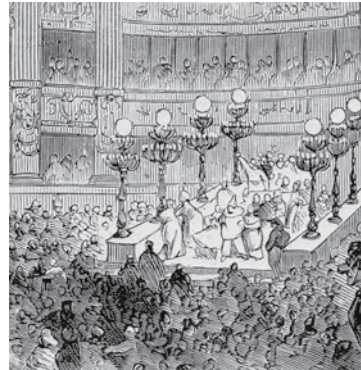


CONVERSATIONS ACROSS THE FIELD OF DANCE STUDIES



*Talking Pointes
Rethinking 19th Century Dance*

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Dear Reader,

Dates are tricky, difficult, rather categorical. Centuries too. They set arbitrary boundaries to which trends, movements, and lives do not conform very easily. And perhaps no century has more enervated historians than the 19th century. Where should it begin and what might figure its ending? Was it imbued with nostalgia or was it radicalized by its newly mobile citizenry? As we look back at the 19th century – at a time when we ask whether 2011 marks the start of the 21st century with all the various movements that have agitated peoples, placed bodies at the forefront of political stage(in)s, and determined displacements and migrations – a date falls as the year's random memorial counterpart: 1811 and we wonder about the footprints left then on the historical landscape and what effects they might have generated for dance historians to ponder.

Two hundred years ago, large bodies of marching men were crisscrossing Europe, experiencing great losses and major casualties at the bidding of a Napoleon at the zenith of his quest to realign Europe's map with his designs on the global circulation of republican ideologies and capital growth. Maybe had he been a better dancer, and enjoyed attending court balls, he might have configured his strategies to incorporate improvisational, flexible tactics....after all soldiers exercised and prepared for active duty with dancing lessons. And they showed off their variations of newly minted (international) dance steps at the popular public balls to the delight of the women who countered with audacious improvisations, all too often however to the dismay of the local police sergeants in charge of restraining transgressive deportment and of collecting the pleasure taxes. Does this resonate rather too maddeningly?

2011 also marks (serendipity?) the bicentenary of the births of Théophile Gautier and of François Delsarte both of whose aesthetics of corporeality influenced albeit quite differently the course of Western dance's narrative and expressive form, at a juncture in time when numerous 21st century narrativised representations on stage, on screen and in exhibitions are recasting and revisiting 19th century performance conventions, models and gender roles, as well as the period's socio-political interactions and categorizations. To wit, a few examples:

- the Pacific Northwest Ballet's historical reconstruction of *Giselle*
- the Ballet de l'Opéra de Paris' translation of Jacques Prévert's and Marcel Carné's *Les Enfants du paradis* from film to literal ballet-pantomime
- the re-capturing of Georges Méliès' footage of dance and féerie in Scorsese's *Hugo*
- the multiplication of exhibits of Degas' dance works
- the racialized and animalized cataloguing of the human profile that the scenography of the *Invention du sauvage* exhibition (Quai Branly Museum, Paris) with its focus on the zoological spectacularization of humans revisits
- or the Carnavalet's detailed look at 19th century Parisians at work and leisure at the balls, cafés-concerts and barriers of the city as well as demonstrating at the barricades.

Similarly, this collection of texts places in conversation some of the current interests of the SDHS Interdisciplinary Approaches to 19th Century Dance working group, and traces in how political, sociological, medical, religious and ethnographic climates and spheres of knowledge inflect, signify and are embodied in dance, its practice and its historicity. Although this volume of *Conversations* (once again) leans to the Western/Eurocentric perspective, it also looks back through contemporary lenses to interrogate differently the body's manifestations in movement and technicity, in various settings, and in representational spaces over the course of the century. Indeed since contexts (past and present) haunt the forms, whether they be choreographed and theatricalized or socialized, catalogued and displayed, graphed notationally or librettised, and seized in stultifying statuettes, drawings, paintings, and early photographs, returning to 19th century dance offers alternative pathways to interrogating its cultural relevance and persistence, and its nostalgic and radical traces in modern and contemporary dance and society. May these *Talking Pointes* challenge our readers to reach towards other historical recoveries and to stretch out in new directions in..... *rethinking nineteenth-century dance!*

Sarah Davies Cordova & Stephanie Schroedter

A word from the Guest Editors

Re-membering The socio-political Fault-lines While Dancing at Quebec's Winter Carnival

Charles R. Batson

All business and all work are set aside; everybody thinks only of pleasure. Dinners, visits, get-togethers, parties with music, dance, and games take up all of one's time and capture the entire energy of rich and poor, young and old, in short, Quebecers of every category, age, and sex.¹

Most accounts of Carnival in Québec open with such celebratory language tracing its history to that joyous pre-Lenten moment when winter is at its brightest and best, as this account from 1825 has it. Both of the territory's principal cities, Montréal and Québec City, offered numerous occasions for winter merriment during this pre-industrial period when the fields were covered and cold, but the sleigh-rides were smooth, bonfires warm, and parties hot. Historians Dickinson and Young note a report of carnival from 1749, when "members of the local elite outdid each other. Madame Bégon describes dances lasting until 6:30 in the morning" (94).

Yet Madame Bégon's tale goes on to reveal a tension that marks the merry-making: "Sermons threaten[ed] to withhold Easter Communion from those who dared participate" (94). In Québec, it would appear, pre-Lenten was not pre-Lapsarian, with church leaders spending much energy condemning the sins of dance. In this territory where the French-speaking church controlled much of public expression and claimed for itself cultural authority as guarantor of the French language and way of life after the 1760 English conquest, ecclesiastical voice carried significant weight. Historian Michel Landry charts no fewer than eleven church missives restricting participation in dance in Québec City alone over the course of some two centuries; Montréal's bishops joined in this condemnation, permitting, however, in the mid-nineteenth century, good Quebecers to attend some public balls provided that there was no drink, that parents accompanied their children, that the party did not last long into the night, and that there was no occasion for private dance.

The organizers of the official Winter Carnivals of the late nineteenth century seem to have acceded to such demands. The fancy dress balls from Montréal's first carnival in 1883 and Québec City's first carnival in 1894 were held in such public spaces as skating rinks, and the program from Montréal's 1884 carnival notes that "no dress of any religious order" was permitted on the ice, arguably so as not to offend through pastiche or parody. The account of that same carnival as published in *Harper's Bazaar* states explicitly that "little of a private nature has taken place during the week in the way of entertainment." Dancing did not happen dressed inappropriately or behind closed doors, at least officially.

Indeed, officially, these Carnivals were less occasions for dance than for sport and touristic promotion of Canadian Winter. The new game of hockey was featured, and such athletic associations as the Montréal Toboggan Club, the Canadian Snow-Shoe Club, and the Montréal Curling Club performed in front of audiences specifically targeted from south of the border. Press accounts follow the Vanderbilts, the Astors, the Clevelands from venue to venue as they reveled in the particular joys of Canada, a country where one is assured, according to the 1884 English-language promotional program, that "in winter, nature is pleasing" (2). After all, it is the cold and snow that permit the creation of the Ice Palace, the crowning jewel (at a cost of \$6000 dollars in 1884) of this celebration of winter's riches.

However, as with Madame Bégon's parties, whose gaiety accompanied, masked, and informed threats of damnation, all of this official celebration

did not go without marks of rejection and exclusion. The “no-private-dancing-please-we’re-Canadian” official posture, for example, while echoing church dicta, ran precisely counter to the predominantly Francophone Québécois custom of *veillées*, private parties often held in the kitchen, where fiddlers and dance callers could get up on a table to pound out a beat. Official stories aside, private *veillées* did indeed occur during this carnival time, historians such as Frank Abbott now tell us, reminding us that French Canadians have long been obligated to accommodate themselves to rules imposed from above and from without, whether from the English or from the Church, that supposed celebrant of Frenchness whose missives nonetheless asked Quebeckers to restrict dance, the practice of which many of them found intrinsic to the transmission of their French cultural heritage.

The most public aspects of the first official Carnivals tellingly celebrate the non-French. Their focus on sport – and accompanying de-emphasis of dance – tacks well to certain nineteenth-century English ideologies of strength, recreation, and leisure while effacing the inherited French model of dance-centric, even dance-maniac, carnivals. Their expensive Ice Palace, funded by English-language business interests, was modeled on those of Imperial Russia. Francophone sports clubs were invited only in the second year of Montréal’s carnival to join in the popular storming of the Palace, and, tellingly, those clubs’ parade route through the Eastern, French-speaking neighborhoods of Montréal was roundly condemned (Gordon 151). Considering that the fancy dress costumes could cost around \$250, a sum more readily available to the rich American tourists and the English-language business owners than to the French Canadian workers, these Carnivals, it would appear, did not inherit much more than the name from those earlier *carnavals* in which “Quebeckers of every category, age, and sex” gave their full attention to party and dance.

The sanctioned Winter Carnivals of the late nineteenth century thus remind us of the fault-lines marking Québec, revealing, behind their official celebratory mask, frictions between and among religious dicta and popular practice, public posture and private expression, and English-speaking communities and their French-speaking workers and neighbors. There where Québec’s twenty-first-century official Carnival sells itself to tourists as the world’s largest Winter Carnival and the second largest Carnival after Rio’s, it is instructive to remember the tensions that marked its first iterations. We may be led to ask where current fault-lines lie for this province when, for example, it was represented in the Opening Ceremonies of its country’s 2010 Winter

Olympics in Vancouver not through French-language expression but rather by a reworked enactment of the church-influenced Québec folk-tale of the Devil at the Dance, which warns against dancing too much. Quebeckers may continue to celebrate dancing, now in a post-1960s context that weaves dance into its public fabric, from the post-modern performance scene, through the dance-influenced instruction at the National Circus School, to the Piknic Electronik held on Montréal’s Ste-Hélène island every Sunday from May to September. The case of the late nineteenth-century Winter Carnival, along with the cautionary tale of that other Winter celebration – the twenty-first century Vancouver Olympics – call us to be mindful of yet broader structures and expressions inflected by rejection and exclusion. We do well to remember the body of dance in the co-optations that regional, national, and global events impose and expose.

Notes

1. (Talbot, cited in Provencher 1, my translation)

Original artwork by Jimmy Sabater

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Giselle at Mabilille:

Romantic Ballet and the Urban Dance Cultures of Paris

Stephanie Schroedter

Social dances often appear in celebrations and balls at key narrative moments in nineteenth-century Romantic ballets, in scenes that refer most directly to the urban dance cultures of the French capital with its constantly arising socio-political conflicts.¹ The opening scene of *Giselle* for instance with its *valse* depicts a (supposedly) sheltered, safe place in the “real” life of the protagonists. Later, as dare-devilish – particularly with regard to class – overstepping of boundaries cause life-threatening catastrophes, collective movement spaces (marked by social dances) turn into spaces of dangerous individual experiences, threshold spaces of perception. The dancing (often characterized by *galop* rhythms) causes fateful changes of awareness in the protagonist, ranging from the extension of awareness as to his or her limitations, to the loss of awareness. Furthermore it opens up onto imaginary spaces which oscillate between ethereal (dream) spheres and diabolical (nightmarish, trauma-filled) regions. As such, these social dances prove to be an essential aspect of the socio-political dimensions of Romantic ballet. A look at the Parisian urban dance cultures allows for a closer examination of this neglected facet of Romantic ballets and their staged replicas of conflicts of everyday-life.

Public balls dotted the Paris landscape, changed with the seasons, and increasingly drew on the magic of gaz lighting. The Bal Mabilille, just off the Champs-Élysées, in particular blossomed into a symbol of the urban dance cultures from 1839 onwards. There, a young woman from the lower rungs of society could rise up to become the queen of the ball based on her dancing skills. At best this was her opportunity to find a partner of higher social standing or at least with a good financial situation. Others less fortunate, less daring in their movements, in the worst-case scenario, would end up as prostitutes. Their stories mirror *Giselle*’s and other dancers of the Romantic ballet repertoire, where dance within the social context leads to fortune or misfortune, if not death.



The Bal Mabilille at the Allée des Veuves near the Champs-Élysées.

The social dances which were practised in urban balls were quite different from those which were exclusively performed in socially privileged circles. Whereas the private *salons* followed strict choreographic rules, the public balls developed the first signs of a popular dance culture with its own improvised individual movements. Such free movement styles acted as a means to revolt against the repressive measures taken by the various political authorities to contain the body within certain socially determined limits. At these public balls, dance was also used for experimenting with new forms of social relationships that were reflective of political change and alternative political (utopian) societies.

This historical phenomenon bears comparison with Gabriele Klein’s sociology of movement as a theory of physical acting in social relationships which she constructs with reference to urban cultures of the 20th and 21st centuries.² This sociology of movement works with stage(s) of power, in which movement not only enables a performance of the social but also functions as kinaesthetic politics.³ I would posit that the movement cultures of the 19th century already showed a blurring between the real and fiction, between appearance and reality, between the theatre and reality in the urban space.⁴ Without a doubt this phenomenon in 19th century Paris was consciously covered up and masked. It was the object of a subtle game, which allowed the actor-spectators to switch between theatricality, spectacularity and reality.

Nonetheless there are impressive examples in 19th century Paris of Klein's sociologically marked movement concept, in which the body is not only a representative of the social order nor just an object of cultural shaping or semaphore for class- or gender-related norms, but also functions as an agent creating reality, making it sensually perceptible and socially effective, thus performing a social order.⁵ This seems to be particularly true for the early Cancan with its political overtones. Its improvisational style, in which the dividing lines between handed-down movements were crossed in a provocative way, ventured into new regions of individual and collective freedom.⁶



Cancan movements at the bal masqué de l'Opéra, *Le Journal illustré* (Jan. 28, 1877)

Despite or maybe because of continuous police controls, and regardless of restrictive taxations for dance events, the urban dance scene in Paris in the 1830s and 40s boomed as it took on the subversive characteristics of a political protest movement with increasingly aesthetic dimensions.

Choreographies developed that were comparable to a space script for social figurations, which established a connection between the social and the aesthetic, and conceded a fundamental role to the aesthetic in the description of the political and the social.⁷ A particularly revealing example of this is the chameleon-like, adaptable quadrille as a French

national dance, which developed specific forms for all social classes and spaces off and on stage. Indeed Romantic ballets captured public trends and incorporated representations of society's dance fashions within their narratives. Recognising and setting out the individual facets of this period's urban dance cultures, both in terms of its fascinating convergences but also because of its unmistakable differences in comparison with post-modern movement cultures, offers an exciting challenge for 19th century dance historiography.

Notes

- 1 Cf. Bouchon 1998, Bouchon et al. 2010, Davies Cordova 1999 and 2005, Smith 2000 and 2001.
- 2 Cf. Klein 2008, and Klein 2004.
- 3 My paraphrasing (in English) of key notions in Klein, "Das Soziale choreographieren," "Tanz als Aufführung des Sozialen" and "Choreographing the Social: Movement and Space in the Urban Life."
- 4 My paraphrasing in English of Klein, "Das Flüchtige. Politische Aspekte einer tanztheoretischen Figur."
- 5 My paraphrasing in English of Klein 2004.
- 6 Cf. Gasnault 1986.
- 7 My paraphrasing in English of Klein's "Das Soziale choreographieren."

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At Work on the Body:

1860s Parisian Tutus and Crinolines Or Women's Silhouettes on Stage, at Fashionable Gatherings and in the Streets

Judith Chazin-Bennahum

One question that the long 19th century raises concerns the somewhat mysterious perpetuation of absurd street fashions for women, despite the changing role of women after the industrial revolution. Just as street fashions gave women odd silhouettes with their enormous and billowing crinolines, so the tutu costumes on stage exaggerated the lightness of the ballerina, along with her pointe shoes that lifted her up and created a gravity-less grace in her movements. We learn from Arkin and Smith that when women played more realistic persons on the Paris stage, they were in national dances with their characteristic regional dress or from foreign countries with exotic clothing.¹ The Paris Commune brought women into the street clothed practically and protectively. I'd like to examine how the defeat of the Second Empire and the Paris Commune highlighted the hidebound hierarchies in French society and contributed to backward attitudes and approaches to women on stage and in the street.

In my book *The Lure of Perfection: a Study of Fashion and Ballet from 1780 to 1830*,² I posited that various fashions on the street greatly affected the ballet stage and that these fashions endured. As I continue this investigation, I now seek to focus on a critical decade both for fashion and ballet, i.e. 1860–1871, a time when France was too self-confident, too self-assured, too isolated as it became entrenched in Napoleon III's tragic foreign policies, especially the invasion of Mexico.

The 1871 battle between the Versaillais and the Communards of the Paris Commune was one of the most ghastly events in the history of France. It was the last act in the failed and disastrous war with Prussia that shook the very foundations of French civil society and gave birth to the third Republic that lasted until 1945. After a prolonged siege, during which the Opéra closed and was turned into a hospital for the

sick and injured, some twenty thousand Communards, mostly students and workers, were massacred by the more conservative royalists and republicans.³ The Commune was the largest urban insurrection in modern European history until the Warsaw ghetto uprisings in 1943.⁴ Perhaps surprisingly, women exerted a significant influence during the Commune.⁵ To give an idea just how audacious and selfless the Commune women of Montmartre were, Boime quoting Louise Michel, the celebrated fighter, wrote that when they heard that the Versaillais were trying to recover the two hundred Montmartre cannons, the women covered the canons with their bodies expecting to die for their efforts. "When the officers ordered soldiers to fire on the women, they refused."⁶

During the Paris Commune, fighting women dressed in uniform with rifles and gear ordinarily carried by men. Perhaps for this reason, during and after the Commune, be they "Marianne," or "Liberty," representations of women in journals and newspapers portrayed an ugly, fierce and fearsome figure wearing Roman drapery or uniforms that contrasted with society's idealistic vision of women. David Shafer contends that "the realities of nineteenth-century economic, social and cultural transformations challenged the neat and tidy bifurcation of the public and private along with this gendered axis; cities and industries required women workers, but tempered this need by paying them subsistence wages, in the process of maintaining marriage as a social and economic necessity."⁷ But women were evidently now in public spaces, which drove conservatives in French society crazy.

To complicate this picture of women further, fashions on the street became inordinately uncomfortable, rather like the aristocratic embroidered, ornamental wide panier-ed dresses just before the French Revolution. Why would they wear these unwieldy clothes? The wealthy and the bourgeoisie loved ostentation and celebrated this bent in the designs of Frederick Worth (1826–1895), a remarkable English couturier who practically invented haute couture. At the time, dresses with skirts of enormous width, crinolines, gave women the appearance of huge floating "majestic ships."⁸ Hiding the bottom half of their bodies, while the protruding breasts rested on tiny waists perpetuated the image of the essential yet modest woman. Crinolines were de rigueur, even for children, with many flounces and ribbons and braids. The Empress Eugénie's patronage of Worth ensured his success. Demand for luxury goods, silks and laces, grew as middle class women struggled to keep up with their Empress.⁹ Paris became the center of fashion and high living, "the acme of gaiety and frivolity."¹⁰ Its "spectacular" ballroom culture attracted the young and old to dances that continued through

the evening and gave women ample opportunity to display their gorgeous garb as well as their stunning steps.¹¹

For years ethereal women on the Paris Opéra ballet stage assuaged the daily experiences witnessed by their wealthy audiences of frightening and bloody events in the political arena, as well as the painful poverty suffered by huge elements in the urban populations. Why did what occurred have little or nothing to do with events of the time? The ballerinas with delicate arms and tiny feet in pointed shoes wore the clothes that dreaming audiences relished, those gentle light tutu concoctions. Unlike their sisters in the audience, their legs were very visible, depending upon the movement vocabularies and they became emblematic of a sexual representation that greatly appealed to the imagination of male members in the audience.

Following the fashion of the time, the wasp waist of the ballerina continued to be very popular. Like the crinolined women, they too floated although more like swans than ships. The pointe shoes, perhaps another invention of the industrial revolution, transformed the ballet technique forever. And pointe technique was the great fascination for ballet audiences. The stories, absurd in their narrative twists and turns, defied logic and kept any semblance of reality far from the stage.

Just as Napoleon III lost contact with the essential needs of his people, so the ballets of the period, what Ivor Guest saw as a major decline in French choreographic endeavors, also reflected the frivolity and inanity of the rising middle classes.¹² In the same way, street fashions cloaked the female figure, and departed from the natural frame of a woman's body.

One would never know that Paris would become a cauldron of anger and chaos when attending the ballet at the Paris Opéra. During the ten crucial years before the Siege of Paris and the Paris Commune, the leading women dancers were not French; rather Italians and Russians assumed the principal roles in ballets that seemed increasingly trivial and bloodless. Composers too were completely at the mercy of the Opéra's administration that knew what would please their spectators. They were told how many bars of music to make to concoct melodies suitable to a particular culture. Basically all the main artists worked separately and prayed it would come together brilliantly in the end. For the most part they did not!

On November 26, 1860, the beloved French ballerina, Emma Livry, starred in *Le Papillon*, or *The Butterfly*, choreographed by the great Romantic ballet dancer, Marie Taglioni. A terrible event occurred soon after this ballet premiered. Livry died of burns from a fire on stage

when her tutu went up in flames. The narrative of *Le Papillon* sadly prophesied the young ballerina's demise.

The Parisians loved scenarios that were set in Italy and Spain, ever since the Spanish dancers, gypsy dancers and Mérimée's novella, *Carmen*, had fascinated them. At the same time the fashion for masks and hidden faces, were alluring elements in many of the decade's ballets. Along with masks came the usual disguises when the protagonists pretended to be other characters in order to achieve their goals. They protected the innocent and ingenuous heroes and heroines, and brought a hint of mysterious and sinister surprise to the narratives. The protagonist in the ballet, *Graziosa* (March 25, 1861) beguiles men from all stations with her sensual movements, while a bullfight and duels activate the rather pointless story.

In another ballet, *L'Étoile de Messine* (November 20, 1861) that takes place in seventeenth-century Sicily, again a southern clime under the Spanish crown, we see masked women, a gypsy dancer Gazella, and this time an unrequited love affair occurs. Poor Gazella dies, as did Giselle before her, in the arms of a man who loves her.

Following *L'Étoile*, the distinguished choreographer, Arthur Saint-Léon created another "slight" Italian, comic, plot, *Diavolina*, (July 6, 1863) in which the traditional reading of the marriage contract becomes paramount, and where wealth and position clearly affect the peccadillos, and they dance at the drop of a hat some wonderfully constructed *enchaînements* by Saint-Léon. Once again the leading lady changes costume, appearing as a *cantinière*, "who led the Opéra into the street, and turned its principal dancer into a virtuoso of the crossroads."¹³

La Maschera (February 19, 1864) was set in eighteenth-century Venice, in which a masked Gypsy dancer Lucilla hypnotizes anyone who watches her stunning movements. Instead of seducing the hero, she uncharacteristically and heroically saves a couple's marriage from doom.

Another kind of deception occurred in the travesty ballets of the period, such as *Le Roi d'Yvetot* (December 28, 1865), when Eugénie Fiocre played a young colonel; in *Graziosa*, when Louise Marquet played a torero; and notably in *Coppélia* (May 25, 1870) when Fiocre played the male lead, Frantz. As Lynn Garafola stated, the woman became a "heightened, erotic vision for the spectator. The stage became a privileged site of transgression where audiences happily witnessed and enjoyed displays of gender swapping."¹⁴

Along with travesty dancers, ever popular were magical events that drove many of the ballet stories and created intriguing transformations

as when the figure Cupid became a seductive personality in *Néméa* (July 11, 1864), or when in *La Source* (November 12, 1866), Naila became a beautiful stream, and when in *Coppélia*, Dr. Coppélius imbues Coppélia with Frantz's life force. *Coppélia* stands out as one of the most consequential ballets of the century; it premiered just before Prussia defeated Napoléon III's army and recounts the story of the mechanical doll Coppélia, one of several "automatons" in Doctor Coppélius' workshop.

From 1860 to 1871, it was not so much that the ballet libretti or ballet designs were so different from previous decades, or even centuries, but rather that they felt senseless and lacked passion. Spectacle coopted artfulness. For the most part, the exotic and far-flung settings demanded costumes and scene designs that dazzled and impressed the growing middle class spectators, the renowned Jockey Club and the court of Napoléon III and Eugénie. They also pointed to the French conquest of other continents. The major goal of the Paris Opéra ballets was to create a charming scenario, however distorted historically or geographically, that would show off the prima ballerina; the most frivolous or feeblest action served as an excuse for a ballerina to dance and display her legs. All kinds of tutus reigned supreme for the ballet girls, as well as pink tights or *maillots* and rose-colored ballet shoes. However, at this point, the ballerinas' tutus took on widths that to some extent rivaled their sisters in the streets wearing huge crinolines.

On the one hand, this snapshot view of France from 1860 to 1871 signals, to some extent, the demise of French hegemony over ballet, and perhaps world politics. Despite the inauguration of the Third Republic, internal differences and tendencies toward autocracy and narrow thinking – witness the Dreyfus Affair – undermined the free flow of ideas, and weakened the fabric of French culture and artistic vision. On the other, it shows fashion's hold on women's bodies. It took a long time even with the growing importance of the women's movement, their active participation in the Paris Commune, and the increasingly visible physical culture project, among other things, for the transformation of fashion to effectively free women's bodies from the corset and the hindrance of heavy skirts.

But what about (pointe) shoes and the silhouettes they create? Why are we wearing 6" heels?

Notes

- 1 Lisa C. Arkin and Marian Smith, "National Dance in the Romantic Ballet", in *Rethinking the Sylph: New Perspectives on the Romantic Ballet*, ed. Lynn Garafola. Hanover and London: Wesleyan University Press 1997, p. 11–68.
- 2 Judith Chazin-Bennahum, *The Lure of Perfection: Fashion and Ballet 1780–1830*, New York and London: Routledge Press, 2005.
- 3 On the Prussian conquest of the French, Michael Willrich's stated in his meticulously researched book *Pox: An American History* (Penguin 2011), that the French lost this shockingly short war in 1870 because "small pox claimed the lives of tens of thousands of French soldiers, yet the Prussians lost fewer than 500 men. That was because the Prussians vaccinated their entire army against the virus and France did not" (p. 80). David McCullough noted in his recent book, *The Greater Journey, Americans in Paris* (New York: Simon & Schuster, 2011), that as a result of the Prussian War, "The cost to France in young men killed and wounded in battle was 150,000. For the German Empire it was 117,000. The death toll in Paris was reported to have been 65,591, of whom 10,000 died in hospitals." (p. 303).
- 4 Albert Boime, *Art and the French Commune: Imagining Paris after War and Revolution*. Princeton, NJ: Princeton University Press, 1997 (Introduction).
- 5 Gay Gullickson, *Unruly Women of Paris: Images of the Commune*, Ithaca and London: Cornell University Press, 1996.
- 6 Boime, p.114.
- 7 David Shafer, *Paris Commune*, Houndmills, Basingstoke, Hampshire and New York: Palgrave Macmillan, 2005, p. 156.
- 8 James Laver, *Concise History of Costume and Fashion*, New York: Harry N. Abrams, Inc. Publishers, 1969, p. 179.
- 9 Jessa Krick "Charles Frederick Worth (1826–1895) and The House of Worth" in Heilbrunn Timeline of Art History, New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/wrth/hd_wrth.htm (October 2004)
- 10 Alistair Horne, *La Belle France. A Short History*, New York: Alfred A. Knopf, 2005, p. 257.
- 11 See amongst others, Stephanie Schroedter, "Dance Spectacle and Spectacular Dances, Between the July Monarchy and Second French Empire", in *Dance and Spectacle. Proceedings, 33rd Annual Conference of the Society of Dance History Scholars*, University of Surrey, Guildford and The Place, London, 2010, pp. 291–306.
- 12 Ivor Guest, *The Ballet of the Second Empire*, London: Pitman Publishing, 1974, p. 226.
- 13 Guest, p. 187.
- 14 Lynn Garafola, "The Nineteenth-Century Travesty Dancer," in *Dance Research Journal*, Fall 1985/Spring 1986, p. 88.

Why Bother with Nineteenth-Century Ballet Libretti?

Debra H. Sowell

At first glance, nineteenth-century ballet libretti seem to tell dance scholars everything but what they most want to know: What was the dancing like? The 950 Italian dance libretti in the Sowell Collection (currently located in Provo, Utah) contain minimal, if any, movement description and virtually no images depicting the human body in arrested motion. So why would someone interested in the Italian ballet of the nineteenth century devote scholarly attention to documents that appear to be little more than empty shells of lost performances?

Individual Libretti

Although they are sometimes catalogued under the moniker “scenarios,” I prefer the use of the term “libretti” for these “little books” because they contain a wealth of information in addition to plot summaries. Beyond a title page listing production information (the name of the work and its genre, choreographer, theater, date or season, the printer or publisher, and sometimes a royal patron), a libretto usually contains a cast list (“Personnaggi”), a preface or introduction to the plot by the choreographer (“Avvertimento” or “Argomento”), information about the production staff (ideally with names of composers and designers), and a list of company members. An especially informative libretto may also include a list of dances, a censor’s mark, and a copyright statement claiming the choreographer’s ownership of the material. The final and most extensive element is the plot summary itself: an act-by-act or scene-by-scene breakdown of the narrative, including descriptions of the stage scenery each time it changes.

The study of ballet libretti is woefully underdeveloped in comparison with that of opera libretti, about which scholarship made significant advances in the late twentieth century with works such as Patrick J.

Smith’s *The Tenth Muse* (New York: Alfred A. Knopf, 1970) and Arthur Groos and Roger Parker’s *Reading Opera* (Princeton, NJ: Princeton University Press, 1988). For graduate students in search of un-mined territory, ballet libretti present an open field inviting an array of research strategies. Although many of the plots were devised by choreographers from scratch, a large portion of the repertory was based on pre-existing works: operas, novels, plays, and well-known historical events. In this respect, ballet scenarios are on par with opera libretti, about which Groos and Parker comment, “As adaptations of literary works, libretti pose questions of intertextuality, transposition of genre, and reception history; as verbal artifacts, they invite the broad spectrum of contemporary reading strategies ranging from the formalistic to the feminist” (10).

For historians interested in the derivation of works or the circumstances surrounding their creation, a libretto’s “Avvertimento” or “Argomento” may be especially valuable. For example, Antonio Cortesi defends his departure from the Aristotelian unities in his *avvertimento* to *Nabuccodonosor* (1838); Salvatore Taglioni discusses the difficulties of basing a ballet on a well-known novel in the *argomento* to *Ettore Fieramosca* (1837); and Luigi Henry explains in an *avvertimento* that he created *Selico, o sia il Buon Figlio* (1826) in just ten days due to the illness of Gaetano Gioja.

The comparative analysis of related libretti also yields fruitful ground for analysis. For example, Gaetano Gioja staged his adaptation of Walter Scott’s *Kenilworth* in both Milan (1823) and Naples (1824), but close study of the respective libretti reveals significant differences in the productions. In Milan, Gioja used Scott’s title and devoted 16 pages of his libretto to an extensive plot summary. In Naples, where the ballet was staged in honor of a member of the ruling Bourbon dynasty, Gioja deleted three characters, simplified the plot to ten pages of summary, and inserted Queen Elizabeth’s name into the title: *Elisabetta al Castello di Kenilworth*. Significantly, the Milanese libretto preserves Scott’s tragic ending, in which the heroine Amy Robsard falls to her death, whereas in the version for the royal family in Naples, Queen Elizabeth arrives in time to save Amy’s life, thus highlighting a monarch’s power and mercy. As the title pages of these two works demonstrate, libretti may also be scrutinized as objects of material culture, in terms of their visual layout,

decoration, and page composition (see Figures 1 and 2). Typography (font sizes and styles), the relative prominence given to the names of choreographers and/or patrons (especially in the case of performances for royalty), and artwork such as printer's devices and/or decorative flourishes on title pages may reveal social attitudes and cultural values that figure as part of a production's broader context.



Figure 1.
Gaetano Gioja, *Kenilworth*
(Milano: Giacomo Pirola, 1823).

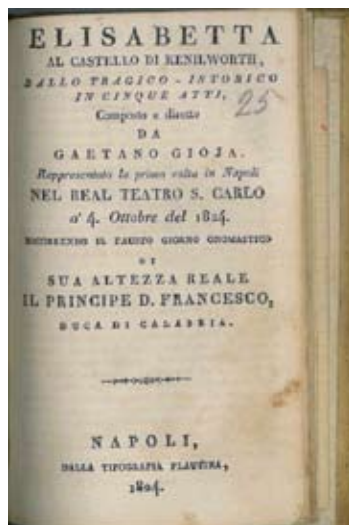


Figure 2.
Gaetano Gioja, *Elisabetta al Castello di Kenilworth* (Napoli: Flautina, 1824). Note the prominence given to the queen's name in the title and the large font used for the member of the royal family being celebrated, His Royal Highness, Prince D. Francesco, Duke of Calabria.

The Sowell Libretto Database

Because the Sowell libretto collection contains the works of well over a hundred choreographers across thirty cities, I realized years ago that the only possible way to make sense of the wealth of information they contained was to create a database that would store each data point and then permit a researcher to track information and trends across space and time. Data entry work is still in progress; furthermore, because the collection does not include every performance given in Italy between the years 1800 and 1900, it is not primarily a tool for yielding “statistically significant” results. However, thoughtful search techniques have demonstrated its ability to reveal intriguing patterns and connections. As I shared at the 2009 SDHS conference at Stanford, use of the genre labels *ballo storico*, *ballo romantico*, and *ballo fantastico* peaked in successive waves during the years between 1820 and 1860, shedding new light on repertory trends. Queries waiting in the wings include possibilities such as: Did performers specializing in mime roles also appear as featured dancers in inserted divertissements? Were there women dancers who specialized in travesty roles? Are there identifiable connections between choreographers and composers or designers? Were some choreographers more likely to stake a claim to their material than others? Is there a pattern explaining why some libretti include a dance list and others do not? The list is potentially endless.

Perhaps the best news is that online cataloguing systems used by Harvard University Libraries and The New York Public Library Jerome Robbins Dance Division -- both of which contain vast holdings of nineteenth-century libretti -- now provide similarly informative “data points” for savvy researchers. I encourage other dance scholars to take a second look at libretti, for while they may fail to describe the dancing itself, in the aggregate they succeed admirably at contextualizing the broader performance tradition. Even an empty shell may indicate structure. When brought together, these modest looking publications not only detail the structure of specific ballets, they provide a key for understanding the larger structures governing ballet in a vital era in the history of dance.

CLOWNS, ELEPHANTS AND BALLERINAS.

Joseph Cornell's Vision of 19th Century Ballet in *Dance Index* (as collage)

Eike Wittrock

Joseph Cornell had a particular vision of the Romantic Ballet. He developed his peculiar perspective on 19th century theatrical dance in graphic layouts. Using the medium of the magazine as a format he suggested an experimental position towards the history of dance with collage as its central principle.

* * * * *

Cornell's graphic designs and layouts for the *Dance Index* in the 1940s are located within a constellation of archive, museum and printed media based on a stance on historic material that imitates an idea of history from the early 19th century.

In his designs for *Dance Index* Cornell juxtaposes historic visual documents, such as lithographic portraits, sheet music covers, photographs, caricatures and drawings, with press clippings, fictitious and biographical accounts of events related to 19th century ballet rarely interspersed with Cornell's own comments. The visual sources (mostly previously unpublished material) are treated with the same care as the text, and both are given equal importance in the arrangement on the page. Using different fonts, font sizes, and visual aids like graphic framing, arrows and lines, Cornell guides the reader through the material. He lays out a history of 19th century ballet as surrealist dream montage – a 1940s' dream of the 19th century and the dream images of 19th century stage.

* * * * *

“To conjure, even for a moment, the wistfulness which is the past is like trying to gather in one's arm the hyacinthine color of the distance. The past is only the present become invisible and mute; and because it is invisible and mute, its memoried glance and its murmers are infinitely precious. We are tomorrow's past. [...]"

Mary Webb, Foreword to *Precious Bane* (1924), quoted by Joseph Cornell in *Dance Index* Vol. III, No. 7/8 (July/August 1944), p. 121.

Cornell uses this quote as a motto in his presentation of “but a fraction of a boxed homage-album” to Fanny Cerrito, “eventually to house, besides a modern treatment, a museum of contemporary descriptions, action poses, portraits, press notices; ‘compensation’ costume fragments, photographs, ‘reconstructed’ memorabilia, etc.” (ibid.) The quote stands, graphically framed, prominently underneath the introduction to the section and a lithograph of Cerrito.

56 issues of *Dance Index* appeared from January 1942 until August 1948. The founding editors were Lincoln Kirstein, Paul Magriel and Baird Hardings. During their war duties they were replaced by Donald Windham, John Martin and Marian Eames. Lincoln Kirstein's father, who was a partner in *Filene's* department store in Boston, provided the majority of the funding for the production of the magazine.

* * * * *

“The prospectus for DANCE INDEX went out before Pearl Harbor. But the returns to it came in afterwards. We were surprised at the warmth of its reception and how pleased so many people were at its promise and plans. There were a number of men in service who expressed a lively interest, and this, if nothing else, convinced us to persevere. We shall issue at least the twelve numbers. A year is a long time. No history of dancing in the United States exists, and by next December, due to material which DANCE INDEX will have called into being, it will be possible to embark on such a history.”

Editors' foreword to the first issue of *Dance Index*, Vol. I, No. 1, January 1942, p. 3.

* * * * *

Dance Index developed in close (personal) connection with the Dance Archives of the Museum of Modern Art, founded in 1939 by Lincoln Kirstein as a branch of the Museum's library. The first librarian of the Dance Archives was Paul Magriel, who was also among *Dance Index's* founding editors.

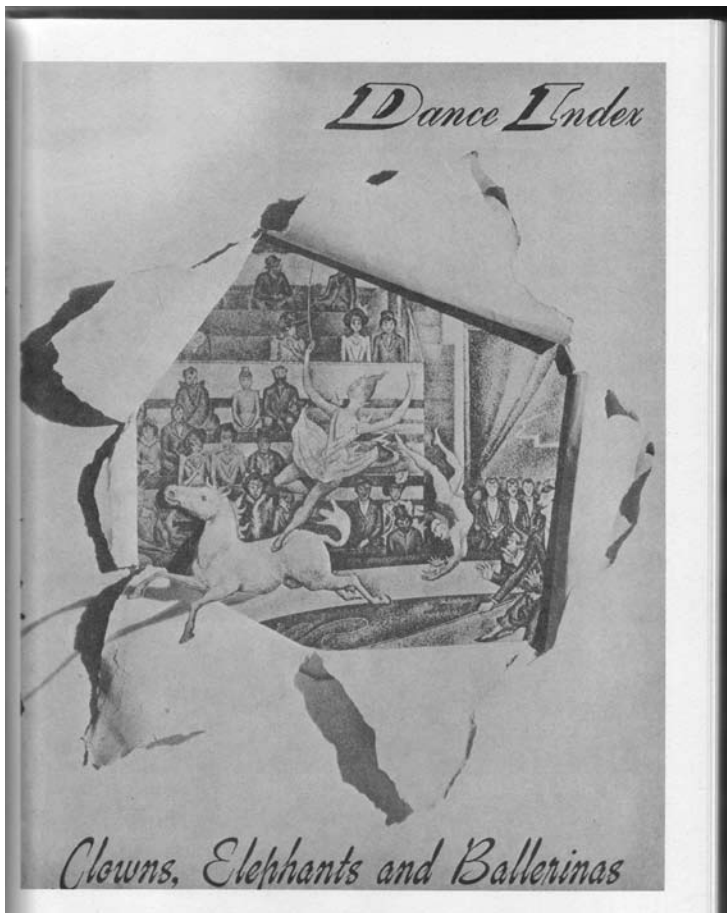
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Dance Index was sold for 25 ¢ per issue until November 1945, when its price was doubled to 50 ¢ per issue.

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“DANCE INDEX has, in most cases, expressed a documentary rather than an appreciative function.”

L. K., Comment in *Dance Index* Vol. III, No 3, March 1944, p. 35.



“Clowns, Elephants and Ballerinas”, *Dance Index* No. 6 Vol. V (June 1946),
(Reprint Arno Press: New York 1970), p. 133

Among the most prolific writers for *Dance Index* were Lillian Moore, Marian Hannah Winter and George Chaffee. Joseph Cornell produced a total 14 cover designs. Four issues were entirely produced by Cornell:

Vol III, No. 7/8 **Taglioni, Grisi, Cerrito and Elssler**, July/August 1944

Vol IV, No. 9 **Hans Christian Andersen**, September 1945

Vol V, No. 6 **Clowns, Elephants, and Ballerinas**, June 1946

Vol VI, No. 9 **Americana Romantic Ballet**, September 1947

In the Joseph Cornell Papers in the Archives of American Art at the Smithsonian Institutions are plans and sketches for issues on

Animals in Dance

Children & Ballet (& Dance)

a **Valentines Issue** for February 1947

Blackface Ballerina (Cornell’s plans to include images of Francis Leon as well as of Pearl Primus and Katherine Dunham hints to a highly problematic notion of ‘Blackface’, associating minstrel performers with black female pioneers of concert dance. Although there are elaborate sketches and a huge amount of material to this issue, it was never produced.) and **Celestial Ballet and Heavenly Spectacle**, mentioned as being in preparation in *Dance Index* V, No. 6.

“The Celestial Theatre

excerpts from the complete works as touches the ballet and dance. Rope dancers, clowns like Mazurier, the early Perrot. This subject has the best possibilities for something very creative & imaginative.”

The Joseph Cornell Papers, Box 17 Folder 23, item 22 (under 4.3: *Subject Source Files, 1804-1972*) <http://www.aaa.si.edu/collections/container/viewer/Publishing-Projects-emph-render-italic-Dance-Index-emph--191617>
(Copyright (c) 2011 Archives of American Art, Smithsonian Institution)

A FASCINATION WITH BALLET AS SUBJECT APPEARS IN JOSEPH CORNELL'S WORK IN THE 1930s, AT A TIME WHEN INTEREST IN BALLET WAS GENERALLY REGAINING MOMENTUM IN THE UNITED STATES.

“Ballet had suddenly become a rage not only in Manhattan but in 100 other U. S. cities visited by the Monte Carlo dancers since last October. The fever began in earnest last season when the company toured 20,000 miles, surprised everyone by grossing \$1,000,000. This season more ground was covered, with earnings even greater. The Ballet danced with the leading symphony orchestras in Philadelphia, Cleveland, Cincinnati, St. Louis, Detroit. It played to capacity audiences in cities which had never seen a ballet. There were sold-out houses in Little Rock, Ark., El Paso, Tex., Portland, Me. In Brockton, Mass., a leading citizen was impressed because the ballet's appearance there was one of the rare occasions when he had known his townfolk to turn out in formal evening clothes.”

<http://www.time.com/time/magazine/article/0,9171,848518,00.html#ixzz1QU3bEWue>, [“Ballet Harvest”, *Time* 27 (20 April 1936)].

See also “Boom in Ballet,” *Fortune* 32 (December 1945)

LIFE MAGAZINE COVERS: DECEMBER 5, 1938 “BALLERINA” / MARCH 20, 1944 “THE BALLET” / JUNE 9, 1947 “YOUNG BALLERINA” / NOVEMBER 3, 1947 “BALLERINAS”

In 1933 Julian Levy showed “Twenty-five Years of Russian Ballet”, featuring Serge Lifar's collection of sets, costumes and designs created for the Ballets Russes by artists such as Léon Bakst, Juan Gris and Max Ernst. Cornell was also exhibited regularly at Levy's gallery.

Joseph Cornell created in total more than a hundred works with reference to ballet. Assemblage-boxes like *Taglioni's Jewel Casket* (1940) or *A Swan Lake for Tamara Toumanova: Homage to the Romantic Ballet* (1946) combine stories and anecdotes of the Romantic Ballet with (fake or real) memorabilia focusing the individual performer and the star persona, mixing stories surrounding the performance with narratives of the ballets and historic visual material.

The anecdotal focus of Cornell's vision of ballet coincides with the 19th century reception of Romantic Ballet. Romantic lithographs and the critique in the feuilleton purposely obscured the difference between the (female) dancer and the roles of the repertoire: Marie Taglioni was the Sylphide, Fanny Cerrito *personnified* the Cachucha. In his boxes, Joseph Cornell repeats this poetic idealization that was at work in the Romantic constellation of ballet performance, visual memorabilia and the literary re-creation in the feuilleton critique.



DEBURAU

Photograph: Nador, 1846. Paris, Musée Carnavalet.

"What makes him Deburau I cannot say. He has indeed revolutionized his art. He has created a new type of clown when one thought that all possible varieties had been long since exploited. Where other clowns are fussy, he is cool; where they are full of inconsequential raptures, he is calm and sensible; in him you no longer see the clown rushing to and fro without rhyme or reason; he is a stoic of the deepest dye, mechanically yielding to the impression of each moment as it comes, an actor empty of passion, devoid of words, almost without a face, who yet says it all, expresses it all, mocks at it all, who could play all the comedies of Molière without uttering a syllable, who is aware of all the stupidities of the world and times in which he lives, and gives them life, an inimitable genius, that appears intermittently upon the scene, takes a look round, opens its mouth, shuts its eyes, vanishes, returns to make us laugh or melt our hearts to pity, and all with an inexpressible charm.

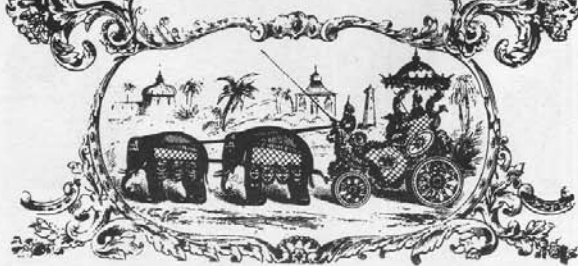
Deburau leaves it all to you. Deburau needs nothing but his Clown's dress, a little flour on his face, four candles to light his theater, two ill-tuned violins, and for author any scene-painter at all, so long as he will provide the semblance of a forest, a temple, an inn, hell, or heaven, helter-skelter without formal design like a scene in chaos. But let Deburau have his way and out of the chaos order will emerge, as if by magic. He will make his own play out of it, a comedy a thousand times more interesting, more vivacious, more living, truer to life than the whole imperial repertoire of the Théâtre-Français.

Excerpt from "Deburau," by Jules Janin.
Robert M. McBride and Co.

ELEPHANTS

"Of all the Beasts which thou *This-day* did build,
To haunt the Hills, the Forrest, and the Field,
I see (as Vice-Roy of their Brutish Band)
The Elephant the Vant-guard doth command:
Worthy that office; whether we regard
His Towered back, where many Souldiers ward;
Or else his Prudence, wherewithall he seems
T' obscure the wits of human-kinde sometimes:
As studious scholar, he self-rumineth,
His lessons giv'n, his king he honoureth:
Adores the moon: moved with strange desire,
He feels the sweet flames of th' Idalian fire,
And (pierc't with glance of a kinde-cruell eye)
For humane beauty, seems to sigh and dye.
Yae (if the Grecians doe not mis-recite)
With's crooked trumpet he doth sometimes write."

DU BARTAS: *The Sixth day of the First Weeke*



"Clowns, Elephants and Ballerinas", *Dance Index* No. 6 Vol. V (June 1946), (Reprint Arno Press: New York 1970), pp. 142-143

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collage as a principal method

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Joseph Cornell on *Taglioni's Jewel Casket*:

“A poem in terms of ice, blue velvet, midnight blue glass, and crushed crystals, evoking a landscape of snow wherein flashed the glittering jewelry loosened from the swirling garments of a fairy form. A microcosm recreating to some eyes the essential theatre of the Romantic Ballet.”

Copley Galleries, Beverly Hills, *Objects by Joseph Cornell*, 1948.

Quoted from Christine Hennessy, “Joseph Cornell: A Balletomane”, *Archives of American Art Journal*, Vol. 23, No. 3 (1983), pp. 6-12

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“Rather than carefully arranged boxes or massive research files, ‘explorations’ would include elements of both. Cornell considered them sites of creativity, and housed them in informal formats such as albums, portfolios, and slipcases to distinguish them from his archival folders as well as to ensure their safekeeping and portability. Historical and contemporary ephemera – folded, paper-clipped, cut, annotated, and sometimes mounted on paper or paperboard – reigns supreme as an exploration’s loosely stacked contents. Photographs, prints, reproductions, and clippings from newspapers, magazines, and books provide direct references, ‘memoried glances,’ and arcane allusions to the key subject, usually announced by a simple handwritten or typed label or some diary notes. In *Portrait of Ondine*, the *mélange* includes nineteenth-century souvenirs and images of Cerrito, her homeland Italy, and London (her career’s principal site), as well as twentieth-century images of New York where Cornell had discovered and pursued her. Chronology and sequence play no part in his selection or placement of an exploration’s contents, and do not figure into his expectations for how someone would experience them.”

Lynda Roscoe Hartigan, *Joseph Cornell: Navigating the Imagination*, New Haven: Yale University Press 2008, p. 82f.

Dance History Index as souvenir album, keepsake

Joseph Cornell’s invitation to his show “Romantic Museum at the Hugo Gallery. Portraits of Women: Constructions and Arrangements by Joseph Cornell” in 1946: Under “Portrait of Ondine / (Fanny Cerrito)” he writes “Metaphysique d’ephemera / Unknown of Past and Present / Fugitive Impressions / Faces Seen But Once / Faces Seen in Crowds /...”

* * * * *

index |'in,deks|

noun (pl. -dexes or esp. in technical use -dices |-də,sēz|)

1 an alphabetical list of names, subjects, etc., with references to the places where they occur, typically found at the end of a book.

• an alphabetical list by title, subject, author, or other category of a collection of books or documents, e.g., in a library.

[...]

2 an indicator, sign, or measure of something : exam results may serve as an index of the teacher’s effectiveness.

[...]

4 Printing a symbol shaped like a pointing hand, typically used to draw attention to a note.

(New Oxford American Dictionary 2nd edition © 2005 by Oxford University Press, Inc.)

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A way to capture the ephemeral (compare his bubble boxes) [“Source material reflects Cornell’s efforts to gain access to the past and bring it into the present” (Jennifer Meehan, A FINDING AID TO THE JOSEPH CORNELL PAPERS, 1804-1986, BULK 1939-1972, IN THE ARCHIVES OF AMERICAN ART, http://www.aaa.si.edu/collections/joseph-cornell-papers-5790/more#section_4]

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GERMAN NOTION OF “ROMANTISIEREN”:

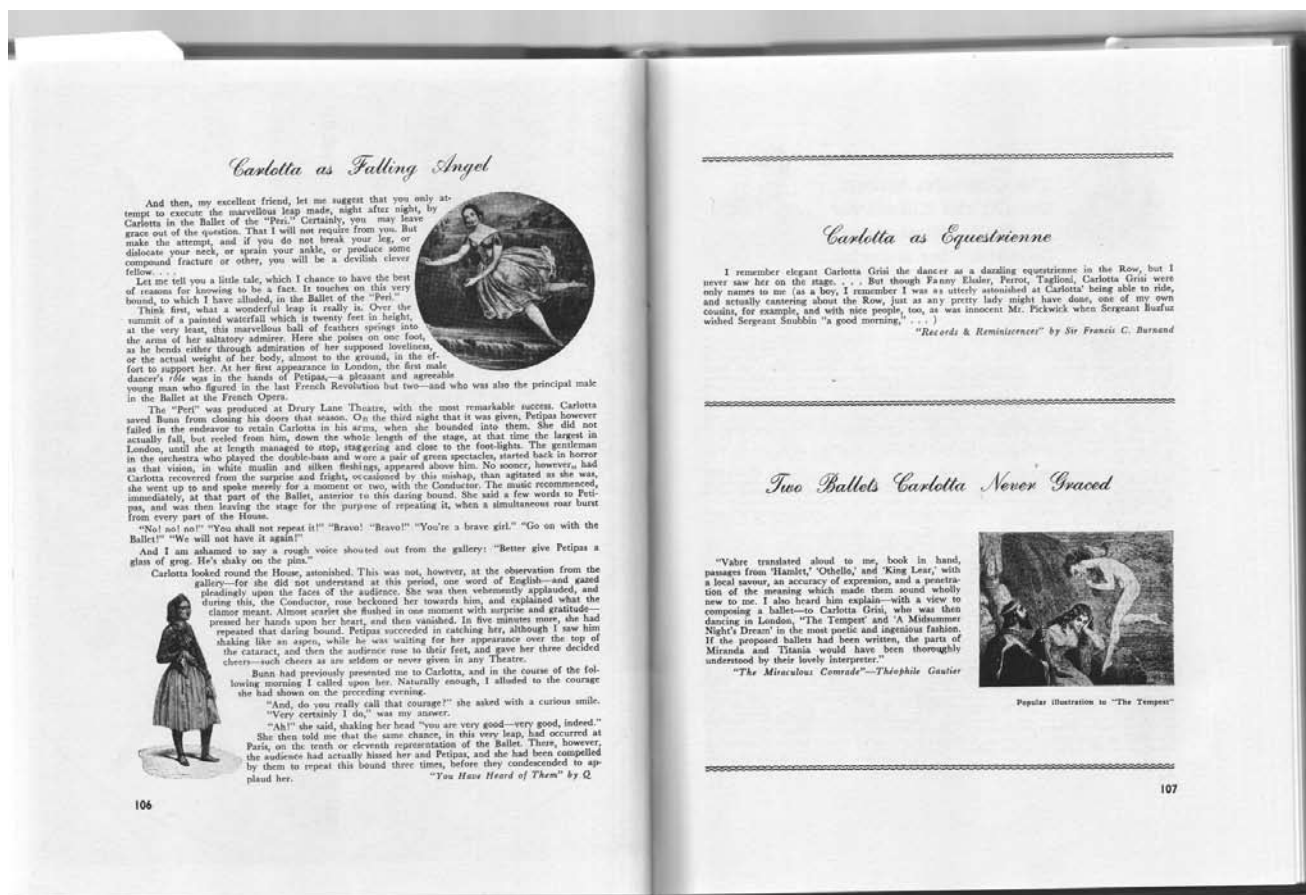
Around 1800 the image of antiquity as classical and exemplary started to crumble, and “unclassical” periods such as the Middle Ages or the Renaissance (which was invented as an epoch in the early 19th century) became the new literary and artistic examples – this process was called in the contemporary jargon of the early 19th century *romantisieren*.

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Collage – not synthesis, but highlighting material differences, fracturing the view → composite nature of modern perception, modern perception of history: especially romanticism, as collage of the past and exotic places.

“Methode dieser Arbeit: literarische Montage. Ich habe nichts zu sagen. Nur zu zeigen. Ich werde nichts Wertvolles entwenden und mir keine geistvollen Formulierungen aneignen. Aber die Lumpen, den Abfall: die will ich nicht inventarisieren sondern sie auf die einzig mögliche Weise zu ihrem Rechte kommen lassen: sie verwenden.”

Walter Benjamin, *Gesammelte Schriften*, Vol. V, ed. Rolf Tiedemann, Frankfurt/Main 1991, p. 574
[*The Arcades Project* N 1 a,8]



RELATIONSHIP OF SUR-
REALISM TO HISTORY?

“Tagliioni, Grisi, Cerrito and Elssler. Memorabilia by Joseph Cornell”, *Dance Index* No. 7/8 Vol. III (July/August 1944), (Reprint Arno Press: New York 1970), pp. 106-107.

In his issue on Clowns, Elephants and Ballerinas (*Dance Index*, Vol. V, No. 6, June 1946) Joseph Cornell arranges historic material (visual and textual) relating to Clowns, Elephants and Equestriennes, which he calls the “bareback cousin of Taglioni, Pavlova and Markova”. In this collage he juxtaposes quotes from 19th century literature on circus, Boulevard Theater, animals, with notes from Romantic dance criticism, excerpts from Balzac, 16th century French poetry, film stills of Charlie Chaplin and Harpo Marx, Nadar’s famous photography of Deburau from 1946, lithographs of Joseph Grimaldi and a poetic account by Marianne Moore of Balanchine/Stravinsky’s choreography for 50 elephants and ballerinas of the Barnum & Bailey Circus in 1942.

Cornell’s visual and textual assemblage presents an alternate view of the Romantic Ballet, highlighting its close connection and filiation with the Boulevard and its popular forms of entertainment: pantomime is classic clown’s business, the dramaturgy of spectacular balletic tricks and applause after each stunt is borrowed from the circus, and dancing elephants and the equestrienne serve as objects of comparison to formulate ballet’s ideals of grace and lightness.

“Such agility, such grace under constant danger seems to me the height of triumph for a woman. Yes, madame, Cinti and Malibran, Grisi and Taglioni, Pasta and Ellsler, all who reign or have reigned on the stage, can’t be compared, to my mind, with Malaga, who can jump on or off a horse at full gallop, or stand on the point of one foot and fall easily into the saddle, and knit stockings, break eggs, and make an omelette with the horse at full speed, to the admiration of the people, – the real people, peasants and soldiers. Malaga, madame, is dexterity personified; her little wrist or her little foot can rid her of three or four men. She is the goddess of gymnastics.”

Honoré de Balzac, *La Fausse Maîtresse* [*Paz or The Imaginary Mistress*], 1842, quoted by Joseph Cornell in “Clowns, Elephants and Ballerinas”, *Dance Index*, Vol. V, No. 6, June 1946, p. 152.

“Mr. Cornell has a very special gift; the energy for collection, juxtaposition and contrast. For him, the inconsequential past is neither frivolous nor dead. The horse-spectacles of Astley’s Amphitheater, the Funambules of Deburau’s boulevards are as alive, human and significant to him as Coney Island or the Ballet Russe [sic!], maybe even more so. Many amateurs love the vaguely preposterous past, but few pursue it with the affectionate surgery and relentless skill of Joseph Cornell. He is brother to the scientist who recreated a whole pre-historic age from the glimpse of a program, a set of lithographs, a couple of footnotes and a reference in a letter, Mr. Cornell evokes splendid evenings completely lost.”

L.K., “Comment“ in “Clowns, Elephants and Ballerinas“, *Dance Index*, Vol. V, No. 6, June 1946, p. 135.

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On July 10th 2010, while in London for the 2010 SHDS Annual conference, Franziska Bork Petersen and I visited the “Joseph Cornell Karen Kilimnik” show at Sprüth Magers Gallery, following a recommendation by my friend Heike Föll. That is where I first discovered Joseph Cornell’s cover designs for Dance Index. In Jeremy Wade’s “Creature Feature” #9 on April 29th 2011 in Berlin, together with Susan Leigh Foster, I performed an improvised lecture entitled “Funambulists, Elephants and Ballerinas” based on material from Cornell’s Dance Index issue.
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From the romantic to the virtual

Norma Sue Fisher-Stitt

As a dance historian interested in technology, I have been intrigued for a long while with how some of the theatrical innovations of the 19th century can be interpreted as harbingers of our contemporary fascination with, and immersion in, virtual worlds. Several observations and questions related to the Romantic ballet emerge, including: Is the virtual body the ultimate ethereal form?

The Romantic era was a time of rapid sociocultural shifts initiated by the Industrial Revolution. As European society was jolted from a rural to an urban base, common themes and characteristics emerged within many artistic works of the late 18th and early 19th centuries. The presence of ethereal creatures, a fascination with exotic locales, the idealization of nature, and the irrational pursuit of the unattainable are some of the elements frequently associated with what has been termed Romanticism. Romantic ballet proved to be an ideal vehicle through which to express these elements and themes, providing its audiences with the opportunity to escape their reality and to be transported to another place, to a virtual world.

Within Romantic ballet the body and its meaning played a key role. *La Sylphide*, which premiered in 1832, generally is heralded as the first full-length Romantic ballet. Here we see the female dancing bodies divided into two camps: the humans and the non-humans. The human females are hearty Scottish lasses who (in the Bournonville version especially) move through space with exaggerated groundedness. In contrast, the non-human females, identified as sylphs, are coquettish winged creatures that flit through the air and who defy capture and captivity at the hand of the human males with whom they flirt. In the Pierre Lacotte reconstruction of the 1832 Taglioni version of *La Sylphide*, the *pas de trois* between James, Effie and the sylphide is employed to clearly segregate the humans from the non-humans. Gravity is the key element driving the *pas de trois*. Effie dances with exaggerated groundedness while the movements of the sylphide create the illusion that she is not beholden to gravity. Gravity, and their relationship to it, defines the difference between the human and the ethereal characters.

This duality between the human and the non-human was repeated throughout numerous subsequent Romantic ballets, with sylphs, naiads, dryads, wilis, sprites and other fantastical creatures hovering above the stage in marked contrast to the earth-bound humans. The fascination with flight was pursued with vigor in the Romantic ballet. Repeatedly, the ability to fly was embraced as the most striking non-human characteristic. To be free of the restrictions of gravity and to fly though the air represented the ultimate escape from the realities of daily life. At first blush, the desired spectator experience seems innocent enough, but how were the illusions created and how did they affect the dancers and the dance?

Our desire to defy gravity has had fascinating ramifications, extending well beyond the ballet. However, looking at Romantic ballet, what did human dancers do in order to portray the illusion of being non-human? Technically, the development of pointe work is tied intimately to the desire to appear ethereal. By rising onto the tips of their satin slippers, female dancers created the impression of hovering atop the surface of the stage, reminiscent of a hummingbird. Initially, the wires that enabled dancers to fly also allowed them to balance momentarily on their toes as they were elevated and as they alighted, a feat not normally associated with human conduct. However, the use of “pointes” rapidly shifted from being a means to an end to becoming an end in itself. By the end of the 19th century, and exemplified in Marius Petipa’s choreography, pointe work had evolved from a theatrical device to a technical feat. The introduction of blocked shoes enabled dancers to balance, turn and even hop on pointe without the assistance of wires. Pointe work no longer signified the ethereal, but showcased an acquired human skill.

The key element contributing to this shift is a piece of technology, the pointe shoe. The work of Katherine Hayles offers an alternative approach to how we might think about the role of this particular tool associated with ballet. Unlike a tool that is detached from the hand, and therefore easily picked up or put down, the pointe shoe is an attached extension to the foot, thereby assuming the status of prosthesis. In *How We Became Posthuman*, Hayles states that “the construction of the tool as a prosthesis points [an interesting word choice!] forward to the posthuman” (34). The precursor to the pointe shoe, the padded satin slipper, openly operated as a means to portray the non-human. Advancing Hayles’ argument, the evolution of the pointe shoe, with its culmination as prosthesis, reflects a shift in dance from the human, to first the non-human, then to the posthuman. The pointe shoe, an

artificial foot attached by choice, not by necessity, becomes a symbol of our dissatisfaction with the limitations of our natural bodies. Pointe work, initially employed to project the illusion of weightlessness, has become an avenue through which female dancers are encouraged to deny and to escape their own bodies. During the latter half of the 20th century, the ever-decreasing physical mass of female dancing bodies provides another manifestation of this continuum away from the human toward the posthuman. The pointe shoe, as prosthesis, can be seen as a harbinger of the virtual worlds that have become so popular in late 20th century and early 21st century computer games, films, and performances.

Dance in the early 21st century presents the same duality that was expressed in many Romantic works. The presence and status of the body remains a primary site of conflict, with real bodies placed in virtual worlds, or real bodies placed in contrast or conflict with virtual bodies. Lisa Naugle's 2003 work *Night Driving* provides an example where live dancers share real and virtual space with projections. Explanation of the title is provided by a quote from Italo Calvino's *The Night Driver*: "for night driving...our eyes must remove one kind of inner transparency and fit on another...." In this work, real and virtual dancers compete for space and for the audience's visual attention. The multi-leveled stage behind the scrim is divided into four main areas: the floor, two raised platforms located downstage right and left, and a third raised platform located upstage centre. As the piece opens, we see two dancers moving, one male and one female; one dancer is live, the other is a projection. The roles keep switching, with the live dancers alternating with their projections. Adding to the visual density, a group of live dancers performing on the upstage platform are videotaped from above in real time, and these images also are projected. There is a section where the live dancers are the sole inhabitants of the performance space. Interestingly, for me, this is the least engaging segment of the work. After the intense visual stimulation offered by the interplay of the real and virtual dancers, the live dancers on their own provide diminished satisfaction. How can the live dancer compete with the gravity-defying feats performed by the virtual dancer, whose performance is enhanced by special effects? The limitations of our human bodies are emphasized when juxtaposed with posthuman abilities, and audience members can lose interest or experience impatience when confronted with the groundedness of our human condition within a posthuman, virtual environment.

What is virtual reality and why are we so eager to experience it? Jeri Fink defines virtual reality worlds as places with "no form or substance" and "where people are *disembodied*" [his italics] (23). Kate Bornstein states that "Cyberspace frees us up from the restrictions placed on identity by our bodies" (Biringer, 284). Alternatively, the cyborg body opens up exciting possibilities for protecting our bodies from decay and death. Fink proposes: "Humans are better with machines because they allow us to live longer and better. Humans are better with machines because we can create cyborg bodies—part human, part machine—and unconsciously deny the essential human duality between the powers of the mind and the destiny of the body" (119).

The body-mind duality, a cornerstone of Romanticism, remains as a central theme in contemporary western culture. The virtual body might be the ultimate ethereal form, free of all worldly restrictions, but it does not offer a solution to the duality of our existence. It does not serve to integrate our bodies and minds. More than ever, theatrical dance in real spaces with living dancers must be a vital and integral part of our lives. In addition to exploring virtual worlds, perhaps the greatest contribution made by dancers to society in the 21st century will be to encourage others to experience the thrill of being in their own bodies in this world, to leap through space as well as to surrender to gravity. Yes, it is true that our bodies carry the baggage of our personal identities: race, gender and age; but is the rejection of our bodies the best response to our human physical frailties and interactional failings? I prefer to assume the position that increased body awareness is essential for our personal groundedness within a world that too often shakes our emotional stability.

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- Birringer, Johannes. *Media and Performance: Along the Border*. Baltimore and London: The Johns Hopkins University Press, 1998.
- Fink, Jeri. *Cyberseduction*. Amherst, N.Y.: Prometheus Books, 1999.
- Hayles, N. Katherine. *How We Became Posthuman*. Chicago and London: The University of Chicago Press, 1999.

Notes & Pointes from the field ...

From Debra Sowell

Pacific Northwest Ballet's world premiere staging of "Giselle"

Marion Oliver McCaw Hall, Seattle, WA. June 3-12, 2011

Beth Genné and I saw the Pacific Northwest Ballet's production of *Giselle*, which Marian Smith helped stage, and it was wonderful! The production was based on the 1842 Titus manuscript (a notated score that the ballet master Antoine Titus took to Russia), the recently published 236-page Justamant manuscript with detailed prose descriptions (dating to the 1860s), and, of course, the Stepanov notation of the ballet made around 1900. Marian and PNB member Doug Fullington worked with PNB director Peter Boal to create a production that reinstated many nineteenth-century elements, particularly mime passages. This influenced the characterizations and really changed our perceptions of the ballet. As Beth and I discussed afterwards, Bathilde becomes a much more powerful figure; she is strong and generous, an individual in her own right. Bertha's personality is also more clearly delineated; she is annoyed the girls have been dancing instead of picking grapes. Giselle is feistier than I've seen her in the past; she defies her mother's wishes in Act I, so it's dramatically convincing that she also stands up to Myrtha's orders to dance Albrecht to death in Act II. But this version also makes clear that towards the end of the mad scene, Giselle comes to her senses long enough to recognize her mother and be reconciled with her before dying (made clear in the action as well as in the music). The dramatic range of the second act is also broadened by the reinsertion of rustic characters who count the strikes of the church bell on their fingers to twelve (midnight). Throughout, mime details clarify the narrative, and the sensitive setting of those actions to the music makes the latter a comprehensible foundation for the dancing. Above all, the ballet seemed fresh and exciting; both nights I went, audience members seemed really caught up in the story. Seeing this *Giselle* was a dance historian's dream come true; I only wish more companies would add this production to their repertory. Major kudos to Marian on this exciting achievement!

Hello and Best wishes from Beth Genné

[Friday June 24th 2011]

I wholeheartedly second Debra's assessment of Marian's extraordinary achievement -- it was not only a dance historian's dream but an audience's dream. At every performance I attended and I saw all five casts, the audience was completely absorbed responding moment by moment to this production. It seems to me that this is WHY we do dance history, to make dances, come alive in all their subtlety and vivacity so that contemporary audiences might really understand the brilliance and accomplishments of their predecessors and experience for themselves some of the same excitement and enjoyment of the ballet. As you all well know, so called reconstructions are very hard to do -- and often appeal only to the interests of historians. Not this one. Kudos to Marian, (Lisa Arkin, who helped Marian), Doug Fullington and Peter B and PNB for doing this. (and, of course, all the PNB dancers!) I hope the company will make a DVD of this -- with sections on Marian's and Doug's research as extras.

[See in volume 101, issue 1212 of the Dancing Times Beth's review of PNB's performance]

*For a discussion with Peter Boal, Doug Fullington & Marian Smith visit the Guggenheim's Works & Process program
<http://www.ustream.tv/recorded/11925622>*

Another World premiere -- at the Opéra national de Paris, October 22, 2011 *La Source*, based on Charles Nutter's and Arthur St Léon's 1866 libretto, a two act ballet that fell from favour just before 1880. Utilising Ludwig Minkus' and Léo Délibes' musical scores, Jean-Guillaume Bart attends to the new choreography and the dramaturgy alongside Clément Hervieu-Léger; Eric Ruf to the decor; and Christian Lacroix to the costumes.

Special kudos to

Judith (Gigi) Chazin-Bennahum for her *2011 CORPS de Ballet Lifetime Achievement Award*. She was honored at the 13th annual CORPS de Ballet International Teacher conference, in Kansas, MI (June 22-26, 2011).

Norma Sue Fisher-Stitt who was named *Dance Historian of the Month* for August 2011 by Dance Collection Danse (DCD), Canada's national dance archives.

A discussion thread:

anonymous postings woven with
Darren Aronofsky's Black Swan (2010)

One of the major achievements of *Black Swan*, from my perspective as a film scholar (and film fan) rather than an expert on ballet, is the way the camera seems to discover and fully capture the space on stage, in between and along with the dancers' bodies and movements. It, thus, seems to be a dancing rather than an observing agent, providing a privileged perspective that, on the one hand, adds a genuine cinematic aspect to the material, by, on the other hand, becoming itself a part of the dancing performance before the camera.

I found *Black Swan's* treatment of space and movement especially striking and even more breathtaking after having seen Wim Wenders' latest movie *Pina* in 3D that tries to capture the same aspects, essential to dance as well as cinema, through the 3D-technology. However, while Wenders images, of course, create some level of three dimensional depth that Aronofsky's lack, the camera, most of the time, observes the dancers from the outside and, thus, in my view hardly ever transports anything to the screen that is not already there in their performances. True, most of the dancers are marvelous, and some of the shots in the Wuppertal cityscape are quite daring - but never really from a cinematic standpoint (and especially not because of the 3D-aspect that I thought was completely redundant).

So, I guess, I would say that on the one hand, *Black Swan* succeeds in adapting and transforming one medium to the other, remaining, in a way, 'true' to both art forms (whatever that means) while still creating an exciting, almost somatic experience that is different from either watching ballet on stage or the usual moviegoer's experience. On the other hand, instead of watching the movie *Pina* in 3D, I would rather go and see a live performance of Bausch's choreographies.

Posted Sunday March 27, 2011 at 12:29 PM

Meanwhile in L.A.

http://www.regenprojects.com/exhibitions/2011_2_black-swan-the-exhibition

Posted Monday March 7, 2011 at 12:17 PM

To me, on some meta level the movie actually captured some of the grotesque-ness of watching ballet today. there was an incongruity about Aronofsky's aesthetic choices, how he combined family drama with psychological thriller and horror movie (plus that postmodern component of: is it real or just her imagination) that didn't come together in the end, and still produced an engaging movie experience, in its use of music and fast editing, thrill and show moments. and the new york city ballet became a backdrop to tell this story, but one that seemed perfectly fit for it, with its motives of ambition and the question of how far you have to live what you are trying to portray. a very old question, that also seems a bit outdated actually.

Posted Monday March 7, 2011 at 2:36 PM

For some of the controversies surrounding the dancing in *Black Swan*, see:
<http://www.jerrilynreeves.com/2011/04/black-swan-natalie-portman-verses-sarah-lane-who-did-what/>

"Is There a Blackout on Black Swan's Dancing?" [posted by Wendy Perron, on Thursday, Mar 03, 2011-- in *Dance Magazine* <http://dancemagazine.com/blogs/wendy/3733>]

"Putting the Black Swan Blackout in Context" [posted by Wendy Perron on Friday, Mar 11, 2011 -- in *Dance magazine* <http://dancemagazine.com/blogs/wendy/3741>]

Recent Publications in 19th Century Dance....



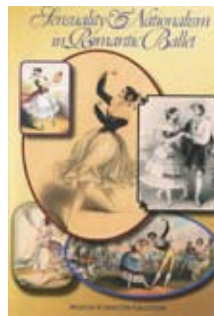
Giselle ou Les Wilis: Ballet Fantastique en deux actes. Facsimile of Henri Justamant's dance notation from around 1860, ed. by Frank-Manuel Peter (Hildesheim: Olms, 2008).

Theresa Jill Buckland
Fashionable Bodies in England, 1870-1920
(Palgrave Macmillan, 2011).



Scènes de bal, bals en scène
ed. by Marie-Françoise Bouchon, Virginie Garandeau, Sophie Jacotot, Nathalie Lecomte under the direction of Claire Rousier (Paris: CND Expositions, 2010).

Sensuality & Nationalism in Romantic Ballet,
conceived and written by
Claudia Jeschke and Robert Atwood
(Texas: Dancetime Publication 2012).



Claudia Jeschke, Gabi Vettermann, Nicole Haitzinger. *Les Choses Espagnoles Research into the Hispanomania of 19th Century Dance.* Munich: epodium 2009. 136pp. ISBN 978-3-940388-07-0. [23,- Euro]
Claudia Jeschke, Gabi Vettermann, Nicole Haitzinger. *Interaktion und Rhythmus. Zur Modellierung von Fremdheit im Tanztheater des 19. Jahrhunderts.* Munich: epodium 2010. 545pp. ISBN 97-3-940388-13-1. [29,- Euro]



These two works, the one in German and the other (a shorter version thereof) in English develop new approaches to dance historiography through a performative, practice-based perspective. Both publications, funded by the DFG (German Research Funding Organization), are part of the project “Cultural Performances of Strangeness in the 19th Century”, and they offer useful starting points for tracing innovative connections between dance and theater studies. The interpretation of source materials -- dance instruction books, libretti, newspapers, dance notations and iconographies of different international provenance – corresponds with the methodological approaches and specializations of the three authors. Jeschke deals with movement analysis, and performative aspects of the dancing body. She examines Esmeralda's performance in choreographer Henri Justamant's *Quasimodo ou La Bohémienne* (1859); his “Bamboula”, a dance for “Mulattresses” and “Nègres” in *Paul et Virginie* (1876); and especially the “Pas de l'Abeille” from *La Péri* (1843) by Jean Coralli and the use of props (the veil) in the design and dynamics of the *pas'* movement.

Nicole Haitzinger focuses on anthropological and gender-specific aspects, and uses medical theory to define strangeness as something “different” deviating from a “norm”. She focuses on women as medical objects of examination and their performance on stage, as well as such sublime monsters or grotesque figures as *La Esmeralda's* Quasimodo.

Gabi Vettermann's analysis focusses on “pre-scriptions” like the libretti that use “strangeness” in prominent parts of their choreography (*Paul et Virginie/ Les Deux Créoles* in five versions dating from 1799 to 1848; *Le Diable boiteux/ The Limping Devil* in four versions dating from before 1836 to 1845; *La*

Esmeralda in eleven versions dating from 1838 to 1877-78); as well as their reception in selected magazines as “post-criptions”, which are collected in a very instructive appendix.

The English edition deals exclusively with the Spanish elements in 19th century ballroom and stage dance and includes the study of Justamant’s *Les Conscrits espagnols ou Le Recrutement forcé* (Lyon 1850/51).

Stephanie Schroedter

Library & Archive Notes

In New York: see the Thomas Watson Library at the Metropolitan Museum of Art, for a formidable collection of different kinds of fashion and art books.



Salzburg Dance archives
for more information please
visit:
<http://ddmarchiv.org/>

In Salzburg: The Derra de Moroda Dance Archives with, among many other materials, the Opfermanns’ “Musterbuch” and “Tanz-Gruppen,” have moved to new premises. For more information see: <http://ddmarchiv.org/>

In Berlin: The Lipperheidsche Kostümbibliothek holds canonic historic prints, some Berlin manuscripts as well as rare notations.

In Paris: The médiathèque of the Centre national de la danse, Pantin, has acquired the *Fonds Jeannette Dumeix* (1893-1991) which includes reproductions made for the François Delsarte 1991 exhibition at the Musée de Toulon from the Special Collections at the Hill Memorial Library (BatonRouge, LA) and the Baker Library, Dartmouth College (Hanover, NH).

& it has made available on line: *La Revue des Archives Internationales de la Danse*.

Contributors

Charles R. Batson is Associate Professor of French and Francophone Studies at Union College in Schenectady, NY, where he also is a sometime collaborator and performer in the Department of Theater and Dance's productions. His scholarly work on dance, theater, performance, and literature has appeared in such journals as *Contemporary French Civilization*, *French Politics, Culture and Society*, *Nottingham French Studies*, and *Gradhiva*, and his book *Dance, Desire, and Anxiety in Early Twentieth-Century French Theater* was published by Ashgate Publishing in 2005.

Judith Chazin-Bennahum is a Distinguished Professor Emerita from the Department of Theatre and Dance at the University of New Mexico. Her new book, *René Blum and the Ballets Russes: In Search of a Lost Life* was recently published by Oxford University Press.

Sarah Davies Cordova is an Associate Professor of French at the University of Wisconsin-Milwaukee. Her interdisciplinary research in dance, writing the body, and French and Francophone literatures moves across the Atlantic to and from Haiti and the Antilles, Africa and France and includes her book *Paris Dances: Textual Choreographies in the Nineteenth-century French Novel*, and contributions to *The Cambridge Companion to Ballet* and *New writings about dance and culture: dancing bodies, living histories*.

Norma Sue Fisher-Stitt is an Associate Professor of Dance at York University in Toronto, Canada. One of her research interests is the evolution of ballet technique, particularly in the 19th and 20th centuries. Her book, *The Ballet Class: A History of Canada's National Ballet School, 1959-2009* was partially supported by a grant from the Social Sciences and Humanities Research Council of Canada.

Stephanie Schroedter combines dance studies and musicology in her research and teaching (presently at the Theatre and Dance Department of the Freie Universität, Berlin, supported by the DFG, German Academic Research Society). Her forthcoming publications include the conference proceedings *Movements Between Listening and Watching:*

Moving Reflections on the Arts of Movement (Würzburg 2012) as well as her second monograph *Paris qui danse: Spaces for Movement and Sound in a Modern City* (Würzburg 2013).

Debra Sowell is a Professor of Humanities and Theatre History at Southern Virginia University. A former board member and officer of SDHS, she has been the recipient of research grants from the Harvard Theatre Collection and the San Francisco Performing Arts Library and Museum. The author of *The Christensen Brothers* and co-author of *Il Balletto Romantico*, her current scholarly work focuses on the literature and iconography of the European Romantic ballet.

Eike Wittrock is a dance scholar and dramaturg from Berlin. Currently he is writing his dissertation investigating the relationship of ballet and ornament in the early 19th century. From 2008 to 2011 he received a grant from the DFG Research Training Group "Notational Iconicity" at the Freie Universität, Berlin. He also works as dramaturg for dance and musical theater, and has lectured and taught in both academic and artistic institutions.

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News

SDHS Awards: Prize Winners for Outstanding Scholarship

2010 de la Torre Bueno Prize®

Constance Valis Hill (Five College Professor of Dance, Hampshire College)
Tap Dancing America: A Cultural History (Oxford University Press, 2009).

Special Citations: Susan A. Reed (Bucknell University), *Dance and the Nation: Performance, Ritual, and Politics in Sri Lanka* (Studies in Dance History, University of Wisconsin Press, 2010)

Jerri Daboo (University of Exeter), *Ritual, Rapture and Remorse: A Study of Tarantism and Pizzica in Salento* (Peter Lang, 2010)

2011 Selma Jeanne Cohen Award

Daniel Callahan (Columbia University) for his essay: "Absolutely Unmanly: The Music Visualizations of Ted Shawn's and his Men Dancers."

Honorable mention – Virginia Preston (Stanford University) for her article: "Fire in the Soul: Claude de l'Estoile's ballet de cour, Episodic Composition and the Racial Erotics of Globalization."

2011 Gertrude Lippincott Award

Selby Wynn Schwartz for her article: "Martha@Martha: A Séance with Richard Move" in *Women & Performance : a journal of feminist theory* 20.1 (2010): 61-87.

Honorable mention – Öykü Potuoglu-Cook for her essay: "The Uneasy Vernacular: Choreographing Multiculturalism and Dancing Difference Away in Globalised Turkey" in *Anthropological Notebooks* 16:3 (2010): 93-105.

2011 Graduate Student Travel Grants

Stefania Mylona (University of Surrey) for her paper "Dance Dramaturgy: Catalyst, Perspective and Memory."

Lise Uytterhoeven (University of Surrey) for her paper on Sidi Larbi Cherkaoui.

Jodie McNeilly (University of Sydney) for her interrogation of digital dramaturgy, audience participation and practice-as-research.

SDHS Publications

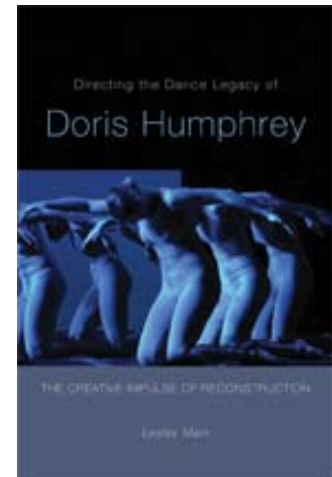
Studies in Dance History

SDHS' monograph series
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Jens Giersdorf, *The Body of the People: East German Dance from 1945 to the Present*



Conversations across the Field of Dance Studies

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Visual Culture and Performing Arts — an Academic Discipline

Guest editors: Tamara Tomic-Vajagic and Dr. Alessandra Lopez Y Royo

Deadline for submissions: 31 May 2012

tamara.tomic-vajagic@roehampton.ac.uk

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- a biography / CV of the proposing editor.
- Guest editors / topics will be selected by the sdhs editorial board.

Please send proposals to norma-sue@yorku.ca

Forthcoming Conferences

June 14 – 17, 2012

Dance and the Social City, Philadelphia, Pennsylvania

The Society of Dance History Scholars is delighted to announce our 35th Annual Conference “Dance and the Social City,” hosted by the University of the Arts in Philadelphia, PA. At this event, SDHS will welcome scholars and artists from across the globe as we consider histories and narratives of dance and the social city. SDHS defines history in the broadest possible way and includes in its conference programs a wide range of research methodologies, interpretive approaches, and analytic techniques.

Meeting in the City of Brotherly Love affords us the opportunity to consider the rich traditions of social dance and performance inspired by one of the nation’s largest metropolitan areas. We look forward to sharing workshops, papers, and entire panels that engage with dance practices in Philadelphia, and that rethink the multiple meanings of social and city: urban identities, dance as a site of social exchange, historical and contemporary iterations of dance and city planning.

June 8 – 11, 2013

with the Nordic Forum for Dance Research, Trondheim, Norway

The Society of Dance History Scholars is excited to partner with the Nordic Forum for Dance Research and the Norwegian University of Science and Technology for our first ever Norway based conference. At this event, SDHS will welcome scholars and artists from across the globe.

November 14 – 17, 2013

Special Joint Conference with Congress on Research in Dance, Riverside, California

The Society of Dance History Scholars will be joining with the Congress on Research in Dance for a special joint conference to be held at the Mission Inn Hotel & Spa in Riverside, California. This conference will celebrate the twentieth anniversary of University of California, Riverside’s PhD in Critical Dance Studies.

Society of Dance History Scholars

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