups linked to the left. The beginning of his professional training as a dancer occurred in the early 1970s when he entered the dance school of the Contemporary Dance Group led by Oscar Aráiz, a choreographer he recognizes as an important influence in his career (Isse Moyano 2006).

Compulsory Direction was originally inspired by the Malvinas/Falklands War that took place between April and June 1982.[18] The confrontation with the United Kingdom had profoundly affected the choreographer, not only because of the horror of the war itself but also by the unusual social effervescence that had awakened and by the political use that the military had made of it. The popular acceptance of the dictatorship was declining and by entering into the war the military leadership used this patriotic claim of national sovereignty as its last appeal for popular support.[19] Cervera stated in several interviews that the military intervention of the then de facto president, Leopoldo Galtieri, had seemed, from the beginning, a terrible mistake. Retrospectively, Cervera's vision

is completely understandable but it should be remembered that this was not the reaction of a large part of the population at that time. Particularly in the field of art, as Viviana Usubiaga (2012) observes, there were a large number of artists who expressed their support in a symbolic way or produced artwork linked to this confrontation in which the Argentine position was explicitly supported.[20] The war managed to unify the support of a part of the population that sympathized with the dictatorship and of an anti-imperialist left-wing that considered the confrontation legitimate despite its opposition to the military government. As Lorenz (2006) points out, certain Argentine intellectuals of the time conceived the possibility of separating the fair claim of the war from its rejection to the repressive action of the dictatorship. Though afterwards, the dissemination of the horrors to which the military had subjected the young Argentine soldiers during the war acted as an alert for a large part of the population that started to become aware of the dimension that had acquired state terrorism in recent years (Lorenz 2009).

Compulsory Direction was one of the first artworks to represent the social experience of the dictatorship. In this way, we could say that the work addressed a part of society that had begun to confront the horrifying reality of its recent past. It was set to *Music for 18 Musicians* by Steve Reich and as explained by Cervera, in an interview, its choreographic structure appeared to him suddenly one night:

> There is a stage here and the dancers always go in this direction [from the right side of the stage to the left]. They go on, they go off, they pass behind [the stage] and they come back on. So what the audience sees is a continuum, a flow of people passing by. It is like a great parade [...] Then in that passage, in that flow appear scenes, images that are cited: of the workers, the aristocrats, the harangues, the wars, the dead, the widows left alone, the riots, the banners, the exhaustion, the military, the exhaustion of military and the emptiness, the meaninglessness of injustice and suffering.[21]

The piece is composed of scenes that represent different uses of public space during the last dictatorship: a group of severed employees walking mechanically together in a hurry with their briefcases; a man who stands nervously reading a newspaper; people continuously walking by. Their actions are constantly interrupted by two violent characters: a man and a woman, representing the repressive authority, who force the people to continuously move in the 'compulsory direction'. The following scenes depicted the inglorious war, the delicate death of fragile soldiers and the grief of their widows. Towards the end, the tension increases and the actions represent passionate demonstrations that

are repressed without hesitation until a military man gesturing madly enters the stage in a wheelchair. His character symbolizes the fall of the dictatorship. In the last scene, the dancers go in stage backwards dressed as beggars with worn overcoats. Upon reaching the centre of the scene, they turn to the audience and open their overcoats to show their bodies. They meet in the middle of the stage and, in the final moment, a beautiful woman undresses and moves in the opposite direction. According to Cervera, she represents the future, the hope of a nation that was reborn. Although the origin of the work was a critique of the Malvinas/Falklands War, the composition, according to Cervera, evolved towards a more existential theme, linked to pessimism.

According to the version filmed in 1983,[22] *Compulsory Direction* lasted a little more than twenty minutes. Although the work did not employ a classic narrative, the sequence of scenes told a simple story or parable. Cervera's clearest reference was *The Green Table* by Kurt Jooss.[23] He affirmed his work was influenced by German Ausdruckstanz and American modern dance. Notably, American choreographer Jennifer Muller had conducted two workshops with the Group of Contemporary Dance around 1980 (Falcoff 2008) and the training influenced many dancers of the company, including Cervera.

As for the political imprint of the work, although dance critics lauded its artistic merit, they were hesitant with regard to its content. For instance, an
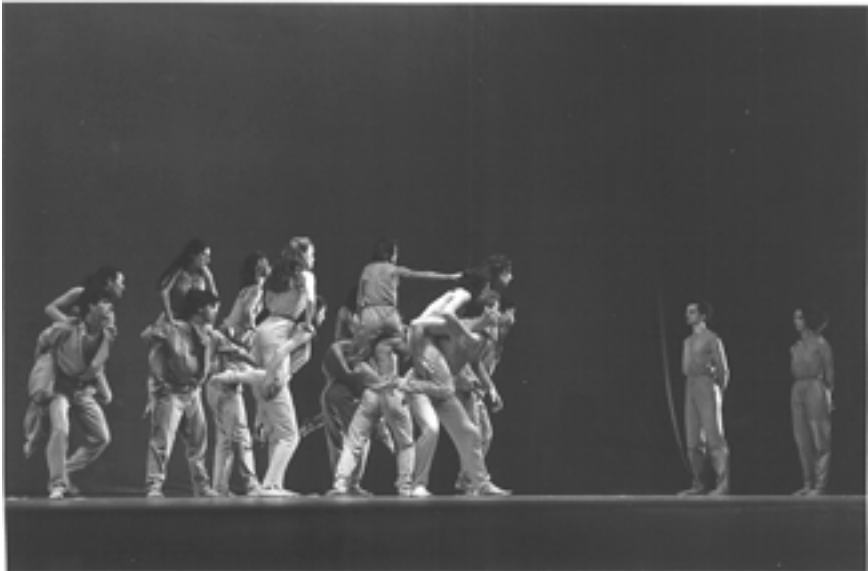

Figure 5.1 *Dirección Obligatoria* by Alejandro Cervera. Courtesy of Alejandro Cervera.

anonymous article in *The Clarín* newspaper on 8 May was almost exclusively focused on the relationship between the choreography and Reich's music, and an article by *Tiempo* newspaper critic Enrique Destaville on 11 May maintained a similar tone. The only journalist who subtly referred to the work's relationship to the recent dictatorship was former Argentine dancer and choreographer Paulina Ossona, in her article for *La Prensa* on 11 May. Yet following this, an anonymous article in the newspaper *La Nación* on 19 May directly underestimated the subject of the work without justification, affirming its message could be discarded.

This reaction, which largely overlooked the political implications of the work, somewhat mirrored the argument put forward by the dictatorial authorities during the post-dictatorship period: that of historical negationism and oblivion. Argentina was the only country in Latin America where former members of the military government were prosecuted. The trial took place in Buenos Aires in 1985 but at the time of the ballet's premiere, in 1983, they were trying to negotiate their immunity.[24] *Compulsory Direction* imposed a clear discomfort in its critical reception that did not want to describe certain scenes that expressed a denunciation of the dictatorship in an explicit and direct way. Notably, there were essentially two such scenes concealed in the critics' reviews. First, a scene in which a group of dancers depicted battle action on the frontlines and were shot down clearly made reference to young soldiers killed during the Malvinas War. From this, two performers, dressed in blue overalls and carrying wide blue brooms, entered the scene and contemptuously swept the dead bodies off the stage. The scene poignantly expressed the disdain and indolence with which the dictatorial government had sacrificed the lives of hundreds of young people. A second scene, towards the end of the performance, involved the appearance of a military man in a wheelchair, gesturing frantically and ordering the people to move in the 'compulsory direction'. This was an overt reference to the ineptitude and brutality with which the military had ruled the country and clearly depicts the failure of their project to achieve a political hegemony.

Vujanovic (2013) defines three modalities that can be observed as interpretive lenses or as artistic strategies of political action in dance. I find these categories useful to analyse the different ways in which *Compulsory Direction* can stage a political intervention. The first modality relates to the notion of *engaged performance* and derives from the idea that dance can be considered a type of *social discourse* able to speak about political issues such as inequality, racism or dictatorship. Henceforth, dance holds the capacity 'to raise public awareness and to function as a critical commentary on a particular social problem' (Vujanovic 2013: 186). The second modality focuses on the *medium* of dance

performance, on its materiality, form and organization on stage. It presupposes that the formal aspect of a performance, what we might call the choreographic arrangement, is political in itself and not a neutral signifier (Vujanovic 2013).[25] The third modality responds to *politicality of modes of work and production* (Vujanovic 2013). In this case, the accent is placed on the social, relational and institutional structure through which the performance becomes public. It refers to the political component that expresses practices such as collaboration, organization of artistic collectives, production and distribution of knowledge or networking.

Evidently, these different modalities of political intervention depend entirely on the historical and social context in which they occur, since it determines the reception of the dance in the public sphere. I would like to stress that these modalities are not mutually exclusive; they are forces that interact on the stage. Indeed, in every dance work there is discursive, corporeal, choreographic and structural potential that could be read as political in a given context. These modalities considered as dimensions of politicality are interactive forces that determine each other. For example, the 'message' of a piece is received in different ways depending on the quality of the medium employed and the institution involved in the performance.

That said, *Compulsory Direction* can be analysed from these three perspectives. First, the work articulates a clear social discourse. It plainly shows images of recent violent history, satirizes the incompetence of military leadership and denounces its indolence in regard to the dead in the Malvinas/Falklands War. The message thus constitutes a plea against oppression in a historical context still reluctant to acknowledge this type of denunciation.

The second mode of analysis allows us to identify the political meaning of the choreographic structure and spatial distribution of the work. This perspective does not refer to the story that emerges from the concatenation of scenes but to what is expressed by the central choreographic idea: the 'compulsory direction'. Since 1930, in Argentina, there have been five coups d'état. The last dictatorship, the *Proceso de Reorganización Nacional* (Process of National Reorganization), lasted from 1976 until 1983 and was the most violent in Argentine history. The military government implemented a form of social repression known as state terrorism, which included the disappearance of civilians and their execution without a proper trial. The last dictatorship claimed an estimated 30,000 victims. During that period, the military justified their actions, as they were part of the fight against subversion or guerrillas. However, according to the former member of the dictatorship Diaz Besone, quoted by Argentine

sociologist Ricardo Sidicaro (2004), that was not the reason for the coup d'état in 1976. The control of the guerrillas could have been achieved under a constitutional government (Sidicaro 2004). The last dictatorship in Argentina aspired specifically to obliterate the social, economic and political conditions that made working-class political participation possible. The goal of military government was to transform society in order to basically undermine labour rights (Sidicaro 2004). In this way, a neoliberal economic model was implemented and articulated through state terrorism, which sought not only to restrain the influence of labour unions but also to block all forms of social solidarity. The resulting terror was a form of domination, which expressed the arbitrariness of the repressive apparatus. The dictatorship suppressed the constitutional guarantees of the entire population, and this included the people who did not care about what happened and justified or sympathized with it (Sidicaro 2004).

The control and repression of socialization among everyday people was part of the daily reality of artists in this period and thus became the framework for the exercise of their art. Cervera mentioned in interviews that when police in the street sought to disperse a meeting they said, '*circule!* [move along!]'. The incessant movement of bodies in space, in a predetermined direction, sought to avoid encounters between people. The dictatorship of the 1970s did not censor important performances; however, it subjected the population to an arbitrary scheme of social control, a fear of being detained and imprisoned at all times without justification. Cervera's 'compulsory direction' represents this mode of social oppression based not on a discursive censorship, although that obviously also existed, but on the choreographic control of individuals' movement linked to an arbitrary management of the use of public space. The 'compulsory direction' represents the implementation of a mechanism of territorial control based on terror and social discipline. In this regard, the work exhibits what Lepecki defines as *choreopolice*, the goal of which is 'to de-mobilize political action by means of implementing a certain kind of movement that prevents any formation and expression of the political' (2013b: 20). *Compulsory Direction* exposed a choreopoliced movement, a 'movement incapable of breaking the endless reproduction of an imposed circulation of consensual subjectivity, where to be is to fit a prechoreographed pattern of circulation, corporeality, and belonging' (Lepecki 2013b: 20). If the economy of power of the Argentine authoritarian state was based on a control of the movement of bodies in the public space, we could imagine with Cervera that the resistance to this oppression would be related to the possibility of subverting that choreographic order. Hereof, *Compulsory Direction* finished with a choreopolitical moment: a woman moving in the

opposite direction. *Compulsory Direction* expresses a political statement in both a metaphorical and non-metaphorical manner. Besides the explicit message against dictatorship and war, it showed how the repression was related not only to the stillness and incarceration of bodies but also to movement instilled by terror. The insistent and repetitious motion of bodies exposes the kinetic basis of the Argentine dictatorship, but also its latent subversion.

Performances against neoliberalism: *Dance in Action Forum* and *Political Scene*

The second case study I examine relates to the political activism carried out since 2015 in the city of Buenos Aires by workers linked to the performing arts, grouped in the *Foro Danza en Acción* (Dance in Action Forum), in the *TIM* (*Teatro Independiente Monotributista*: Self-employed Independent Theatre) and the group *Escena Política* (Political Scene). As stated in its blog,[26] the Dance in Action Forum was created as a 'space to reflect and improve cultural public policies for contemporary dance in the city of Buenos Aires and Argentina'. In fact, the initial impulse that gave rise to its foundation was a claim linked to the lack of official support to artistic production in that field. In 2013, the Buenos Aires International Festival of Theatre (FIBA), one of the most important festivals in the country, organized by the city's cultural ministry, included in its programme only three contemporary dance works versus thirty-three plays. In August of that year, a group of dance workers (choreographers, dancers, teachers and researchers) decided to meet to explore methods of collective action to try to influence public policies against what they interpreted as an abandonment of contemporary dance by official institutions.

From that moment until 2016, the activities of the Dance in Action Forum were developed through three modalities: the organization of public debates; the request and the assembly of meetings with the municipal authorities to demand changes in the quality of cultural policies; and their principal approach, the practice of artistic actions, which they called *iceberg actions*. The objective of those actions was to denounce the neglected condition of municipal theatres, to question the permanence of the same institutional authorities in the theatres over long periods and to protest the rarity of contemporary dance in the official theatres' programming. The actions developed by the forum coincided with the movement for the National Dance Law, a bill promoted by artists and non-governmental organizations that proposed awarding a specific budget for the

Figure 5.2 *Acción Iceberg Valet* by Political Scene. Photography by Sebastián Arpesella.

development of dance at a national level through the creation of a Federal Institute of Dance. The appearance of the Dance in Action Forum therefore came about within a context of mobilization and assertion of labour rights by dance workers.[27]

The iceberg actions began in early 2015 and directed their claims at the Complejo Teatral de Buenos Aires (Buenos Aires Theatre Complex), the institution that holds artistic and administrative oversight for five public theatres in the city. The criticisms focused on the functioning of the San Martín Theater because it housed the San Martín Theater Contemporary Ballet (the country's most important contemporary dance company) and because of its relation to the *Taller de Danza Contemporánea del Teatro San Martín* (San Martín Theater Contemporary Dance Workshop) in which many of the members of the forum were trained.

The first action, titled *Valet*, was carried out between June and July 2015. For five weeks, photos were published on an anonymous Facebook page that were taken in front of public institutions with posters stating the following provocations: 'Sixteen years with the same managers at the San Martín Theater Ballet?'; 'How long will the Dance Workshop be in these conditions?', in reference

to the deplorable state of its building; 'When does independent dance return to the programming of the Theater Complex?'; and 'We demand renovation in the direction of the San Martín Theater Ballet'. Importantly, the print media took note of this action and portrayed the group as a collective of 'important figures of the contemporary independent scene'.[28] The legitimacy of this action was from the start linked to the prestige of the artists involved and their importance in the field of independent theatre in the city.

The second action, titled *Informe SM* (Report SM), took place on 30 and 31 October 2015, as part of the cycle of performative lectures *Mis documentos* (My Documents), curated by Argentine theatre director Lola Arias and held at the San Martín Cultural Center, a separate institution of the San Martín Theater that operates in a contiguous building. *Report SM* was praised by the press as 'the most forceful performance of recent times'.[29] The lecture of an hour-and-a-half issued a strong complaint about the labour and artistic precarity of the San Martín Theater workers based on testimonies of artists and technicians and data on abuse of authority in the curatorial criteria. However, as journalist Daniel Mecca[30] pointed out, beyond the rigorousness of the archives presented, the artists made evident the affective bond that united them with the theatre and their interest in preserving it. Their demand for an improvement in working conditions was also articulated to a defence of public investment in culture.[31] The *Report SM* marked a turning point in the movement, not only because of the impact it had in the media but also because it meant the beginning of an alliance between the Dance in Action Forum, linked to contemporary dance, and the TIM, a group of actors, directors and dramaturgs who raised the need to discuss the relationship between theatrical practice and public policy. In December 2015, two more actions, *Postales* (Postcards) and *Deseos* (Wishes), which denounced the temporary closure and lack of activity in four of the five theatres that make up the Buenos Aires Theater Complex, were performed.

The year 2016 marked the arrival of a new national government in Argentina with a clear neoliberal identity. This situation led the members of both groups to rethink their actions and their way of conceiving political commitment. As a result, they decided to merge into a new group called *Escena Política* (Political Scene) and to organize a congress that took place from 20 to 23 October. The congress included workshops encompassing theoretical debate and performance practice, performative lectures, artistic performances, two Skype interviews with the philosophers Franco Berardi and Amador Fernández Savater, two general assemblies, a demonstration and a street party. The event mobilized groups

of artists, intellectuals, academics, groups linked to social work through art, independent media, trade unions and gender organizations.

The Political Scene congress could be interpreted as a collective artwork influenced by the ideas of the French anonymous author (or possibly authors) known as the Invisible Committee.[32] Their second book, titled *To Our Friends* (2014), proposes an original understanding of politics based in a new *paradigm of inhabiting*, which is meant to supersede the old *paradigm of government*. Following the Invisible Committee, the latter paradigm is built upon the hypothesis that 'men need to be governed' (Invisible Committee 2014: 26). Hence, the political order is designed to contain a violent and individualistic human nature. People would not be capable of living peacefully as a group without an authority. In this way, society constitutes an artificial production that binds together separate individuals. The alleged human nature dwells in a void from which the government emerges. From this point of view, there is no community before the establishment of a government. Before authority there was an empty space. Nevertheless, the Invisible Committee inverts the equation: it is power that 'creates emptiness' and it creates it because 'emptiness attracts power' (Invisible Committee 2014: 27) and justifies it. By contrast, the *paradigm of inhabiting* implies starting from the inverse hypothesis:

> There is no empty space, everything is inhabited, each one of us is the gathering and crossing point of quantities of affects, lineages, histories, and significations, of material flows that exceed us. The world doesn't environ us, it passes through us. What we inhabit inhabits us. What surrounds us constitutes us. (Invisible Committee 2014: 27)

The government presupposes the antagonism between individuals while the paradigm of inhabiting affirms there is no individual; every person is the result of his or her environment. Hence, to live together, to be part of a community, is not a question of opposing what exists but 'of learning to better inhabit what is there' (Invisible Committee 2014: 27). The Invisible Committee proposes the *commune* as an ideal form of government, which supposes a rejection of hierarchies, of the democratic structure and of all forms of representation, according to a self-organization of the life in common. I consider that Political Scene's understanding of politics is very influenced by these concepts and that the way the group absorbs them is also connected with the dance experience.

On 25 August 2015, two months before the congress, a talk was held at the *Mirá! Festival*, organized by the Cultural Center El Sábato, which included Juan Onofri Barbato of the Dance in Action Forum, Cecilia Blanco from the TIM,

both now unified in Political Scene, and myself. The topic of discussion was 'dance as political action'. The members of the group initially reported their history and their experience in the various discussions with the authorities of the city's Ministry of Culture. In response to my questions about the way in which their artistic actions were articulated with the political, their responses showed a particular use of the Invisible Committee's ideas. Blanco affirmed that her political actions were not legitimized from a pre-established ideology but were developed in a learning-by-doing process: 'We do not think of politics as reducing the gap between what is and what should be. The question that guides our actions is: what do we do with what makes us?' Onofri then moved this logic to the field of dance practice. Referring to his project *KM29*, he said he was cautious to say to the performers, 'This is what needs to be done.' This parallel between political practice and artistic practice is precisely the fundamental element of the Political Scene approach.

Moreover, the other members of the group were described by Blanco and Onofri as 'people in action' who produce works today, who dance today and who live the problems of today. Their vision was totally alien to *inaction* and *stillness* as an act of resistance. In this way, they defined their collective work as a 'state of encounter that produces desire'. Political Scene was portrayed as a space in which they left out their egos, which they did not use to validate their resumes or to make connections with the press. Despite being mostly composed of artists, no member of the collective had felt the need to show their work individually: 'the curatorship of the congress is the artwork', they claimed. I therefore argue that the main theme of Political Scene as a collective artwork was a dramaturgical reading of the political ideas related to the *paradigm of inhabiting* and its use from both a collective and individual creative experience. On their website, Political Scene are presented in the following terms:

> All the members of this group have some kind of relationship with the independent dance and theater of the City. We observe that we are part of a community that acts collaboratively, creating ties of affection between us. A sensitive community that exchanges roles, reverses hierarchies, moves from one place to another. In our artistic production, we are constantly thinking with others. We wondered then what would happen if these collective practices of artistic creation were displaced into political practice. What would happen in that displacement? That is why we proposed to hold a congress, to create a territory to trace those concerns. So we can develop thoughts based on what we do together. That is what we do best in performing arts practice, which articulates many other practices: to be plural and to think through practice.

Figure 5.3 *Comité Cósmico de Crisis* by Political Scene. Photography by Lina Etchesuri.

> In the bewilderment of representative politics and the precarious lives we live, our community mobilizes in different terrains, which do not subsume under political party politics and try to articulate resistance and thinking networks. The Political Scene Transversal Congress inscribes, fuses, feeds and stirs in that collective network.[33]

I would like to propose three lines of interpretation, which I expand upon below: the first relates to the visibility of the artist's work as a political project; the second concerns the *paradigm of inhabiting* and its relation to performance; and the third addresses what Vujanovic (2011) points out as a failure of *artivism* through its lack of efficacy.

In post-Fordist production contexts 'that separate the work from the materiality of the working process' (Kunst 2015: 145), Kunst argues that 'one of the ways of politicizing artistic work could well be a radical demand for a differentiation between work and life' (2015: 149). The separation between work and life in the case of performing artists in Argentina implies in many cases the simple affirmation of their status as workers; this would conceive art as a specific mode of production, independent of all immaterial self-satisfaction. The activities of the collective during 2015 developed in that sense to make visible the

conditions of pauperization and precarity in which contemporary independent dance professionals work in Buenos Aires. This action was carried out from the respected position of the artists in the field, and it was their individual prestige that legitimized their claim in the eyes of the press and public opinion. Despite their simplicity, it is necessary to underline the importance of these forms of political action linked to the visibility of artistic work.

Then, with regard to the dramaturgical interpretation of the Invisible Committee by Political Scene, it is necessary to point out that the ideas linked to the *paradigm of inhabiting* already have a strong performative imprint. It is by no means surprising how performing artists and dancers easily incorporated this theory as it takes up principles that have long existed in many research methods in the performing arts. The *paradigm of inhabiting* is the translation in political terms of modes of *inhabiting the scene* that have been being explored by choreographers of contemporary dance for several years. Perhaps the clearest example of this connection is the *Real Time Composition* method conceived by the Portuguese choreographer João Fiadeiro and defined in these terms:

> The goal of the 'Real Time Composition' method is to put the maker in the position of 'mediator' and 'facilitator' of the events, blocking his temptation to impose himself by means of the will or the ability to manipulate them. His only 'creative act', should there be any, amounts to the mastery with which he handles the tension, the balance and potential of the material he is dealing with, letting things happen – if they really have to – by themselves.[34]

Fiadeiro proposes an effacement of the choreography as an external imposition in pursuit of listening and attending to the conditions for the dance performance to happen. The objective of his method is 'to earn a collective sensibility, … within an auto-organizing process in which there is no leader or script'.[35] As a result, the performance is established as follows: 'There is no written choreography, no pre-established plan, no predetermined action. Everything is decided when the moment comes.'[36] Beyond the influence of Fiadeiro in the field of contemporary dance in Buenos Aires (the choreographer visited the city several times to conduct workshops), his way of understanding improvisation and performance research by means of an openness to common perception and a focus on the eventuality of action is a widespread method in contemporary Argentine dance.

The relation between dance practice and the 'paradigm of inhabiting' could also be understood on the same terms as the practice of 'mass dance' performed by the New Dance Group in the United States in the 1930s, which cultivated

cooperative motion and interactive responsiveness between proletarian dancers, though in that case involving choreographic directives (Franko 2002). Fiadeiro's *Real Time Composition* correlates in turn with studies on the relationship between body and presence by Lepecki. For Lepecki (2004), dance as critical theory and praxis involves the presence of a body that cannot be defined as an empty signifier, which simply obeys choreographic orders. The dancer is better conceived as a political agent, socially inscribed, as a performer who is constantly negotiating his or her position on stage in order to subvert the same power he or she embodies. Therefore, the use of the *paradigm of inhabiting* by Argentine performing artists actually exposes the significance of dance through contemporary political theory.

In a special issue of *TkH: Walking Theory* dedicated to *Politicality of Performance*, Vujanovic (2011) points to a common problem in artistic activism in Europe: its inefficacy. Despite the many manifestations of political art today, its inability to produce concrete effects on the ground of party politics or even artistic institutions is evident. I consider that the political efficacy of artistic actions is related to the way in which they connect with other contemporary struggles in society, in a synchronic way, and to their place in history in relation to their diachronic dialogue with experiences of past struggles. On 21 October 2015 at the Political Scene congress, a performative lecture was given by the Colectivo Trabajadores de la Cultura (Collective of Culture Workers), entitled *El Caso Lopérfido: El pez por la boca muere o cómo hacer saltar un ministro con palabras* ('The Lopérfido Case: The Fish Dies by Its Mouth or How to Blow a Minister with Words'). In January 2016, the ongoing minister of culture of the city of Buenos Aires Dario Lopérfido made public statements that questioned the number of victims assassinated by the last dictatorship and tried to install what is known colloquially as the *theory of the two demons*, which morally equates violent political subversion with state terrorism. This produced a sharp rejection by the human rights organizations and the artistic community that denounced the minister's words and demanded his resignation under the motto 'Culture Free of Negationism'. Protest marches were held to demand his resignation and *escraches* were performed during his public speeches until the minister presented his resignation in July of that year. This event, and its proximity to Political Scene, reveals the place that the collective occupied in a tradition of actions of resistance. During the 1990s, organizations of human rights as HIJOS and art groups such as the GAC (Grupo de Arte Callejero [Street Art Group]) and the Grupo *Etcétera* (Etcetera Group) performed many acts of resistance against the impunity of the crimes by the last dictatorship and the neoliberal policies of austerity executed by the government. The efficacy of

many actions of resistance to the neoliberal policies was based on the association of these policies with the last dictatorship. Neoliberalism was read by most of society as a continuation in economic matters of the dictatorship of the 1970s, which united the struggle for human rights with the resistance to neoliberalism. In both cases, the articulation of artivism with political memory functioned as an ethical imperative and a driving force for mobilization.

In promoting the visibility of the work of performing artists, the defence of cultural institutions and the access to culture as a right, Political Scene placed itself in a historical tradition of political struggles in Argentina. My analysis of this case study foregrounds a specific articulation of dance and political theory by showing how dance training enables a distinct political agency. Moreover, the role played by history in Political Scene's artivism efficacy highlights the importance of context in political theorization and research.

Historicizing political patterns

During 2016, there were numerous opposition demonstrations in Brazil calling for the impeachment of the democratically elected president Dilma Rousseff. The trial that ended up deposing President Rousseff developed in a dubious manner and with questionable arguments that have prompted many Brazilians to define it as an 'institutional coup d'état'. In the context of the demonstrations against the *Partido dos Trabalhadores* (Workers' Party) government, a group called Consciencia Patriótica (Patriotic Consciousness) broadcast through YouTube a choreographic sequence for a song, *Seja Patriota* (Be Patriot),[37] that was danced during the demonstrations. The dance, as well as the lyrics, succeeded in providing a symbolic affirmation of the oppositional identity, but also simplified the issue's complexity.

This case, studied by Uruguayan scholar Lucía Naser (2017), exposes an inherent problem for the field of dance and politics. Just as dance can function as a tool for imagining new forms of community and questioning rigid ways of perceiving body and movement, it can also serve the power by impoverishing political discourse. Movement, isolated from any reflection, may end up sealing the political debate of democracy. Dance can provide an empty speech, a tool for deserting political terrain. In the case of Rousseff's impeachment, dance, instead of serving to open new ways of understanding politics and exploring new subjectivities, concealed a conservative ideology. For this reason, it is essential for us to write about movement in its articulation with the political to

theorize about its effects and to visualize the complexity of its ties with society and culture.

Dance and politics designate a field of study that we must populate with categories. So far, research has delimited and pointed out the importance and legitimacy of this field. We should now concentrate in developing specific categories to examine given contexts. Our current task is to build concepts that supplement the investigation and politicization of dance. In this task, we must avoid all innocence regarding the role of dance. I assert that some dance can lead to idiocy. The political research in dance should therefore attempt to respond to historical moments and social contexts, allowing a reconsideration of the concepts taken from European and American thought by studying their specific reception and historical implications.

Notes

1   An *escrache* is a demonstration outside the house or workplace of a public figure to draw attention to their perceived crimes.
2   *El Proceso de Reorganización Nacional* (The National Reorganization Process) was the name used by its leaders for the military dictatorship that ruled Argentina from 1976 to 1983.
3   HIJOS (the acronym for Sons and Daughters for Identity and Justice Against Oblivion and Silence) is a human rights organization founded in 1995 by sons and daughters of political militants, union members and social activists murdered by the state terrorism during the last dictatorship in Argentina. They fought against the national reconciliation policies promoted by former president Carlos Menem, which pardon the military responsible for crimes against humanity.
4   La Casa Rosada (The Pink House) is the executive mansion and the office of the President of Argentina.
5   La Plaza de Mayo (May Square) is a city square located in front of the Casa Rosada and is a main foundational site of the city of Buenos Aires.
6   Available at: https://www.youtube.com/watch?v=3xBPZp_aAWA (accessed 30 January 2018).
7   For example, a woman who is raised in a male-dominant society will usually absorb and reproduce this ideology, even if she has suffered from it.
8   Foucault proposes the struggle for a particular cause and the resistance to power as a practice of freedom, like an alternative to a radical political change in the form of 'revolution' or 'liberation'. For him, the concept of revolution is related to an erroneous conception of power in terms of totality, and it has been the cause

of the inefficacy of many forms of opposition to power in history. On the critique of the concept of revolution by Foucault, I follow the analysis made by Argentine philosopher Edgardo Castro (2004).

9   In this manner, Foucault states that our political, ethical, social and philosophical challenge consist of promoting 'new forms of subjectivity through the refusal of this kind of individuality which has been imposed on us for several centuries' (1983: 216).

10 English scholar Janet Wolff states, 'dance can only be subversive when it questions and exposes the construction of body in culture' (1997: 96).

11 On this topic, I follow Mark Franko's (2016) recent analysis of the concept.

12 For deepening the concept of micropolitics, see Guattari and Rolnik (2006).

13 The interpretation relies on Slavoj Zizek's (2009) analysis of 'pseudo-activity' as a characteristic phenomenon in post-political societies where politics are merely reduced to the management of social life.

14 Lepecki asserts, 'the differential factor between political paralysis (disengaged "perceptual freedom") and political change (actualization of the unforeseeable) is not to be found in sensorial distribution or *partage*, but in the act of initiating a movement that in its imperfection actualizes the nascent unthinkable beyond authoritative authors, leaders, artists, and disengaged (yet perceptually free!) spectators or aesthetes' (2013a: 37–38).

15 She argues, 'it is extremely important to make visible the exploitation within one's own methods of production – to work in a way that makes the production conditions visible' (Kunst 2015: 151).

16 On this issue, we could also mention Kant and Karina (2003) and Gilbert (2000).

17 This last line of research uses epistemological tools especially from sociology and political theory. In a similar vein, the works related to the subfield of the politics of perception, which we have already mentioned, use methods from ethnology and philosophy, mostly in the area of phenomenology.

18 The Falklands War/Guerra de Malvinas was a ten-week war between Argentina and the United Kingdom over two British overseas territories in the South Atlantic. It began on 2 April 1982 when Argentina, under a dictatorship, invaded and occupied the Falkland Islands. The conflict ended with the Argentine surrender on 14 June 1982, returning the islands to British control.

19 The hostility of Argentine working-class towards British government foreign policies was related to the anti-imperialistic ideology of the left and also to the popular memory of the unsuccessful British invasions of the River Plate in 1806 and 1807, resisted fundamentally by local militia.

20 This was the case of Argentine artist Marta Minujín and her design-project *Margaret Thatcher of Corned Beef*. The drawing shows a crane holding a gigantic structure with Thatcher's figure covered in corned beef. The public could access

the meat and eat it, and they would destroy the body in a kind of anthropophagic ritual. The project never took place.

21   Extract from an interview I held with Alejandro Cervera in Buenos Aires, 17 July 2014.

22   I had access to a filmed version of the choreography recorded on a VHS that was given to me by Alejandro Cervera. A copy of this film is available at the Centro de Documentación de Teatro y Danza del Complejo Teatral de Buenos Aires.

23   Cervera could not have seen it, but the Ballets Jooss visited Buenos Aires in 1940 and presented the work in the theatre Odeón (Falcoff 2008).

24   For instance, Augusto Pinochet, dictator of Chile from 1973, was not prosecuted for his crimes with the return to democracy in 1990. Moreover, he was appointed Commander-in-Chief of the Chilean army until 1998 and afterward a life member of Congress until his death in 2006.

25   Vujanovic argues that an example of this political strategy would be the (post-) minimal dance of the Judson Church Dance Theater that engaged in emancipatory politics and individual liberation by questioning the inherited images and techniques of the modern dancing body.

26   Available at: http://danzaenaccion.blogspot.com.ar/ (accessed 29 October 2017).

27   Another example is the foundation of the Compañía Nacional de Danza Contemporánea (National Contemporary Dance Company) in 2009, after a labour conflict between a group of dancers from the San Martín Theater Contemporary Ballet and the authorities of the theatre. The case is documented in the film *Trabajadores de la danza* by Julia Martinez Heimann and Konstantina Bousmpoura, premiered in 2016.

28   'La danza en estado de reflexión (Dance in State of Reflection)' by Alejandro Cruz, *La Nación* newspaper, 8 August 2015.

29   'Intimidades del San Martín (San Martín Theater Private Affairs)' by Alejandro Cruz, *La Nación* newspaper, 1 November 2015.

30   'Performance urgente contra el vaciamiento del Teatro San Martín (Urgent Performance Against the San Martín Theater Lack of Support)' by Daniel Mecca, Revista El Otro, 31 October 2015. Available at: http://www.po.org.ar/ prensaObrera/1388/cultura/performance-urgente-contra-el-vaciamiento-del-teatro-san-martin (accessed 30 January 2018).

31   During the 1990s, the Argentine government developed neoliberal austerity policies. In those years, neglect and lack of investment in state-owned enterprises led in many cases to their decline and then privatization. Public education and hospitals also suffered. Since that period, the fight against austerity policies has become part of the left political agenda.

32   The Invisible Committee has published three books, originally written in French: *The Coming Insurrection* (2007), *To Our Friends* (2014) and *Now* (2017). Common

topics addressed in these works are anarchism, anti-capitalism, anti-statism, global protest movements and twenty-first-century culture.

33 Anonymous text, originally written in Spanish, published at the website: http://www.escenapolitica.org/historico-colectivo.html (accessed 29 October 2017). *'Todos los integrantes de este colectivo tenemos algún tipo de relación con la danza y el teatro independientes de la Ciudad. Observamos que formamos parte de una comunidad que actúa colaborativamente, creando relaciones de afecto entre nosotros. Una comunidad sensible que intercambia roles, invierte jerarquías, se moviliza de un lugar a otro. Ejercitamos, permanentemente, desde nuestra producción artística un pensamiento con otros. Nos planteamos, entonces, qué pasaría si estas prácticas colectivas de la creación artística se desplazan a la práctica política. ¿Qué ocurriría en ese desplazamiento? Es por ello, que nos propusimos realizar un congreso, para crear un territorio donde trazar esas inquietudes. Para poder pensar desde lo que hacemos juntos. Eso es lo que mejor sabemos hacer en la práctica escénica, que articula muchas otras prácticas: ser muchos y pensar haciendo. En el desconcierto de la política representativa y las vidas precarias que llevamos, nuestra comunidad se encuentra movilizada en diferentes espacios, que no se subsumen a la política partidaria y tratan de articular redes de resistencia y pensamiento. El congreso transversal Escena Política, se inscribe, se confunde, se alimenta y se agita en esa red colectiva'.*

34 Available at: http://atelierealtextoctrgb.blogspot.com.ar/2010/05/indroducao.html (accessed 27 October 2017).

35 Available at: http://atelierealtextoctrgb.blogspot.com.ar/2009/03/blog-post.html (accessed 27 October 2017).

36 Available at: http://joaofiadeiroexistenciagb.blogspot.com.ar/ (accessed 27 October 2017).

37 Available at: https://www.youtube.com/watch?v=Q0Fn8Vh2TRA (Accessed 29 October 2017).

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Dance and Identity

Prarthana Purkayastha

Introduction

Person A   Hello. What's your name?

Person B   Hi. I'm Prarthana.

Person A   That's an interesting name. Where are you from?

Person B   Umm … errr. I grew up in India, but I live and work in London now.

Person A   Your English is very good. And you hardly speak with an accent. What do you do, if you don't mind my asking?

Person B   I am a university lecturer.

Person A   Oh really? What subject do you teach?

Person B   Dance.

Person A   What?! Dance?! That is fascinating. Indian dance is SO graceful. I find it so spiritual, so colourful. Which form of traditional Indian dance did you train in?

Person B   Actually, I trained in contemporary dance in India.

Person A   Oh?! What does *that* look like?

Person B   Well, it depends on the choreographer really. And the questions they bring into dance making. For instance, I was trained by two feminist choreographers …

Person A   Wait a minute … did you say *feminist* choreographers? In *India*? …

This conversation, with some slight variations here and there, has taken place many a time, with various people, and in a number of different social settings in my life

as a dance scholar and practitioner in Britain over the past fourteen years. Less than a minute into a conversation like this, my ethnicity, my speech, my ability, my dance, my politics are all placed in a reductive category identified as 'Indian' or 'South Asian'. One does not have to be a woman of colour living in Britain as a feminist dance scholar-practitioner to warrant such pigeonholing. Indeed, any person, of any cultural background, nationality, gender, sexual orientation, class or ability, is vulnerable to acts of identity stamping, although persons belonging to minority groups are more vulnerable to stereotypes of identity than others.

In the aftermath of Brexit, Trump and Modi among many global political upheavals, when an urgent re-examination of the vexed identities of democratic nation states across the world is at play, an engagement with the complex processes of social, cultural and political identity construction seems even more pertinent. But I want to notice how micro-identities at an individual level can contribute to debates on the macro-identities of nation states. Therefore, I want to bring the conversation above to the attention of readers as an exercise in everyday cultural stereotyping, as an example of ethnocentrism and discrimination that (perhaps) innocently but damagingly continues to frame, read and consume a large constituency of human bodies: people of mixed heritage, from minority religious backgrounds, queer groups, of mixed abilities, asylum seekers, migrants and so on. And I want to foreground here the various acts of embodied resistance to such stereotyping that take place through dancers and their dancing.

This chapter examines how bodies through their activities of dancing not only represent and reflect but also actively make or construct new meanings for identities. It particularly attends to how the semiotically charged body, with all its attendant signifiers of race, class, gender, sexuality or ability, interacts with the larger domain of culture. I begin this chapter by examining important questions and significant trends in arts and social science scholarship on the subject of identity politics that have impacted on dance studies in the last few decades. My aim is to reflect on those key moments in cultural, feminist or social theories that engage with identity as the main subject of debate and dialogue. However, in the review section of this chapter, I also want to examine how dance scholarship speaks back to established intellectual fields of identity studies, motioning towards a new understanding of processes of identity construction, be it in history or in our contemporary time. In the second half of this chapter, I privilege practice and discuss dance performances that attend to identity politics. While there are several choreographers working in Britain and globally who create dances with the specific intention of exploring identities, my goal here is to focus on one particular choreographer, the British Asian visual

and dance artist Hetain Patel, whose work I have seen recently in the United Kingdom and which provides a lens through which different contestations on the topic of individual or social identity are mobilized. My hope is that through the two parts (a review of seminal literature and current research on identity-based dance performance), this chapter can propose ways in which the dance field, through theory and practice, can continue to push new questions, debates and ideas to the forefront of knowledge production in studies on identity.

Significant directions in dance and identity politics

The influence of the 'cultural turn' in Euro-American academia in the 1970s had a far-reaching impact on the study and practice of dance in higher education. In a canon-conscious dance field, intent on documenting the histories of selected choreographers, institutions and dance forms, the arrival of cultural studies with its insistence on the study of anti- and non-canonical materials proved to be a seismic shift in the way in which dances began to be read or written about. Here, I would like to highlight a few key theorists in social science and humanities scholarship whose works significantly shaped the dance field since the 1970s, featuring consistently in Euro-American dance research as I encountered it from my position as a postgraduate student from India.

One of the main thinkers of European philosophy and social theory, whose presence in social science and dance academia has been conspicuous and consistent over the last four decades, is Michel Foucault (1926–1984). His work refreshingly placed the body at the centre of knowledge production, resisting conventional academia's disregard or distrust of the body as a potential site of meaning-making. His book *Discipline and Punish* (1975) contributed a paradigmatic shift in the field of humanities and social science research, in that it alerted us to the ways in which power functions and operates through bodies. In his study of the history of the French penal system and a close reading of the architecture of the prison, Foucault noticed how invisible power shapes and informs daily behaviour. In 'Docile Bodies', Foucault suggests that 'discipline produces subjected and practiced bodies, "docile" bodies' (1984: 182). This subtle, unseen coercion and manipulation of the body by larger forces of the state has far-reaching consequences for individual agency. Foucault writes:

> Discipline increases the forces of the body (in economic terms of utility) and diminishes these same forces (in political terms of obedience). In short, it dissociates power from the body; on the one hand, it turns it into an 'aptitude,'

a 'capacity,' which it seeks to increase; on the other hand, it reverses the course of the energy, the power that might result from it, and turns it into a relation of strict subjection. (1984: 182)

Foucault's logic of power extended to how it operated in other social structures and institutions, such as schools or hospitals, and he argued that power be seen as an organizing principle in history. This remains a touchstone for many scholars working in the area of identity studies, and its influence on dance scholarship has been profound. For instance, many dance historians such as Susan Leigh Foster (1996a, 2002), Susan Manning (2004), Ellen Graff (1997) and Ramsay Burt (1998) embraced Foucauldian thought and moved away from a linear, chronological view of historical dance practices and practitioners, focusing instead on questions around representation and identity and choosing to organize their historical accounts around specific themes, concepts or issues.[1]

In 1990, another paradigmatic shift in arts and social science research occurred through the intervention of the philosopher Judith Butler and her work *Gender Trouble: Feminism and the Subversion of Identity*. Butler challenged the established view that sex is biological while gender is socially constructed, suggesting that sex and gender are both constructed and argued that gender is 'in no way a stable identity or locus of agency from which various acts proceed; rather, it is an identity tenuously constituted in time – an identity instituted through a *stylized repetition of acts*' (1990: 270). If gender, according to Butler, is an improvised performance and far from being a stable category, then through Butler we arrive at a redundant notion of identity as we normally understand it, that is, identity becomes that which is performed and re-performed to maintain a false binary of bodily exterior and interior. Butler's theory on (or the impossibility of) identity significantly shaped the fields of feminist theory, gender studies and queer theory, also moving the way dance scholars read or wrote about bodies. This is evidenced in works by Gay Morris (1996) and Ann Cooper Albright (1997).[2]

Along with the trailblazing theories of Foucault or Butler, the collective of scholars in British cultural studies, which included influential writers such as Raymond Williams and Stuart Hall, also came to have an important influence on thinking in the arts. British cultural studies had emerged as a field since the 1950s, and by the 1970s, further energized by feminism, gender studies and race theory, the Centre for Contemporary Cultural Studies at the University of Birmingham (established in 1964), or what was shorthanded as the Birmingham School, had begun to dismantle orthodox ideas about what constituted 'culture'. Among the major contributions that stand out for me are, first, Raymond Williams's paper 'Culture Is Ordinary' (first published in 1958) in which he revises the established

definition of culture as a canon of great works to embrace instead the notion of culture as a 'whole way of life' (2002: 93) of human societies. For Williams, 'a culture has two aspects: the known meanings and directions, which its members are trained to; the new observations and meanings, which are offered and tested' (2002: 93). Culture, for Williams, is always both 'traditional and creative' (2002: 93).

Stuart Hall, another key scholar in British cultural studies, posited important arguments about identity construction as a process constituting transformative potential for society. In a chapter titled 'Who Needs Identity?', which introduced the volume *Questions of Cultural Identity* (1996), Hall suggests:

> Identities are, as it were, the positions which the subject is obliged to take up while always 'knowing' (the language of consciousness here betrays us) that they are representations, that representation is always constructed across a 'lack', across a division, from the place of the Other, and thus can never be adequate – identical – to the subject processes which are invested in them. The notion that an effective suturing of the subject to a subject-position requires, not only that the subject is 'hailed', but that the subject invests in the position, means that suturing has to be thought of as an *articulation,* rather than a one-sided process, and that in turn places *identification,* if not identities, firmly on the theoretical agenda. (1996: 6)

For Hall, identification as a fluid *process* rather than identity as a static *product* was considered as the next chapter in cultural theory. Culture was understood a site of radical intervention, and identities could never be seen to be stable or fixed but constantly in the process of becoming.

These theorizations of power (Foucault), culture (Williams) and identity (Butler and Hall) resonated with the dance field, which as a discipline had at its very core the moving, dynamic, constantly shifting body as a signifying practice. These theories enabled dance scholars to resist and dissect the canon, encouraged a lively dialogue between dance and other academic disciplines such as feminist and queer theory and liberated dance from the grip of 'high' art, allowing popular and everyday culture to enter into the dance academy (see Sherril Dodds's chapter in this volume). But dance studies has not been a passive receptacle of ideas flowing in from other disciplines in the academy. Indeed, dance scholars began to ask important questions of the role, function and politics of the body within culture. In works such as Foucault's, the body offered a rather desolate view of human society, incapable of escaping the machinations of coercive power or the inscriptions of history. For feminist theorists such as Elizabeth Grosz, bodies are 'not inert; they function interactively and productively. They act and react. They generate what is new, surprising, unpredictable' (1994: xi). Similarly, dance scholars such as Susan Leigh Foster remind us that the task of the scholar is not

simply to notice how history writes upon the body but also 'to uncover how bodies write, to corpo-realize writing' (1996b: xiv). Others such as Ann Cooper Albright have focused on the dancing body's capacity for transformation and change, placing the corporeal experience of the moving body as integral to her analysis of cultural identity in her book *Choreographing Difference: The Body and Identity in Contemporary Dance* (1997).

While several studies in the last two decades have focused on identity-based dance analysis, history, anthropology or ethnography, I would like to highlight three examples of recent dance scholarship that for me stand out in terms of their advancement of ideas around identity politics. Melissa Blanco Borelli's *She Is Cuba: A Genealogy of the Mulata Body* (2015) shows us how the movement of the hips of the Cuban *mulata*, a woman of mixed racial heritage, motions towards powerful negotiations between subaltern women's bodies and the idea of Cubanness. Joined together by the conceptual frame of 'hip(g)nosis', the chapters explore the *mulata*'s hypnotic dancing hips as a location of power and knowledge that subvert or write new meanings for identities pertaining to race, gender and nation. Deploying a range of innovative strategies for uncovering or reimagining the past, which include attending to rumour, personal testimonies, literary representations and fiction, Blanco Borelli's study of the *mulata*'s dance writes an altogether new feminist history of Cuban women's identity.

Royona Mitra's *Akram Khan: Dancing New Interculturalism* (2015) offers a powerful critique of the British multicultural nation state and its tendency to essentialize race-based identities by suggesting that Khan's 'new interculturalism' provides a more useful conceptual and embodied lens through which to understand identity. The book follows the dance journey of the celebrated British-Bangladeshi choreographer, suggesting that

> in being a simultaneous insider-outsider to multiple cultural and national realities and identity-positions Khan's understanding of and approach to cultural interaction is not an intellectual and formulaic exercise but an embodied reality and a political and philosophical stance. (Mitra 2015: 23)

Mitra's analysis of six key works from Khan's dance repertoire privileges a moving body from a minority culture in Britain as a significant site of debates around representations of otherness, self-reflexivity, auto-exoticism and subversion of normative racial meanings.

Clare Croft's edited anthology *Queer Dance: Meanings and Makings* (2017) mobilizes queer identity politics alongside dancing. In Croft's words, five key concerns frame this study:

(1) that women and feminism are central to any queer project; (2) that social dance and concert dance hold equal import; (3) that, through anti-racist and anti-colonial labor, queerness must always work to challenge white privilege; (4) that queerness has to challenge the entrenchment of the gender binary; and (5) that queer dance happens across an expansive map, both global and regional. (2017: 3)

Croft's introduction and the rest of the volume is pertinent to dance studies because it keeps readers and spectators of dance firmly focused on the intersectionality of multiple identities; the strands of queer politics come together with 'feminism, particularly Black feminism, as well as anti-racism, disability rights and postcolonial work' (2017: 14). This intersectionality of political subjectivities is crucial to achieve in studies on dance and identity today.

So far, I have discussed theories and viewpoints on identity formation emanating from the Euro-American academy and how these have impacted dance research in the global West. I would briefly like to discuss here how the 'cultural turn' in the Euro-American academy cannot speak for the ways in which histories or analyses of culture have been written elsewhere in the world. If we take, for instance, the volume *New Cultural Histories of India: Materiality and Practices* (2014), edited by Partha Chatterjee, Tapati Guha-Thakurta and Bodhisattva Kar, we notice that the editors make a clear distinction between the 'cultural turn' in Western academia versus that in India in terms of an engagement with the popular. Owing to India's history of an anti-colonial project mounted against the British Empire, a movement that depended significantly on mass mobilization, the popular had always remained an important presence in intellectual thought and practice. Instead of being kept at a distance from an academic elite, as has been the case in Europe and America until the 1980s, popular culture remained enmeshed in the very fabric of academic thinking.

In Indian dance research, however, most of the scholarship in the decades immediately following Independence in 1947 remained focused on dance forms and idioms that were considered important to the identity formation of a newly autonomous Indian nation state. While being rigorous, significant and timely, the scholarship of this period (see Kothari 1989, 1990; Vatsyayan 1968, 1974, 1980, among others) ended up creating a dance canon of classical, semi-classical and folk dance forms that had little space for more marginalized dance forms or dancers. In recent years we have noticed a trend reversal, and the everyday practices and materialities of largely unknown dancers feature significantly in works such as Davesh Soneji's *Unfinished Gestures* (2011) and Pallabi Chakravorty's research on Bollywood's dancers (2010). In Soneji's

seminal ethnographic and historical research, which accesses surviving little-known *devadasi* communities in parts of South India, the complexity of identity markers for *devadasi* women is highlighted. Simultaneously dancers, sexual partners and 'emblems of cultural capital' (2011: 29), the repertoire of these marginalized women dancers, featuring their gestures and embodied memories, is privileged. This produces an intricately webbed view of cultural identity in motion.[3]

Pallabi Chakravorty argues that in the everyday practices and performances of popular 'remixed' dances in Bollywood, there is a split between bodily action and embodied subjectivity, which makes the appearance of even identities impossible. In such instances,

> habitas, as durable systems of bodily comportments that once embedded particular bodies in particular places, connected them to a specific cultural identity, are unmoored from such cultural specificity. (2010: 177)

In my own monograph *Indian Modern Dance, Feminism and Transnationalism* (2014), I also argue that ascribing certain identity categories such as 'modern' or 'traditional' to dances of particular cultures is symptomatic of a colonial enterprise of distinguishing 'superior' from 'inferior' races, which refuses to acknowledge the innovative and transformative potential of dances produced by seemingly subjugated or 'backward' cultures. The modern dances made by five Indian dance makers discussed in this study resist identity categorizations constructed by Orientalism and Empire based on race, nation, region, cultural heritage, gender and class.

In the following section, I turn my attention to a more specific conceptual tool that I opened this chapter with: that of a conversation and its potential use as a methodology to explore the notion of identities. I examine recent theorizations on conversations as everyday practices that serve as identity markers and examine how dancing mobilizes new possibilities for processes of identifications.

Choreographing conversations

In Euro-American dance practice, speaking while dancing became one of the significant markers of radical choreographic experimentation that signalled a break from the high artistic modernism of the early twentieth century. With the arrival of a postmodern democratic ethics and conceptualization of performance

in the 1960s, dancers were no longer perceived as mute objects, slavishly performing to the choreographer's demands. As the artist–disciple hierarchy began to be broken down by collectives such as Judson Church in North America and the X6 Dance Collective in the United Kingdom, so too were previously held attitudes to the use of speech in dance. Across the Atlantic in Pina Bausch's Tanztheatre Wuppertal in Germany, the dancer's voice also began to occupy centre stage, offering a raw subjectivity that was hitherto hidden from audiences. In the diverse contemporary dance practices that we as audiences witness today on the twenty-first-century Euro-American stage, to not hear dancers speak or converse on stage is becoming quite rare.

I would like to discuss here the voices of British Asian dancers that add to this plethora of speaking dancers on the contemporary dance stage. The British Asian dancer's voice adds a further layer of signification to the moving body on stage. Not only does voice, speech and conversation excavate the dancer's subjective experience for audiences to witness, it also liberates a racially suppressed utterance and allows for the dancer of colour to speak back to the audience. This is a major step forwards in terms of minority bodies taking control of self-representation, and I would like to briefly discuss two instances of conversational dance performance that in my view successfully mobilize identity politics through speech. In Akram Khan's *Zero Degrees* (2005), the personal narrative of Khan's journey through Bangladesh, the country of his parents' origin, is performed in duet form by both Khan and his collaborator Sidi Larbi Cherkaoui. The precisely synchronized delivery of the narrative of Khan's experience at Bangladesh's border control, offered in unison both conversationally and gesturally by Khan and Larbi to the audience, counters the disharmonious tension between Khan's British nationality (symbolized by his red passport) and his Bangladeshi heritage in that moment of his encounter with the borderland. As Royona Mitra suggests, '*Zero Degrees* confronts the challenges inherent in the embodiment and questioning of identity as experienced particularly at border zones' (2015: 97).

In Shobana Jeyasingh's *Just Add Water* (2009), conversations about food between sparring partners become metaphors for cultural difference. In a tango-like duet, a male South Asian dancer speaks longingly of sweet pumpkin curry while the female North American dancer is nostalgic for sweet pumpkin pie. As the duet progresses, the curry versus pie conversation becomes edgier, as do the movements, which increase in sharpness. In Jeyasingh's production, the Bharatanatyam-trained abstract choreographer delves into choreographing speech and conversation for the first time,

suggesting that food can become a powerful symbol of cultural integration or, as shown above, a marker of different identities.

How do choreographed conversations such as those mentioned above reflect identity positions? In what ways can danced conversations offer important insights into processes of identity formations? Why have embodied conversations become important in choreographic thought and language? It is perhaps useful to examine some theories on conversation analysis to notice how and why conversations are a significant methodological tool in choreographic work. Cultural and communication studies theorist Leonard Clyde Hawes (2006) suggests that conversations are everyday 'micropractices' that reveal both our subjectivity and ideological structures. He states:

> As everyday discursive practices, conversation articulates the experience of subjects' consciousness with the meanings of sociohistorical conditions. And it is the articulation of meaning with experience, and thereby the closing off of meaning, that constitutes the ideological nature of dialogical conversation. Insofar as ideology consists of the ways and means by which meaning and signification serve to sustain relations and structures of domination, conversing articulates meaning with experience, which produces consciousness as embodied subjects at the same time that it produces history and reproduces sociocultural formations. Dialogical conversation is a double articulation; it mediates consciousness and ideology. (Hawes 2006: 39–40)

For Hawes, conversations embody relations of power and value systems. He suggests:

> Power relations, then, materialize in the most microscopic of sociocultural practices realized in the process of collective living, articulating differences that become, upon their materialization, signs of values, commodities marking status differences and thereby power relations. To live in the everyday world of late-modern capitalism is to live in a world of constantly shifting alliances among signs. Conversational micropractices are ways of modifying one's positionality among signs of power, means of shifting alliances, methods of accommodating individuated benefits and of taking care of practical affairs. (Hawes 2006: 35)

If, as Hawes suggests, conversations are power structures that make possible 'modifying one's positionality' and 'shifting alliances', then it is easy to see why conversing has become such a potent methodology for creating choreographic work. I would like to further add that not only conversation *in* choreography can allow for identity politics to be set in motion in myriad ways but choreography *as* conversation can forward new meanings for a dialogic view of identity offered

by minority subjects. In the following section, I examine two works by the British Asian choreographer Hetain Patel and notice how choreography as conversation throws open new vistas for processes of identification.

Hetain Patel

Like Jeyasingh and Khan, Hetain Patel's practice demands that his audience attend to and interrogate the taken-for-grantedness or stability of cultural identities. In his works, Patel brings visual and corporeal experience together, binding them in an intimate conversation. While studying Fine Art as an undergraduate student, Patel had always been interested in writing and inscribing as cathartic processes, which were documented through a range of formats including photography and film (Patel 2012a). He became interested in the rich visual signifier of his framed and inscribed brown body as viewed through the photographic lens. As a young artist whose concerns mainly centred on making sense of his dual identity as British and Asian, Patel found that his body's surface could become a significant site for experiments in self-portraiture. The 'different skins' (Patel 2012a), as he calls them in photography, live work and video coexisted in parallel, until he began to be more invested in the live body.

In my article 'The Annotation of Skin' (2015), I discuss Patel's *Sacred Bodies* (2003–2005), a photo-performance project in which he used his skin to discuss cultural identity and critiqued the notion of a static heritage. Using non-permanent stain *mehndi* and the red powder *kanku*, both of which are commonly associated with Hindu religious rituals, Patel self-imposed a second layer of colour onto his already-coloured and culturally marked skin. By marking the skin of his torso in intricate *mehndi* patterns traditionally associated with female rituals, Patel auto-exoticized his body, presenting his flesh as overwrought, spectacular and unnerving. Instead of permanent tattooing, Patel was drawn to the idea of reapplying the same substance, annotating, re-annotating and re-defining marks and patterns onto his skin. As he mentions in a personal interview (Patel 2012a), his Indian heritage and background was a dislocating concept for him. Born and raised in the United Kingdom to Indian-Gujarati parents, Patel received his Indian 'native' culture as a prescribed identity. Therefore, in *Sacred Bodies*, Patel kept re-defining the marks on his body for himself, but the audience received the photographic art of Patel's *mehndi*-tattooed body as a given, as a finished product to be gazed at; they were not let in to the live process of skin marking and transformation but saw only the final stage, where they were presented with

the already-constructed visual image. In *Sacred Bodies*, Patel wanted his audience to receive his body as a fetishized object, just as he received his 'Indianness' or 'Asianness' from his Gujarati parents as a highly fetishized cultural heritage.

Since *Sacred Bodies*, Patel has produced video work, live art, physical theatre work, installations of sculptures and choreographies for leading British dance companies. In 2010, Patel presented *TEN*, his first piece of live performance for the theatre featuring himself, Mark Evans (a Scottish drummer) and Dave 'Stickman' Higgins (a drummer of West Indian, Irish and British-Lancastrian heritage). In this work, Patel took his process of marking skin from *Sacred Bodies* and gave it a live, embodied form. The piece involves scored, structured and choreographed movement sequences in which the bodies of three men, moving sometimes in tandem and sometimes against each other, negotiate their racial and cultural identity, a complex ten-beat rhythmic cycle and the red vermilion powder, *kanku*. Part theatre and part choreography, *TEN* presented the autobiographical narratives of three British men who 'cannot quite put a finger' on who they really are (*TEN*, 2010).

Here I focus on two of Patel's subsequent works: the 2012 piece *Be Like Water*, in which Patel performed with dancer Yuyu Rau, and the 2015 piece *Let's Talk About Dis*, which Patel choreographed for the integrated, mixed ability British dance company Candoco. I suggest that in both these dance works, Patel posits fruitful choreographed responses to the question of 'identity' by embodying conversations. While in *Be Like Water*, Patel engages with the politics of identity by highlighting the imitation and absence of language as a prominent identity marker, in *Let's Talk About Dis* he disables established codes of language and perception around disabled bodies for his audiences.

Imitating and absenting identity in *Be Like Water* (2012)

The stage is undecorated, raw, an everyday space. There are two projector screens at the back. Onstage right is a heap of technical equipment, in the care of technical designer Barrett Hodgson. Onstage left are several musical instruments and the musician Ling Peng. Hetain Patel and Yuyu Rau enter the space. Rau is dressed in shirt and trousers, and sits atop a moveable case. Patel is in an Indian *kurta-pyjama* and settles into a squat position on another case. From the moment of his entry, Patel's clothes, his skin, his body position, mark him as an exotic Other, seemingly subscribing to a tokenistic idea of Indianness. From his squatting position, Patel begins to speak. But he does not speak in

any Indian language nor in English. He speaks in Mandarin. And Rau starts to translate for him (2012b):

Patel   speaking in Mandarin.

Rau   Hi, I'm Hetain, and this is Yuyu who is a dancer I have been working with for this piece. I have asked her to translate for me.

Patel   speaking in Mandarin.

Rau   If I may, I would like to talk a little bit about myself.

Patel   speaking in Mandarin.

Rau   I'm not going to say it in English, as I'm trying to avoid any assumptions that might be made for my northern accent.

Patel   speaking in Mandarin.

Rau   I thought if somebody else said the words for me, I could kind of step outside of myself and hear how it sounds.

[…]

Patel   speaking in Mandarin.

Rau   The only problem with masking it with Chinese Mandarin is – I can only speak this paragraph which I have learnt by heart when I was in China. So all I can do is keep repeating it with different tones and hope that you won't notice.

Patel   speaking in Mandarin.

Rau   Needless to say, I'm not ecstatic to show this work in China any time soon.

The opening moments of *Be Like Water*, the conversation between Patel and his audience which is mediated and mistranslated by Rau, resist the very cultural tropes that Patel has already introduced on the stage: his body clad in Indian *kurta-pyjama* and his squatting position are a seemingly 'authentic' cover for the absurdity and fiction of the cross-cultural translation that ensues. There is nothing authentically Indian or authentically Mandarin in what is offered in these moments or in the rest of the performance. The authenticity of identity is revealed as farcical from the beginning.

What follows is a series of autobiographical anecdotes from both Patel and Rau's life, presented as choreographed movement and gestural sequences in which both Rau and Patel power through conversations on belonging or non-belonging, learning a culture, or a dance sequence, through imitation. Patel repeats the same Mandarin paragraph he has learnt by heart over and over again

as Rau narrates his childhood memories, his obsession with martial arts and with the Kung Fu maestro Bruce Lee. The first time that Patel speaks in English, he imitates Bruce Lee's voice. This is one of many imitations in this dance work. Accents are put on, performed and used to test the audience's complicity in desiring authenticity. At one point, Patel talks about his Gujarati father who emigrated to the United Kingdom in the 1960s and who spent his whole life working in a car manufacturing factory in Bolton, Northern England. In this section, Patel speaks with a highly pronounced Indian accent as he recounts (with the help of a time lapse video projection of his face on the screen) how he tried to grow a 1960s-style moustache just like his father's. But he soon switches his accent and suggests that he had never heard his father speak in an Indian accent. His father, in fact, speaks in a northern English accent, and soon comes on the projection screen as he takes the audience on a virtual tour of his factory workshop. Yet again, Patel refuses his audiences the comfort of stereotyped Indianness. He lures his audiences to a familiar place of cultural caricature, offering the audience the possibility to laugh at the mimicry of a heavily accented Indian English, only to thwart their expectations.

Patel does the same to the choreographic language that is developed through the narrative. There is no attempt at any authentic Indian dance vocabulary in his work. There is no tendency to present any virtuosic Bharatanatyam or Kathak or any other recognizable Indian dance form. He instead choreographs gestures that accompany a conversation, allowing his body to speak through everyday gesticulation and movement. Yuyu Rau brings in the only virtuosic dance sequences in this work. But then, as she recalls, she is trained in ballet in Taiwan, a form she loved and which she had to fight with her father to keep in her life. There is nothing Taiwanese about Rau's dance vocabulary either. Towards the end of the performance, Patel begins to translate Rau's life into words as she dances; he tells the audience about her ballet training and her contemporary dance training in the United Kingdom. But as Rau's solo progresses, all verbal language, narrative and conversation gradually disappears. We are left with Rau's dancing, which takes its time to unfold its intricate abstract language of movement in space, until it too vanishes.

Eva Martinez and Michael Pinchbeck's dramaturgy for this piece ensures that the audience is constantly reminded of their role as spectators consuming the performance as it unravels on stage. This is achieved through the use of different video cameras that keep switching between different perspectives on the same action in space, projecting the images on the back screen. This multiplicity of viewpoints adds a further layer of complexity to the choreography of words and

action in this performance. It ensures that a one-dimensional view of a narrative is always resisted in favour of plurality. In *Be Like Water*, Bruce Lee's famous maxim 'be water my friend' is corporealized to mobilize a critical reflection on cultural identity. The shape-shifting identities brought to the fore by Patel, such as his discomfort at wearing a *kurta-pyjama* as a child, his comfort with East Asian martial art forms, his attempt to learn or mimic the language of another culture, are choreographed as conversations that suggest that what we understand as stable cultural identities are often repetitions, fictions, fraudulent practices or, at best, imitations. And that these imitations of identity markers end up absenting the fixity of the very identity they copy.

Disabling identity in *Let's Talk About Dis* (2015)

In 2014, Hetain Patel premiered a newly commissioned choreographic work titled *Let's Talk About Dis* for Candoco Dance Company, an integrated dance company for performers with mixed abilities. This marked the first piece of work by Patel that was not centred on his autobiography or body but instead focused on the narratives of seven dancers from Candoco. The starting point for Patel was the question of 'how we talk about ability and disability that is not taboo, or gets past

Figure 6.1 Candoco Dance Company, *Let's Talk About Dis* by Hetain Patel. Photography by Camilla Greenwell, 2018.

the taboos, or allows an audience into the discussion itself' (2015a). By crafting a series of choreographed conversations in different scenes and vignettes, which is a signature style of Patel's, this dance work allows the audience to confront their political correctness and polite yet awkward attitudes to both the idea and the embodiment of disability. In order to understand the role that conversational speaking and translating plays in this choreography, I include excerpts from the script of this performance, which was made available to audiences with hearing impairment. In Scene 3 of the performance, a conversation ensues between dancers Laura Patay, Andrew Graham and Toke Broni Strandby (Patel 2015b):

> Female dancer (speaks in French): *Bon jour, nous sommes aussi la compagnie Candoco, je suis Laura, voici Toke e voici Andrew qui sont là pour me traduire.*
> Male dancer: Hello everyone, we are of Candoco, this is Laura, she is speaking French, my name is Toke, and I'm going to translate for Laura. Here is Andrew, who is my interpreter.
> Andrew signs what Toke says.
> Laura tells a story in French, making a child's voice at times. Toke translates the story, not accurately …
> Laura says she knows what you might notice when you look at us. And that's fine, it's just human curiosity, so don't be embarrassed. In fact she thinks we should talk about it, so its not awkward and we can all relax.
> We're an inclusive company, so some of us … are very tall … like me. And some of us are short, like Laura.
> Sorry I mean less tall … non tall. Laura is non tall
> Laura thinks I'm tall because I eat lots of chickpeas.
> Yes chickpeas.
> And she wants me to eat chickpeas together with her mum.
> Laura's very excited about this.
> And hummus has a great effect on my body tone, my muscles are bigger …
> Oh yeah it also moisturizes my skin, which Laura really likes
> And the hummus [a]ffects my bones and nails as well.
> Say more? … sure I can do that …
> So the point is in Candoco, we have an inclusive approach to making dance.
> You'll notice we have all different heights and that we move differently because of it.
> And it is ok to notice this – it's who we are.
> Like for example if you look at the back row, they all look non tall
> but actually some of them are quite tall. It's just because they're sitting down.

This conversation, and its inaccurate translation for audiences, encapsulates society's awkward relationship with disabled bodies, playing humourously with

our political correctness around disability. Laura Patay's story in French has absolutely nothing to do with chickpeas or hummus. Her story rather is of her foreshortened arm and how it attracts the attention of little children and how they bluntly react to her missing arm. Patay dances this narrative, as Toke Broni Strandby mistranslates it and Andrew Graham signs it in British Sign Language. Depending on who the audience is (French- or English-speaking or hearing impaired), only partial meanings are grasped from this scene. The multiplicity of bodily and aural registers that are offered in this conversation makes it impossible for the audience to construct a seamless, coherent narrative. We each take away what we think is happening in this danced conversation. Laura Patay's visible disability, her foreshortened arm, is even more acutely visibilized when Strandby suggests that she is 'short', or 'less tall' or 'non tall'. The absurdity of the mistranslation and a deliberate avoidance of the obvious create a complex yet witty scene which seems to suggest that verbal language is unreliable, full of lies, inaccuracies and meanings that are lost in translation.

Patel's choreography not only confronts the audience about their preconceived notions of disability; it also creates a space where disabled bodies can converse about taboo subjects, offering agency and autonomy to minority bodies that prevent us as an audience from gazing at them as objects without a voice. Let us take another instance of a danced conversation, in which disabled bodies become desiring subjects rather than mute moving tools within a choreography. In Scene 5, Andrew Graham and Tanja Erhart candidly talk about a disabled person's experience of puberty and sexual desire (Patel 2015b):

> Andrew (*always with a French accent*): I'm Andrew and we are Candoco. We are a professional contemporary dance rep company that incorporates disabled and non-disabled dance artists.
> Tanja: Also we are female and non-female, gay and non-gay …
> Andrew: And white and non …
> [*At this point they look around and notice that there is no person of colour in the cast. Tanja continues to speak*]:
> Tanja: So we're an *almost* fully inclusive dance company.
> Andrew: So anyway I wanna talk about my auntie.
> Tanja: My auntie is like my second mum …
> Tanja and Andrew carry on telling a story, alternating or speaking together. Adam, Rick and Mirjam join them and sign what they say.
> My auntie took care of us when I was very small. But then she moved away to the other side of Austria. We grew very close though because I visited her every summer. And when I was fifteen I moved in with my auntie so I could live nearer to Vienna to study. So we're really close. And once when we were driving home

from my therapy. This was two hours we shared in the car every week. We would talk about meaty stuff. I think I was eighteen years old. It was in the midst of my puberty. Getting to know about men, and about my sexuality. And so … I talked with her about a guy, I really fell in love with. And I struggled with my sexuality, my disability and how it is to have sex with a man or whatever. And my aunty suggested … Tanya, did you ever try masturbation? I thought, oh yeah that's so my auntie, she's just so direct, she's a real feminist, you know she wants women to be independent, and all that stuff. And also I laughed because … Yes I did! You think I have never tried that? And then, she said, if you need help with that, I have something you can try. And I said ok, I'm not sure about that. Next morning in the bathroom I saw a bag there. And I saw what was in there … And I thought alright I might just take the dildo with me and try.

This narration about the negotiation of sexuality is held together by Tanja Erhart, an amputee dancer on two crutches. She comes out of this danced conversation as a desiring woman, not a disabled woman. Erhart's casual conversation about her sexuality, of desire and self-pleasure, demystifies her body as alien or strange and instead offers a human and humorous perspective on her corporeal needs. There is no attempt in Patel's work at moralizing or sermonizing about the importance of listening to minority narratives. Neither is there any tendency to try and equate disabled bodies with able bodies in performing virtuosic dance movements, which is a methodology that often frames other integrated dance work. Instead, Patel's choreography becomes an inclusive conversation, using movement, word and sign language to bring the audience into the intimate, individual and quirky world of disabled dancers. I therefore suggest that Patel's choreography for Candoco disables the audience's understanding of minority identity, unfixing its meanings, making our preconceived views on disability teeter and ultimately fall.

Conclusion

One of the most significant trends to have emerged in dance scholarship on identity politics in recent years is the attempt to decolonize the dance field by paying particular attention to minority narratives in the disciplines of dance history, ethnography, anthropology or dance analysis. Using critical colonial history, feminist and queer theory and race theory, dance scholars have begun to excavate and privilege the moving bodies of those who have till now slipped through the net of historiography. Scholars such as Gayatri Chakravorty Spivak (1988) have pointed out, however, that the task of the postcolonial writer today

in recovering the subaltern, oppressed voice from within the behemoth of the colonial knowledge archive is fraught with tension. Spivak questions the role of the intellectual in ventriloquizing the voiceless. She warns the postcolonial scholar of fetishizing the subaltern condition, suggesting how the giving of voice to the oppressed ultimately replicates the colonialist discourse, since the historian 'speaks for' the subalterns rather than allowing the subalterns to speak for themselves. Spivak's seminal essay 'Can the Subaltern Speak?' (1988) concludes that whatever mobilizes the subaltern, be it education or political/social organization, ultimately transforms the subaltern's condition and swallows it into the gut of the dominant.

In my own conclusion here, I propose two ideas in thinking about dance and identity. First, that a major difference does lie between the subaltern as a speaker and the subaltern as a dancer or doer; that difference is the moving body, which carries within it an agency, the potential for transformation and also the impossibility of being wholly remembered, translated or documented due to its evanescent nature. I therefore suggest, through Hetain Patel's choreographic work, that the dancing body's choice not to translate or mistranslate be seen as a decolonizing strategy, and translations that are ultimately a failure are nonetheless *productive failures* that mobilize new and alternative readings for processes of identifications. This notion of a productive failure therefore becomes useful as a conceptual frame through which to understand race, gender, class or national identity. In talking about failure, I am invoking the postcolonial theorist Homi Bhabha's (1990) proposal that suggests that the narrative of the nation, for instance, be seen as a failure. Yet, as Rajagopalan Radhakrishnan (2000: 55) alerts us, Bhabha's 'thesis capitalizes failure absolutely' and that 'his theoretical model […] thus loses the ability to learn something from failure'. The failure of narration and translation, as Patel's choreography shows, may be a productive strategy used by the minority subject to posit new identitarian positions.

Secondly, what does attending to conversations, as Hawes (2006) terms 'everyday micropractices' of identity, achieve in terms of understanding how power structures are normalized or shifted around? And how does choreography/movement/non-verbal bodily language butt against dominant systems of verbal language or translation and push to the fore minority subject positions? In this chapter, I have used the British Asian artist Hetain Patel's work to suggest that choreography as conversation reveals the power structures of language, allowing minority voices and bodies to occupy space and enabling alternative languages, value systems and subjectivities to emerge. This contributes to current trends in seeking alternative methodologies in writing about dances past or present. For

example, recent historical projects have noticed that institutions of knowledge (such as the British government) hide or destroy valuable archival material from historians or the public in order to conceal an unfavourable view of the colonial past. In such situations, historians attend to non-institutionalized sources of information, such as gossip, to construct new histories of processes of colonization (Manktelow 2015). In dance scholarship too, we note a similar privileging of oral history; for instance, Blanco Borelli revisits dancing *mulatas* in the *academias de baile* (taxi dance halls) of Cuba, focusing on 'how to tell a history of nocturnal dance activities that have been archived in stories, rumors, metaphorical and real silences, and embodied memories' (2015: 65). This attention to an informal oral historical archive, to rumour as a valuable everyday means of communication and source of knowledge, butts against 'the historiography and national historical projects that have established prescriptive ways to remember and materialize history through archives and other discursive practices' (2015: 65). If alternative narrative modes such as conversation, gossip and rumour can become useful allies in resisting institutionalized archives and allow minority bodies to speak back, then we can witness the arrival of a new methodology in studying dance and identity. Such a methodology highlights the decolonizing mission of current dance studies and sets in motion a choreography of rabble-rousing.

Notes

1   Susan Leigh Foster's *Choreography and Narrative: Ballet's Staging of Story and Desire* (1996a) examines the dancing body, its desires, its staging of gendered relations and its relation to the politics of viewing or spectating in ballet productions in the period between the eighteenth and nineteenth centuries. Foster's *Dances that Describe Themselves: The Improvised Choreography of Richard Bull* (2002) offers, along with an analysis of Richard and Cynthia Bull's improvisation dance work, a wonderful salsa between critical theory and social dance forms. In Susan Manning's *Modern Dance, Negro Dance: Race in Motion* (2004), the overlapping histories of North American modern and African American dance are offered through a close examination of race relations. Dance and leftist class politics take centre stage in Ellen Graff's *Stepping Left: Dance and Politics in New York City (1928–1942)*. In Ramsay Burt's *Alien Bodies: Representations of Modernity, Race and Nation in Early Modern Dance* (1998), the intersectionality of race, gender and nationality is evoked in the analyses of the dance works of a number of early modern dance artists (Josephine Baker, Valeska Gert, Katherine Dunham, among others) performing between the two world wars.

2   In Gay Morris's chapter 'Styles of the Flesh: Gender in the Dances of Mark Morris' in her edited volume *Moving Words: Re-writing Dance* (1996), Judith Butler's theory of performativity is used to analyse the choreographer Mark Morris's deployment of drag in dance. Ann Cooper Albright's monograph *Choreographing Difference: The Body and Identity in Contemporary Dance* (1997) interlocks cultural theories on the body with dance as experience, foregrounding the dancing of identities relating to race, gender and ability.

3   The *devadasis* (trans. female servant of the gods) and their dances were the focus of reconstruction projects in early twentieth-century India that were launched to bring back from near oblivion dances banned by the British colonial government. The dances of the *devadasis* became the site of fractures between the Indian nation state in formation and the colonial apparatus. The two main axes of Indian cultural nationalism in southern India were the Anti-Nautch Campaign of the late nineteenth century in Bombay and South India, unleashed by Hindu reformists on the temple dancers due to their association with prostitution and child marriage, and the revival efforts of nationalists such as the Madras High Court advocate E.V. Krishna Iyer, who famously donned a *devadasi* costume and gave a public *sadir* dance recital in 1926 to resurrect the dance from near extinction. By 1936, the revivalists succeeded in bringing the *sadir* dance back to life, but in a newly reconstructed form called 'Bharatanatyam'. In this reconstruction project, the chief contributors apart from Iyer were the women pioneers Rukmini Devi Arundale and Balasaraswati. For more on this history, see Amrit Srinivasan (1985), Avanthi Meduri (2005) and Janet O'Shea (2007).

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Dance Science

Emma Redding

Dance science is a field that has taken shape over the last thirty years and shows much promise for both science and dance. As an emerging discipline, which until relatively recently was more or less unknown within the dance world, dance science represents a division of knowledge incorporating expertise, enquiry, research areas and programmes of study in Higher Education that are related through a set of common objectives and methodologies. Dance science explores dance and dancers through science.

In this chapter, I discuss dance science as a relatively new but fast-growing area of research and study, and address the methodologies and issues that have shaped it as an established area of discourse. I acknowledge the shifts in choreographic and training processes to explain the proposition within dance science that recognizes the dancer as both artist and athlete. I attend to my own specific scientific research that highlights the discrepancy between the physiological demands of training and dance performance, the debate around dancers and fitness, and my investigations into the benefits of dance participation among other populations and its impact on health and well-being. I acknowledge my research into dance talent and development and dance creativity, and discuss applications to other performing arts. I highlight the range of research studies conducted within this emerging field such as those that examine somatic practices and release-based techniques, demonstrating a developing breadth of work within the field as well as a shifting embrace of other methodologies. I point to where current and emergent research interests lie and, lastly, I discuss the interface of science and art, as well as sports and dance, and underscore the continuing debate and challenge when it comes to undertaking scientific research into the art form of dance.

Dance is a high-skill-based activity where tremendous demands are placed on the dancer in terms of joint range of motion, coordination and balance.

Dancers are required to jump, perform fast explosive movements, balance and turn at the same time giving due attention to flow, suspension and many other qualities. They are expected to be expressive through their bodies and, above all, to communicate to an audience. In preparation for performance, dancers must be able to recall a series of intricate, complicated and coordinated movement vocabulary and phrases. Unsurprisingly, a large part of dance training will be devoted to technical training, where the specific focus is on skill acquisition rather than on general physiological development, notwithstanding the fact that supplementary classes may be included to enhance training. Dancers spend between two and six hours per day, six to seven days per week for eight to ten years creating the 'dancing body'. The full time period of intensive vocational dance training is at least five full days per week for at least three years. In addition to the high physical demands on dancers in training, they are expected to develop intuitively sufficient resilience and confidence to withstand audition knock-backs and endure the types of learning environments that may not be optimal or conducive to developing positive well-being.

The original impetus for the development of dance science came from a need to develop understanding of the prevalence and causes of dance injuries and ill-health and assess the effectiveness of established methods of training to support pre-professional, professional and elite dancers. Research in dance science to date has tended to draw upon the disciplines of exercise physiology, biomechanics, anatomy, motor skill learning and psychology commonly situated within the field of sports science. Further, the research questions posed in dance science chime to a large degree with those that had previously been explored in sports. The methodologies used in dance science have tended to align with positivist approaches of investigation, although more recently a broader range of methodologies have been adopted to tackle the less obvious and possibly less measurable, at least in quantitative terms, areas of dance.

Various initiatives over the last thirty years have cemented dance science as a field of research and study such as the establishment of academic programmes, newly formed organizations that offer dance science education to dancers, research centres and dance specialist healthcare services. The International Association of Dance Medicine and Science (IADMS) was founded in 1990 and the first UK Healthier Dancer conference held in 1990 marked a commitment to investigating dance and dancers through the application of science. One Dance UK's[1] Healthier Dancer Programme developed in 1990 and the outcome of its two national enquiries into dancers' injuries, predominantly from ballet and contemporary/modern dance styles, provided a greater understanding of

the aetiology of injuries from which physiotherapists, physical therapists and physicians have benefitted. The survey findings from the 1992 enquiry showed that 83 per cent of dancers are injured within a twelve-month period. Ten years on in 2002, the situation had not changed (Laws 2005). Notably, the prevalence of injuries in dance is higher than in many sport activities: for example, over 80 per cent of dancers are injured each year compared to 15–25 per cent of participants in rugby and football (Orchard and Seward 2002). The seminal text by exercise physiologists Yiannis Koutedakis and Craig Sharp, *The Fit and Healthy Dancer* (1999), along with other significant texts at their time such as Howse and Hancock's *Dance Technique and Injury Prevention* (1999) and Thomasen and Rist's *Anatomy and Kinesiology for Ballet Teachers* (1996), provided dancers and dance educators with the first science informed books. These textbooks provided some of the earliest dance-specific recommendations for teaching dance safely and for injury prevention and performance enhancement.

One of the four achievable ambitions identified in the Dance Manifesto by Dance UK in 2007 was for dance to be a 'sustainable and healthy profession' (Dance UK Manifesto 2007: 7). The Dance Manifesto also endorsed the view that dance schools and companies should be urged to 'provide individual strength and fitness training programmes for all' and cites the dance science and health research taking place at Trinity Laban Conservatoire of Music and Dance, London, United Kingdom, as a model to follow (Dance UK Manifesto 2007: 10). There has been a clear and irreversible shift in thinking about the importance of issues of health and fitness in dance training, evidently due to dance science.

My current role as Head of Dance Science at Trinity Laban Conservatoire of Music and Dance is to oversee the research, education and knowledge exchange activity in dance science taking place within the institution and in collaboration with other universities and professional dance companies predominantly based in the United Kingdom. I trained in contemporary dance and continue to identify as a dance practitioner and dance science lecturer and researcher. My education has been in both the arts and science, gaining a BA (Hons) in Dance Theatre, MSc in Sports Science and a PhD in Applied Biological Sciences. After completing my master's in Sports Science in 1999, I spoke with the Principal of Trinity Laban at the time, Dr Marion North, and the Head of Postgraduate Studies, Dr Gregory Sporton, about the high incidence of dance injuries as described in the growing quantity of published literature and the potential for applying principles and concepts from the field of sports science to dance. I was invited to write a new postgraduate programme with a small team of experts from sports science. Within two years, the first MSc Dance Science was

validated and in 2001 we welcomed our first student cohort. Resources and equipment were limited, with most of the kit being stored in a cupboard and a teaching team that comprised sports scientists whose knowledge of dance was narrow.

In 2006, Trinity Laban identified dance science as one of its three core research strands and continues to cite dance science as one of its most significant priorities. My role over the last eighteen years at Trinity Laban has been to secure the institution as a recognized and respected world leader in the field of dance science through my leadership of a small but high-functioning department, through the creation of new academic programmes and curriculum development and through my own research. The growing number of undergraduate and postgraduate programmes in dance science, not only in the United Kingdom but now elsewhere, provides testament to the establishing discourse, and it is interesting to witness the growth of the field in such a comparatively short period of time.

Dancer as artist-athlete

Teaching methods in dance have typically evolved through lived experiences and practitioner intuition and wisdom rather than from movement and exercise sciences. Perhaps this is why so many dancers sustain a debilitating injury at some point in their careers (see Baker, Scott and Watkins 2010; Bowling 1988; Brinson and Dick 1996; Ekegren, Quested and Brodrick 2014; Laws 2005; Ramel and Moritz 1994; Ryan and Stephens 1989). There is no denying the immense pressure and physical strain endured by professional dancers engaged in high volumes of dancing year-on-year. Dance is a highly skilled physical activity, which undoubtedly takes its toll on the human body. Interestingly, the application of science to the field of sports has demonstrated overwhelmingly that there could be an alternative to the sole reliance on teacher–coach intuition, and it seemed logical to explore the extent to which such scientific theories could be applied to dance.

Dancers tend to view themselves as artists not athletes even though the highly trained physical skills and movement vocabulary through which they communicate their ideas in choreographic work share much in common with athletes. The priorities in training dancers, at least within contemporary dance contexts, remain to explore the technique, aesthetics and meaning conveyed through dance rather than to prepare for its physical demands in any systematic

way. However, there appears to have been a turn in thinking in recent years as a result of the growing influence of science and its application to dance, as an emergent area of research and study that aims partly to address these issues. Importantly, this new discipline is now being valued not only by those responsible for treating and supporting dancers' health and well-being but also by educators and artistic directors who appreciate the role that the sciences can play in enhancing dancers' artistic and technical capabilities. While there is no doubt that there has been a small but constant number of medical doctors willing to treat injured dancers, there are now more than ever before wishing to do so. Further, a growing number of dance educators and academic researchers seem as equally concerned about dancers' health. Dance science is acknowledged as a means of gaining greater understanding of the science of the dancing body first to fix the dancer and get them back to practice, and second to extend and outspread their limits and capacities beyond those ever envisioned previously.

It is important to appreciate developments in the dance art form itself, advances in choreographic processes and the emergence of new approaches to training the body to understand the context and rationale for the emergence and development of dance science. Such an understanding may go some way to explain how scientific approaches to dance training are supporting the achievement for the dancer of optimum health and performance. When considering whether dance training is fit for purpose, consideration might be given to the function of dance technique in the development of the dance artist as perceived by those delivering it. While the physiological development of the dancer inevitably takes place to some extent during the training process, some argue that this is a mere consequence of creating the dance artist as opposed to it being a fundamental aim of the training.

In no sense can one speak of any dance technique or approach to the body that characterizes contemporary dance teaching and training today. Rather, a variety of approaches have emerged from the 1970s onwards not only in America and the United Kingdom but also in Europe and Asia, resulting in a dance training that serves the eclectic approaches to dance performance and making. In other words, dancers now hone their technical skills not for one particular choreographer but rather for any dance maker who chooses to work with them. Dancers in contemporary/modern or classical ballet are less likely to work exclusively for one choreographer in one dance style, and, rather, they will work with a range of choreographers who may use text and theatre, such as choreographer Pina Bausch, or who require physically extreme

joint ranges of motion, such as choreographer Wayne McGregor.[2] Much of the research undertaken in the field of dance science has sought to advocate and support this by coining the term *dancer as artist-athlete* proposing that dancers should develop strong, durable and versatile bodies to help meet these varying choreographic demands.

I use Trinity Laban, a specialist training institution offering vocationally oriented professional training degree programmes in music and in dance, as a site within which to base this discussion. Here, a technique class typically starts with a 'warm-up phase' which includes a series of choreographed exercises aimed at improving coordination, alignment and dance-specific movement skills such as balance, tilts, body part articulations and extensions. It then moves on to a 'centre phase' that includes longer choreographed movement sequences to develop memory, ability to pick up movement sequences, as well as musicality and the use of dynamic intonation. There is normally a 'travelling phase' consisting of choreographed combinations of movement designed to improve spatial awareness and the capacity to link together different kinds of movement and interpretative skills. This is usually followed by exercises that include steps of elevation. Teachers may substitute an element of the class with improvisation but still aiming to achieve the above goals through more exploratory means. The functional physiological development of dancers, such as their muscular power or cardiovascular stamina, would rarely be of greater concern to the dance teacher than their students' development of technical and artistic skills (Krasnow and Chatfield 1996). Such physiological improvements are not precluded as an outcome of the technique class but may occur only as a consequence of something else taught within the class, which is repeated over time. It appears then that the way in which dancers are prepared for performance might sometimes be at odds with its physiological demands. The challenge is to address the concern for more continuous higher intensity movement for the purpose of enhancing fitness, alongside the need for thoughtful and reflective technical practice, to hone skills, which often requires time for stillness and slower moving.

My early research in this area involved a series of published studies, which investigated the testing and training of physical fitness in contemporary dance. Findings from my research support the view that dancers should address their cardiorespiratory and anaerobic fitness to be able to meet the varying demands of choreographic works, which were found to be often higher in intensity than technique class within training (Wyon and Redding 2005; Wyon et al. 2004). It is postulated that fitter dancers are less likely to suffer from fatigue-related injuries

than their less fit counterparts and will be able to sustain high-intensity dance sequences for longer (Koutedakis and Sharp 1999).

A conundrum faced by researchers in this area relates to the fact that the determinants of 'good' dance performance are not objectively established, making it impossible to test one new method of training against another. Dance educators are therefore not able to determine fully and with confidence what constitutes an ideal training methodology. That said, it could be argued that dancers who are fitter, healthier and less injured will adhere to training more consistently, will have more stamina to withstand the physiological demands and be able to focus on the qualitative and artistic aspects of their dancing, resulting in optimum performance.

When reporting perceived causes of injury, dancers continue to cite 'fatigue' and 'overwork' as the most common alongside 'repetitive movements' (Laws 2005). While there are several stages of fatigue ranging from acute to chronic, which can be remedied in various ways, a greater cardiorespiratory fitness capacity will enhance endurance and delay the onset of physical fatigue, thereby allowing dancers to dance for longer and potentially reduce the risk of injury (Koutedakis et al. 1999).[3] The dance science research to date, while not exactly showing this yet, does propose ways of enhancing dancers' fitness through systematic and evidence-informed training methodologies, which take account of the following concepts: specificity and individuality. As a result of this research, modifications have been made to dance training in various specialist institutions, including Trinity Laban, together with the adoption of dance-specific methods of testing and training dancers' physical fitness (Redding et al. 2009; Wyon et al. 2003).

It is important to note that any supplementary fitness training incorporates an appropriate balance of all components of physical fitness. Dancers do not only seem to need good cardiorespiratory stamina and muscular power to cope with the demands of performance, but they also require a wide joint range of motion for limb extensions, good balance for turning and good strength for lifting and weight bearing of others (Ambegaonkar et al. 2012; Brown et al. 2007). Unless and until research indicates the specific effect of enhancing one component of physical fitness over another, it seems prudent to ensure that the focus is not on one or two components only. For example, it should be appreciated that overdeveloping one energy system may be to the detriment of the other energy-providing systems (Newsholme 1983). The development of aerobic capacity must therefore be a part of a comprehensive supplemental training programme that addresses all aspects of physical fitness, including strength, power, flexibility and agility.

Interface of sports science and dance science

While the dancer may eventually recognize him or her as an athlete as well as an artist, notions of faster, further, higher, longer are not always the most motivating factors for a dancer as they are for the athlete, though they may well be for particular choreographers. The success of the dancer and the impact of their training are not usually measured through quantitative measures, such as jump height or the speed at which a movement can be completed, but through the audience, teacher or choreographer's subjective evaluation. Nevertheless, 'performance' is what is being evaluated in both sport and dance and the pursuit of excellence is a goal for both but with different processes and end products.

Some of the early recommendations from those applying science to dance tended to advocate enquiry into the psychological skills of performance and the physiological capacities of dancers. Sharp proposed:

> Dance, of course, consists of enormously much more than a superb physiology. Dancers must be highly co-ordinated, have an excellent musicality, pass through orthopaedic assessments, be of the right temperament in psychological terms, be adequately motivated, be of appropriate appearance and physical type in terms of body proportion and above all else they must have the creative talent to dance. There is, though, a factor which sports competitors use and dancers, on the whole, do not and that is laboratory fitness testing. (Sharp 1990: 18)

The common element between dance and sport is that 'both require endless physical training in order to achieve peak performance and culminate in concentrated, often risk-involving expenditures of physical energy' (Solomon, Minton and Solomon 1990: 15). As dance has much in common with sport, it has the potential to make use of principles established in the more advanced areas of exercise physiology and their application to training. In sport, for example, the issue of quality over quantity of training has been addressed, while in dance, this matter has only recently been given attention. Dancers are not, on the whole, advised specifically on when and how to rest and are not provided with the kinds of systematic and structured evaluations and interventions, which monitor the progress of training and performance, that are routinely carried out in sport even though there could be much to be gained. Dance scholar Glenna Batson (2006: 100), for example, identifies the importance of a somatic 'rest to activity ratio' to allow for memory consolidation and help the dancer process proprioceptive input and refine it 'in the service of motor control'. In some ways, her proposition is an

extension, and dance-specific version, of the work in sports science into the role of recovery, adaptation and super-compensation (Batson, 2006).

The field of dance science is beginning to address models and principles of training taken from sports science to systematically develop training that optimizes dancers' potential. For example, various talent development models from sports science have been applied to dance (Aujla et al. 2014; Walker, Nordin-Bates and Redding 2010, 2011). Likewise, the concepts of progressive overload balanced appropriately with rest and recovery and the idea of periodization (Bompa 1999) are now frequent topics of debate at dance conferences and within the dance science literature. Other areas related to training that have received attention in sport, such as the role of psychological skills and strength and conditioning to improve performance or rehabilitate from injury, can be equally applied to dance and are developing areas of discussion within the dance sector.

Another area of growth, which has been investigated through science to a lesser extent, yet in some ways has had a greater impact in dance than the physical fitness debate, is the value of somatic practices. These include, for example, Alexander Technique, Body-Mind Centring™[4] (Hackney 1998) and Feldenkrais Method®[5] and are frequently incorporated as supplementary training for dancers. The interrogation of the physiological body became the focus of the somatic approaches to dance training in the 1970s whereby ownership and understanding of one's dancing body from within the self is what characterizes them.[6] This approach characterizes many of the artistic and technical developments in contemporary dance during this period and still today. The emergence of somatic practices represents a departure from codified techniques and previous movement regimes in that they encourage self-learning, agency and intrinsic motivation rather than instruction and a pre-defined and recognizable aesthetic goal.

Somatic practices highlight the importance of encouraging an approach to learning through the use of mental imagery, proprioception training and kinaesthetic awareness work to improve balance, posture, spatial awareness and other dance skills (Olsen 1998). These practices emerged out of concerns for understanding the physiology of the body and its motor-sensory integration system to learn through self-reference and internally focused attention and reflection. Motor learning, as an area of sports science, examines how humans learn new movement and how they operate on neural and neuromotor levels to organize movement optimally to promote skill development and avoid overuse (Krasnow 2007; Schmidt 1988). As such, somatic practices can be explained to

an extent through the sciences (for instance in reference to motor learning) and are well worth investigating from this perspective.

Around the same time, release-based techniques were developing by dance-artist teachers who were honing personalized dance styles based in fundamental anatomical and physiological principles (Hackney 1998), which require devoted time for reflection and memory consolidation (Batson 2006) in order for movement patterning and re-patterning to take place.[7] The development of release-based techniques reflects the artistic concerns of many 'independent choreographers' whose work requires dancers to move between differing demands at short periods of notice. As such, dancers working as independent artists might benefit from making decisions on their individual training needs, a skill that is developed through a somatic practice approach, which encourages self-reflection and responsibility. The emergence of somatic practices and release-based dance techniques is of interest to those in the field of dance science since they emerged, in part, to address the inconsistencies in training as preparation for a changing profession.

Current dance training regimens include supplementary conditioning classes that are somatics based, such as Pilates and yoga, that aim to develop greater kinaesthetic awareness and postural alignment. While release- and somatics-based techniques may have developed as a counter-response to the codified and stylistic vocabulary from any one particular choreographer in favour of an individualized and personal approach to learning and moving, this slower paced method, which requires sufficient time for re-patterning, does not address the important aspect of cardiorespiratory stamina discussed earlier. Herein lies a difference between two new methods of training recommended by educators and researchers in the field of dance science and somatics.

While initially the goals for dance science were primarily to enhance dancer performance and health both physically and psychologically, predominantly through the use of reductive and quantitative methods of enquiry, dance science research has recently entered the fields of neuroscience and cognitive psychology. This has come about as a result of an interest in the cognitive processes within the dancer's mind during the learning, creating and performing of human movement (May et al. 2011). Conversely, choreographers are leaning towards science as a way of initiating new artistic movement ideas and to gain understanding of how the creative environment can be maximized.[8]

A research project I have been involved in over the last three years, in collaboration with psychologist Jon May at Plymouth University, United Kingdom, and dance scholar Sarah Whatley at Coventry University, United

Kingdom, was an investigation into the role of mental imagery within choreographic teaching settings. The project was entitled *In the Dancer's Mind*. Adopting a mixed-methodology, experimental research design, we tested the effectiveness of a psychology underpinned training intervention aimed at enhancing creativity among over 200 conservatoire undergraduate degree students. Mental imagery has long been recognized as playing a central role in creativity, but many questions are unresolved, including the forms of imagery used, the effect of expertise upon imagery use and the benefits of training in imagery use. In dance, attention has been given to the use of imagery for optimal and efficient execution of technical skills. For example, Mabel Todd in *The Thinking Body* (2008 [1937]), then Barbara Clark and Lulu Sweigard, developed the pioneering work ideokinesis as a means of re-educating the musculature for movement efficiency. Others, such as Irene Dowd and Eric Franklin, have extended this work through their teaching practices and writing about the role that mental imagery can play to perform a movement differently.

The project consisted of a series of mental imagery workshops intended to encourage students to become more aware of their use of imagery strategies and to generate novel mental imagery to guide their movement creation. The workshops were based on Phillip Barnard and John Teasdale's (1991) Interacting Cognitive Subsystems account of human cognition and consisted of six 90-minute sessions delivered as part of the students' timetabled curriculum by a member of their teaching staff. Through these workshops, students were able to recognize that their initial imagery was often conventional or mundane. They learned to manipulate their imagery and move attention between different forms of imagery. An interesting feature of this project was that it drew together elements of dance science, creative practice and pedagogy and has the potential to change the way choreography is delivered as a taught subject in dance education and training contexts. For example, teachers were required to refrain from giving feedback to their students during imagery-generation improvisation tasks and, although they found this challenging at first, they commented on how their students developed an ability to sustain a task for longer, moving to new creative places and develop a 'creative-stamina'. They also commented that the project provided an opportunity to learn more about mental imagery and challenge their own imagery preferences in their teaching.

In neuroscience, a discipline often seen to be part of the cognitive science field, a somewhat controversial new line of research has emerged in the last decade known as neuroesthetics: a scientific approach to understanding the perception and appreciation of art on a neurological level. Researchers in this

field are concerned with the link between certain areas of the brain and artistic activity and, although quantitative findings are limiting and often inconclusive, the methodological characteristics utilized share something in common with dance science even though the work is not foregrounded.

Scott de la Hunta commented that there are three objectives of this kind of work:

> Shared objective: to seek connections between choreographic processes and the study of movement and the brain/mind that are scientifically and artistically interesting.
>
> Artistic objective: to integrate the participation and contribution from the scientists into the fabric of the choreographic process while maintaining the integrity of the modes of looking and questioning pertaining to their respective research areas.
>
> Scientific objective: to understand and critically examine the complexities of measuring creativity through empirical research when the subject matter is an embodied, bodily art-form. (de la Hunta, Barnard and McGregor 2009: 432)

A smaller but significant area of research within the field of dance science is the investigation into the impact of participatory dance on the health and well-being of other populations such as older adults and school-aged children. While the evaluation of dance participation in community settings has been common practice in both the United Kingdom and further afield, the adoption of scientific methods that measure the effects of dance participation (including physical, social and psychological benefits) seemed somewhat novel. This is evidenced by funding grants awarded to this kind of research as well as government attention given to the research findings. This work represented an important departure from previous methods of assessing the impact of dance in community settings, which invariably took the form of evaluations and advocacy documents. This new research comprised experimental research designs with control groups to quantitatively assess the value and impact of dance.

Science has become a major contributor to advances in sport training and performance, as evidenced by the number of sports science journals as well as the fact that athletes continue to beat world records.[9] This indicates that new ideas in sports science, which in turn inform methods of training and preparing athletes, are succeeding. However, there is some scepticism within the dance world concerning the extent to which ideas and concepts in sports science may be effectively applied to dance.

There is evidence of resistance to approaches in dance teaching and training which engage with dance science research. Donna Krasnow writes:

[An] aspect that may inhibit dance educators from looking to the research to develop teaching methodology is the perpetuation of the tradition, as it has existed for many years. Most people in the profession have a strong belief in the past and the successes of past training methods, and fear that the power of the process will be lost. (Krasnow 2005: 5)

Unlike in sport, the goals in dance are less measurable as discussed earlier; however, until dance performance can be more systematically quantified, the potential for a particular method of training cannot be alleged with confidence. Perhaps, then, we might go only so far in being able to examine dance through science since dance is not wholly measurable in this way.

There are additional factors, which arguably have further mitigated against dance practitioners engaging with scientific research. In particular, the historic location (in statutory education in England) of dance as a curriculum subject within Physical Education is one such factor.[10] Dance teachers in schools, and the National Dance Teachers Association (NDTA), United Kingdom, have developed arguments for dance in the curriculum as artistic and creative engagement, rather than as physical activity per se.[11] Since the 1990s, the reduction of hours dedicated to dance in the curriculum and other general curriculum-related issues have led to a strengthening of the arguments for curriculum dance experience to focus on the creative and imaginative development of the child. It could be speculated for these reasons that the dance sector was not quite ready to consider the science of dance in this way in the early 1990s, at the time in which dance science was starting to take hold.

Directions of thinking that emphasize the potential application of exercise science to dance have therefore been met with some resistance or lack of interest from dance educators and those involved in the training of professional dancers. Krasnow's view underlines this position:

Another aspect to consider is an unspoken bias that science ruins art in some way. Some teachers feel that artistic expression implies remaining completely in that passionate, non-logical state of being that is sometimes referred to as right-brain thinking. (Krasnow 2005: 5)

Creativity and artistry should probably not be led by science given the inductive methodological nature of the creative process; however, a greater understanding of how the physiological, psychological and biomechanical aspects of dance may lead to the development of better training techniques and healthier dancers must inform those engaged in the creative, artistic and training process. In 1990, sports scientist Craig Sharp stated, 'Dancers are, in fact, among

the supreme all-round athletes in our society, and as such are well worth a look at physiologically' (1990: 15). Almost twenty years on, Sharp's comments continue to have resonance within the dance profession as the debate around the extent to which science can contribute to dance training and performance continues.

Researchers investigating areas of dance science may have been perplexed about the perceived lack of interest to incorporate new knowledge and understanding about the physiological demands of dance and subsequent new ideas about training (Krasnow 2005). It is hoped that over time a new generation of fitter and healthier dancers will demonstrate that artistry is not lost, but rather can be enhanced through new or modified science-informed training. Independent dance artist Gill Clarke's keynote address summarizes these points effectively:

> Perhaps with increased fitness, dancers could have been freed to enter the 'flow' or the 'zone' of the present moment, where the 'self' is so integrated that they would be almost unaware of their physical body or the concerted action of its parts. In this state the imagination can fly unfettered. (Clarke 2006: 8)

Along similar lines, Craig Sharp commented that 'dancers do not yet use the knowledge which sports and medical science generally could contribute to their art – this is something both sides should discuss' (1990: 18). The changes that have taken place within the last twenty years result in a growing understanding among those responsible for training dance artists of the value of dance science research, the benefits of dancer screening programmes, the role of supplementary fitness training and the importance of improving dancers' health.

It is anticipated that with the emergence of dance science as a growing field of research and study, and the number of interested medical practitioners, researchers and educators, future dancers will be healthier, experiencing less injury and dancing for longer. A commitment to ensuring that the dance profession is populated by better-informed dancers, teachers and choreographers is evident through the growing number of dance science research conferences, dedicated dance science academic journals and textbooks and the professional development activity and educational programmes offered at further and higher education level.[12]

While the research in dance science has questioned the extent to which today's dance training is fit for purpose, it might attempt to tackle other more complex and potentially less measurable questions. Those in a position to set the agenda for dance science should no longer seek to simply fix dancers and prevent injuries, although this quest will always be crucial, but understand and learn from dancer

talents through biomechanical, physiological and psychological perspectives. They should seek to enhance not only dancers' fitness but also dancers' career longevity and challenge dancers' physical habits in technique and performance, and also their mental habits in choreographic contexts. Importantly, they might challenge the oppositional mentality that is so evident in conversations about art and science and cultivate the place that exists for dance between, across and within the converging areas of art and science.

It is exciting to look forward to a dance science, which embraces practitioner wisdom as much as scientific evidence and investigates creativity and embodied learning approaches as much as biomechanics. Perhaps soon we will gain the confidence to celebrate the differences between dance science and sports science as much as the similarities and acknowledge that dance science will be here to stay as a recognized and evolving field of research and study.

The exponential growth of dance science in recent years has resulted in the creation of new university postgraduate programmes targeted at dancers and teachers, who wish to further their knowledge of the science of dancing and medical therapists, and understand the idiosyncratic nature of dance and the prevalence, causes and treatment of dancers' injuries. Dance science as a formal academic discipline within the university sector is now internationally acknowledged as such with a number of postgraduate degrees in dance science,[13] as well as many universities in the United States and the United Kingdom offering modules in dance science as part of their undergraduate dance programmes. Such provision results in more job opportunities within the field, thereby supporting those graduating with dance science degrees who wish to pursue lecturing and research positions.

In the last two decades, there has been a growing infrastructure of organizational educational programmes and specialist healthcare centres to ensure that issues concerning dancers' health are at the forefront of debates about dance training and performance.[14]

This infrastructure is testament to the vibrancy of the field and to the opportunities for embracing new research enquiries and a wider range of methodologies.

Notes

1   Dance UK is the UK's national organization for dance, set up to advocate for and
     promote the needs of dance.

2   Modern/contemporary dance techniques had previously been characterized by
     the particular movement principles or specific movement vocabulary associated
     with a dance artist. Dancers were then trained in such a technique to prepare for
     choreography developed by that artist (e.g., Martha Graham Company dancers
     trained in the Graham technique and Merce Cunningham Company dancers
     trained in the Cunningham technique). Not only was the dancer trained exclusively
     for that technique, but each choreographic work was designed with that technique
     in mind, thus exclusive of others.

3   Fatigue is understood to be 'the inability to generate or maintain a particular rate of
     physical work, as in especially fast, or long, or repeated dance or practice sequences'
     (Koutedakis and Sharp 1999: 171)

4   Body-Mind Centring denotes a patented system of movement therapy created by
     Bonnie Bainbridge Cohen.

5   *Feldenkrais Method* is the registered trademark of the Feldenkrais Guild UK Ltd.

6   *Soma* is a Greek word meaning 'living body'. Hanna (1988: 20) states, 'This living,
     self sensing, internalised perception of oneself is radically different from the
     externalised perception of what we call "a body" in an objectified form'.

7   'Release' is the term applied to dance technique that gives primacy to the internalized
     perception of oneself. Hanna's (1988) concept of the soma is central, emphasizing
     the body's natural alignments and movements. Operating within these common
     principles, 'release' as technique and as teaching method is specific to the person
     teaching it and to the person dancing it. In itself, release technique is not passed
     on as a technical vocabulary, or dance form, as is the case with vocabulary-based
     codified techniques, but rather it is an approach to moving and creating dance.

8   See Company Wayne McGregor's *Ataxia* (2004).

9   There are approximately sixty-nine academic peer-reviewed sports science journals
     that exist internationally.

10   In 85 per cent of schools, delivery of curriculum dance is led by the school PE
     department (Youth Sports Trust, March 2008).

11   The (NDTA) is a membership organization led by a team of teachers and dance
     education professionals. It works to ensure that all young people in the United
     Kingdom have access to high-quality dance education in schools.

12   *The Journal of Dance Medicine and Science* and *Medical Problems in Performing
     Artists* are peer-reviewed journals that provide an international forum for
     professionals involved in practice and research related to dance medicine and
     science (*JDM&S*) and performing arts medicine (*MPPA*). There are several national
     and international associations now in existence such as Dance/USA Task Force on
     Dancer Health, Ausdance in Australia, Tamed in Germany and National Institute
     for Dance Medicine and Science (NIDMS) in the United Kingdom, as well as the
     International Association for Dance Medicine and Science (IADMS), which is in its
     twenty-eighth year.

13 Currently within the United Kingdom, there are five postgraduate Master of Science (MSc) and Master of Fine Arts (MFA) degree programmes in Dance Science.

14 The United Kingdom's newly formed National Institute for Dance Medicine and Science pledged to enhance dancers' health, well-being and performance through high-quality scientific knowledge and evidence-based educational and clinical practice offering more affordable access to first class dance-specific healthcare and dance science support services across the United Kingdom. Healthy Dancer Canada envisions a dynamic community of dancers, dance educators, health professionals and researchers dedicated to promoting dancers' health and wellness, optimizing performance, understanding and addressing the unique challenges facing the dance community and creating a culture of healthy dance practice in Canada.

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Screendance

Harmony Bench

While dancers and dance practices maintained a consistent presence on-screen throughout the twentieth century, the contemporary cultural dominance of screen media ensures that even as dance remains the art of the body par excellence, it is shaped by media technologies more than ever. As the field of dance responds to the rippling changes that digital media has introduced at every level of dance creation, production, dissemination and reception, it is an opportune moment to examine screendance practices and scholarship. 'Screendance' is an umbrella term that encompasses dances and choreographies made for or disseminated through screen media. Although screendance is not a term uniformly embraced by artists and scholars of dance on-screen, as I will further articulate below, I use this term in this chapter to designate both the diverse practices that fall within its purview and the scholarship on these practices.

Although scholar-practitioners were already building a body of literature around dance on-screen in the mid-twentieth century, seen especially in Maya Deren's prolific writing on film-making[1] and a special 1967 issue of the journal *Dance Perspectives* on 'cine-dance', screendance studies has only recently begun to solidify as an academic field. Of particular note in laying the foundation of scholarly enquiry were *Parallel Lines: Media Representations of Dance* (1993), edited by Stephanie Jordan and Dave Allen, Sherril Dodds's book *Dance on Screen: Genres and Media from Hollywood to Experimental Art* (2001) and the collection of essays and films *Envisioning Dance on Film and Video*, edited and compiled by Judy Mitoma, Elizabeth Zimmer and Dale Ann Steiber (2003). Following these were Dick Tomasovic's *Kino-Tanz: L'Art chorégraphique du cinéma* (2009), Erin Brannigan's *Dancefilm: Choreography and the Moving Image* (2011) and Douglas Rosenberg's *Screendance: Inscribing the Ephemeral Image* (2012). *The International Journal of Screendance* was launched in 2010, first edited by Rosenberg and Claudia Kappenberg from 2010 to 2014 and then by Simon Ellis

and myself from 2014 to present. Screendance festivals, which have traditionally followed a showcase format, are increasingly curated according to an organizing theme, enabling more comparison and conversation around how screendance artists grapple with the political landscape, the aesthetic affordances of specific dance forms and questions of composition and style among other issues. The Light Moves Festival of Screendance in Ireland and the Festival International de Video Danse de Bourgogne in France have begun hosting academic symposia alongside film screenings, which further solidify screendance as a unique field of both artistic and scholarly investigation. Although screendance scholarship continues to be dominated by the English language, an increasing number of publications in French (Bouquet 2012; Boulègue and Hayes 2015; Tomasovic 2009) and Spanish (Rocha and Carballido 2015; Temperly 2010) are beginning to support and expand academic screendance audiences globally. Together, the scholarship and perspectives represented in these texts define, historicize and theorize the evolving collection of practices called screendance.

I begin this chapter with a consideration of how scholars and practitioners have defined this territory of artistic investigation. While film/video and Western concert dance forms constitute a major focus in screendance studies, largely due to the festival format, screendance studies includes popular media and dance forms, choreographies for Internet or touch screen, moving image art installation, music video and advertising, among others. I then turn from the work of scholars defining the field to what I see as predominant research areas and analytical approaches of current screendance scholarship. These I identify as experimental screen performance, popular dance on-screen and philosophies of the moving image. Finally, I pull these strands together in an articulation of kinaesthetic affects in the video *Color of Reality* (2016) with direction and dancing by Jon Boogz, dancing by Lil Buck and visual art by Alexa Meade. I intend this analysis as an example of a mixed-methodological and interdisciplinary approach common in screendance studies.

What is screendance?

The first major task of screendance scholarship has been to define what screendance is, particularly what screendance is in relation to other experimental and commercial arts practices, including film musicals, music videos, video art, experimental cinema, installation art, dance technology and so on. The task of definition has been made especially complex by the multiplicity of dance forms

and techniques of the moving image that enter into screendance. Screendance festivals, where artists show their most recent work, have thus served a dual function of disseminating screendance as well as shaping aesthetic practices through juried selection processes and prizes awarded, with each festival reflecting different priorities through its programming. For example, some screendance festivals, such as the long-running Dance on Camera Festival in New York City, screen a number of feature-length dance documentaries each year, whereas other, typically smaller, festivals emphasize experimental shorts.[2]

It is quite common to see references to Maya Deren, whom some recognize as the first dance film-maker and first screendance theorist, sprinkled throughout curatorial notes and commentary at screendance festivals. In her writing and lectures of the 1940s and 1950s, Deren ([1945] 2005: 220–221) critiqued the visual representation of dance in documentaries, and especially in Hollywood film, for mimicking 'theatrical choreographic integrity' rather than exploring the compositional possibilities that camera work and editing afford, describing the 'usual unsatisfactory result' as neither 'good film nor good dance'. Deren's assertions continue to resonate in contemporary framings of screendances as choreographic works that cannot exist outside a screen medium. Rosenberg (2016: 11), for example, suggests that screendance is 'not a byproduct of another process or gesture' but is rather a 'site-specific proposal'. In this way, scholars and practitioners frequently differentiate screendance proper from dance documentation, a distinction Vera Maletic (1987–1988: 3) once described as between 'videodance and video taped dance'. Regarded as a faithful recording of choreography principally created for a stage or studio setting, dance documentation and its archival function should not be confused with dance documentary, which follows documentary film conventions in organizing performance and rehearsal footage, interspersed with interviews and everyday scenes, into a narrative arc (see Dodds 2008).[3] Yet, complicating matters is the fact that dance documentation comprises a great deal of dance viewed on-screen, particularly dance in social media, and therefore of screendance scholarship. As a result, it is not only the relation between screen and dance that is under constant negotiation within screendance communities but also the very definitions of dance and choreography, as well as the functions of screen media.

The expansiveness with which practitioners and scholars define 'screen' and 'dance' vary, resulting in the formation of a canon of works that might be perceived as only marginally 'screen' (Eadweard Muybridge's movement studies and Loïe Fuller's serpentine dances) or marginally 'dance' (Shirley Clarke's *Bridges-Go-Round* [1958] and David Hinton and Yolande Snaith's *Birds* [2000]).

Dance as a concept has been under pressure at least since postmodern artists began incorporating functional gestures and task-based movement into their compositions (Banes 1987), so it is unsurprising that what qualifies as dance in screendance is a matter of much debate. Some screendance commentators strongly emphasize the importance of human performers, while others contend that who or what is doing the moving is less important than that the overall work centres on the composition of movement. In her seminal study of dance on-screen, which analyses Hollywood dance films, television advertising, music video and video dance, Sherril Dodds (2001: 89) locates dance in the 'triadic relationship between the moving body, the camera and the edit'. Erin Brannigan (2011: vii–ix), by contrast, explicitly extends dance beyond human performers, arguing that what she calls dance film is '*a cinema of movement* where a dancerly or choreographic approach to filmmaking emphasizes exceptional movement on various levels of filmic production'. Brannigan (2011: ix) goes on to explain that these exceptional movements need not belong to dancers but could be found in the movements of crowds, objects or body parts, and that their movements may be propelled by internal or external forces or technological manipulation. While there is a great deal of overlap between the positions Dodds and Brannigan lay out, Dodds identifies a complementary relationship among a human mover and technological mediation, whereas Brannigan homes in on a choreographic sensibility that accommodates a range of dances without dancers.

Claudia Kappenberg (2009: 89–90) similarly challenges the idea that screendance should 'look like dance', arguing that a prevailing aesthetic attachment to familiar forms of dance contributes to a lack of diversity in festival programming. Also de-emphasizing the importance of recognizable dance vocabularies, Sophie Walon (2015: 2) suggests that screendance is an 'art of sensations' that 'gives precedence to physical presence and somatic experiences'. Roger Copeland (2016: 230), however, questions the 'slippery-slope, dance-as-metaphor concept of the genre'. He finds no advantage to a big-tent approach to defining screendance. Yet, artists' continual experimentation with rendering (and obscuring) dance on-screen, from Germaine Dulac's *Thèmes et variations* (1928)[4] to Miriam Eqbal's *Choreography for the Scanner* (2015), invites a broad and accommodating definition.

As an umbrella term, 'screendance' allows for all types of screens and all types of dancing and even choreographies without dancing. It attempts to demarcate a field of practice without overdetermining the types of artistic investigations or audiences that might fall under such a term. As Rosenberg (2016: 12) observes, 'For a significant number of artists, screendance *in practice*

is a small part of a larger engagement with the arts'. In other words, artists are likely to view screendance as only one component of a larger creative profile. Few choreographers or dancers create exclusively for the screen, and few film directors or new media artists limit themselves to dance. As a field of study and creation, screendance acknowledges not only the hybridity of cinematic-choreographic objects but also the interdisciplinarity of their creators.

Despite the inclusivity of the term 'screendance', not all artists and scholars embrace the moniker. Some suggest that the compound term gives pride of place to the screen where it overshadows the dance component (Arendell and Barnes 2016; Copeland 2016). Others, however, see the term as no different from dance on-screen; each gestures towards the form (screen) and content (dance), indicating dance's destination in the same way that the terms *concert dance, social dance* and *site-dance* signal the venues in which dancing occurs. Whereas terms such as *dance film* and *videodance* emphasize the medium of movement's capture, Rosenberg (2012: 117) explains that 'screendance implies that the end point of the endeavor is a mediated image of dance on a screen, *any* dance on *any* screen'. This conceptualization recognizes that movement practices now travel across a variety of screens, from large projection surfaces to small handheld devices and from home televisions to art gallery installations.

My own understanding of screendance's reach begins with a baseline assumption that the mode of viewing is via projection or display on a screen or other surface. In addition, at least one of the following also holds: first, diegetic movement is identifiable to a viewer as dance movement; or second, the work is in conversation with the histories, aesthetics and practices of dance; or third, approaches to composition demonstrate a choreographic sensibility, for example in the camera motion,[5] editing and/or the sequencing of movement content. Like other proponents of the broad category of screendance, I wish to offer a generous and generative framework so as to better represent the work of contemporary artists, rather than subscribe to a prescriptive definition that might exclude some of the work I find most compelling. However, as Kappenberg (2009) argues, screendance's broader scope necessitates language to distinguish among its different strands. This is a key objective of screendance studies and, in particular, of Rosenberg's (2010; 2012) investigations into screendance genres.

In addition to the four types of screendance practices Dodds originally articulated (Hollywood dance films, television advertising, music video and what she called video dance), screendance practices have long included video art and silent and experimental cinema, as well as dance documentaries and dance documentation, the latter of which generally has been included by way

of its explicit exclusion from what qualifies as dance film or videodance in a festival context. Academic scholarship has recuperated dance documentation and additionally created space in the screendance conversation for Bollywood films, amateur videos on YouTube, interactive installations, image projection in stage performance, iPad applications, reality television and dance videogames.[6]

Screendance practices are decidedly interdisciplinary. More than being simply interdisciplinary, however, Brannigan (2016: 518–519) suggests that screendance could be described as 'undisciplined', appearing as it does 'in performance, galleries, cinemas, and on our television screens'. I think the same can be said of screendance studies. Reflecting the proliferation of screen types and dance styles, screendance studies cuts across an extraordinary number of fields, bringing together scholars who write about popular and experimental dance on both broadly available and highly exclusive screens. Scholars who write about dance on-screen may not even recognize themselves as participating in screendance studies nor, indeed, may those about whom they write. It is to the complications of screendance studies as 'undiscipline' to which I now turn.

Screendance studies: Approaches and enquiries in an undiscipline

As a young field, screendance studies is not yet a home discipline for more than a handful of thinkers. Scholars mostly hail from dance and performance studies, fan and popular culture studies, cinema and media studies, art history, dance technology and dance film-making. This results in a complicated politics of citation where, in undisciplinary fashion, many of the authors comprising screendance studies primarily affiliate with other fields and do not recognize themselves participating in a shared discourse around dance on-screen. Yet, this is to be expected of any field that includes such a broad array of practices, practitioners and scholars. Collections such as *The Oxford Handbook of Screendance Studies* edited by Rosenberg (2016) and *The Oxford Handbook of Dance and the Popular Screen* edited by Melissa Blanco Borelli (2014) are thus crucial to articulating and building screendance studies as a field, as fruitfully undisciplined as it may continue to be.

Coming as they do from diverse backgrounds and intellectual traditions, screendance scholars bring dance-specific and screen-specific frameworks to bear on their considerations of screendance. There are, however, attributes that are shared across screendances that inform scholarly analysis, including

framing, editing (sequencing, speed and rhythm), visuality and visual focus, music and sound, representation, storytelling, physically 'impossible' bodies and choreographies crafted through editing and effects, modes of distribution and reception, non-human performers and camera movement, among others. These themes arise across screendance scholarship regardless of screen type, movement genre or methodological orientation and offer a set of concerns around which the field converges. How these themes or considerations arise in screendance scholarship depends very much on writers' own investments. However, in keeping with screendance as undiscipline, scholars move across the areas of investigation I identify with relative frequency and ease, combining approaches in favour of multi-disciplinarity.

Classifying areas of scholarly enquiry in an unruly and undisciplined field is surely a risk, and the process inevitably obscures those who fall outside the categories I have designated. For example, I exclude developing areas of investigation such as audience reception studies (Wood 2015), neurocognitive approaches (Reason and Reynolds 2010, 2012; Tikka and Kaipainen 2016) and transnational and postcolonial aesthetic criticism (Jacobson-Konefall 2016). I also exclude historical research, since screendance studies is a young enough field that historiography is a shared rather than specialized endeavour. Finally, I acknowledge but largely exclude creative research, since this chapter primarily reflects scholarly rather than artistic production.

The distinction between creative research, that is to say, the work of artists, and that of practice-led research, the work of artist-scholars, is difficult to distil. Moreover, I am not certain that it is a worthwhile distinction. Much of the screendance literature comes from practising artists who are also academics or who developed writing practices to speak more clearly about their own work and its situation within broader arts and social landscapes. This includes the skills-focused writing of Katrina McPherson (2006) and Karen Pearlman (2016), who guide readers through the process of shooting and editing works for screen, as well as creative reimaginings of screendance histories such as in Marisa Zanotti and Lea Anderson's *Pan's People's Papers* (2016). It also includes the curatorial and programming work of gathering, framing and presenting screendances for audiences, and engaging both writing and creative practices to explore theoretical and philosophical ideas. The difficulty of representing practice-led enquiry within the framework of academic scholarship is that, as proponent Robin Nelson (2006: 106) explains, 'not only does [it] not present itself in terms of rational argument [it also] might not even be put into words'. Simon Ellis insists, for example, that such research 'might produce scholarship,

but it doesn't have to, and nor should it be obliged to'.[7] I do not wish to diminish the importance of this work, nor do I wish to erase the work pursued outside the Anglophone contexts with which I am most familiar and to which I have greatest access. Although I focus here on areas of enquiry in screendance scholarship, my articulation of these areas is located within a North American, dance-based point of view and accompanied by the understanding that screendance studies is populated by artists creating and curating work for screen.[8]

Many screendance scholars in what I have designated as the area of experimental screen performance are also screendance makers, or more specifically, makers of dance films. Furthermore, as an area of scholarly enquiry, experimental screen performance has a long affiliation with screendance and dance film festivals where experimental films, videos and the occasional installation are shown. Experimental screen performance includes video dance, which Dodds listed among her four types of dance on-screen, but it also extends into video art, animation, installation art, experimental cinema and the like. Scholars in this area who are also screendance artists include Rosenberg and Kappenberg, both of whom have worked extensively to establish screendance within a broader arts field and to situate it within histories of specifically visual and cinematic arts practices.

Another cohort of dance scholars enters into this conversation by virtue of following the experiments of choreographers such as Loïe Fuller, Merce Cunningham, Yvonne Rainer and Bill T. Jones onto the screen. Such scholars include Ann Cooper Albright (2007, 2016), Felicia McCarren (2003), Roger Copeland (2004) and Ann Dils (2001). Similarly, scholars of film and the moving image track the incursions of performing artists into screen media and have made enormous contributions to the field. Dick Tomasovic (2009), for example, explores both images of dancing and 'dancing' images through such concepts as rhythm, repetition, tension and kinaesthesia in *Kino-Tanz*, and Noël Carroll's (2001) essay 'Toward a Definition of Moving-Picture Dance' is required reading in screendance studies. This area of scholarship hews towards analyses of canonical figures, especially those of the artistic avant-garde. It emphasizes historical antecedents to and aesthetic precedents for contemporary screendance work, as well as analytical frameworks for their evaluation.

Dance in popular media is perhaps the largest area of enquiry in screendance studies, in terms of both the quantity of mass media objects produced and the quantity of scholarship analysing these objects. Under this focus area I group together the remaining three of Dodds's four categories of dance on-screen: Hollywood dance films, television advertising and music video. To these I add a

still-incomplete list of Bollywood and other popular cinemas, dance on television including showcases and competitions, social media, fan videos and remakes, video games and all manner of dance in mass media. Examples of scholars in this area include Melissa Blanco Borelli (2016) and Colleen Dunagan (2007, 2018), who share an interest in how dancing is leveraged to sell products and services in advertisements, Thomas DeFrantz (2012) and Naomi Bragin (2014), who have both written about dancers' creative articulations of blackness on the television show *Soul Train*, Raquel Monroe (2014) and Cindy Garcia (2014), who think about representations of race and ethnicity in contemporary Hollywood films, Elena Benthaus (2015) and Mark Broomfield (2011), who consider spectatorship and cultural values vis à vis television dance competitions such as *So You Think You Can Dance*, and Dredge Byung'chu Käng (2013) and Philippa Thomas (2014), who analyse fan performances of music video choreography (cover dances).

As an area of contemporary scholarship, dance in popular media pulls from researchers who study popular, commercial and social dance forms, whether these appear in dance clubs, onstage or on-screen, as well as those who study film and music. For example, Richard Dyer (1993), Carol Vernallis (2013) and Kiri Miller (2017) might be surprised to discover their importance to this area, but their work on Hollywood musicals, music video and video games, respectively, contributes immensely to scholarship on dance in popular media. Common methodological approaches in this area include historical and cultural analysis, with an emphasis on critical studies of race and ethnicity, gender and sexuality, and representation and self-understanding.

Like experimental screen performance and dance in popular media, philosophies of the moving image criss-cross disciplinary boundaries to bring together those who contemplate such topics as screen and body, perception, aesthetics and poetics of the moving image, questions of time and memory, as well as being and belonging, among others. The work of Gilles Deleuze is particularly pervasive in screendance studies. Sherril Dodds and Colleen Hooper (2014), for example, use Deleuze's articulation of the affection-image to consider what they call facial choreography on the television show *So You Think You Can Dance*. Erin Brannigan (2011) similarly employs Deleuze to theorize what she calls micro-choreographies, or the close-up shots of body parts common in dance film, but she also brings a larger swath of philosophical thought to bear on the phenomenon of dance on-screen, including Giorgio Agamben and Jean-François Lyotard's work to explore gesture and affect. Like Brannigan, Sophie Walon (2015: 2) brings effects and affects to the foreground in her analysis of screendance as 'an art of sensations'.

More difficult to isolate are the philosophical considerations that underlie screendance works, since the deep thinking and research behind the composition may not be readily visible in the final product. Still, reflecting the broad participation of screendance artists in the field's discourse, an implicit tenet of screendance studies is that experimental screendances can also be philosophy in moving image form (Wartenberg 2006). Becky Edmunds's film *Light: Heat: Motion:* (2007) and Miriam Eqbal's *Choreography for the Scanner* (2015), for example, ask viewers to grapple with the image as a philosophical argument in their contestation of core ideas, including dance, visuality and the human. Philosophy of the moving image also provides a point of articulation between screendance studies and dance technology, with central contributions by Susan Kozel (2007) and Erin Manning (2009), who employ phenomenology and process philosophy, respectively, alongside their own artistic practices. Finally, this area finds deep resonances with phenomenological, Deleuzian and embodied approaches to film analysis espoused by such film and media scholars as Vivian Sobchack (2004), Laura U. Marks (2000, 2002) and Elena del Río (2008), each of whom prioritizes embodiment and bodily sensation as means of making-sense of the cinematic image. In screendance studies, philosophy of the moving image frequently challenges the representational focus of cultural criticism that is a central concern in popular dance on-screen and is more allied with experimental screen performance. Still, scholars travel across the zones of experimental and popular dance on-screen and bring philosophical as well as cultural theoretical thought to bear on screendance practices.

As should now be clear, the undisciplined reach of screendance studies is wide. It spans across methods, from historical enquiry and cultural criticism to creative practice and philosophy, with analyses drawing from the popular to the experimental, the everyday to the arcane. The focus areas I have identified, experimental screen performance, popular dance on-screen and philosophies of the moving image, represent three prominent clusters of scholarly work. But separating them in this way imposes an order that does not capture the messiness of this undiscipline. In the next section, I use my own analysis of the video *Color of Reality* to bring back together what I have artificially pulled apart.

Kinaesthetic affects in *Color of Reality*

I first encountered *Color of Reality* at the 2017 Dance on Camera Festival in New York City and included it my review of that festival (Bench 2017). This section

further expands on that initial gesture. Boogz, who directed the video, offers a brief description of the film:

> Transfixed by racial, political, and socioeconomic tensions saturating the news, movement artists Jon Boogz and Lil Buck, enveloped by the art of Alexa Meade, switch off the TV and release their emotion into a stirring dance that is both a lament and a spirited call to action … The result is a powerful, mesmerizing reflection, a moving 2D art representation, of the state of today's society. (*Color of Reality*)

I am not as familiar with the histories and aesthetic tendencies of the dance forms Boogz and Lil Buck participate in as I would like to be, and thus I know there are codes and conventions (Foster 1998) that escape my ability to analyse them. This absence of knowledge shapes my approach and interpretation, but it does not diminish my affective experience of the video nor my desire to engage with it. I maintain that dance mobilizes sensory capacities dancers and spectators share in common, and this basis of commonality provides a point of access to consider the 'expressive objects and practices' that sustain 'black life-worlds' (Taylor 2016: 6), even if one does not share the same practices or life-worlds. How dance conjures feelings, both emotions and sensations, is part of how it registers as meaningful, and this is the focus I bring to my analysis of *Color of Reality* and exploration of kinaesthetic affects.

The field of dance studies has for some time asserted the cultural constructedness of sensation. Far from being pure and unmediated, sensation is socially organized into bodily epistemes; sensation 'makes sense' of an environment by referring to cultural logics of what constitutes the sensible (Rancière 2015). Take, for example, the following passage from Deirdre Sklar's essay 'Can Bodylore Be Brought to Its Senses?'

> The medium of embodied knowledge is not words but sensations in which are stored intertwined corporeal, emotional, and conceptual memories. This is not to say that we cannot fabricate, through words and other media, sensory worlds and disembodied selves that come to have independent ontological status. Rather, it is to say that those fabrications depend on their creators' and audience's corporeal experience and the schematic organization of that experience. (Sklar 1994: 14)

A second example, from Jane Desmond's introduction to *Dancing Desires: Choreographing Sexualities On and Off the Stage*, is also illustrative. Arguing that 'bodily motion [is] specific evidence' for dance scholarship, she contends that scholars

must analyze dancing as an embodied social practice, with equal emphasis on the last three words: *embodied*, meaning lived physically, not just musing on the 'idea' of dance; *social*, meaning embedded in specific material and ideological conditions of possibility; and *practice*, meaning a process in time and space, one of enactment, an articulation and materialization of meanings and relationships. (Desmond 2001: 13, original emphasis)

Both of these passages register the impact of cultural studies on the field of dance studies, which provoked many scholars to shift away from analytical frameworks that bracketed the social world in order to consider dance as a self-referential exploration of movement dynamics. Instead, scholars worked to situate dance practices within their social circumstances, cultural milieus and historical moments in order to read and interpret them, recognizing that bracketing dance from its situation both presupposed an ideology of artistic autonomy and foreclosed 'critical' analysis. A consistent mandate in dance studies has been maintaining simultaneous investments in dance's 'corporeal, emotional, and conceptual' elements, or again framing dance as 'embodied social practice' without emphasizing one of these dimensions at the expense of the others. *Color of Reality* clearly holds investments in each of these areas, deploying social dance practices in an emotional portrait of black experiences that is both a sustained investigation of black male embodiment and a conceptual meditation on the ontological status of black male subjectivity in the United States.

Thomas DeFrantz (2005: 94) articulates a similar position to Sklar and Desmond in his reclamation of 'beauty' as a 'potent aesthetic paradigm' for black performance practices. Such a project requires opening aesthetic appreciation beyond its theorization within the Western philosophical tradition to make room for a conceptualization of '"beauty" as a performed gesture felt by a witnessing audience' as well as 'an aesthetic sensibility concerned with spirit' (DeFrantz 2005: 96). Like other scholars of black aesthetic practices (Gottschild 1996; hooks 1990; Thompson 1983), DeFrantz tethers the 'felt' dimension of aesthetic experience to the context of its occurrence. 'To recognize "black beauty" in motion, we engage awareness of social and political circumstance as well as the perception of fullness of gestural execution and the manifestation of spirit' (DeFrantz 2005: 96). The dance event is irreducibly sensorial and social, spiritual and political. 'Beauty' for DeFrantz is not about balance or form, though it may include these. Instead, 'beauty' is about the context of a dance, which gives it meaning, and the intensity with which it is performed. In this paradigm, the beauty of *Color of Reality* is not purely an aesthetic

experience or appreciation of virtuosity uncoupled from the socio-political context in which it appears; its affective weight arises in direct relation to its social commentary.

More recently, the turn to affect in the humanities has prompted other fields to consider the role of embodiment in scholarship and sensuous engagement with subjects and objects of analysis. As part of the affective turn, some scholars, most notably in cultural geography, have taken up dance as a way to explore bodily experience while evading questions of identity and representation (Dewsbury 2011; McCormack 2014; Thrift 2000, 2008). Stated differently, they bracket what they consider non-essential information, without regard for how this context contributes to how dance registers and resonates with viewers and participants. Such uses of dance in non-representational theory employ a Deleuzian approach to affect that leads them to rely on romanticized understandings of dance as pure experience without meaning.[9]

The problem with exploiting dance's capacities for abstraction to bolster non-representational theory is that such analyses mistake dance affordances for dance essences. While there are many aspects of dance that escape linguistic representation, such as what DeFrantz calls spirit, that does not mean that dancing is merely a pre-cognitive play of deterritorialized sensation and therefore unknowable or ungraspable. Nor, however, does dance's meaning derive entirely from its intelligibility within social frameworks or the micro-narratives that are developed or discovered in the moment of dancing. As seen with Sklar, Desmond and DeFrantz, the challenge for dance scholarship is to maintain the connections between dance's affective dimensions and its social ones. The challenge for screendance scholarship is to maintain these same connections when they are remediated for screen. A Deleuzian approach to affect cannot, by itself, sustain the interdependence of the sensorial and the social. However, feminist scholars such as Sarah Ahmed (2004, 2010), Lauren Berlant (2008, 2011), Elizabeth Povinelli (2006, 2011) and Kathleen Stewart (2007), among others, deeply engage with theories of affect without losing sight of the fact that lived experience is not lived in the abstract. Their approach is more informed by developments in queer theory and anthropology, fields for which theorizing remains tied to bodily stakes.

I am particularly interested in what I am calling kinaesthetic affects and the ways they manifest in screendance.[10] My understanding of affect is grounded in practices of dance, which, alongside other artistic and movement practices, cultivate fluencies of feeling that span emotional,[11] sensorial, intellectual and intersubjective states, relations and becomings. Somatically produced

and perceived, in my usage, kinaesthetic affects encompasses the muscular, epidermal, respiratory and other somatic and emotional sensations of the dancer; their bundling into what could be called 'expression' or 'expressivity'; and the somatic and psycho-emotional sensations of the viewer or listener, who participates more or less actively, in greater or lesser spatial and temporal proximity, and more or less individually or communally, in a historically situated and culturally elaborated affective relationship.[12] The craft of dance inheres in composing kinaesthetic affects and ideations into shapes, sounds, rhythms, forces, relations, momentums and intensities; screendance conjoins these to the screen through cinematic processes that rechoreograph them.

When watching *Color of Reality*, I am deeply moved. Lil Buck and Boogz sit in an environment created by visual artist Alexa Meade, who is known for her unique approach to portraiture. She paints *on* her subjects and the physical structures around them rather than making paintings *of* them. Meade's are paintings that come to life. The camera frames the entire impressionistic scene showing Lil Buck and Boogz in a familiar domestic setting, sitting on a typical couch in a typical living room, while the murmur of typical news relating the horrors of the day permeate the soundscape. The camera pans around the room, showing in detail the swaths of bold and gentle blues forming the walls, the painted lamp sitting on the painted side table, which also holds a painted stack of books, bag of chips and a soda can. Only the images on the television move in this still life picture. The three-dimensional space is rendered two-dimensional by virtue of Meade's painted space and the dancers' stillness. Drawing viewers into the illusion, close-ups on Boogz, who is rendered in blues and yellows, and Lil Buck, who appears in muted reds, yellows and whites, show micro-movements as the dancers breathe.

Boogz and Lil Buck merge with their environment, reflecting Susana Temperley's (2012: 49) observation that the screendance (videodanza) body extends both inwards, where 'fragmentation, dissolution, fusion and shock … open the possibility of new representations of the corporeal', and outwards, where 'the street, a mountainous landscape, the coast bathed by the sea, etc. [… can act as] active agents in the performance of the dancer'.[13] In this case, familiar filming and post-production techniques for activating or animating landscapes are replaced by Meade's visual artistry, which imposes the same filter on everything within the frame, establishing not so much an equivalency as a continuity between them. Her environment not only offers a shaped site of textured domesticity that both contains and sustains Boogz and Lil Buck; it also establishes a mood, an atmosphere that im-presses itself onto the dancers'

bodies in wide streaks of paint. Or, conversely, her environment is an outward manifestation of their interior emotional landscapes, ex-pressed onto the very walls that surround them.

Watching the news, the two men listen to reports of 'officer-involved shootings' involving unarmed teenagers. Overcome, Boogz shatters the stillness by turning off the television. Lil Buck contorts his face and holds his head. With purpose, Boogz stands, shaking off the stiffness of his seated posture. A beat suddenly grounds what had been an ethereal musical architecture. bell hooks (1990: 104) contends that aesthetics is not only a philosophy of art, 'it is a way of inhabiting a space, a particular location, a way of looking and becoming'. How do these dancers inhabit and move through this space? Boogz grows into a danced monologue incorporating popping, animation and other vocabularies. His arms jut to the upper diagonals while his knees angle inward. He follows a wave from his fingertips to his shoulders and it tumbles through his chest and down his legs to his feet before rebounding back through his body. In slow motion, he sinks low, extending his arms to either side. Lil Buck rises and Boogz takes a seat. Known for his Memphis jookin' style, Lil Buck hops onto the tip of his sneaker, and with one leg lofted and arms floating outward, he balances on the furthest edge of his toes. He reaches towards his heart with both hands, and it is as if he rips it out of his chest and throws it to the ground. At this moment, the bass drops in the music and I am crushed beneath the weight of this gesture. I pull back, registering the impact of this kinaesthetic affect. Lil Buck begins a sequence of footwork that seems to trample his torn-out heart underfoot. He glides across the floor and twists back and forth, incorporating more balances and swivelling turns. He bends low to the ground, undulates and trembles.

Color of Reality undoubtedly achieves much of its affective force through its narrative framing of the two men's dancing as direct responses to police violence, its mobilization of 'the emotional forces and residues that course through […] a history-in-place' (Hamera 2017: 121). But as DeFrantz would note, it is this context in conjunction with the intensity of the dancers' gestures and the ebbs and flows of the music that collectively destabilize me. Paraphrasing philosopher Jean-François Lyotard, Erin Brannigan comments that 'the work of art and the viewer encounter each other where the affective force of the creative gesture impacts the body of the spectator' (Brannigan and Mees 2016: 41). Facing the screen, I offer a somatic mode of attention (Csordas 1993) to the sensory drama unfolding between these two dancers. I feel my heart leap into my throat where it catches my breath.

Sophie Walon (2015: 2) suggests that 'most works of screendance tend to develop alternate forms of dramaturgy that are heavily based on physical, kinaesthetic, tactile, spatial, rhythmic, and synesthetic sensations'. These dramaturgies of sensation play out across expanded fields of bodies, movements and environments choreographed and/or framed for the screen. They tie together what narrative may only loosely structure or not structure at all. In those moments where narrative drives screendance, sensory composition may amplify the metaphor and symbolism embedded in dancers' gestures. Where narrative subsides, sensation offers its own compositional logic of sights, sounds and motions gathering and diminishing intensities.

Watching dance, even on a screen, implicates viewers in performers' actions at a bodily level. Dance is not merely an expression of form; it is an expression of the possibilities of the human body and thus of the conditions under which those possibilities manifest. While screen choreography might include dances without dancers, in the case of videos like *Color of Reality*, watching dance means becoming implicated in the conditions of life and livability (Butler 2014) in which dancers cultivate their bodily capacities. How, then, to describe my reception of Boogz and Lil Buck's danced mourning under conditions of necropolitics (Mbembe 2003)? Empathy offers one explanatory framework, but as Saidiya Hartman (1997) has persuasively argued, identifying with their emotional states evacuates their subjectivity to make room for the projection of my own values and feelings. Perhaps their feelings of sadness are not mine nor my feeling of helplessness theirs. Sympathy, which in Western thought historically preceded empathy as a concept for how 'one [feels] another's feelings' (Foster 2011: 129), offers an alternate framework. In her analysis of sympathy and empathy, Susan Leigh Foster (2011: 130) notes that before it was supplanted by empathy, sympathy implied 'sensitivity and sensibility' to the feelings of others. This is much closer to my experience in watching *Color of Reality*, but contemporary usage has transformed sympathy into a paternalistic attitude of pity or an emotion inscribed on greeting cards. Neither feeling *for* another (sympathy) nor feeling *as* another (empathy) seems adequate to describe this space of feeling as feeling *with* another. Affectivity, by contrast, neither requires a gesture of displacement that turns another into a screen for my own emotional projections nor does it establish a zone of 'critical' distance from which to safely observe another's suffering. Affect simply requires a capacity to feel, where feeling may or may not congeal into recognizable emotion.

Kinaesthetic affects help to parse the aesthetic and social work of dance on-screen, opening a space in which to engage the experiences of those with

whom one does not share a social or cultural background. Like dance scholar Susan Manning's (2004: xvi) elaboration of cross-viewing among modern dance audiences, kinaesthetic affects enable 'some spectators [to] catch glimpses of subjectivities from social locations that differ from their own', without leaving their social situations. Like film scholar Vivian Sobchack's (2004: 63) positioning of film viewers as 'cinesthetic' (a play on synesthetic) subjects 'who see and comprehend and feel films with [their] entire bodily being', kinaesthetic affects offer a corporeal modality of spectatorship in which making sense of a dance includes but is not limited to discerning an underlying narrative. Kinaesthetic affects bridge the distance between performers and viewers, without viewers projecting themselves into the place of performers, but they also do not necessitate the presence of an audience. In this way, kinaesthetic affectivity is not like kinaesthetic empathy, which emphasizes a viewer's identification with a performer.[14] Kinaesthetic affects encompass the feelings and sensations coalesced into a dancer's movements and gestures, as well as the somatic impact of these gestures registered among viewers. In screendance, kinaesthetic affects also become cinaesthetic affects since bodily movements join with those produced through camera motion and editing techniques, which cross-refer to bodily motion as viewers somatically apprehend them.[15]

In *Deleuze and the Cinemas of Performance: Powers of Affection*, film theorist Elena del Río offers the concept of the 'affective-performative' image to describe '*kinetic and gestural situations* where movements and gestures are given in and for themselves' (2008: 29). Drawing primarily from narrative film and considering the ruptures that dancing introduces into such films, del Río overemphasizes dance as non-narrative or even anti-narrative. However, her contention that 'the representational imperatives of narrative and the non-representational imperatives of the affective-performative displace each other without ever completely canceling each other out' (2008: 15) is a useful framework for thinking about the role of kinaesthetic affects in dance on-screen as dance appears in narrative, non-narrative or micro-narrative contexts. Rather than see narrative and affective-performative forces as oppositional, however, I see them as complementary registers of sense-making within an 'acculturated sensorium' (Sobchack 2004: 63). Kinaesthetic affects may operate somatically, but that is not to say they are pre-social. The production and apprehension of kinaesthetic affects exist in relation to culturally articulated corporeal organizations and fluencies of feeling.

Heavy with the anti-black violence depicted on television, Boogz persuades a hesitant Lil Buck to venture beyond the confines of their living room. Boogz

opens the door and they tumble into a harsh reality outside, contained by a maze of white cinder block and grates. Whereas Meade's brushstrokes had rendered them continuous with their living room environment, those brushstrokes now mark them as remarkably out of place; they do not blend in. Guys in t-shirts and jeans ignore them or push them around, and they are unequipped to confront the animosity they encounter. At home, their painted bodies and ways of moving were the established norm, but now, in the 'outside world', these markers have turned them into objects of scorn or reasons to deny their existence outright. It is not long before two gunshots ring out. Boogz's eyes grow wide, and both dancers look down to find themselves dripping with paint-blood. They crumble to the asphalt and the camera zooms in on their glassy-eyed faces before an overhead shot captures them, still, two bodies lying in the street while passers-by walk on without registering their deaths.

While this video is undeniably commenting on the crisis of black deaths in the United States, particularly in relation to law enforcement, the artists do not proclaim overt affiliation with the Black Lives Matter movement nor do they assign culpability for the deaths they portray in the video. Responsibility is open to interpretation, with police officers, indifferent community members or a society all too tolerant of fatal violence potentially blameworthy. By not identifying the authors of their deaths, the artists leave open the possibility that everyone plays a part, through actions proffered and withheld, in maintaining an environment hostile to black lives. Powerless to rewrite this tragic script playing over and over on the nightly news, Boogz and Lil Buck offer the affective weight of their lives for consideration. What remains beyond the performers' purview is whether their kinaesthetic affects will move audience members, and if they will be moved to act.

Conclusion

In this chapter, I have laid out what I see as the most prominent contributions, intellectual threads and analytical trends constituting contemporary screendance scholarship. I offered a broad definition of screendance, following Rosenberg (2012: 117), as 'any dance on any screen' and offered examples of screendance in this scope, which has expanded in the past several years to encompass practices beyond dance film narrowly construed. In keeping with the expanded scope of screendance practices, screendance scholarship is multidisciplinary or even an 'undiscipline' (Brannigan 2016: 518). Within this undiscipline, I identified

three nodes of contemporary screendance scholarship: experimental screen performance, dance in popular media and philosophies of the moving image. Finally, I drew these analytical tendencies together in an analysis of the 2016 video *Color of Reality*, directed by Jon Boogz, which employs popular dance in the context of visual experimentation and social critique. *Color of Reality* thus offered an ideal text to tether together sociocultural and philosophical considerations. First, the video's social commentary is visible in its narrative tendencies, and it is clearly a reflection on the pervasiveness and normalization of anti-black violence in US cities. Second, the performers' physical cultivation and articulation of fluencies of feeling in their movement open a register for audience members' somatic apprehension of their dancing, shaped by a thoroughly 'acculturated sensorium' (Sobchack 2004: 63). Kinaesthetic affects, which I describe in relation to *Color of Reality*, are one way that dances viscerally impact viewers, even when those viewers do not possess the cultural literacy to parse a dance's 'codes and conventions' (Foster 1998). I take it as axiomatic that as an 'embodied social practice' (Desmond 2001: 13), dance operates on 'corporeal, emotional, and conceptual' registers simultaneously (Sklar 1994: 14). In my analysis of *Color of Reality*, I have tried to make each of these dimensions visible.

Acknowledgements

Notes

1   See, for example, Deren's essays collected in Bruce McPherson's *Essential Deren* (2005) and VèVè Clark et al.'s *The Legend of Maya Deren* (1988).
2   For a list of festivals, see http://www.dancefilms.org/other-dance-film-festivals/
3   Still, film-maker Becky Edmunds and others have challenged the notion that dance documentation is merely a passive or functional recording of a dance, arguing for more creative approaches to documentation.
4   Of Dulac's films, Marion Carrot (2014) argues that 'in decentering the human figure in the elaboration of movements, Germaine Dulac anticipates a series of questions that [… accompanies] contemporary videodance'. Among these are 'the

status of the human body in the image in relation to other moving elements' and how a body can 'become a porous interface, permeable to its environment, or a territory to explore'. My translation.

5   Camera movements include pan, dolly, zoom, tilt, among others.

6   Notably, screendance studies puts forward a broader array of practices than screendance festivals, in which much of the scholarly conversation continues to be rooted. This is no different, however, from the relationship between dance studies and dance festivals or film studies and film festivals.

7   Personal email. 16 September 2017.

8   Indeed, *The International Journal of Screendance* describes itself as artist-led (http://screendancejournal.org), and the bilingual blog-journal *Screendance Studies* is a project of the Festival International de Video Danse de Bourgogne (https://screendancestudies.wordpress.com). Readers should consult Vida Midgelow's chapter 'Practice-as-Research' in this volume and understand that screendance practices permeate and shape screendance scholarship.

9   Catherine Nash (2000: 658) critiques this decontextualized use of dance for non-representational theory in cultural geography, paraphrasing Janet Wolff: 'Only by considering dance outside any social realm, by imagining dance as a free-floating realm of the experiential above the social and cultural world and by ignoring the relational nature of dancing can dance be thought of as a prelinguistic and presocial bodily experience.'

10   See Dee Reynolds (2012) for a complementary exploration of kinaesthetic affects in dance. See also Stephanie L. Batiste (2014) for an analysis of what she calls kinetic affect in krump dancing.

11   I do not think it productive to separate affect from emotion, since the boundary between them can be as thin as the orientation of one's attention towards or away from an experience of sensation. Instead, I see emotion on a continuum with affect, where emotion 'actualizes and concretizes the way in which a body is sometimes affected by, or affects, another body' (del Río 2008: 10).

12   In combing the somatic and psychological or motional and emotional domains for kinaesthetic affects, I am picking up the threads of Delsartism that remain in dance performance training in the United States which continues to inform how dancers and choreographers theorize expressivity. In the Delsartism that Genevieve Stebbins promulgated in the 1920s, motion and emotion were indelibly tied together. 'In Delsarte's theory and Stebbins realization of it, mind, located in the brain, and body were intimately connected, especially in the mind. Emotion could activate the body's movements, or in the reverse process, the enactment of the actions associated with a given emotion could generate those feelings' (Foster 2011: 107).

13   My translation.

14   See *Kinesthetic Empathy in Creative and Cultural Practices* (2012), edited by Dee Reynolds and Matthew Reason, for a more thorough treatment of this concept than

I can offer here. The text does not remain 'true' to kinaesthetic empathy as a theory, however, and employs the term as more of a terrain for staging interdisciplinary conversations around embodied subjectivity and bodily perception.

15 For example, circular camera motion can produce feelings of dizziness or nausea in a viewer impacted by the movement of the image rather than a dancer in the frame.

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Dance Ethnography

Yvonne Daniel

Introduction

Although I envisioned fieldwork in Haiti, Brazil or Suriname, I eventually landed in Havana, Cuba, in 1986, and much to many US Americans' and Cubans' surprise, I remained for a full year. I was assigned to dance with the National Folkloric Ensemble of Cuba, but since I was not Cuban, I was not permitted to dance with the company in public performances. However, I danced seven hours a day, six days a week as a company member, barely keeping up with the many dance/music traditions they rehearsed daily. Drawing upon over a decade's training in Katherine Dunham technique with Ruth Beckford in California, and my rich experiences with Dunham and Lavinia Williams Yarborough in Haiti, I learned the Afro-Cuban repertoire and loved it all.

I spent some of my release times with 'Sonia', a dancer in a small rumba ensemble; she became one of three confidants, a reliable consultant and a ritual godmother.[1] She placed me at her side in the *guagua* (bus) as her ensemble toured locally. Through Sonia and two other Cuban women, I managed the uncomfortable threats when military exercises for the imminent US attack occurred, when racism surfaced and when suspicious glances darted back and forth as ritual dance knowledge was discussed in front of me. Sonia could not resolve all my problems, but she pressed her influence for me whenever needed.

I, in turn, used my advantages in being a long-term foreign worker in Cuba with a *carné* (identity card) that permitted entrance into diplomatic stores where I could buy items of need and in short supply for my three Cuban sisters and their families. I could not do this often, since it threatened my stay, as well as them. On returning to the United States, however, I facilitated bureaucratic invitations for Sonia to perform and teach, as well as for small rumba ensembles and El Conjunto Folklórico Nacional de Cuba. Sonia lived with me in the United

States before, after and in between her limited US invitations. We taught classes together, danced, cooked and dialogued intimately about Cuba, children, health, lovers, freedom and religion. We were sisters, and it has become exceedingly hard for me to admit now that our sisterhood has not thrived smoothly in the beautiful ethnographic experience that it was built upon.

In this chapter, while I primarily examine current dance ethnography, I also look to historical complexities and fieldwork challenges.[2] I commence with an overview of ethnography as a methodology and the critiques directed at it and then focus specifically on dance ethnography, its neglected history and progenitors. I then attend to current ethnographic scholarship and, with earlier critiques in mind, I draw attention to scholars and artists of colour who have been immersed in ethnographic work. To further examine the complexities of fieldwork in action, I return to my Cuban research to highlight the challenges I allude to in this introduction. Finally, I attach a coda on the 'ethnographic experience'.[3]

Ethnography and its distinctions

Ethnography is a distinct field of study that has evolved from within the discipline of anthropology and has found usefulness today among dance researchers, musicologists, cultural geographers, philosophers and other interdisciplinary scholars. It comprises a detailed, descriptive journey, either across a global map or to a local community centre, to learn in depth about a given cultural, societal, ethnic or multi-ethnic group. It is characterized by a distinct method of investigation and distinct written documentation. Its method, commonly referred to as 'participant observation', is based in cultural immersion over significant time, which provides a foundation for grappling with specific questions regarding identities, behaviours, attitudes, values and interests. Ethnography's written product is most often a monograph or book-length report; however, shorter articles and collection chapters have become popular, usually with featured themes from within a larger, detailed study.

Ethnographic fieldwork requires being accepted by a community in order to observe, record, discuss and participate in as many of its ordinary and special events as possible. As anthropology separated from its combined origins with sociology, and as European social and American cultural anthropology developed (Buckland 1999; Kaeppler 2000), many of its practitioners embraced

its place among the social sciences, especially during the post–Second World War period. To be a 'science' was to collect empirical data, apply hypotheses, create theories and maintain scientific objectivity. Yet objectivity proved to be problematic within the discipline of anthropology, precisely because of its practice of 'participant observation'.

From the mid-nineteenth to mid-twentieth century, featured study groups were generally limited to peoples of colour, who were the research foci of primarily European and North American anthropologists. Researchers lived among peoples of colour in mostly face-to-face, non-industrial settings. However, ethnographic fieldwork today focuses on diverse groups and takes place not only 'in the field' among those from outside the researcher's group ('strangers') but also 'at home' among those from inside the researcher's group (related or kin groups). Fieldwork is sometimes multi-sited, following transnational or migrating groups; however, it is always a combination of relevant understandings and disturbing questions.

Fieldwork or cultural immersion remains the primary research method within the anthropological specialty of ethnography (Buckland 1999). Beginning in the 1960s and 1970s, the intimacy of the researcher's involvement, the impossibility (or even desirability) of pure objectivity, was vehemently and properly critiqued. Awareness and transparency of researcher bias have replaced the impossible claims to entirely objective research and improved research presumptions. Termed 'reflexivity', the inclusion of the researcher's subjective perspective and ongoing reflections as the research progresses have become part of regular, presumed or conventional data reporting.

The African American and the feminist critiques were two early appraisals of ethnography in response to its Europeanist, colonialist and patriarchal biases. The African American critique combined charges of racism with critical assessment of the ethnographic method. It challenged the discipline to abandon its Eurocentric and patriarchal perspectives, periodic unethical practices and claims of objectivity. One of the early voices was anthropologist Delmos Jones, in 'Toward a Native Anthropology' (1970), who attacked anthropology's racism and supposed objectivity. For example, Jones compared research on the 'foreign Other' to research on a home or native group. He exposed the acceptance of research by foreign graduate students in US American universities and the rejection of research by African American graduate students, many of whom wanted to study black communities in the United States. Foreign students were usually approved to work on their own people, who were considered 'Other' since they lived outside the United States. Conversely, African American research on

African American communities was routinely questioned and, if published, was marginalized.

Most anthropologists of colour were considered unqualified if their research was not grounded by 'genuine' international fieldwork and even when international fieldwork was accepted, the situation was often unjust. One African American elder anthropologist related how her white PhD advisor questioned her research in the 1960s after reporting on an African family with whom she had lived for a year. His final comment concerned his doubts that she had spent time with 'real Africans'; rather her experience was apparently with 'elites'. He suggested that these could not be 'Africans' who had directed her visit with lessons in their written language, extensive history, inter-ethnic customs and local family traditions.[4]

By 1970, a black caucus within the American Anthropology Association (AAA) evolved into the Association of Black Anthropologists (ABA), which addressed the discipline's lingering inequalities. A small group (Jerome Wright, Beverly Bruce, Carole Henderson [now Tyson]), led by Sheila Walker (the first editor), founded a newsletter that began as *Notes from the Natives* and developed into the AAA journal *Transforming Anthropology*, which continues today. Similarly, in the 1970s, feminist voices within anthropology publicized the inadequacies of 'knowing' a culture or society with only the male view to consider. For example, Sally Slocum focused on women's pivotal and collaborative roles in 'Woman the Gatherer: Male Bias in Anthropology' (1975); and Eleanor Leacock documented the efforts to contain and oppress women and women's work in her analysis, 'Interpreting the Origins of Gender Inequality' (1983).

More well-known critiques of ethnography came later and also focused on ethnographic methods and writing. They challenged the search for universals, the understanding of culture as a static entity and the ethnographer's voice in writing. Their detailed positions are found most forcefully in late twentieth-century assessments, exemplified in the James Clifford and George Marcus collection *Writing Culture* (1986), Clifford's *The Predicament of Culture* (1988) and in Faye V. Harrison's edited volume *Decolonizing Anthropology* (1991), among others. Since these critiques, ethnographers have attended more carefully to their perspectives and methods through microanalyses of everyday practices, reviews of several historical contexts, critiques of power relations between researcher and subject, and restructuring the writing process towards transparency and reflexivity, as opposed to distance and objectivity.

As more ethnographers of colour have succeeded in their training and research, they have faced departmental racism, where chairpersons and senior

colleagues have been known to pointedly advise them (in private discussions, of course) to seek positions in Ethnic Studies or Cultural Studies programmes rather than in anthropology departments. Dance departments, on the other hand, have gradually managed this racist residue more positively, yet not entirely. I believe this difference is because of the proximity and intimacy of the dancing body as subject and also due to the rich and profound studies produced in the last decade of the twentieth century by dance ethnographers who have privileged and carefully represented diverse dance communities and genres.

Dance ethnography and its roots

The first decades of the twentieth century marked the development of a substantive field specialty called dance anthropology or dance ethnography, in addition to the blossoming of bona fide dance, dance education and performance researchers. A representative dance literature had emerged with a focus on dance or dance/music from multiple global sites, but with a common reliance on either archival or fieldwork research and a distinct written report. That literature divided studies that primarily answered historical questions (dance history) and studies that attempted to address contemporary cultural issues (dance anthropology/ethnography).

   Fieldwork research was crucial to early dance studies, such as that of E. E. Evans-Pritchard (1928), Margaret Mead (1928), Zora Neale Hurston (1938, see Kraut 2008), Gertrude Kurath (1946, 1947) and Katherine Dunham (1946, 1947). For example, Evans-Pritchard (1928) demonstrated the complexity of a seemingly social gathering for dancing, music-making and beer drinking, which was in fact a major vehicle for economic and religious tasks in Asante life. Through an examination of dance practices, Mead (1928) showed how boys and girls were educated differently in Samoan village life. Notably, neither could have concluded the full extent of dance's role and influence on community life in either culture if they had not remained with their village families beyond a short visit.

   This was the goal of ethnographers who trained in the 1930s through the 1950s under the influence of Franz Boas, the 'Father of American Anthropology', who fostered cultural specificity (a detailed description) and cultural relativity (promoting emic or indigenous values). The ethnographies that resulted were informative and analytical, especially those written by women. For example, Ruth Landes's *City of Women* ([1947] 1994) offers a critical analysis of Afro-Bahian

life within Brazil's Candomblé religion and, at the same time, provides a personal narrative about her fieldwork dilemmas and delights. Hortense Powdermaker's *Stranger and Friend* (1966) gives an evocative, personal reflection on her decades of fieldwork, relishing and critiquing the discipline of anthropology. Katherine Dunham's *Island Possessed* (1969) was not simply a personal narrative about her thirty years under the influence of Haitian dance, but additionally, an ethnographic account that included Haitian history and class differences, Vodou practices and resistance to inequality. The ethnographic detail and reflexive assessments of these women anthropologists were marginalized for decades and a 'resolute', 'organized' and 'unsentimental' ethnography was expected until the late 1990s.

An area neglected in ethnography's history is its relationship to scholars of colour, and, for dance ethnography, the public recognition of its progenitors. A decade after Evans-Pritchard's and Mead's initial focus on dance, Katherine Dunham and Gertrude Kurath were each thinking consciously (but separately) about field specialization dedicated to dance analysis.

Dunham's queries and resolutions are found within letters written to her mentors (1937–1938), anthropologists Melville Herskovits, Bronislow Malinowski and Robert Redfield, and in her lecture demonstrations (Dunham 1942; Clark and Johnson 2005). In the late 1930s, she pointedly claimed 'Dance Anthropology' as the original name for dance studies from an ethnographic perspective. The global celebrity of her 'all-negro' touring dance company, as well as her solo and company performances in Hollywood films of the 1940s and 1950s, popularized her anthropology interests worldwide. Her study on Jamaican dance contexts, *Journey to Accompong* (1946), preceded her well-recognized study *The Dances of Haiti* (1947, also 1983); these were research writings that began a dance-focused ethnography literature.

Meanwhile, Kurath published her most pertinent statement about the research specialty in 'Panorama of Dance Ethnology' (1960) article, 'Panorama of Dance Ethnology'. By the mid-1940s, however, her writings had already aimed for academic acceptance of a dance domain. Kurath was well positioned in an academic environment and made cultural and historical investigations of Native and Mexican dance (1946, 1947, 1949). She attached her research to the emerging discipline ethnomusicology, calling dance studies 'ethnochoreology', and amassed research expertise through co-editing the Society of Ethnomusicology (SEM) journal, *Ethnomusicology*, for several years. She formidably assessed the then-current global dance literature and yet struggled under anti-feminist values and laws. For some of her most important findings, she had to publish

as a co-author/investigator with established male anthropologists (Fenton and Kurath 1953; Marti and Kurath 1964).

Furthermore, after publishing on African American dance in the US South (Primus 1949), Pearl Primus, the first African American anthropologist to study dance on the African continent, travelled to West and Central Africa to observe and dance with various ethnic groups before presenting her findings in an attempt to place dance within education curricula (Primus 1968, 1978). She summarized her continental studies in terms of psychological and philosophical tenets that explain the centrality of dance in African and African-derived cultures (Primus 1969).

During this era of racial prejudice and public segregation, dance artists and scholars of colour pursued research in a manner typical of contemporary ethnographers; they presented their findings in narrative, personal reflexive analyses, attending to the on-going activities and events of daily life, documenting marginalized histories and potential possibilities. Other examples include ethnographer Zora Neale Hurston's *Mules and Men* (1935) and *Tell My Horse* (1938), which compared Jamaican, Haitian and southern US folktales and ritual performances. Hurston underscored history and moral principles that were shared among dispersed African descendants. And both Dunham's *Dances of Haiti* (1947, 1983) and Lavinia Williams Yarborough's *Haiti: Dance* (1958) documented the social and religious dances of Haiti. These early dancers/choreographers/researchers were interpreting the meanings of dance practices and documenting connections beyond the aesthetic or recreational spheres to other areas of social life. In spite of these contributions, the obviously ethnographic research, script writings and musical productions of Hurston, for instance, as well as the ethnographic research, dance and film choreographies of Dunham, in the 1930s and 1940s, were trivialized and relegated to less than proper or adequate research in academe. Fortunately, dance historians Anthea Kraut (2005) and Joanna Dee Das (2017), and anthropologists Joyce Aschenbrenner (1980, 2002), A. Lynn Bolles (2015), Elizabeth Chin (2015) and others, have recently placed revisionist assessments into the current literature.

Despite marginalization, researchers of colour continued to investigate their own people throughout the twentieth century. For example, after completing several prejudicial studies on Afro-Cubans, Cuban ethnologist Fernando Ortiz (1950, 1951) reversed his assessments and published extensively on the value and sophistication of Afro-Cuban dance/music rituals. Also, Lamartinière Honorat's special edition of *Les danses folkloriques haïtiennes* (1955) and Emanuel Paul's *Panorama du folklore haïtien* (1962) further detailed the investigations of US

Americans (Dunham and Yarborough), by providing Haitian perspectives on Haitian dances. Honorat, Paul and Ortiz sought to authenticate the contexts and complexities of dance/music performance in ongoing Haitian and Cuban life.

Additionally, by the 1970s, several professional Caribbean dancers had begun publishing their ethnographic investigations. From their performer perspectives, they needed to choreograph respectfully and, since there were so few written resources for their islands' dance history, they conducted oral history interviews, in addition to detailing body movement assessments. They researched the dance/music of their own islands and published their findings. For example, Rex Nettleford was a trained dancer, sociologist and Jamaican minister of culture who wrote and choreographed ethnographically, starting with *Roots and Rhythms: Jamaica's National Dance Theatre* (1970). Molly Ahye is another dancer and anthropologist who documented the dances of Trinidad and Tobago, as well as Bahia, Brazil (1978). However, the majority of Caribbean dancers who published were not trained social scientists, even though their goals often matched those of dance ethnographers, namely, to examine the variety of Caribbean island dances and to understand fully the history and culture of dance communities.[5]

These dance researchers were fairly well acquainted with anthropology, since the Caribbean was used extensively in Europe and North America as an 'anthropology laboratory' to study values, land tenure and social organization deemed 'deviant' at the time.[6] Of several dance artists publishing in the line of ethnographers, Cuban Ramiro Guerra is somewhat unique. A lawyer by training, he performed ballet professionally and internationally. Most importantly, he articulated not only the formation of Cuba's modern concert form (*danza*) but also the history and potential of Cuban dance artistry, starting with *Teatralización del folklore y otros ensayos* (1989) and most recently explicating the relationship among dance performance, sexuality and the human body (*Eros Baile: Danza y Sexualidad*, 2000).

Thus, both scholars and artists of colour have a marginalized precedence in writing early forms of dance ethnography. While most interrogated the absence of African Diaspora dance documentation, aside from entertainment critiques and reviews, they also surveyed local and regional dances, chronicled regularly omitted histories and interrogated the many functions of dance/music in African descendent communities.

In tracing these roots, I must reiterate that most of the dancers named above were influenced by one or more 'foremothers of dance anthropology' (Daniel 2011): Katherine Dunham, Gertrude Kurath and Pearl Primus. All three were

outstanding dancers and choreographers; all three had formal research training; and all three published their dance findings. Dunham never completed her doctoral programme of the late 1930s and instead shifted concentration to her performance career, which emphatically included her research (Clark 1994). Kurath was inhibited to pursue doctoral studies in the late 1930s and 1940s because of her role as the wife of a university professor and legal prohibitions against wives working on campus were enforced.[7] Primus received her doctoral degree about two decades after her training in the 1950s, due to administrative disputes. For example, New York University's Anthropology Department refused to credit Primus's contention that dance, as a communication system, could substitute for a foreign language requirement (Schwartz and Schwartz 2012).[8]

Thus, Dunham, Kurath and Primus were the first to propose dance as a viable academic specialty and a source of abundant cultural data, using the ethnographic research and writing approach. Dunham discussed this in Haiti in 1970, in both public and private interviews at Stanford University in 1989 and, again, at her residence in East St. Louis, in January 1992.[9] Kurath also reflected on the beginnings of dance study at her residence in Ann Arbor, Michigan.[10] And Pearl Primus gave suggestions for the construction of an 'Anthropology of Dance' syllabus.[11] Additionally, several scholars have published on the work of these early dance ethnographers.[12] All three foremothers outlined the study of dance and taught from an ethnographic perspective. They had few, if any, previous paradigms on which to depend. They imagined the study of dance and placed it in programme notes, public interviews, studio and university teaching and eventually in published texts. Sadly, only Kurath (a white North American woman) is acknowledged in references to early dance ethnography. The names of Dunham and Primus (both African American women) do not appear in the bibliographies of the 'pioneers' of dance anthropology and seldom are these two names evident in dance research assessments or bibliographies by American or European dance ethnographers.

The most cited 'pioneers' of dance ethnography are those who completed doctoral training in anthropology and specialized in dance practices during the 1960s and 1970s: Joann Kealiinohomoku ([1965] 1975, 1976), Adrienne Kaeppler (1967, 1973), Drid Williams (1976, 1997), Judith Hanna (1976, 1979) and Anya Royce (1977, 1984). Collectively, they carved dance anthropology's boundaries: the dance or aesthetic system in relation to all spheres of social life and they enthusiastically validated research on a body-oriented discipline within the academy. They wrote linguistic, symbolic and comparative studies, all based on ethnographic fieldwork, but often in highly theoretical terms

as a means to legitimate dance anthropology as an academic field. Each has generated a plethora of students, but the roots of their specialization are unearthed in the earlier ethnographic fieldwork and publications of Dunham, Kurath and Primus. While Hurston's contributions are primarily in literature, she is still important as a performance analyst in early ethnography history and in discussions of marginalizing researchers of colour in dance anthropology/dance ethnography.

The 1990s brought a noticeable surge in dance ethnographies, showing the efficacy of comprehensive studies and the expanding range (beyond history and identity) of analytical themes. Cynthia Novack (1990) accounted for the new dance genre, Contact Improvisation, with its strong ties to US cultural values and Jane Cowan's (1990) study of Greek dance exposed the possible connections between dance and the political sphere. Sally Ness's (1992) research emphasized dance and the Filipino religious realm, including religious and secular transformations and astute body analyses. In 1995, three ethnographic accounts of world-renowned social dances were published: rumba (Daniel 1995), samba (Browning 1995) and tango (Savigliano 1995). In sum, this decade's work forecast the mushrooming of dance ethnographies and the widening span of dance analyses in the twenty-first century.

With these documented observations over my lifetime in dance anthropology, I conclude my review of ethnography broadly, and dance ethnography specifically, with the hope that the facts herein become part of dance ethnography's acknowledged history. This now mature discipline, with its specific method and writing approach, should account for its entire history and part of that has involved gender and racial biases and postcolonial marginalization. As a living elder, I offer these data to fellow dance ethnographers as a means towards complete understandings of the field.

Contemporary research in dance ethnography

Current dance ethnographies overlap frames of enquiry and alternate modes of analysis, but they centre on studies of dancing bodies, which I hold are the sine qua non of dance ethnography. Studies of dance report on bodily and choreographic examination, sociocultural deciphering, historical placements, economic, religious and political contingencies and personal reflection, adding layers of data for critical analysis. Here I look at a range of work published since 2000, largely by ethnographers of colour, but also attending to research

that either challenges Eurocentric perspectives or which focuses on dancing communities of colour.

Monographs on a single dance, or a complex of related dances, continue to appear and authors demonstrate a variety of approaches and styles. For example, Anita Gonzalez's *Jarocho's Soul: Cultural Identity and Afro-Mexican Dance* (2004) and Umi Vaughan's *Rebel Dance, Renegade Stance: Timba Music and Black Identity in Cuba* (2012) offer two distinct articulations of dance and identity studies in primarily secular settings. My study, *Dancing Wisdom: Embodied Knowledge in Haitian Vodou, Cuban Yoruba and Bahian Candomblé* (2005), focuses on ritual dance practices compared in multi-site religious spaces.

Ethnographic collections meanwhile offer multiple, short and tightly focused studies, usually organized around one specific theme or type of dance. In her essay 'Shifting Perspectives on Dance Ethnography' ([1998] 2010), Theresa Buckland documents the changes and spread of the ethnographic approach at the turn of the twenty-first century. As Buckland forecasted, all styles and genres of dance or dance/music are now accorded value from Dena Davila's (2011) collection on theatrical and concert forms, and Judith Hamera's (2007) forceful explications of urban dancing, to Cindy Garcia's (2013) unique choreographic analyses of *salsa*. Hélène Neveu Kringelbach and Jonathan Skinner's (2012) collection focuses importantly on dance in tourist settings and features the confluence of tourist studies and dance studies. The voices included in Linda Dankworth and Ann David's (2014) collection demonstrate the consistent interest in danced identities. Susan Foster's (2009) anthology on 'worlding dance' champions a fresh approach with a distinct vocabulary and emphasizes a search for hidden histories. As she and other current ethnographers (whom I discuss momentarily) might say, there is a 'toolbox' of ways to address and understand the 'knotted' experiences and 'twisted' histories of dancing bodies in the search for dance meaning (Foster 2009; Rosa 2015; Srinivasan 2012).

Perhaps the main differences between contemporary dance ethnographies and those of the early- and mid-twentieth century are revealed within more emphases today on the ongoing dynamics within both the focused dance community and the ethnographer's analytic process. In current research, the background of a dancing community is gathered through formal interdisciplinary investigation, expanding the preliminary research of previous training methods and emphasizing both an unearthing of histories and a concentration on identified concerns (e.g. economics, ecology, power and authority, sacred performance or technological influence). Today's results are intriguing, multifaceted, often dispersed in non-linear storytelling and within a provocative research

journey. This style replaces a more straightforward approach and avoids an authoritative tone. The explanatory conversation between reader and author involves multiplicities and possibilities, rather than fixed or set probabilities. Transparency is encouraged, including successful strategies and problematic impasses; realities are often 'messy' and presumed so. Conversation is perhaps more informal, but just as detailed, rendering the dance in its most thorough and clear relationship to one or several dimensions of social life. Additionally, the ethnographer's engagement is communicated, rather than secreted.

I turn now to specific examples, beginning with Priya Srinivasan's monograph *Sweating Saris* (2012), where I underscore the compelling journeys that several current dance ethnographies employ. Srinivasan follows an intriguing news report of the first Indian women dancers to arrive in the United States at the end of the nineteenth century and their impact on and connection to succeeding transnational migration practices. In the process, she uncovers 'traces' of *devadasi* heritage in India and the United States. Through a search for nuanced understanding of these women dancers, Srinivasan carefully unravels their relevance as immigrants in Bharatanatyam performance that is both commercialized and compromised. Related dancers from this historical lineage become commodities within state interactions and global understandings, where cultural nationalism and cultural citizenship, which are prominent results at first levels of analysis, are eclipsed in the end by more profound meaning within the dance and among Indian American dancers. The nostalgic, nationalistic picture of the Indian classical dancer is proved deceiving, beyond her smile or sweat; she is the evidence of individual, collective and historical labour. Srinivasan convinces the reader of the dancer's gift to her Indian Diaspora community, which is its emblem of history, culture and 'model' citizenship.

Srinivasan prepares the reader for her 'messy' and 'haunting' ethnographic and historical unravelling. On the path towards meaning, the reader is constantly in touch with the author, as she regularly announces her position, her emerging questions and concerns, including where digressions take place or when she will advance. Additionally, the reader accumulates information regarding Indian and US history and interrelations. Simultaneously, the reader is watching the dance, envisioning Bharatanatyam within Srinivasan's lucid descriptions of dance classes and solo concerts. In the end, her stories and detours are tied together; each dance example has a relationship to historical, legal and economic stories and all are restored from their analytical dissection. The case for immigrant laws that affect Indian women and the development of Bharatanatyam in the United States become clear; however, readers are advised that this does not

account for the thousands of labourers (weaving, decorating, accessorizing the many dance costumes each soloist must collect and the accompanying musicians, instruments, stage props and sets of each performer) and their worth in supporting a soloist and her main performance after decades of personal training. Srinivasan's conclusion focuses on all workers who have contributed to the danced portrayal of countered nationalism and limited citizenship. In approach, this study renders an earlier model of dance ethnography as rigid, impersonal and overly confident.

Another similar ethnography, in terms of ethnographic writing, grabs the germinal movements of capoeira, Brazil's combat dance/game, to first understand the dancing Brazilian body and then to examine Brazilian samba, capoeira and concert dance within an interrogation of Afro-Brazilian-ness, Brazilian race relations and egalitarian, eco-spiritual spaces within Brazil. In *Brazilian Bodies and Their Choreographies of Identification* (2015), Cristina Rosa uses *ginga*, the basic balancing and solid preparation for virtuoso dance moves within Afro-Brazilian heritage, to meticulously reveal how this movement pattern simultaneously points to and disrupts hegemony within Brazilian culture. She presents *ginga* as a recurring dance and social pattern within Afro-Brazilian life that produces the dance/game, as well as a foundational platform on which the poor, the economically disadvantaged and politically impotent can establish leverage against the unequal power relations of racial bias that prevail. Rosa's study shows how an aesthetic kernel has stimulated the construction of social and cultural practices for survival. She provides details of *ginga's* social, political and ritual histories and relates these within the choreographies and performance styles of a major Brazilian dance company, Grupo Corpo. She offers a series of possibilities, strategies to address Brazilian hegemony. Her author-to-reader conversations are in stark contrast to a colonialist-influenced model of seemingly impartial analysis.

Another Brazilian study, *Dancing Bahia: Essays on Afro-Brazilian Dance, Education, Memory and Race* (Suárez, Conrado and Daniel, 2018), reveals detailed analyses of Afro-Brazilian dance practices and highlights relevant national identities with respect to cultural literacy. Brazilian dance educators have emerged as an activist, academic group that produces revealing ethnographic cases. In collaboration with US and Canadian ethnographers, their findings opine ways to eradicate the racial and ethnic inequalities that permeate Brazil to date.

In 2003, and again in 2007, under the Lula da Silva Presidency, the Brazilian government mandated that primary and secondary education include Afro-

Brazilian and indigenous histories and cultures for a complete Brazilian history. Implementation has been uneven and difficult, especially since there were few eligible teachers for such courses at the time of the legal announcements; no dedicated curricula were on record; and a strong Protestant evangelical assault on Afro-Brazilian and Indigenous heritages, as idolatry and anti-Christian practices, was already in progress. Since the cultural heritage emphasis was legislated, university dance and education departments of Bahia, Rio de Janeiro and São Paulo states have distinguished themselves with rigorous and creative graduate programmes that address Afro-Brazilian and (unfortunately, to a lesser extent) Indigenous cultures and have spearheaded teacher training and curricular reforms (*Rebento*, Special Edition, 2017). Thus, Brazilian and other American collaborations have produced dance ethnography that grapples with the history and current political tensions of Brazil while pointedly identifying dance education as a critical tool. Taken together, both Brazilian studies mark the issues that dance ethnographers have found most critical over time: identity, socio-politico-economic interdependencies, ritual performance and efficacious dance education.

Also, within current scholarship, the issue of women looms large. Scholar-artist Cynthia Oliver's (2009) *Queen of the Virgins: Pageantry and Women in the Caribbean* provides a rare view of still-existing US colonization in St. Thomas, St. Croix and St. Johns; she addresses historical social dance but mainly dissects womanhood performance during myriad Caribbean Queen pageants. My interest was piqued most within sections on women's dancing bodies and '*winin'/wining*' in particular.

Wining used to be a hip isolation display associated with Carnival and with risqué movements of playful sensuality, coming from differing socialization practices (Jones 2016b) and called by various names across the Caribbean and related transnational sites (e.g. *grouyé, tembleque, despelote, perreo, pingüe, jogo da cintura, wukkin'* and *whinin'*). Over recent decades, however, *wining* and other distinct non-Caribbean forms (e.g. *twerking, grinding* or '*dancing on a dime*') have been seen globally as part of contemporary popular dance, especially among women and girls.

In Oliver's study, *wining* is discussed under Protestant-influenced prohibitions within Queen preparation performance that US Virgin Island candidates avoid. Criteria for Queen eligibility training and competition eliminate a candidate in terms of respectability if she participates in public *wining*, regardless of colour and class. In Trinidadian *wining* studies, dance scholar Adanna Jones casts *wining* as a primary vehicle both in rejecting colonialist evaluations of blackness

and in explicating Trinidadian women's independence and self-love. Jones sees 'the black dancing [*wining*] female as a symbol of pride' (2016a: 16). She further recognizes other readings of the *wining* dancer, for example, as the sex object of both black and white male gazes, and as shame and guilt in the mirrored eyes of some Caribbean women dancers (Jones 2016b).

In another ethnographic study, anthropologist Camee Maddox (2015) describes similar hip isolation within Catholic Martinique and its *bèlè* (quadrille) dance organizations. Maddox frames women *bèlè* dancers in terms of the power, confidence and control they exhibit within *wining* displays. Her commentary not only includes the familiar decency and respectability issues that challenge social dance interactions, but she also devotes a full chapter to report on the intentionally flirtatious hip-swinging, rolls and winds that a woman *bèlè* dancer uses to seduce or rebuff her often macho partners.

These ethnographic analyses centre emphatically on the Caribbean dancing body, protecting womanhood and deciphering women's roles and behaviours. They deliberate on what women's bodies articulate physically and on how women of colour perform in the context of a gutsy affront to misogynist male behaviours, colonialist and postcolonialist evaluations and conservative religious notions. These studies point to the continuing denigration of women's bodies, as they recontextualize claims to women's independence and agency.

Caribbean ethnographies that focus on womanhood present multiple readings of women dancing: as queens, revolutionaries, prominent leaders, masqueraders, healers and revellers, both past and present. They also confront the coloniality that exists in the postcolonial era (Quijano 2000). For example, although legal European and North American colonialism has been reduced significantly, the values within a long-lasting colonial history often remain in the routine attitudes and behaviours of formerly colonized peoples. The lingering pejorative interpretations of dancing freely with hip isolation reveal a profound history of colonial and religious notions steeped in perceived inferiority, indecency and disrespect, which *wining* analyses reject. These ethnographies also reveal women's historical autonomy in and through social dance.

Lastly, I turn to Imani K. Johnson's ethnographic statement on the global phenomenon of hip hop. In 'B-Boying and Battling in a Global Context: The Discursive Life of Difference in Hip Hop Dance' (2011), Johnson provides a multidimensional understanding of hip hop dance or *b-boying* through intriguing storytelling and provocative analysis. She relates dance definitions, stylistic dimensions and aesthetic traditions within a flow of historical and geographical contexts, which permits readers to transition smoothly from descriptive dance

competitions and discussions of performers, judges and audience members to serious 'deciphering'. She emphasizes recurring dance and sociopolitical debates concerning precise performance versus creative improvisation, the local versus the global, the tensions mobilized between African descendent performers versus non-African performers, as well as African American versus Latin-x dance roots in the Bronx. In so doing, she opens a wide window on the cypher circle and carefully dissects *b-boying* and its international spread, revealing the consequences of 'difference'. Her writing gives voice to both b-boys and b-girls and weaves her investigative report into their personal stories. Dance ethnography is elevated by her deftness and honesty based on several years of examination and scrutiny.

In reviewing this recent scholarship, I appreciate both the consistency of dance ethnography regarding explications of what the dance does and the recent diversification of tone and style. Through detailed study of the dancing body and thorough analyses of the dancing body's interconnections with varied aspects of community, national and/or global life, contemporary dance ethnographers provide persuasive understandings about dancing, dancers and the role they play as dance ethnographers.

Ethnographic challenges in a kitchen laboratory

As revealing as ethnographic research is today, challenges remain. I now return to my own fieldwork, which I began in my introduction, in order to reveal some of ethnography's long-term complexities. I have had multiple consultants, mentors or interlocutors from my fieldwork in Haiti, Brazil, Suriname, Cuba, Martinique, Guadeloupe, Puerto Rico, US Virgin Islands, Curaçao and the Dominican Republic. However, even after more than thirty years of endearing relations between many consultants and myself, and also feeling relatively secure about 'knowing' or 'being strongly sensitive to' other cultures than my own, serious problems surfaced within my last research project. Unlike with previous hurdles or challenges, I found little resolution, except the realization of how complex ethnography can be. Surprisingly, this study was also marked by the fact or lack of dance.

I have rarely become so excited in recent years than when I invited two mentors to my home in California to participate in a study on Yoruba dance/music associated with foods. Each had lived with me previously in Massachusetts and California, but this time was geared towards a comparative

apprenticeship in my 'kitchen laboratory'. Our teaching and learning space was not their homes, rehearsal studios or professional workshops, and my home was no longer our resting place but a site of committed research, or so I thought.

The original impulse for research began with my Cuban *madrina* or spiritual godmother, Sonia, and her request for an invitation to the United States. As a ritual godchild, I struggled to fulfil that request in 2013 (before President Obama started public negotiations with Cuba). Since I no longer was teaching dance and had no active institutional or foundational finances, I explained to Sonia that the only way for a legal invitation for Cubans was to develop an independent research project, which I did over a six-month exchange of ideas and proposal drafts, shared first between Sonia and myself, then adding a Brazilian mentor and eventually involving the Cuban Ministry of Culture, the US Interest Section and Smith College (my home campus). The project, 'A Kitchen Laboratory', involved a visit to my California kitchen to compare knowledge among all parties and to produce a co-authored book or pamphlet on *La Comida Yoruba de Cuba y Brasil*. I thought of it as a process of 'reverse fieldwork' and shared authorship, an ethnographic investigation; I never imagined the potential difficulties of changed location.

Sonia informed me a few months into the proposal development that her sister, Lili, wanted to travel with her and was connected to a financier who would pay for their airline tickets and medical insurance. While I knew Lili fairly well, we were not close. I respected her many years of ritual knowledge and had no past grievances with her. I could see no problems in having two Cuban authorities in our kitchen experiment, so I agreed. The two seemed curious about the differences between Yoruba rituals in both countries and worked hard on their end to secure various required permits.

At the outset, my Brazilian *mai* or spiritual godmother, Maria Antonia, was more enthusiastic. She was happy to join the project because she wanted to correct some food practices in public and in writing that seemed to be developing in Brazilian rituals. Additionally, she believed that focusing on dance/music rituals and food would improve my health.

Ultimately, the three invitees could not travel at the same time, although we tried for two more months. Maria Antonia therefore decided to travel alone when we thought the Cubans were unable to manage at all. She gave me daily lectures, sang and translated songs, divulged religious history and symbolism, and danced repeatedly as she taught me ritual preparation, cooking and presentation of Yoruba spiritual foods on a daily basis for six weeks in my kitchen. I photographed the foods and videotaped her lectures and responses to my questions, which always

included stories of the ancestors, the *Orixás* (Yoruba divinities), and the linkages between spiritual and material life, followed or interrupted by dancing and singing. We literally spent all day, from early morning coffee to post-dinner discussions, dialoguing about our project and the passion we shared for African Diaspora dance/ music traditions. At the conclusion, we consulted the spiritual world to make sure all activities were satisfactorily performed and received the best of positive responses.

When Sonia and Lili were able to come some months later, they also prepared, cooked and organized a presentation of foods. They discussed when, where, which and how foods should be cooked and displayed; however, they refused to answer 'why' questions and refused to dance throughout the four weeks of daily kitchen classes.

Unfortunately, they had become peeved with me early into the project concerning my refusal to have other visitors in my home during our kitchen laboratory, which I will come to shortly. Admittedly, all parties became upset. While my guests continued with the professional arrangement, demonstrating preparations and cooking each day, they limited their oral answers, omitted any written input and did not dance at all. Additionally, Lili answered all my questions with a stock answer: 'Because the *Orichas* want or like this or that'. Uncharacteristically, Sonia said nothing, but she and her sister were determined to continue. I was surprised by the turn of events but continued in the hope of full participation eventually.

Normally, 'in the field', I would acquiesce to most of their preferences because the base of our relationship has been in terms of an adopted ritual family; however, our clash originated with some altercations between US Americans, Sonia's daughter-in-law, Elena, and myself. First, Sonia and Lili did not arrive at the airport on the expected evening, but, after a frantic night of unanswered phone calls, I discovered them with Elena and her baby at the airport the next day. I was a little perplexed that no one offered much of an explanation as to the delayed arrival but decided, for the time being, to proceed homeward with everyone finally present for the kitchen laboratory.

After hosting a welcome party that day for friends and relatives of the Cuban sisters, I summarized our project publicly and reassured all present that although the sisters and I would be in our 'kitchen laboratory' for the next couple of weeks, there would be at least two months or more left on their visas in which the sisters could visit with others as they pleased, while I concentrated on writing a draft of our study. Thus, I was a little surprised that Elena and her baby arrived the following two mornings when I had hoped to concentrate on the research and had not anticipated a small baby crawling around our laboratory.

On day three, when Elena arrived again, I declared my upset, stating her visiting was an interruption and asked her to kindly call or make an appointment for her next visit. In response, Elena burst out angrily with accusations centred on my insistent control of the sisters and misunderstanding of her relationship with them as 'family'. I explained our project again and reminded Elena that she and I were US Americans, not Cubans, and I knew she was familiar with both US visiting protocol and expressed boundaries of academic projects. This response escalated our disagreements such that Elena, a twenty-year-old white American woman (Sonia's son, a black Cuban, is her partner and father of the baby), was telling me, a black seventy-year-old African American woman, that she could come into my house without notice because she was 'family'. The clash stung with racial implications; however, the Cuban sisters wanted to settle the immediate situation as an unfortunate episode and permit Elena to visit whenever.

At that point, however, I felt disrespected by Elena and disregarded as a project manager with previously agreed-upon parameters within a legitimate international endeavour; I therefore asked Elena to leave my house. Sonia and Lili were beyond understanding my sensitivities to matters of white privilege despite my assertions of my home as personal property and my additional reach for the Cubans' value of age. When I invoked my older chronological age than either of them and Elena, they settled into cooking and gradually established their pattern of few explanations and refusal to dance. I could not continue cooking in the tense atmosphere and apologized to each sister for the unpleasant outbursts between US Americans, begging them to halt cooking for that day and resume the next morning in a more relaxed state; they refused and cooked for a while longer. I relate this still hurtful incident because, at its core, it reveals some of the wrenching personal challenges within long-term ethnographic research and some of the nuances of field relations. Unfortunately, not one of us was being our best selves and, certainly, my wisdom and training did not surface readily. In retrospect, I wish that I had remembered whose procedures these were and managed 'visiting' accordingly, but there is a lesson for others in the strained relations that ensued.

On the closing day of food preparation, much like the Brazilian kitchen laboratory, when all the Yoruba heritage foods were on display around my living room, Sonia and Lili each threw the *cocos* (coconut shells of divination) and had me do the same. Each of us received the same answer: *Alafia*, which means 'peace and contentment' or 'all is good'. This secured a spiritual guardianship over us all, temporarily soothing the upsetting disruptions we had experienced and managing an acceptable project closure.

However, after heart-wrenching deliberations, I have understood more of what had created a difference between the Brazilian and Cuban kitchen laboratories. It was not national heritage nor complex meanings of dance/music within food rituals. Rather, it was deeply held values that clashed between ethnographer and consultants even after years of mutually comfortable, respectful and extraordinarily close association. What resulted were conflicting assessments concerning cultural behaviours that correspond to location; cultural values regarding chronological and ritual ages; preferences of blood versus non-blood relations; and the value of personal property. (These were my particular issues; however, other ethnographers retell their challenging disputes about money, love relationships, exploitation or simply change itself, which have troubled their ethnographic relationships over time.)

First, how deeply we all hold cultural values became apparent more than ever. The fact that I was asked to relinquish my preferences inside my own home and to change guiding parameters of an established project was too much for me at that time and put a cherished relationship in jeopardy. My own cultural values of respect for age, personal property, plus a lifelong sensitivity and resistance to unequal racial dynamics, overwhelmed my ability to acknowledge the stated concerns of my three adult guests regarding Cuban community visiting. I learned later that Lili had mimicked Elena's accusations as a convenient excuse, rather than state her genuine dislike for the kitchen laboratory project. Sonia could not admit to me that her sister had never been committed to the project. Sonia was also peeved with me independently, since, in my dismissal of Elena, I dismissed Sonia's grandchild, which I know was deeply hurtful. Accordingly, she was silent with me and acted in concert with her authoritative sister. Because of Sonia's acquiescence to Lili's leadership and behaviours, the unswerving trust I had in her began to dissolve. Sonia refused to communicate with me in private or in public. Even though each of us had deserving, but differing, points of view, acceptance did not follow as it had in the past, although we figured out how to complete at least part of the project. Still, I continued to minimize the relevant issue for them apart from Elena.

It is difficult to avoid the consequences of power relations and their ingrained perspectives. Most of my Diaspora consultants have accepted my US citizenship long ago, and I have accepted as truth the privileged position I have had as a US American ethnographer while living among my adopted families and outside my country. While I have shared that privilege with my consultants, I have always accepted the inevitable imbalance that remains. In this situation, however, I believe Sonia and Lili felt my insistence on my house rules as domineering US

American power and, consequently, they felt comfortable in measured defiance, that is, they felt they could omit or limit full disclosure within the project.

Secondly, they argued that I was ritually younger than either of them and, thereby, I should follow their lead while they were living with me. They disapproved of the dismissal I had given and they did not approve of preparing ritual foods just for our small group. This last point surfaced only after the dismissal; but later, it forced me to question what I had actually requested of them within our kitchen laboratory. I had not fully considered that, for them, ritual food preparation could be considered a genuine ritual occasion in which everyone would be welcomed. They never questioned this during lengthy proposal submissions to their Cuban work associations, but their later position assumed that I would respect Cuban culture and permit all visitors inside my space at any time. When I did not agree to their calls for ritual seniority nor with discussions favouring Cuban over US community values, they wanted to complete their professional responsibilities to the kitchen laboratory as quickly as possible and leave. From my view, I wanted to complete the original request of my ritual godmother, which depended on the kitchen research I had proposed to the Cuban government and Smith College. I also wanted to maintain my household and not deal with additional visitors. The kitchen laboratory had operated successfully with Maria Antonia within the same parameters, only celebrating the ending with visitors, when my sons, their families and a few Brazilian friends were invited to join us. I did not see why the broad organization of the project had to change.

Thirdly, in Cuba, blood or family connection is so strong that, at times, it can dispense with non-blood relations. In this case, Sonia's grandchild was visiting my home each time Elena visited and, although Sonia knew that I was vexed, she insisted on having her grandchild visit. Additionally, even though Sonia and Lili have not had an extremely close relationship generally, at this moment of upset and anxiety outside their home environment, Sonia also chose her sister's contrasting position over mine. In her articulated thinking, her sister was 'blood' and ritually 'older' than either of us. Thus, her grandchild and her sister seemed to dictate her alliances more than our close relationship for decades.

The clash of values between my Cuban consultants and me also raised the issue of how personal property is valued. For more than fifty years (or two to three generations in Cuba), Cubans have lived with little sense of personal property. Conversely, in the United States, we have an ingrained and strong understanding of personal property and, especially at my age, I am particularly guarded about my home of fifty-plus years. I had tried to argue that my home as

personal property dictated my prerogative to invite others in or not, while the Cuban sisters argued that I did not share their culture as they had imagined all these years and, thereby, welcome visitors into my home at all hours. Here I was torn between honouring my own values and respecting theirs.

The most discomforting assessment within this example is my inability at the time to remember that beyond abrasive communications between close friends, older sister authoritarianism and youthful values, the rituals I was most interested in were not 'mine' but 'theirs'. From an ethical standpoint, I should have acquiesced to my collaborators to the extent that their conventions and preferences regarding the context and content of rituals were practised regardless of location (changing fieldwork place or specific ritual space). Some may say I 'violated' the boundaries of researcher–consultant relations; others may say the project was 'doomed at the outset' due to the relocation of ritual space. What I realize most now is that I was not focused sufficiently or early enough on the compromises within the bonds of ethnography. These rituals 'belong' to Sonia and Lili, despite my house, age and preferences. Their denial of dancing was a powerful lesson; it made me feel the important role of dance bodily, even in predominantly food rituals, but also in close relationships.

What my Cuban consultants did as a result of the project was to organize food workshops for ritual community members in their respective homes, clarifying food preparations in traditional style. Much to my and their surprise, they found an eager group who loved my idea of a 'kitchen laboratory' and wanted such expertise inside their kitchens, since most initiates in the United States have had limited time in Cuba. Indeed, most have returned from initiations with minimal instruction. Sonia and Lili serviced the region and then went to other cities and were able to offer not only their usual dance workshops but also ritual food workshops. I am sure the kitchen laboratory provided significant advantages, as they were able to explore a 'new expertise' and earn unexpected income.

My Brazilian mentor was saddened by the course of events with the Cubans, but she has subsequently focused on relaying more of her acquired learning to the larger public. Maria Antonia is most interested in my writing about our mutually satisfying kitchen laboratory experiences and the revelations she had as she explained ritual understandings as a result of my questions. She wants her story published, as she knows we both are getting old, and she dreams that the ancestral belief system she honours will be understood by more than her local temple family. She presumes that we will compare the Cuban and Brazilian variants of Yoruba heritage within her stories and we are recently negotiating how we can spend more time together for a biographical project.

For me, Maria Antonia's idea is a challenge at this stage of my life, but also it would be the most positive result from my kitchen laboratories. Due to the difficult experiences with my Cuban guests, I have felt unable to write about our kitchen laboratory. However, in revisiting the interpersonal dynamics of ethnography for this chapter, it has pushed me to reflect on the challenges of this work and to alert others to its complex demands and consequences.

My mentors and consultants have always expressed their deep appreciation for my ongoing interest in their dance/music; some have insisted that I use their genuine names in my publications and have revelled in seeing their portraits in books and journals. Most have encouraged me to send students and researchers to their communities and have recommended me as spokesperson for them as they travelled the United States. More recently (even after our kitchen upsets), the Cuban consultants have told young dance ethnographers that they model their current research exchanges in terms of how they first supported my dance investigations; they reminise with others, seemingly fondly and approvingly, about our thirty-year history. Yet, there is unresolved and unfamiliar sadness: Sonia did not stay with me or contact me during the remaining two months after we ended our project and we still do not communicate like we used to.

The relationships within ethnographic research are not easy endeavours, as seen in this one upsetting example of a cultural clash between dear friends. Cultural values of both the ethnographer and consultant are foundational to ethnography and dance ethnography and, in both good and bad times, cultural values of both parties must be addressed with care. The dancers and dance communities I have worked with over time worry most about unequal power relations. They are sensitive to auras of exploitation and, at times, display ingrained mistrust, as we researchers do also at times. Many contemporary dance communities remain troubled about ethnographic studies that profit the ethnographer (usually with doctoral degrees and professional careers) but do not equally profit the dance community or local dance consultants (with their long-term dreams and desires).

However, among the vast majority of my dozen or so consultants over decades, I find that ethnographic study offers consultants: potential networks or endearing (often cross-cultural) friendships; needed material items and/or salaries; professional growth; and individual support and assistance that often provides health and care for their families and other community members. In turn, ethnographic study offers the ethnographer possibilities for networks or endearing (often cross-cultural) friendships; viable reasons and fascinating insight into cultural differences; and clarity in previously unanswered questions.

Yet as my kitchen laboratory still shows, reaching equitable relationships and practical solutions to problems is hard.

The ethnographic experience

The lure of ethnography, of fathoming cultural differences and acknowledging meaning within distinctiveness, remains strong. In fact, it seems the curiosity associated with difference is part of the human fabric, a curiosity that becomes motivational in some individuals and develops into a passion for research and discovery, adventurous probing and fascinating deliberation. In almost four decades of invested practice, I have found that lived experiences, written out as ethnography, ultimately provide shared dimensions of the human condition. Ethnography, again, the detailed, descriptive journey, either across a global map or to a local community centre, to learn in utmost detail about a given community, culture or dance/music provides a base for grappling with different identities, values, interests and consequent behaviours.

The lived ethnographic experience is most often a precious gift, bonded friendship for both ethnographer and consultant. Most ethnographic research evolves into some of the most cherished experiences of a lifetime. Ongoing dialogue with my mentors and consultants over time has been a privilege, and I publicly thank them again and further emphasize for students who read this chapter that the ethnographic experience is worthwhile. It most often connects the ethnographer to amazing individuals and groups and sorts out genuine joy from within the intermittent struggles of fieldwork and writing. The fiercely held values that are revealed in analyses of contrasting perspectives and distinct interests are deserving of thorough deliberation. Ethnography is that deliberation turned public. It is serious analytical consideration that often requires upheaval and disorientation, rediscovery and compassion.

More specifically, dance ethnography has not changed in reality; it still provides recourse to data that is unmatched. In-person, out-in-the-field and inside-the-body data gathering offers numerous possibilities for understanding, for enlarging knowledge. Nothing seems to substitute for being in the field, sensing everything with all senses, abilities and training and writing about it all. Now, in the twenty-first century as in the past, ethnographic dance studies expand understandings of all that the dance does and can do. The written ethnographic experience, on the other hand, is seldom a commensurate gift for the dance community under study. For dance ethnographers, however, the

written account is a fervent and treasured offering to well represent not only what we assess about the dance or dancers but also what we have experienced within the study of dancing bodies and diverse communities.

Notes

1   I have used pseudonyms throughout the chapter.
2   Throughout this chapter, I use the word 'dance' as the word most closely aligned to human movement structures and expressive systems in the communities on which my own African Diaspora research focuses. Most African and Diaspora dance relies on combined artistic practices, exemplified in a pan-Bantu word, *ngoma*, among similar words within different African ethnic groups, meaning 'drum, dance, music, party, and sometimes healing'. This combination of music, dance, visual art, drama, socializing and healing is common; it is a concept found throughout the African continent and it has spread across the World African Diaspora. For example, the concept is shared among the Sidis in Gujarat, India, inside the Congadas of Minas Girais, Brazil, and among many Caribbean and Afro-Latin peoples in the Americas. In such cultural enclaves, 'dance' includes 'music' and vice versa. Consequently, I use 'dance' mainly, and at times, 'dance/music' in English, as I write about dance and ethnography.
3   This chapter is dedicated with sincere thanks to my dear University of California, Berkeley, colleague and friend, Dr Alice Horner, and to the editor of this volume Dr Sherril Dodds. Both have assisted my best efforts here to be thorough, fair and accurate – in the case of Dr Horner, consistently since our graduate school days. I am indebted also to the nineteen dance artists and scholars who responded to my informal survey regarding esteemed and current dance ethnographies: four historians and anthropologists, three PhD candidates in dance ethnography, eight dance artists (MFAs) and four dance ethnography elders. Their attention and expertise guided me at the outset of this assessment, and I thank them sincerely for their time, insights and collegiality. I also thank my professor, Percy Hintzen, for his generous read and critical assessments.
4   Confidential interview with the author, 10 January 2018.
5   For example, see M. P. Alladin, *Folk Dances of Trinidad and Tobago* (1970*)*; J. D. Elder, *Folk Song and Folk Life in Charlotteville* (1972, for Tobago); Christine David, *Folklore of Carriacou* (1985); Fradique Lizardo, *Metodología de la danza* (1975, for the Dominican Republic) for reports on dance amid its holistic definition of vocal and instrumental music, drama and myth, as well as movement repertoires. Also, note that most dance researchers continued to privilege the oral tradition of African-derived cultures almost until the last decade of the twentieth century.

6   William Bascom, Roger Bastide, Edith Clarke, Harold Courlander, Alfred Métraux, Sidney Mintz, George E. Simpson, Raymond T. Smith, M. G. Smith and Nancie Solien were just a few anthropologists whose Caribbean research flooded anthropology in the 1940s–1960s; they were also well known within small island societies.

7   Established through personal communication with Kurath in Ann Arbor, Michigan, in January 1992.

8   Also, established through personal communication with Primus at Smith College, Massachusetts, in 1989 and 1990.

9   Established through personal communication with Dunham in 1970, 1989 and 1992.

10   Established through personal communication with Kurath.

11   Established through personal communication with Primus at Smith College, Massachusetts, in 1989 and 1990.

12   For Dunham, see Aschenbrenner (1980, 2002), Clark and Johnson (2005), Clark and Wilkerson (1978), Chin and others (2015); for Kurath, see Royce (1977); and for Primus, see Schwartz and Schwartz (2012).

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Popular Dance

Sherril Dodds

Pop moves

Scholars typically describe new intellectual directions in the academy as 'turns', which as a dance scholar I appreciate for its choreographic sensibility. For the purposes of this chapter, I extend this sense of momentum to the idea of 'moves' as a means to think through the epistemic shifts that occur as we develop new approaches to the study of dance, and also the way that dance produces ontological movements through the act of dancing itself. Specifically, I locate these moves within the dynamic arena of popular dance studies. While PoP MOVES already serves as the name of an international network dedicated to popular dance research, 'pop moves' also offers an apt moniker to describe multiple motions of popular dance.[1] First, this term flouts the elite or sacrosanct dances only accessible to a select few, but instead encompasses those myriad styles that litter the social imaginary, are almost impossible to miss and which frequently cut across class, age and racial boundaries to be performed (or at least approximated) by sizeable sections of a population: the charleston, the twist, the moonwalk, to name but a few.[2] Secondly, the term encapsulates the global circulation of popular dance practices as they travel across bodies, screens and through popular music styles. And thirdly, 'pop moves' marks the entrance of popular dance into the academy. Notably, this was staged less as a delicate tiptoeing into an institutional structure that historically marginalized studies of embodiment in the arts, humanities and social science disciplines, but instead as a spectacular intervention with toes tapping, heads whipping and hips shimmying.[3] In this chapter, I chart some of these critical moves by articulating the scope, methods and issues that characterize popular dance studies, as well as showing how popular dance can move participants, in this case a community of b-boys, into developing life skills and knowledge that are deployed beyond

the dance itself. Before addressing these areas, I examine the cultural turn that enabled popular dance to make a late entry into the academy and I consider what we might mean by the term 'popular dance'.

As a relatively young academic discipline, dance studies established both its research and teaching agenda primarily within the terrain of European and American theatrical dance (Buckland 1999a; Desmond 2000; Thomas 2003), with a smaller body of dance anthropology and ethnochoreology focused on 'non-Western' or European folk dance practices (Buckland 1999b).[4] In 1997, dance anthropologist Jane Desmond's anthology *Meaning in Motion: New Cultural Studies of Dance* was published and, in her chapter 'Embodying Difference: Issues in Dance and Cultural Studies', she asserts that cultural studies, a discipline occupied with textual and visual representation, could benefit from examining the kinaesthetic practice of dance and that dance scholarship could gain from the methodological apparatus of cultural studies to investigate the social organization of bodies across theatrical, ritual and social forms.[5] This landmark essay predicates the cultural turn in dance studies, out of which dance scholars not only developed new questions and methods rooted in cultural studies but also reoriented their research interests to dance styles previously excluded in the academy.

In her essay 'Dance Studies/Cultural Studies' (2009), dance scholar Gay Morris observes how both cultural studies and dance studies share common ground: they are interdisciplinary in approach and invested in exploring systems of power.[6] In my book *Dancing on the Canon: Embodiments of Value in Popular Dance* (2011), I detail how the early work of cultural studies in the 1970s addressed both the production of culture, which lent itself to (neo-) Marxist analysis, and the lived experience of culture, which privileged empirical methods drawn from ethnography, whereas the cultural studies of the 1980s was heavily preoccupied with (post-)structuralist perspectives, developed in literary theory, that were rooted in textual analysis and consumption. As Morris (2009) observes, this later period marked a crisis in cultural studies as its scholarship became enmeshed in textual studies of power rather than lived experience. In response, Morris (2009) argues that dance studies can learn from this and offer a productive intervention; its interest in the body in motion demonstrates a flexibility of method and attends to corporeal experience, which produces cultural knowledge beyond that derived from signs and images. She states:

> Dance's theories and methods are no more stable than any others; they are open
> to critique and they change, but they nonetheless constitute a fluid body of ideas,

analytical techniques, and vocabularies that focus on questions that scholars in other fields do not ask – questions such as how bodies consume space, how they relate to each other, how their actions both represent and constitute meaning, and what the relationship is of observing bodies to acting bodies, including the scholar's body.

<div align="right">(Morris 2009: 93)</div>

In addition to new intellectual tools that pushed dance scholars to examine the production, circulation and reception of dance, through its own disciplinary formation cultural studies had already re-envisaged culture as an 'entire way of life' (Dodds 2011). In its critique of the Western art canon, which assumes an absolutist conception of culture as the greatest works of a society, cultural studies called attention to the popular practices of everyday life as worthy of academic study (Dodds 2011). Consequently, the cultural turn in dance studies additionally paved the way for a greater relativism in the academy to embrace social and popular forms of dance.

Although there are vexed debates within cultural studies as to what constitutes 'popular culture', for the purposes of this chapter, I suggest that 'popular dance' includes participatory social (sometimes termed vernacular) dances that take place in everyday life, but which are often made presentational, and thus disseminated and popularized, through stage shows, the screen media and popular music performance (Dodds 2011; Malnig 2009).[7] Yet beyond this rudimentary definition, the category of popular dance is always contingent and unstable. For instance, while some social dances might be identified as 'popular' forms (thus linked with current trends) and others as 'folk' forms (associated with community traditions), or some staged dances attract 'popular' appeal while other remain obscure as esoteric 'art', such nomenclature represents a value-laden and historically situated classification system (Storey 2003). And although the categories of 'popular', 'folk' and 'art' dance are always uncertain and open to contestation, they continue to be operational terms that carry values and meaning in the cultural domain. Thus rather than conceiving the 'popular', or indeed any genre, as a specific collection of dances, I suggest it might be more productive to think about what happens when we employ the term 'popular' as a lens through which to think about dance: to whom it appeals, where it takes place, how much it costs, how it circulates, how we feel about it, how it affects us, how we make sense of it and what it does to us? It is through connecting 'popular' to 'dance' as a methodological move that leads me to the notion of 'articulating' popular dance.

Articulating popular dance studies

Articulation, an idea developed by cultural theorist Stuart Hall, forms an important concept in cultural studies. It employs both senses of the verb *articulate*: to express and to join together (Storey 1997). Hence within cultural studies, articulation speaks to the connection between two social formations at a particular historical moment, which then creates the structure for a practice or event (O'Sullivan et al. 1994). Here, I think of articulation as the conceptual interaction between dance practice and the values, meanings and theories that underpin the popular. From this, a popular dance studies emerges. Given that Hall's thinking is shaped by the work of political theorist Antonio Gramsci, articulation is always a site of ideological struggle in that one component is dominant, thus articulating the other (Storey 1997). As the popular has been historically viewed as lowbrow, facile, unskilled, purely for entertainment and appealing to the lowest common denominator, these dominant ideas articulated the intellectual and aesthetic values attached to popular dance for at least the first two-thirds of the twentieth century, which further explains its oversight in the early development of dance studies (Dodds 2011). Yet although processes of articulation seek to represent dominant interests, this cannot be guaranteed as meaning is dependent on context and subject-position (Storey 1997). Thus in spite of the historical marginalization of the popular, popular dance studies works against this dominant articulation to demonstrate that popular dance is complex, skilled, open to serious study, serves important political work and occupies a central role in many people's lives. Thus, my commitment to articulating an area of research designated as popular dance studies is largely for political reasons. I want to stake claim for the importance of popular dance as a valid area of research and sub-disciplinary specialism even though the category of popular dance remains unstable and contentious, and many emergent scholars work easily across classifications of high and low, popular and art dance, and therefore exceed the very power structures that these value-laden descriptors assume.[8]

As part of this articulation, a sizeable corpus of scholarship has developed within the past twenty years that clearly demarcates a popular dance studies. Although I name the publication of Desmond's *Meaning in Motion* (1997) as an important call to both dance studies and cultural studies to take note of what each has to offer scholarship, several important texts also laid the groundwork for the development of popular dance research. Published in the early- to mid-1990s, each takes social dance as the subject of a book-length study and they

collectively demonstrate a range of methodologies for the study of popular dance: in *Dancing Till Dawn: A Century of Exhibition Ballroom Dance* (1992), Julie Malnig turns to the archive of newspaper and magazine articles to create a historiography of ballroom dance as it moves across social spaces, the big screen and the theatrical stage; in *Samba: Resistance in Motion* (1995), Barbara Browning employs ethnography and historiography to examine samba as an embodied mode of political resistance; in *Rumba: Dance and Social Change in Contemporary Cuba* (1995), Yvonne Daniel draws on ethnographic fieldwork to observe the nationalist agenda of rumba in post-revolutionary Cuba; and in *Tango and the Political Economy of Passion* (1995), Marta Savigliano brings together political economy, postcolonial and feminist theory, alongside performative writing, to decolonize the exotic circulations of tango.

In 2001, Julie Malnig edited a special issue of *Dance Research Journal* on 'Social and Popular Dance', which demonstrated a burgeoning interest in popular dance studies, and by the time Malnig published *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader* (2008), the first anthology devoted entirely to popular and social dance, the field of popular dance studies had positively exploded. Malnig's collection was followed up with other anthologies that articulated the close interconnections between dance and popular music, and dance and the popular screen: *Bodies of Sound: Studies Across Popular Music and Dance* (Dodds and Cook 2013), *The Oxford Handbook of Dance and the Popular Screen* (Blanco Borelli 2014) and *Movies, Moves and Music: The Sonic World of Dance Films* (Evan and Fogarty 2016).[9] The rapidly expanding critical literature of popular dance studies offers rich insight into the research methods that popular dance demands and the issues that have preoccupied its scholarship.

Doing popular dance research

Early dance scholarship, which predominantly focused on Western theatrical dance, adopted either hermeneutic approaches that involved a close reading of the text to uncover complex interpretations (Adshead 1988; Foster 1986) or historical excavations that examined the development of, or sought to reconstruct, different dances, styles and genres (Adshead and Layson 1983). In both approaches, the 'dance work' itself was the object of analysis. The field of popular dance studies, on the other hand, takes its lead from dance anthropology and cultural studies. In recognition that for some cultures dance is embedded in the fabric of everyday life rather than separated as a distinct form of recreational

entertainment (Kaeppler 2000), dance anthropology attends to the entire 'dance event', which encompasses the complex social context in which structured movement takes place (Kealiinohomoku 1983). Furthermore, although popular dance scholarship pays close attention to the moving body, under the influence of cultural studies, it considers the full 'circuit of culture', which includes the context within which dance is produced or created, its transmission and circulation across different sites and bodies, and its reception, consumption or modes of participation (Johnson 1996: 82). The rationale for addressing this entire process of cultural production is that, although dancing bodies are shaped by social, economic, political and historical conditions, dancing is an act of 'world-making' (Buckland 2002) and through moving (or sometimes refusing to move) in novel or alternative ways, dance can respond to, comment upon and reimagine its place in the world. These broad interests have invariably guided the ways in which popular dance scholars have gone about conducting their research.

As a privileged cultural practice, at least within the Western world, theatrical art dance has ensured its preservation through official forms of documentation (such as press reviews, television recordings, professionally notated scores, playbills and programmes with synopses and formal commentaries) that are held in public and private archives, as well as the repeated staging of dance repertoires that are passed down through company rehearsals and performances. Popular dance is notably less systematic in its modes of conservation, partly due to its tendency for frequent adaption, modification and therefore disappearance, and also because, historically, it held little value in the academy and by social institutions invested in the preservation of (mainly high) culture. Consequently, popular dance scholars have turned to other methods of accessing the dance in the form of embodied memories, grainy film clips, public video sharing sites, such as YouTube and Vimeo, and popular magazines, websites and newspaper articles. Indeed Diana Taylor's (2003) insistence on the 'repertoire' of embodied memories, derived from the spectrum of formal art performance through to the performance of everyday life, as a distinct source of knowledge outside the logocentric hierarchy of the written 'archive' has supported the commitment of popular dance studies to pursue embodied memories of popular dance from times gone by or of dances hidden in the marginal spaces of family kitchens, basement parties or working-class brothels.[10]

Given this history of the intellectual disregard of the popular, its proclivity for rapid reinvention and its circulation across different sites and media, three methodological approaches have come to characterize popular dance studies,

although I might add that many scholars work across more than one approach at a time. The first is historiographic and motivated in part by a political will. Historical studies of the popular not only seek to give prominence to dances that have been precluded from the historical narratives of the Western art canon and its centrality in the university curriculum, but as these dances have often originated from communities of colour, such revisionist accounts serve to decolonize dance studies and visibilize the power structures that ensure some choreographic labour is unmarked. The second is ethnographic. Participant-observation and interview methods enable the researcher to witness the subtle accents of personal style in relation to dances that tend to be reliant on improvised rather than set material, can vary considerably across different regional locations and are always open to modification and reinterpretation. Furthermore, this method gives voice to the participants directly involved in the scene, of which the researcher is also sometimes a member. The third approach is textual analysis. As popular dance frequently circulates through popular music, film, television and the internet, these sonic and visual representations offer a fertile area of enquiry, and therefore scholars have turned to the language of semiotics and (post-)structuralism to examine the construction and reception of these forms.

As popular dance scholars attend to the entire 'dance event' and mine processes of production, circulation and consumption, prominent issues and concerns have come to the fore. Although I turn to some current literature to illustrate specific ideas, each text engages with issues far beyond that which I illuminate here.

One area of work deals with the conditions under which popular dance is produced, particularly in relation to themes of economy, labour and commodification. Thomas De Frantz (2012) looks to the neoliberal economy and its tenet of individual freedom to show how popular culture, as a global market, adopts and commodifies black social dance without any consideration of its history or of the communities from where these dances originated. He asserts that the intimate social and geographical spaces, and the expressive identities of the individuals who created these dances within African American communities are erased, although the dances are frequently (re-)appropriated by feature films, documentaries, television competition shows, video dance games and instruction DVDs through the short-term logic of neoliberalism. McMains (2015) traces salsa as a transnational dance practice to illustrate how different production contexts produce different manifestations of the dance. For instance, the Palladium

style mambo of the 1950s differed significantly from the 1990s New York mambo–salsa scene due to the shift from live to recorded music and the commercially competitive environment of the latter; or salsa learned in domestic familial spaces through processes of cultural immersion differed notably from the codified form, with its flamboyant turning sequences, taught in commercial dance schools of the 1990s. And Jessica Berson (2016) details the economy of female stripping as a form of performative labour in which the male gaze presents the justification for economic exchange and the experience of desire is commodified. Part of her study examines how the corporatization of striptease in the United Kingdom and United States has led to standardization of its practice with mandated uniforms, conversational scripts and set dance routines.

Another area of research explores the local, national and global transmission of popular dance and asks what these circulations mean for the dance and those involved. Melissa Blanco Borelli (2015) turns to rumour as a methodological tool to consider how imaginative speculations concerning the bewitching hips of the Cuban mulata are reproduced and circulated. To do so, she focuses on the 'hip-notic' actions of the mulata's hips in her social dancing and on-screen representations throughout the twentieth century, and how the mulata counters these tragic narratives ascribed, due to her gendered, raced and classed position, through the pleasures and liberation of her lived reality. Danielle Robinson (2015) focuses on New York in the early twentieth century to reveal how the interactions between European immigrants and African Americans who migrated from the South to the city created the conditions for the emergence of modern social dances, such as jazz, ragtime and ballroom. In detailing how the dances circulated across different social groups, Robinson exposes how African American dancers and teachers were excluded from social and economic reward and whiteness was maintained as a racial ideal. And in her study of the LA salsa scene, Cindy Garcia (2013) examines both bodily migrations across the US border and danced mobilities within the same club event to signal specific social identities. She employs the idea of trans-status to show how dancers' social position can change depending on whether they choose to 'dance LA-style' or 'dance Mexican'. Across all of these studies, as popular dance moves across places and populations, it engages matters of authenticity, ownership, appropriation and identity politics.

The final area of interest accumulates from research concerning the ways in which individuals and communities participate in, or consume, popular dance practice. Harmony Bench (2013) turns to YouTube performances posted by

young men, in which they imitate the seminal music video of 'Single Ladies (Put a Ring on It)' by pop star Beyoncé, to explore how they perform masculinity when dancing as a woman. Through a close choreographic analysis of both the 'original' and the copies, as well as attention to the reception of these performances through YouTube viewers' comments, Bench argues that, in spite of the often normative reception of viewers who describe the dancers as 'gay', these queer performances resist a masculinity that depends upon eschewing femininity and, instead, express a range of embodiments that include embracing effeminacy and gentility.[11] And Benthaus (2015) looks to the idea of affect to explore how a 'WOW' affect is created through an excessive stimulation across screens, bodies and viewers in the television dance show *So You Think You Can Dance*. She specifically analyses a virtuosic solo by Australian competitor Michael Dameski to evidence the affective potential of screendance prompted by the excessive corporeality and emotional reactions circulating throughout the show and how this can create affective communities of popular dance fans. Notably, this area of scholarship emphasizes both active participation and critical engagement with popular dance.

While much popular dance scholarship attends to the dance itself, and the meanings and affects that are mobilized in the act of dancing, in the following section I consider the impact of popular dance on its participants' lives beyond the dance event. I explore here what kind of work dance does in the world aside from that which occurs in the dancing moment.

Life lessons in hip hop

In this section, I turn to the findings of a research project, 'Life Lessons in Hip Hop', that I conducted from 2015 to 2017 in collaboration with Steve 'Believe' Lunger and Mark 'Metal' Wong, the co-owners of Hip Hop Fundamentals, an education company in Philadelphia dedicated to 'using the dynamic American art form of Breaking to effectively teach academic content, youth empowerment and social issues' (www.hiphopfundamentals.com). The project focused on Temple Breakers, a Temple University student organization that runs breaking practice sessions, workshops and an annual dance battle, which are attended by students who are officially members of the organization and b-boys and b-girls from the local community.[12]

In a PEW report based on the 2010 Census, Philadelphia is described as a 'plurality-black city with a large but dwindling white minority and rapidly

Figure 10.1 Temple Breakers hosting a workshop by B-boy Casper. Photography by Ed Newton.

expanding contingents of Hispanics and Asians' (PEW 2011: 3) and the 'North Broad Street corridor', where the university is located, is 'one of the poorest parts of Philadelphia' (P 2011: 7).[13] Aside from official records, the local neighbourhood is visibly run down with dilapidated buildings and poor community facilities, while anecdotally the area is known for an extremely low standard of living, high crime rates and serious drug problems. The university itself is a state-affiliated public institution with almost 40,000 students and a prestigious R1 research ranking (www.temple.edu).

I provide this snapshot picture of the socio-economic context in which Temple Breakers exists as it offers some explanation for the diverse group of breakers who regularly meet at practice sessions and battles. The majority are male, with three or four females who attend various sessions and workshops, and approximately 30 per cent are official student members of the organization, and the remaining 70 per cent are a mix of dancers from North Philadelphia, other parts of the city and its suburbs and a few from nearby New Jersey. In terms of ethnic constitution, approximately 45 per cent are African American, 45 per cent are Asian or Asian American, 5 per cent are Latino/a and 5 per cent are White. Although there are several practice

spots in Philadelphia, dancers appreciate the regular sessions at Temple and the added benefits of large air-conditioned spaces with either nicely tiled or sprung wooden dance floors.

The project sought to make a first attempt at documenting and preserving the rich history of breaking at Temple University (and Philadelphia more broadly) and to explore the life skills that the dancers developed through the practice of breaking. It therefore involved regular fieldwork visits to practice sessions and dance battles, photographic and video documentation of sessions and battles, and twenty interviews in total, which were evenly split across the student members and b-boys from the local community.[14] As a scholar, I was already known in the Philadelphia hip hop community as I have conducted research into hip hop battles since I arrived in 2011 and have regularly participated in classes, workshops and practice sessions across a range of hip hop styles. Although I was not known among Temple Breakers specifically, I had developed a good relationship with many of the b-boys who came to Temple practices from the broader community. Since completing this project, I continue to break regularly and attend a weekly Temple Breakers session as part of my practice regime.

In examining the life skills that dancers develop through breaking, we focused on two specific areas: first we asked the b-boys about the skills they perceived that came out of dancing together at regular practice sessions; and secondly, we invited them to reflect on the skills required in breaking battles. From this, we then enquired as to how these skills were deployed in other areas of their lives. The idea that breaking allows dancers to develop useful skill sets has been noted by other scholars. For instance, ethnomusicologist Joseph Schloss (2009) observes how breaking battles demand that dancers develop the expertise to project a confident self-image, the capacity to recover from errors and maintain self-control under pressure; and in a study of hip hop on college campuses, education scholar Emery Petchauer (2012) details not only how hip hop culture forms a significant component of university life but how its practices also prepare students for their social and intellectual lives at college. In further contributing to this area of work, the 'Life Lessons in Hip Hop' project sought to explore how breaking sessions and battles equip dancers with specific skills that they translate into other areas of their lives, thus having currency beyond the immediacy of the dancing moment. For the purposes of this chapter, I focus on four specific skills: investment; improvisation; interaction; and independence.

Investment

I arrive at practice late and already the large dance studio is full of hot sweaty bodies. I quickly scan the room and clock all of the regular faces, as well as a couple of unfamiliar ones. I take a moment to quickly greet all of the dancers I know, a common courtesy that means I snake from one of end of the studio to the other somewhat slowly. As a novice dancer, I stay at the far end, beyond the sound system, where a brand new breaker attempts to learn some basic top rocks from one of the experienced Temple b-boys. The heavy bass sound of an old school electro track bangs out of the speakers. While stretching a little, I glance down at the line of bruises on my shins and the large scab on my ankle from the previous session. Meanwhile, some dancers practise the same moves or sets over and over again; others chat, offer advice or sit exhausted, unable to move for a moment or two; some laugh as they crash to the ground; others look frustrated as they teeter off-balance; and a few take turns in a cypher formation, making encouraging gestures of appreciation. Glistening faces, grimy fingernails, damp t-shirts, grubby knee supports. Practice is most definitely in session.

The time and energy that dancers invest in becoming proficient in breaking is plain to see. For those unfamiliar, breaking presents a technically challenging dance technique: even the most basic top rocking demands dynamic upright steps, often in off-balance or counter-intuitive directions, before arriving at the rapid yet exhausting footwork with the body based low to the ground and the wicked combination of strength, agility and balance required by power moves and freezes. Unless dancers are willing to dedicate themselves to regular practice sessions, they have little hope of mastering much beyond the most rudimentary steps.[15] Consequently, those dancers committed to learning the form typically attend all three practice sessions at Temple and those who are highly accomplished b-boys will do additional training at other practice spots both at other times during the week and sometimes on the same day. This raises the question of why dancers develop this level of investment and how they might use this elsewhere in their lives. B-boy Marz, a young but talented dancer from the local community, states:

> I'd say just like being determined and how to persevere are definitely two of the biggest things. And also, being persistent in going out for what I want, being in either my love life or my actual life … you know, getting a girl? Or even getting a job, you know? It's definitely taught me that you really gotta work hard for

what you want. That's what it's definitely taught me the most. It was like, if you want something, you gotta work hard for it. You gotta really dedicate yourself, dedication. It's definitely taught me dedication. So I've dedicated myself to more things in life. I didn't and I won't quit as many things as I did when I was younger, you know? When I was younger, I was like, try something and I quit, try something and I quit, try something … 'cause it wouldn't fit, but now it's just like I've gotten older, I've matured and then breaking has helped me with that.[16]

It is hardly surprising that dancers develop such a high degree of determination and commitment as breaking is usually only available as an extra-curricular or recreational activity, and it is rarely offered as a formal dance class, and therefore opportunities to pursue it typically come in the form of student- or community-led sessions. Further to this, dancers often have difficulty accessing suitable practice spaces at an affordable rate and beyond major urban areas it can be challenging to identify a committed community of breakers. Outside the structures of a formal class, breakers practice side-by-side sometimes working individually, but often through a pedagogy of co-mentoring. Within the breaking community, this peer-teaching philosophy is described as 'each one, teach one' and not only ensures the continuation of the practice but also embraces teamwork (Fogarty 2012). Given that dancers are not required to attend practice sessions, as b-boy Marz suggests, they are reliant on self-determination and self-discipline to acquire the technique and learn more about the history and ethos of hip hop culture.

In addition to the consistent training required through practice sessions, the sense of tenacity described above is further developed through participation in breaking battles. Although a small proportion of b-boys consistently win major international battles, for many, including those I interviewed, winning even local competitions is an absolute rarity. Thus dancers frequently enter into battles only to be met with the failure to win or even proceed through to the next round.[17] In spite of this, they continue to participate as an important component of breaking culture. Yet what gives b-boys this capacity to endure failure? In a broad study of failure, art scholar Sarah Lewis (2014) draws upon the concept of 'grit' to explain why people persist in attempts to improve upon or overcome adversity and disappointments. She describes grit as an 'often invisible display of endurance that lets you stay in an uncomfortable place, work hard to improve upon a given interest, and do it again and again' (Lewis 2014: 170–171). Therefore in the case of breaking, grit manifests itself partly in the visible display of bruises, calluses and scabs that index the physical labour that the body endures, but also the long-term commitment to practice and participation in battles in the face of likely loss. This sense of resolve is clearly articulated by Temple student Brandon Tran:

There's this way that breaking teaches you how to deal with failure that really translates into other people's lives in a very helpful way especially if you're doing it in a competitive circle if you're entering a battle. Like here's this thing that you literally have taken years to do and then somebody's gonna tell you that it wasn't enough, that it wasn't good enough. Or you're gonna go and practise this move, and you created this move and you worked really hard, you thought about it for years and then some guy's like 'man that's my move, you bit it'[18] and you're like, it breaks your heart. But then it kinda does really help you in life, to be like 'you know what? I don't have to win every time' and I can keep moving forward.[19]

The investment and perseverance that Tran describes offer a lesson that can be employed in other areas of life. Clearly, breaking is less concerned with short-term pleasures or easy success than with appreciating the rewards of patience and persistence. As b-boy Lowkey confirms:

But when I hit breaking, I just never lost that feeling like it was, you know how you have fun with something and get dumped, you're not having fun with it anymore so you're done with it. But like breaking, even if I don't have fun with it, I'm not quitting. So I'd say it got better, yeah. I'm better at going to work. I was always bad at showing up when I was a kid, at my old job. But then at some point, I guess it was pretty close to the time I had breaking, I was like 'alright now I'm showing up everyday' 'cause I need the money because I wanna go break, 'cause I wanna go places. So I guess it really did, if I think about it, breaking did teach me a lot about dedication.[20]

The desire to pursue breaking motivates dancers to maintain jobs, balance their time and money carefully and pursue a relatively healthy lifestyle to ensure they are fit to dance. This investment develops through their regular attendance at practice and the repeated acts of trying out complex steps, accepting moments of failure and seeing the rewards of long-term effort. From this embodied learning, b-boys experience the benefits of determination and perseverance and can reflect on how these filter into other areas of their professional and personal lives.

Improvisation

The capacity to improvise, or 'freestyle', rather than execute set choreography is central to breaking, and the importance of developing this skill is quickly incorporated into novice learning as dancers are encouraged to 'play' around with basic steps and make material 'their own', while both new and experienced dancers incorporate cyphering into practice sessions.[21] Dance battles then mark

the moment when dancers put this skill into play as they must demonstrate improvised responses to whatever music the DJ selects on their round. What, then, does improvisation demand? The ability to generate material in the moment, preparedness for the unanticipated, quick-thinking responses and staying cool under pressure constitute some of the core qualities needed to withstand the pressure of freestyling under the scrutiny of peers and judges. Indeed, black studies scholar Stephanie Batiste (2014: 203) conceives hip hop dance as a speech act that states 'I dare you' to encapsulate the challenge, risk and strategies required to dance off against another opponent.

Although 'improvisation' is often associated with freedom and spontaneity, and several of the b-boys spoke of freestyling in these terms, dance scholar Danielle Goldman (2010) argues instead that such definitions mask the tradition, history, skill, training and preparedness that improvisation demands. As part of her critique against the political discourse of liberation that has dogged improvisation, she conceives the conditions of improvisation as a 'tight place' (Goldman 2010: 3) to describe the social, political and economic constraints that delimit the improvisational decisions that dancers make. Yet these tight places prepare the body for calm, confident choices in moments of duress. Consequently, improvisation offers a 'full-bodied critical engagement with the world characterized by both flexibility and perpetual readiness' (Goldman 2010: 5). Therefore in breaking, from relatively relaxed practice sessions to high-stake battles, b-boys constantly encounter these demands to be flexible and ready. Notably, several of the dancers explicitly related how the skills they developed through freestyling are applied elsewhere in their lives. Recent Temple graduate Alex Ma states:

> When talking about the aspect of improvising, I would use improvisation within situations in which I am not comfortable in, or have full knowledge of what the matter is, and there is no alternative route to take in regards to avoiding the situation entirely if it is 'bad,' in a sense. In battles, I would say it is much easier to improvise because in my mind, whenever I realize that improvisation is needed, I always refer back to the music as a reliable base and quickly move on from there. I apply the same concept to my life situations as well, if something catches you off guard, quickly analyse the situation, and make a decision.[22]

In this instance, improvisation prepares the dancer for unfamiliar situations or what Goldman terms 'deciding how to move in relation to an unsteady landscape' (2010: 5). Whether on the dance floor or in his professional life, Ma indicates that improvisation has given him the confidence to act decisively on that which remains not fully known.

Current student Albert Shin describes how improvisation has prepared him to think quickly and generate material in the moment although, as Goldman (2010) reminds us, the rehearsal for this extends back to multiple practice sessions and creative experimentation already stored in the body:

> I can speak, I can think quickly now because of what I did in breaking just 'cause I had ta improvise and stuff. I'm more creative with ideas. Let's say if we're in a class and we're discussing, 'what's the best way to go about this? What's the best way to go about that?' And then we do ideas. And, you know, just creative stuff just flows outta my head and I just, you know, speak my mind.[23]

Indeed, the sustained practice of improvisation prepares dancers to take risk, part of which involves assessing a situation carefully: what it might demand, who the other players are and how they might approach the issue. Yet as b-boy Vibe, another Temple alumnus, confirms, ultimately one has to take the plunge, although this capacity to commit himself to a course of action is one he has undertaken many times in the space of practice sessions and battles. In this instance, however, he recalls a professional situation:

> I guess if I need to talk in my job, I need to basically make phone calls to engineers … I don't like making phone calls but since I have to do it, I'm trying to think of how to faster express the problem that I need to portray to them. So I try to put myself in their shoes, just think of what they're thinking, how they're gonna think about it. Just try and like get on the same level as them so it's kinda like an interaction. Like if you wanna say, it's like a battle. I need to step out into the cypher. So it's kinda like, you need to make a phone call, you don't really wanna make a phone call, dial the number, you're already on the phone, you need to talk. So it's kinda like that first moment jump out in the cypher. It's like once you're out there, everything is good.[24]

To return for a moment to the 'tight places' that Goldman (2010) describes in terms of the social and political conditions that constrain the freedom to improvise, the three interviewees I have just quoted directly above are Asian American and African American. Thus within the context of the United States, which values and normalizes white privilege, it is not surprising that these b-boys of colour need to develop improvisational strategies to negotiate the 'tight places' of their everyday lives. Furthermore, although breaking is a movement practice, and the two examples above relate to experiences of speaking, I suggest that dancing and speaking are both embodied actions, and the improvisation skills developed through breaking can also be transferred to verbal interactions. To recall both Goldman (2010) and Batiste (2014), the flexibility and readiness

developed through sessions and battles prepare b-boys to respond to the moment when another dancer, student or colleague states, 'I dare you'.

Interaction

The importance of community bonding, identity and expression within Africanist dance practices is well articulated (De Frantz 2012; Glass 2007; Hazzard-Gordon 1996), and given that breaking developed through African American, Caribbean and Puerto-Rican youth in the 1970s South Bronx (Johnson 2015), it is not surprising that ideas of community play a central role in breaking culture. As its structures of practice and performance demand that dancers are positioned in 'face-to-face social contact and interaction' (Dimitriadis 2012: 580), b-boys and b-girls learn communication skills and develop community-oriented behaviours. As former Temple student Asil Martin states:

> It's a very sociable environment. When I first started breaking, I was in my room playing Halo … Facebook had just came out, yeah, and MySpace. It's very like, I was alone and it wasn't a big neighborhood I moved to. Originally I'm from West Philly and I lived there, and I was pretty much in West Philly up until I was 14, I think. When I was 14, I went to Abington. So it was like two different areas, you have the city and then you have this place where you kinda feel alone. So once I found breaking, I became more social I guess just 'cause of practice and travelling and meeting people.[25]

Given that dancers practise alongside each other, attend battles together and form crews to compete in battles, breakers learn to interact as part of these processes. Notably several of the b-boys mentioned that they had suffered from shyness as children and breaking had forced them into a more sociable mode of being.

Although I would not wish to idealize the notion of community cohesion as various social tensions and local politics often emerge between individual dancers, practice groups and crews, I have also witnessed instances of strong leadership and group support to alleviate matters when verbal or physical discord becomes too intense. The capacity for the local breaking community to self-regulate and manage friction in part comes from the need to at least accommodate difference, if not embrace it. B-boy Rukkus reflects:

> So, the reason why I enjoy this craft for the most part is because you get to meet people. For example, Rep Styles, everybody in that actual crew was different, not only on a breaking level, but on a lifestyle level. Outside the dance we were

Figure 10.2 Temple Breakers preparing to battle at Rhythmic Damage. Photography by Ed Newton.

all really, really, *really* different: lifestyles, characteristics, mannerisms. But the simple fact that we came together for a dance enlightens you, know what I mean, to see that people were out there. It also made people like me really value dancing, not just practising, but in other places, like jams, meeting people, too. It's a simple fact that with some people you can't cross the language barrier with them, but you can communicate through movement and be appreciated through movement.[26]

Although Rukkus refers here to a specific crew, many of whom practise with Temple Breakers, those who attend the practices are not only racially diverse, as I have already suggested, but also diverse in ability, class, education and interests. For instance, several of the b-boys interviewed describe personal backgrounds that involved crime, incarceration and violence, while others are from relatively stable, middle-class backgrounds. Some completed their education with high school graduation, while some are first-generation college-goers, and others are studying for PhDs. And while some pursue careers in the arts, others have turned to engineering, dentistry and medicine. Yet irrespective of these differences, the dancers commit to fostering community interactions beyond just practice sessions and battles through socializing together in their free time. I also welcome Rukkus's attention to breaking as a mode of speaking or what DeFrantz (2004: 67) might refer to as a 'corporeal orature'. While I would not

want to perpetuate the idea that dance is a universal language, and that the corporeal idiosyncrasies of breaking are legible across all national and regional contexts, Rukkus's point that breaking can offer a communicative exchange beyond a shared spoken language is of note. Again, this speaks back to the idea that the structures of practice and performance embedded in breaking culture demand skilled and meaningful interactions.

The willingness to place oneself in an exposed position in the context of a cypher or battle potentially exercises a mutual respect and begins to broker a relationship of trust. B-boy Lowkey explains:

> I think part of that is when you see someone dance and then you trust them for some reason … sometimes people tell me like 'oh I break' and I would be like, I don't know yet, and then you see them and you cypher with them and you both kinda bear your souls 'cause you cyphered with each other … after that, it's like I wouldn't do someone dirty who I just did this with, so why would he do that, so I trust you now.[27]

Although trash-talking and conflict can be an active part of breaking culture, several b-boys described this sense of trust that comes through a danced interaction between people from different cities, nations and cultures. That it demands a sense of vulnerability and personal risk to show one's physical competencies and weaknesses in a public space earns a mutual appreciation and tacit understanding of the investment that dancers make in the dance and its community. Indeed, dancers have shared stories of how they will invite complete strangers into their homes and how they have received similar gestures of kindness through offers of accommodation, transportation and meals while travelling to breaking events out of town, all upon the premise that they are breakers. Consequently, these multiple interactions across sessions and battles, which frequently demand skilful negotiations of difference, lead to the formation of tight social allegiances in the form of practice groups and dance crews and a broader affiliation with the breaking community as a global network.

Independence

Although I stress the importance of community in breaking circles, another dimension of the Africanist aesthetic also celebrates the place of individuality within that. De Frantz (2014) speaks of the innovation and originality valued in hip hop performance, Hazzard-Gordon (1996: 221) describes this as 'desire for uniqueness' and, in reference to breaking specifically, Mary Fogarty (2014)

highlights the emphasis on ownership and authorship as markers of creativity. In pursuing individuality within the community structure of breaking, I suggest that independence emerges as an important life skill. In terms of the need to showcase individual style or 'flavour', recent graduate Akhil Golla states:

> There's something called 'biting' where you're not supposed to take some other guy's move. And there's a thin line between biting 'cause there's a part where you can do the move, but if it's commonplace, it's okay to take it, right? But if it's not commonplace, you have kind of to put your own unique spin on it and that helped me a lot think about just work in general. If you're gonna take another person's work, improve on it or do it a little differently.[28]

I mentioned earlier the way that dancers value the art of making material 'their own', and along with other skills developed from their investment in the dance, their capacity to improvise and their finely tuned interactions, they can assert a strong sense of who they are both as movement artists and as people. In a concluding statement about what breaking has offered him, b-boy Geo reflects:

> Made me think about good decisions before I make a bad one. Made me think about the outcome of the butterfly effect, if I did this here, what's gonna happen in the future? You take breaking and it teaches you about life, and then *your* life can reflect on breakin' … Breakin' really changed my life, like how I think about things and how I treat people. 'Cause before, like I'm from North Philly and stuff, I played basketball, we didn't care about anything. If you just said somethin' disrespectful to me I'm a hit you in your face. I didn't care about anybody and I used ta be one a those kids 'cause of the area I grew up in, and then once I got into hip hop and culture and all that stuff, and breakin', it flipped my attitude. I can't be like that kid anymore. I can't be angry all the time. I can't always joke around serious things. Breakin' really changed me a lot.[29]

Similarly, Vibe also describes how the individuality and determination required in breaking allowed him to act confidently and independently in his life choices:

> Honestly I think every aspect of who I am is because of breaking. I was really like an introvert, shy, not really outspoken, definitely not that confident throughout high school. I wasn't really a go-getter. I wasn't on any sports teams when I was younger so I didn't have the discipline or anything like that. Just getting by was good enough for me. You know and then after practising breaking, wanting to do better, and then having discipline to practise actually built upon those skills. And that was the beginning of me caring about the quality of stuff that I put out. You know like standing up for myself, to actually standing up for a crowd, to actually being a leader. I think through battles, through actually just perseverance and putting myself out there, I think I was never the one to fight. I knew how to stand

up for myself and stand up to bullies just by like, you know, 'alright, you're gonna do what you're gonna do, and then I'm gonna do what I have to do even if I'm not gonna fight you'. It was just funny, the way I look back at it, a lot of my friends had to fight. I didn't because I was the whole 'this is who I am. I don't care if you're tryna be tough'. I was like, 'I don't even care anymore. I'm just gonna be me'.[30]

Indeed, this sense of leadership and independence that he discusses has clearly benefited Temple Breakers as it was Vibe, and several of his peers, who first registered the club as an official student organization in 2009, and he was its first president.[31] As the student members of Temple Breakers are relatively small in number, many of them have to step up into leadership positions for the organization at some point during their programmes.[32] Overall, the individuality demanded in breaking begins to equip dancers with the capacity to speak and act independently.

Figure 10.3 B-boy Vibe cyphering at Rhythmic Damage battle. Photography by Ed Newton.

Conclusion

In reflecting upon the life lessons I discuss in this chapter, my intention is not to suggest that they develop from breaking alone nor is it the only dance practice or cultural activity that fosters these skills. Furthermore, I do not want to romanticize either the local or global breaking community as a harmonious group of individuals who share or behave according to a singular moral compass. Yet I do make claim for the expertise that breaking hones for the dancers that choose to invest in its practice: as a movement technique, in its pedagogical organization and in its performance structures, breaking demands complex skill sets that can support other areas of b-boys' and b-girls' personal and professional lives. And part of my insistence comes from the fact that these skills are acquired through the act of dancing, which in itself was long overlooked in the academy. As I trace here, not only was dance studies late to enter university institutions, but popular dance has particularly suffered from intellectual stigmatization, even though its social engagement was widespread. Although initially dismissed as a mere leisure activity of little import, with the cultural turn, popular dance scholars have been quick to show how prevalently the popular moves and the ways in which it carries social, political and economic significance. While there is plenty to be said about the dancing moment itself, I have shown in this chapter how breaking impacts dancers and their lives far beyond its immediate execution. Thus, in addition to the physical pleasures that arise from breaking, the art of b-boying equips dancers with lifelong skills: dedication, perseverance and grit; flexibility, preparedness and daring; interaction, tolerance and trust; creativity, independence and leadership. That Temple Breakers accommodates such a diverse group of dancers, it is difficult not to be impressed by the ways in which this self-selecting community of b-boys and b-girls choose to move alongside and in productive exchange with each other. Given that it takes place in the quotidian spaces of everyday life, the popular undoubtedly moves us in extraordinary ways.

Notes

1   For more information on the PoP MOVES research group, see https://popmoves.com/ (accessed 20 November 2017).
2   Although popular dance moves across age, race and gender, power structures of difference often remain in place concerning who dances in what spaces and who gains financially.

3   Many popular dance scholars write about dance forms that they are, or have been, deeply engaged in recreationally or professionally, and there has been a swell of popular dance practices offered within university courses, such as hip hop, ballroom and tap.

4   I note here the problem of non-Western as a category that was employed to describe dance practices outside the Euro-American canon of ballet and modern dance within early dance scholarship, but this terminology has since been critiqued for the way that it marginalizes Others or 'worlds' dance in a hierarchy of value (Foster 2009).

5   Although this essay was first published in 1993 in *Cultural Critique*, this anthology was, and continues to be, used widely in dance curricula and marks the cultural turn that took full effect in the early 2000s.

6   Morris (2009) describes how both cultural studies and dance are interdisciplinary as they have called on theories and methods from other disciplines; whereas cultural studies draws upon post-structuralism, postmodernism and post-Marxist theory, dance initially turned to historical and anthropological methods.

7   It is worth noting that this is not a unidirectional process in that social or vernacular dance can be influenced and shaped by popular dance on stage and screen.

8   For instance, scholars such as Harmony Bench (2010, 2013), Ariel Osterweis (2013, 2014) and Jasmine Johnson (2016, forthcoming) move seamlessly across categories such as popular, vernacular and theatrical dance in their research interests.

9   Indeed, there are many anthologies, organized around specific themes, in which there are plentiful popular dance examples: Thomas (1997), Desmond (1997), De Frantz (2002), Rosenberg (2016), Kowal et al. (2017), Dodds (2019).

10 See McMains's (2015) discussion of mambo in domestic spaces, Johnson's (2015) commentary on the development of hip hop in basement parties and Savigliano's (1996) description of tango and prostitution.

11 I use 'original' hesitantly as Bench (2013) traces how the music video borrowed heavily from 'Mexican Breakfast' (1969) choreographed by Bob Fosse.

12 As an official student organization, Temple Breakers receives an annual subsidy from Temple University Student Activities Center (SAC), is required to have a faculty adviser and its members pay annual dues.

13 The report is titled 'A City Transformed: The Racial and Ethnic Changes in Philadelphia over the Last 20 Years' (1 June 2011) and was commissioned by the PEW Charitable Trusts and the Philadelphia Research Initiative. It can be accessed online at: http://www.pewtrusts.org/~/media/legacy/uploadedfiles/wwwpewtrustsorg/reports/philadelphia_research_initiative/philadelphiapopulationethnicchangespdf.pdf (accessed on 20 November 2017).

14 The project was IRB-approved and, at the time of the research, no b-girls regularly attended the practice sessions. Since 2017, a small group of b-girls now consistently practice at Temple University and battle in and around Philadelphia.

15 Some of the Temple b-boys noted a high dropout rate of new Temple students who would come to practice perhaps one or two times before becoming disillusioned with the complexity of the dance.

16 Interview with Marz on 13 April 2016.

17 See Dodds's (2019) chapter 'Loss of Face: Intimidation, Derision, and Failure in the Hip Hop Battle' for a discussion of loss and failure as productive concepts within hip hop culture.

18 In breaking vernacular, to 'bite' is to 'steal' a move.

19 Interview with Brandon Tran on 6 May 2016.

20 Interview with Lowkey on 9 March 2016.

21 Cyphering describes the circle formation that dancers adopt as they take it in turns to freestyle in response to each other. Depending on the context and the dancers involved, sometimes the cypher becomes highly competitive, and at other times it represents a low-stakes exchange of movement.

22 Interview with Alex Ma on 1 September 2015.

23 Interview with Albert Shin on 18 November 2015.

24 Interview with Vibe on 5 June 2016.

25 Interview with Asil Martin on 1 June 2016.

26 Interview with Rukkus on 29 October 2015.

27 Interview with Lowkey on 9 March 2016.

28 Interview with Akhil Golla on 8 October 2015.

29 Interview with Geo on 13 January 2016.

30 Interview with Vibe on 5 June 2016.

31 Although the official Temple Breakers student organization only started in 2009, Temple has a much longer history of b-boys and b-girls meeting there as part of a regular practice spot.

32 There are a number of administrative positions in the organization, including president, vice-president, treasurer and E-board administrator.

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Dance History

Susan Manning

In the historiography of dance, there has been a decided shift over the last decade from histories premised on the nation state to histories promising a transnational and global approach. Investigating this shift in relation to modern dance, I first will probe the implications of the nation-state model and then summarize recent research that deliberately moves beyond this model. Whereas the nation-state model plots choreographic families, the transnational model traces networks of exchange. Whereas the nation-state model distinguishes theatrical from non-theatrical genres, the transnational model emphasizes how theatrical genres often adapt non-theatrical genres, whether social, popular, folk, indigenous or traditional. Whereas the nation-state model follows movement from centres of innovation to peripheries of derivation, the transnational model demonstrates how local conditions shape the assimilation and transformation of influences from abroad. Yet I am not advocating a rejection of the nation-state model. Rather, I am calling for histories of modern dance that integrate the nuance and detail of nation-state approaches with the sweep and generality of transnational approaches.[1]

Nation-state paradigms

The earliest histories of modern dance, written by critical advocates of the emergent genre, followed the movement across Europe, Russia, Great Britain and the United States. But this incipiently transnational history soon gave way to nationalist accounts in the mid-1930s, as German and American critics scripted nationally distinct histories. After the Second World War, histories of modern dance increasingly focused on American modern dance, as New York City supplanted European capitals as a centre for artistic innovation. In

fact, by the mid-1970s 'modern dance' had become nearly synonymous with 'American modern dance' or 'modern dance in New York City'. Don McDonagh's *The Complete Guide to Modern Dance* (1976), for example, barely mentions developments outside Manhattan. Narrating the history of modern dance in terms of 'extended choreographic families', McDonagh employs generation and genealogy as basic organizing principles.

What McDonagh overlooked were the modern dance movements taking shape in diverse contexts from Argentina, Cuba and Jamaica to Japan, India and Israel. As local critics scripted the histories of these movements, they too relied on the paradigm of the nation state. Many of these critics were subsequently commissioned to write genre-specific sections of country-by-country entries for *The International Encyclopedia of Dance* (1998), edited by Selma Jeanne Cohen. Collected together, these entries construct a model of centres and peripheries to map the dissemination of modern dance, now clearly differentiated from non-theatrical dance genres. Whereas generation informed McDonagh's *Complete Guide,* genre and nation organize Cohen's *International Encyclopedia.*

The earliest account of modern dance was not only incipiently transnational but also blurred genres by encompassing what later critics distinguished as 'modern ballet' and 'modern dance'. In 1913, German poet and critic Hans Brandenburg published *Der moderne Tanz* (*Modern Dance*), a book that went through several editions by the year 1921. The earlier editions started with chapters on Isadora Duncan, the Wiesenthal sisters, Ruth St. Denis, Dalcroze's Institute at Hellerau and Diaghilev's Ballets Russes and included material on soloists less well known today, such as Latvian-born Sent M'ahesa, Ukrainian-born Alexander Sacharoff and Amsterdam-based Gertrud Leistikow. Later editions added material on Rudolf Laban and Mary Wigman.

In 1928, Rudolf Lämmel updated Brandenburg in his chronicle of *Der moderne Tanz.* Although Duncan and Anna Pavlova still appear as early exponents, along with Bess Mensendieck, an American-born innovator of a gymnastics system popular in Europe, Lämmel mostly focuses on German artists. He locates a first high point for modern dance in the work of Wigman and Laban and then a second high point in the work of their successors Vera Skoronel, Gret Palucca and Yvonne Georgi. Limiting the geography of the movement, Lämmel chronicles what appears in retrospect as the flourishing of German modern dance during the 1920s.

Once the National Socialists came to power in 1933, state dance policy narrowed the parameters, and historiography, of modern dance even further. Codifying its principles and renaming the genre *Deutscher Tanz* (German

Dance), the National Socialists mythologized the movement as an expression of the German *Volk*. This erased its past and present circulation across national borders and made monstrous the genealogy implicit in Brandenburg's and Lämmel's accounts: whereas the earlier critics narrated a progression of artists extending, rejecting or modifying one another's innovations, the National Socialists demanded that the body politic of *Deutscher Tanz* be populated only by those who could prove 'Aryan' ancestry and cleansed of dancers with Jewish ancestry or leftist political beliefs. Within a period of just over two decades, the German historiography of modern dance went from incipiently transnational to rabidly racist.

It thus comes as no surprise that in the years after the Second World War dancers and critics who remained in Germany repressed the history of *Deutscher Tanz*. As Europe rebuilt from wartime destruction, ballet became the predominant theatrical genre, offering an international language that enabled dancers to move again across national borders and to create a shared culture seemingly above politics. Yet at the same time ballet provided a competitive arena where Europe, newly divided between East and West, could do battle. It is no accident that one of the major texts documenting the Cold War is titled *The Dancer Defects: The Struggle for Cultural Supremacy during the Cold War* (Caute 2003). During these years, the history of modern dance in Germany and in Europe went mostly untold.

Equally dramatic shifts marked the historiography of modern dance in the United States from the 1930s to the end of the 1970s. As in Germany, this history was written mostly by working critics, so it reflected what they saw onstage. During the 1920s and 1930s, there was lots of traffic between the United States and Europe, as dancers travelled back and forth to study and to perform (Manning 2007). But this trans-Atlantic traffic nearly stopped altogether during the years of the Second World War, and once it started again, New York City became a magnet for aspiring modern dancers. During the 1930s, US critics mostly acknowledged the trans-Atlantic circulation of modern dance, but by the 1950s and 1960s, they mostly erased the European precedents and parallels for American modern dance. Notably, they neglected to see the modern dance movements bubbling up outside the United States until the mid-1980s.

In 1933, John Martin, dance critic for the *New York Times*, published his manifesto defining *The Modern Dance* as a 'point of view' ([1933] 1972: 19), highlighting the role of Wigman in innovating the genre. In 1935, Virginia Stewart compiled a volume of essays by exponents of *Modern Dance* (also the title of the volume) including Wigman, Palucca and Harald Kreutzberg

alongside Martha Graham, Doris Humphrey, Charles Weidman and Hanya Holm. That same year Elizabeth Selden (1935) published her account of the aesthetics of modern dance, titled *The Dancer's Quest*, highlighting the work of Wigman, Humphrey and Graham along with Russian-born Benjamin Zemach and Munich-based artist Maja Lex.

In 1936, Martin published *America Dancing*, a history of modern dance that effectively wrote Wigman, along with Palucca, Kreutzberg, Zemach and Lex, out of a genealogy that now started with Duncan, proceeded to Denishawn and culminated in the 'Bennington group' (1936: 175), which included Graham, Humphrey and Weidman. Although Martin also discussed the fourth principal artist at Bennington, Holm, a German immigrant and associate of Wigman, he did not devote a separate chapter to her, since he believed that she still was in the midst of 'assimilation into the American scene' (1936: 182). Within a few years, however, Martin believed that Holm had '[accepted] the rhythms of American life as her own' ([1939] 1978: 268), and his 1939 survey *Introduction to the Dance* presented Holm as an equal to Graham, Humphrey and Weidman. Wigman too reappeared, and Kreutzberg and Kurt Jooss warranted inclusion as artists who explored a 'middle ground' between the 'expressional dance' of Wigman and her American contemporaries and the 'spectacular dance' of ballet and jazz. In this way, *Introduction to the Dance* recalled the trans-Atlantic historiography of Martin's *The Modern Dance*, Stewart's *Modern Dance* and Selden's *The Dancer's Quest*.

Ironically, *America Dancing* was the only one of Martin's three books from the 1930s not reprinted in the post-war years, and yet its focus on an exclusively American genealogy for modern dance anticipated the post-war historiography. In 1949, Margaret Lloyd, critic for the *Christian Science Monitor*, published *The Borzoi Book of Modern Dance*, an account that traces the movement from its 'forerunners' Duncan, Wigman and Denishawn to its 'new leaders'. She declares that 'Wigman's dance was as essentially German as Isadora's (for all the time she spent in Europe) was essentially American' ([1949] 1974: 12). Her chapter on Wigman also discusses Laban, Kreutzberg, Georgi and Jooss, noting their earlier accomplishments but concluding 'that the American modern dance has shot way past the Central European' movement ([1949] 1974: 21). She ascribes this partly to 'America's escape from war's effect on its territory' ([1949] 1974: 21), but more so to the American ideals of freedom and democracy. In this way, Lloyd's history of modern dance echoed the emerging rhetoric of Cold War liberalism. This rhetoric also informed her inclusion of two African American choreographers, Katherine Dunham and Pearl Primus, among the 'new leaders'. About Dunham,

she wrote, 'Like many members of the younger generation, Katherine is an eclectic modern, drawing on all forms within her experience' ([1949] 1974: 249). About Primus's solo *Strange Fruit*, 'It comes through to different people in different ways – the right way for modern dance' ([1949] 1974: 271).

More than twenty-five years later, Don McDonagh, one of the critics to succeed Martin at the *New York Times*, published *The Complete Guide to Modern Dance*. At the height of the 1970s dance boom, McDonagh witnessed the postwar avant-garde's rejection of the 'Bennington group' Martin had lionized in his writings, and his *Complete Guide* followed his earlier volume *The Rise and Fall and Rise of Modern Dance* (1970) in its emphasis on the generational shift from the 'founders' to the advocates of 'freedom and new formalism': Merce Cunningham, Erick Hawkins, Alwin Nikolais, Paul Taylor among others. A chart printed inside the front and back covers illustrates the 'extended choreographic families', organizing members of all generational cohorts according to their primary teacher or mentor.

Individual entries follow on the more than 100 artists named. It is a history premised wholly on the United States: no European modern dancer appears on
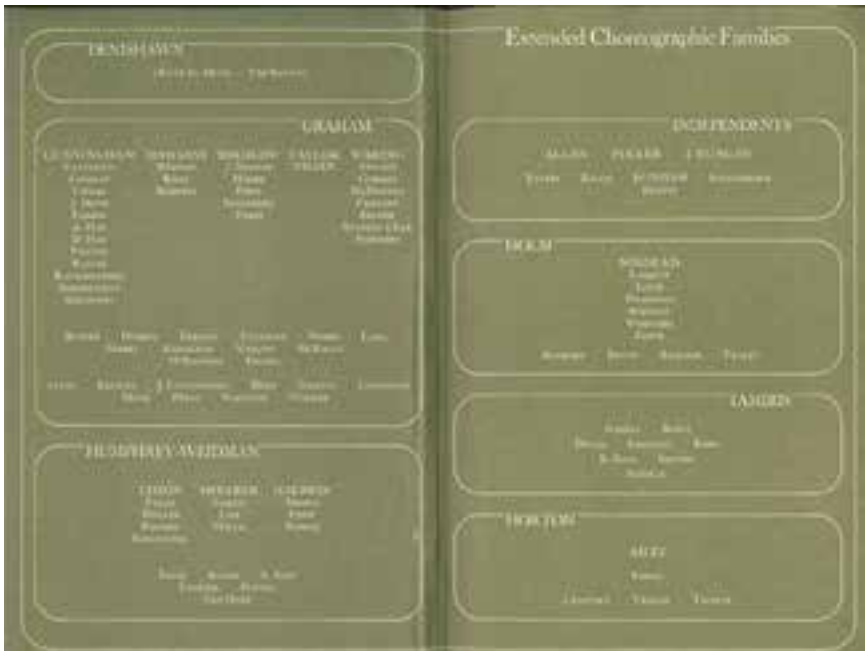
Figure 11.1 A chart illustrating Don McDonagh's *The Complete Guide to Modern Dance* (1976) includes only US-based choreographers organized according to choreographic and pedagogical 'families'. Photo credit: Doubleday Publishing.

the chart, although Wigman, Kreutzberg, Georgi and Jooss are noted in passing as a teacher or inspiration for an American dancer profiled. Thus McDonagh's *Complete Guide* details what became a standard narrative of generational succession from the mid-1960s through the 1980s: Duncan and Denishawn begat Graham, Humphrey and Weidman, who begat José Limón, Cunningham, Hawkins and Taylor, who in turn begat Yvonne Rainer, Meredith Monk, Twyla Tharp and many others.

Like Lloyd's *Borzoi Book*, McDonagh's *Complete Guide* integrates African American choreographers within the lineage of modern dance. On the chart of 'extended choreographic families', Dunham is noted as an 'independent' and the progenitor of Talley Beatty, whereas Primus and Donald McKayle are placed in a line of descent from Graham. Alvin Ailey, George Faison and James Truitte are listed in the Horton lineage, while Rod Rodgers is placed under Hawkins and Eleo Pomare under Limón. Strikingly, the *Complete Guide* takes no account of the historiography of Black Dance that had flourished over the previous decade, a historiography that was implicitly transnational in its account of how multiple genres of American dance transformed Africanist precedents. In Langston Hughes and Milton Meltzer's *Black Magic: A Pictorial History of the African-American in the Performing Arts* ([1967] 1990), Dunham, Primus, Ailey and others enter a multi-genre history of black artists in dance, drama, opera and film that starts with an account of the Middle Passage and ends with tours of US artists abroad. Lynne Fauley Emery's *Black Dance From 1619 to Today* ([1972] 1988) follows a similar trajectory while focusing on multiple genres of theatrical dance and popular dance. The genealogies scripted by Hughes and Meltzer and by Emery pay less attention to teacher–student transmission than to the transmission of cultural memory. This historiography, shaped by the Black Arts Movement of the 1960s and 1970s, at first supplemented but soon supplanted the Cold War liberalism of Lloyd and McDonagh's accounts.

The Black Arts historiography built on two foundational essays by pioneering artist-scholars. In 1934, two years after Zora Neale Hurston staged *The Great Day*, based in part on her ethnographic research in the Bahamas and the American South and in part on her reaction against black musicals catering to white audiences, she published 'Characteristics of Negro Expression' in Nancy Cunard's *Negro: An Anthology*. In 1941, one year after Katherine Dunham ([1941] 2005) and her company staged *Tropics and Le Jazz 'Hot'* on Broadway, a concert introducing her movement language fusing Afro-Caribbean rhythms and gestures with basic ballet and modern dance, she published 'The Negro Dance' in Sterling Brown's anthology *The Negro Caravan*. Whereas Hurston's

([1934] 1994) essay emphasizes the roots of black cultural expression within the jook and the church, Dunham's essay emphasizes the routes of black cultural expression from Africa to the Americas. As Black Studies developed from the late 1960s to the present, Hurston's and Dunham's doubling of roots and routes has informed a wealth of literature from Robert Farris Thompson's *African Art in Motion* (1974) to Brenda Dixon Gottschild's *Digging the Africanist Presence in American Performance* (1996) to Thomas DeFrantz's and Anita Gonzalez's *Black Performance Theory* (2014).

Over the last fifty years, the historiography of modern dance has responded in different ways to the historiography of Black Dance. Whereas McDonagh integrated black artists within his 'extended choreographic families', critic-historians in the late 1970s and early 1980s whitened the historiography of modern dance, in effect assigning black artists to the literature on Black Dance. In the 1990s, once Dixon Gottschild and others reopened the question of how white dancers and critics engaged black dance and dancers, white writers broadened their histories of modern dance to include artists of colour. More recently, as 'African diaspora dance' has replaced Black Dance as a field designation, its historiography to some extent parallels the shift to transnational approaches to modern dance. But whether these parallel lines ever meet remains at issue.

For a brief period in the late 1970s and early 1980s, the ascendancy of the Black Arts historiography led to a whitening of modern dance historiography. In 1979, Marcia Siegel, a critic who earlier had lamented the 'new separatism' of Black Dance in her collection *At the Vanishing Point* (1973), published *The Shapes of Change: Images of American Dance*. Authoring rich descriptions of more than forty dance works she considered foundational for American theatrical dance, Siegel foregrounds choreographers working in both ballet (George Balanchine and Jerome Robbins) and modern dance (Graham, Humphrey, Tamiris, Cunningham, Taylor, Tharp). Starting with an account of Loïe Fuller, Duncan and the 'Denishawn succession', she reiterates the US-focused genealogy of modern dance familiar from other histories: 'It's not possible to identify the real beginnings of a phenomenon as diversified and as organic to our American cultural development as modern dance' (1979: 23). Limón's *The Moor's Pavanne* (1949) and Ailey's *Revelations* (1960) are the only two works by choreographers of colour analysed in depth, and in both discussions Siegel laments the decline in 'dance quality' (1979: 169) and increase of 'commercial' appeal (1979: 288) in performances of the works.

In 1980, Sally Banes, a critical advocate for the avant-garde, published *Terpsichore in Sneakers: Post-Modern Dance*, profiling ten choreographers

and a collective The Grand Union that involved several of the artists featured separately: Rainer, Steve Paxton, Trisha Brown, David Gordon and Douglas Dunn. Her introduction concisely surveys the history of modern dance 'to show why in the 1960s a genre we now call *post-modern* dance inevitably arose' (1980: 1, italics in original). The history Banes tells is populated solely by white American choreographers: from Fuller, Duncan and St. Denis to Graham, Humphrey and Weidman to Cunningham, James Waring, Aileen Passloff and Anna Halprin. She contextualizes the revolutionary innovations of Judson Dance Theater, the workshop and concert series from 1962 to 1964 that launched the careers of her protagonists, within the 'new music, film, the visual arts, poetry, and theatre' of the day (1980: 9). Without making specific reference to art critic Clement Greenberg, Banes echoes his account of vanguard painting, arguing that 'the post-modernists proposed (as do Cunningham and Balanchine) that the formal qualities of dance might be reason enough for choreography, and that the purpose of making dances might be simply to make a framework within which we look at movement for its own sake' (1980: 15). Like Siegel, Banes subtly alters the historiography of dance modernism, introducing Balanchine's plotless ballets into the narrative. This whitened narrative of dance modernism parallels Greenbergian accounts of modernism in the visual arts while countering and complementing the historiography of Black Dance.

This whitened narrative did not survive intact for long, although its repercussions continue to be felt in the historiography of modern dance. In the 1980s a new generation of black artists emerged, intent on working between the worlds of postmodern dance and Black Dance. In so doing, they challenged critics who had scripted the whitened genealogy. In fact, in the second edition of *Terpsichore in Sneakers* (1987) Banes notes 'the recent emergence of a group of black post-modern choreographers', including Bill T. Jones, Ishmael Houston-Jones, Ralph Lemon, Blondell Cummings, Bebe Miller 'and many others' (1987: xxxv). Interestingly, in the second edition Banes also acknowledged that 'post-modern dance does not, of course, happen only in New York' (1987: xxxv), noting activity on the West Coast and in Minneapolis, Chicago and Austin. Banes also breaks from the US focus of the post-war historiography by highlighting exciting new work happening in London, Montreal, Germany, France and Japan. By 1987, vanguard choreographers from all these places had appeared in New York City, and the critics who doubled as historians could no longer assert that modern dance was as American as apple pie.[2]

In the late 1980s and 1990s, working critics became less influential as historians of modern dance, as university-based scholars took over this role.

Borrowing and adapting critical theories in the humanities, these scholars challenged the Greenbergian narrative of dance modernism, the US focus of modern dance history and the whiteness of the modern dance canon. My own scholarship was part of this move. My first monograph, *Ecstasy and the Demon* (1993; 2nd edn 2006), focused on the dances of Mary Wigman in part to recover the vital German modern dance movement that had been written out of the post-war historiography. My study traced how Wigman's choreography responded to the changing sociopolitical conditions and patronage structures of the nation state, from the years of the Wilhelmine Empire, when her early choreography crystallized while in voluntary exile on Monte Verita; to the years of the Weimar Republic, when her choreography reached its artistic high point within a vibrant cultural scene; to the years of the Third Reich, when her choreography conformed to the dictates of Nazi policy; to the post-war years of the Federal Republic, when her choreography grappled with the Cold War division of Germany. At the dramatic centre of the narrative was Wigman's complex collaboration with the National Socialists. In this way, *Ecstasy and the Demon* addressed what had been a glaring repression in the post-war historiography of German dance, which had remained silent about the many leading choreographers who had participated in the redefinition of modern dance as *Deutscher Tanz* (German Dance).

German writers were involved in similar enquiries during the 1980s and 1990s. Recovering the multifaceted dance scene from 1900 through the interwar years, they necessarily confronted the vexed years of the Third Reich. Many were inspired by the emergence of a new mode of dance modernism in the 1970s and 1980s called *Tanztheater* (dance theatre), whose innovators Pina Bausch, Susanne Linke, Gerhard Bohner and Arila Siegert had studied with Wigman, Jooss and Palucca during the post-war years (Müller and Stöckemann 1993). Other scholars extended Holocaust research to encompass theatrical dance (Karina and Kant 2003). These histories, like *Ecstasy and the Demon*, remain focused on developments within the nation state.

So too did my second monograph *Modern Dance, Negro Dance: Race in Motion* (2004). Compelled by seeing Bill T. Jones and other black postmodernists, I aimed to dismantle what seemed a segregated historiography of American modern dance by historicizing the viewing conventions for works by Tamiris, Graham, Humphrey, Limón and Cunningham, on the one hand, and works by Asadata Dafora, Hemsley Winfield, Dunham, Primus and Ailey, on the other hand. In my argument, it was a series of social and artistic changes from the Red Decade of the 1930s to the Red Scare of the 1950s that shaped the representation and performance of race in American modern dance.

My study was one of a number of revisionist works that incorporated black and white choreographers and pushed against the divide between (white) modern dance and Black Dance: John Perpener's *African-American Concert Dance: The Harlem Renaissance and Beyond* (2001), Julia Foulkes's *Modern Bodies: Dance and American Modernism from Martha Graham to Alvin Ailey* (2002), Mark Franko's *The Work of Dance: Labor, Movement, and Identity in the 1930s* (2002), Gay Morris's *A Game for Dancers: Performing Modernism in the Postwar Years, 1945–1960* (2006), Anthea Kraut's *Choreographing the Folk: The Dance Stagings of Zora Neale Hurston* (2008) and Rebekah Kowal's *How to Do Things with Dance: Performing Change in Postwar America* (2010). All of these studies bring new critical perspectives to modern dance history, and all remain bound by the historiographic paradigm of the nation state.

Tellingly, revisionist studies that move beyond the black–white binary also move beyond the borders of the nation state. Tracing how US performers from Buffalo Bill to Lester Horton 'played Indian', Jacqueline Shea Murphy's *The People Have Never Stopped Dancing: Native American Modern Dance Histories* (2007) ends with an account of contemporary Native choreography in the United States and Canada. Examining how Limón's identity as a Mexican immigrant shaped his work, a topic the choreographer himself rarely addressed, Patricia Seed's edited volume *José Limón and La Malinche: The Dancer and the Dance* (2008) interprets his 1949 work from both sides of the border. Probing what Ruth St. Denis learned from immigrant South Asian dancers and students in 1905–1906 and the pedagogical methods of Indian classical dancers after 1965, Priya Srinivasan's *Sweating Saris: Indian Dance as Transnational Labor* (2012) demonstrates the multiple ways that 'offshore labour' has supported US performance. In fact, almost all the artists profiled in histories of modern dance can be viewed from transnational perspectives, and more recent scholarship does exactly that, as will become clear in the subsequent section.

During the post-war years, the nation-state paradigm also structured histories of modern dance outside the United States. This becomes clear in the history of modern dance narrated by the *International Encyclopedia of Dance*, conceptualized by Selma Jeanne Cohen in the 1970s and 1980s and revised and edited by her associates in the 1990s. The *International Encyclopedia* profiles just over 100 countries, and these national entries are organized according to genres, typically a first section or sections on folk, ritual, traditional, popular and/or social dance (categories differ according to country) and then a section or sections on theatrical dance, at times further subdivided by period or by the genres of ballet, modern and/or contemporary. Ten countries have a section

devoted to 'modern dance': Argentina, Australia, Brazil, Cuba, France, Great Britain, Hungary, Japan, Korea and Yugoslavia. These ten sections all highlight the influence of modern dancers from Germany and the United States on the development of a national style. Strikingly, the entry neither on Germany nor on the United States has a separate section titled 'modern dance'. Rather, overview entries direct readers to entries on individual artists, on *Ausdruckstanz* ('dance of expression', as German modern dance was called after the Second World War) and on modern dance technique (US choreographers only). In this way, the *International Encyclopedia* implicitly narrates German and American modern dance as major traditions, the centres from which modern dance was disseminated across Europe, Latin America and the Pacific Rim.

Several variations appear within this model of centres and peripheries. In the entries on Great Britain and France, modern dance is presented as a belated development: dancers were first influenced by Wigman and her contemporaries and then by US dancers (specifically Graham in Britain, Nikolais and Cunningham in France) before coalescing distinctive styles of their own in the 1970s and 1980s. The entries on Japan and Korea also trace how dancers first absorbed influences from Germany in the 1920s and 1930s and then from the United States in the 1950s and 1960s, but do not posit a time lag; rather, Japanese and Korean artists are seen creating forms that fuse Asian and European influences all along. The entries on Argentina and Brazil roughly follow the same pattern, dating modern dance from a Latin American tour by Isadora Duncan in 1916 to internationally recognized companies and choreographers emerging in the 1970s. In the entry on Hungary, the years of Communist rule are presented as a state-imposed interruption from the end of the Second World War until the mid-1980s, when diverse styles of modern dance re-emerged and flourished.

All these variations assume that German and American modern dance were distinct practices and imply a progress narrative, which sees developments before the 1970s as inherently derivative and celebrates developments after the 1970s for realizing a national style through the efforts of native-born, not migrant, practitioners. In other words, the *International Encyclopedia* assumes the historiography scripted by American critics from the 1930s through the 1970s and by German critics in the 1980s and 1990s. But what if the transnational history glimpsed in Brandenburg's *Der moderne Tanz* more accurately reflects the circulation of the genre? Reading across entries in the *International Encyclopedia*, it is possible to discern an alternate history of modern dance, as artists and educators move between the frames of myriad nation states.

Transnational paradigms

Over the last two decades, English-language scholars have begun to visualize this alternate history. Some studies highlight the development of modern dance movements outside Germany and the United States, often in conjunction with other genres of theatrical and non-theatrical dance: Cuba (John 2012; Schwall 2016), Jamaica (Sörgel 2007), Haiti (LaMothe 2015), Argentina (Fortuna 2019), Mexico (Reynoso 2012, 2014), Brazil (Rosa 2015), Palestine/Israel (Spiegel 2013), Australia (Card 2015), India (Meduri 1988, 2005; O'Shea 2007; Purkayastha 2014), Bangladesh (Rahman 2013), China (Ma 2016; Wilcox 2011 and 2016) and Taiwan (Chen 2012; Kwan 2013; Lin 2010). Other studies attend to international tours under private management or state sponsorship, whether by well-known artists such as Graham, Dunham and Ailey (Croft 2015; Geduld 2010; Von Eschen 2010) or by lesser-known artists such as Tórtola Valencia (Clayton 2012, 2014), Kawakami and Sadayakko (Rodman 2013; Scholz-Cionca 2016) and Choe Seung-hui (Park 2006). Yet other studies re-examine the careers of dancers who migrated across national borders both voluntarily and involuntarily: Valeska Gert (Elswit 2012), Kurt Jooss (Elswit 2017), Hanya Holm (Randall 2012), Lotte Goslar (Mozingo 2012), Si-lan Chen (Sine 2016) and Michio Ito (Preston 2012, 2016; Rodman 2017; Sorgenfrei 2014; Wong 2009). And many more enquiries into the transnational and global dimensions of modern dance are underway.

Amid this plethora of case studies, what alternate histories, and alternate historiographies, become evident? Broadly speaking, the transnational paradigms now in formation trace networks of exchange, explore how local conditions shape the assimilation and transformation of influences from abroad and highlight how modern dance and dance modernism often adapt non-theatrical genres. While studies of individual artists emphasize networks of exchange and local interactions, regional studies emphasize the intersection of theatrical and non-theatrical genres. Yet even the best single-volume summary to date, *The Modernist World* (2015), co-edited by Stephen Ross and Allana Lindgren, does not present a single model but a gamut of possible models. Hence I attempt to elucidate the parameters of an emergent historiography.

Recent publications on Michio Ito reveal a diversity of transnational approaches to modern dance. Born in Tokyo to an artistic family, Ito studied Japanese and Western styles of music and dance, and in 1911 he travelled to Berlin at age 18 to pursue further study. Seeing performances by Isadora Duncan and the Ballets Russes compelled him to focus on dance, and he enrolled at

Dalcroze's Institute at Hellerau in 1912; his training there became an important basis for his later choreography. When the First World War broke out, Ito left Germany and moved to London, where he began to present his solo dances for both intimate salon audiences and large commercial audiences. His salon performances led to his meeting W.B. Yeats, and Ito played a decisive role in Yeats's *At the Hawk's Well* (1916), a dance drama that adapted and modernized Japanese noh. Later that same year, Ito moved to New York City, and over the next twelve years he toured his repertoire of solos, codified and taught his movement language and collaborated with theatrical modernists, notably Eugene O'Neill and Martha Graham. In early 1929, he resettled in Los Angeles, continued his teaching and mentoring (Lester Horton was a student) and staged large-scale pageants. Detained as a Japanese national in 1941, he was deported to Japan during the Second World War and later staged works for the American occupation forces and for Japanese television.

After his death in 1961, students in Japan and in the United States preserved Ito's movement language and repertoire. In a biographical profile for the *International Encyclopedia* Helen Caldwell, a student from his California days, called the artist a 'Japanese exponent of American modern dance' (1998: 558); her language reveals her debt to the historiography of the nation state. In 1994, Satoru Shimazaki, a student of Ryuko Maki, who taught Ito's method in post-war Tokyo, co-wrote an essay with Mary-Jean Cowell, a US dancer and scholar who also had studied Ito's method, and they followed Ito's writings in seeing his work as '[bringing] together the East and the West' (1994: 11). Although Cowell and Shimazaki recognize what Ito might have borrowed from Japanese dance, they emphasize what he contributed to modern dance in Europe and the United States, pointing out that his codified technique predated that of Graham and Humphrey. Like Caldwell, they shape their argument in accord with the historiography of the nation state.

Given his transcontinental itinerary, it is not surprising that Ito has become a central figure in the emergent historiography of transnationalism. In a 2009 essay, 'Artistic Utopias: Michio Ito and the Trope of the International', Yutian Wong contextualizes Ito's career within Asian American immigration and labour history, focusing on the policies that allowed the artist to enter the United States in 1916 as a 'gentleman' but then deported him in 1943 as an 'enemy alien'. In her account, Ito becomes an exemplar of how the international artist, then and now, 'is mythologized as a solution to racism' (2009: 157). Tactfully critiquing Cowell and Shimazaki, Wong shows the complex interplay of race, class and nationality in Asian American subject formation, concluding that 'Ito's racially

marked dancing body, invested in social privileges allowed an "international artist," could never become an "American"' (2009: 153). Although Wong pays little attention to Ito's career in Europe or in Japan, her argument foregrounds how race, ethnicity and the unacknowledged whiteness of the modern dance canon structure the reception of artists of colour across national borders.

Complementing Wong, Carol Sorgenfrei looks at Ito's career from the perspective of Japanese studies in her 2014 essay, 'Strategic Unweaving: Itō Michio and the Diasporic Dancing Body'. Illuminating the worldview of artists and intellectuals like Ito's family, Sorgenfrei sees his choreography extending the belief that Japan, never colonized and economically strong, served as a repository for Asian culture and excelled 'in the realms of culture, spirituality, and philosophy while deeming the West, though technologically fecund, to be culturally, philosophically and spiritually sterile' (2014: 209). European modernists like Yeats espoused a similar view for different reasons, and in wartime London, when Japan sided with Britain against Germany, Ito's performances in *Hawk's Well* resonated with both Japanese and European ideas. Relying on photographs and reviews, Sorgenfrei reads Ito's performances as suggesting '*simultaneously* the masculine, militaristic superiority of the Japanese body *and* its feminine, nonthreatening universality' (2014: 213, italics in original).

Making this argument, Sorgenfrei plays off Erika Fischer-Lichte's (2014) proposal to adopt the metaphor of 'interweaving' to describe performances that bring together artists and elements from different cultures. Determined to understand Ito as the subject of his own artistry rather than as an Oriental Other, Sorgenfrei argues that he 'ultimately engaged in aesthetic *unweaving,* a political and cultural strategy valorizing the uniqueness and superiority of Japan and the Japanese body' (2014: 201, italics in original). In fact, Sorgenfrei authored her essay as a fellow at the International Research Center in Berlin headed by Fischer-Lichte, an institute funded by the Federal Ministry of Education and Research from 2008 to 2018 that convened artists and scholars to theorize new understandings of global performance. Yutian Wong also pursued her Ito research in the context of an institutional initiative, a three-year series of meetings convened by Susan Leigh Foster at the University of California-Los Angeles designed to 'think collectively and with global perspective about something called "world" dance' (2009: 1). Strikingly, these institutional efforts in Berlin and in Los Angeles to undo the historiography of the nation state happened in the two countries where that historiography had reached its pinnacle: Germany and the United States.

Neither Wong nor Sorgenfrei engages Ito's practice as it has been passed down from dancer to dancer. This transmission becomes an important

resource for Carrie Preston, whose essay 'Michio Ito's Shadow: Searching for the Transnational in Solo Dance' (2012) analyses the dances as currently performed and whose book *Learning to Kneel: Noh, Modernism, and Journeys in Teaching* (2016) reflects on her own experiences of learning Ito's dances. In both Preston questions what she calls 'our tendencies to assume *bad* orientalism and appropriation, as opposed to *good* multiculturalism and hybridity' (2016: 11, italics in original). Simply put, she asserts that 'Ito's desire for cultural fusion coexisted with his orientalism' (2012: 9) and that 'cultural exchange is problematic and inevitable, shaped by both misunderstanding and remarkable creativity' (2016: 12). Thus, Preston counters Wong's frame of Asian American studies and Sorgenfrei's frame of Japanese studies, arguing that Ito never saw himself in these terms but rather freely pursued 'strategic cultural syncretism and strategic orientalism' (2016: 284).

Learning to Kneel focuses on the complex process of cultural exchange that created Yeats's and Ito's 1916 production of *At the Hawk's Well.* This process of exchange involved corporeal knowledge as well as textual knowledge, and Preston analyses how Ito drew from his earlier training in Japanese classical dance and Dalcroze's eurythmics in choreographing his role as the Hawk and how Yeats, in turn, responded to his dancing by cutting more and more text from the climactic scene of *Hawk's Well.* In Preston's account, this exchange occurred within 'a series of intercultural, homosocial, and often homoerotic collaborations' (2016: 35), a network that included Yone Noguchi, a bilingual poet and critic who first introduced Yeats to noh (and father of Isamu Noguchi, who later collaborated with Martha Graham); Ernst Fenollosa, a US art historian and collector resident in Tokyo, whose widow gave his noh translations to Erza Pound; Hirata Kiichi, a colleague of Fenollosa in Tokyo who had produced literal translations of noh for his friend; Pound, whose published translations of noh (created without a knowledge of Japanese) spurred Yeats's adaptations; Kume Tamijurō and Kōri Torahiko, London friends of Ito, who accompanied his early demonstration of noh dancing with noh chanting; and Edmund Dulac, a French artist who designed the masks and costumes and wrote the music for *Hawk's Well.* The London production in turn prompted further networks of exchange as Ito staged versions of the work in New York (1918), Los Angeles (1929) and Tokyo (1939) and as European and Japanese artists continued to stage modernist noh.

Wong, Sorgenfrei and Preston all cite influential theorists of globalization in their work, from Arjun Appadurai (1996) and Kwame Anthony Appiah (2006) to Mary Louise Pratt (1992) and Jahan Ramazani (2009). While these theorists

typically use literature as illustration, scholars of Ito confront the challenge of how to translate these theorists into useable methods for dance studies. Taken together, their approaches model methods for tracing corporeal and intellectual exchanges across multiple registers and for situating these exchanges within overlapping local contexts: early twentieth-century Japan, London during the First World War, New York during the 1920s, Los Angeles during the 1930s and Japanese internment during the Second World War.[3]

In many ways, scholarly approaches to Ito's career parallel other recent enquiries on individual artists in transit. Michelle Clayton has followed the Spanish British dancer Tórtola Valencia on her tours of Latin America from 1916 to 1930, highlighting how local critics of her performances, aware that audiences across Europe and the Americas also had witnessed her dancing, projected their own positions within transnational networks. Clayton understands this not as 'modernist cosmopolitanism' but as 'comparative particularisms', 'particularisms performed by moving bodies and resignified by their shifting publics' (2014: 31). Kate Elswit has followed both Kurt Jooss and Valeska Gert from their involuntary exiles during the Nazi years to their voluntary remigrations to Germany following the Second World War. She proposes the idea and method of the 'micropolitics of exchange', the 'intricate, personalized crosscurrents, catalyzed by survival strategies that registered in the work itself and left traces in history, both marked and unmarked' (2017: 419). Thus, Elswit challenges an earlier conception of exile studies that highlights one-way movement away from Germany, a centre–periphery model as shown in a map accompanying Patricia Stöckemann's 1998 cluster of articles on the topic.

Like the scholars of Ito, Elswit traces migrants' complex moves after leaving home. What Elswit and Clayton share with Wong, Sorgenfrei and Preston is a determination to account for the multiple networks for production and reception that dancers encounter and alter as they cross national borders. Embodiment, pedagogy and person-to-person transmission become central to these border crossings.

If the local provides one alternative to the historiography of the nation state, then the regional provides another. *The Modernist World* exemplifies the regional approach, with entries on dance alongside the other arts in sections devoted to East and Southeast Asia, South Asia, sub-Saharan Africa, Australia and Oceania, Europe, Latin America, Middle East and the Arab World, and Canada and the United States. In contrast to Selma Jeanne Cohen's *International Encyclopedia of Dance*, there is no implicit progress narrative; rather, the years before the 1970s are considered fascinating in their own right as dancers, practices and ideas

Figure 11.2 A map illustrating Patricia Stöckemann's 'Tanz im Exil' (1998) shows one-way movement from Germany and Austria to North and South America, Australia, Asia and the Middle East. Photo Credit: Patricia Stöckemann: 'Emigrationen aus Deutschland und Österreich' (Gestaltung: Angelika Stein), in: *Tanzdrama* Nr. 42, Heft 3/1998, S. 26f.

ceaselessly cross borders. Also in contrast to the *International Encyclopedia*, dance modernism is not divorced from social, popular, indigenous and traditional dance. On the contrary, many of the essays demonstrate the way that diverse genres mingle and fuse in dance modernism.

In 'Modern Dance in East and Southeast Asia', Jukka Miettinen notes that the term 'modern' in the region can mean either 'artists who were in direct contact with the Western modernist dance movement' or the modernization of dance that 'started earlier in Asia than the modern dance movement evolved in Europe and in the United States during the first half of the twentieth century' (2015: 42). He holds that 'the various strategies of negotiation between the indigenous traditions and modernist tendencies' account for 'the present pluralism and richness of Asia's contemporary dance scene' (2015: 43). In 'Dance in South Asia', Ketu Katrak relies on Charles Taylor's concept of 'multiple modernities' to plot modern dance in the region as 'a palimpsest of old and new, traditional and contemporary' (2015: 118). Focusing on India and its diaspora, Katrak sees influences travelling from East to West to East in the choreography of Rukmini Devi (influenced by Pavlova on tour), Madame Menaka (influenced

by St. Denis) and Astad Deboo (influenced by Murray Louis). By contrast, Chandralekha, who trained in Bharatanatyam, 'rejected its superficial religiosity, over-ornamentation, and reliance on epic stories and myths' in favour of abstraction and the 'Indian psychophysical tradition' (2015: 123); in this way, her cross-fertilization of traditions within India empowered several generations of innovators in India, Great Britain, Canada and the United States.

Essays on Africa and Latin America also highlight the interplay of 'indigenous traditions and modernist tendencies'. In 'Modernism and African Dance: Reinventing Traditions', Kariamu Welsh describes how 'African dance companies served as cultural ambassadors for newly independent African countries and thus ushered in a wave of African dance to Europe and the West' (2015: 183). These companies constructed a national culture in Ghana, Guinea and Senegal by adapting dances from various ethnic and tribal groups for stage presentation. Welsh emphasizes the intellectual and financial patronage extended to the dance companies by leaders such as Léopold Senghor, the first president of Senegal, and Fodéba Keïta, the first minister of the interior in Guinea. In 'Racialized Dance Modernisms in Lusophone and Spanish-Speaking Latin America', Jose Luis Reynoso demonstrates the role that race and class played in constructing dance modernisms in Chile, Argentina, Brazil, Cuba and Mexico. He explains how 'as dancers relied on ballet, modern dance, and indigenous and Africanist forms of expressive culture while participating in the formation of hybrid national identities, they simultaneously naturalized hierarchies of racialized class relations while marking and indigenizing whiteness' (2015: 398).

Strikingly, the essays on modern dance in Europe and the United States, the centres posited in the earlier historiography, radically revise the historiography of the nation state. In 'Embodied Modernism: Dance in Canada and the United States', Allana Lindgren weaves together the histories of modern dance in both countries, histories that are remarkably parallel and yet have been told separately. In 'Inventing Abstraction? Modernist Dance in Europe', Juliet Bellow and Nell Andrew take as their starting point a 2012 exhibit at the Museum of Modern Art in New York City that included Nijinsky, Laban and Wigman in a narrative of how abstraction developed in modern art. Critiquing the show for grafting images of and by the three artists unto an existing narrative, they offer 'a counter-history of abstraction' (2015: 330) that includes a broader range of dancers (e.g. Fuller, Duncan, Valentine de Saint-Point, Sophie Taeuber, Oskar Schlemmer and Ballets Suédois) and promises 'to redefine the central principle of modernism' (2015: 331). In their counter-history, dance does not simply reflect the modes of abstraction created in the visual arts but demonstrates how 'actual bodies,

bodily surrogates or images, and tactile or kinaesthetic sensations … all played key roles in the urge to abstraction' (2015: 331).

Taken together, the essays in *The Modernist World* dismantle the narrative of centres and peripheries that structured the history of modern dance in the *International Encyclopedia of Dance*. Yet there remains much work to be done before we achieve a fully rounded account of modern dance in transnational circulation.[4] At present, we have a wide array of new studies but few accounts that attempt to synthesize, compare and map the transnational historiography. In a 2016 essay in *PMLA*, Harsha Ram (2016) proposes the concept of scale to interlink local, national, regional and global histories of literary modernism. Might the concept of scale apply to dance historiography as well? Is there a way to nest the significant insights that result from studies of individual artists, collective networks and centres for experimentation, cultural policies of nations and shared regional histories of colonialization and modernization?

This would seem to be the next step for the historiography of modern dance: to integrate these different levels of analysis. In the end, the historiography of the nation state and the historiography of transnational circulation are not antithetical but complementary, as dancers and spectators make meanings in local, national, regional and global contexts.

Notes

1   The shift from national to transnational approaches marks the historiography of other dance genres as well. For example, earlier studies of hip hop focused on its origins within minority subcultures in the United States, whereas more recent scholarship looks at the genre's global dissemination. In this chapter, I trace the historiographic turn through my own research subfield, aware of the privilege that modern dance has accrued as a research topic over the last century. For further information on many of the artists named in this chapter, see A. C. Lindgren et al., *Routledge Encyclopedia of Modernist Dance* (forthcoming) or the online *Routledge Encyclopedia of Modernism*.

2   Once Banes received her PhD and made the transition to scholar in addition to critic, she interrogated the role of black artists in the early 1960s avant-garde and integrated black artists into her studies of dance modernism. See *Greenwich Village 1963* (1993) and *Dancing Women: Female Bodies on Stage* (1998).

3   Tara Rodman (2017) adds new dimensions to our understanding of Ito and significantly revises earlier accounts through her intensive research in Japanese-language sources.

4   Harmony Bench and Kate Elswit (2016) have begun to explore digital approaches
      to questions of transnational circulation, a crucial direction for future research.

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Dance and Philosophy

Anna Pakes

In *Pichet Klunchun and Myself* (2005), Thai dancer-choreographer Pichet Klunchun and French choreographer Jérôme Bel sit on stage, a few metres apart, facing one another. Bel opens his laptop and begins to question Klunchun about who he is, what kind of dance he practices and the wider cultural and historical significance of the traditional Thai dance-drama form of *khon*. Klunchun answers calmly and succinctly, periodically rising from his chair to demonstrate movement: he embodies each of the four *khon* character types (woman, man, demon and monkey), shows a dance of the demon inciting the king to fight, dances the grief of a fallen warrior's widow and teaches Bel part of another female dance. Throughout the first half of the show, it is Bel who asks the questions, sometimes querying or critically commenting on Klunchun's verbal or danced responses, playing the naïve Westerner who tries and often struggles to understand a practice and a mindset that emerges from a context very different from that of contemporary France. Approximately midway through the performance, the tables turn as Klunchun becomes the interviewer, criticizing Bel for his reluctance to dance and acting similarly bemused at aspects of Bel's art and lifestyle. Bel does in the end demonstrate passages from prior choreography: the moment he tries to include in all of his works when the performer stands still, looking directly at different members of the audience; the dance to David Bowie's track 'Let's Dance' from *The Show Must Go On* (2001); and the onstage 'deaths' from both *Nom donné par l'auteur* (1994) and *The Show*, singing along quietly to Roberta Flack's 'Killing Me Softly' as he collapses to lie motionless on the ground. Across the work as a whole, the two protagonists establish a relationship of mutual acknowledgement and sympathy. Each addresses with humour and irony the barriers to understanding the other, and there are moments of more profound emotional connection. But the dialogue is also sometimes tense, uncomfortable and revealing of a cultural chasm or

fundamental inequality. Differences are highlighted and reflected upon but not necessarily reconciled.

This is not an essay about this work, which has already been analysed insightfully by a number of dance scholars (e.g. Burt 2017; Foster 2011a, 2011b; Hardt 2011; Kwan 2014; Tompa 2014). Rather, I invoke it here initially as an allegorical figure of the relationship between dance and philosophy. These often appear as discrete, very different practices, distanced from, but in dialogue with, one another. Thomas DeFrantz, for example, describes them as 'odd bedfellows', urging their fundamental discontinuity: philosophy, he says, universalizes and ignores physicality, where dance emphasizes the particular (2007: 189). More recently, the title of an essay by Bojana Cvejić ('From Odd Encounters to a Prospective Confluence: Dance-Philosophy') suggests both the infrequency and weirdness of interactions to date, the essay itself noting 'the difficulty in the rapport between the practice of dance and the abstract reflection of thought' (2015b: 8). The twists and turns of the conversation between dance and philosophy have (as with Klunchun and Bel) sometimes enabled a degree of mutual understanding, allowing both parties to reflect on their practices, underpinning beliefs and cultural assumptions. But the interaction has also generated friction. Just as some dance scholars perceive *Pichet Klunchun and Myself* as re-asserting colonialist and orientalist attitudes (Burt 2017; Foster 2011a; Kwan 2014), some recent writing worries about philosophy performing gestures of authority in interaction with performance, reaffirming the enduring uneven and exploitative power relation between the two (Cull 2014; Cull Ó Maoilearca 2017).

In what follows, I will challenge both the idea that dance and philosophy are an odd couple, and the perceived imperialism of philosophy in relation to dance, pushing to and beyond the limits of the parallel with *Pichet Klunchun and Myself.* My aim here is to map some of the numerous sites of past interaction between dance and philosophy, showing how they provide resources to address questions that arise or continue to arise in current dance practice and research (and practice-as-research). There is a long-standing view that philosophy has neglected dance (Levin 1977; Pouillaude 2017 [2009];[1] Sheets-Johnstone 2005; Sparshott 1988; Van Camp 2014 [1981]), which persists even though there is more dance philosophical literature than is typically recognized (Van Camp 1996; Conroy 2012). Unfortunately, this trope of neglect often combines with assertions that the dance–philosophy conjunction is odd, to imply that existing work is marginal, even insignificant (De Frantz, indeed, calls it a 'tiny literature'). It is as if the territory of dance philosophical enquiry needs to be carved out afresh each time it is broached. Here, by contrast, I will explore how existing work

might be further mined and extended, and how tensions between philosophical approaches might themselves provoke productive reflection on the premises and assumptions of dance research. I will focus selectively on aspects of Anglo-American and European philosophy, but this is not to claim that these *should* take priority over other traditions nor that other European, non-Western and Southern traditions do not provide still further resources that speak to philosophical curiosity about dance. Indeed, I return below to questions around generalizability and positionality, not least through continued discussion of *Pichet Klunchun and Myself*. In what follows, this becomes not just an allegorical figure through which to model the dance–philosophy relation but a case that illustrates the value and interest of continued philosophical engagement with/in dance. This is not a chapter about this work, then, so much as one that uses it as a springboard for curiosity about how philosophy thinks through dance and dance through philosophy.

Philosophical aesthetics and philosophy as therapy

Pichet Klunchun and Myself, like much of Bel's choreography, challenges preconceptions about what dance is and questions what can be considered to be dance. The work explores two rather different visions of dance as a practice, explicitly reflecting on the clash between them: Klunchun's commitment to a traditional practice which values precision, technical control and clarity of characterization and narrative contrasts with Bel's cultivated pedestrianism, anti-theatricality and refusal to represent. But, aside from the work's explicit thematic, much of its stage action is quite static, involving the protagonists in more talking than dancing; this is highly unusual for *khon*, where (as Klunchun points out) dancers never speak, while Western theatre dance is also conventionally conceived as non-verbal. Moreover, what movement content there is in *Pichet Klunchun and Myself* is cited from the *khon* repertoire or from past choreography by Bel. So the work is not about movement originality or invention in any conventional sense. Indeed, the piece arguably disrupts the ontological imbrication of dance and movement that André Lepecki (2006) argues is central to the modern project by presenting stillnesses, pauses and fragmentation of choreographic flow. Likewise, it seems to stage a kind of rupture in the bind between the body and movement, displacing and distancing what physically transpires from the act of self-expression (Cvejić 2015a). In challenging preconceptions about what dance is or should be, the work asks

the question 'Am I dance?'. Bel himself seems to answer 'no' (but probably with tongue-in-cheek) when he tells Klunchun he is identified as a choreographer but is 'not a real one' because he's not at all good at creating dances and movement. Similarly, the French term *non-danse* is sometimes applied to the work of Bel and his peers (Frétard 2004). Yet what transpires here makes sense in relation to dance traditions and dance concerns, even as it may overturn some conventions. And, for all of the conversation's apparent spontaneity and artlessness, this is a carefully choreographed and crafted show which relies on the dance expertise of both protagonists.

What audiences think *Pichet Klunchun and Myself* is will affect the nature of their interpretation of it. And, in posing questions about its own identification, the work raises a wider issue of what, if anything, distinguishes dance from other practices and things. This is an issue addressed not just by Lepecki and Cvejić but also in earlier philosophical work on dance, like the exchange between Monroe Beardsley, Noël Carroll and Sally Banes (Beardsley 1982; Carroll and Banes 1982; see also Davies 2011). They explore and develop the argument that there is nothing that intrinsically characterizes dance as distinct from other kinds of movement. Rather any movement can be framed as dance, either by a specific mode of performance (as Beardsley suggests) or by the way it is presented or intended to be seen by its audience (Carroll and Banes's view). Beardsley's account of dance performance as 'superfluity of expressiveness' is challenged by Carroll and Banes who comment on the ordinariness of performers' movement in task dances like Yvonne Rainer's *Room Service* (1963). But their insights are also relevant beyond that case to more recent work. *Pichet Klunchun and Myself* is dance not because it contains sequences of movement that are obviously dancing but because of the context of interpretation in which it is seen. A similar point is made by Graham McFee (1992), who objects to the characterization of dance as movement or as aestheticized movement. Neither idea is informative about the nature of dance, claims McFee, which should rather be thought of as action intended to be seen as dance or under dance-art concepts.

McFee adopts more broadly a Wittgensteinian approach to the dance concept, resisting the idea that a definition is needed to identify a given object as a dance and acknowledging, with David Best, that 'the demand for a definition is often in effect a demand for distorting oversimplicity' (Best 1978: 19). Extending Wittgenstein's (1958) discussion of games, there are no necessary and sufficient conditions for something being a dance: that is, no set of manifest features that all dance works share in virtue of being dance. Some neo-Wittgensteinian philosophers hold that definition of complex terms like 'art' and 'dance' is

logically impossible, because they are open, indefinitely extendible concepts (Kennick 1958; Weitz 1956): on this view, dances are identified as such thanks to resemblances with some other dances, but there is no central set of characteristics that all dances share. Alternatively, in line with a case argued by both Betty Redfern (1983) and McFee (1992), the intentions embodied in the making of work and its institutional positioning are what make something dance. So Bel and Klunchun's intention to make choreography or something that speaks to a dance context makes it appropriate to respond to this piece as a dance work. Institutional context, then, is not just a question of where the work is shown, who commissions, funds and reviews it. It matters (also) that the work is intended to relate to, comment on or react against other things within the tradition of dance as an art form.

These writings by Best, Redfern and McFee are contexted by a wider literature produced at a historical moment of frequent interaction between art form specialists and philosophers. In the United Kingdom in the 1970s and 1980s, several philosophers participated in dance and dance education conferences, producing journal articles and books which proved influential on dance scholars (e.g. Best 1974, 1985; Redfern 1982 [1973], 1983).[2] Much of this literature aims to rationalize and justify the place of dance in school and university curricula, arguing explicitly for the cognitive value of engagement with dance: that the practice of dance itself is thoughtful, even rational, and that performing, choreography and appreciation are ways of developing skills and intellectual as well as physical capacities difficult to acquire in other ways (see, for example, Best 1984; Carr 1978, 1984a, 1984b; Redfern 1982 [1973]). Given the growth of dance and dance studies within the academy since the 1980s (O'Shea 2010), it is tempting to assume that this battle for recognition of their intellectual interest, integrity and rigour is largely won. Yet recent concentration on STEM subjects in political discourse and education policy has eroded arts teaching in schools and resulted in the denigration of subjects like dance and drama as 'soft', in other words as incapable of providing students with necessary or desirable cognitive skills (Paton 2014; Brewin 2016). This climate also threatens dance scholarship and university dance curricula. The topics that exercised Best, Redfern and their colleagues, then, remain live.

Yet changes in the philosophical orientation of dance research as a field have contributed to a contemporary neglect of this literature, although it speaks to a range of philosophical issues raised by and in recent practice. If context counts more than intrinsic features of movement material in identifying something as dance, for example, then this connects to a broader challenge to aestheticism

in which contemporary 'conceptual' choreography also participates. A work like *Pichet Klunchun and Myself* calls on its viewers to move past the aesthetic appreciation of honed bodies performing virtuosic movement (although the work also provides opportunities for that kind of appreciation) and to grasp that dance does more than merely offer a fulfilling aesthetic experience. Best's analysis of the difference between aesthetic and artistic appreciation (developed by McFee in, for example, 2005) argues explicitly against the tradition of philosophical aesthetics that focuses on beauty and aesthetic judgement as key to evaluation of art. Artistic appreciation is not properly concerned (only) with the sensuous surface of a given work but depends upon seeing the work as contextualized artistic action, related to existing traditions, concepts and categories of art (McFee 2005; Redfern 1983; Walton 1970). An understanding of the context in which art practice develops and knowledge of the art form is essential to perception of its artistic properties. This is amply and humorously illustrated in *Pichet Klunchun and Myself*, as the dancing of both Klunchun and Bel acquires new properties, new significance for the viewing partner, once its background ideas have been made explicit.

According to Best, Redfern and McFee, the capacity to embody meaning is a distinguishing feature of dance, along with the other arts, but in contrast to aesthetic sports such as gymnastics. Meaning is something embodied in the particular form of the dance in a unique way: '*what* is said about life in a work is *inseparable* from that particular work' (Best 2004 [1982]: 168). In other words, the specific insights of *Pichet Klunchun and Myself* cannot be adequately expressed via other media (including words) but can only be properly grasped through experience of the work in performance. Dance is no mere vehicle for messages or ideas that could be communicated otherwise. In the United Kingdom of the 1970s and 1980s, this concern with the specificity and non-translatability of dance contributed to the educational rationale for its inclusion in the curriculum: if it could say and teach things that other arts and forms of physical education could not, then dance should not be excluded in favour of music or drama nor subsumed into a generic 'creative arts' experience. But the concern also connects to much more recent claims about dance practice itself expressing problems rather than being a vehicle for communication of pre-existing ideas (Cvejić 2015a; see below pp. 344–6). Although the emphasis on medium specificity rubs against recent claims about the boundaries between art forms being dissolved, it does helps explain the radicalism of so-called *non-danse* as dance: it can only be understood as rejecting one vision of dance to propose another if understood in terms of the dance medium.

The British literature from the 1970s and 1980s envisages philosophy playing a clarifying, even therapeutic, role, enabling a critical analysis of language used in relation to dance and exposition of the underlying assumptions of dance practice and education. Redfern, for example, writes of philosophy being 'an activity of criticism and clarification … of assistance … in attempts to discern problems of meaning, to make clear what it is we are talking about, and to reveal assumptions and presuppositions which may underlie what we and others say' (Redfern 1982 [1973]: ix).[3] From a contemporary perspective, this may seem to adopt a hierarchical or transcendent view that dance needs the help of philosophy or that 'the truth of the nature of performance can only be revealed by philosophy from an avowed position outside of it' (Cull 2014: 20). As such it contrasts with other approaches in which the philosophy is thought to emerge 'from the practice'. Yet arguably, philosophical aesthetics' focus on dance appreciation (its values, basis and processes within the tradition of Western art dance) acknowledges dance spectatorship, education and scholarship as practices too, offering a valuable counterpart to performer and choreographer perspectives. This is philosophical work which addresses wider questions of to whom dance speaks and how, questions which also remain live, indeed are increasingly pressing in the multifaceted, multicultural and global sphere in which the various forms of dance now operate.

Phenomenology and the dancer's voice

Nonetheless, a contrasting focus on the embodied experience of the dancer has drawn a number of dance scholars (who are or were also practitioners) to phenomenology. Indeed, according to Ann Cooper Albright, 'phenomenology has replaced aesthetics as the philosophical discourse of choice for dance studies' (2011: 8). Phenomenology, at least as it is employed in dance studies, offers a way to articulate lived experience, via a first-person descriptive method, which reveals the ways in which embodied consciousness actively constitutes and constructs its world. Perhaps the first-person narratives of Klunchun and Bel in *Pichet Klunchun and Myself* offer a performative analogue, revealing how they make sense of their own and others' dance activity and how they construct their own selves in relation to the wider worlds in which they are immersed.

Adaptations of phenomenological philosophy to dance typically take one of two forms. On the one hand, phenomenology is treated as a method for first-person description of dance, key elements of which are the effort to

suspend preconceptions and pre-judgements, bracketing the 'natural attitude' or everyday ways of apprehending the world that assume its objectivity or mind-independence. This bracketing enables defamiliarization and fresh appraisal, like the way that the confrontation between Klunchun's and Bel's practices relativizes both. Drawing on elements of Edmund Husserl's phenomenology, Maxine Sheets-Johnstone (2015 [1966]), Sondra Fraleigh (1987) and Susan Kozel (2007), for example, employ techniques of eidetic reduction and imaginative variation to reveal essential features of dance experience. But sometimes, instead of employing phenomenological methods, dance writing focuses on the *insights* of phenomenological philosophers such as Martin Heidegger, Jean-Paul Sartre and (particularly) Maurice Merleau-Ponty, elaborating the *content* of their claims in the dance context. For example, Merleau-Ponty discusses the reciprocity of the experience between self and other, positing an intercorporeal domain and a reversibility that helps articulate the connection between dancer and audience member (Carr 2013). Or Merleau-Ponty's notions of perception, subjectivity and intersubjectivity are used to elucidate how understanding of self and other in somatic practice can foster ethical relationships (Rouhiainen 2008). Both arguments might be applied, for example, to Klunchun's and Bel's interactions with one another and with their audience. More broadly, phenomenological insights are co-opted to the project of revealing dance as a privileged site of corporeal existence. Here, then, philosophy is not so much therapeutic intervention but an aid to disclosing and articulating something that seems already to be known and developed through dance practice.

Both forms of dance phenomenology (which sometimes combine) tend to emphasize the intrinsic interest and value of dancing. They enable dancers to verbalize the rich textures of somatic experience and assert the importance of that experience for theoretical discussion and research (e.g. Rouhiainen 2008; Williamson 2016). Phenomenology provides an 'embodied approach to the construction of meaning', which allows the scholar 'to describe concrete lived human life, without forcing it through a methodological framework, or reducing it to a series of inner psychic experiences or conceptual abstractions', and offers researchers and students a way to 'integrate their own experiences in their academic work' (Kozel 2007: 2, 5). Likewise, Cooper-Albright highlights the congruity between phenomenology and dance practice in an autobiographical account of her relationship with this philosophical approach: '[m]y desire was not to dismiss critical theory per se, but to try and uncover the theories implicit in the work I was witnessing … I wanted to give the experience of dancing its

own intellectual credibility' (2011: 13). Phenomenology thus becomes a means to reconcile and equalize the odd couple of dance and philosophy.

Orienting phenomenological dance scholarship around dancing and the dancer's experience, rather than (say) choreography or viewing, is not inevitable. A phenomenology of dance appreciation or interpretation could examine the underlying structures of perceptual and cognitive engagement of an audience with dance (Pakes 2011): how, for example, the viewer makes sense of the sequence of visual and auditory impressions offered by *Pichet Klunchun and Myself* and can conceptualize this sequence as a single performance, or, indeed, as one iteration of a dance *work*, an object (unlike the performance event) not itself given sensuously. Likewise, as just suggested, phenomenology could elucidate how the embodied being of the audience member comes to relate to, or empathize with, that of Klunchun and Bel. But the dancing *participant*'s experience is the key focus of most phenomenological dance studies, with this philosophical approach responding to the scholar's willingness to be 'corporeally saturated' by the dancing being analysed (Cooper-Albright 2011: 13).

This can imply that viewing experience, insofar as it is discussed at all, should be immersive and kinaesthetically engaged rather than detached: Sheets-Johnstone, for example, suggests that the task of both dancer and audience member is sustaining the illusion of virtual force through pre-reflective attunement to dance motion; in the same way as the dancer may shatter that illusion by reflecting on what she is doing, becoming aware of individual movements and the process of their execution, so the audience can break the continuity, 'interrupt the flow and fragmentize [the phenomenon's] inherent totality such that "lived experience" is not achieved' (2015 [1966]: 30–31). These ideas seem more relevant to immersive or illusionistic dances than conceptual choreography in the mould of *Pichet Klunchun and Myself*, whose ironic mode and political discomfiture (quite deliberately) disrupt the dancers' and audience's absorption in it. Indeed, Sheets-Johnstone herself acknowledges (2015: xxxii) the basis of her early work in historical modern dance rather than postmodern practice that eschewed symbolic illusion and formal continuity. Yet these sorts of phenomenological formulations tend to render the very notion of 'lived experience' normatively value laden. The term comes to encapsulate the rich field of somatic sensation that we should strive but do sometimes fail to reach. It is no longer merely a way to designate phenomenology's focus on the 'feel' of experience from the inside (as distinct from, say, metaphysical or conceptual issues), however that changes depending on our position and the mode of givenness of the dance in question (Pakes 2011).

Emphasis on the subject's presence to itself in the experience of movement, as well as the normative and universalist tenor of (some) phenomenological discourse, renders it ripe for post-structuralist critique. Developed through introspection, such description apparently assumes the existence of a unified human subject capable both of relatively unconstrained intentional action and of observing and knowing itself in the process of so acting. Yet post-structuralism (especially the work of Jacques Derrida) offers a critique of the metaphysics of (self-)presence while also emphasizing the historical constitution of the subject through language and discourse. Similarly to Klunchun and Bel, who, for all their apparent honesty, spontaneity and openness, are arguably transparent to neither themselves nor the audience, consciousness cannot reach the ideal of self-knowledge that phenomenology apparently promises. Indeed, Derrida's critique seems to threaten the starting premise of phenomenology, also explicitly rejected by Michel Foucault, who objects to how phenomenology 'gives absolute priority to the observing subject, which attributes a constituent role to an act, which places its own point of view at the origin of all historicity' (1973: xiv; see also Ness 2011). The problem with phenomenology of dance in the context of postmodern and postcolonial critiques of universalism is that 'the realm of subjectivity is no longer taken to furnish a ground of knowledge adequate in itself [since] the subject is a false universal' (Rothfield 2005: 43).

Philipa Rothfield articulates a common concern about phenomenology's scope for differentiation of experience in terms of how it is shaped by culture, history and discourse. As highlighted above, an important element of phenomenological method is its claim to bracket or suspend presuppositions and prejudgements about the analysed phenomenon. Yet critical theory tends to question the very possibility of such bracketing and to emphasize how one's perspective is in large part determined by one's inscription in a particular historical moment and socio-cultural structure. As *Pichet Klunchun and Myself* reveals, the positionality of Klunchun and Bel, respectively, is not like a set of clothes that can be temporarily discarded in order for them to see themselves and the world differently. Rather, the way each constructs the world is deeply determined by culture and historicity. More generally, that raises the question of whether there are any essences of dance to be uncovered through phenomenological enquiry, if dance experience is historically conditioned and socially constructed 'all the way down'.

However, does acknowledging cultural difference necessarily imply that philosophy should not aspire to generality? Arguably, the kinds of insights generated through phenomenology properly concern a level of enquiry that cuts through applications to specific cultural and historical moments (see

Pakes 2011; Sheets-Johnstone 2015). The structures phenomenology is trying to elucidate are those whereby Klunchun, Bel or any human consciousness can make sense of their own movement as their own, of themselves as continuous beings, identifying specific objectivities and other agents in the stream of experiences. The emphasis here, then, is not on historical or cultural differences but on what unites us as participants in consciousness. As such, the generality of phenomenology's concerns aligns with a large number of philosophical topics within philosophy of mind, language, metaphysics and ethics, as well as aesthetics, which are essentially general issues. For example, the question of how consciousness is related to the physical being of humans (and other animals) is a general one, and solutions seem likely to be similarly general, not subject to qualification depending on cultural group at the metaphysical level, even if the body is experienced differently across various cultures and practices. While it is true that the mind–body problem arises within a specific cultural and philosophical tradition (and the issue looks different from, or simply does not arise for, other perspectives), this does not mean that the question as such, or the generality of its implications, dissolves. Indeed, the degree to which questions of cultural difference affect the premises and nature of such general enquiry is itself open to philosophical debate.

Post-structuralism, philosophy and politics

Pichet Klunchun and Myself, of course, engages very directly with the politics of cultural difference, tackling the task of intercultural performance in an unusual way: 'it does not try to stitch together two disparate art forms; instead it allows these two forms to remain side by side – at some distance from each other' (Kwan 2014: 191). Although SanSan Kwan and others (notably Foster 2011a and Burt 2017) acknowledge the humorous and unpretentious way in which the work tackles the theme of difference, they read the piece as ultimately reinforcing rather than challenging inequality and orientalism. These readings are enabled by conceptual frameworks with roots in post-structuralist philosophy, which has profoundly impacted dance and dance studies since ideas from (predominantly) French philosophy, literary theory and linguistics began to be absorbed within the field from the 1980s onwards.

Foucault's writing, for example, accorded the body new importance in cultural history, via a discussion of the disciplinary regimes and institutions that have historically organized the body (prisons, schools, the workplace, for

example). Foucault's concern with discipline and the docile body of modern Western society has proved particularly fertile as a way to scrutinize the kinds of subjects produced by dance training. As 'the most blatant and unarguable instance of the disciplined body' (Bryson 1997: 56), the dancer's embodied subjectivity is inscribed with sociocultural as well as aesthetic values through daily participation in technique classes in particular. Drawing on Foucauldian concepts, these processes of body construction have been analysed in a range of dance contexts (see, for example, Foster 1997 and Ritenburg 2010). But they can also be read back off bodies in performance.[4] The bodies of both Klunchun and Bel, for example, inscribe social, cultural, historical and colonial values in contrasting ways and the protagonists also explicate that difference through verbal accounts of their training histories. In contrast to Klunchun whose litheness, flexibility and superlative technical control is very visible in his performance, Bel adopts a resolutely anti-technical, pedestrian physical persona throughout the performance, even when dancing: the quiet internalized focus and resolutely unshowy dance to David Bowie's 'Let's Dance' is that of someone dancing only for their own enjoyment in a disco or club, for example. Yet Susan Foster suggests that Bel's 'arduous cultivation of the pedestrian' is itself a form of bodily discipline, here employed in the service of a wider artistic project: '[t]he labor [Bel] puts into fashioning a body that appears to reside outside the boundaries of representation must go unacknowledged in order for the claim that his movement exists outside of representation to be persuasive' (2011a: 201). That claim, on Foster's reading, is the mechanism whereby Bel ultimately asserts the superiority of his Western avant-garde experimentalism over Klunchun's commitment to Thai tradition, 'reinvigorat[ing] the first world's heritage of privilege based in colonial histories and the stereotypes that enable colonization' (Foster 2011a: 202–203; see also Burt 2017).

These interpretations of *Pichet Klunchun and Myself* exemplify how applications of post-structuralist philosophy politicize dance discourse and analysis. Post-structuralism also rereads philosophy itself in Nietzschean terms of relations of power. Derrida's attack on logocentrism, or the dominance of the (spoken) word in conceptualizations of thought and reason in the history of Western philosophy, particularly post-Enlightenment, continues to resonate in dance, as does his critique of the binary oppositions dominating 'traditional' philosophy. Derrida and others (e.g. Said 2003 [1978]; Grosz 1994) argue that one term of any binary is always privileged over the other term, which is subordinated and repressed; thus philosophy's perceived privileging of mind over body, speech over writing, language over embodiment, male over female, is treated

as a historical phenomenon ripe for challenge. At the macro-level, this helps carve out a place for dance within the academic landscape from which it was (in the West) traditionally excluded. At the micro-level, identifying and critiquing binaries becomes one process of dance analysis, evident in Foster's discussion of *Pichet Klunchun and Myself*: '[t]acitly invoking the distinction between "traditional" and "experimental" conceptions of choreography', she claims, the dialogue in this work 'reaffirms and reinvigorates hierarchies of civilization implemented in Europe's colonization of the world' and rehearses also gender divisions; 'tradition is aligned with the feminine and experimentation with the masculine, thereby securing for Bel a masculine dominance and superiority in the world of dance' (2011a: 197). For Ramsay Burt, similarly, 'the difference between East and West in *Pichet Klunchun and Myself* rehearses and reinforces a binary trope that is ideologically created within Orientalist discourse' in the sense that 'Klunchun is made to carry the burden of representing the exotic oriental other' (2017: 154).

Foster's reading of *Pichet Klunchun and Myself* itself is arguably in a lineage of *textual* analyses of dances which become possible with the development of post-structuralist dance theory (Foster 1986; Franko 1993; Goellner and Murphy 1995; Pakes 2001). Drawing on the work of Derrida and Roland Barthes, writers like Foster (1986) and Janet Adshead-Lansdale (1999) treat dances as texts, opening them to scrutiny in terms of meanings beyond the artist's horizon. Barthes's essay 'The Death of the Author' (and its companion piece 'From Work to Text') is one source of a widespread avowed anti-intentionalism in dance theory,[5] which implies either greater creativity on the part of the spectator or a greater susceptibility of her interpretations to commitments born of a particular historical, sociocultural and theoretical position (Barthes 1977). The textual analysis of dance, then, also links with increasing critical attention to the positioning of the viewer and with the critique of dance representation in which analyses like those of *Pichet Klunchun and Myself*, discussed above, participate. And the idea of dance as text also implies a political critique of the notion of the artist as author, controlling consciousness or genius, a notion inherited from the modern Western tradition of thinking about art. That notion has come under increasing attack in dance practice and writing that wants to overturn the regime of control and ownership with which authorship is typically associated (see, for example, Bel's *Xavier Le Roy* 2000; Cvejić 2015a; Lepecki 2006, 2010). One issue of contention in the analyses of *Pichet Klunchun and Myself*, for instance, is the way its title, in first-person mode, positions Bel as creator, despite the dialogic nature of the dance (Kwan 2014) and 'presupposes [Bel's] privileged vantage point'

(Burt 2017: 152). Foster is similarly critical of Bel's underlying commitment to 'a conception of dance as a single-authored creation that attempts to present a unique vision to its viewers' (Foster 2011a: 203).

A valuable lesson of the post-structuralist 'theoretical revolution' has been the importance of a more profoundly reflexive engagement with one's position as a researcher: the need to recognize and acknowledge that writing on dance, like any other form of research, always comes from a particular perspective which inevitably influences the conclusions drawn. These insights may not be unique to critical theory: they are also developed in dance anthropology and ethnography as well as other domains of philosophy, for example Nagel (1989). But the positive ethical significance of a concern with 'positionality' is clear. It is anti-exclusionary, politically astute in its attitudes to knowledge production and seeks in some way to acknowledge and redress the wrongs of colonialist, patriarchal and postcolonial oppression. There remain genuine philosophical questions about the extent to which the substance of a philosophical argument is or is not *determined* by the philosopher's ethnicity, gender or sexuality, however, and about the extent to which perceptions, conceptual frameworks and values might be shared, not only across individuals but also across cultural groups.

Perhaps because of a lack of critical engagement with certain tenets of post-structuralist thought, dance studies seems to date to have largely avoided these general questions. Sally Ann Ness comments on the absorption of Foucault's work within dance studies, noting an 'absence of any heated, dance-centred critical response to at least the early Foucault' (2011: 21). There is arguably a comparable lack of critical contestation of other post-structuralist concepts too: that Western thought is logocentric, that binaries inevitably repress one of their terms, that the author is dead, that the modern subject or self is a historical construct constituted by the discourses of bourgeois capitalism and (latterly) neoliberalism. Yet all of these claims might be disputed and in various ways. Arguments from philosophical authority remain prevalent in some dance theoretical writing and militate against its development as critical philosophy: as Jon Erickson puts it, 'the magic of invoking a relatively small number of the right names interminably repeated, with minor variations' (2001: 145). The radical critical dimension of post-structuralist theory has tended to get diluted as it has entered the mainstream, also arguably isolating philosophical discussion in dance from debates within other kinds of philosophy (even while it aligns dance studies more squarely with literary, cultural and performance studies which share a post-structuralist framework). There remains a significant disconnect, not to say antagonism, between these fields and much work that finds its disciplinary

home in philosophy (even those quarters of the discipline focused mainly on 'continental' philosophy).

Analytic engagements

A case in point would be the lack of sustained dialogue between post-structuralist dance theory and analytic philosophy on questions of ontology and identity. Dance is unlike some other art forms (painting or carved sculpture, for example) in not (typically) producing works that are (or are embodied in) physical objects. Rather, it (typically) generates performance events. But although some performances are one-off, others are grouped with similar events as performances *of* a given dance or dance work: the apparently spontaneous dialogue of *Pichet Klunchun and Myself* has been performed over a hundred times in numerous different venues (Kwan 2014). So what is *Pichet Klunchun and Myself* when conceived as this repeatable work, rather than as a performance event? Having never seen the work live, I am relying on a video recording of one performance to make claims about it. Am I then talking about the same thing as Foster, Burt and Kwan (for example)? And does the work depend on documentation not just for its analysis but in order to continue to exist as a work? Is this work archived in the bodies of its protagonists even if all recordings are destroyed? These sorts of questions are raised by dance and performance scholars interested in ephemerality, disappearance and the body as archive (Lepecki 2010; Phelan 1993; Reason 2006). But they have also been extensively debated within analytic philosophy of dance but without much explicit interaction between these two traditions of scholarship.

Some analytic philosophy examines the relationship between work and score, both expounding and critiquing the view that notation (of various kinds) in some way anchors performance identity (Blades 2013; Conroy 2013; Goodman 1976; McFee 1992, 2011; Pakes forthcoming; Pouillaude 2017 [2009]).[6] The kind of thing a dance work is, its ontological category, has also been debated: the view that the dance work is an abstract object or type, manifest in multiple possible performance tokens, in particular has been extensively discussed (Davies 2011; McFee 1992, 2011; Pakes 2013, forthcoming). Other ways to understand the dance work as a perduring (Alpert 2016; Conroy 2016) or fictional (Pakes 2016) entity have also received some attention, while analytic discussion of restaging and reconstruction (Conroy 2009; Pakes 2017) connects up with debates about reconstruction and re-enactment in dance studies (Franko 1993, 2017;

Lepecki 2010; Midgelow 2007). Yet conflict between philosophical traditions surfaces even at the level of the language used to frame the issues. The very ideas of repeatability and identity, central to analytic discussion, are questioned by post-structuralist dance scholars keen to emphasize difference, displacement and reinvention in the re-enactment of past dance. Yet interest in repeatability, from an analytic perspective, does not signify an uncritical insistence on sameness across performances (Pakes 2017): all philosophers writing on this issue explore (often celebrate) performance variation, even while some focus on the challenge of explaining what remains the same. And that challenge remains pressing, given its centrality to debates about copyright (Gover 2016; Van Camp 2006, 2014 [1981]) and to issues around dancer co-authorship (Bresnahan 2014, 2016; McFee 2011, 2013).

As suggested earlier, increasing dominance of phenomenology and post-structuralism within the dance studies field has perhaps militated against engagement with other perspectives, despite the recent growth in analytic philosophy of dance.[7] This is partly because the concerns of dance studies have shifted towards themes that other traditions seem better placed to tackle (embodiment, for example, or dancer experience 'from the inside'). But it may also indicate antipathy to the mode and focus of analytic literature, which tends not to routinely historicize arguments and which may focus elsewhere than on the sociopolitical and ideological implications of dance practice. An analytic philosophical approach is not intrinsically inimical to either history or politics, however. Political philosophy and ethics remain prominent within the philosophy curriculum more broadly, and some have drawn on arguments in those domains to discuss choreography: for example, to address the question of whether choreographers should be making political dance (Mullis 2015).

Many of the questions posed by analytic philosophy of art are normative in this sense: that is, they are questions about how dance *should be* made, appreciated and understood, which might be misunderstood as authoritarian attempts by philosophers to tell dance practitioners and viewers what to do. But many ethical questions about dance have an unavoidably normative slant, for example, should the value of a dance work be judged (partly or wholly) on the basis of its moral or political content? The critiques of *Pichet Klunchun and Myself* explored above argue that this work fails to assert the equality of its protagonists, or worse, that it reinforces colonial oppression and hierarchy, even as it pretends to even-handedness. Does this imply that the work would be better if it adopted a different approach to presenting the cultural contrast between Klunchun and

Bel? Better in what sense? Both Foster and Burt compare and contrast this work with others (Klunchun's *About Khon* and *I Am a Demon*, as well as Akram Khan's *Zero Degrees*), judged more satisfactory than the orientalist *Pichet Klunchun and Myself*. But does moral and artistic value coincide here and in other cases? The analytic philosophical literature explores arguments for and against various possible answers to this question. Ethicists (e.g. Gaut 1998) maintain that ethical flaws are necessarily aesthetic flaws: *Pichet Klunchun and Myself* is worse *as dance* because it upholds inequality. Autonomism (e.g. Anderson and Dean 1998; Bell 1969) accepts that a work can be morally troubling without its artistic value necessarily being affected: *Pichet Klunchun and Myself* may be morally objectionable yet still effective choreography. Cognitive immoralism (Kieran 2002), by contrast, acknowledges that works may encourage audiences to endorse morally problematic views (e.g. revelling in Bel's amusingly cavalier approach or assertion of colonialist superiority) but argues that this ultimately enhances the work's value because it helps viewers better understand the moral issues at stake. Such debates enable engagement with ethical issues raised by dance but also reflection on the commitments of contemporary ideological dance critique.

Much hinges, in interpretation and assessment of *Pichet Klunchun and Myself*, on the extent to which Bel is understood to be ironizing his own position. Is his stage persona *deliberately* condescending in order to point up the dynamics of Western colonialist ideologies? Is he aware of how he appears to position Klunchun here? Is Klunchun ironically and consciously playing along with the role he is accorded? What were the dynamics of their creative collaboration in planning, and repeated performance of, this work? How we answer such questions seems crucial to interpreting the work's political significance. But this implies that the artistic intentions here (either what Klunchun and Bel thought they were doing or the viewer's hypotheses about that) makes a difference to the work's meaning. Challenging the received view that the author is dead, continuing debates within analytic philosophy about the relation between intention and meaning allow the premises of interpretation here to be interrogated: they explore, for example, the relative merits of actual intentionalism, hypothetical intentionalism and anti-intentionalism (Iseminger 1992, 1996; McFee 2011). If we want to hold Bel responsible for expressing morally and politically problematic attitudes through this work, then we need to read the work both as his and as conveying a particular range of meanings, even propositions, about postcoloniality. But the question of whether messages conveyed by the dance should be evaluated in terms of their truth or moral probity remains open to debate.

Dance as philosophy

Indeed, one might argue that the issue is already being debated in *Pichet Klunchun and Myself*. This piece expresses a range of attitudes towards East–West relations and provokes its audiences to consider the dynamics of the postcolonial, global world and their impact upon the practice of dance. So perhaps the work itself is doing philosophy, simultaneously raising and thinking through a series of metaphysical and ethical questions. As such, it would participate in a general movement towards acknowledging performance itself as a philosophical practice, evident via the 'emerging field' of 'Performance Philosophy' (Cull 2014). This field has affinities with philosophical work elsewhere: for example, philosopher of mind Alva Noë (2015) considering dance as organizational activity and choreography as a reorganizational practice of the same species as philosophy itself, and the numerous philosophical discussions of dance as a thinking or knowledge-generative practice (e.g. Boyce 2013; Montero 2016; Pakes 2003, 2004, 2009), some linked to the development within dance scholarship of practice-as-research. Performance Philosophy pertains to performance in general, but there are parallel developments in *dance* philosophy specifically. Claire Colebrook (2005: 5), following Gilles Deleuze, proposes that the dancing body itself provides a means to rethink the real and its relation to potentiality and actuality, in what she calls 'a real philosophy of dance or, more appropriately, a dancerly philosophy'. And Cvejić (2015a, 2015b) identifies recent European choreography (the work of Xavier Le Roy, Jonathan Burrows, Eszter Salamon, Boris Charmatz and Mette Ingvartsen) as an encounter between dance and philosophy 'which perhaps comes the closest to performance philosophy as its particular "dance-variant"' (2015b: 16). Although she does not discuss Bel, his practice has many affinities with these other artists; its philosophical dimension is examined by, for example, Lepecki (2006) and Protopapa (2013).

The term 'Performance Philosophy' expresses a deliberate refusal to specify in advance the relationship between the two terms: at least in Laura Cull's formulation, there is no hyphen nor any link-word ('as', 'of' or 'and') between the nouns, in an effort to 'unsettle the identities' of the concepts they denote (Cull 2014: 20). Bolstered by arguments that philosophy cannot continue to be written in traditional ways (Badiou 2008; Cull 2014; Cull Ó Maoilearca 2017; Deleuze 2004 [1968]), Performance Philosophy is conceived in 'immanent' rather than 'transcendent' mode. For Cull, 'philosophy *of* dance' (alongside

other 'philosophies of x') is typically transcendent, tending 'to reproduce hierarchical structures of thought and knowledge, [implicitly maintaining] that the truth of the nature of performance [or dance] can only be revealed by philosophy from an avowed position outside of it' (2014: 20). Philosophy, she suggests, is often applied to practice and uses dance examples merely to illustrate and reinforce ideas already mapped out conceptually in advance: the way I used *Pichet Klunchun and Myself* earlier to exemplify Foucauldian ideas about bodily discipline or phenomenological accounts of intersubjectivity perhaps furnishes useful illustration. What gets missed when philosophy is thus applied, according to Cull, is the performance as a 'source of philosophical insight in itself' which challenges our very idea of what it is or means to do philosophy (2014: 24). Likewise, Cvejić is interested in dance-philosophy (hyphenated in her formulation) as immanence, 'a vertigo that ceaselessly produces processes that interfere in one another, processes of thought, sensibility, imagination, physical movement, attention and so on, as opposed to the hierarchy of philosophical thought transcending dance' (2015b: 16). *Pichet Klunchun and Myself*, on this view, has the capacity to trouble, disrupt and reinvent philosophical thinking, exploding the philosophical parameters applied to it.

Cvejić's (2015b) essay presents the development of the conversation between dance and philosophy as a narrative of progress. She charts how that conversation moves gradually through a series of stages to the contemporary 'paradigm shift' of dance-philosophy: from the tendency of philosophers (exemplified by analytic philosophers, Cvejić claims, as well as modern dance theorists) to offer essentialist definitions of dance;[8] to the development of structuralist and poststructuralist-influenced readings of choreography; to recognition of the limitations of such readings and a moment when philosophical writing itself become a resource for dance makers; to, finally, the contemporary moment of dance philosophy, where the practice of the same set of dance makers is understood as itself intervening philosophically through performance. Selected contemporary works are analysed as 'choreographing problems', in the Deleuzian sense, disrupting the relation between movement, body and subjectivity that (she argues) is conventionally assumed in dance. Cvejić's ideas are relevant also to *Pichet Klunchun and Myself*, as suggested earlier, insofar as its citational mode, episodic structure and ironic displacement of its protagonists' perspectives rupture the smooth surface of dance representation and supposedly authentic self-expression. But the narrative of progress, which frames Cvejić's discussion of specific works,

suggests that these cases have wider ramifications for how the artists and their audiences will be able to understand their activities in the future (see also Lepecki 2006, 2016).

The vision of 'traditional' philosophy that emerges from both Cull's and Cvejić's writings is of a detached, authoritarian practice existing 'outside' dance. They object both to uncritical application of philosophical concepts in dance interpretation and to the tendency of some philosophy to treat dance merely as metaphor, ignoring its empirical practice (see also Pouillaude 2017 [2009]). Also, some philosophers neglect actual practices and works in favour of discussing literary or cinematic treatments of dance. In all such cases, dance appears as 'nothing more than the instrument of a philosophical exercise' (Cvejić 2015b: 14). This critique of 'transcendent' approaches is valuable in raising the question of the proper relation between dance and philosophy, and in challenging the assumption that the two domains are at odds and difficult to bridge. Yet it risks misrepresenting other interactions between dance and philosophy as dominated by 'transcendence' and effectively superseded by Performance Philosophy or dance-philosophy. As I have explored in this chapter, however, different philosophical traditions (phenomenological, post-structuralist, analytic, etc.) offer resources to tackle different philosophical issues, which are usually questions that arise *in the practice,* conceived broadly to include viewing as well as dancing and choreography.

To use a range of philosophical strategies and tools to answer these questions or clarify their stakes is not inevitably to colonize or suppress ideas coming from dance itself. My discussion of *Pichet Klunchun and Myself* from a variety of philosophical perspectives does not deny or override any philosophical intervention the work itself arguably already makes concerning the ethics of intercultural performance and exchange. Indeed, those perspectives themselves assist in critically probing how *Pichet Klunchun and Myself*, or any dance, does philosophy: whether it simply raises philosophical issues or can also develop arguments or a sustained position on those questions, given the diverse ways in which the work is interpreted and evaluated. And can what a given dance says philosophically be generalized beyond this particular case to other dances and their wider socio-historical context? Would it need to be generalizable in some way to qualify as philosophical insight? These are meta-issues that it is difficult, if not impossible, for the work itself to address – issues that require conversation between 'inside' and 'outside' philosophical perspectives.

Conclusion

This chapter has explored some of the philosophical questions raised by dance and some of the philosophical approaches that can help to answer them. I have sought to trace different types of connection between dance and philosophy, as they are evident in past interactions between the two domains. Philosophy functions variously as therapy, as an aid to articulating embodied perspectives, as a conceptual basis for critical interpretative practice, as a set of tools with which to think through what is puzzling about dance and as one mode of enquiry that performance and choreography can themselves embody.

The chapter highlights tensions and disagreements between philosophical approaches, some of which are superficial, while others more deep-rooted. Sometimes, despite different starting points, there is convergence over common themes: the relative importance of the aesthetic to dance value and meaning, for example, which is critically examined by both philosophical aesthetics and contemporary 'conceptual' choreography. At other times, conflict is more fundamental, concerning basic metaphysical or epistemological commitments, or the very conception of what philosophy is, can do or should be: for example, the tensions between phenomenology and post-structuralism over the humanist subject as the locus of philosophical knowledge; or the default realism of most analytic philosophy in contrast to the continental tradition's 'theses to the effect that consciousness and reality are interconnected at a fundamental level' (Cazeaux 2000: xiii); or, again, the Wittgensteinian notion of philosophy as therapy versus Performance Philosophy's antipathy to 'traditional' philosophy exerting authority over, by thinking *about*, performance. But the process shows, at least, the frequency and multifariousness of mutual engagements between dance and philosophy, cutting through the idea that their encounters are odd.

I began by invoking *Pichet Klunchun and Myself* as an allegorical figure of the dance–philosophy relation. About fifteen minutes from the end of the work, Bel demonstrates his slow collapse to the floor to 'Killing Me Softly', extracted from his work *The Show Must Go On*. The scene proves unexpectedly affecting for Klunchun, who explains how it reminds him of the death of his paralysed mother. Bel comments on being pleased at the reaction: it chimes with his aims to allow the viewer space to reflect as his own authorial voice fades ('that's for you to think, to feel about what is your relation with death, because I cannot say anything, you know: this is so private, personal, intimate … '). This is a raw moment of mutual understanding and sympathy between Klunchun and Bel, also moving for the audience, especially as a culmination of the slow self-

exposition and exchange of views that has occupied the rest of the conversation. Yet the work does not end on this note: there follows a conversation about nudity in performance, in which Klunchun refuses to watch Bel strip and the significance of his nakedness is contrasted with that of workers in Bangkok bars frequented by tourists. The cultural gulf between Klunchun and Bel opens up again, as the unequal, exploitative relation between West and East encroaches on their encounter as individuals.

Dance and philosophy have different disciplinary histories. Sometimes these converge, as I have illustrated here. Sometimes they pull apart insofar as the concerns dominating those disciplines are distinct from, or at odds with, one another. But dance and philosophy do not need to be similar in order to talk productively to one another. Moments of connection and self-reflective awareness can open up through the encounter of their differences and because each can speak to the questions and curiosity of the other.

Notes

1   Frédéric Pouillaude (2017 [2009]) argues that the exclusion of dance from the philosophical canon has become a 'transcendental absenting' that shapes the very possibility of dance being discussed philosophically on a par with other arts and in terms of the categories applicable to them. Whatever this may tell us about the history of a particular tradition in philosophy and its image of dance, however, it does not follow that dance is absent from all traditions or from contemporary writing, as Pouillaude himself recognizes. Dance's absence from philosophy, then, is not transcendental in the sense of ineluctable.

2   The *Perspectives* series instituted by the journal *Research in Dance Education* in 2003 offers a snapshot of this literature, with five of the six essays republished in the series by philosophers: Redfern (2003 [1975], 2007 [1982]); Best (2004 [1982]); Gordon Curl (2005 [1982]); and Louis Arnaud Reid (2008 [1969]). They are selected for republication because they are 'either of historical interest per se, or the issues addressed are so fundamental they remain relevant today, even though the context of education and dance education may have changed with the passage of time' (Chapman and Rolfe 2004: 184).

3   The influence of the later Wittgenstein and his therapeutic notion of philosophy is evident here: 'The work of the philosopher consists in marshalling reminders for a particular purpose' (Wittgenstein 1958 [1953]: §127). 'A philosophical problem has the form: "I don't know my way about"' (Wittgenstein 1958 [1953]: §123) and the aim of philosophy should be 'to show the fly the way out of the fly-bottle'

(Wittgenstein 1958 [1953]: §309; see also Peterman [1992]). Best, Redfern and McFee also build on a number of Wittgenstein's substantive insights: not just about clarification of complex, 'open' and non-definable concepts but also about the impossibility of a private language (e.g. Best 1974) and about the relationship between mind and body, intention and action, and the importance of refusing to understand that relationship as one which pits an inner, logically private, mental realm essentially against external and observable behaviour (Best 1974; Redfern 1982 [1973]).

4   Some choreography arguably also has resistive potential, embodying Foucauldian critique: William Forsythe's work, for example, is examined by both Franko (2011) and Hammond (2013) in Foucauldian terms as challenging the institution of ballet and hegemonic structures of the society in which it operates.

5   Another source is New Criticism, particularly W. K. Wimsatt's and Monroe C. Beardsley's (1946) essay 'The Intentional Fallacy' (influential also on analytic philosophy of art; see Lamarque 2013).

6   Although Pouillaude's work generally comes from a continental philosophical perspective, he offers an extended critical commentary on Goodman (1976) and tackles a number of issues that are also topics of concern within the analytic ontological literature.

7   This growth is evident in an increased number of symposia, conferences and publications: for example, panels and papers on philosophy of dance at the conferences of the American Society for Aesthetics and the British Society of Aesthetics; dedicated philosophy of dance conferences with an analytic presence held by various institutions (the universities of Brighton, Nancy, Roehampton, Ghent, Leeds and Texas State); and an expanded range of print and online publications on philosophy of dance (Beauquel and Pouivet 2010; Bunker, Pakes and Rowell 2013; Conroy and Van Camp 2013; McFee 1999; see also Bresnahan 2015). Such work draws variously on earlier philosophical writing about dance, including Best, Carr and Redfern, but also Susanne Langer, Nelson Goodman, Joseph Margolis, Selma Jeanne Cohen, Julie Van Camp, Francis Sparshott, David Michael Levin, Roger Copeland and Curtis Carter. Already this suggests the trickiness of the label 'analytic', given the variety of reference points of these philosophers (Cassirer's symbolism, Pragmatism, Sartrean phenomenology and later Wittgensteinianism, for example).

8   This misrepresents the position(s) of analytic philosophy. As discussed earlier, Best, Redfern and McFee all take issue with the idea that dance can be defined in terms of essential features; and in any case there is not much writing in this tradition which engages with the task of defining dance at all, although the literature on defining art is extensive (for an overview, see Adajian [2012]). This literature critiques and offers numerous alternatives to the kind of essentialist definition of art focused on manifest features that is also Cvejić's target.

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Digital Dance

Hetty Blades and Sarah Whatley

Introduction

Digital dance presents a wide and varied field of practice. The term 'digital dance' can refer to staged dance with technologies, dance captured through recordings and the intersection between dance and digital technologies to research and discover more about the dance in question. In digital environments, the fleshy body becomes an open and fluid system that receives a variety of inputs and explores tactile spaces between the 'live' and the 'virtual', questioning the way materiality and corporeality are experienced. At the same time, bodily knowledge and embodied memory offer challenges to digital structures and processes that reveal new ways of thinking for both digital media and dance.

Digital dance can refer to the work of artists who have incorporated digital technologies in the creation and performance of dance onstage, and some reference will be made to artists who have made an important contribution in this field since the closing decades of the twentieth century. Moreover, while the discussion will focus on digital *dance*, some of the references point to the crossover of dance and performance or other art practices. Evolving since the 1980s and responding to technological change, practitioners describe their work in myriad ways, reflecting the idiosyncratic nature of the working process and work itself. Critical engagement with technological processes is developed in parallel with the practice. This demands some cautioning against the way in which technology can divorce the viewer/dancer from the body and the source of movement, which can 'alienate us from our own connection with the neurophysical and intellectual source of movement, allowing the machine to think the movement and to control it for us' (Salazar Sutil 2015: 50). However, our primary focus here will be on the way in which digital technologies have been brought into interplay with dance to enhance the experience of viewing,

learning and making dance, to explore the potential for dance data to have an impact on other subject domains or to reveal hidden dimensions of dance.

The chapter begins by providing a brief overview of contemporary developments in the digital dance field, dwelling on some significant moments that have influenced digital dance and some of the artists and theories that have informed the way in which scholars have discussed this body of work. This opening discussion of early developments in digital dance will lay the foundation for a close reading of two digital processes that continue to elicit questions about the relationship between dance as a live, embodied art form and the digital environment: motion capture and choreographic software. In different ways, both participate in debates about the body, ontology, ethics, immersion and about how digital technologies reveal 'hidden' dance knowledge. These debates are addressed through an in-depth examination of two contemporary projects as case study examples – projects that are concerned with the potential for digital technologies to enhance understanding of dance. The first is *Becoming* (2013), a digital installation, or 'body', created by digital artists Marc Downie and Nick Rothwell, in collaboration with researchers Scott deLahunta, James Leach and British choreographer Wayne McGregor, along with his company Random Dance (now called Company Wayne McGregor).[1] *Becoming* was intended as a generative tool for McGregor and was used during the development of his work *Atomos* (2013) as a stimulus to create new movement material. It was also displayed in the exhibition *Thinking with the Body: Mind and Movement in the Work of Wayne McGregor | Random Dance* (Wellcome Collection 2013). The second is WhoLoDance (January 2016–December 2018), a three-year multidisciplinary project that is built upon motion capture technology to create a series of tools for dance makers, teachers and learners to explore how the 'volume' of the dancer's space can be reconstructed in the digital environment. The project explores smart learning environments through multi-modal/multi-sensory interaction technologies and advanced immersive real-time training interfaces using motion capture, virtual avatars and the potential for holographic projections. These projects have been selected for their contrasting approaches to integrating digital technologies for experimental purposes but where there is a shared commitment to contributing to understanding about choreographic creativity, which has implications for artistic and educational processes. Both projects bring together teams from across different disciplines to investigate fundamental questions about dance transmission. As members of these development teams, we also bring an insider perspective to the projects. Together, the case studies and the broader discussion will aim to point to the

evolving condition of digital dance discourses and will propose some thoughts about future directions.

Early digital dance: Some antecedents

There have been rapid developments in the relationship between performance and technology, particularly since the millennium. Digital technologies that have been brought into performance practice are diverse in nature and include, for example, motion tracking,[2] robotics,[3] virtual and augmented reality,[4] animation,[5] wearable technologies[6] and interactive interfacing.[7] Bringing technologies and bodies together also led to exploring different environments for performance, beyond the stage and/or the screen, and blurring the boundaries between performers and audiences.

Several scholars have offered close readings and analyses of the impact of the digital on performance practice (Birringer 1998) and the emerging themes in digital performance, such as interactivity and the alchemical affect of the 'double' in the melding of the live and virtual (Dixon 2007), theories of 'liveness' and how what counts as a live experience changes over time in relation to technological change (Auslander 1999, 2012) and 'remediation' (Bolter and Grusin 1999). Many look to identify the common features in this diverse playground and in various ways argue for the centrality of the body and the engendering of 'an altered corporeal experience' (Broadhurst and Machon 2006: xvii) through technology. As performance scholar Johannes Birringer argues, digital performance is 'characterized by an interface structure and can be said to include all performance work in which computational processes are integral for the composition and content, the aesthetic techniques, interactive configurations and delivery forms' (2009: 10). At the same time, performance scholars are looking to other discourses and theoretical frameworks to examine how digital technologies introduce new kinds of human experience in arts practice, touching on subjects as diverse as consciousness, cognition and perception, modalities of the senses and physical science (Ascott 2000).

Experiments with cyber-theatre first entered the performance environment in the 1990s, with digital artist Paul Sermon's telematics in which theatre audiences interacted directly with professional performers. One of his most significant works, *Telematic Dreaming* (1992), in collaboration with dance artist Susan Kozel is a virtual reality performance installation in which Kozel 'performs' with her projected image, as audiences who are in a different room interact with

this projection of Kozel. At the same time, Kozel is able to watch and respond to her own projection in duet with the audience member on a screen. Kozel describes how her embodied experience is altered by working with computer systems in performance, noting how working with a responsive computer system requires her to insert herself bodily into the environment: she observes, '[w]hen working across bodies and digital technologies not only is the concept of knowledge restructured but, of necessity, our modes of perception and notions of materiality also shift' (Kozel 2011: 204). *Telematic Dreaming* posed an important question about the role of touch in dance: does the physical sensation of touch that is often fundamental to the dancer's experience fade or become more vivid in the technological world? Other projects followed that probed this question further, including, for example, Sita Popat's *TouchDown* (2000) (in collaboration with Jeffrey Gray Miller), which explored touch in a relationship that exists in the real-time meeting of the hands of two live but remote telematic bodies. The novelty of these distributed performances heightened attention on the sensorial properties of dance and informed other processes such as motion capture. They also fuelled an emerging discourse that drew from several other theoretical fields, including philosophy, psychology and aesthetics, to find ways to account for these new body-technology encounters. These new performance experiences in digital dance also prompted new scholarly thinking. For example, in 1999, writer and performance practitioner Susan Broadhurst introduced the concept of the 'liminal' space as a description of how, according to Broadhurst, digital works are 'located on the "threshold" of the physical and virtual' (2006: 137). Similarly, artists and scholars were referencing Freud's (2003) notion of the 'uncanny' or *unheimlich*, which referred to the dark self or 'other', something that is both familiar but also strange and uncomfortable. The uncanny typified how artists were confronting the ghostly, doubling experience introduced by new technologies, whereby they felt separated or 'abstracted' from the physical activity while simultaneously connected more closely to their own or another's body through various synaesthetic technological processes (Boucher 2004).

Motion tracking/motion capture and choreographic software

One of the most popularly used technologies that has entered the dancer's toolkit and which has extended the experience of, and related discussion about, the 'doubling' of the dancing body in the digital environment is motion capture.

Motion capture is a digital technique whereby a dancer's movement is captured by means of having reflective or magnetic markers attached to various body parts. The captures produce digital data of the dancing body. There are many systems available and more accessible and affordable kits[8] are evolving, which has led to many more and different kinds of artist experiments. Technologies might include gyroscopes, accelerometers as well as simpler tools such as Kinect. Traditional systems are dependent on specialist 'labs' and, importantly, experienced technicians who can set up the system and process the data. At least twelve cameras are positioned across 360 degrees to make the captures of the optical markers positioned on the dancer's body. Many dancers have used motion capture as have those involved in sport, health, the military and entertainment. In dance, it has been a valuable tool for those interested in biomechanical analysis of movement where close attention is required to investigate the load on muscles and joints (Charbonnier et al. 2011; Shippen and May 2010).

In dance making and performance practice more widely, motion capture introduces questions about the process of movement generation and the dancer as 'agent' within the creative output. A common characteristic of motion capture is *extracting* movement from a body and the subsequent *abstraction* of the body from the physical site of the dance (although performances may involve the dancer moving in reaction to, or in collaboration with, real-time motion capture). The disconnection between the live dancer and her data, which can be used in various ways and at different times, can enable the dancer to examine her movement from outside the experience of dancing and others to also analyse the data sets for myriad purposes. The extraction of data, and data that once processed and turned into a digital avatar, and which usually appears to carry a clear signature of the dancer and her gestures in the dots, lines and trajectories, can be unsettling or induce an uncanny experience for the dancer. The animation or 'digital portrait' (Dils 2002: 94) that emerges is not a mirror image nor is it necessarily a representation of the dancer so the dancer's sense of self can be disrupted, particularly if glitches enter the animation process.

So-called 'identity markers', such as gender, skin colour, physicality and age, are usually not visible through motion capture renderings and the images are skeletal, rather than weighty. The removal of identity markers that can be the root of judgement and prejudice might be viewed as a form of liberation. However, we need to approach with caution the idea that digital technology can offer a de-politicized or neutral space. The contexts for technological production are as deeply embedded within the political world as any other. While data rendering might produce other-worldly or ghostly images, they are very much a part and

product of the human world we inhabit. Technologies and their products are deeply and firmly situated within particular socioeconomic, institutional and political contexts.

What characterized many of these early experiments in extending or virtualizing the dancing body in performance was the recognition that the work unfixes stable categories of identity, indicating a dancing body that is 'transitory, indeterminate and hybridized' (Broadhurst 2006: 140). This is not to say that the live dancing body is abandoned in these contexts, but rather it participates in what might invite a reconfiguring of the human body or more particularly provide access to new information about the human body that is otherwise inaccessible. These concerns have continued to intrigue artists as technology advances and new instruments and software become available, which open up new kinds of immersive and interactive experiences,[9] generating new perceptual processes for both performers and audiences. Properties of dance in the physical environment, such as the pull of gravity, spatial orientation and the role of internal processes such as breath, are recalibrated in the virtual, digital space, where the material, corporeal dancing body is absent but not ignored. Such digital dance projects continue to prompt questions about how dance knowledge is transmitted and encourage new approaches to analysis that draw from related fields such as corporeal computation.

Corporeal computation is not new within choreographic processes even if it is relatively recent in dance scholarship. The potential for computer programming in dance can be traced back to the mid-1980s when Merce Cunningham (1919–2009) was one of the first choreographers to experiment with choreographic software, developing a system called *LifeForms*, which allowed him to generate movement on digital avatars that was then learned by the dancers in his company (Schiphorst 1993).

Multimedia performance company Troika Ranch similarly developed its own software for dancers, *Isadora*, to play with and manipulate live and prerecorded captures of dancers in performance. With reference to one of Troika Ranch's digital intervention projects, *loopdiver* (2009), Mark Coniglio (one of the leaders of Troika Ranch) describes the importance of presenting the dancers with 'impossible instructions' (2015: 281) for creating new kinds of digital performance experiences. Coniglio has since reflected on the relationship between live performance and technology, arguing that technology is yet to be sufficiently sensitive to human gesture and the qualities of human movement (2015: 281). He speaks about looking forward to sensing machines that will be able to reflect and intervene in performance and do 'the impossible': 'to *cheat*'

(2015: 284), to break the rules and thereby inspire new ways of composing and performing.

Another project that calls up an earlier artificial-intelligence interaction is the Choreographic Language Agent (and the subsequent *Becoming* digital installation, discussed later), created by Mark Downie with McGregor. Downie, working with his partner in the OpenEndedGroup, Paul Kaiser, collaborated with choreographer Trisha Brown for her stage work *how long does the subject linger on the edge of the volume* (2005) to build a software agent that appears to act autonomously, generating a series of dance diagrams that are projected live on a transparent screen at the front of the stage. Extending this work, the Choreographic Language Agent (CLA) was developed in collaboration with Nick Rothwell and McGregor in response to the choreographer's wish to disrupt his movement habits and those of his dancers (Leach and deLahunta 2017). Each of these projects probes questions about dance ontology, about the relationship between computers and bodies, and the multiple cognitive and physical processes involved in dance creation.

Dance transmission/revealing hidden knowledge

Many individual artists and groups in addition to those mentioned earlier have had an important impact on the choreographic imagination through the development of digital objects that visualize features of movement that are otherwise imperceptible, such as pathways, structures and movement trajectories. For example, William Forsythe's 1999 CD-ROM, *Improvisation Technologies*, has had an important and lasting impact on the development of multiple dance projects that have developed new insights through the incorporation and development of digital technologies. By drawing virtual lines over video of the dancer in action, the 'invisible' trajectories of movement are revealed as digital enunciations of Forsythe's idiosyncratic movement language. Subsequent projects by Forsythe, including *Synchronous Objects* (2009) and *Motion Bank* (2013), have continued to explore methods for representing corporeal and choreographic systems at play in his work. For example, *Motion Bank*[10] has developed a range of computer-aided visualizations of dance, and the structures that underpin dance works, for arts education and interdisciplinary research. The project brought together researchers, leading dance choreographers, designers, educators and computer scientists. The aim was to 'explore how digital technology can be uniquely applied to the challenge of documenting, analysing, notating/annotating and

presenting dance' (Forsythe and deLahunta 2011: 12) by archiving a number of choreographers' conceptual approaches along with video recordings and three-dimensional data documenting the performances and the depictions created by the designers. Incorporating different motion analysis tools including Kinect and Motionbuilder to visualize different aspects of the choreographer's work, a number of digital scores have been created as a result of this interdisciplinary design process.

Forsythe's projects are part of a collection of related enquiries and objects, developed since the late 1990s, which seek to capture and make visible aspects of choreographic processes and structures. Behind these projects is a claim for 'choreographic thinking' (Forsythe 2009; deLahunta, Clarke and Barnard 2012). Twelve of these projects[11] are examined in the book *Transmission in Motion* (Bleeker 2016). Bleeker and deLahunta suggest that 'each in their own way engage with something that might be called dance knowledge' (2016: 3). While each of the projects engages quite differently with what this knowledge might be, and how to capture or transmit it, they do share some overlapping features, including a focus on how drawing different disciplinary approaches might help interrogate and articulate the process of making choreography and enacting it in performance. Each of the projects uses technology to make visible or reveal aspects of movement that might otherwise be hidden or difficult to see, such as cues, spatial pathways and relationships between body parts. As well as those mentioned previously in relation to *Motion Bank*, this group of projects uses a range of techniques, including audio narration, visual video annotation, motion capture and animation. The premise that there are aspects of dance that cannot be seen, or are not easy to see in analogue form, demonstrates the centrality of technology to this field of research. As Bleeker and deLahunta point out, 'the ways in which [the projects] took shape are intertwined with the emergence of new technological possibilities they could draw on' (2016: 6). The revealing of hidden or less visible aspects of human experience, such as spatial trajectories, is thus behind many of these and other digital dance projects. As such, the interest in revealing what was concealed seems to chime with philosopher Martin Heidegger's (1977) notion of Techne, which he describes as a bringing-forth, or poiesis. Technologies that facilitate the visualization and contemplation of non-material structures can be said to bring forth knowledge about dance that remains otherwise unseen, which is why Heidegger is frequently cited in relation to the nature of knowing in this context. Heidegger also makes a distinction between technology and Techne, although argues that technology is a form of bringing-forth, so both are connected through a process of enframing (in which

technology is a mode of revealing). The attraction to creating and sharing digital dance data is partly because of the new knowledge that emerges through the act of digitizing dance content but also because the circulation of dance data can provide more longevity to dance.

Data

Whether through recording, motion capture, animation or holograms, whenever dance is captured and rendered through technology, it is transformed into data. While most research and scholarship in the field of digital dance is concerned with the re-analogued[12] form of this data, such as films, some thinking is emerging (deLahunta 2012; Digital Echoes 2017) that considers the ethics, ontology and affordances of dance data itself. Of particular pertinence seems to be questions about the ways that dance data is shared and circulated. However, when dance becomes data, a question emerges about who owns this data.

As technologies are increasingly used by governments and businesses for surveillance and biometric identity recognition, questions about the ownership and ethics of bodily movement data are of concern beyond the field of dance. For example, the field of 'behavioural biometrics' is also asking questions about the ethics and ownership of data produced by the movement of the body. The term 'behavioural biometrics' refers to data that measures our physical behaviours and can therefore be used for identification. Pre-digital examples include signatures and polygraphs. Advances in technology have multiplied the ways in which our movements can be captured, including through gait analysis and biometric scanners. Scholars of computing and human behaviours, Ben Schouten, Albert Salah and Rob van Kranenburg write:

> With increased availability of cheap and innovative sensors, it has become possible to derive correlations from many sensors and construct prototypical patterns of behaviour, which can be employed to authenticate a person, as well as to derive a host of associations and inferences about a person. We will call this *behavioural biometrics*. (2012: 197)

Using this form of data for recognition rests upon the idea that the way we move is unique to each individual and that this uniqueness can be maintained as movement becomes data. Furthermore, using this form of data raises ethical questions about the individual's relationship to the data produced through their movement. These questions have been explored in dance research in relation to

motion capture's 'digital portrait' (Dils 2002: 94), mentioned earlier, with some scholars (Boucher 2011; Kozel 2007) suggesting that people can be identified through their motion capture images due to the distinctive way they move.

In general, dance artists and companies tend to adopt fairly relaxed attitudes towards the sharing of their work in both analogue and recorded form. While full-length works might not be available freely online, most will share extracts, and possibly footage, from the creative process. This sharing mentality has been discussed by Ramsay Burt (2016) and Harmony Bench (2016), both of whom suggest that dance communities have generated a form of 'commons' into which movement ideas are contributed, circulated and developed. However, questions about the implications of open sharing for dance data are still to be fully interrogated. Researcher in social security, Günter Schumacher (2012) suggests that the level of understanding around issues of privacy is lower in behavioural biometrics than in other forms of biometric data gathering, and thus we can see how current and future thinking around digital dance might usefully extend into other domains.

As the previous discussions have demonstrated, the vibrancy of thinking around the questions posed by digital dance suggests that research in this area has the potential to shed light on questions of corporeality and technology beyond the disciplines of dance and performance. As Kozel suggests, 'the dance or performance studio is a hothouse for understanding wider social engagements with technologies' (2007: xiv). The centrality of the body in our critical examination of dance means that this thinking extends into multiple areas of human life. Bleeker and deLahunta acknowledge this potential when they suggest that the projects they discuss share a motivation to reach new contexts 'beyond dance' (2016: 6).

Becoming

Our first case study, *Becoming* (2013), was the result of a long research trajectory focused on the development of digital choreographic agents for the augmentation of McGregor's choreographic process. Commencing in 2000, the choreographer undertook a number of projects in collaboration with researchers from multiple different fields, including the cognitive and social sciences, which focused on understanding more about the nature of McGregor's choreographic process and developing tools to support the making of new works (Thinking with the Body 2013).

Leach and deLahunta articulate McGregor's desire to introduce 'elements designed to disrupt the habitual movement and process of himself and his dancers' (2017: 462). Between 2007 and 2011, the team developed the CLA. Contributing to the field of choreographic software mentioned previously, the CLA allowed McGregor and his dancers to generate abstract animated structures by inputting instructions into a computer. These structures were then used as stimuli for generating movement.

Research conducted by Leach and deLahunta as a follow-up to the CLA project suggested that something was missing from the tool. They felt it needed 'a body' in order for McGregor to find it more engaging to work with in the studio. Thus, it was decided that the CLA should be further developed and that the new version should have or be a body, posing the questions: what is a body; what do bodies do; and (how) can a body be generated through digital media?

To develop *Becoming*, three key bodily features were specified by the research group. First, the interface should be human scale; secondly, it needed to have dimensionality in order to come off the screen; and thirdly, it must be compelling. The first consideration led to the installation being presented on a screen of 'human scale' (Leach and deLahunta 2017: 475). In both the studio and exhibition contexts, the work was installed on a rectangular, vertical screen, allowing for those standing in front of the screen to be positioned in a familiar body-to-body relationality. The second consideration was met through the use of 3D technologies, which allowed *Becoming* to animate beyond the flat surface of the screen. The third criteria, however, is more complex than the first two. The potential of the digital body to elicit responses in other bodies became central to the development of the programme. Leach and deLahunta describe how when 'investigating "the body", McGregor and several dancers (independently) asserted that bodies are things one has a response to' (2017: 464). They go on to suggest that there is a certain quality to a body that cultivates a form of relationality with other bodies (Leach and deLahunta 2017).

The motivation to construct an entity that would be compelling in the same, or similar enough, way as a human body to generate relationality can be examined through a range of different perspectives. Research in dance has often considered the potentials of bodies to affect one another. Alongside recent discourses concerning 'affect' (Apostolou-Hölscher 2014; Massumi 2002; Thrift 2008), a large body of research examines the kinaesthetic and cognitive impact of dance movement on spectators. Beatriz Calvo–Merino et al. (2005), Matthew Reason and Dee Reynolds (2012) and Susan Foster (2011) have all made observations regarding the physical perception of movement. This area of enquiry dates

back to 1933 and dance critic John Martin's account of 'metakinesis' (1983). Kinaesthetic empathy and related research on mirror neurons often suggest that when spectators observe a body moving, they recognize, to a greater or lesser degree, the movement that is being performed. It has been suggested that recognition triggers both cognitive and empathetic kinaesthetic responses in the observer (Calvo-Merino et al. 2005; Reason and Reynolds 2012). There are, of course, important considerations about how these ideas might apply to bodies interacting via mediated, digital contexts. However, one thing that ties together these various discourses is viewers' recognition of the body and its movements, and many examples of digital bodies are re-analogued as recognizably human forms, meaning the applicability of these discourses to digital representation might not be too hard to conceptualize.

However, *Becoming* does not look like a human body. Once the body is abstracted, how do we begin to understand and conceptualize its potential to elicit 'affect' or 'empathy'? *Becoming* is an abstract form. It generates coloured lines that change, grow, expand and dissolve. It does not perform recognizable or codified dance movements. Describing an encounter with *Becoming*, dance scholar Stephanie Jordan suggests:

> A skeleton of lines like bones intersecting with joints appears out of nowhere, and appended to it are what look like light webs, hairs, as well as arrows and geometrical structures. Wearing 3-D glasses, you notice how it can rotate and trace luscious arcs. Thus, it elicits a kinaesthetic response, as if alive. (2013: 2)

Yet the relationality produced by *Becoming* is arguably different to those experiences described and explored in research on kinaesthetic empathy, which often focus on the recognizability of the body. While *Becoming*'s form and actions are not entirely unfamiliar, and appear living, as Jordan points out, they cannot be immediately recognized as a dancing body, meaning that the behaviour and movement of *Becoming* is complex to acknowledge, understand and articulate.

The animation moves randomly. Its behaviours are generated through the computational interpretation of filmed stimuli. Downie and Rothwell used creative coding methodologies to generate an object that responded autonomously to source data from the film *Bladerunner* (1982) (Jordan 2013). Numerical data was transformed into an artistic, self-generating form. Although there is movement in the film, dance and the body are not the primary focus, and therefore *Becoming*'s data is not produced by a human body.

Rothwell suggests that *Becoming* works within a world that possesses both gravity and friction, describing how 'it has follicles, bones, edges, it has nodes,
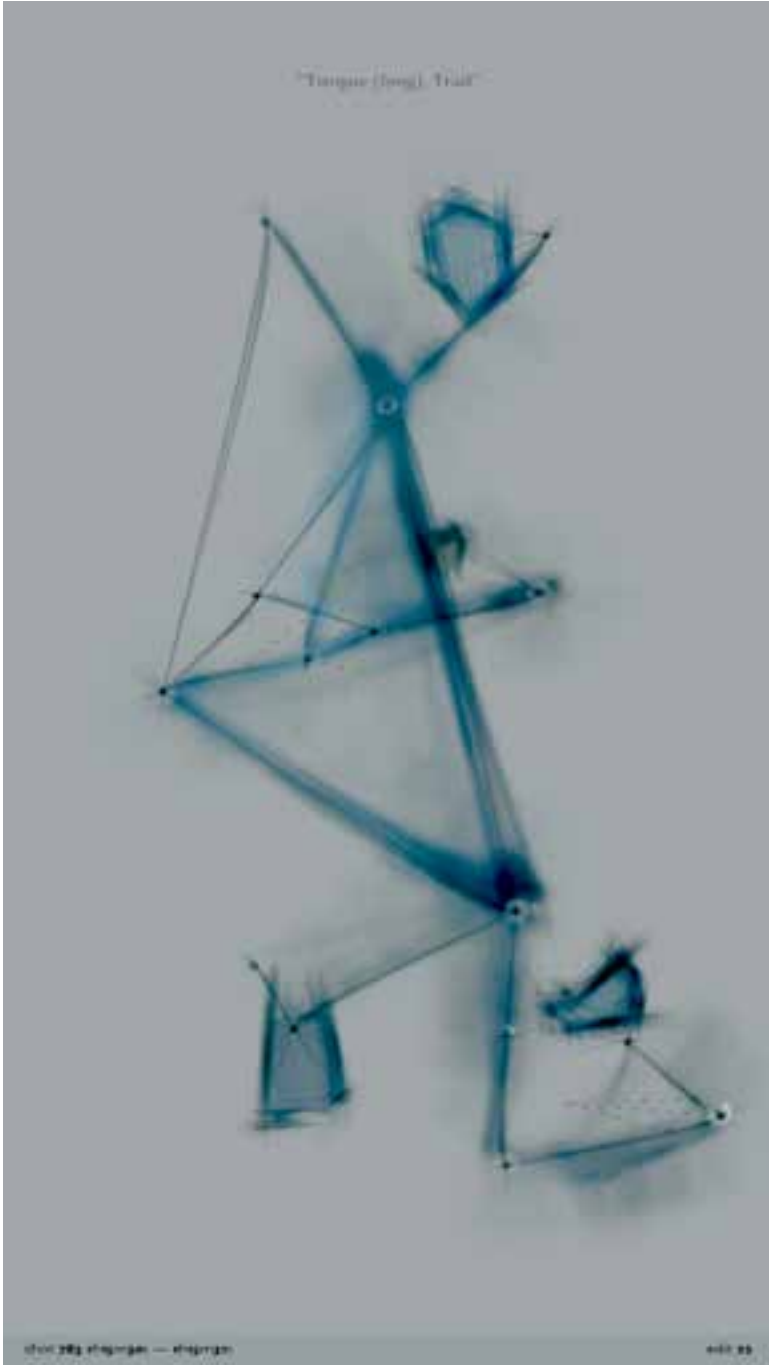
Figure 13.1 *Becoming*. Photo: Marc Downie [OpenEndedGroup] and Nick Rothwell [cassiel]. Copyright: Scott deLahunta.

it has muscles and it responds to gravity, so it will under certain circumstances tend to fall down because gravity pulls it down' (Rothwell in Thinking with the Body 2013). A relationship to gravity is seemingly integral to *Becoming*'s bodilyness, in particular in the context of contemporary dance. One of the critiques of motion capture in relation to dance involves its inability to record weight and the body's relationship to gravity (Dils in Boucher 2011). As Kim Vincs suggests, '[t]he central project of contemporary dance has been to create a corporeal poetics of the body based on its relationship to gravity' (2016: 263). She goes on to suggest that technologies, in particular those used in virtual reality, enable a 'radical deconstruction' of the conventional dancing body (2016: 263). Nevertheless, for *Becoming* to become a body, a relationship to gravity was deemed important and was generated through the use of sketched lines to indicate a floor and shadows (see Figure 13.1). The implied connection to the floor not only portrays a relationship to the ground; it also situates *Becoming* on the same plane as those observing or working with the installation. The agent's self-generating nature is also important in *Becoming*'s bodily status. The entity's autonomy means that it moves beyond the representation of particular movement principles, which was the focus of earlier interactions between dance and technology. Rather, it is a 'thinking', moving being, which has bodily features and affordances. Through the analysis of the principles underlying *Becoming*, we are able to learn more about what bodies are and what they do. In particular, the importance of its self-generating nature highlights the autonomy and 'thinking' that the body is capable of.

In these cases, the excavation and emphasis of the intelligence or 'knowledge' of the body has been a key project in digital dance research. Technology has offered a variety of ways in which to analyse, share and visualize the unique form of bodily intelligence generated and utilized through dance making, training and performance. As Vincs suggests, '[t]wenty years of dance technology works have reconceptualized movement as information (data) rather than representation (articulation)' (2016: 264). *Becoming* demonstrates this reconceptualization due to the way that the interrogation of bodily features, or information about the way that the body comes into relationship with the world, was transmitted into data, rather than representing particular movements or behaviours. Digital technology has cultivated many forms of human, digital, symbolic and metaphorical bodies. As we have already considered, recordings, motion capture and graphic visualizations offer numerous ways to deconstruct, represent and encode human movement. Motion capture and holographics, for example, are generated through dance data. As mentioned previously, movement is

extracted and abstracted, but nevertheless the physical dancing body is the root of the visualization. Its capture, transformation and re-analogization can therefore be thought of as an extension of the body (Manning 2009). In much the same way that a photograph or film extend our identities into virtual space, our movement data becomes part of an expansive circulation of self-hood. However, *Becoming* is not representational or analytic. It is a constructed body, built through code and taught to self-generate. Images that are produced through dance data might appear similar to those produced through this type of creative coding; however, the source of the data impacts on the ontology of the image.

If we are to concede that bodies can be generated through code, the ground upon which we understand what it means to be human is significantly altered. Furthermore, the question is posed: what kind of body is *Becoming*? And what is at stake in labelling an abstract, constructed entity a 'body'? Bodies *constructed* in code seem to be ontologically distinct from renderings generated and re-analogued through dance data. The distinctly bodily nature of dance is often cited as affording it a particularly unique ontology. As Schiphorst suggests, '[c]onceiving dance is "of the body", and therefore has a large non-verbal creative component which can be made manifest only through the ephemeral physicality of the body' (1993: 6). While the ease and accessibility of recording technology and the internet have impacted significantly on various areas of dance practice, the actions of the corporeal body in space remain central to the form. Through the previous discussion about the intersections of dance and technology, it is clear that technology is being used as a way to stimulate, extend and examine the bodily practice of moving in space, rather than replace it. To think through this extension of the body, many scholars concerned with the relationship between the body-based practices of dance or performance and digital technology have found the concept of 'posthumanism' generative (Causey 2001; Dixon 2007; Remshardt 2010). N. Katherine Hayles's book *How We Became Posthuman* (1999) is perhaps the most frequently cited source for thinking through the extension of, and interaction with, bodies in digital form. Hayles articulates four central tenets of a posthuman perspective: first, it privileges 'informational pattern over material instantiation' (1999: 2); second, it considers consciousness as a 'minor sideshow', thus challenging Western thinking's historical privileging of the phenomenon; third, it views the body as 'the original prosthesis', thus allowing for it to be extended or replaced with other prosthesis; lastly, and according to Hayles, most importantly, posthumanism views the

human being as capable of being 'seamlessly articulated with intelligent machines' (1999: 2–3). She writes, '[i]n the posthuman, there are no essential differences or absolute demarcations between bodily existence and computer simulation, cybernetic mechanism and biological organism, robot teleology and human goals' (1999: 2–3). Her discussion foregrounds the way in which existing epistemologies of the body, and what it means to be 'human', have been significantly reconfigured during the rapid increase of digital and online technologies that has occurred during the past two decades. In relation to dance, a posthumanist framework might suggest that the actual and the digital are not in a binary relationship but coexist in a way that is enmeshed to the point where there is no absolute distinction to be drawn between them.

Stamatia Portanova's book *Moving without a Body: Digital Philosophy and Choreographic Thought* (2013) considers questions about the transformation of movement into numerical code. She suggests that the key issue for dance's relationship with technology is no longer how it can accurately render movement, but rather 'the numerification of movement requires a broader thinking, or perhaps a rethinking, of what movement itself is (or what it can become)' (2013: 3). *Becoming* offers a compelling example of this claim, as movement is generated through numerical code, which is activated as an abstract body extends the potential of digital movement beyond a focus on accurate depiction. Perhaps controversially, Portanova maintains a dualist perception regarding the relationship between the mind and body, suggesting that 'choreographic thought will also be distinguished from performance, or the physical execution of dance by one or more bodies. A body performs a movement, and a mind thinks or choreographs a dance' (2013: 5). While much dance scholarship, particularly perspectives arising in the fields of somatics and phenomenology (Fraleigh 1987; Rouhiainen 2008; Sheets-Johnstone 2010), have challenged, and in some cases entirely done away with, the idea that the mind and body are distinct, it seems that engagements with digital technologies invoke yet another rethinking of the relationship between cognition and corporeality.

Portanova presents a perspective that is detached from the lived, kinaesthetic experience of the body and technology. She describes this perspective in relation to the concept of 'abstraction', which, as she suggests, 'presents itself as diametrically opposed to phenomenological observation' (2013: 11). Kozel's phenomenological reflections, on the other hand, offer a different consideration of the interactions between bodies and technologies. Kozel suggests that attention to the lived experience of technologies allows her to respect the sensations, inner voices, ideas, thoughts and images that 'emerge directly from

the experience of being in computational systems' (2007: xvi). She adopts what she describes as an 'immaterialist' approach, describing the apparent dualities of bodies and machines as 'enfoldings or entwinements' (2007: xvii). Pointing to the 'tangled array' of questions around ethics, corporeality and ontology that emerge through the process of motion capture (2007: 214), Kozel suggests that ethical questions are shaped by the relationship between the actual and digital self, rejecting the view that we can be considered self-contained subjects or that 'the other is outside of me' (2007: 214), which she describes as the 'self-other divide' (2007: 215). Kozel (2007) argues that relations with ourselves and others shift through our interactions with technologies.

Becoming proposes a stimulating provocation in response to Kozel's framework. What or who is the 'other' in relation to whom our sensibilities are extended and singular selves reconfigured? If we agree to rebuke the self–other divide and enter into 'enfoldings' and 'entwinements' with technologies, how significant is it that this interaction occurs between two (or more) 'bodies', as opposed to other forms of digital rendering, agent or images? The motivations underpinning *Becoming*, and the discussions presented by Portanova and Kozel, suggest that for dance there is something pivotal about considering the concept of bodilyness to make sense of how the form might be extended by, enmeshed within and revealed through technology. In the non-digital realm, bodilyness is rooted in lived, physical experiences, which digital bodies are, to a greater or lesser extent, removed from. Re-analogued versions of motion capture data vary in terms of how faithfully they represent a human form, and abstract images are perhaps more difficult to read as belonging to, or arising from, particular individuals. In such cases, the framing and an understanding of how the images were generated seem important in terms of the viewer's ability to see the images in relation to the body, if indeed this is the aim. The way that *Becoming* was generated through non-dance data presents a unique set of complexities when compared to motion capture images. As previously explained, the form does not arise from, capture or replicate any particular person's movement. In order to see and experience this as a body, a particular perspective is required. The dancers who work with *Becoming* in the studio are asked to respond to the entity as a body, imbuing the interaction with a particular set of qualities and conditions. Dancers and gallery visitors were provided with 3D glasses to observe *Becoming*, which was accompanied by a short video that explained the progression from the CLA: 'The latest version, Becoming, has been reimagined, less as an object or tool, and more as a body – as another dancer provoking new movement creation in the studio'

(Thinking with the Body 2013). This framing was important in how *Becoming* was perceived and the responses it invoked.[13] Furthermore, the notion of the 'body' is culturally situated, and we should be cautious of assuming any overarching understanding of what a body might be or do. Conceptualizing *Becoming* as a body allowed it to serve a particular function in McGregor's process. *Becoming*'s bodilyness was constructed in relation to characteristics identified through ethnographic research with the dance company, meaning that it arose from their (culturally embedded) conceptions of the body and was therefore context-specific. Furthermore, as *Becoming*'s bodilyness was focused on the body's relationality, Leach and deLahunta explain that 'what is being termed "the body" here, [is] far less of an individual entity restricted to the skin, and much more an extension of feeling, knowing, and sensing into the world *with, and of,* other bodies' (2017: 464). The suggestion that this sense of feeling and knowing with and of other bodies can extend into the relationship between fleshy and digital bodies implies a posthumanist paradigm through the muddling of distinctions between humans and machines.

WhoLoDance

The second case study, WhoLoDance, has motion analysis at the core of the project[14] and is generating large data sets of dance movement. Using machine intelligence tools and methodologies, the aim of WhoLoDance is to apply sequence similarity and clustering methods for analysis of motion captured dance data in order to allow for multiple novel applications in the area of dance analysis and education. Four dance genres are the principal focus for the project because each is based on a dance vocabulary that is in general use in the context of its practice and teaching. Each genre is thus built around a lexicon of movement actions and sequences that form a basis for the genre's pedagogy: flamenco, classical ballet, Greek folk dance and contemporary dance. The aim is to extend the exploration towards the capture of more somatically informed improvisational dance practices to test out the premise on which the project is based that the projection of the dancer in relation to the live dancer produces a novel sense of embodiment and a different kind of relationality.

The data that is being generated in WhoLoDance is analysed in a number of ways to identify the movement principles and connections between different dance practices and to support the learning principles that have evolved through the many years of dance teaching within each of the genres. The aim is not to

provide a virtual proxy for the teacher but rather to enable the dancer, teacher and choreographer to discover the hidden properties of the dance genre. The motion capture production is taken through various stages and two pipelines of development. The first, covering both high-end and low-end capture devices, has created a blendable motion capture repository and 3D position reconstruction for the modelling of the avatar. The second pipeline is concerned with creating the interactive visualization of the virtual bodies that will be used in the installation (polygonal 3D avatars, or real-time visualizations of force fields, vectors of movement and particle point-clouds) that identifies when a physical body is intersecting with a virtual body and feeds back sensory signals to the user. The aim is to provide different modalities of feedback (e.g. audio, visual, audio-visual and verbal).

The main ambition of the project is to create an immersive environment to innovate dance teaching and to encourage a greater sense of three-dimensionality by developing a life-size volumetric display, incorporating Hololens technology[15] that will enable a dancer to literally 'step inside' the dance teacher's body. While other motion training projects have used motion capture to create a virtual dance teaching tool (Chan et al. 2011) and have gone some way to collect enough data for evaluating the difference between the learner and teacher, none have yet combined motion capture with virtual reality and hologram technologies to support the teaching of dance with a focus on the qualities of movement and, in particular, the imagery that generates metaphors of motion for the dance learner and teacher. The concept is that by inhabiting a virtual avatar/projection space/holographic projection, the tools will elicit for the dancer a particular experience of being 'in' the body, the dancer's own body and the body of another that will be informative, and provide new ways to learn movement and perceive movement from the outside and inside simultaneously. The current state of the technology means that the dancer needs to dance with the Hololens, which is the main challenge for the project. Much like McGregor's dancers wearing 3D glasses to engage with *Becoming*, the dancer needs to adjust to dancing with equipment, moving towards a close relationship that evokes Hayles's (1999) call for the fleshy and digital to coexist in a way that is enmeshed to the point where there is no absolute distinction to be drawn between them.

Early feedback has revealed some interesting insights. First, the environment offers a chance for the dancer to think about her own sense of control in the digital environment. On one hand, the hologramic projection may appear to be the 'master' version for the dancer to emulate, to fully inhabit, and with which to be identical. When the projection is 'an other' then the desire to emulate is

Figure 13.2 Flamenco dancer Rosa Kostic Cisneros during motion capture for WhoLo Dance. Photography by Marco Gallo. Copyright: WhoLoDance.

stronger. It seems to be the case that the nature of the avatar itself plays a strong role in how the dancer experiences her relationship to the hologram. If the avatar is a recognizable projection of the dancer herself, she is drawn towards noticing errors and a desire to self-correct in her own 'live' performance. If the avatar is less figurative and less resembling a human dancing form (such as the lines and dots of the traditional motion capture avatar), then the dancer feels freer to dance 'with' the hologramic avatar, experiencing the avatar as a dancing partner rather than a dancing 'master'.

Each dance genre has raised different questions. For example, Greek folk dance forms have a long tradition of being taught body to body through generations of dancers, much like an oral tradition. There are 'rules' that pertain to the form, gender roles within the practice and distinct regional variations with traditional dancers. Most Greek dances are also group dances so the teaching and learning of the dances require understanding of how the group functions, of relationships between the ensemble and of the spatial pathways taken by the dances, as most are circle dances or partner facing dances. Moreover, as with all folkloric dance, it is seeped in local traditions, costumes, music and customs. Indeed, all dances are situated within a particular context, whether that is a staged theatrical setting or a site-specific location. When dances are taken out of their environment and

rendered through a motion capture process, important contextual matters can be lost. For Greek folk dancers who perform in large ensembles, often in various rural or civic contexts, the transposition from a communal environment to the computerized motion capture 'lab' can be destabilizing. On the other hand, the visualizations created by the motion capture data can reveal hitherto 'hidden' aspects of the dance that may enrich the dancer's experience of learning and performing the dance. A Greek dance teacher commented on how 'the accuracy of the recorded motion of each bone of the skeleton, full of information, is valuable, and will complete the existing recordings of the past, for further study' and how 'the fragmented sequences, for blending, with the possibility of assembling them, according to the dance, will be useful for teaching/learning purposes and why not for other proposed purposes'.[16] The digitalization of the dance is thus not so much distancing the dance from the machine but is showing to us how the intangible aspects of the dance, hence important aspects of our intangible cultural heritage, surface through the hologramic volume. Not only are the dance 'forms' therefore available for sharing more widely, but the forms are also enriched by the knowledge that is able to emerge. However, each dance genre is a complex movement system, and the necessary segmentation of the practice, for capturing and analysis purposes, makes clear that the dance can disappear through its atomization and categorization. While motion capture is not a new technology, some of the ongoing challenges persist when attempting to record the dance in its fullness (capturing multiple bodies, stillness, touch, floorwork because of occlusion due to placement of markers on bodies). Another potential challenge resides in how the motion capture process sets up a situation where the dancers are closely watched by the eyes of the many cameras, as well as those operating the motion capture system, and therefore injects a performance element to the process.

Noticing and acknowledging the technological apparatus that is brought to bear on dancing bodies also means being aware of the different intelligences that come into play, including the intelligence of the corporeal body. By creating a volume for the dancer and an avatar that becomes a different kind of dancing partner, the dancer can tune into different senses, downplaying the visual sense by tapping into proprioception to sense the whole body in relation to others and the environment. Thus far, however, tracking proprioception remains largely elusive in digital dance projects that explore the convergence of human and machine knowledge. Moreover, the WhoLo dancers are largely new to working in the volume of the motion capture studio (as well as working with the Hololens) so are discovering more about their own dancing, their relationship

with the digital 'other' as well as their specific dance practice. Their experiences point again to Kozel's 'tangled array' of questions around ethics, corporeality and ontology that emerge through the process of motion capture (2007: 214). Overall, as noted earlier, the experiences so far have been illuminating and supportive of the dancers' practice and emphasize in particular the potential for play and expanding improvisational and compositional possibilities.

Digital dancing futures

The field of digital dance is shaped by multiplicity and interdisciplinarity, and many of the projects discussed throughout this chapter have generated new insights and ways of knowing that extend into areas as diverse as cognitive science, anthropology, animation, mathematics, computer science and biometrics. The rapid and expanding development of new technologies means that practice and research in the field is continually evolving. Dance and technology have developed a synergetic relationship, with each field of practice informing the development of the other. However, while digital technologies are ubiquitous, technology can be sometimes expensive and beyond the reach of many artists. Moreover, when it is more readily available, platforms, computer programmes and operating systems can become quickly obsolete, or crash, and disappear as quickly as the dance itself. Consequently, many of the early digital dance projects we outlined earlier cannot be experienced today. Notwithstanding the rapid turnover of digital technologies, dancers and choreographers are quick to explore new tools for making, capturing, documenting and rendering movement, and projects emerge through encounters between dance makers and researchers from different domains, including designers and coders as well as other discipline experts. Underpinning many of these enquiries is a desire to unearth more of the 'hidden' aspects of dance, such as the dynamic, relational and co-creative aspects of dance creation, acknowledging that dance is a heterogeneous art form incorporating many styles and techniques. As Vincs and Barbour observe, the 'semiotic variability of dance' means that there is 'no single "grammar" of the body [that] can be relied upon to carry the communicative valence of any particular dance movement or practice' (2014: 65).

As we have discussed, many digital dance projects invoke questions about the relationship between humans and machines. Stiegler (2007), for example, suggests that we have sacrificed some of our humanity to machines, and

Popat and Salazar Sutil remark, '[d]igital movement – opens up a political contestation that sees two agencies meet from opposite directions: we control the machine, but the machine can control us back' (2015: 7). The immediacy of the lived dancing body and the complexity of technologies could bring us closer to the machine or perhaps takes us further away. This relationship is a concern for performance artist and scholar Chris Salter (2009), who questions how the material body comes into being through bodily expressions in myriad technological environments describing how technology may be treated merely as a tool for humans (therefore seen only in terms of their utility) or is regarded as a threat to us and therefore to nature itself. Kozel also calls for a productive relationship without losing the 'basic human qualities such as touch, trust, vulnerability, pain and embodiment … when people engage with each other through technologies' (2007: 88). The discourse that is growing up within these conjoined disciplinary fields, which seeks to articulate the particular nature of the human–technology interface in digital performance and is curious about what new knowledge emerges through the practice, has developed alongside the making of digital dance works, including those we discuss here.

Our two case studies explored different ways in which choreographers, performers, technology experts and researchers are drawing from practical and intellectual enquiries into the materiality and immateriality of the dancing body as a source for making new dance work and dance tools, and thereby contribute to a new poetics of digital dance. As an interactive digital software tool, or 'virtual dancer', *Becoming* grows and evolves in response to emulated mechanical constraints and to a database of film material (Leach and deLahunta 2017). By contrast, WhoLoDance is building a 'toolbox' of digital applications that will inspire new blendings of motion captured movement and experiments with three-dimensional holographic projections to build an immersive real and virtual dance environment. When dancing bodies are extended into and constructed from data, they generate new ontologies for dance and reveal features of the form. The discussions of *Becoming* and WhoLoDance highlight how the relationality between bodies is an integral feature of dance spectatorship, making and teaching, and how this corporeal synthesis might extend into digital contexts. The growing interest in the value of dance data to promote the application of embodied knowledge in other subject domains, together with the ongoing developments in mixed reality technology that is opening up new creative opportunities, indicates that digital dance will continue to be a rich site for dance makers, performers, researchers and audiences.

Notes

1　*Becoming* is one of the outcomes of the Enhancing Choreographic Objects (EChO) project, funded by the UK's Arts and Humanities Research Council and run by Leach and deLahunta.

2　*Ghostcatching* (1999) choreographed by Bill T. Jones, *Biped* (1999) choreographed by Merce Cunningham, *Capturing Stillness* (2010) by Ruth Gibson and Bruno Martelli (Gibson/Martelli).

3　*Human Interface* (2012) by Thomas Freundlich, *The Umbrella Project* (2013) by Pilobolus and Massachusetts Institute of Technology.

4　*In Search of Abandoned* (2013) by Ruth Gibson and Bruno Martelli (Gibson/ Martelli) and *Stuck in the Middle with You* (2016) choreographed by Gideon Obarzanek and directed by Matthew Bate.

5　*Using the Sky* (2013) developed by Deborah Hay and Motion Bank 2013, *LifeForms* (1989) developed by Merce Cunningham.

6　Notably, the work of Johannes Birringer and Michèle Danjoux, *Dissolving Self* (2013) by Maziar Ghaderi and the work of Teoma Naccarato and John MacCullum.

7　*Double Skin/Double Mind* (2007) created by Emio Greco and Pieter C. Scholten (Emio Greco | PC).

8　Some of these motion capture kits include Xsens, OptiTrack and Perception Neuron.

9　For example, Ruth Gibson and Bruno Martelli (Gibson/Martelli, previously Igloo) have utilized motion capture technologies in numerous ways over many years, creating interactive immersive installations that combine dance and game engine technology (Whatley 2015). Recent works have also experimented with virtual environments for CAVE and for Oculus Rift headsets to explore large-scale projected real-time 3D and mixed reality environments.

10　See *Motion Bank* website: http://motionbank.org/ (accessed 16 October 2017).

11　*Loops* (Cunningham, Downie, Eshkar, Kaiser 2001–2011), *Material for the Spine* (Paxton and Contredanse 2008), *Improvisation Technologies: A Tool for the Analytical Dance* Eye (Forsythe and Kuchelmeister 2008), *A Choreographer's* Score (Cvejić and deKeersmaeker 2012–2014), *Siobhan Davies RePlay* (Davies and Whatley 2009), *Digital Dance Archives* (Fensham and Whatley 2011), *Dance-Tech.Net* (Barrios Solano 2007), *Double Skin/Double Mind* (Emio Greco | PC and Ziegler 2007), *Synchronous Objects for One Flat Thing, reproduced* (Forsythe, Palazzi and Zuniga Shaw 2009), *Choreographic Language Agent* (McGregor, deLahunta, Rothwell and Downie 2011), *Whatever Dance Toolbox* (BadCo and Turing 2011), *Motion Bank* (Forsythe, deLahunta et al. 2013).

12　This term is borrowed from deLahunta (2017). See also Marchini (2015) for a related discussion.

13　See Blades (2014) for a discussion of audience responses to the installation during the exhibition at the Wellcome Collection.

14 WhoLoDance is a Research and Innovation Action funded under the European Union's Horizon 2020 Programme. The project's aim is to develop and apply breakthrough technologies for dance learning; this is aimed at practitioners, researchers, professionals, dance students and the general public. The consortium includes technology experts, dance researchers, professional dance companies and dance teachers. See http://www.wholodance.eu/ (accessed 16 October 2017).

15 The Hololens is manufactured by Microsoft. The lens produces a mixed reality experience in which people, places and objects from the user's physical and virtual worlds combine in a blended environment.

16 Comments were made during an interview with Greek folk dance expert Amalia Markatzi.

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New Directions

Mark Franko

To write on new directions is potentially awkward as it is difficult for any one person to foresee the direction(s) a field is taking in the very process of its mutation. If we add to this challenge the precarious political climate in which we currently live, a disclaimer is in order regarding any sort of prediction. I would not be surprised if our field, in some strange and sinister way, were 'eliminated' in the United States as the result of a total fascistic takeover by the right. This nightmare scenario in which thirty years of intellectual and artistic progress is brutally and summarily halted and/or dispersed has happened before in world history. I am thinking of Europe in the 1930s and 1940s, a period that bears some striking resemblances to the one in which we are presently living. The upsurge of populist right sentiment in some European and American politics as well as in areas of Asia (India, in particular) bespeaks a world trend against the inclusive values dance studies has been invested in (Morris 2009). For this reason alone, dance and dance studies alike are under the pressure of the political and become political in a variety of ways (Franko 2006; Kolb 2010; Kowal, Siegmund and Martin 2017). Let us therefore reserve dance and politics as a meta-category of enquiry that continues to ramify in our field.

But, apart from the fate of academic knowledge in general, and of dance studies in particular, I may have been chosen for this task because for a number of years I was in a privileged position as the editor of *Dance Research Journal* to nurture the development of new dance scholarship.[1] This, for me, was very pragmatic work in learning from peer reviewers and helping thought to emerge clearly through editing, hopefully with a sound instinct for where solid ideas were lurking only in need of fuller articulation. This is to say I felt I was not setting an agenda as much as channelling the current concerns of my peers. In the 'Editor's Note' prefacing each issue, I attempted to conceptualize the unifying features of the assembled articles and the *Zeitgeist* thereby unveiled often came as a surprise

to me. Surprising above all is that I always managed to find connections, which in itself indicates something has been afoot. To the degree these 'Notes' struck a chord, they gave the impression that I had pre-planned the thematic concerns represented: despite the theoretical labour involved by the 'Notes', this was not the case. At the most, the 'Notes' occasionally adumbrated new directions, as with 'Global Modernities' (Franko 2013) and 'Revaluing the Score: Archival Futurity' (Franko 2012b).[2] These titles point to important revisions in understanding of time and space as they intersect with dance analysis through the prisms of global flows, geographic cultural spatiality and new economies of historical time for dance. This implies that dance studies has entered into, and has something to contribute to, a theory of history or, as it is also termed, conceptual history, which is frequently associated with the work of Reinhart Kosseleck (1985, 2002). In fact, I would say it is a certain destiny of dance studies to do this.

Let me, therefore, enumerate some of the trends emanating from the *DRJ Zeitgeist*: a new emphasis on global cross-currents in dance both presently and historically, a new attentiveness to reception and theories of the audience and questions of originality and repeatability in multiple frameworks engaging the intersection of theory and practice. I shall develop what these areas entail and their implications in what follows, but I shall also place them under the broader disciplinary rubrics of practice-led-research, historiography and philosophy of dance where some of this work can be located disciplinarily.[3] And, to some degree, all of the above can be usefully measured against ideas of interdisciplinarity, which in turn can help us reflect on what methodology is and how it serves us. Therefore, I shall also examine methodology itself as a key to understanding shifts in direction. I start with this claim: where a new methodology is formulated and put into action, there we may legitimately claim to see a new direction in dance scholarship and dance practice.

Apart from the political uncertainty in which we are globally immersed, I want to first point to shifts coming from the area of choreographic practice that may be altering the hermeneutic framework of dance studies. I am referring to the choreographic project we could call, for lack of one decisive and illuminating term, re-enactment or re-performance. This phenomenon began gradually in the 1990s and has continued apace since then primarily in European dance. As I have attempted to theorize it in the introduction to the *Oxford Handbook of Dance and Reenactment* (2017a), this phenomenon of the last thirty years in contemporary choreography distinguishes itself from the earlier project of reconstruction more generally as a performative approach to dance's historical past. It is worth noting immediately the interdisciplinary aspect of this choreographic pursuit as a form

of practice-led-research where the term 'research' really designates a historical object rather than an explication of creative practices per se.[4]

Historical reconstruction in dance research has always acted as a bridge between artistic creativity or savoir faire and research ability, and thus reconstructions have entered into a quasi-archival relationship to the historical past of dance as a new form of evidence, even if the evidence itself has aroused controversy in certain cases.[5] Now, re-enactment, understood as a broad phenomenon for which the term itself cannot do justice, can be distinguished from historical reconstruction in that re-enactment does not so much presuppose the reproduction of a dance as it problematizes the very recovery of a dance by exposing and theatricalizing the research apparatus essential to its possibility in relative terms. Yet, it should be added, even as re-enactments problematize recovery, they also highlight research evidence as such, isolate it and expose it in a way that avoids the unexamined premise of reconstruction to furnish a truthful representation. The refusal to represent characterizes a number of re-enactments on the recent concert stage that share a preoccupation with female modernists of the early twentieth century on the part of contemporary male artists. These works have in common the attempt to re-embody work long considered sacrosanct and hence off-limits by aesthetic modernism. The transgression is underlined by the gender switching in works by Fabián Barba (on Mary Wigman), Martin Nachbar (on Dore Hoyer) and Richard Move (on Martha Graham). Hence, in addition to what might be considered a salvage operation of sorts, re-enactments propose an iconoclastic project that pertains to the irreducible distance between early twentieth-century-dance modernism and the state of concert dance and dance technique today. It is thus legitimate to ask what re-enactors are seeking from the particular pasts they are engaged with, and the answer to this is doubtless complex (Franko 2017a). But, it does not alter the fact that the category boundary between artist and scholar, or dancer and researcher, is being breached. Furthermore, the very theatrical premises of the lecture performance format or its variants brings us to a critical consideration of what constitutes evidence and what traces are available to be experienced again outside of a framework designed to convince us of the veracity of the reproduction as such.

In performances we can categorize broadly (again, I wish to insist on the fact that there is no one term adequate to encompass this phenomenon) as re-enactments rather than reconstructions, the choreographer herself becomes a researcher seeking out the reality of an earlier work on stage. This is dramatized as such and so further blurs the line between performance and research in the very

act of performance itself. From this starting point, the projects vary immensely, but I think one can note nonetheless the purchase this sort of choreographic activity has on historiography. Re-enactments blur the distinction between artist and scholar inasmuch as the artist now produces distinctive research protocols and significant research findings. Not only do dancers provide historians with new materials to consider, the dancers themselves in their writings on this subject also provide serious theorization of this phenomenon (Barba 2011; Stalpaert 2011).[6]

This new engagement of the artist with research can even involve undercutting live performance in favour of an exploration of how a work is transmitted to an audience and what traces of this transmission remain behind. This is the case with Olga de Soto, one of whose projects has been to explore the Roland Petit/Jean Cocteau ballet *Le jeune homme et la mort* (1946). As she explains, a commission to work on the ballet led her to abandon any danced re-evocation in favour of interviewing audience members who were present at the 1946 premiere. This opened up a complex research and documentation procedure.[7] *Histoire(s)* is an example of how the problem of the audience, what it saw and its position as historical witness, is undertaken head-on as a documentary procedure in a way that has never to my knowledge been done before. As such, de Soto's work complements Kate Elswit's recent *Watching Weimar Dance* (2014) for the methodological emphasis Elswit places on reception. It seems likely Elswit has been influenced in turn by re-enactment if only because of her dramaturgical work in this sphere (Elswit 2014, 2017b).

But, there are even larger epistemological ramifications to this conjuncture between re-enactive performance, research and theory. Re-enactments also fundamentally change how we talk about dance as past with respect to the present. This occurs in that it restores, cites, quotes and/or otherwise reactivates artistic actions presumed lost or forgotten. As such, the past evoked no longer represents the unique purview of the historian but demands to be re-enacted to be thought. Re-enactment constitutes a project of recovery that, in cultures that presuppose time as a framework for loss and in light of dance's much touted ephemerality, works against the grain of some major assumptions about dance and temporality.[8] What we are witnessing, in other terms, is a potentially ground-shifting redistribution of historical knowledge in our field, as well as new possibilities for the way that knowledge is disseminated and rendered palpable in performative acts. In sum, re-enactments represent a reshuffling of the hierarchical relationships between performance and discourse.

The most wide-reaching outcome of re-enactment from the historiographical perspective is the inter-temporal conceptualization of pastness or what is sometimes referred to simply as inter-temporality. In the words of Lucia Ruprecht, inter-temporality is 'the unsettlement of linear time in archival performance' (2017: 614). As André Lepecki put it with reference to Foucault's *Archaeology of Knowledge*, the archive is 'a system of transforming simultaneously past, present, and future – that is, a system for recreating a whole economy of the temporal' (2010: 30). This would lead, as Lepecki also specifies, 'to understand[ing] dance as a dynamic, transhistorical and intersubjective system of incorporations and excorporations' (2010: 39). Thus, one notes immediately that what the choreographic process here enables is a new plasticity of time whereby historicity becomes, at one level, a certain history-effect and, on another level, a form of interpretation of choreographic ideas, which, rather than being discounted as archaic, 'come back around' with renewed pertinence to the present. What Lepecki (2010) has importantly identified as the 'will to archive' is a will to reveal new dimensions and possibilities within the score. The methodological possibilities for thinking dance history are quite stunning in this perspective once the modernist mandate of progress and the sacrosanct distinctions between dance and discourse are turned on their head.

Methodological implications

What, in sum, are the ramifications for historical methodology in dance studies of this shift from linear temporal progress to spatiality? First, there is a new emphasis being placed on dance history understood in terms of a global geography rather than from inside one language group. The new emphasis on space in re-enactment understood as that which permits the emergence of lost choreography in practice despite the absence of the originator and the historical time of origination correlates with the role played by geography in our altered perception of dance in relation to historical time. As we move beyond what Dipesh Chakrabarty called 'a certain idea of history and historical time as indicative of progress/development' (2000: 49), our apprehension of hetero-temporalities veers towards a new emphasis on space as both a choreographic and a geographic phenomenon.

As we enter a more anthropological context for the methodological mutations being described here, the text of reference is Johannes Fabian's *Time and the Other* (2002 [1983]). In this canonical account of how anthropology 'came to be

linked to colonialism and imperialism', Fabian shows how anthropology 'created a scheme in terms of which not only past cultures, but all living societies were irrevocably placed on a temporal slope, a stream of Time – some upstream, others downstream' (2002 [1983]: 17). The secularization of time, for Fabian, inaugurated a world, call it 'modernity', in which travel (voyages of discovery) become a 'temporalizing practice' interpreting 'relations in *space* ("geography")' as constitutive of cultural inequality. This 'affirmation of difference as *distance*' (2002 [1983]: 16) introduces a *spatialization of time* that dance studies is now increasingly engaged with in terms of how dance travels, how historical distance itself can be annulled and consequently, how transmission occurs and how knowledge is accrued. Thus, one can also see how spatialization itself is imbricated in both practice and theory.

   This uncertainty around historical temporalities in connection with questions of cultural geography and global flows of culture brings us to a second related trend in recent dance scholarship. Scholars are now questioning the meaning of 'contemporary' in the much-used phrase 'contemporary dance' (Barba 2017; Chatterjea 2013; Lepecki 2014; Rowe 2009). SanSan Kwan's overview of these concerns in her recent article 'When Is the Contemporary?' is particularly evocative in this regard (Kwan 2017). A parallel questioning is also arising in neighbouring, if less immediately evident, spaces with respect to the terms 'classical' and 'neoclassical' globally (Banerji forthcoming; Franko forthcoming). Investigations into commonly and often uncritically deployed categories such as classical can open onto philological investigations of the language used not only in our contemporary discourse but also in archives. Hence, a serious questioning of categories implies the need for a methodology including historical discourse analysis (Gotman 2018). Discourse analysis is not simply the procedure of exploring what has been said or written about dance but is instead marshalled by a hypothesis concerning the historical relativity of language use and the epistemic assumptions applicable to dance in distinct cultural and historical moments.

   Nevertheless, it can still appear adequate to align new directions in dance scholarship with new directions in contemporary life and/or ways in which dance is adapting to the world at large. This adaptation can be considered as a renewed desire to engage with the contemporary world in a way that has a profound effect on choreographic procedure and creative process. Frédéric Pouillaude has pointed to a documentary impulse currently emerging in choreographic experimentation constituting a 'self-reflexive moment' in its focus on violent events 'in order to articulate the kinesthetic knowledge and the choreographic

procedures in our contemporary political existence' (2016: 80).[9] Pouillaude evokes 'attempts to open the choreographic stage to a direct presentation of historical and social events, generally violent or even tragic, in order to articulate the kinesthetic knowledge and the choreographic procedures in our contemporary political existence' (2016: 80). His main case study is *Archive* by Israeli choreographer Arkadi Zaides, in which the dancer takes violent actions captured on video as his choreographic material that is first presented on film and then broken down and 'analysed' on stage with and without the film through choreographic procedures. It seems possible that a documentary turn may be the latest mutation of re-enactments in that the trope of self-reflexive knowledge afforded by the notion of the body-archive here lends itself to close observation of the event-archive and the role of a choreographic body in it.

When considering game-changing new directions in the world at large, broad topic areas that come to mind include globalization (Foster 2009), digital culture (Birringer 2008), asymmetrical warfare (Morris and Giersdorf 2016) and (the end of) labour (Franko 2002, forthcoming). One outcome of a globalized approach to dance is a new consideration of the effects on dance historiography of global migration, exile, emigration and 'remigration', all of which are encompassed a bit more abstractly by the term 'displacement' (Elswit 2017a; Scolieri 2008). 'Coming to grips with this', writes Elswit, 'is where the organization of history by nation will fall short' (2017a: 429). The impact of globalization can also be seen in the transnational movement of the labour force, including the working dancer (Kedhar 2014), questions of inter- and intra-cultural exchange and conflict from the beginning of the twentieth century until the present (Clayton 2012; Croft 2013; Satkunaratnam 2013) and histories of diasporic movement from the beginning of the twentieth century (Kraut 2008). Arjun Appadurai (1996) has subsumed these within what he has called 'the global modern' or the 'diasporic public sphere'.[10] All of these work against the primacy of the nation state in dance historiography and imply a different sort of analysis of personal detail related to the dancer and the choreographer in historiographical analysis. In a certain sense, it signals a new interest in biography and autobiography as a factor in historiography (Elswit 2017a; Franko 2012a).

These areas all suggest research problems that circulate and overlap in a vision of modernity that has been under significant stress since the 1960s and 1970s with the emergence of decolonization movements internationally, the first inroads of neoliberalism globally and the exponential growth of digital technologies. We are witnessing a growing tension between national and post-national contexts for the analysis of dance production, aesthetics, display, distribution

and transmission/training. This does not mean that the nation state disappears from all accounts, but its meaning and positioning is irrevocably altered with the methodological shift that takes the global movement of artists into account. It thus proposes new methodological frameworks with which to study the effect on dance of such major civilizational shifts across the twentieth century both cross-culturally and transnationally. In this way, one could move from areas such as globalization, digital culture, war and labour to methodological questions concerning the overlaps and tensions between these very categories. For example, consider the tensions that exist between globalization and ethnicities emerging in much recent research on the meaning of the contemporary in dance: global flows do not necessarily mitigate, but instead can aggravate, ethnic difference. In this context, Appadurai has suggestively deployed the tropes of ethno-scape, techno-scape and media-scape. Following his lead, we might usefully evoke the trope of choreo-scape to signify where dance explicitly enters the ethnic, media and techno spheres. For example, the international fora for dance critiqued by Ananya Chatterjea (2013) are, to use Appadurai's terminology, mediascapes through which Asian dance circulates globally. Recent research has shown that our field has given up searching for 'pure' choreological principles (once thought to be typical of a European approach to dance studies) and is now applying choreological analysis to the world.[11]

Methodology versus method

In attempting to distinguish new directions in the most urgently productive sense, we need to return to the question of methodology itself. Johannes Birringer has remarked: 'The current emphasis on artistic research … reflects a more fundamental alignment with scientific process' (2008: xvii). This is another sign of the blurring of research and creativity that we have also seen in the documentary turn of contemporary dance. Just as the choreographer's methodology is changing, so the interrogation of classifications discussed above also raises some fundamental methodological issues for the scholar. In this way, we discover anomalies, to use historian of science Thomas S. Kuhn's (2012 [1962]) terminology, in the accepted research paradigm. According to Kuhn, a functioning research paradigm does not demand the enunciation of first principles until it has to confront problems it cannot deal with. But, let us hold in abeyance for the moment the question of whether dance studies is on the cusp of a paradigm shift and continue our examination of what constitutes newness,

how newness is related to current events and trends in the world and how such change affects methodology.

I want to suggest that topic, question and methodology are more closely intertwined than is often supposed. This is because methodologies themselves structurally already imply questions. They are not available as if waiting on a shelf to be taken down and applied like spices or seasoning in cooking. Methodologies reflect the topics and research questions they were originally mobilized to deal with. They are not simply the procedures or 'methods' used to stage enquiry (oral history, thick description, comparison of variants, historiography, movement analysis and the like). Methodology is, always already, theory in its own right. And, the proclivity towards theory is always a product of one's personal history and intellectual inclinations.

For this reason, I propose that we return to the question of methodology itself and to how we theorize what methodology means in the research we do. To think theoretically about method is not necessarily easy, but this is not to say it might not have its rewards. Hopefully, it can help us to identify how new directions in dance research may be located and even constructed. The question is which new directions are susceptible to the most potent and far-reaching development in the near future. I will dialogue with some of the contributors to this collection along the way in order to extend our collective reflection on the stakes of dance scholarship in the present moment.

Here are a few propositions that remain to be borne out: methodology is dictated to some degree by the topic and what one sees in it. All research is, or should be, based on exploratory questions. As Reinhart Kosseleck has put it: 'One can speak of methods only if specific questions propel the procedures of investigation in order to acquire knowledge that cannot otherwise be gained' (2002: 57). Sometimes, the questions that emerge in research are so radically different from the ordinary that they transform the way we conceive of the object of study itself. For example, in one case drawn from my earlier research (2015 [1993]), the discovery and analysis of the burlesque style in French court ballets of the early seventeenth century led me to reconsider visions of early modern ballet as purely ceremonious and to see within its development a political trajectory. Reciprocally, the transformation of the object of study suggests that new methodological approaches have become possible to address unforeseen questions. In the case of court ballet, again, Walter Benjamin's discussion of allegory (1977) in his study of seventeenth-century German tragedy of mourning (*Trauerspiel*) became extremely relevant to my own area

of study. Years later, I was led to examine his use of the term 'choreography' in that very book.[12]

Methodology contains in itself a theory of history such that the unexamined application of any one methodology runs the risk of perpetuating certain views of history that may be incompatible with the argument emerging from the particular research. Methodologies ally themselves with schools of thought, so that we should be cautious of inadvertently adhering to schools of thought by blindly adopting methodologies. I recall Kosseleck's insight: 'Only theory transforms our work into historical research' (2002: 6). Hence, all history is conceptual history. To think conceptually about history also entails encompassing both event and language; there is no way to escape the fact that history is a representation, and we must be self-conscious about language as evidence in previous histories, oral history and in historiography itself as a rhetorical phenomenon (White 1973) – hence the importance of 'philologically reflected method' and the skills demanded by different kinds of documents, from the literary to the scientific, including the languages in which they are written and a knowledge of these as well as of the disciplines to which they contribute. This general rubric has been pursued under the aegis of 'dance and literature' since *Bodies of the Text: Dance as Theory, Literature as Dance* (Goellner and Shea Murphy 1995) but has since developed into approaches to the genetic relation between dance and the literary text exemplified by Susan Jones's *Literature, Modernism and Dance* (2013) and Lucia Ruprecht's *Dances of the Self* (2006). But, the whole undertaking can also be viewed within an interdisciplinary perspective encompassing language and the visual, an important model for which continues to be Gabriele Brandstetter's *Poetics of Dance* (2015 [1995]).[13]

Politics, theory of history, discourse

Let us return now to the question of dance and politics broached at the start of this chapter almost as a sign of our times and explore this area further in relation to theories of history and the importance of discourse to dance studies. The work of Randy Martin (1990, 1998), including the recent publication of the *Oxford Handbook of Dance and Politics* (2017), which he co-edited, serves to underline the foundational quality of what many consider an anomalous conjuncture. This at once suggests a tension between dance and politics that is both philosophical and historical. In terms of my own work (Franko 2016b, forthcoming) on French interwar dance and the categories of classicism,

neoclassicism and the baroque, the historical choice of the term 'neoclassicism' for the interwar ballets of Serge Lifar at the Paris Opéra was debated in France during the 1930s for the connotations of its relationship to classicism, modernity and historicism. One can therefore surmise that classicisms in modernity are allied with political ascendency and designate a kind of purity whose modernist aesthetics contributes to a notion of political purity. Yet, in reality, the dance forms concerned are significantly hybrid. The attempt to unify this hybridity as an emblem of national identity is also an issue for Indian classicism (Banerji forthcoming). The classicization of Indian dance has been a modern process wherein different regional dances have been accorded classical and therefore also nationally exemplary status. Scholars working in Southeast Asian area studies are opening up the relation between classicism(s) and political ascendency to critique with a crucially complex archival dimension. This constitutes a rewriting of Indian dance history.

Just as we have seen that both re-enactment and the documentary impulse in choreography contain a historical dimension with a political potential, so political positions in dance studies can frequently be argued in relation to the rewriting of history. One striking claim to be found in this book is that dance scholarship presently finds itself in the midst of a historiographic turn (Manning). As editor of the Oxford Studies in Dance Theory book series, I would concur on the basis of what I see as the most innovative advances in dance scholarship that we have published to date. I am thinking of Andrea Harris's *Making Ballet American* (2017), which engages in revisionary reading of the critical reception of George Balanchine through the writings of Lincoln Kirstein and Edwin Denby. And, I am also thinking of Kélina Gotman's *Choreomania: Dance and Disorder* (2018), which explodes the frameworks of dance production and reception to take on a phantasmatic area of dance perception spanning the nineteenth into the twentieth century.

Another interesting claim we find in this volume is that Performance Philosophy is a rapidly growing field (Pakes). I should like to address all three of these areas, mapped out by Vallejos, Manning and Pakes, where I believe there has, and will continue to be, substantive future growth. The distinction between the nexus of 'area studies' I outlined above (specifically globalization, digital culture, war and labour) and the broader research paradigms of politics, historiography and philosophy can help us to locate the emergent methodologies underwriting these shifts. Playing with the combinatory possibilities across these grids allows us to adumbrate emergent methodological directions.

One reason for the historiographic turn is the moment in history we find ourselves in as we begin to see the twentieth century recede into the distance. The twentieth century, whatever else one may think of it, witnessed the birth of dance scholarship in unprecedented ways as well as an unprecedented threat to the dance historical archive. The reasons for a historiographic turn can also be attributed in part to the prominence of re-enactment in dance as a creative activity that has brought history and practice closer together. But, re-enactment itself is beholden to the first factor as well: it is very possible that the will to re-enact earlier modernists is based on an un-avowed attraction to their work. In connection with this, the question of the body and the archive has undergone significant development and has refashioned to some degree our perception of embodiment itself. We can no longer make the same claims about embodiment relative to memory and oppose this pairing to text/language as a phenomenon of history. The archive is now considered to be an attribute of corporeality.[14] For this reason, the body has become historical in as much as it is itself archival. And it is considered archival on the basis of the sort of research that is involved in the staging of re-enactments of the work of predecessor. As Isabelle Launay has remarked: '[F]ar from being ephemeral, the life expectancy of a gesture and of a danced gesture is long' (2012: 20). This is more than likely a paradigm shift inasmuch as it alters the relationship between two key aspects of the discipline: the distinction between the dancer and the historian or, to put it in other terms, the distinction between the momentaneous and relationality. As I shall try to show in what follows, a paradigm shift with respect to the role space plays in dance scholarship brings along with it a reconceptualization of historical time.

The historiographic turn

In this volume, Susan Manning sets forth a spatial reconfiguration of the history of modern dance, which moves outside the nation-state model. The nation-state model, it should be said, is a spatial model in its own right as it concerns the national territory as the borders within which artistic creation of consequence takes place. But, the nation-state model also implies the notion of cultural *centre* from which creativity emanates. By definition, this centre would be at the vanguard of artistic production. In its place, Manning proposes a transnational network of exchanges that uncovers the so-called geographic *periphery* in matters of artistic creation and innovation with global import.[15] What is displaced in her proposal is what Manning refers to as a generational

or family logic of development at the 'centre' by a 'spatialized' set of relations engaging the 'periphery', emphasized in Manning's chapter by her interest in ways of global mapping that differ from genealogical charts. Of course, this is not too far from the anthropological conceit of the encounter of cultures. As Michael Taussig pointed out in his *Mimesis and Alterity* (1993), when cultures encounter one another a phenomenon of mimesis takes place that can occasion forms of aesthetic exchange.

Given that modern dance has historically been a field subscribing to innovation in modernist terms, it is heavily intertwined with notions of progress that are at the origin of notions of modern time itself as opposed to theological or cyclical conceptions of time. As Kosseleck (1985) shows, modern time is characterized by the awareness of the past and the future in the present as experience and expectation. The question of the periphery in this context has thus been for some time de facto off-limits in the historiography of modern dance.[16] In what way does Manning's proposed change of focus from centre to periphery affect the temporality of the historical account, as we know it? This, as I have tried to show, raises the question familiar to conceptual history: What is historical time?[17] What I am outlining here in the form of a question is, precisely, the new directions I see in the emergent enquiry she describes. This serves to underline that we must increasingly theorize in order to rewrite history.

What I wish to call attention to in Manning's chapter is the displacement of a temporal by a spatial model for the writing of history. Once we are within the national model we need no longer attend to space per se except inasmuch as the provinces cannot compete with the capital. In other terms, within the nation-state model we are free to attend almost exclusively to time as chronology in the narrative of influences. But, in a transnational model, there may be inconvenient overlaps in time due to geographic considerations. As we learned in Johannes Fabian's *Time and the Other: How Anthropology Makes Its Object* (2002 [1983]), accepted notions of time that inform historiography and anthropology can be upended by an enlightened consideration of space in which temporal considerations dictated by centre and periphery no longer apply. In this way, the present is no longer spatially homogeneous.

My question, however, is this: Does this affect our grasp on temporality in/as history and what role does space play here? In this connection, it may be helpful to recall that Fernand Braudel, an important late exponent of the Annales School, proposed that historical time may be analysed in terms of long-term time scales. In contradistinction to the phenomenon of modern time as progressive, Braudel proposed in *The Mediterranean and the Mediterranean World in the Age of*

Philip II (1972) a geographically based understanding of time as structural and involving repetition. 'Geography in this context', wrote Braudel, 'is no longer an end in itself but a means to an end. It helps us to rediscover the slow unfolding of structural realities, to see things in perspective of the very long term' (1972: 23). One can note here a forerunner of the emphasis on geographical space that brings with it a new conception of historical temporality. This leads one to surmise that there is also a *longue durée* of gesture and that the very category of gesture may be useful precisely for its ability to apply such long-term analysis to movement.

Gesture at the most basic level can be considered as a way to extract from the movement continuum a segment already endowed with an expressive charge lending itself to some intentionality and, as such, already having a certain history of social inscription. Theoretically, a gesture could be a movement considered to have a beginning and an end but whose choreographic pertinence is obtained by its very self-imposed boundaries in time and space. In this way, it is able to travel, to be exchanged in various ways and to be understood in close proximity to language although fundamentally different from language.

The gestural turn

In her chapter 'Dance and Philosophy', Anna Pakes points to the innovative potential of the new subfield of Performance Philosophy. The masthead of the journal *Performance Philosophy* defines this new area: 'Performance Philosophy is an emerging interdisciplinary field of thought, creative practice and scholarship'. A recent issue edited by Lucia Ruprecht on the ethics of gesture is worth considering as a productive new direction in dance scholarship. By focusing on the conceptual category of gesture in relation to ethics, Ruprecht performs a critical gesture opening onto new interdisciplinary possibilities for dance research.

Let us look briefly at a contribution to the special issue on the ethics of gesture: the interview Ruprecht conducted with performance scholar Rebecca Schneider. Particularly generative here is that gesture as a working concept and an analytic methodology needs to be worked through together with the very material it may be set up to interrogate. That is to say, the material under study itself serves to delineate what gesture can mean while at the same time a provisional understanding of gesture contributes to understanding and interrogating the material. So, for example, Schneider orients her thinking on

gesture as follows: '[G]esture is relational in that gesture suggests an articulate movement or attitude of a body or a thing in relationship to other bodies or things, or even in relationship to the space around the body' (Schneider in Schneider and Ruprecht 2017: 113). What Schneider here sets up is a situation in which gesture is at once singular in its occasion and reiterative or recycling in its conventionality or adherence to certain established codes. Schneider's contribution takes the form of an interview with Lucia Ruprecht in which the first question is about 'how gestures in your work travel through time, and how these travels are inflected by a spectrum of political agendas' (2017: 108) The question, in other terms, is about 'the temporality of gesture' and on 'the potential for re-performance to redress or preserve – or to both redress and preserve – cultural and political investments which are attached to specific historical situations' (2017: 109). Hence, as Schneider also points out, gesture is both cross-temporal and cross-spatial. Her remarks highlight how gesture as a theoretical and hence methodological construct can be useful in rethinking the historicity of movement in a framework indebted to re-enactment as discussed earlier, but also in a framework of long-term time scales and recursivity that Schneider is at pains to set up philosophically in this conversation: 'A gesture may then be a movement sequence that does not pause but changes a body in space and time thus altering the environment of the body' (2017: 114). I think what we see here is a potential convergence of the historical and philosophical tendencies of dance studies branching off from the influence of reperformance practices towards a theory of gesture that will help to formulate both a theory and a methodology with a paradigm-shifting potential. Most important here is that both Ruprecht and Schneider underline the ethical potential within gesture such that politics is never left far behind.

I started by noting the unstable quality of the world we now inhabit. It is a dangerous world seemingly at the tipping point of global cataclysm. Under these circumstances, I am inclined to conclude that dance and politics is likely the third most generative growth area in dance theory as it relates to philosophy, history and practical criticism. This sounds more categorical than it actually is since I would subsume within the political category many other rubrics in this volume, including those of popular culture, identity politics and digital culture as well as pedagogy.

In his chapter on 'Dance and Politics', Juan Vallejos describes this field in theoretical and historical terms at the intersection of the body as subjugated and as a nascent subjectivity. This brings us to the political positioning of the

body itself as a methodological tool with which to think through particular politically charged situations in dance.[18] I have written at length on the different strata of dance and politics that can be exfoliated and will not repeat myself here (Franko 2006, 2017a, 2017b). But, in the definition of politics Vallejos offers as 'a relation of forces' we come upon a methodological tool of the order of the others examined thus far: inter-temporality and gesture. It is, in Schneider's terms, the open relationality of these methodologies to time and space understood historically, transnationally and corporeally that persuades me to identify them as emergent directions in dance scholarship.

The methodological apparatus is one in which the body interfaces with something beyond itself: in the case of politics, with force. Methodology in dance studies is theory that establishes an *interface* between the body and what the body is not. It is the situation of the relation itself, one that I have referred to elsewhere as interdisciplinary, that creates, in my view, the most productive conditions for future research. Ramsay Burt (2009) has also pointed to this in his discussion of interdisciplinarity as the spectre haunting dance scholarship. Methodology is theory inasmuch as it puts dance in relation to something outside of dance proper in the formalist sense and, in so doing, provides a template for critical thinking. I thus conclude with this remark: almost any area worthy of further treatment discussed in these pages may be a promising future direction in our field providing the methodology upon which its investigation is premised be formulated in adequate theoretical terms.

Notes

1   During my tenure as editor of *Dance Research Journal*, I was able to initiate four special issues that reflect where I thought new directions were to be found: 'Dance, the Disciplines and Interdisciplinarity', 'Dance and Phenomenology: Critical Reappraisals', 'Dance and the Museum' (with André Lepecki) and 'Randy Martin and Dance Studies' (with Jens Richard Giersdorf). I also was able to publish many texts on re-enactment.

2   See Franko (2012b, 2013).

3   Susan Manning claims that we are presently in a new historiographic turn; dance and philosophy is a recognized subfield of dance studies at this time; gesturality as an emerging framework for dance studies can be attributed largely to the work of Lucia Ruprecht and was referenced in the Editor's Note: Toward an Ethics of Gesturality (2015). See also the special issue on the ethics of gesture edited by Lucia Ruprecht for *Performance Philosophy* (2017).

4   I discuss further the presence of interdisciplinarity in dance studies in the 'Editor's Note' to the first issue of *Dance Research Journal* that I edited: 'Dance, the Disciplines, and Interdisciplinarity: Undisciplined Questioning' (Franko 2009: v–vii). See, also, my remarks on this subject in the Mellon forum of *Dance Research Journal* (Solomon 2013) and the article I co-authored with Catherine Soussloff, 'For a New History of Interdisciplinarity' (Soussloff and Franko 2002), in which we predicted the nexus of dance and the museum in the context of our project of Visual and Performance Studies at UCSC.

5   One example might be Millicent Hodson's reconstruction of Vaslav Nijinsky's *Rite of Spring* for the Joffrey Ballet in 1987.

6   For an informative discussion of the tensions between re-enactment and history per se, see Timmy de Laet (2017).

7   https://livestream.com/accounts/1927261/events/8079364/videos/170866064 (accessed 23 March 2018).

8   This may not be so to the same degree in cultures more steeped in oral traditions. On the other hand, the identification of the archive with the body aligns well with African cultures where documentation is not for the most part written.

9   The documentary tendency in contemporary art is more fully explored in Caillet and Pouillaude (2017).

10 See also Franko (2013).

11 On the notion of a 'pure' choreological approach as European, see Anna Giurchescu and Lisbeth Torp (1991). For a good example of choreography as an applied concept, see Gay Morris and Jens Giersdorf (2016).

12 See Franko (2017c).

13 For a more complete bibliography, see Franko (2016a).

14 I shall develop this in the context of dance and language as a methodological issue.

15 Timmy de Laet is currently working on what he calls 'trans-Atlantic currencies' (forthcoming).

16 See Barba (2017).

17 See Koselleck (2002).

18 See Franko (2006).

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Annotated Bibliography

Elizabeth Bergman

The following bibliography showcases the diversity of scholarly interests and methodologies across dance studies. It does not seek to be comprehensive, but rather indicates clusters of research and important developments that have generated extended critical attention within the field. While the subcategories themselves do not adequately explain the methodological complexity and interdisciplinarity of dance studies, they are still operational in the organization of conferences, curriculum and journals.

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Dance Education in Practice

Dance, Movement and Spiritualities

Dance Research

Dance Research Journal

International Journal of Performing Arts and Digital Media

International Journal of Screendance

Journal for the Anthropological Study of Human Movement

Journal of Dance and Somatics

Journal of Dance Education

Journal of Dance Medicine and Science

Research in Dance Education

TDR – The Drama Review

Online resources

American Dance Festival (http://www.americandancefestival.org)

Dance and the Child International (https://daci.international/en)

Dance Heritage Coalition (http://www.danceheritage.org)

Dance Notation Bureau (http://www.dancenotation.org/)

Dance Studies Association (2017 merger of the Congress on Research in Dance and Society of Dance History Scholars)

International Association of Blacks in Dance (http://www.iabdassociation.org)

International Association for Dance Medicine and Science (https://www.iadms.org/)

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Motion Bank (http://motionbank.org/en)

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National Resource Centre for Dance (https://www.surrey.ac.uk/national-resource-centre-dance)

World Dance Alliance (http://www.worlddancealliance.org)

A to Z of Key Concepts in Dance Studies

Lise Uytterhoeven

The interdisciplinary research methodologies that tend to characterize dance studies offer a vibrancy and richness to the field, as it continuously reaches out to embrace other ways of thinking. This interdisciplinarity can also present a challenge for students and scholars as they explore new areas of knowledge. The list of key concepts below is therefore intended as a quick reference tool when encountering unfamiliar terms and ideas, on the proviso that further reading is necessary to achieve a more thorough understanding. For each concept, I offer a brief explanation and reflection on its relevance to, or application in, dance studies.

I hope that the list may also offer a point of discussion among colleagues about the state of the field.

abject: A term used to refer to people who are rejected, excluded or cast off. People may be considered abject when they are regarded as unclean and impure, because they do not fit in with the social and/or symbolic order; hence, they must be pushed to the margins of society. The abject must be kept at bay due to their constant threat of re-entering and upsetting the social/symbolic order.

aesthetics: A theory of beauty, or more broadly, philosophy of art. It is focused on questions about the nature of the work of art, detailed analysis of aspects of art or the evaluation of aesthetic experience. The discipline emerged in the eighteenth century in relation to fine art, a category from which dance was excluded. In considering aesthetics in dance, a vast body of literature on philosophical approaches to dance helps to illuminate it as an art form distinct from other arts.

affect: The biological part of emotion, a bodily reaction to an experience. Affect refers to the capacity to act and be acted upon; to affect others and be affected. Therefore, affect is an essential part of being and not solely of biological interest, but of ethical and aesthetic value as well. Affect can be evoked by an engagement with dance through watching and/or doing, as well as discursively through writing and/or speaking.

agency: An individual's capacity to act, in the sense that not all actions are entirely determined by the surrounding discourse and social groups of which the individual is part. It is the possibility of actions to exceed a particular identity within the social and/or symbolic order.

analysis: The process of breaking something up into smaller parts for closer scrutiny, for the purposes of research. Movement, performance and texts could be subjected to analysis. Critical analysis draws on perspectives from critical theory. Possible analytical approaches include semiotic, structuralist, poststructuralist, sociological, historical, Marxist, psychoanalytical and cultural analysis.

appropriation: In the context of colonialism and its aftermath, cultural appropriation refers to the taking and incorporation of cultural elements (e.g. dance traditions, fashion, music, art or language) of a minority culture by the dominant culture without acknowledging ownership, often commercializing, trivializing and disrespecting these.

archive: A repository of records for the purposes of research, often within the field of dance history. Historians may consult general archives, containing legal, social or commercial records, to establish biographical information or historical context; or they may access dance-specific archives kept by specific individuals or institutions. Dance archives may include audio-visual recordings, photographs, dance notation scores and written reflections and responses. Increasingly, dance archives are digital or digitized and in some cases available online. In recent decades, the dancing body itself has been conceived of as archive, recognizing the bodily knowledges that exist within the body because of the embodied transmission of dance practices, choreographies and styles.

artefact: In general usage, artefact refers to a tangible object produced by humans, particularly if it is of historical value. In a strict sense, dance tends not to yield any tangible artefacts, which may help to account for its marginalization as an art form and its relatively late fruition as a scholarly discipline. However, dance scholars have begun to interrogate the notion of a 'dance artefact' as a useful research perspective.

biomechanics: A component of dance science. It is concerned with analysis and quantification of specific movements, including measuring associated forces acting on the body. In relation to dance, biomechanics considers the dancing body as a collection of rigid segments linked at the joints. The motions of the joints become the building blocks for analysis of the moving body.

biopower: A critical concept referring to a field of political mechanisms and strategies for the subjugation of bodies, intervention upon collective existence and the control of populations, based on constructed truth discourses about human life and health, for example, sexuality.

body: The dancing body is of central importance to dance studies, and arguably it is this focus of study that makes the discipline distinct from others. Dance studies has played and continues to play a key role in redressing the Cartesian body–mind split; terminology such as 'body–mind' has emerged to denote awareness of

this. Conceptual emphases related to the body in dance studies may include the materiality of the body, the hired or hybrid body, and body image.

canon: As in music, literature and art, the canon in dance refers to an often unspoken body of works that represent substantial artistic merit, value and influence. Critics and scholars are supposedly in general agreement about what constitutes the canon. However, different individuals and groups of people continually contest, challenge and renegotiate the canon, while others are intent on exposing canon formation as a hegemonic device.

carnivalesque: Relating to carnival, which has been theorized as a momentary, playful subversion of the established social and political order, through masquerade, desecration of spaces and indulging in the excesses of the body. It includes an element of poking fun at, and breaking free from, authority and the law, which normally enforce normative behaviour.

choreography: Originating in the early eighteenth century as a contraction of the Greek terms for movement and writing, choreography refers to the artistic practice of creating dances or structuring movements in time and space. Choreographic processes are wide-ranging, from solely authored to collaborative and collective creation. More broadly, in cultural, political or sociological approaches to dance studies, it refers to the act of decision-making about movement, whether designed to be part of a theatrical performance or everyday life. The term 'choreography' is also used outside dance studies to refer to human and non-human movement, for example animal movements or the way architectural space guides the movements of its users.

cisgender: Identifying with the gender that is congruent with the sex assigned at birth, or showing behaviour that is considered congruent with that gender and that is considered normative. This concept presupposes that gender is constructed as a binary.

class: A social category predicated on levels of economic power and status held by certain groups of people. Societies are frequently viewed as stratified into various layers, for example elite/upper class, middle class and working class. Social mobility refers to the possibility of people from the lower classes to move up the social ladder, for example through advanced education.

classicism: As in the art forms of music, architecture, painting and sculpture, in dance, 'classicism' is the term used to categorize works representing what is considered to be an exemplary standard within a traditional and long-established form or style, for example Indian classical dance or classical ballet developed in Russia in the late nineteenth century. In Western forms, the classical denotes an influence by ancient Greek or Roman forms or principles, striving for proportion, harmony, balance, symmetry and elegance.

commodification: The transformation of goods, services, ideas and people into commodities, or objects of trade. A commodity is a marketable item, which can be a good or service, produced to satisfy consumer wants or needs. In neoliberal

capitalism, the dance or theatrical experience has become a commodity. Dancers as workers too have become commodities, as they are seen to add a certain value to the viewing experience.

copyright: A legal term used to recognize authorship and intellectual property rights in order to direct flow of income, which presents significant problems for dance and choreography. Choreographers are marginalized in copyright law, which does not accommodate the ephemeral nature of dance works. Collaboration, mediatization and transnational working practices further complicate the issue of copyright. Some scholars posit the performer as author in the arrangement of the dance on the body, or as joint author in the work of the dance.

corporeality: The notion that the body is shaped or inscribed by cultural experiences and, in turn, produces cultural meanings, with reference to aspects of identity such as gender, race, class, nation and religion. Interpreting these meanings requires a close engagement with the movements of the body.

culture: The notion of culture recognizes that all people live in a world that is created by people and refers to the complex ways of life encountered and negotiated by people. The academic discipline of cultural studies approaches culture from a range of different perspectives, including sociology, history, aesthetics, literary criticism, feminism, semiotics and ethnography. Dance studies tends to draw on cultural studies perspectives to investigate the role of dance within culture or cultural aspects within dance.

culture industry: In critical theory, the culture industry is the notion that popular culture produces standardized cultural goods disseminated through the mass media, for example film, television, radio and magazines. These cultural products are used to engender passivity in mass society. The concept is challenged by popular dance scholars, because it does not account for agency of individuals to give meaning to mass cultural products, nor does it recognize the embodied pleasure of participating in popular dance practices.

dance: A wide-ranging term which tends to be focused on movement or movement patterns in time and space, whether intentionally performed by humans as a cultural or artistic practice or not. There are many diverging dance practices, for example dance performance, social dance, dance as worship, dance as ritual, concert dance and dance on screen. Some dance is predicated on stillness and the absence of bodily movement. Dance is sometimes framed as a non-verbal practice, although certain dance forms are focused on the incorporation of speech and text. Dance studies is the scholarly discipline that interrogates salient aspects of specific dance practices.

decoloniality: Moving beyond decolonization, or the end of territorial domination of areas in the Global South by European powers, decoloniality refers to a wider philosophical and political project that problematizes and seeks to dismantle the ongoing social power structures, epistemologies and hierarchical ways of thinking that characterize coloniality and Eurocentrism.

deconstruction: A close reading or analysis of a text, including a dance text, attending to how an idea is constructed and, as a result, also revealing the instability of or 'cracks' within that structure and how it might potentially fall apart. Systems that might otherwise be assumed to be stable are deconstructed through close attention to the cracks in the logic of thinking, the unthinkable or that which cannot be admitted or included.

deterritorialization: Rejection of binary and hierarchical ways of understanding concepts and objects as belonging to discrete categories with singular meanings or identities, in favour of multiple, interconnected and dynamic zones of meaning. More specifically, deterritorialization refers to a weakening of ties between culture and place and culture's transcendence of territorial boundaries in the context of modernity, globalization, migration, capitalism and mediatization.

diaspora: The movement, whether forced or voluntary, of a nation or group of people from one homeland to another, for example Jewish, African or Irish diaspora. Diaspora dance refers to the dances and dance traditions people carried with them during the diaspora, preserved and transmitted from one generation to the next as part of an oral, embodied tradition.

digital: In relation to computer technology, the term refers to data or information expressed and stored as digital signals, meaning a series of digits 0 and 1. The digital revolution relates to the shift from mechanical and analogue electronic technologies to digital computing and communication technologies since the mid-twentieth century. Digital performance refers to the experimentation with and incorporation of digital media in the performing arts, calling into question the notion of liveness. Digital dance archives enable the archival traces of dance to be stored and disseminated online.

disability: A constructed social category and marker of identity within the contested binary of disabled/non-disabled. Scholarly discourses on dance and disability highlight the subversive potential of the disabled dancing body in dismantling cultural attitudes towards the body, difference, power and agency.

discourse: Ways of creating and establishing knowledge, together with the social practices, forms of subjectivity and power relations which are inherent in such knowledges. Knowledges hence become accepted as 'natural' and permeate both conscious and unconscious thinking. Discourse is closely intertwined with power and politics, as discourses are used to govern and dominate subjects, although discourses are equally created to resist domination.

documentation: The capturing of dance in performance or in the creative process, as well as other materials, thoughts and responses, as audio-visual recording, in writing or using notation for the purposes of study and archiving. Independent and small-scale dance artists tend to be responsible for documenting their own practice, while larger-scale choreographers may have dedicated personnel in charge of maintaining an archive.

dramaturgy: A practical element in the performance making process, either embodied in the figure of the dramaturg or shared between collaborators. Dramaturgy also refers to particular aspects of the composition of a performance or its internal logic, as well as the way the work interacts with its audiences.

dualism: The early modern notion that mind and body are separated entities, in accordance with the Cartesian body–mind split. This body–mind dualism is also gendered; the body is associated with the feminine and regarded as inferior to the mind and the masculine.

durational: Durational performance draws attention to the passing of time. Often, durational performances last for what is considered a long time, longer than the conventional duration of evening-length performances. Spectators are either invited to experience the durational performance for a sustained period of time or, in contrast, are free to come and go as they wish.

embodiment: This term refers to the representation of thought in bodily form. Dance artists may speak of the need to embody movement or refer to the embodied self of the dancer. In relation to gender and identity, embodied acts are at the basis of performative and socially constructed notions of identity. Some scholars within dance studies seek to validate the embodied knowledge or embodied cognition held by dancers, in a challenge to dualistic separations of body and mind.

entertainment: A socially constructed, aesthetic and ideological concept, which denotes a range of practices, including dance, musicals, performance and media, clustered around ideas of pleasure and consumption. Entertainment is framed as offering utopian solutions to social tensions and problems.

ephemerality: The notion that dance does not leave a physical trace, residue or artefact that it is fleeting and continuously disappearing. While this was seen as dance's shortcoming in contrast to other art forms in the context of modernity, the potentiality of the ephemeral is recognized in more recent debates.

epistemology: A branch of philosophy concerned with the theory of knowledge, focusing on the analysis of the nature of knowledge. Dance studies challenges conventional philosophical approaches to epistemology by foregrounding bodily knowledge, in other words, knowing in and through the body. Dance scholars may be concerned with interrogating the nature of dance knowledge.

essentialism: The notion that there are essential, innate properties that define certain things or people. Its dangers include the oversimplification of the cultural identity of heterogeneous social groups, resulting in stereotyped representations.

ethnography: Participatory and observational research of dance practices in their social and cultural context, encompassing qualitative fieldwork. Dance ethnography also refers to the writing up of research findings as a way to engage with larger theoretical debates, for example on identity, agency, power, gender and/or globalization.

excess: Bodily excess is a loose term used to describe that which is transient, transcendent and transgressive, exceeding the schematic boundaries and the grasp

of conscious thought. It is often tied to the expression of emotion and desire, and to the spheres of the feminine, the queer and the colonized.

exotic: Exoticism in the arts refers to the representation of another culture for consumption. The exotic then refers to racialized, feminized, fetishized, and often sexualized cultures or bodies from a distant land as commodities. The term 'exotic dancer' is used as a euphemism for stripper.

feminism: Broadly refers to both philosophical theories and social and political movements advocating the equality of the sexes and women's rights. The emergence and development of feminism is often discussed as having occurred in waves: first-wave feminism around the turn of the twentieth century, second-wave feminism in the 1960s and 1970s and third-wave feminism more recently, which de-essentializes and widens the scope of feminism beyond sex and gender alone and incorporates other aspects of identity. In dance studies, feminist approaches tend to be concerned with the experiences, roles and representations of women in dance.

flesh: A rhetorical device in dance studies connected to the materiality of the body, which draws the reader's attention to the soft tissue and the sensorial experiences of, often female, dancing bodies. Notions of the flesh of the dancing body are intertwined with sexual desire and religious attitudes towards the body.

folk: The cultural practices of a community of people that were originally passed down through oral means. Folk dances were initially conceived and collected as rural traditions, untouched by commercialism, which have survived from a bygone age. They have since been revisited as a diverse range of dances that are reworked in response to the modern world and readily engage with contemporary cultural practices across heterogeneous contexts.

gaze: A steady, fixed and intentional look. The subject is the holder of the gaze, while the person-to-be-looked-at becomes the object. The male gaze is a concept derived from film theory, denoting the objectification of the female body through a gaze of sexual desire. The imperial and postcolonial gazes are terms used to conceive of the power relationship between colonizer and colonized.

gender: A socially produced category and significant performative aspect of identity. Gender is distinct from biological sexual differences. In Western cultures, normative gender is constructed through discourse as a binary, male/masculine and female/feminine, in order to enforce a compulsory heterosexuality. Opposed to this are conceptions of non-normative, non-binary, queer and subversive gender identities.

genealogy: The study of families and their lineages and histories. However, in poststructuralist philosophy, genealogy is not concerned with a search for origins or linear developments. Rather, it is focused on tracing the constitution of knowledges and discourse through foregrounding individual subjectivities, people and societies, as well as the power relationships at work. Dance scholars may be concerned with the genealogy of dance artists or practices, of certain ideas about dance, or of the formation of dance studies as an academic discipline itself.

geopolitics: Geopolitics concerns itself with borders, territory and identities. The term refers to a guide to the global landscape using geographical descriptions, metaphors and templates, generating a simple model of the world to be used in policymaking. Geopolitics is also an academic discipline that questions the workings of geopolitics and how conceptions of places, communities and identities are generated. Geopolitical developments are historically tainted by colonialism and global war.

globalization: The process of integrating national and regional economies, societies and cultures through the global network of trade, communication, immigration and transportation. The effects of globalization on dance practices and the changing role of dance in globalized culture are a focus of study within dance anthropology.

glocalization: Blending the terms 'localization' and 'globalization', glocalization refers to the adaptation of global processes and structures to the local cultures in which they occur, or in other words the impact of local cultures on global processes and structures. The term recognizes the interrelationships of global and local processes. In dance studies, the ways in which the effects of tourism and migration are negotiated through glocal dance practices may be a focus of study.

grotesque: The grotesque body refers to a degraded and unruly body, as opposed to the noble or classical body. Within the carnival tradition, the grotesque style is common, with its exaggeration of protruding body parts or orifices of the body. The grotesque body plays a role in the theorization of the disabled dancer, in drawing attention to the cultural constructs underlying conceptions of the body. In the development of ballet history, grotesque dances were incorporated in Italian and French ballets between the sixteenth and eighteenth centuries; these were performed by grotesque dancers, some of whom may have had physical disabilities.

hegemony: A broadly used term referring to power, dominance, control, leadership and rule on a political, economic, military, cultural or geopolitical level. Dominant groups or ruling classes are seen to shape culture and society in such a way that the ways of thinking, views of the world and values that benefit them and sustain their dominance become accepted as the norm and as inevitable.

historiography: A scholarly discipline that examines the writing of history; how a particular understanding of history has come into being. Historiography acknowledges that issues of power are at play in the representation of history in writing. Historians are often concerned with correcting public perception of certain historical aspects on the basis of new evidence.

history: Dance history tends to investigate the relationship between dance and the wider historical context in which it takes place. Dance historians may focus on the role played by dance in the construction of national, racial, gendered and/or social class identity in a certain time and place or investigate the interplay between major world events and the dance practices or work by dance artists with which they coincide. Dance history recognizes the mutually influential ways in which a certain dance practice both shapes and is shaped by its political, socio-economic and cultural context.

identity: At the Latin root of the word is the idea of sameness. However, in sociology, identity refers to a person's self-conception, focusing on what makes a person unique and/or different from others. For example, gender, race, social class, disability, religion and cultural or national identity are all relevant aspects of identity. In metaphysics, connected to ontology is the question of dance identity, or in what does the identity of a dance exist? When are two performances a performance of the same work?

immersive: In immersive performance, the audience is spatially situated in the midst of the performance action and, hence, plays a specific part within the performance. It can therefore be considered participatory performance and tends to be characterized by intimacy and immediacy.

improvisation: Either as part of a process of choreographic creation, dance training, or within or as performance, dance improvisation refers to movement activity centred around instantaneous decision-making about movement and responsiveness to a broad range of sensations and perceptions. Improvisation is conceived of less as a free-form practice, but as a skill that is codified, rehearsed and bound by conventions.

interculturalism: 'Intercultural performance' is a term used to refer to practices, such as forms of European intercultural theatre in the 1980s that are based on exchanging and mixing distinct cultural elements, aiming to build bridges between separate cultures. These intercultural theatre practices have been critiqued as orientalist because they appropriated and colonized the cultural practices of others. 'New interculturalism' is a recent term coined to refer to dancers' perpetual identification with a state of in-betweenness, between cultural and national identities, recognizing that many aspects of identity coexist within a person.

intermediality: The co-relation, mutual influence and interaction of media, leading to the realization that previously existing conventions of each medium have been changed and foregrounding the exploration of new dimensions of perception and experience. The term is based on the notion of an in-between space between media in which the mutual influence takes place.

intersectionality: A theory that examines how the various aspects of social identity, such as gender, race, class and sexuality, intersect within systems of power to account for the variances in experiences of different people. It opposes the reductive essentializing of the experiences of all women and the smoothing over of the different experiences of, for example, women of colour.

intertextuality: In literary theory, intertextuality refers to the shaping of a text's meaning by other texts, as the interrelationships between texts influence the reader's interpretation. In dance analysis, intertextuality is an interpretive strategy influenced by the poststructuralist thought, which foregrounds creative engagement with the dance performance's layers of meaning on behalf of the spectator.

kinaesthetic: An adjective referring to kinaesthesia, or the sense by which the body's movement, such as its position, orientation, momentum, motion, proximity and

its relation to gravity, is perceived. Kinaesthesia as a perceptual system synthesizes a range of sensory information. In dance scholarship and criticism, the phrases kinaesthetic empathy or kinaesthetic analysis have been used to describe the kinaesthetic experience of the spectator or scholar when engaging with dance.

labour: In political economy, labour refers to organized work or purposeful activity that aims to produce value. Dance work is often framed as affective or immaterial labour. Affective labour refers to the invisible, often gendered/female work embedded in producing and managing emotions, which in service-oriented economies is increasingly performed in exchange for money. Immaterial labour implies that no material commodity is produced through the labour, but services, information or knowledge instead.

materiality: The materiality, or the matter, of the body is conceived as something that is constituted, that occurs through a process of the performative enactment or embodiment of identity within a matrix of sociopolitical power structures and under the influence of discourse.

mediatization: A concept denoting the growing ideological influence of new media technologies on everyday life, society, culture, politics and consciousness. It is argued that mediatization has fundamentally changed the way dance is produced, shaped, performed and perceived, to the extent that there is nothing left outside of mediatization.

modernism: An artistic movement responding to the social condition of modernity. Modernism in the arts was concerned with self-reflection and the deliberate rejection of past styles, particularly the classical. In Europe and North America, modern dance emerged at the turn of the twentieth century and focused on an exploration of movements outside the classical ballet vocabulary, as well as a new relationship with narrative expression through dance. The binary opposition between modern and classical, however, has been called into question, for example, by dance scholars investigating modern dance in India.

nation: This term refers to a distinct group of people who tend to be connected through language, cultural customs and history. Not all nations have a corresponding political state. There is dance scholarship that investigates how national identities are constructed, negotiated or resisted through dance practices. Government funding for dance can play a role in the forging of a national dance practice or style that displays distinctive national characteristics. Both globalization and nationalism have an impact on discourses on the nation.

neoliberalism: A political ideology that gained traction since the 1980s, based on the logic of the market, which is manifested in a push to deregulate economies, open national markets to trade and capital, and shrink governments through austerity and/or privatization. The enactment of neoliberal policies is seen to result in a lack of economic growth, boom-and-bust cycles and inequality. Neoliberalism has an impact on the funding and production of dance as art through the reduction or withdrawal of state support and the monetization of dance experience.

notation: The representation of dance movement through symbols in a coded system. For example, the early modern Feuillet notation focuses on the floor patterns traced in court dances. Benesh notation is mainly used for ballet choreography, represented along the corresponding music score. Labanotation uses the body in space, time and effort as its starting point, leading to complex movement scores.

objectification: Derived from film theory and more broadly applied in feminism, the term refers to the workings of the male gaze and sexual desire that lead to a person, often a woman, being regarded as an object or commodity without regard to her subjectivity, personality or dignity. This concept has been embraced by dance scholars when investigating the representation of the female dancer, particularly on screen or on the proscenium stage, where viewing regimes are at work that may be similar to cinema.

ontology: In metaphysics, ontology refers to the philosophical study of the nature of being, becoming, existence or reality. Articulating the ontology of dance is an ongoing project that has occupied dance scholars for centuries. The ephemerality and non-reproductive nature of dance seem key to understanding its ontology, each dance performance being a different, new thing. New challenges for understanding the ontology of dance have been presented for the presence of dance films online.

optimization: In dance science, performance optimization refers to evidence-informed and sometimes laboratory-based practices designed to help dancers maintain health, fitness and optimum performance. These may include health, musculoskeletal, psychological and fitness screenings; exercise programmes; nutrition plans; identification of training needs; tailored therapies; and injury analysis and treatment plans.

orality: A concept that draws attention to a shift from oral to literate modes of communication and to writing as a technology. Dance is conceived as a primarily oral, embodied cultural practice, given that dance notation only plays a limited role in the passing on of dance knowledges.

orientalism: In cultural studies, literature and art history and criticism, orientalism refers to the pejorative representation of people and culture from the Middle East, North Africa and Asia. As part of colonialism, global imperialism and capitalism, Europeans constructed the notion of 'the East' or 'the Orient' as Other, in opposition to that of a superior 'West'. Orientalist depictions showed Asian culture as sexualized, erotic, feminine, unenlightened and inferior, in order to help legitimize Western exertion of power as part of the colonial project.

other: The antonym of the self or Self, the other or Other is used as a concept to understand the process of how individual subjectivity is formed and perceived in opposition to other people. Related terms are othering, otherness and alterity. This concept has widespread relevance across a range of academic disciplines, including philosophy, critical theory, psychology, phenomenology, aesthetics and art criticism, anthropology and ethnography, and gender studies. From a feminist and

postcolonial perspective, others are those excluded by the normative privileging of the white, male, heterosexual and able-bodied subject.

pedagogy: A scholarly discipline concerned with the theory and practice of teaching and learning. Dance pedagogy, or the development of a coherent dance teaching philosophy that is consistently put into practice, is a central part of the education of dance teachers.

pedestrian: Literally meaning travelling on foot, or walking, pedestrian movement in a dance context refers to ordinary, everyday movements (e.g. getting dressed, moving a chair or drinking a glass of water) that resist or offer an alternative to stylized, theatrical dance movements that fit within a certain technique or style of dance.

performance: A wide-ranging term that describes both a live presentation demarcated from everyday life and, in performance studies, an inclusive range of everyday enactments that are rehearsed and presentational. Within gender studies, the term 'performance' contrasts performativity to refer to an expression of identity that exploits subversions of the social-symbolic order, for example binary gender, and hence forges new ways of being in the world.

performativity: Derived from speech act theory, and usually referring to the construction of gender or other aspects of identity. People create, embody and continually enact reality through gestures, language and symbolic social signs that cite social conventions and ideologies, to the extent that those artificial conventions appear 'real', natural and necessary.

periodization: A term used in the field of dance science and training, referring to the strategic variance of intensity of dance training for specific periods of time, with the aim of avoiding fatigue and overtraining.

phenomenology: A philosophical discourse that focuses of the study of the lived experience or consciousness, using a first-person/subjective perspective. Phenomenology studies the structure of various types of experience, including perception, thought, emotion, bodily awareness and embodied action. It informs a wide range of dance scholarship.

physicality: That which relates to the body, physical appearance or bodily activity. The notion of physicality is sometimes conflated with gendered meanings, for example masculinity and playing sports. The use of the term 'physicality' can carry connotations of athleticism or exertion.

popular: In cultural studies, the term is used to describe that which appeals to a large and wide-ranging group of people, or the masses. Popular dance may refer to dances performed, participated in, or otherwise engaged with, on stage, screen or social meeting spaces for recreational or entertainment purposes. Popular dance may sometimes be disseminated via mass media and commercialized. Social and economic power and value may be negotiated through popular dance.

postcolonialism: An academic discipline focused on contesting the discourses, power structures and social hierarchies of colonialism. Postcolonialism is concerned with

opening up a space for subaltern peoples to speak for themselves. It also deals with the effects of migration and the construction of hybrid cultural identities.

postfeminism: A range of theories that criticize and challenge previous feminist discourses, particularly second-wave feminism, which is deemed to have failed to be sufficiently inclusive of queer perspectives and those of people of colour. The prefix 'post-' in postfeminism is ambiguous in meaning. On the one hand, it could be taken to refer to the end of feminism, in the sense that there is no longer a need for feminism or that the achievements of feminism are taken for granted and can simply be relied upon. On the other hand, and in contrast, the 'post-' in postfeminism signifies the idea of moving beyond binary conceptions of gender under the influence of poststructuralist and postmodern theories.

post-Fordism: The shift in industry from standardized mass production, characterized by the assembly line production method developed in car manufacturing, towards the use of small, flexible manufacturing units, which focus on customization to smaller markets or customer preference. In post-Fordist capitalist economies, affective labour features strongly. The possible effects of post-Fordism on the experiences of workers can include precarity, isolation and alienation.

postindustrial : Refers to a shift in industrial emphasis in an economy from manufacturing to services, information and research, under the influence of the development of information technologies. Sociologists are concerned with studying the effects of the postindustrial economy on society. It is deemed to have led to an increase in higher education and to have benefitted the importance of the creative arts in society.

postmodernism: Within philosophy, postmodernism refers to the rejection of traditional grand narratives, because these are seen as authoritarian and offering a single unitary world view. Within the arts, postmodernism is focused on difference, irony and intertextuality, as an aesthetic reflection on the nature of modernity. Definitions of postmodern dance are contested, but at its simplest refer to a rejection of modern dance creative processes, aesthetics and principles.

post-race: A theory that calls for the dismantling of race, reflecting a desire within academia to move beyond race and racial difference in sociocultural analysis. The perspective is criticized for its inability to redress ongoing discrimination and racial inequality.

poststructuralism: In critical theory, the move away from or beyond structuralism in recognizing that language is unstable and that it is impossible to capture meaning intended by an author or utterer, as such placing more importance on the role of the reader in completing the signification process. In dance analysis, this poststructuralist influence loosely corresponds to the notion of active spectatorship, in engaging with a dance's multiple possible layers of meaning.

practice-as-research: In the study of arts within academia, practice-as-research or PaR refers to research methodologies that aim to transcend the perceived boundary between arts practices and academic research, opening up understandings of

what constitutes knowledge in arts research. In recent decades, artist-researchers have advocated for and, in some parts of the world, succeeded in establishing the possibility of completing doctoral studies through PaR methods and outcomes.

precarity: The condition of living a fragile existence with an uncertain future, as a result of a lack of social and economic support. It is argued that precarity is politically induced. The social class of people affected is referred to as the precariat.

presence: Physical presence in the performance situation can refer to the affective relationship between dancer and spectator. Dance scholars have argued that there is no relationship of binary opposition between presence and absence, but rather that presences and absences, or disappearances, are continuously and simultaneously at work in a dance performance. The notion of presence is closely connected to the historical, cultural and political contexts that inform dance practices and the way dance functions as critical discourse.

psychoanalysis: A scholarly discipline that investigates otherwise inaccessible mental processes and the workings of the unconscious. The unconscious part of the mind consists of wishes and desires that may be repressed as they constitute a threat to the conscious self. Yet, the unconscious influences conscious thoughts and behaviour and can be revealed in a slip of the tongue or in dreams, which form the basis for analysis for psychoanalysts. Scholars have drawn parallels between theatre/dance and psychoanalysis; hence the latter may be a relevant perspective for the study of dance.

psychology: Dance psychology is concerned with the mental foundations upon which optimal dance performance and training may rely. Dance psychologists may focus on motivation, confidence, self-esteem, goal setting, imagery, stress, injury or disordered eating. A related field is dance and movement therapy.

queer: Refers to non-normative gender and sexuality, often framed as a mismatch of sex, gender and desire, and is no longer used pejoratively. Reclaimed by scholars employing poststructuralist critical theory since the 1980s, queer theory moves beyond addressing gender and sexuality to call into question a diverging range of normative behaviours and practices.

race: A term that refers to a range of racial categories of identity that are socially constructed, rather than thought of as biologically determined. Instances of racial discrimination and systemic racism are widespread, however, in the aftermath of colonialism, slavery and apartheid. Under the influence of critical race theory, dance research examines representations of race in dance and the ways in which racial identities are constructed and negotiated through dance practices.

religion: The relationships between dance and religion are complex and closely related to the particularities of the role of religion within specific cultural contexts. Religious or sacred dances are possible topics of study, as is the use of dance as worship within rites, rituals and ceremonies. Scholarly debates may also address a certain religion's acceptance or rejection of, and attitudes towards, dance and the body, or the occurrence of deities who are believed to dance or stand for the act of dancing.

repertoire: A collection of dance works that have a substantial performance history, are currently performed or can be revived for performance from a range of sources, including notation or embodied archive as one dancer passes on the work to the next.

representation: Refers to the notion of portrayal, depiction or rendition within a theatrical or performance context. In semiotic models of dance analysis, different modes of representation are identified to denote the different ways in which meanings are produced through choreography. Some dance performance practices aim to move beyond representation, towards an engagement with the dancing body as not signifying anything. In discussing representation within dance, it is important to consider how a dancing body is depicted in relation to certain aspects of identity: Is the representation of gender, race or disability stereotypical or subversive?

rhizome: Based on a botanical image of underground, horizontally growing stems from which roots and shoots emerge laterally, this philosophical concept enables scholars to account for multiplicities and non-hierarchical thinking, rejecting the notion that knowledge must grow in a linear and chronological tree structure from previously accepted ideas.

romanticism: A philosophical and artistic movement since the late eighteenth century that sought to provide an escape from industrialized and urbanized living conditions and foregrounded the expression of emotions through writing and art. Romantic poets and painters were fascinated by the overwhelming power of nature, idealistic love, nostalgia, superstition and nihilism. In ballet, romantic works tended to be set in foreign, exotic places, which was stereotypically represented through local colour and national dances. They sometimes included a ballet blanc, in which groups of female dancers dressed in white represented ethereal and other-worldly creatures in an eerie, haunted setting.

screendance: An inclusive term that encompasses all types of screens and all types of dancing or choreography more broadly, even in the absence of moving images of dancing bodies, so that the choreographic is found in the movement of objects, in the edit or achieved through other technological means. Screendance, as an interdisciplinary and hybrid research field, examines the relationships between the screen, choreography and meanings of the body, movement, space and time.

semiotics: From the discipline of linguistics, semiotics is the study of signs, symbols and communication, and how meaning is constructed and understood. It based on the relationship between signifier and signified. While the parallel between dance and language has been contested, some dance analysis models are based on semiotic principles, predicated on the meanings carried by the dancing body.

sex: A combination of biological features that indicate whether a person is male or female. Generally, sex is regarded as distinct from socially constructed and performative gender by feminist theorists. However, the biological sex classifications underpinning this sex/gender distinction itself have been called into question as

historically and culturally specific, indicating that the way these knowledges have been created cannot simply be accepted as scientific 'truth'.

signification: Broadly, this term refers to the representation or conveying of meaning. In dance writing, it can be used loosely with reference to semiotic notions of signified and signifier to draw attention to meaning-making processes within dance.

site: A place, location or space in which performance takes place. Performances outside the conventional theatrical space may be categorized as site-specific, site-adaptive or site-responsive. These performances typically occur outdoors or in public places.

somatic: Relating to the body as perceived 'from within', the physical, the corporeal and the sensate. Somatic practices in dance focus on the dancer's internal sensation, rather than the external observation of movement by the spectator that underpins certain other dance practices. Examples of somatic techniques include the Alexander and Feldenkrais methods. Somatics have been applied in dance and movement therapy and psychotherapy.

spatiality: Emerging from poststructuralist influences on geography, spatiality refers to the social organization, production and meanings of space. It is predicated on the concept of space as relational; in other words, understandings of space stem from the way people relate to one another and to other things. In dance studies, spatiality enables scholars to understand how spaces are produced choreographically.

spectacle: A performance or display that makes a striking visual impact. In critical theory, spectacle refers to capitalist mechanisms for distracting and pacifying the masses, for example through celebrity culture or advertising in the mass media, the term coined as a critique of image-based consumer culture. Some dance practices aim to resist spectacle through a disturbing of the conventional codes of watching dance performance.

spectatorship: The practice of watching performance manifested in the specific engagement the spectator has with the performance. The term 'spectator' is critiqued for its emphasis on the visual at the cost of other senses, in juxtaposition to the term 'audience', and for its presumed separation from the performance action and the implied passivity.

structuralism: A methodological approach originated within linguistics and used more widely in literary criticism, anthropology and cultural and dance studies. Structuralist approaches are based on semiotic conceptions of signification, which regard language as the correspondence between signifier and signified.

subculture: In sociology and cultural studies, the term refers to a cultural group that differentiates itself from the larger surrounding culture by holding certain beliefs and interests, for example youth subcultures that have formed around popular music styles, such as punk and goth. Members of subculture tend to express this aspect of their identity through a spectacular and symbolic use of fashion, mannerisms, language and/or music. Dance anthropologists and popular dance scholars have engaged with subculture as embodied through dance and choreographies of performative behaviours.

subject: A concept derived from philosophy and literary analysis, here referring to a person's identity or the Self or 'I'. The subject is produced through a continual and never-ending process of formation through its engagement with surrounding texts in a system of social signification. The active subject is the opposite of the passive object, which is that which exists outside the subject and with which the subject interacts.

technique: A part of dance training, the acquisition of dance technique as a tool to refine the articulation of the body may be a key objective of dance education and training. Dancers may be focused on developing the necessary skills to apply technical ability to performance and choreography. Codified dance techniques are formal and established through historical tradition, for example classical ballet technique, ballroom dance or the Graham technique. In the twenty-first century, dancers embody a multiplicity of dance techniques in hybrid forms, engaging with different choreographic practices beyond codified and established dance styles.

temporality: The subjective experience of time, in relation to feelings about the past, present and future. In phenomenology, a distinction is drawn between public, private and internal time, the latter of which is also referred to as 'being-in-the-moment'. Dance scholars may investigate, for example, the ways in which dance workers experience the temporality of working on multiple, short projects. They may also be concerned with cultural attitudes towards the ageing dancer's body.

theatre: Derived from the Greek word for the architectural structure in which the performance of tragedy took place, this term refers to the performance practice primarily based on acting, mimesis and the spoken word. Theatre may be based on a dramatic text or not; newer forms of theatre that challenge the privileging of the dramatic text include postdramatic theatre and devised performance.

touch: In dance studies, touch often carries an analytical focus because it brings to the fore cultural, social and/or political attitudes towards gender, sex and sexuality. For example, ballet studies frames the pas de deux as a site for the making or breaking of traditional representations of gender. In social partner dancing, touch is often constructed upon the gendered roles of leader and follower, although these are sometimes subverted. Contact improvisation sought to explore a gender neutral and non-sexual way of dancing through touch. Recently, there have been calls to decolonize touch within choreographic and dance educational practices, as the dictate of closeness and releasing through touch carries a specifically Western bias.

trace: In deconstructionist analyses of the structure of language, trace refers to the notion that, because signs are created through difference and in binary opposition from other signs, every sign contains within it a trace of its binary opposite, or that which it is not meant by it. This re-conception of the linguistic sign as part of an endless chain or series of signs implies that there is slippage in this loosened relationship between signifier and signified, from which a free play of meanings emerges. In dance analysis, trace lends itself well as a concept to account for the multiple meanings produced in and through dance.

transculturalism: Based on a critique of the traditional concept of cultures as single and distinct entities, transculturalism enables cultural observers to account for cultures' entanglement, mixed-ness and permeability. It is focused on transcultural webs, mapping commonness and difference, overlaps and distinctions. Critiques of transculturalism claim that it tends to deny historical specificity and leads to vagueness, rather than sheds light on particular relationships of cultural indebtedness. It is also deemed too idealistic and utopian, incapable as a way of thinking of redressing global inequalities shaped by centuries of colonialism and capitalism.

transgender: Identifying with the gender that is incongruent with the sex assigned at birth, or showing behaviour that is considered incongruent with that gender and is regarded as non-normative. This concept presupposes that gender is constructed as a binary.

urban: Refers to city space, under the understanding that the urban is socially constructed and negotiated by people, whose actions are in turn shaped by the urban environment in which they live. Urban studies emphasizes the relationality of the urban, focusing on how people interact and intersect with urban spaces. Dance scholars may engage with the notion of the urban when studying dance in urban communities or by framing the everyday movement of people through the city as choreographic.

utterance: Derived from linguistics within the study of speech, an utterance is a complete unit of speech bound by silence, breath or pause by the speaker. In dance, this concept is translated as a body utterance, referring to a dance movement done by a person in a specific situation, so that the people interpreting this movement must take into account the specificity of the context in which body utterance was made.

vernacular: 'Vernacular dance' is a term used to refer to everyday, live, participatory dances that are learnt, practised and performed informally by local populations, communities and subcultures as part of a social setting.

walking: Certain strands of practice-as-research (PaR) investigate walking as a choreographic or dance practice from a phenomenological perspective. Walking as everyday movement and a form of social interaction reveals complex decision-making processes that are choreographic. Slow walking is a specific occurrence of walking as performance or protest in public spaces.

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Note: Locators with letter 'n' refer to notes.