



CONVERSATIONS

ACROSS THE FIELD OF

DANCE STUDIES

**Society of
Dance History Scholars
Newsletter**

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**Photo Credit: Sally Doughty, 'A Dance for Radio'
(Photo by Alastair Muir)**

Dear Reader,

I do hope you enjoy the new format of this publication. Reflecting the dynamic and diverse nature of sdhs membership through discursive texts, poetic reveries, images, debate and reports, 'Conversations across the field of Dance Studies' (formerly, Society of Dance History Scholars Newsletter) seeks to bring you issues current in the field of dance studies and the profession.

This edition, inspired by the joint cord/ sdhs/cnd 'Re-thinking theory and practice' conference (Paris, 2007), begins with a series of reflections. Amongst these are those of society president Susan Manning - who takes the long view to bring into perspective transformations in dance scholarship. The next three articles focus on the interrelations between theory/practice in the teaching of dance. Ann Cooper Albright offers a challenging manifesto and asks: 'What would it be like to teach technique, history and composition together?'. This piece was offered as a springboard to Sondra Fraleigh who, in turn, asks us to contemplate "mindfulness" and "attunement". These articles are joined by a poetic and passionate piece by Nina Pulvermacher, as she outlines her teaching philosophy.

Shifting from relationships between theory and practice in teaching to those evident in performance, Jane Bacon articulates her own performance work that operates 'in-between' creative/scholarly practices such that the two exist together whether expressed in written modes, as evidenced here, or in her live/video performance works.

Very 'of the moment,' are Naomi Jackson's comments on dance and ethics. In this column, the first of a series, Naomi lays out her five top reasons as to why dance scholars should care about ethics! In the 'Members News' section you will find the citations for this years award winners announced in Paris. Here also are calls for papers, information on sdhs awards and financial reports.

I thank those who's writing and photographs appear in this issue. This publication will continue to evolve and, with your contributions, become a lively space for discourse and reflection, celebration and change.

Editor
Vida Midgelow, PhD
Reader, Dance and Performance
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A word from our editor

Transitions and Reverberations

by Susan Manning
Northwestern University/
President, Society of
Dance History Scholars

I felt like a co-host at a very large party that had drawn many, many more guests than anticipated.

When Cara Gargano, then president of CORD, and I had visited the Centre national de la danse in summer 2005 to plan for the event, neither of us imagined that “Re-Thinking Practice and Theory/Re-penser pratique et théorie” would turn out this big, this overwhelming and enlivening. At the opening reception, I commented that it would take some time for us all to fathom the impact and implications of the conference. That prediction certainly held true in my own case, and I cannot say that even now, three months after the event, its reverberations are fully apparent. Yet after a summer spent planning new research projects, it is clear that the conference marked a turning point for my own work and, perhaps, for the field as a whole.

To take one measure of the transition, let me compare my experience in June 1988 at an international conference held in Essen, Germany on the topic “Beyond Performance: Dance Scholarship Today.” Convened by Selma Jeanne Cohen under the auspices of the International Theatre Institute, the Essen conference brought together delegates from around 30 countries to overview the state of dance scholarship in their diverse national contexts.

REFLECTIONS FROM PARIS



Along with Susan Foster and Mark Franko, I was one of a few younger scholars asked to address new methods for dance research. The design of the program resembled the arrangement of topics in the *International Encyclopedia of Dance*, then under preparation by an editorial team headed by Cohen, with material on dance research mostly divided between entries country-by-country, supplemented by a few essays on cross-cultural research methods. At the time, having just finished a one-year postdoctoral fellowship, I was honored to be invited to "Beyond Performance." Yet I also recall feeling torn between my German and American colleagues in attendance, as if straddling distinct social and intellectual formations for dance research.

Needless to say, attending "Re-Thinking Practice and Theory/Repenser pratique et théorie" felt entirely different. To be sure, my own position within the profession has changed considerably, but equally important is that the field has begun to question a historiography premised on the nation-state. I am not suggesting that the conference at CND could be subtitled "Beyond the Nation-State." On the contrary, national differences underlay and even troubled the rich array of formal sessions and informal conversations. Some differences were simply amusing, as when it became clear during the first morning break that the genial café staff had not anticipated how many visitors would prefer tea over coffee. Other differences were more serious, such as the broad disaffection among French presenters over having to pay both a registration fee to the CND and a membership fee to SDHS or CORD.



In the end, the boundaries of the nation-state are not about to disappear from dance studies any more than they are about to disappear from the geopolitical reality of modernity. But dance scholars do seem to be crossing national boundaries differently than before. The 1988 Essen conference and the International Encyclopedia of Dance reveal a model similar to the United Nations, with all nation-states seemingly given equal representation but some given more power than others. That model has not disappeared; in fact, roughly the same range of 30 countries was represented at the CDN as at Essen. But the country-by-country division has become overlaid with heightened attention to the circulation of peoples, ideas, and practices across national boundaries and with common theoretical interests that dancers and researchers from different countries realize in different ways. The latter approach informs the Working Group on Choreography and Corporeality at FIRT/International Federation for Theatre Research, first convened in 1998 by Susan Foster and Lena Hammergren and continuing today under the leadership of Philipa Rothfield and Thomas DeFrantz. The former approach informs the CORD conference in November 2007 at Barnard College on the topic “Choreographies of Migration: Patterns of Global Mobility.” Following up on the CORD and SDHS collaboration in Paris, the two boards will meet together at Barnard for the first time.

Over the past year, dance scholars based in the U.S. have crossed more than national boundaries.

**Photo credit:
Jenai Cutcher**



The politicality of the a-political.

By Ioanna Tzartzani
University of Surrey

During the Paris conference, *Re-thinking Practice and Theory*, I felt most appreciative of the level of sophistication and the plurality of subjects and voices presented, which were as impressive as the variety of modes of presentation -ranging from standard presentations and lecture-demonstrations to practice-based workshops, round-table discussions and theatrically (I should probably say television-like) orchestrated panels, such as 'So You Think You Can Analyze Dance?'. More particularly, I was intrigued by a number of presentations that stressed socio-political dimensions of dance, in a wide range of subjects. (e.g. Nationalism, Transnationalism, Feminism, Globalisation, Orientalism and more). The traditional anthropological and ethnomusicological approach to dance, viewed as a socio-cultural phenomenon strictly bound to the society that generated it, is nowadays enriched by more complex thoughts on the interaction between individual agency, historical and geo-political circumstances, and localized, as well as large-scale economies, ideologies and trends, drawing from the fields of Critical Theory, Post-colonial

and Cultural Studies. Teasing out the specific political parameters of dance in any given context, seems to me as a particularly resourceful approach. Naturally, the prime focus on movement and dance itself functions as the generator of any further analysis. Nonetheless, an understudy of the political undertones –or the apparent lack of them, as R. Diah Larasati pointed out- in favour of an "a-political scientific objectivity" often overlooks important aspects imbedded within the dance itself. It is often such nuances that function as the dance's coordinates, establishing its position within a wider socio-political context. In that respect, I found Larasati's relevant comment, during the brief discussion that followed her presentation, most useful, as she underlined the potentially political character of even the most 'neutral' and persistently 'a-political' works. The absence of a comment (as Marion Kant also noted) is often as strong a political statement as a voiced one and it is up to the dance researcher to critically 'read' both what is danced and what is not.

A Letter

By Barbara Sparti, Independent scholar
Rome, Italy

From the CND I took the train to the airport and jotted down some general impressions which I now find among my notes. So here they are

CND

The spaces were wonderful.
The lunches were delicious and wonderfully organized.
The welcoming/organization was

excellent, down to leaving one's suitcases. EVERYONE was courteous.

Wonderful (sorry about the repetitive adjective!!) coffee breaks and receptions
Excellent attempts at translations (Suggestion for future: tell all presenters to bring a second copy of their paper for the translators)

SCHEDULE AND ORGANIZATION

Too many conflicts, many of which (for early dance, for ex.) could have been avoided. Susan did ask me for suggestions, which I sent in, but unfortunately these did not make it into the final grid.

It was wonderful having long coffee breaks and long lunch times. This enabled people not only to attend meetings but there was plenty of time to meet new and "old" colleagues.

Too bad there was no critical evaluation sheet for everyone to do what I am doing.

I was glad that evenings were free but it would have helped if the organization had briefed everyone earlier about the dance performances at the Opéra etc. There was never really time for questions for individual speakers. 5 minutes is lost at each session at the beginning and for introductions. Since discussion is very important, I suggest papers be reduced to 15 minutes each for a 90 minute session, or that the session be made 105 minutes. (In the Society for 17th Century Music, each speaker is given 20 minutes

and 20 minutes is scheduled for discussion! There are fewer presenters, of course, but it is also a question of priorities...)

PARTICULAR SESSIONS

Since as part of the program committee I voted on all the abstracts, it was interesting to observe how some of the sessions/papers were unexpectedly disappointing or excellent.

I am glad that the Ivor Guest session took place as an honor to him and his work.

I thought the session dedicated to Francine Lancelot's Legacy (C. Teten) was extraordinary and offered a bridge of understanding for baroque dance in US and France.

On the Friday, Session II, Egil Bakka and Georgiana Wierre-Gore gave, as Susan had hoped for, a charming "alternative" presentation in the form of a skit, including a script, which illustrated their two methodologies in approaching traditional dance—ethnographic and anthropological; practical and theoretical. Enjoyable, creative, and to the point.

Session I featured a musicologist, Tamara Levitz (who unfortunately disappeared afterwards) discussing dance as exhibited at the Quai Branly museum. Fascinating, especially for those of us who had just visited the museum.

Thanks again to Claire and the CND and to all the organizers from SDHS and CORD.

Le Centre National de la Danse By Jim Tuller SDHS Member- New York City

A building is a system for the enclosure of space. Walk through its doors, and you enter the treasure created by the resources invested by the builder.

The Centre National de la Danse is organized around a stairway. The entrance opens onto an atrium which rises to the roof. The staircase fills the atrium and exposes every stair and landing to public view, so that the visitor, on arrival, encounters the full scope and vitality of the building's occupants, as they bustle towards their class or performance. At a glance, the visitor meets the community.

This staircase is enormous, and fills the greater share of the building's width, because it has two sections, which meet each other repeatedly as they ascend. One section is a conventional stairway. The other side is a set of ramps, which cannot rake at the steep angle of stairs, and which must travel wide, at a long gentle angle, and return, to meet its stair companion on the next landing. The ramps need about three times the space of the stairs to do their job.

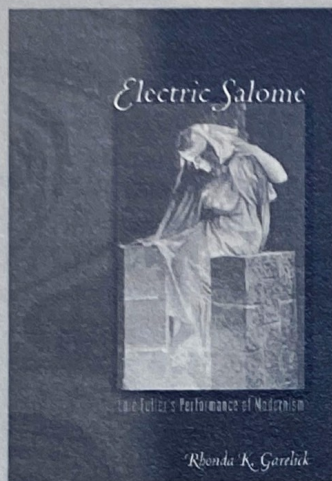
That a building devoted to movement should spend so lavishly to make itself accessible says more about France than any words I know.

A Revelation By Nancy G. Moore Independent Scholar

As seasoned conference-goers know, what happens on the "outside" of a conference-site can be just as significant as what happens within. The June 2007 CND conference provided a welcome opportunity to share my postdoctoral research on Valentine de St.-Point, the Parisian artist/writer who premiered "La Métachorie" in 1913. But it also created an exceptional occasion for further research in Paris, as I found that I had arrived at just the right moment to visit St.-Point's former apartment on the Ave. de Tourville. In a marvel of chance-timing, I unexpectedly met Philippe de Lustrac, who has written about St.-Point in the pages of Ligeia, and then he introduced me to a friend who had just moved in to her apartment the day after the CND conference began.

St.-Point's apartment was an extraordinary affair that once covered the entire top floor of her building. Parts of it have been divided up into smaller units, but you can still step out on the original balcony and pretend you are one of her guests, sipping champagne, and gazing over the rooftops of Paris towards the Eiffel Tower, as if untouched by the bombs of two world wars.

How Loie Fuller's Dance Helped Shape Modernism



"Garelick's extraordinarily astute analysis of Loie Fuller, surely one of the richest performers of her age, draws on insights from postcolonial theory, psychoanalysis, feminism, the history of science, queer studies, as well as the history of modern drama and dance, to unveil a Fuller we have never seen before. *Electric Salome* is a great read and a wonderfully layered contribution to dance and performance studies."

—Peggy Phelan, Stanford University

Electric Salome

Loie Fuller's Performance of Modernism

Rhonda K. Garelick

In Rhonda Garelick's *Electric Salome*, Loie Fuller finally receives her due as a major artist whose work helped lay a foundation for all modernist performance to come. The book demonstrates that Fuller was not a mere entertainer or precursor, but an artist of great psychological, emotional, and sexual expressiveness whose work illuminates the centrality of dance to modernism. *Electric Salome* places Fuller in the context of classical and modern ballet, Art Nouveau, Orientalism, surrealism, the birth of cinema, American modern dance, and European drama. It offers detailed close readings of texts and performances, situated within broader historical, cultural, and theoretical frameworks. Accessibly written, the book also recounts the human story of how an obscure, uneducated woman from the dustbowl of the American Midwest moved to Paris, became a star, and lived openly for decades as a lesbian.

"In *Electric Salome*, Rhonda Garelick persuasively makes the case that Loie Fuller was central to the transition to modernism in politics, theater, modern dance, and neoclassical ballet. In elegant, often witty, always evocative prose, Garelick shows that Fuller's relative obscurity is the consequence not of her lack of originality, but of a role so strange and so individual that it has resisted the fluid narratives of social and artistic history. This brilliant book will correct those impoverished records."

—Andrew Solomon, winner of the National Book Award and author of *The Noonday Demon: An Atlas of Depression*

"*Electric Salome* represents an important and provocative revision in modernist performance historiography. Garelick demonstrates convincingly Loie Fuller's standing as a liminal figure, refashioning classical ballet within a modernist frame, and as an undervalued influence, technically and aesthetically, on early modern dance and theater. Equally significant is Garelick's compelling analysis of Fuller's engagement with the latest trends in psychology, science, imperialist politics, and the business of art. Visually rich as well as broadly informed, *Electric Salome* provides new vistas for modernist studies."

—J. Ellen Gainor, Cornell University

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Three beginnings and a manifesto

by Ann Cooper Albright
Oberlin College

1) It's mid-August and I am sitting on a porch by a lake in Maine. I am here at Bearnstow, a dance retreat run by Ruth Grauer and Bebe Miller in the good old modern style of combining nature and art. The sun has just come out after two days of heavy rain, interrupting my thoughts on the history and future of dance studies with the seduction of a fresh day. I catch myself reflecting on a conversation that I had last night with two smart young dancers. I liked them; they were strong, hearty women equipped with degrees from good colleges and the kind of optimism that four years of rent-free studio space can foster. After dancing, they cornered me. The fireplace at my back, their sweaty, excited faces pressing in on me, I was subjected to me questions about graduate schools. Here was one vision of the future, I thought, and I was genuinely at a loss about where to send them. For you see, they had both come from progressive liberal-arts institutions where dance theory and dance practice had already been so well integrated that they didn't want to choose between an M.F.A. and an M.A. course of study. Gourmands, they wanted their dancing and reading too. Where was the graduate program that had amazing technical and compositional instruction AND fabulous intellectual training – a place that allowed them to be feisty and thoughtful? It seemed as if they had to choose one approach over the other. I understood their impatience.

RETHINKING
TEACHING
RETHINKING
THEORY
RETHINKING
PRACTICE

II) Summer's almost over. The joint SDHS/ CORD conference at the Centre National de Danse in Paris on Re-thinking Theory and Practice has come and gone, and I am helping to compile the proceedings – an incredible outpouring of over 100 papers in French and English. The field of dance studies is clearly thriving and expanding. Looking over these wonderful papers written from a wide variety of critical perspectives, I take a moment to reflect on the many ways in which the old paradigms are being reconfigured, including the relationship between intellectual inquiry and physical practice. But I have also done enough departmental reviews at various places over the past few years to know that teaching faculties and curricular programs can be resistant to this kind of change. Yes, we all want to integrate theory and practice, but then the worries that with only 24 hours in the day, one aspect of dance studies will become diluted, begin to creep upon us.

III) I walk into the vast studio and head over to the seminar table in one corner. This is Warner Main Space at Oberlin College, one of the largest and most beautiful dance studios in the world (Steve Paxton said so). Filled with light, its wooden floor, walls and ceiling hold the legacy of over a century of modern dance, and today, for the first time, I have set up a classroom in it. I am teaching a first year seminar entitled Bridging the Body/Mind Divide, and I decided to fashion a space that did just that. Soon, fifteen eager freshman will enter, probably bewildered by the need to take off their shoes and cross over this big wooden oval. The possibilities presented by this configuration of studio and seminar, of philosophical texts and somatic study both thrill

and scare me. I feel as if I have been preparing for this moment all my academic life. I am tired of switching back and forth, of being the “bookie” type among dancing colleagues and the “dancey” type among academics. It's a grand experiment, and I am intrigued by the fact that for a whole semester, every dance class in that space will confront the “other” legacy of learning, while my first year seminar (not a dance course) will become accustomed to the dual acts of reading and moving. I do not know where this experiment in undergraduate teaching will lead, but I am looking forward to exploring with these fifteen first-year students the interconnected realms of embodied knowledge and critical thinking.

MANIFESTO This is a call for a radical reconfiguring of dance curricula, especially on the graduate level. Recognizing that all thinking dwells in its own corporeal space and that all physical practices have ideologies behind them, I would like to see new dance studies curricula devised that integrate both kinds of articulations (physical and theoretical) within the space of one degree. This is not simply a question of adding a dance history or theory course to an M.F.A. course of study, nor is it about giving (some) credit to practice in a Ph.D. degree. Rather, I am suggesting we think about completely refiguring the terms of the whole equation, throwing out old models of the separation of skills such that we train for the doing and thinking about – the making and writing together. What would it be like to teach technique, history and composition together? (It would require, to begin with, that various teachers begin to talk with on another about the relevance of what they are teaching – a potentially awkward, but also incredible useful conversation.) This

might help us keep dance studies meaningful in these challenging times, offering a place (a big open space, with a seminar table and bookshelves on one end) in which the two young dancing scholars I met at Bearnstow can continue their education without feeling as if they have to sacrifice one aspect of their connection to dance in order to do so.

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Dance Theory and Attunement

by Sondra Fraleigh
Eastwest Institute for Dance and Movement
Studies /
SUNY Brockport

I face this fresh blank page the same way I face an empty studio, ready for surprise and with a belief that the open space will calm and focus my attention, so that I may become more aware of myself and my surroundings, more attuned to others, as to the dance of writing and moving. Concerning the question of rethinking dance theory, or renewing our understandings of dance processes as they are typically mediated in dance education and university dance programs, some suggest that we should revise curricula to better integrate theory and practice. I want to suggest something that looks in another direction altogether. I echo what phenomenology and neuroscience teach, that we cannot integrate theory and practice (or the body and the mind), because they are not separate to begin with. In theory and its practice, we can imagine another paradigm – the embodied brain, capable of refinement and attunement through every cell and in constant process of renewal. We are honing the embodied brain all the time. When we dance, however, and when we reflect on it in theory, as when we teach and learn through movement, something more is added. We undertake a conscious education of embodiment. Matching our intentions, we purposefully cultivate awareness, and hopefully, full body responsiveness. Or we

could be cultivating fear. I want to suggest some ways out of the latter.

I'm not so sure that revising curricula will bring more responsive awareness to dance practices or to dancers. I question whether structural revisions will help students pay attention on purpose, or with a purpose, call this "mindfulness" and "attunement," as neurobiologist Daniel Siegel studies it in his new book *The Mindful Brain* (2007). In the same vein of mindful awareness, Antonio Damasio's books on the proto-self (the soma-self behind awareness) and the autobiographical self (the meaning-making self) also propel my view of attunement. Perhaps the answer toward renewal of theory does not lie in revising structures; I ask whether it lies in attitudes and ultimately in attunement? The answer may not reside in any structural container, but rather more close to home. Gandhi put it best and most simply: "Be the change you want to see in the world." Our work in dance theory is incredibly important, because it sets benchmarks for those who would attune to the world through embodiment. Dancers provide special examples of the embodied brain in its possible attunements. What kind of examples do we want to set? As teachers and dancers, we can be the change we want to see in theory. I suggest several key concepts from the work of somatics and neurobiology as guides, and state them in the open field of words. These are dialogical elements of attunement that can be practiced in any form of theory and in all teaching situations. I leave them open to interpretation and reflection. Here are my suggestions toward attunement – as conscious embodiment of dance practices, theory, teaching, and learning:



Photo credit-

Standing Meditation, Sondra Fraleigh and her student Celine Coles in Kalani's Blue Moon Room in Hawaii - Eastwest Somatics Retreat 2006.

www.eastwestsomatics.com

Dissolve top-down thinking.
Understand that you are not the doer.
Allow Freedom to do its work in the empty spaces of theory and practice.
When you ask questions, allow reflective pause, and be ready for any answer.
In debates, accept what others offer, and if you don't agree, nevertheless weave their good intentions into your argument.

Carry the good intentions of your students into your teaching, and you will lift them up.

Be ready to learn. Be friendly.
Practice silence: In interpersonal relations, teaching, and social space, it will help you pause when you feel you are being manipulated, and in the gap, you will understand what to say or to do.

Never embarrass a student; understand their vulnerability.
Practice the yoga of full presence in your teaching.
Show up and surrender to the learning. The archetype of the teacher contains the learner at its core.

Listen with your whole body. As a teacher you will hear stories everyday and see dances that contain meta-stories (if you will). Allow them to be as they are without substituting your own story, idea, or dance. I call this "stealing the story" ("something like that happened to me") and "stealing the dance" ("I once did a dance like that"). Let your own stories and dances be absorbed in your listening body.

Students want to know who you are. Tell your stories, and do your dances. Offer them, but not competitively.

Practice patience: It isn't up to you to solve another's problem, or fix their dance. Trust that they have the resources to come up with their own solutions. Be a reflective mirror.

Understand that observation, like meditation, is a learnable skill.
Practice "metacognition," reflection on the nature of your own mental and physical processes, and provide your students opportunities to do this also.

Diffuse dominance of verbal networks by using verbs of permission – "allow," "think about," and "experiment" are some effective diffusers; then there is that old-fashioned favorite – "explore."

Teach with questions and dialogue.
Suspend judgments, so that fear will not govern you, your teaching, or your students.

Get a little crazy once in a while, or maybe a lot; have fun.

Lastly, a question about emotional intelligence and attunement: What is the difference between responsiveness and reactivity? Can you find the difference in yourself and bring it out in your teaching, as well as your dance practices and the theories that support these practices?

None of the above are new ideas – they have been around since Plato invented Socrates and taught the liberal arts marriage of theory and practice in education, but we can invite them into new contexts. Remember that Socrates built interactive learning into his marketplace curriculum, and that his questions supported what students already knew but couldn't yet articulate. Gently guide the dances waiting to emerge. Stand outside of theory, as a witness so you can see where it is leading. Then you will be able to discern its values and whether you want to repeat them over and over again, or be ready to change when a better way appears.

Endnotes:

a Daniel J. Siegal, *The Mindful Brain: Reflection and Attunement in the Cultivation of Well-Being* (New York: W. W. Norton & Company, 2007).

b Conscious embodiment is the subject of a recent Master of Fine Arts Thesis by Sarah Gullo in the Department of Dance, State University of New York, College at Brockport, "Conscious Embodiment and the Practice of Dance," 2007.

Embracing Multiplicity and Contradiction; Creating - Teaching and Practicing Dance in a Constantly Fluid World.

by Neta Pulvermacher
University of Florida
The Neta Dance Company

I think of my life as a “work in progress”, an opportunity to explore and imagine - to connect, touch and be touched and in this living process I am attempting to make meanings out of the seemingly disparate elements that make life what it is. I am interested in the processes of questioning, choice making, reasoning and the mysterious workings of the imagination.

“It is all in the mind, you say and has
Nothing to do with happiness.
The coming of cold,
The coming of heat,
The mind has all the time in the world.
You take my arm and say something will happen,
Something unusual for which we were always
prepared,
Like the sun arriving after a day in Asia
Like the moon departing after a night with us.”

Mark Strand, 1984, p. 126

Choices:

I take it as the highest gift as well as the hardest responsibility that we have to bear as humans - to make choices and to offer them. As an artist



A paper cut-out, a visual landscape, from a work by Neta Pulvermacher

for inspiration, interactions and explorations). Answers are less interesting somehow, since they are temporary solutions that I believe each individual should find on their own, based on their particular circumstances and needs. Similarly, I was never interested in formulas or dogmas as ends in themselves, only as means to an end. I think that theories are only as good as the life and events that those who constructed them have attempted to formalize. While they help us in predicting certain future outcomes they suffer from the misfortune of being constructed based on the past - which may or may not hold true to the constantly fluid and changing world. So what would constitute a fluid theory?

Life is a series of choices; hard ones and less hard ones; nevertheless it's a flow of continuous choice making steps, where one choice inevitably leads to the next. The ability to make choices requires the desire to do so, maturity, vision, knowledge, astute instincts and the willingness to bear the consequences that follow each choice. I believe that this process of choice making - must be practiced as part of teaching and working with dancers. Choice making is a fundamental skill for life and any creative act. It is the process by which a deliberate action is taken (literally and figuratively) and the process with which a personal vision is clarified and a point of view emerges. It is also the process by which a work of art becomes (simply by choosing to throw away - that which it is not). There is nothing more beautiful than seeing intelligent dancers, artists and people make choices in real time on stage and in their lives. My role as an artist and teacher is to challenge dancers and students to demand choices, make them in real time and follow the consequences of their choices with an open mind and heart.

My purpose in teaching and choreographing is to provide a safe space for honest and deep exploration, where fear is not permitted to enter. I believe in guiding, challenging, provoking, pushing, loving, laughing, talking, asking, and in cultivating a relationship of trust and shared inquiry with my dancers and students. For me the studio space is like a "petri dish" where life can grow and "happen" and where "we can fail yet- better again" (as Beckett would say).

I strongly object to the "monkey say - monkey do" mentality in which dance is traditionally taught... I think it makes for a dull and mindless kind of community, and it advocates a kind of obedient mentality, one that oppresses intuition, inquiry and freethinking. Such a practice of obedience might have been right for old world ballet or the ill fated "Branch Davidian's cult" - but not for contemporary artists and people living in today's world. I unequivocally and loudly object this kind of practice in politics, religion, art, teaching and life. There has to be room in the dancers' daily practice for doubt and the wondrous messiness that makes life worth living.

Spit, Shout, Shit, Piss, Sing, Fuck

Whisper sweet nothings

Move. Be still.

Be Smart, Be Stupid.

You are not dead (yet).

Live

And leave your mark on some mountain or a sand dune.

Setting up a Space for Interaction and Life:


In the process of making my work and in teaching I try to set up the structures in such a clear and concise way, that the elements can begin to play.

Minds and matters begin to interact in real time and space within the structure, frame and focus that I have decided to set out or test. Dancers and students inevitably become fully invested in such a process and bring their unique individual experiences, talents and voices into it. They are equal participants in this research and creative process - rather than order-obeying soldiers, confirming a theory of a higher authority or some universal truth. The truth, if such a term has any meaning at all, is embedded in the process itself, which enables interaction between minds and matter in time and space.

In my teaching and choreographic work I strive to inspire a kind of full living, daring, brave and awake. It takes years to teach like that - to touch somebody enough to have them grow out of their single mindedness into embracing multiplicity and contradictions. In this process of fearless questioning students can become the beautiful and singular beings that they choose to be.

Gardening:

Gardening is a good metaphor for the kind of creative and teaching process that I strive to practice, and indeed I have a deep and insatiable love for rare and beautiful flowers both literally and figuratively. If you plant the seeds in good soil with plenty room to grow. If you feed them well with water, sunlight, and love... they will bloom gloriously and the bees will come buzzing... and life will be celebrated in this beautiful and colorful garden. This is what I try to live, create and teach - daily. I am a gardener, nothing more - nothing less. I grow flowers.



create...
change

TENURE-TRACK FACULTY MEMBER/DANCEMAKING

Columbia College Chicago's Dance Center is one of eight departments in the School of Fine and Performing Arts. The Dance Department emphasizes contemporary dance training in improvisation, composition and modern dance technique, with supporting technique training in classical ballet and various dance styles and forms; along with substantial studies in dance history, cross-cultural perspectives, contemporary trends in dance, pedagogy, somatics and kinesiology, internships, and dance production. The program, with 230 majors, offers both BA and BFA degrees in Dance. Our faculty is comprised of accomplished dance professionals who are active in the regional and national dance scene. We host guest artist/teachers each semester, recently including Reggie Wilson, Lar Lubovitch, Joe Goode, Bill Young, Gesel Mason, Jawole Willa Jo Zollar, Danny Buraczeski, Liz Burritt, and Liz Lerman. The Dance Center produces an internationally-recognized presenting series. Recent companies and artists include Cloud Gate Dance Theater, Joe Goode Performance Group, Susan Marshall and Company, Ronald K. Brown/Evidence, Bebe Miller Dance Company, Siobahn Davies Dance Company, Merce Cunningham Dance Company and Urban Bush Woman. Our facility includes six dance studios plus the theater, a sound/media lab, and an experienced support and technical staff. For more information, please visit our website at www.dancecenter.org.

Start Date: August 16, 2008.

Essential Functions: Teach and mentor undergraduates in choreography and improvisation plus at least one other subject area (may include modern dance technique, ballet, somatic practices, kinesiology, pedagogy, technology, rhythmic analysis, technology for dancers, dance history/theory, cultural studies). Incumbent will serve on college and departmental committees, will choreograph for and/or produce student dance concerts, will do student advising within the major, and will engage in professional creative/scholarly activities.

Qualifications: MFA or commensurate, documented professional accomplishment in the dance field. Candidates should demonstrate substantial artistic accomplishment in choreography and/or improvisation, ability to teach at advanced/professional levels, and experience in cross-cultural and/or inter-disciplinary and/or technological performance forms as artist and teacher. Teaching experience at the college/university level is desired; a commitment to teaching is essential. Artists of color are strongly encouraged to apply.

Application Deadline: Applications will be reviewed beginning August 15, 2007; position will be open until filled.

Application Procedure: Please address qualifications and make a brief statement of philosophy as an artist/teacher in a letter of interest. Include a separate statement on teaching philosophy. Also include a vita and three references (contact information only, we will contact references separately). All materials should be sent to:

**Faculty Search Committee/Dancemaking
Dance Center of Columbia College Chicago
1306 S. Michigan Avenue
Chicago, IL 60605**

www.dancecenter.org

Columbia 
COLLEGE CHICAGO

Columbia College Chicago encourages female, GLBT, disabled, international and minority classified individuals to apply for all positions. No phone calls, please. We offer a competitive salary and an excellent benefits package.

Columbia College Chicago is an undergraduate and graduate college whose principal commitment is to provide comprehensive opportunity in the arts, communications, and public information, within the context of an enlightened liberal education. An urban institution, our students reflect the economic, racial, cultural and educational diversity in contemporary America.

Poetics, musings and a moving experience

by Jane Bacon,
Reader in Performance Studies and Dance,
University of Northampton
and
Richard Wainwright,
Jungian Analyst in Private Practice, London, UK

In 2006 Wainwright saw 'Myths and Stories by Her' (Bacon, 2005), practice as research in performance project and then wrote some creative reflections on the experience of that performance. Bacon and Wainwright then met and began working on writing 'from' the experience of seeing and being seen as performer and audience or mover and witness. The writing draws on 'Myths' as well as other movement sessions to explore symbolic imagery, to let images and sensations in dreams and remembered histories float to the surface of consciousness and then re-imagine them into structure and form. Bacon has also been working with processes of creative articulation in The Choreographic Lab (www.choreographiclab.org). Wainwright has written a number of essays concerned with 'Embodied Imagination' and Poetics. The following is a small sample of our joint work in progress.

Practice as Research in Performance

**Recently I have discovered
That I can press lightly
Against the edges, in a place where
before I feared annihilation.
Here I find comfort
Stretched to my extremes
Edge to edge -**

**In this unexpected dilemma,
There is a consolation
Which appears like the air
That brushes past you.
Silk falling from a shoulder,
dew dropping -**

**This is an engagement palpably desirous of
poetics, musings, colloquialisms, the faux pas
- those false steps, sleights of hand, gaffe, slips
of tongue - that may help to convey “what it felt
like to be there in the experience” (Ogden, 2005,
p.109).**

**Our bodies move us into speech through poetics.
Echoing Jung we could say that poetics “arise in
the depths of the body.**

**I do not know where I will begin. I only know that
I am not drawn to tell the story of his movement,
that I am not interested in the linear evolution
of his movement. I allow myself to settle and be
drawn back into the witnessing experience. Stand
still and re-member him.**

**“Jung recognised that the word ‘image’ is not
limited to visual impression” (Chodorow, 2006,
p.218) and my attempts are to hold onto and
embrace the tension of Jung’s postulate “....it is
due to our most lamentable mind that we cannot**

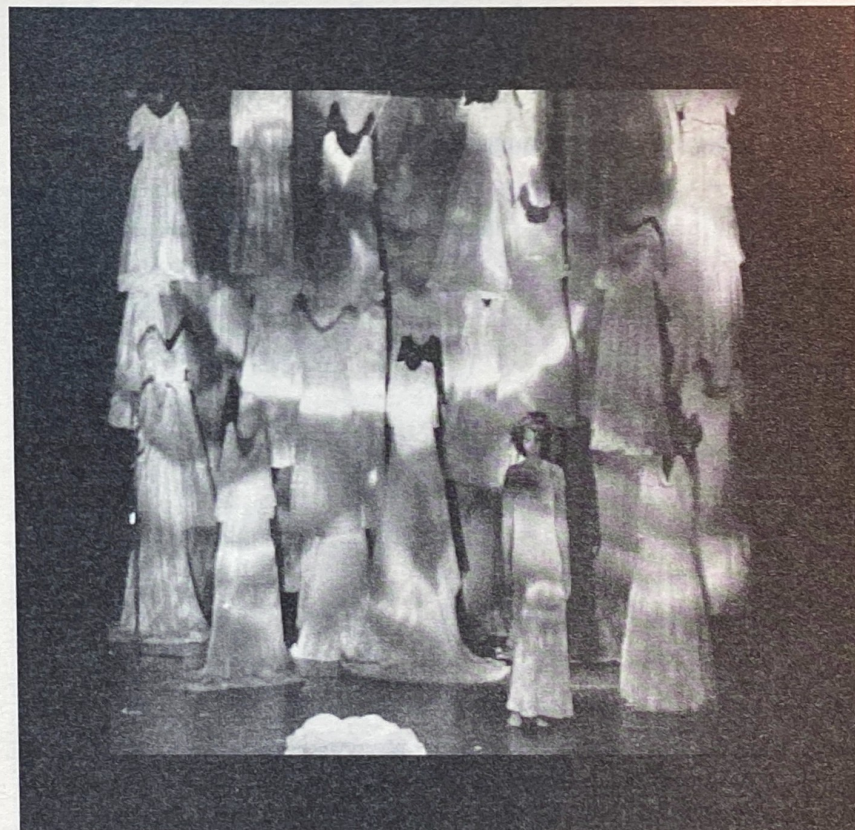


Photo: Franc Chamberlain

think of body and mind as one and the same thing; probably they are one thing but we are unable to think of it”(G.G 1935 CW/18,par. 69).

As her hands begin to drop the swaying becomes more confined, more like leaning backwards and forwards as if waiting for something to happen. Leaning moves into stepping and the promise of definition in an exploration of shifting balances, which reduce in scope, until she comes to a slightly precarious point of balance on her heels with toes raised.

I was at a ‘slightly precarious point of balance’ when this man appeared. Or should I say, when the writing by this man appeared to collide with my dancing. What I had been writing and moving about, as ever, was the creative processes of working with the body and self as source, the felt sense and depth psychology.

That’s where I first saw her, yes there.... She was wearing an outsize overcoat and red wellies. It wasn’t raining; in fact the sun was shining. And oh yes...

She suddenly stroked her head, but gently as if she were touched by wild thoughts. I was aware of looking at her and bit self conscious of being seen in my seeing, so I tried to look away – well just a bit.

she smiled as I passed...

In the analytic space, in theatre and dance you can be transformed in a few minutes or even less by an emotion, or knotted chord of emotions that often have no overt connection with what is being said,

seen, or heard. The motion in emotion translated as imagination of the body. The experience is often destabilising and part of the process of being in a situation, or relational field that’s moving you into new alignments, often prompting questions like “who’s here?” - or where am I/we, which are prior to notions of who am I? Discomfort has a way of urging us towards premature understanding. If we can keep in with the emotional texture (felt sense?) without needing to understand it, there’s space for the unforeseen to enter. So it was with this/her video.

Of course it’s true even if it didn’t happen, or happen like this.

As I speak I realize

It wasn’t the coat and the red wellies,

it was more a sense of something in my vision that wasn’t there before

there was somebody there with green hair and purple eyes

disturbing the usual pattern

But it wasn’t really the hair or the eyes I noticed...

I just knew she was different, or was it me...?

Slowly her hands rise to her face which her moving fingers begin to explore. Her hands spread soothingly around her head, allowing her elbows to extend outwards while her more exposed torso is drawn by the rhythms of head and hands into a minimalist circular swaying.

Perhaps the rhythms of head and hand gave way to her saying something like this: But where does the body reside? It seems to me that when we work with bodies and the imaginal we sometimes slip from the bodies and memories of Others into image and then a troubling tendency towards objectification of the body might follow.

Perhaps it is the interaction between mover and witness that draws my attention to that something that Gendlin describes as the 'felt sense'(1978). I can locate this in myself as witness/audience and perhaps get a sense of its existence in the dynamic field of relations between mover and witness, performer and audience. We move from the ground of the subject's agency which embraces the bodily and felt experience into a territory of the intersubjective. As Frie tells us "we maintain a sense of continuity and cohesion as we engage others" (2003, p.158).

Shadows falling across a murmurous pandemonium of images. Clustered drifts of wedding corpses, but there, one is alive, alive to enough speak but who will hear her commentary in the deep, deep stream of liquid echoes?

In the safe space of the site of performance mover and witness or performer and audience are called into an engagement with one another in a manner that is more akin to entering the dream world. But unless "we maintain this distinction between inherent significance and interpretive meaning, between insighting an image and hermeneutics, we shall not be able to stay with the image and let it give us what it bears" (Hillman, 1990, 1994, p.60). But something happens when we lose our way in the distinctive matter of the bodily that



Photo: Franc Chamberlain

blurs the notion of the image and clouds the hermeneutic engagement. The ability to stay in the mists is the territory of the analyst and analysand, the mover and witness and the creative fodder for those interested in forms of 'articulation from' rather than 'about' an experience.

My interest increases now as he presses his face inside the curtain,
puts his weight into the curtain, swings the curtain around his body as though it were a long robe of some sort and when he emerges in a slow sliding movement onto the floor I feel I can see him more clearly.

Ah, there you are. Yes, and here I am, she says from inside.

Moving, witnessing, speaking, writing, and beginning the process again we keep on until something from the viscera of experience begins to emerge. Our struggles are to write 'from' rather than 'about' the experience of sight (and site) of a moving/moved, living/lived body are, like the analytic process, events or actions that "cannot be translated, transcribed, recorded, explained, understood or told in words" (Ogden, 2005, p.1).

Outward manifestation appears like a scourge
on some unspoken visceral landscape,
like wizards in a time of pedantry
tyranny in the vacant lot where a heart once rested.

What does it mean to experience the body more deeply and how do we work with outward manifestation in the unspoken visceral landscape

of the body? The research in this area is growing but often there is still the danger of falling into bodily cliché as choreographer or movement therapist. Or perhaps the danger is in writing the body rather than the experience. In the writing the body becomes gesture, a metaphor, a personification of personhood. Binswanger said that "language elaborates our bodily sensations" (Frie, 2003, p.156). If this is so then why does it often feel so difficult to move from the experience of moving into language? Gendlin's notion of 'carrying forward' the 'felt sense' (1996) and Damasio's 'somatic markers' (2000, p.173) might provide the territory where the body's knowing can first be detected. Frie suggests that "felt experience points to the role of affects, which are themselves bodily sensation...[which] only gradually reaches the point at which it can be articulated or named" (2003, p.157). But how does that articulation take place...well, that is the magic.

"The notion that language is itself a modality of being-in-the-world....is perhaps best captured in Heidegger's notion that language not only represents or refers, but discloses our being-in-the-world." (Csordas 1994 p11)

Close my eyes and open the head.
A tiny passage appears from nasal to some cerebral spot.
Opening, flowering, pulsing
In the passages behind the eyes, under the arms
down the middle back either side of the spine

Somewhere in-between the body moving/perceiving

and the witness seeing/perceiving, if enough time and space are allowed, 'felt experience' can be articulated and then can be available to be 'carried forward' (Gendlin, 1996) into the language of one's life.

This work requires the witness to find themselves devoid of preconceptions that distract attention away from whoever is here, or there. It's akin to the state that Bion commends as being without "memory or desire." (Bion 1967: 143-5 and Symington 1996: 166-74) As witnesses we need to re-imagine our habits of perception and give undivided attention to what comes towards us without moving to impose sense or meaning. We suspend what Husserl calls the rule of the vertical, ordering in hierarchies, for the rule of the horizontal where things are allowed equal weight. To witness, to view, is to be a natural phenomenologist. You surrender to complexity.

'It's difficult to get our minds round the notion of body's knowing.'

'Bodies both know and don't know'

'Yes both at same time'

(JB&RW - conversation)

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Dance and Ethics: Why Should We Care?

by Naomi Jackson
Herberger College Dance at
Arizona State University

**“No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style.”
- Oscar Wilde**

For most artists, commitment to their art trumps any other concern. Whether it's society, family, friends, or even their own wellbeing, all of these can easily come second to the realization of a driving artistic vision. Indeed, art is often regarded as antithetical to moral concerns. While the former tends to value creativity at its core, the other seeks goodness. While one focuses on making masterpieces, the other strives to make good individuals and societies. Maybe Plato would have easily related the Beautiful to the Good, and have

ETHICS

been done with any possible tension between the aesthetic and ethical realms, but others, Oscar Wilde among them, have clearly not been so inclined. After all, isn't it morality that can be the worst kind of straightjacket to artistic expression and innovation?

Indeed, looking at the history of dance, you don't have to go far to see that ethical issues seem to play second fiddle to the creative impulse. Just imagine the teacher/choreographer who demands "You must sacrifice everything for The Dance"? The one who humiliates, coaxes, yells at, and pleads with dancers in rehearsal, to attain the (so-called) desired level of performance? Or imagine the number of choreographers who enthusiastically rip off (or is it "borrow"?) the movements from other cultures, in the creation of innovative work? Or reflect on the number of prima donna personalities there are in the dance world who, if not going to the extreme of enthusiastically embracing a repressive regime (like Mary Wigman under the Nazis), nonetheless oversee their own mini dictatorships. After all, art is about worshipping superior artwork and artistic visions, isn't it?

Or is it?

Ethics, or "moral philosophy," is a branch of philosophy that studies values and customs. It covers the analysis of concepts such as right and wrong, good and evil, and responsibility. Central moral ideals relate to dignity, respect, compassion, justice, and truth, to name several. Ethics is divided into three primary areas: meta-ethics (the study of the concept of ethics), normative ethics (the study of how to determine ethical values), and applied ethics (the study of the use of ethical values in specific contexts). At its most profound, ethics asks "how should we live"? How should we draw the line between right and wrong? What does it mean to be a good human being and create a good society?

Why should we care how ethics relates to dance? These are my top 5 reasons:

--Preponderance of a "consequentialist" perspective. In dance, the emphasis is often placed on the choreographic outcome and its "goodness" as the determining criteria of the "goodness" of all related behavior and thought. Therefore, all other kinds of moral considerations are silenced, or rationalized, or deflected as irrelevant.

--Our field's treatment of dancers. Immanuel Kant argued to "Act always so as to treat humanity, in your own person and that of others always at the same time as an end, and never simply as a means." How much do we do that in the dance field?

--A Question of Activism. At recent conferences of CORD and SDHS there has been a "call to activism." Becoming educated in the field of ethics would greatly benefit those who wish to pursue this aim. Debates over such issues as human rights, AIDS, women's rights, the environment, etc. can be enriched by an awareness of how related moral ideals have been addressed in ethics.

--People First. In many university programs we are concerned with graduating students who are most fundamentally individuals poised to positively contribute to their communities through their artwork. How can we do this effectively? An understanding of the field of ethics can help.

--Challenging Hypocrisy. There is a tradition to stress individual choice, democratic values, humanist themes, and moral uplift or social improvement as central values of modern/postmodern dance; yet there often exists a lack of awareness of ethical issues in teaching and rehearsing. These seeming inconsistencies beg to be examined.

What this column will aim to do is offer an analysis of the ethical dimensions of dance that considers how goodness in a moral sense relates to choreography, choreographers and dancers and to creative processes, training and presentation. It will reveal some of the traditions, assumptions, contradictions, ironies, successes, as well as problems that exist in the dance field, related to moral ideals. It will also, with your – readers' – input strive to make the moral dimensions of the practice, process and reception of dance more visible, along with the product (individual dances). Together we can raise questions about the moral acceptability of certain widespread practices and suggest possible alternatives.

Are you with me? I hope so.

Because it seems so much more progressive for the dance world to view Wilde's sentiments as irresponsible – witty perhaps, and reflecting a widespread sentiment, but shirking serious engagement with ethical concerns. It would, instead, appear more fruitful to heed the words of Isaac Asimov.

“Never let your sense of morals get in the way of doing what's right.”

-Isaac Asimov

SDHS/Society of Dance History Scholars is pleased to announce recent winners of awards for exemplary scholarship. All awards were conferred at a ceremony on 23 June 2007 in Paris at the Centre national de la danse, where SDHS held its annual conference in collaboration with CORD/ Congress on Research in Dance on the theme Re-Thinking Practice and Theory/ Repenser théorie et pratique.

The de la Torre Bueno Prize® is awarded annually to a book published in the English language that advances the field of dance studies. Named after José Rollins de la Torre Bueno, the first university press editor to develop a list of titles in dance studies, the Bueno Prize has recognized scholarly excellence in the field since 1973. For 2007 the prize went to Gay Morris, an independent scholar and critic in New York City, for her book *A Game for Dancers: Performing Modernism in the Postwar Years, 1945-1960* (Wesleyan University Press, 2006). The citation for the prize read:

In the best tradition of contextualized scholarship, Gay Morris adds immeasurably to the history of modern dance and its capacity to reflect upon and influence social structures with her gracefully written *A Game for Dancers: Performing Modernism in the Postwar Years, 1945-1960*. Thoroughly researched and thoughtfully structured, the book lays out a sophisticated analysis of the relationships between dance, politics, and American modernism during the Cold War years, without sidestepping the ironic potential for a revolutionary art form to both liberate and oppress its minorities. Morris offers a more complicated way to think about a history so long enshrined in the literature as a chronicle of masterpieces and geniuses. She expertly weaves into the mix the ways concert dance responded to issues like respectability, prestige, market forces, social class, homophobia, and

AWARD WINNERS

ethnic prejudice. After noting the pressures on dancers and dance makers of the time, she concludes that for all the contradictions inherent in their practice, they never lost faith in "the power they felt existed in their medium and how that power could be exercised even in the face of oppression."

A Special Citation for the de la Torre Bueno Prize went to Lucia Ruprecht, a University Lecturer in German and Fellow of Emmanuel College at the University of Cambridge, for her book *Dances of the Self* in Heinrich von Kleist, E.T.A. Hoffmann and Heinrich Heine (Ashgate Publishing Company, 2006). The citation read:

Lucia Ruprecht's *Dances of the Self* in Heinrich von Kleist, E.T.A. Hoffmann and Heinrich Heine analyzes dances that are, strictly speaking, on the page, not the stage, by looking at how three important German writers designed movements for both their characters and their prose to "tell the body's stories." Rooted in solid literary scholarship and innovative dance analysis, Ruprecht introduces English-speaking readers to important European discourses on dance and aesthetics, revealing social and political issues in the Romantic era, as well as suggesting new ways to link literature, modern subjectivity, and the dancing body. At the heart of Ruprecht's inquiry lies the crucial question of whether or not the dancing body and the fragile psyche can be stabilized through a controlled, static state, or by the continuous activity of dancing. She also wonders how language—that of the three authors and her own—can reveal something crucial about all "dances of the self."

Named in honor of its donor, a devoted teacher of modern dance in the Midwest and mentor to many students, the Gertrude Lippincott Award is awarded annually to the best English-language

article published in dance studies. For 2007 Anthea Kraut, an Assistant Professor in the Department of Dance at the University of California-Riverside, won the award for her article "Recovering Hurston, Reconsidering the Choreographer" which appeared in *Women and Performance: A Journal of Feminist Theory*, 16/1 (March 2006). The citation for the award reads as follows:

A double evaluation of Huston's labor and work of choreography in light of how each recovers for the other that moment in which specificity of appearance or memory is joined with its trajectory and tradition. The essay shows ease with theoretical and archival materials in a seamless narrative accomplishment. It offers a lovely weaving together of a historical 'recovery' project and (poststructuralist) philosophical debate—nicely opening up issues of the nature of choreography and the implicit concepts and ideologies embedded in the term choreographer making this interesting as an account of a dance maker and in terms of current debate. It is a well argued and clearly conveyed contribution to the politics of invisibility and revisibility of artists committed to developing presentational works based in folk, communal practices. Yet the import of this article reaches beyond Hurston, as it raises problematics that resonate with current conundrums of so-called World Dance. Kraut moves deftly between solid research on this particular artist's work (characterized by straddling composition and improvisation), and theoretical reconceptualizations of the strategic labor that defines choreographers as authors. In addition, Kraut develops a consistent reflexive critique of her own project, pondering the stakes of acknowledging previously ignored choreographers and their influences in the American dance scene, beyond (even when deserved) celebration. The socio-historical

and political contextualization of the previous invisibility and the now sought-after visibility of Hurston's choreographic contributions highlights the centrality of racial politics in U.S. dance spectatorship and dance scholarship.

An honorable mention for the 2007 Gertrude Lippincott Award went to April K. Henderson, Department of Pacific Studies at the Victoria University of Wellington, New Zealand, for her article "Dancing Between Islands: Hip Hop and the Samoan Diaspora" which appeared in *The Vinyl Ain't Final: Hip Hop and the Globalization of Black Popular Culture*, Dipannita Basuand and Sidney J. Lemelle, eds., London: Pluto Press, 2006. The award citation reads as follows:

A fascinating study of a colonial / neo-colonial context and the transferences across cultures. This is important work which brings anthropology and ethnographic methods together to illuminate a dance practice. Henderson presents an original and first-hand (ethnographic) research, engaging Pacific Islanders' complex re-appropriations of Afro-American hip-hop as a device for the formation of localized yet transnational cultural identity. The article is theoretically nuanced and offers informative socio-cultural contextualizations, dealing with "travelling indigenous" identities and their convoluted ways of establishing presence and representation.

Established in 1995 in recognition of a pioneering dance scholar and editor, the Selma Jeanne Cohen Award recognizes superlative dance scholarship presented by graduate students at the annual conference. For 2007 three graduate students were recognized for their imaginative and rigorous research. Clare Croft, a Ph.D. student in the Performance as Public Practice Program at the University of Texas-Austin, presented her paper titled "Photographs and Dancing Bodies: Alvin Ailey's 1967

US State Department Sponsored Tour of Africa." As the judges noted, her paper "set up a fascinating line of inquiry, in which she linked Ailey's dance imagery with social and political concerns. She produced strongly contextualized debate, and incisive discussion about what has been read ideologically into photographs of Ailey's dancers, and the impact this has had on the civil rights movement."

Samuel Dorf, a Ph.D. student in Musicology at Northwestern University, presented his paper titled "Greek' Desires in Paris: Isadora Duncan Dances Antiquity in the Lesbian Salon." As the judges noted, his paper "asked what the label 'Greek' signified to Duncan and her critics. Focusing on the dominant trends of Hellenism and Orientalism, he questioned how Duncan 'navigated the terrain' of Ancient Greece, analyzing how her gestures were received by lesbian audiences. His argument was both complex and powerful."

The final winner of the Selma Jeanne Cohen Award was Sydney Hutchinson, a Ph.D. student in Ethnomusicology at New York University, who presented a paper titled "When Women Lead: Changing Gender Roles in the New York Salsa Scene." As the judges noted, her paper "provided a compelling discussion about the evolution of salsa dancing and changing attitudes in recent years toward gender. A very real strength was the way in which she wove personal experience as both participant and observer into a debate combining academic rigor and vibrant description of the salsa."

For the second year, SDHS offered Graduate Student Travel Grants, aimed at encouraging broad graduate student participation in its annual conference. Six students received awards in 2007: Margaret Brooker (University of Texas-Austin), Kate Elswit (University of Cambridge), Susanne Foellmer (Free University Berlin), Carrie Gaiser (University of Temple-Austin), Lester Tome (Temple University), and Jessica Van Ort (Temple University).

Report from the Treasurer to the Membership June 20, 2007

In 2006, SDHS was honored with a significant gift from the Estate of Selma Jeanne Cohen. Today we are meeting in the Pantin, guests of the Centre Nationale de la Danse, part of an exciting international conference. We are investigating positive changes for our organization and have the resources to make those changes happen.

While we had hoped to reach our goal of 500 members before the end of 2006, we apparently fell short. The impact of the size and location of this conference on our membership numbers is huge: at mid-year, we have surpassed our goal and have six months in which to continue to grow. Current membership totals 509 with 37% of that number representing members from outside the U.S, up from 28% last year.

SDHS Membership:

<u>Category</u>	<u>2007 YTD</u>	<u>2006</u>	<u>2005</u>	<u>2004</u>	<u>2003</u>
Regular	332	291	262	280	285
Retired	64	71	61	65	61
Student	77	89	73	74	69
Institutional	26	27	23	25	20
Benefactor	1	0	1	0	0
Complimentary	3	3	0	2	3
Honorary	6	7	6	8	7
Total	509	488	426	454	445

SDHS ended fiscal 2006 with revenue of \$131,747, including the bequest of \$67,500 from Selma Jeanne Cohen, and \$70,325 in expenses. At year end, the increase in market value of our investments plus the bequest leaves us a net profit of \$68,873. If we remove the bequest from the net profit, our effective operating profit for 2006 was \$1,373, our first profitable year since 2003

Financial reports for 2006 follow here: a Cash Position with comparative numbers for 2005 and an Income Statement also showing comparative numbers for 2005. Equity consists of two permanently restricted funds: The Selma Jeanne Cohen Fund endowment of \$25,000 and The Gertrude Lippincott Fund endowment of \$30,000. The balance of Equity is cash and funds reserved for future year expenses, including the Graduate Student Travel Fund and the Bueno Prize® Fund. More than 90% of our revenue derives equally from the annual conference and membership dues. Administration and Membership Services, which includes the costs of developing and purchasing the annual publication, comprise nearly 60% of our overall expenses, the remainder being the costs of the annual conference, awards and prizes.

<u>CASH POSITION</u>	<u>Dec 31. 06</u>	<u>Dec 31. 05</u>
ASSETS		
Checking/Savings	68,098	13,045
Other Current Assets	127,647	116,456
TOTAL ASSETS	195,745	129,501
LIABILITIES & EQUITY		
Equity	195,745	129,501
TOTAL LIABILITIES & EQUITY	195,745	129,501

<u>INCOME STATEMENT</u>	<u>Jan - Dec 06</u>	<u>Jan - Dec 05</u>
Income		
Investment Income	4,322	6,120
Contributed support	69,215	9,278
Earned revenues		
Membership	27,088	29,738
Conference	28,998	30,605
Proceedings	1,711	180
Advertising revenues	0	450
Mailing List Sales	125	125
Studies in Dance History	288	140
Earned revenues	58,210	61,238
Total Income	131,747	76,636
Expense		
Admin. & Membership Services	26,351	22,641
Conference	26,794	39,061
Awards	500	1,300
Publications	16,681	28,507
Total Expense	70,325	91,509
NET BEFORE ADJUSTMENTS	61,422	-14,873
Unrealized gain on investments	7,451	-602
Additions to Reserves	0	5,000
NET OPERATING GAIN / LOSS	68,873	-20,475

Detailed financial reports are available upon request to the Treasurer.

**Respectfully submitted,
Ginnine L. Cocuzza, Treasurer
June 20, 2007**

Looking Back/Moving Forward

Call for Papers: SDHS/Society of Dance History Scholars

31st Annual Conference

June 12-15, 2008

Skidmore College, Saratoga Springs, NY



2008 marks the twenty-fifth anniversary of the incorporation of SDHS/Society of Dance History Scholars - an opportunity for us to acknowledge and honor our founders. On this occasion, we invite scholars to look back - at dance, at dancers, and at the field of dance scholarship itself. But in looking back, we would like to propose that doing dance history has both progressive and expansive possibilities. A metahistorical perspective (on the history of dance history) might present new possibilities for scholarly practice. It also might present new possibilities for dance.

How do archival explorations invite us not only to reconstruct the past, but to engage with our present, and our future? What about unarchived danced forms?

How are paradigms for creative historical research in dialogue with progressive dance practice? Given that time also affects the individual bodies of dancers, what does it mean when mid- or late-career dancemakers return to their earlier work and perform it in bodies and social contexts which have changed?

While we encourage participants to explore this anniversary conference's thematic framework, we welcome submissions on any aspect of dance studies. We encourage proposals for individual papers and panels, as well as for roundtable discussions, movement workshops, lecture-demonstrations, collaborative presentations, and other formats that will enable the active engagement of conference participants.

The 2008 meeting of SDHS will be hosted by Skidmore College in Saratoga Springs, New York. The Martha Graham Dance Company will be in residence at Skidmore (pending funding), and has proposed a revival of Clytemnestra in celebration of the work's 50th anniversary. Rehearsals and lecture-demonstrations will be open to SDHS. Saratoga Springs is also home to the National Museum of Dance, an important site for considering archival work, and the Saratoga Performing Arts Center, a cultural hub for upstate New York, the Hudson River Valley, and the Berkshires. Nestled in the southern foothills of the Adirondack Mountains, Saratoga Springs contains several spas and natural mineral springs, as well as a vibrant downtown. Barbara Browning (New York University) and Danielle Goldman (The New School) are co-chairs of the program committee. Other members of the program committee are Jens Giersdorf (Marymount Manhattan College), Anita Gonzalez (State University of New York at New Paltz), and Ellen Graff (Martha Graham School of Contemporary Dance).

Submission guidelines and forms can be found at <http://www.sdhs.org/confpropinst.html>.

Submissions should be emailed or postmarked by November 15, 2007.

If submitting by email, please download form and send to sdhs@primemanagement.net
If submitting by postal mail, please send five copies of the proposal along with the submission form to: SDHS Office, Prime Management, 3416 Primm Lane, Birmingham AL 35216.

No submissions accepted by fax.

Direct queries related to SDHS or the conference program to sdhs@primemanagement.net <<mailto:sdhs@primemanagement.net>>. Phone: 888.748.7347 or 205.978.1404. Fax: 205.823.2760. Or to address above. Information on SDHS/Society of Dance History Scholars can be found at: www.sdhs.org <<http://www.sdhs.org>>

Information regarding the Skidmore College campus can be found at: www.skidmore.edu <<http://www.skidmore.edu>>

Information on the National Museum of Dance can be found at: www.dancemuseum.org <<http://www.dancemuseum.org>>

SDHS advances the field of dance studies through research, publication, performance, and outreach to audiences across the arts, humanities, and social sciences. As a constituent member of the American Council of Learned Societies, SDHS holds wide-ranging annual conferences; publishes new scholarship through its book series and proceedings; collaborates regularly with peer institutions in the U.S. and abroad; and presents yearly awards for exemplary scholarship.

In order to encourage graduate student participation in the annual conference, SDHS offers Selma Jeanne Cohen Awards and Graduate Student Travel Grants. The Selma Jeanne Cohen Award aims to encourage graduate student members of SDHS by recognizing excellence in dance scholarship. The award includes an invitation to present a paper at the annual conference, waiver of the registration fee for that conference, and a grant to help defray costs of attending the conference. Students interested in applying for the award should follow the regular guidelines

for conference submission and check the appropriate box on the submission form. If proposals are accepted by the program committee, a full-text version of the paper will be due by 31 March 2008. Please note the change in protocol from earlier years.

Graduate Student Travel Grants facilitate broad graduate student participation in the SDHS annual conference. Although applications from students presenting papers are encouraged, applications from students interested in attending a Working Group or simply listening and learning also are welcome. Travel grants are intended to help defray the costs of attending the annual conference. Applications for the next round of Graduate Student Travel Grants are due at the SDHS office by 31 March 2008.

Information on the Selma Jeanne Cohen Award and Graduate Student Travel Grants may be found at <<http://www.sdhs.org/awards.html>>. The website also has information on the Gertrude Lippincott Award, awarded to the best essay published in the field annual, and the de la Torre Bueno Prize®, awarded to the best book published annually. The deadline for both Lippincott and Bueno submissions is 1 February 2008. All prizes are awarded at the annual conference.

Conversations across the field of Dance Studies

As sdhs moves forward we are updating the newsletter to reflect the dynamic and multifaceted nature of our membership. We aim to bring you debate and commentary on issues current in dance studies and the profession.

In order to meet our aims we need you to contribute.
We welcome many formats – from images to performative musings, commentaries to dialogues.

Call for contributions - Fall 2008 issue (deadline July 1st 2008)

Entering the academy - Models and Practices

We invite meta-commentaries, provocations, thought pieces or performative musings that consider the theme 'Entering the Academy'. You might address, for example:

How have institutions shaped dance studies as a discipline?
What are the relationships between dance and other disciplines?
What are the differing modes of graduate studies in a wide range of contexts?
What are your concerns? What are you excited about?

Given the theme 'Looking Back/Moving Forward' of the forthcoming sdhs conference in Skidmore (June 2008) you might be inspired, for example, to consider the changing nature of graduate dance studies or of dance studies per se.

Submissions can be in many formats - from drawings to debate - and can be up to 2000 words

We also welcome Photographic Images to grace our pages.

Please send all contributions to the editor:

Dr. Vida Midgelow
Reader, Dance and Performance Studies
School of the Arts, University of Northampton, Avenue Campus, Northampton, United Kingdom, NN2 6JD

Email: vida.midgelow@northampton.ac.uk

The de la Torre Bueno Prize® is awarded annually to a book published in the English language that advances the field of dance studies. Named after José Rollins de la Torre Bueno, the first university press editor to develop a list of titles in dance studies, the Bueno Prize has recognized scholarly excellence in the field since 1973. All members of SDHS are eligible for this prize, although membership is not a prerequisite.

For consideration for the 2008 prize, which carries a cash purse of \$1000, authors or publishers must submit three copies of books published in 2007 to Mary Bueno, coordinator for the prize. Please send the books by 1 February 2008 to Mary de la Torre Bueno, Ansonia Station, P.O. Box 237079, New York NY 10023. Queries may be sent to mbueno_buenoprize@fastmail.fm or to the post office box.

The Gertrude Lippincott Award is awarded annually to the best English-language article published in dance studies. Named in honor of its donor, a devoted teacher of modern dance in the Midwest and mentor to many students, it was established to recognize excellence in the field of dance scholarship. The award carries a cash purse of \$500.

Articles published in calendar year 2007 may be submitted by their authors, or by editors, publishers, or members of SDHS. Only one entry per author or advocate will be accepted. Members of the SDHS Board of Directors and Editorial Board are not eligible to apply. To enter the competition, send four copies of the published article and a cover letter with the publication information and author's full contact information to SDHS, 3416 Primm Lane, Birmingham AL 35216. Please direct any queries to sdhs@primemanagemnet.net or 888.748.7347. All submissions must be received by 1 February 2008.

SDHS Awards and Grants for 2008

In recognition of Selma Jeanne Cohen's great

contributions to dance history, the Society of Dance History Scholars inaugurated an award in her name at its 1995 conference. The Selma Jeanne Cohen Award aims to encourage graduate student members of SDHS by recognizing excellence in dance scholarship. Up to three awards will be offered at each conference. Each award includes an invitation to present a paper at the annual conference, waiver of the registration fee for that conference, and a grant to help defray costs of attending the conference. Awards are based on the originality of the research, the rigor of the argument, and the clarity of the writing.

Papers submitted in competition for a Selma Jeanne Cohen Award must be based on unpublished research or interpretation and must be designed for oral delivery within twenty minutes, including use of audiovisual aids. (Papers running eight double-spaced pages are ideal.)

Students interested in applying for the Selma Jeanne Cohen Award should follow the regular guidelines for conference submission and check the appropriate box on the submission form. If proposals are accepted by the program committee, a full-text version of the paper will be due by 31 March 2008 at the SDHS Office. The full-text version should be sent via email to sdhs@primemanagemnet.net. Please note the change in protocol from earlier years.

The 2008 conference, *Looking Back/Moving Forward*, will be held June 12-15, 2008, at Skidmore College in Saratoga Springs, New York. Proposal submissions should be emailed or postmarked by November 15, 2007. See the Call for Papers at www.sdhs.org

In 2006 the Society of Dance History Scholars first offered Graduate Student Travel Grants, aimed at encouraging broad graduate student participation in its annual conference. Each year three grants will be made to graduate students to help defray the costs

of attending the annual conference. Applications for the next round of Graduate Student Travel Grants are due at the SDHS office by 31 March 2008. Please download the application form from www.sdhs.org. Although postal submissions may be sent to the SDHS office at 3416 Primm Lane, Birmingham AL 35216, email submissions to sdhs@primemanagement.net are strongly encouraged.

Any student member of SDHS enrolled in a graduate degree program and engaged in dance research is eligible. Students need not have a paper accepted for presentation at the conference in order to apply. Although applications from students presenting papers are encouraged, applications from students interested in attending a Working Group or simply listening and learning also are welcome. In all cases, applicants must persuade the evaluation committee that attending the conference will further their research. There is no presumption that presenting, participating in a Working Group, or simply attending is the most grant-worthy application.

Individuals are eligible to receive a Graduate Student Travel Grant only once during their graduate career. Although student members of SDHS may apply for the Travel Grant and the Selma Jeanne Cohen Prize or Gertrude Lippincott Prize in the same year, they may not accept both a travel grant and a prize in the same year. Applicants must be current (paid-up) members of SDHS at the time of applying for the Graduate Student Travel Grant. Contact the SDHS accounts manager at sdhs@primemanagement.net to verify membership status.

For additional information, consult the SDHS website at www.sdhs.org.

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1996 SDHS Conference Proceedings—19th Annual, University of Minnesota; Focus: Speaking of History, Dance Scholarship in the '90s = \$20.00 + postage

2003 SDHS Conference Proceedings—26th Annual, University of Limerick = \$10.00 + postage

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2007 SDHS Conference Proceedings-30th Annual, Le Centre National de la Danse, Paris, France (CND): Re-Thinking Theory and Practice: Re-Thinking Practice and Theory/Repenser pratique et théorie A joint conference sponsored by the Committee on Research in Dance= \$75.00 non-member (\$60.00 for CORD/SDHS members) + postage

The following issues are available as unbound photocopies: 1982, 1987, 1988, 1991, 1992, 1993, 1994, 1997, 1998, 1999, 2000, 2001, 2002, [\$40.00 + postage (per issue)]

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SOCIETY OF DANCE HISTORY SCHOLARS DUES NOTICE 2008

(The membership year is January 1 to December 31)

Please mail application, with check or money order in US dollars to:

SDHS
3416 Primm Lane
Birmingham, AL 35216
USA

Or, credit card payments (Visa, MasterCard, or American Express) may be faxed to + 205 823 2760.

Name and Mailing Address:

SDHS Directory Address: The SDHS web site (Members Only section) contains a directory of members. Please check here ! if you do not want your address above included. If you would like a **different** address included in the directory, please provide it here: _____

SDHS provides at times a list to screened organizations of interest to our membership. Check here if you do not want to receive non-SDHS mailings: !

Please provide your current contact information, including telephone number(s) and email address.

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Effective January 1, 2007, the following membership dues will apply:

Membership Dues 2007: Please circle applicable membership category.

	Regular	Student	Retired/Senior*	Institutional	Benefactor
All locations	\$85	\$45	\$65	\$160	\$500

*All overseas shipments are sent airmail. * Retired/Senior category is for those age 62 and older who are also retired.*

Benefits of membership include voting rights, a twice yearly Newsletter, access to the online Membership Directory, and a copy of the annual Conference Proceedings. Members will also receive Studies in Dance History, published annually by the University of Wisconsin Press. Individual members are entitled to receive membership rates for SDHS conferences. Courtesy exchanges of member conference rates exist between SDHS and the following dance related organizations: CORD (Congress on Research in Dance), DCA (Dance Critics Association), and SCDS/SECD (Society for Canadian Dance Studies/Societe des etudes canadiennes). Membership fees are tax deductible, to the extent provided by law, as contributions to a non-profit organization.

Additional Contributions Directed To:

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 Special Projects \$ _____
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Total Payment: \$ _____

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 Visa, MasterCard, and American Express may be used for payment (below).
 Please fax to + 205 823 2760.

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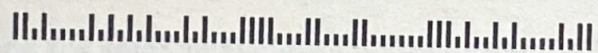
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