



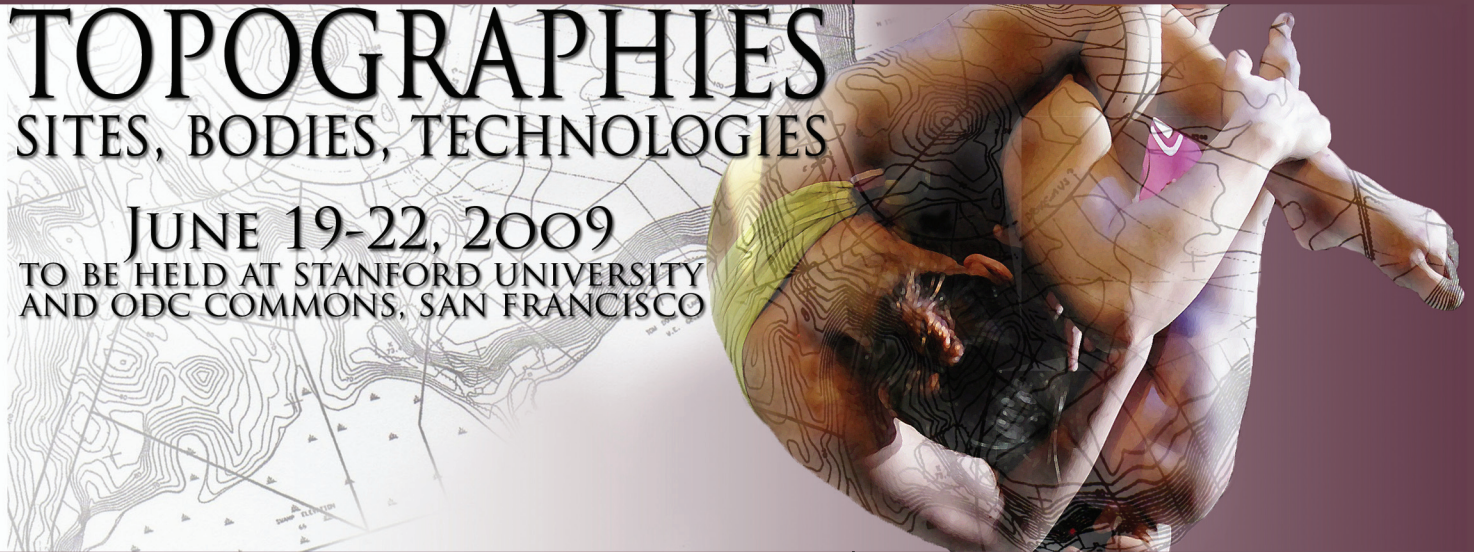
Society of Dance History Scholars
32ND ANNUAL INTERNATIONAL CONFERENCE

TOPOGRAPHIES

SITES, BODIES, TECHNOLOGIES

JUNE 19-22, 2009

TO BE HELD AT STANFORD UNIVERSITY
AND ODC COMMONS, SAN FRANCISCO



JOINED BY
**the Dance Critics
Association (DCA)**



TOPOGRAPHIES

SITES, BODIES, TECHNOLOGIES

32nd Annual International Conference, 2009
June 19 – 22, 2009
Stanford University, Stanford, CA
ODC Dance Commons, San Francisco, CA

Expanding on the concept of “Topographies” as the critical and creative mapping of the physical feature of places and bodies, the Society of Dance History Scholars’ 2009 Annual International Conference will partner with the Dance Critics Association (DCA) to host scholars, artists and critics from across the world who are investigating moving bodies as they occupy, mobilize and traverse diverse terrains. Sunday, June 21, will offer a day of discussion and dance at the ODC Dance Commons in San Francisco.

SDHS President’s Welcome

It is with great pleasure that I welcome you to the international Society of Dance History Scholars’ 32nd annual conference, and to Stanford University as our host, and my home, institution for this 2009 gathering. It is fitting to call this an historic occasion because it is marked by several first-time events – this is the first time SDHS has partnered with the Dance Critics Association in a two-organization conference, and it is the first time that SDHS has met in Northern California. In addition, Bay Area dance artists and institutions also have a uniquely vivid presence in the conference with our full Sunday of sessions being held at ODC Dance Commons complex in San Francisco.

Our conference committee, chaired by Katherine Mezur, with Arden Thomas, Carrie Gaiser Casey, Sherril Dodds, and Anthea Kraut, have assembled a remarkably diverse and rich range of dance studies scholarship to be presented over the next three days. I thank them for their terrific work and my Drama Department Chair at Stanford, Peggy Phelan, for her and the Department’s generous support. Thank you for participating in this important forum of scholarly exchange and discovery. I hope you will find the conference stimulating professionally, culturally and socially.

Janice Ross
President, Society of Dance History Scholars

SDHS and DCA deeply appreciate the many contributions of the ODC Dance Commons staff, particularly Theatre Director Rob Ballis, in renting their space to SDHS and co-curating the morning of dance at ODC Dance Commons.

DCA President’s Welcome

Whether you are a dance critic or historian, a thousand welcomes. I second Dr. Ross’ remarks regarding the historic nature of this occasion, but she left out one other first: to the best of my knowledge, this will be the first Dance Critics Association conference where critics and historians will be able to get out on the floor themselves and dance. Bring your dance shoes, as well as your critical faculties! Planning for this joint conference has been a learning experience. Each organization has unique accomplishments. For instance, SDHS set up a sophisticated on-line payment system for conference registration; the DCA has begun posting videos of its conference panels so that members who were not able to travel to the conference can still benefit. Critics and historians need each other, which is perhaps demonstrated by the overlap between DCA and SDHS memberships. Today’s review will become source material for tomorrow’s historian. I am sure that DCA and SDHS will continue to find new ways to collaborate to support dance writers in particular, and the field of dance generally.

There are many people in the DCA who need to be thanked for their help organizing the DCA’s panels - three deserve special mention: Sandi Kurtz, Robert Johnson and Tom Borek. Everyone on the DCA Board helped out in the organizing and deserves thanks as well. I hope every participant enjoys the conference, taking home at least one special memory and one useful insight.

Robert Abrams
President, Dance Critics Association

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Conference Program Chair's Welcome

On behalf of the Society of Dance History Scholars (SDHS), joined by the Dance Critics Association (DCA), I am thrilled to have you all here, at this moment in time in the San Francisco Bay Area. As program chair, I am indebted to you all for making our 2009 Conference, "Topographies: Site, Bodies, Technologies" a lively, challenging event.

Dance Studies has changed over the last decade with the mix of scholarship and practice dramatically transforming choreography, writing, and research. Your papers, workshops, and performances demonstrate these changes. Not unlike maps of known and unknown territories, your visions are wide, detailed, and different. Some of you tear up the roads and calculated topographies, while others tease out, decipher, and interrogate the assumptions of any and all charts or measurements of life in time and space. Further, your research and performances in new media and technologies press algorithms and calculations into new relationships with sensual and messy perceptions.

Our conference reflects this new, complicated, world of dance studies with three days of panels, workshops, performances, lecture demonstrations, and dance on film screenings. Your presentations are central and vital to the making of new knowledge in the field of dance studies. Your work makes the conference "work," and dance, dance. Thank you.

Finally, I am deeply indebted to everyone on the conference committee, especially and unabashedly, Arden Thomas and Carrie Gaiser Casey. Welcome to my home town, San Francisco.
Dance!

Katherine Mezur, Program Chair, University of Washington, Seattle

2009 Conference Committee

Katherine Mezur, Chair, University of Washington, Seattle
Sherril Dodds, University of Surrey
Anne Fiskvik, Norwegian University of Science and Technology
Carrie Gaiser Casey, University of California, Berkeley
Cindy Garcia, University of Minnesota
Anita Gonzalez, State University of New York, New Paltz
Anthea Kraut, University of California, Riverside
Jacqueline Shea Murphy, University of California, Riverside
Arden Thomas, Stanford University
Yutian Wong, University of Illinois, Champaign-Urbana
Sandi Kurtz, DCA conference planning coordinator

Local Host Committee

Carrie Gaiser Casey
Lauren Hanzel
Arden Thomas

Kamikaze Writing Workshop

Elizabeth Zimmer, a well-regarded dance critic who has been writing about dance on both coasts since 1972 and teaching writing since 1993, will be teaching her Kamikaze Writing Workshop for a limited number of conference participants. Participants will view and write about two evenings of performance, sharing their writing with Ms. Zimmer and other participants to hone their skills. Ms. Zimmer has taught her Kamikaze Workshop at many DCA conferences, and past participants have praised the experience. For more information, see the Conference 2009 section at www.sdhs.org.

SDHS Officers

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Special Thanks for 2009 Conference Support

Mrs. Alfred Wilsey
Mr. Warren Hellman
Professor Peggy Phelan, Stanford Drama Department Chair
Dean Stephen Hinton, the Stanford University School of Humanities and Sciences
The Stanford Drama Department and the Dance Division
The Stanford Institute for Creativity and the Arts
The Stanford Humanities Center
ODC Dance Commons
Dance Critics Association (DCA)

A special thanks to

Wayne Hazzard and Dancer's Group and Lori Smith Sparrow for their early and continued support of this project.

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SDHS AWARDS 2009

de la Torre Bueno Prize®

The Bueno Prize has been awarded annually since 1973 to the year's most distinguished book of dance scholarship. Named after José Rollins de la Torre Bueno, the first university press editor to develop a list in dance studies, the Bueno Prize has set the standard for scholarly excellence in the field for more than thirty years.

Carrie Lambert-Beatty, Associate Professor in the Department of Visual Culture at Harvard University, is the winner of the 2009 de la Torre Bueno Prize®. Lambert-Beatty's book *Being Watched: Yvonne Rainer and the 1960s* (MIT Press, 2008), was commended by the judges as "a major contribution in Dance scholarship of this period."

Anthea Kraut, Assistant Professor of Dance at the University of California, Riverside, is winner of the 2009 de la Torre Bueno Special Citation for her book, *Choreographing the Folk: the Dance Stagings of Zora Neale Hurston* (Minnesota University Press, 2008). The judges commented that Kraut's work "helps create an interdisciplinary dance history" that is "quite daring."

Selma Jeanne Cohen

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 by recognizing excellence in dance scholarship. The winners of the Selma Jeanne Cohen Award are invited to present papers at the annual conference, and awarded a grant to help defray costs of attending the conference. The papers are based on unpublished research or interpretation.

There are two recipients of the 2009 Selma Jeanne Cohen award. **Anusha Kedhar** from the University of California, Riverside for her submission entitled "The Specter of the Devadasi: Bharata Natyam and Indian Ethnicity in the U.S." The judging committee found Kedhar's work to be "a finely argued, persuasive essay regarding the effects of the global migration of dance forms." Also receiving the award is **Hannah J. Kosstrin** from The Ohio State University for her paper "Of Dreams and Prayers: Topographies of Anna Sokolow's Holocaust Work During and After World War II." The awards panel explained Kosstrin's essay as one that "skillfully brings together insightful movement analysis with strong cultural and social-political analysis."

Gertrude Lippincott Award

The Gertrude Lippincott Award is awarded annually to the best English-language article published in dance studies. Named in honor of its donor, a devoted teacher of modern dance in the Midwest and mentor to many students, it was established to recognize excellence in the field of dance scholarship. The award carries a cash purse of \$500. **Cindy Garcia**, Assistant Professor in Theatre Arts and Dance at the University of Minnesota, is the 2009 winner of the Gertrude Lippincott Award for her article "Don't leave me Celia: Salsera homosociality and pan-Latina corporealities" published in *Women and Performance: A Journal of Feminist Theory*, 18:3, 199-213. The selection committee felt Garcia's essay stood out for "integrating a solid theoretical approach with ethnographic methods." The 2009 judges also felt compelled to recognize two honorable mentions for the Lippincott: **Victoria Phillips Geduld**, a Ph.D. candidate at Columbia University, for "Performing Communism in the American Dance: Culture, Politics, and the New Dance Group" published in *American Communist History* 7:1, 2008 39-65, and **Melissa Blanco Borelli**, a Lecturer in Dance Studies at the University of Surrey, for "Yahora que vas a hacer, mulata? Hip choreographies in the Mexican cabaretera film 'Mulata,'" which was published in *Women & Performance: a Journal of Feminist Theory*, 18:3, 215-233.

Graduate Student Travel Grants

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 are made to graduate students to help defray the costs of attending the annual conference. 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. The 2009 grants have been awarded to three students: **Cecile Guedon** of Birkbeck College, University of London, for what the judges noted as "an extremely well articulated and theoretically grounded research proposal;" **Megan Nicely** of New York University, with longstanding practitioner experience, who has a professional affiliation with the Bay Area; thirdly, **Aoife McGrath** of Trinity College Dublin whose "proposal demonstrates a distinctive research area" to the selection committee.

Prize Committees:

Graduate Student Travel Grant

Sherril Dodds, Chair
Jeff Friedman
Angela Kane

Selma Jeanne Cohen Awards

Lena Hammergren, Chair
Clare Croft
Julie Malnig

Gertrude Lippincott Awards

Lisa Doolittle, Chair
Judith Brin Ingber
Rebecca Rossen

de la Torre Bueno Prizes

Yatin Lin, Chair
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TOPOGRAPHIES

SITES, BODIES, TECHNOLOGIES

Friday, June 19, 2009

2:00 pm – 6:00 pm

Annenberg Lobby

Registration and Book Exhibit

4:00 pm – 6:00 pm

Annenberg Auditorium

Welcome & Keynote

Welcome by Janice Ross, Stanford University, President, SDHS

Welcome by Robert Abrams, President, Dance Critics Association

Keynote address by Peggy Phelan, Stanford University
“Movements Between Performance, Theatre, and Dance”

Moderator: Anthea Kraut, University of California, Riverside

6:15 pm – 7:15 pm

Roble Studios Courtyard and Dance Studio

Welcome Reception and Dancing

“An Introduction to 1950s Rock’n’Roll Cha Cha”

Richard Powers, Stanford University

7:30 pm

Dinner on your own

Saturday, June 20, 2009

8:00 am – 5:30 pm

History Corner Room 105

Registration and Book Exhibit

8:00 am – 9:00 am

History Corner and Roble Studios Courtyard

Continental breakfast

8:30 am – 10:00 am

Concurrent Sessions I

Room 2 – History Corner

Corporeality’s Other Presence: Tears, Ravens, and Web-cams

Moderator: Ashley Ferro-Murray, University of California, Berkeley

Panelists:

Douglas Rosenberg, University of Wisconsin, Madison
“Make me Cry, Please”

Norah Zuriga Shaw, The Ohio State University
“Synchronous Objects: Mapping Deep Structure in William Forsythe’s
One Flat Thing, reproduced”

Heather Raikes (via Skype), University of Washington, Seattle
“Constructing the Corpus Corvus”

Luke Kahlich, Temple University and Pauline Brooks, John Moores
University, Liverpool, UK

“New Frontiers for Aesthetic Pedagogy: Web-cam Technology as a
Partner in Creating New Places and Spaces for Collaboration”

Saturday, June 20 (cont.)

8:30 am – 10:00 am

Concurrent Sessions I (cont.)

Room 30 – History Corner

Volatile Terrain: Site Specific Work in San Francisco

Moderator: Rita Felciano, *San Francisco Bay Guardian* Critic, Dance
Critics Association

Panelists:

Elliot Gordon Mercer, Saint Mary’s College of California
“Mobile Topography and Volatile Terrain: Choreographic Explorations of
Seismic Movement in San Francisco”

Stacey Prickett, Roehampton University

“Interrogating Memories by Zaccho Dance Theatre: A Conversation with
Joanna Haigood and Robert Henry Johnson”

Wendy Rogers, University of California, Riverside

“a meeting place: Dancing the Architecture of Julia Morgan (1872-1957)”

Room 34 – History Corner

(Re)Incorporating Ballet: Complicating a Legacy

Moderator: Lisa Doolittle, Lethbridge University, Alberta

Panelists:

Carrie Gaiser Casey, University of California, Berkeley
“Pavlova and the ‘Pavlovitas’: Dancing as the Swan’s Daughter”

Jennifer Fisher, University of California, Irvine

“Historical Transactions with Anna Pavlova as Motivating Myth”

Jill Nunes Jensen, Marymount University and California State University,
Long Beach

“Reconceiving Ballet’s LINES”

Room 107 – History Corner

Cartographies of Power and Resistance

Moderator: Cindy Garcia, University of Minnesota

Panelists:

Celia Weiss Bambara, University of Illinois, Chicago
“Possessive Investments in Whiteness? Case Studies in the Transmission
and Translation of African-based Dance in New York and Chicago”

Melissa Blanco Borelli, University of Surrey, UK

“Defiant Hips: Tracing Mulata Corporeality from the Spanish Inquisition to
the Cuban Revolution”

Heather M. Ritenburg, University of Regina

“Ideal Landscapes: A Foucauldian Genealogy of the Dancer’s Body”

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Saturday, June 20 (cont.)

8:30 am – 10:00 am

Concurrent Sessions I (cont.)

Room 203 – History Corner

Taking it to the Streets: Urban Dance Histories

Moderator: Sherril Dodds, University of Surrey

Panelists:

Anadel Lynton, José Limón National Center for Dance Research, National Institute of Fine Arts, Mexico

“Romerías Tours: Bringing a Neighborhood’s Past and Present Alive through Performance and Participation”

Peggy Murray, Ohio University

“Dancing on the Plaza: Investigating Theatrical Dancing in Colonial Peru through the Form and Function of Lima’s Plaza Mayor”

Jane Carr, Trinity Laban, London

“Dualism’s Legacies: Dance and Difference in London in the 21st Century”

Adrienne Stroik, California State University, Long Beach and Mt. San Jacinto College

“A Vision of the Future: Bodily Experiences at the World’s Columbian Exposition of 1893”

Room 205 – History Corner

Disoriented: Locating and Dislocating Self and Identity

Moderator: Sima Belmar, University of California, Berkeley

Panelists:

Megan Nicely, New York University

“Cartographies Beyond the Self: Maps for Movement Encounters in Postmodern Dance”

Alison Bory, College of the Canyons and Pierce College

“Mapping Movement: Crafting the Autobiographical Gesture”

Lauren Simpson, University of Colorado, Boulder

“Underscoring Democracy: Contact Improvisation and the American Identity Embodied”

Room 303 – History Corner

Transnationalism and Transformation

Moderator: Rosemary Candelario, University of California, Los Angeles

Panelists:

I-Wen Chang, National University of the Arts, Taiwan

“Truth beyond Representation – An Aesthetic Approach to Study on 1980 –*Ein Stück von Prina Bausch*”

Takashi Izuha, College of Art, Tokyo, Japan

“Nihon Buyo: Beyond the Boundaries of Western Aesthetics”

Claire Duplantier, New York University

“(Dis) Orientalism: Butoh-fu as Performative Choreography”

Saturday, June 20 (cont.)

8:30 am – 10:00 am

Concurrent Sessions I (cont.)

Room 305 – History Corner

Mythic Bodies and Landscapes

Moderator: Nadine George-Graves, University of California, San Diego

Panelists:

Selene Carter, Indiana University

“Choreographing Murals in Indiana: The Public Art of Lester Horton and Thomas Hart Benton”

Emily Roehl, Mills College

“Graham and Noguchi: Re-Inscribing the American Landscape in *Appalachian Spring*”

Alexis Weisbrod, University of California, Riverside

“The Hyper-Hired Body: Training and Construction of the Competition Body”

Rim Zahra, University of California, Davis

“(Dis) Embodying Difference through Dance: Walt Disney’s *Fantasia* and the Body of Mickey Mouse”

Roble Studio 33

Workshop / Lecture / Demonstration: “Digi-Dance: Developing a Video Game for Historical Social Dance”

Panelists:

Catherine Turocy and Sherri Segovia, The New York Baroque Dance Company

Roble Studio 38

Lecture/Demonstration, Workshop / Performance: “Boundaries and Margins”

Aparna Sindhoor, Boston University, Aparna Sindhoor Dance Company

10:00 am – 10:15 am

History Corner and Roble Studios Courtyard
Coffee break

10:15 am – 12:15 pm

Annenberg Auditorium
All Conference Plenary

PART 1 10:15 am

“Dancing in/to ‘All Languages’: Living Landscapes and Moving Topographies” in Aberystwyth, Wales and Stanford, California: a co-location score performed by SDHS conference attendees.

Facilitators: Louise Ritchie and Sabine Sorgel, University of Aberystwyth, Wales; Corinne Cappelletti, University of Utah; Aleta Hayes, Stanford University

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Saturday, June 20 (cont.)

● **PART 2 10:45 am – 12:15 pm**

“The Geo-politics of Mapping Dance: Travelers, Institutions, and Capital”

Respondent: Susan Foster, University of California, Los Angeles

Panelists:

Paul Scolieri, Barnard College, Columbia University

“Dancing in the ‘Age of Discovery’: The Dance Writings of Christopher Columbus, Amerigo Vespucci and the Early American Explorers”

Priya Srinivasan, University of California, Riverside

“Sweating Saris: Mapping Transnational Labor”

Margaret Jenkins, Margaret Jenkins Dance Company (MJDC), San Francisco

“Choreographing ‘Other Suns’ Across Cultures and Borders, a New Work by the MJDC and the Guangdong Modern Dance Company from Guangzhou, China: 2004-2009”

● **12:30 pm – 1:45 pm**

Roble Courtyard

SDHS Awards Ceremony and Business Lunch

All are welcome

● **2:00 pm – 3:30 pm**

Concurrent Sessions II

Room 2 – History Corner

e-Dancing: Grids, Algorithms, and Utah Sunshine

Moderator: Lisa Wymore, University of California, Berkeley

Panelists:

Helen Bailey, University of Bedfordshire, UK

“e-Dance: Using Cartography to Map Embodied Cognition in the Choreographic Process”

Reishi Watanuma, with co-presenters Toshihiro Irie, Mieko Marumo,

ORCANA Nihon University, College of Art, Japan

“Motion Capture: Making a New Criteria as a Bridgehead”

Ruth Way and Russell Frampton, University of Plymouth, UK

“Utah Sunshine: Experimental and Collaborative Dance Theatre/Arts Film Practice”

Saturday, June 20 (cont.)

● **2:00 pm – 3:30 pm**

Concurrent Sessions II (cont.)

Room 30 – History Corner

Corporeal to Social Landscapes: Embodying Place

Moderator: Melanie Kloetzel, University of Calgary

Panelists:

Corinne Cappelletti, University of Utah

“‘The New Pedestrian’: Transforming Placeless-ness into Home-Place through Public Performance”

Sarah Tremlett, Chelsea College of Art and Design

“Some Everybodies – Gathering, Dominion, and Passing-by”

Kanta Kochhar-Lindgren, University of Washington, Bothell

“Land Body Noise Breath”

Mike Baker, School of Arts and Media, NMIT, New Zealand

“‘In the Company of Strangers’: Negotiating the Parameters of Indeterminacy; a Study of the Roaming Body and Departure in Urban Space”

Room 34 – History Corner

Other Geographies: Dido, Twisted Sisters and Paradise

Moderator: Pat Rader, New York Public Library

Panelists:

Bonnie Rowell, Roehampton University and Rachel Duerden, Manchester Metropolitan University

“Fantastic Geographies: Dancing Dido across Continents, Centuries, Genders: Ancient Rome, Enlightenment London, Modern America”

Shelley Berg, Southern Methodist University

“Twisted Sisters: Eleo Pomare’s *Las Desenamorades*”

Karen Silen, University of California, Berkeley

“Dante’s *Paradiso*, *La Court de Paradis*, and the Topography of Paradise: Two Visions of Heavenly Dancing”

Room 107 – History Corner

Remapping the Erotic Body: Redressing and Undressing Histories of Striptease and Burlesque

Moderator: Juliet McMains, University of Washington

Panelists:

Kirsten Pullen, Texas A&M University

“Dancing Sex, Revolution, and History: The Case of Carol Doda”

Sherril Dodds, University of Surrey

“Re-mapping Values of the Disrobed Body in Neo-Burlesque Striptease”

Jessica Berson, University of Exeter

“Sights of Resistance: Dancing Back and Corporate Striptease”

PROGRAM SCHEDULE

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Saturday, June 20 (cont.)

2:00 pm – 3:30 pm

Concurrent Sessions II (cont.)

Room 203 – History Corner

Ballet Topographies

Moderator: J'aime Morrison, California State University, Northridge and Stanford University

Panelists:

Stephanie Schroedter, University of Bayreuth

“Threshold Spaces: Movement Topographies in the Romantic Ballet”

Kathleen Edens, New York University

“Point(e)s in Space and Time: A Chronotopical Mapping of *Giselle*”

Kathrina Farrugia, Royal Academy of Dance, London

“(Dis) placing Choreographic Traditions: Tracing the Legacies, Traditions, and Export of the 20th Century Choreographic Endeavors in Mauro Bigonzetti’s Work”

Caroline O’Brien, York University

“Fabricating the Body: The Classical Princess and Her Tutu”

Room 205 - History Corner

Synthesizing Spontaneity: Ontologies of Improvisation

Moderator: Hannah Kosstrin, The Ohio State University

Panelists:

Vida L. Midgelow, University of Northampton

“Improvisation: The Beginnings of an Ontology”

Presentation and Demonstration by:

Annie Kloppenberg, The Ohio State University

“After Improvisation: Setting Spontaneity”

Ashley Thorndike, The Ohio State University

“Setting Knowledge: Personal Epistemology in Studio Practice”

Excerpt from *Indelible Marks*

Choreography: Annie Kloppenberg

Performers: students from The Ohio State University

Room 303 – History Corner

Reconfiguring Rhetorics of the US Nation-State

Moderator: Stacy Prickett, Roehampton University, UK

Panelists:

Clare Croft, University of Texas, Austin

“Nationalized Scenarios of Race: Arthur Mitchell in the Soviet Union in 1962”

Sara Wolf, University of California at Los Angeles

“Figuring Doubt: The Politics of Uncertainty in Bill T. Jones’ *Blind Date*”

Andrew Simonet (via Skype), Headlong Dance Theater, Philadelphia, PA

“The Body Casts a Vote: The Making of THRASH”

Saturday, June 20 (cont.)

2:00 pm – 3:30 pm

Concurrent Sessions II (cont.)

Room 305 – History Corner

Dance in the Diaspora: Bodies, Movements, Nations

Moderator: Sunaina Maira, University of California, Davis

Panelists:

Jasmine Johnson, University of California, Berkeley

“*And What can Dance Offer Diaspora?*: Black Performativity and the Making of the *African Diaspora*”

Valerie Kim-Thuy Larsen, Independent Scholar

“*What’s Colonial History Got to Do with It?*: Performing Congo at the San Francisco Ethnic Dance Festival”

Esailama Artry-Diouf, Northwestern University

“The 1966 Festival: Parallel Traditions of Performing Africanité”

Roble Studio 33 and Courtyard

Choreography Workshop: “Nomadic Diagrams/Choreographic Topologies: a Practical Exploration of Philosophical/Theoretical Notions of Choreographic Spatiality”

Sarah Rubidge, University of Chichester, UK

Roble Studio 52

Workshop: “Framing Movement”

Douglas Rosenberg, University of Wisconsin, Madison

This is a mentored collaborative group project focusing on the video camera as a tool for articulating movement as screendance.

3:30 pm – 3:45 pm

History Corner and Roble Studios Courtyard Coffee break

History Corner Hallway – outside Room 203

Special Interactive Demonstration

“Collide-O-Scope: Introducing an Interactive Installation that Combines Dance and New-Media”

Jessica Runge, Jessice Runge Dance Projects, Toronto

3:45 pm – 5:15 pm

Concurrent Sessions III

Room 2 – History Corner

ChoreoTechnologies: Bodies and Machines

Moderator: Gretchen Schiller, School of Arts, Brunel University

Panelists:

Eunsu Kang and Diana Garcia Snyder, University of Washington, Seattle

“PuPaa, the Body of Elsewhere: Body Metamorphosis in Butoh and Digital Media”

Ashley Ferro-Murray, University of California, Berkeley

“Corporeally Virtual: The Body in Interactive Performance Technology”

Harmony Bench, University of California, Los Angeles

“Navigation: Multi-Media Choreographies for Distributed Subjectivities”

TOPOGRAPHIES

SITES, BODIES, TECHNOLOGIES

Saturday, June 20 (cont.)

3:45 pm – 5:15 pm

Concurrent Sessions III (cont.)

Room 30 – History Corner

From the Artist's Mouth: Creating and Writing about Site Work

Moderator: Melanie Kloetzel, University of Calgary

Roundtable Participants:

Joanna Haigood, Zaccho Dance Theatre, San Francisco, CA
Merridawn Duckler, Collage Dance Theatre
Jo Kreiter, Flyaway Productions, San Francisco, CA
Carolyn Pavlik, Western Michigan University

Room 34 – History Corner

Breakin' 'It' Down: Mapping the Black Body as a Site of Identification

Moderator: Kariamua Welsh, Temple University

Panelists:

Maritza Ogarro, Temple University
"Where is the 'Around the Way Girl' Now?: The Evolution of the Role of Women in Hip Hop"

Magira Ross, Temple University

"Interrogating Performative Displays in Black Vernacular Dance"

Nyama McCarthy-Brown, Temple University

"Color Casting of African-American Dancers in the World of Classical Ballet"

Room 107 – History Corner

Dance Critics Association

Writing About Difference in Dance

Writing About Mixed Ability Dance, Being Critical Without Being Criticized For It

Moderator: Sandi Kurtz, Dance Critics Association

Roundtable Participants:

Sandi Kurtz, Dance Critic, *Seattle Weekly*, board member, Dance Critics Association
Judy Smith, Artistic Director, Axis Dance Company
Ann Cooper Albright, Oberlin College

Room 203 – History Corner

(Re)Tracing Fred: Devising, Choreographing and Dancing New Masculinities

Moderator: Richard Powers, Stanford University

Roundtable Participants:

Darcey Callison, York University
Ines Buchli, York University
Elizabeth Asselstine, York University
Jessica Runge, Jessica Runge Dance Projects, Toronto

Saturday, June 20 (cont.)

3:45 pm – 5:15 pm

Concurrent Sessions III (cont.)

Room 205 – History Corner

New German Dance Studies

Moderator: Susan Manning, Northwestern University

Roundtable Participants:

Susan Manning, Northwestern University
Kate Elswit, Cambridge University and Stanford University
Susanne Franco, Universita di Salerno
Susan Funkenstein, University of Wisconsin-Parkside
Karen Mozingo, State University of New York, Potsdam
Lucia Ruprecht, University of Cambridge
Tresa Randall, Ohio University

Room 303 – History Corner

Mediated Fields: Mapping Dance in Popular Culture

Moderator: Tonya Lockyer, University of Washington, Seattle

Panelists:

Colleen T. Dunagan, California State University, Long Beach
"Dolling up Corporeality: Mapping Constructions of the Feminine through Dance in Popular / Mass Media"

Joy French, University of Colorado, Boulder

"World's Fairs to World Wide Web: Globally Traversing the Lineage of Dance 'Attractions'"

Cristina Rosa, University of California, Los Angeles

"Hip-Syncopation, Friction and Transculturation: A Cartography of The 'Beautiful Game' (*Jogo Bonito*) within Soccer Dancing Fields"

Jennifer Buscher, University of California, Riverside

"The Seduction of the Silhouette: An Analysis of the Dancing Body in the iPod Silhouette"

Room 305 – History Corner

Retracing French and Russian Ballet History

Moderator: Carrie Gaiser Casey, University of California, Berkeley

Panelists:

Sarah Gutsche-Miller, McGill University
"Madame Mariquita, the French Fokine"

Marian Smith, University of Oregon

"Justamant and the Veil of Petipa"

Willa Collins, University of Miami

"The Petipa Problem"

Cheryl Belkin Epstein, Canada's National Ballet School

"The City as Muse: How St. Petersburg Inspired Petipa"

PROGRAM SCHEDULE

SDHS Annual Conference
JUNE 19 -22, 2009

Saturday, June 20 (cont.)

🕒 3:45 pm – 5:15 pm

Concurrent Sessions III (cont.)

Roble Studio 33

Lecture / Demonstration: “A Dancing Body, Back and Forth Across Memories: Variations for a Dancer and a Moving Scenographic Space”

Panelists:

Agathe Dumont, Sourbonne-Nouvelle University, Paris, Paris-Ouest University, dancer in La Presque Compagnie, France

Emilie Martz Kuhn, Laval University, Québec and Sorbonne-Nouvelle University, Paris

Roble Studio 38

Workshop: “Congoese Dance Workshop featuring Live Percussion”

Muisi-kongo Malonga, Artistic Director, Fua Dia Congo Performing Arts Company

History Corner Hallway – outside Room 203

Special Interactive Demonstration

“Collide-O-Scope: Introducing an Interactive Installation that Combines Dance and New-Media”

Jessica Runge, Jessice Runge Dance Projects, Toronto

🕒 5:30 pm – 7:00 pm

Concurrent Sessions IV

Room 2 – History Corner

DANCING IN SECOND LIFE: A Roundtable

“Envisioning Virtual Topographies for Corporeal Interaction: Dance and Performance Convergent Applications of the Second Life 3D Metaverse Social Environment”

Moderator/Discussant: Sarah Rubidge, Chichester University, UK

Facilitator:

Mike Baker, School of Arts and Media, NMIT, New Zealand
“Analogue in Mixed-Reality”

Panelists:

Yukihiko Yoshida, Keio Research Institute, Keio University, Japan
“Real Dance and Dancing in Metaverse: from the Activity by INETDANCE Japan”

Isabel Maria de Cavadas Valverde, Institute of Humane Studies and Intelligent Sciences, Center for Art and Technology, Portugal
“Performing In Between Embodied Modes of Experience: Real Virtual Games Project in Hybrid Site-Specific Physical and Metaverse Bodies and Environments”

Saturday, June 20 (cont.)

🕒 5:30 pm – 7:00 pm

Concurrent Sessions IV

Room 30 – History Corner

Mapping Discourses to Dance

Moderator: Susan Cook, University of Wisconsin, Madison

Panelists:

Susan Wiesner, University of North Carolina, Greensboro
“Using Metaphor as the Key: Mapping Bill T. Jones’s *Still/Here*”

Begoña Olabarria Smith, Universidad Juan Carlos I de Madrid
“Àurea de Sarrà: Placing the Dance between Words and Ruins”

Cláudia Marisa Oliveira, University of Porto, Portugal and Porto Polytechnic Institute
“Space in Performance: Metaphors and Their Representations”

Beth Weinstein, School of Architecture, University of Arizona and Andrea Haenggi, Choreographer/performer/visual artist/Artistic Director AMDaT
“The Panel on the Panel”

Room 34 – History Corner

In-site: Body, Place, and Memory

Moderator: Kanta Kochhar-Lindgren, University of Washington, Bothell

Panelists:

Gillian Lipton, New York University
“The Effect of Blackness in Ralph Lemon’s *Come Home Charley Patton*”

Mary Lee Sanders

“In Sites Pacific ... Insights Specific?”

Vesna Milanovic, University of Surrey

“Body, Place, and Memory: ExPonto”

J’aime Morrison, California State University, Northridge and Stanford University

“Digging Bodies: Irish Roads as Performances of Movement, Measurement and Memory”

Room 107 – History Corner

Sites of Contestation

Moderator: Allana Lindgren, University of Victoria

Panelists:

Diane Letoto, University of Hawai’i
“Topographies of Chinese Dance in Hawai’i”

J. Lorenzo Perillo, University of California, Los Angeles
“Doing the Robot: Dis-locating ‘Traditional’ and Re-locating ‘Home’ on Pilipino Culture Nights ‘Dancing Bodies’”

Stephanie Kobes, University of Colorado, Boulder
“I’ll Stay on My Side, If You Stay on Yours”

Roén Salinas, University of Texas, Austin
“Imagining Xicano Dance: Practical Considerations for a Historical Disjuncture”

TOPOGRAPHIES

SITES, BODIES, TECHNOLOGIES

Saturday, June 20 (cont.)

5:30 pm – 7:00 pm

Concurrent Sessions IV (cont.)

Room 203 – History Corner

Constructing Nation and Capital

Moderator: Anita Gonzalez, State University of New York, New Paltz

Panelists:

Ahalya Satkunaratanam, University of California, Riverside

“Teaching Dance, Teaching Difference: Bharata Natyam and the ‘Aesthetics Education’ Requirement in Sri Lanka”

Jean Denney Grotewohl, Bethel College and Texas Women’s University

“Mapping the Mobile Somatic Knowledge, Cultural Capital and Relational Cycles of *SEAN-NÓS* Dance”

Monica Dalidowicz, Macquarie University, Australia

“The Body in Place: Kathak Dance and the Everyday Movement World of Calcutta”

Room 205 – History Corner

Dancing Conflicted Territories

Moderator: Anne Margrete Fiskvik, Norwegian University of Science and Technology

Hannah Kosstrin, The Ohio State University

“Of Dreams and Prayers: Topographies of Anna Sokolow’s Holocaust Work during and after WWII”

Rebecca Rossen Pavkovic, University of Texas at Austin

“Dancing Zionism, Embodying Conflict: American (Post) Modern Dance and American Zionism”

Rebekah Kowal, University of Iowa

“‘The World Dances through Manhattan’: Parsing the Postwar Resurgence of ‘Ethnologic’ Dance”

Room 303 – History Corner

Getting Published: a Twelve-Step Program for Moving from Ideas to the Printed Page

Moderator: Ann Cooper Albright, Oberlin College; Chair, SDHS Editorial Board

Roundtable Participants:

Sherril Dodds, University of Surrey

Vida L. Midgelow, University of Northampton

Nadine George-Graves, University of California, San Diego

Norm Hirsch, Associate Editor, Music and Dance, Oxford University Press

Saturday, June 20 (cont.)

5:30 pm – 7:00 pm

Concurrent Sessions IV (cont.)

Room 305 – History Corner

Stage, City Space, Song: Some situ/ations for Fleshing out Genres and Composing Period Subjects in 18th and 17th - Century Europe

Moderator: Linda Tomko, University of California, Riverside

Panelists:

Richard T. Semmens, University of Western Ontario

“Dancing in the Two *Harlequin Doctor Faustus* Afterpieces of Late 1723”

Camilla Kandare, University of California, Riverside

“To Figure in Rome: Queen Christina of Sweden and the Choreography of the Royal Body”

Gordon Haramaki, San Jose State University

“Mapping Mary: The Gailliard in Monteverdi’s *Magnificat à Sette Voci* (1610)”

Roble Studio 33

Workshop / Lecture: “Mapping Body Politic of the Norwegian ‘Springdands’”

Moderator: Cindy Garcia, University of Minnesota

Panelists:

Egil Bakka and Anne Margrete Fiskvik, Norwegian University of Science and Technology

Performance and Lecture: “Dances for Airports-Site and Sensorium”

Moderator: Cindy Garcia, University of Minnesota

Sara Skaggs, Sara Skaggs Dance, New York City

Roble Studio 38

Improv / Choreography Workshop: “Dancing Between the Lines: ‘Crossing the Line,’ ‘Walls,’ and ‘Chop Suey: A Green (and Yellow) Dance’

Li Chiao-Ping, University of Wisconsin at Madison and Li Chiao-Ping Dance

Roble Studio 52

Lecture / Demonstration: “Just Non-Do It!: The Alexander Technique and the Intercorporeal Conference Paper”

Panelists:

Sima Belmar, University of California, Berkeley

Shelley Senter, Visiting Artist, Mills College

PROGRAM SCHEDULE

SDHS Annual Conference
JUNE 19 -22, 2009

Saturday, June 20 (cont.)

7:00 pm – 8:30 pm
Dinner on your own

8:30 pm – 10:30 pm

Room 2 – History Corner

Contemporary Dance on Screen

Co-Curators: Roxanne Fenton, California State University, Long Beach

Colleen Dunagan, California State University, Long Beach

The program will include films by:

Liz Aggiss

Victoria Marks

Katrina McPherson and Simon Fildes

Mitchell Rose

Douglas Rosenberg

Sunday, June 21, 2009

OUT OF SITE@ODC Dance Commons

7:00 am – 7:45 am

Roble Studios Courtyard

Continental Breakfast

7:45 am/8:00 am

Roble Studios Parking Lot

Bus loads/departs for San Francisco

9:30 am – 12:30 pm

Studio B

Presentations by Bay Area choreographers

Yannis Adonious' *Kunst-Stoff*

Della Davidson Dance Company

Kara Davis/Project Agora

Sean Dorsey

Joanna Haigood/Zaccho

Robert Moses' Kin

Shinichi Iova Koga/inkBoat

Jo Kreiter/Flyaway Productions

Ledoh/SaltFarm - Butoh

Patrick Makuakane/ Na Lei Hulu I Ka Weikiu

Jose Navarrete/Navarrete X Kajiyama Dance Theater

Lizz Roman and Dances

Amy Seiwert/Marc Morozumi as im-ij-re

Amara Tabor Smith and Sherwood Chen

Judy Smith/Axis (performing choreography by Alex Ketley)

Brenda Way, ODC/Dance

Lisa Wymore/Sheldon Smith Disappearing Acts

12:00 pm – 12:30 pm

DCA/SDHS Reflection Panel

Moderator: Janice Ross, SDHS President, Stanford University
Lena Hammergren, Professor, Theatre and Dance Studies, Dept. of Musicology and Performance Studies, Stockholm University, Sweden
Aimée Ts'ao, West Coast Bureau Chief, Dance Critic, *Dance Insider*
Alastair Macaulay, Chief Dance Critic, *The New York Times*

Sunday, June 21 (cont.)

12:30 pm – 1:30 pm

Lunch on your own in San Francisco's Mission District

Town Hall – ODC Dance Commons

Dance Critics Association Board Meeting

1:30 pm – 3:00 pm

Concurrent Sessions V

Studio B

Critical Technologies

Moderator: Jessica Robinson, Counterpulse, San Francisco, CA

Panelists:

Roxanne Fenton, California State University, Long Beach

"Dance DVDs: Choreographic Frames"

Clare Parfitt, University of Chichester

"From Fairground Site to Website: the Dancing Body and Visual Technology in Early Film and YouTube"

Juliet McMains, University of Washington

"Redirecting the Paths of Dance Migration through Hyperlinks: How the Web Shaped Salsa Commerce"

Skirball Studio

Dancing Feminist Identities

Moderator: Yatin Lin, Taipei National University of the Arts

Panelists:

Nadine George-Graves, University of California, San Diego

"Urban Bush Women and the Black Female Body Divided and Conquered"

Elyssa Dru Rosenberg, isadoraNOW, Inc.

"A Call to Arms: Isadora Duncan's Military Works"

Alice Yi-Chun Chen, Dance Research Society of Taiwan

"The Young Butterfly Flying South: Hata-Kanoko, Japanese Female Dancer/Choreographer and her Work, *Beauty of Nature* and the First Butoh Company of Taiwan"

Fisher Studio

Dance Critics Association

National Coverage of West Coast Dance

"West Coast Dance in the National Media"

Moderator: Robert Johnson, Dance critic, *The Star-Ledger*

Roundtable Participants:

Robert Cole, Director of Cal Performances, conductor, musician, Berkeley, CA

Marc Kirschner, Founder and general manager, *TenduTV*

Alastair Macaulay, Chief Dance Critic, *The New York Times*

Arsen Serobian, Dancer, president and CEO of Dance Channel TV, Inc.

Aimée Ts'ao, Dance Critic, *Dance Insider*

3:00 pm – 3:15 pm

ODC Dance Commons Lobby

Coffee Break

TOPOGRAPHIES

SITES, BODIES, TECHNOLOGIES

Sunday, June 21 (cont.)

3:15 pm – 4:45 pm

Concurrent Sessions VI

Studio B

Butoh's Sites and Insights

Moderator: Katherine Mezur, University of Washington, Seattle

Panelists:

Mark Franko, University of California, Santa Cruz

"The Dancing Gaze: La Argentina from Valéry to Ohno"

Roger Copeland, Oberlin College

"Dancing in the Darkness: Min Tanaka's Contribution to Julie Taymor's *Oedipus*"

Shinichi MOMO Iova-Koga and guest artists, Inkboat, San Francisco, CA

Skirball Studio

Performing Nationalisms: Outsiders, Revolutions, Locales

Moderator: Susan Manning, Northwestern University

Panelists:

Victoria Phillips Geduld, Columbia University

"Modern Dance Nationalism and United States Foreign Policy, 1930-1955"

Prarthana Purkayastha, De Montfort University

"Dancing the Revolution: Subversive Politics and Modern Dance in India"

Nina Spiegel, University of Maryland

"Dancing to Different Rhythms: Jewish Choreography in Divergent Locales"

Fisher Studio

ODC Cartographies

Moderator: Jill Nunes Jensen, California State University, Long Beach

Panelists:

Ann Cooper Albright, Oberlin College

"Soaking up History from the Floor of the Warner Gym: Revisiting the Early Days of ODC at Oberlin College"

Brenda Way, Executive and Artistic Director, ODC Dance, San Francisco, CA

K.T. Nelson, Co-Artistic Director, ODC Dance, San Francisco, CA

Kimi Okada, Associate Choreographer/School Director, ODC Dance, San Francisco, CA

Sunday, June 21 (cont.)

5:00 pm – 6:30 pm

Concurrent Sessions VII

Studio B

Spatial Transformations: Halprin, Hay, and Eiko & Koma

Moderator: Lena Hammergren, Stockholm University, Sweden

Panelists:

Laurie Atkins, The Ohio State University

"Cultivating Listening, Presence, and Creativity in the Performer: An Exploration of Anna Halprin's Life/Art Process in the Appalachian Mountains"

Selma Odom, York University

"Space of Listening, Site of Memory: Deborah Hay and the Hellerau Festspielhaus"

Rosemary Candelario, University of California, Los Angeles

"And They Drifted Out of View: Choreographing Topography in the Work of Eiko & Koma"

Skirball Studio

Troubling Dance, Nation, and Capital

Moderator: Priya Srinivasan, University of California, Riverside

Panelists:

Chia-Yi Seetoo, University of California, Berkeley

"Implications of Slowing Down -- Dancing with Legend Lin Dance Theatre at Movimentos Festival 2003"

Jeleel Olasunkanmi Ojuade, University of Ilorin, Nigeria

"Utilizing Universal Body Languages to Break Topographical Barriers: Examples of Yoruba Bata and Dundun Dances from Nigeria"

Joanna Szymajda, University of Lodz, Poland

"The Political Memory and its Impact on the Contemporary Dance Aesthetics on Examples of Works of Esters Salomon, Saša Asenti and Polish Young Choreographers"

Fisher Studio

Dance Critics Association

Dance History and Criticism in the Bay Area

"A Conversation about the Development of Dance and Dance Writing in the Bay Area with Local Writers and Performers"

Roundtable Participants:

Joanna Harris, Dance critic/historian, San Francisco Bay Area

Ann Murphy, Dance critic, Mills College

Tom Borek, Dance critic, editor of *Eddy Magazine*, DCA Board Member

6:30 pm

Bus back to Stanford campus or dinner and performances on your own

PROGRAM SCHEDULE

SDHS Annual Conference
JUNE 19 -22, 2009

Monday, June 22, 2009

8:00 am – 9:00 am

History Corner and Roble Studios Courtyard
Continental breakfast

8:30 am – 10:00 am

Concurrent Sessions VIII

Room 2- History Corner

Filmic Memories, Corporeal Screens

Moderator: Douglas Rosenberg, University of Wisconsin, Madison

Panelists:

Samuel Dorf, Northwestern University

“Dancing the Past in the Present: Capturing Motion in Maurice Emmanuel’s *La danse grecque antique* (1896)”

Victoria Thoms, University of Wolverhampton, UK

“Manufacturing Memory: Aging, Identity and Spectatorship in Martha Graham’s Dance Films”

Mary Simonson, Colgate University

“Dancing *La Muette*: Pavlova, Opera-Film, and the Female Body”

Ting-Ting Chang, Washington University, St. Louis

“Negotiating Chineseness on the Global Stage: Choreographing Chinese *Kung-Fu* in 21st Century Cinema”

Room 30 – History Corner

Dance, Militarism, and Struggle: Critiquing Home as a Politically Charged Space

Moderator: Katherine Mezur, University of Washington, Seattle

Panelists:

Royona Mitra, University of Wolverhampton, UK

“Body Mapping: Homing Bodies through New Technology in Jasmin Vardimon Company’s *Yesterday*”

Aoife McGrath, Trinity College Dublin, Ireland

“‘The Less you Bump, the Faster you Go’: Dodgems, Dissensus, and Topographical Tactics in Political Irish Dance Theatre”

Sabine Sorgel, Aberystwyth University, Wales

“Mediating the Body Politic: Contemporary Dance and Transnationalism”

Monday, June 22 (cont.)

8:30 am – 10:00 am

Concurrent Sessions VIII (cont.)

Room 34 – History Corner

SHIFTS: Somatics, Politics and Spaces

Moderator: Camille Lefevre, Dance Critics Association

Panelists:

Liz Maxwell, Chapman University

“Random Access Repertory: New Imperatives for Teaching our Dance Histories in the Millenia”

Stefan Hölscher, Justus-Liebig-Universität, Germany

“Dancing Politics in Contemporary Dance with Jacques Rancière”

Sue Roginski, Mt. San Jacinto College

“A Shifting of Spaces, OR Whose Movements Are These?”

Room 107 – History Corner

I See Americana Dancing: Fred Astaire, Ballet Pin-Ups, and the Country Western Waltz

Moderator: Clare Croft, University of Texas, Austin

Panelists:

Sarah Fried-Gintis, University of Southern California

“Pointe Shoes and Pin-Ups: Representations of the Ballerina in the 1950s”

Kathaleen (Katy) Boche, Florida State University

“How the West was Waltzed: The Legacy of the Waltz in American Country-Western Culture in the Early Nineteen Eighties”

Todd Decker, Washington University, St. Louis

“‘Perfect for Dancing’”: Influence, Emulation and Participation in the Named Partner Dances of Fred Astaire”

Room 203 – History Corner

Beyond Place: Space, Sound, and Motion

Moderator: Jens Geisdorf, Marymount University

Panelists:

Ann Nugent, University of Chichester, United Kingdom

“Forsythe and the Terrain of Stillness and Silence”

Cécile Guédon, Birbeck College, University of London

“Oskar Schlemmer’s *Triadic Ballet*: Architectural Space Set in Motion”

Selby Wynn Schwartz, University of California, Berkeley and Alonzo King’s LINES Ballet

“Topographies of Lightness”

Susanne Ravn, University of Southern Denmark

“Sensing Weight in Movement”

TOPOGRAPHIES

SITES, BODIES, TECHNOLOGIES

Monday, June 22 (cont.)

8:30 am – 10:00 am

Concurrent Sessions VIII (cont.)

Room 205 – History Corner

Surveying Institutions and Archives

Moderator: Jennifer Fisher, University of California, Irvine

Panelists:

Chih-Chieh Wu, Taipei National University of the Arts

“Preservation and Management of Taiwan’s Modern Dance Archives”

Debra Sowell, Brigham Young University

“Romantic Topography and Modern Technology: Charting the Nineteenth-Century Repertory”

Elizabeth McPherson, Montclair State University

“Julliard Dance: Transitioning from Claremont Avenue to Lincoln Center”

Room 303 – History Corner

Fantastic Geographies: Imaginary Boundaries, Specters, Embodied Terrain

Moderator: Purnima Shaw, Duke University

Panelists:

Sue In Kim, Temple University

“Searching for Contextual Boundaries in Historical Dance in Korea”

Anusha Kedhar, University of California, Riverside

“The Specter of the Devadasi: Bharata Natyam and Indian Ethnicity”

Toni Shapiro-Phim and San Phalla, Khmer Arts, Cambodia

“Danced Convergences of History and the Human, Natural, and Spirit Worlds”

Roble Studio 33

Lecture / Demonstration: “Dancing for the Gods – An Interactive Multimedia Approach to Classical Indian Dance in the Classroom”

Panelists:

Preeti Vasudevan, Bharatanatyam performer and choreographer, Artistic Director of Thresh Dance, Dancer and Choreographer for www.dancingforthegods.org

Bruno Kavanagh, Producer and Learning Designer of www.dancingforthegods.org, New York City

Roble Studio 38

Workshop: “Flatland Redux: From the Lens of the Eye to the Lens of the Camera: An Improvisation Workshop”

Joyce Morgenroth, Cornell University

10:00 am – 10:15 am

History Corner and Roble Studios Courtyard

Coffee break

Monday, June 22 (cont.)

10:15 am – 11:45 am

Concurrent Sessions IX

Room 2 – History Corner

Moving Sites into/from Corporeality

Moderator: Arden Thomas, Stanford University

Panelists:

Susan Cash, York University

“A Path towards Changing Space”

Claire Buisson, Nice University

“Choreographing Corporeality: Sites in Motion”

Melanie Kloetzel, University of Calgary

“Space into Place or Place into Space: Site Work as a Two-Way Transgressor”

Catherine Duquette

“Agreda’s Face of the Earth: Performing Corporeal and Spatial Simultaneities”

Room 30 – History Corner

The Constancy of Change: Dancing Our New Identities

Moderator: Cindy Garcia, University of Minnesota

Panelists:

Lauren Hanzel, York University

“From a Mustard Seed: Ballet in the Netherlands, 1945-2007”

Paromita Kar, York University

“Negotiations of Space and Identity: A Study of the Practice of Odissi by the Trinayan Collective”

Samantha Mehra, York University

“Heart, Soul, Spirit: An Ethnography of the Kokoro Dance Body”

Room 34 – History Corner and Courtyard

Workshop and Presentation: “Patterns and Process for Site-Specific Performance”

Debra Loewen, Wild Space Dance Company

Room 203 – History Corner

Disability Dance: Where Are We Now?

Moderator: Telory Davies, Missouri State University

Roundtable Participants:

Telory Davies, Missouri State University

Petra Kupperts, University of Michigan

Catherine Cole, University of California, Berkeley

Judith Smith, AXIS Dance Company, Oakland, CA

Kelly Rafferty, University of California, Berkeley

Lisa Wymore, University of California, Berkeley

Christopher Pilafian, University of California, Santa Cruz

PROGRAM SCHEDULE

SDHS Annual Conference
JUNE 19 -22, 2009

Monday, June 22 (cont.)

10:15 am – 11:45 am
Concurrent Sessions IX

Room 205 – History Corner

Political Gendering

Moderator: Anthea Kraut, University of California, Riverside

Panelists:

Ariel Osterweis Scott, University of California, Berkeley
“Tube-Socking a Virtuoso: Legacies of Race in Desmond Richardson’s Collaboration with William Forsythe”

Abigail Rich, Indiana University, Bloomington
“Choreographing Gender: Gender Topographies in Paul Taylor’s *Aureole*”

Suzanne M. Jaeger, York University
“Representations of Gender and Sexuality in the Works of Two Québec ‘Enfants Terribles’”

Room 305 – History Corner

Interrogating Contemporary American Dance

Moderator: Kate Elswit, Stanford University

Panelists:

Constance Kreemer, Mel Wong Dance Foundation
“The Topography of Contemporary Concert Dance in the USA”

Meg Brooker, University of Texas, Austin
“The Noyes Group: Under the Radar, but Still on the Map?”

Daniel Callahan, Columbia University
“Choreomusical Relationships in Merce Cunningham’s *Second Hand*”

Roble Studio 33

Lecture-demonstration: “circulari”

Gretchen Schiller, School of Arts, Brunel University, London and Artistic Director of mo-vi-da

Paula Meijerink, Graduate School of Design, Harvard University

Roble Studio 38

Lecture / Movement Workshop/Performance: “Choreography as Engaged Pedagogy: The Embodiment of Fractured Coalitions”

Seónagh Odhiambo, Choreographer and presenter, Temple University
“Choreography as Engaged Pedagogy: The Embodiment of Fractured Coalitions”

Diana Carson, dancer, The New School

Monday, June 22 (cont.)

12:00 pm – 1:15 pm

“Working Groups Lunch (see list and descriptions on next page) or lunch on your own

Room 303 – History Corner

Dance Critics Association Annual Membership Meeting – bring your own lunch to the meeting

Working Groups Lunch (see list and descriptions on next page) or lunch on your own

1:30 pm – 3:00 pm

Levinthal Hall – Humanities Center

All Conference Closing Plenary

Topographies of Dance Studies: Reflections on SDHS 2009 and Beyond

Moderator: Jacqueline Shea Murphy, University of California, Riverside

Roundtable Participants:

Melissa Blanco Borelli, University of Surrey, UK
Della Davidson, University of California, Davis
Anne Margrete Fiskvik, Norwegian University of Science and Technology
Nadine George-Graves, University of California, San Diego
Petra Kuppers, University of Michigan
Peggy Phelan, Stanford University
Jessica Robinson, Counterpulse, San Francisco, CA
Selma Jeanne Cohen Graduate Award Winners:
Anusha Kedhar, University of California, Riverside
Hannah Kosstrin, The Ohio State University

We gratefully acknowledge the Stanford Humanities Center for co-sponsoring the Closing Plenary session.

Conference ends

TOPOGRAPHIES

SITES, BODIES, TECHNOLOGIES

Working Groups Open Forums for Monday, 12:00 pm – 1:15 pm

All are welcome to join a Working Group lunch of your choice. Working Groups will meet at the cafés in Tresidder Memorial Union.

Dance History Teachers Working Group Contemporary Dance Studies: Going Beyond Ballet & Modern

Convenor: Juliet McMains, University of Washington

An open forum for discussing the breadth of subject matter embraced in dance history/dance studies courses within university dance degree programs that traditionally focus on ballet and modern technique. Over the past 15 years, subject matter for dance history and dance studies has expanded rapidly, such that rich scholarship on a wide variety of non-western, popular and vernacular dance forms is now available for inclusion in academic dance courses. Yet, the vast majority of dance degree programs still focus on theatrical dance, especially ballet and modern dance. How can we integrate these rich and varied dance forms within dance studies courses in a way that is respectful of all dance forms given the current topography of dance in higher education? Come with problems to discuss, successes to share, challenges to face, issues to raise, and ideas to implement.

Practice as Research Working Group Dancing Sites / Acts of (Dis)Appearance

Convenor: Vida Middelgaw, University of Northampton

This working group offers an open forum for sharing and debate in the field of 'Practice-as-Research' in a dance / performance studies context. We are interested in hearing from artist/scholars who investigate dance through practice. As a particular theme for discussion, and in line with the call for this conference, we would like to consider encounters with site, and the problems of research and dissemination for site-specific dance makers. We welcome anyone with an interest in this and other related debates, and welcome your contributions. Come with practices and experiences to share and issues to raise.

Popular, Social and Vernacular Dance Working Group Mapping the Landscape of Research

Convenor: Clare Parfitt, University of Chichester

As a vibrant, emerging area of dance scholarship, the landscape of research into popular, social and vernacular dance forms is constantly shifting. In this session, we will attempt to map the current research activity of SDHS scholars in this field, identifying the questions/topics/concerns around which landmarks are beginning to form, as well as new sites for research enquiry. In response to the conference theme, a particular issue for discussion will be the intersection of popular, social and vernacular dance with technologies, including the new territories opened up by the development of digital media.

Graduate Students Workshop Group at SDHS New Sites: Next Generation of Scholars in a Changing Field

Convenors: Carrie Gaiser Casey, University of California, Berkeley and Arden Thomas, Stanford University

An open forum for discussion and networking for graduate students at SDHS. Possible topics for discussion include: the state of the field of dance studies and related areas of scholarly inquiry; the current economy and its effects on the job market; envisioning our roles as next generation scholars in a changing field; places for graduate students in SDHS. Please feel free to bring ideas for other subjects to discuss.

Interdisciplinary Approaches to Nineteenth-Century Dance Working Group Exploring the Nineteenth Century Terrain

Convenor: Debra Sowell, Brigham Young University

This working group is devoted to artistic issues of the Nineteenth Century, including the transition from Enlightenment Neo-Classicism to Romanticism, European and American Romanticism, Post-Romantic Realism, Late Nineteenth-Century "Classicism" in the Russian Tradition, and Impressionism and fin de siècle contexts. This year's working group lunch will be devoted to sharing information on our current projects and electing a new chair.

ABSTRACTS

Ann Cooper Albright, Oberlin College

“Soaking Up History from the Floor of Warner Gym: Revisiting the Early Days of ODC at Oberlin College”

My presentation will explore the first five years of the Oberlin Dance Collective's (which later became ODC/San Francisco) existence at Oberlin College. I will situate ODC's beginnings both in the context of the Interarts Department at Oberlin and the context of the East Coast experimental dance scene.

Elizabeth Asselstine, York University

Ines Buchli, York University

Darcey Callison, York University

“(Re) Tracing Fred: Devising, Choreographing and Dancing New Masculinities”

With archival process and production material, this panel raises questions regarding the impact of the cinematic image, which McLuhan argued was more real to viewers than their own body, and the effect of the live performer in our understanding of the masculine in dance.

Sima Belmar, University of California, Berkeley

Shelly Senter, Visiting Artist, Mills College

“Just Non-do it!: The Alexander Technique and the Intercorporeal Conference Paper”

This lecture-demonstration-workshop-performance-paper begins with a practicum in the Alexander Technique followed by a radical yet pain-free deconstruction of the conference paper format. Sima responds to Shelley's handiwork through a series of questions about the potentialities and limits of non-doing as theory, as method, and as move.

Harmony Bench, University of California, Los Angeles

“Navigation: Multi-Media Choreographies for Distributed Subjectivities”

This paper approaches mobile technologies and their operators choreographically, with specific attention to the choreographies of navigation through which early 21st century digital subjects articulate themselves. Questions I address include: How do media-stacking, multi-tasking bodies move?

Shelley C. Berg, Southern Methodist University

“Twisted Sisters: Eleo Pomare's *Las Desenamoradas*”

This paper will focus on the choreographer's use of gesture, form and *mise-en-scène* to create the deliberately hyperbolic, gendered identities of the characters of the Mother and sisters, and discuss Pomare's schema for the ballet in relation to Lorca's dramatic text.

Melissa Blanco Borelli, University of Surrey, UK

“Defiant Hips: Tracing Mulata Corporeality from the Spanish Inquisition to the Cuban Revolution”

Using two case studies, this paper endeavours to demonstrate how racialised and gendered bodies choreograph and wield their corporeality in outright or subtle defiances through acts of pleasure, labour, and “trickery.”

Alison Bory, College of the Canyons and Pierce College

“Mapping Movement: Crafting the Autobiographical Gesture”

This paper explores the implications of this tactic of staging autobiography through an embodied mapping of movement. With these references, I suggest, these dancemakers stage their own sites of self-making by invoking choreography as a spatiotemporal marker of personal and communal histories.

Meg Brooker, University of Texas, Austin

“The Noyes Group: Under the Radar, but Still On the Map?”

In January 1933, John Martin previewed “Awake Olympus!,” the Noyes Group's debut New York concert. The next day, Martin panned the performance, describing the dances as “sentimental and banal.” If critics are the cartographers of dance history, how have critics like John Martin determined whose works merit recognition as historical landmarks and whose works are left off the map?

Claire Buisson, Nice University

“Choreographing Corporeality: Sites in Motion”

I will look at choreography as a phenomenon of experiencing places from the body, using as example site-specific installation *Esatto* from Italian Dance Company *Sistemi Dinamici*: choreography as a bodily performative construction of place.

Jennifer K. Buscher, University of California, Riverside

“The Seduction of the Silhouette: An Analysis of the Dancing Body in the iPod Silhouette”

In this paper, I will excavate the shadow within the now iconic iPod silhouette advertising campaign. This industry and the utopian mythology it perpetuates depend on the shadows buried within the seductive power of the silhouette.

Daniel Callahan, Columbia University

“Choreomusical Relationships in Merce Cunningham's *Second Hand*”

This paper provides an account of choreomusical relationships and programmatic content in Merce Cunningham's *Second Hand* (1970, revived 2008), which was choreographed to the “phraseology” of Satie's *Socrate*, but danced to Cage's *Cheap Imitation* (a partly chance-determined reduction of *Socrate*).

Corinne Capelletti, University of Utah

“The New Pedestrian” – Transforming Placelessness into Home-Place Through Public Performance”

The New Pedestrian reveals parts of my self, and over time, has developed personal history and attachment to the sites in which the choreography emerges. I will discuss how the inter-dependency of “The New Pedestrian” embeds humans into the place, and place into person.

TOPOGRAPHIES

SITES, BODIES, TECHNOLOGIES

Carrie Gaiser Casey, University of California, Berkeley

“Pavlova and the “Pavlovitas”: Dancing as the Swan’s Daughter”

This presentation focuses on ballerina Anna Pavlova’s efforts to create a ballet “family tree” by appointing a female successor, and her dancers’ experiences of inhabiting this genealogy. The criteria for entrance into Pavlova’s lineage mirrored her ideas about the role of women in dance and her own performance of this ideal.

Ting-Ting Chang, Washington University, St. Louis

“Negotiating Chineseness on the Global Stage: Choreographing Chinese *Kung-Fu* in the 21 Century Cinema”

I examine how the way *Kung-Fu* has been choreographed in films reflects the development of Chinese classical dance since the 80s, and how the Chinese filmmakers re-orientalized themselves through these productions.

Clare Croft, University of Texas, Austin

“Nationalized Scenarios of Race: Arthur Mitchell in the Soviet Union in 1962”

This paper uses performance analysis of Mitchell and Kent in *Agon*; interviews with over twenty former NYCB dancers; government documents; and newspaper accounts of the tour to explore how Mitchell’s performances deploy and possibly critique American scenarios of race and gender.

Monica Dalidowicz, Macquarie University, Australia

“The Body in Place: Kathak Dance and the Everyday Movement World of Calcutta”

I address the question of how ‘place’ is inscribed in the moving body. Through an ethnographic study of Kathak in Kolkata, I investigate the relation between the everyday embodiment of culture in our movement and the specialized skills transmitted by formalized aesthetic traditions.

Telory Davies, Missouri State University

“Disability Dance: Where are We Now?”

Our roundtable panel addresses disability as embodied metaphor and technological praxis, amputation as grounds for a shifting movement methodology, and difference in motion.

Agathe Dumont, Sorbonne-Nouvelle University, Paris, Paris-Ouest University

Emilie Martz-Kuhn, Laval University, Quebec and Sorbonne-Nouvelle University, Paris

The theatrical stage nowadays is a melting-pot of cross-disciplinary forms and new enunciative strategies, of which the dancing body and the use of video screening are integral. Could those two practices, once combined, disclose new stage languages and unknown spaces for memory representation, where the dancing body would be the prime medium?

Claire Duplantier, New York University

“(Dis) Orientalism: Butoh-fu as Performative Cartography”

This paper applies the history of cartography, Orientalism, and becoming a “body without organs” to the disparate images within butoh-fu to frame this dance as a somatic practice of (dis)orientalism, a way to perform a geographical/kinesthetic imagination of continually shifting identities.

Catherine Duquette, Independent Scholar

“Ágreda’s Face of the Earth: Performing Corporeal and Spatial Simultaneities”

In particular, I investigate how Ágreda’s 17th Century embodied performance of geo-political consequence foregrounds postmodern technologies and provides insight into emerging notions of corporeal and spatial simultaneities.

Kathleen Edens, New York University,

“Point(e)s in Space and Time: A Chronotopical Mapping of *Giselle*”

Using the philosophies of Merleau-Ponty, Heidegger, and Deleuze, I will map the affirmative and transformative power of repetition. An alternative reading of the repetition within and of *Giselle* reveals the possibilities to be found by beginning with an encore.

Cheryl Belkin Epstein, Canada’s National Ballet School

“The City as Muse: How St. Petersburg Inspired Petipa”

In St. Petersburg Marius Petipa developed the classical style of ballet that reflects the same ideals upon which the city was built. This paper will argue that this was not a coincidence but rather the result of the choreographer’s interaction with the city and its urban design.

Kathrina Farrugia, Royal Academy of Dance, London

“(Dis)placing Choreographic Traditions: Tracing the Legacies, Traditions and Export of the 20th Century Choreographic Endeavours in Mauro Bigonzetti’s Work”

This paper charts the choreographic (dis)placement of balletic traditions through an analysis of Mauro Bigonzetti’s choreographic style in three local/transnational sites: Aterballetto (Italy), English National Ballet (UK) and New York City Ballet (USA).

Roxane Fenton, California State University, Long Beach

“Dance DVDs: Choreographic Frames”

I examine the dance DVD as a choreographic technology. I argue that its various elements—graphic design, menu layouts, chapter structure, commentary tracks, interviews, and other “extras”—function as compositional elements alongside movement choreography, camera angles, and editing.

ABSTRACTS

Ashley Ferro-Murray, University of California, Berkeley

“Corporeally Virtual: The Body in Interactive Performance Technology”

The perception of a virtual body as illustrated in Sarah Kraft's *HyperREAL* demonstrates a way in which the virtual and technological are integral to contemporary dance praxis. I consider how we perceive the corporeally virtual as it encourages interactive performance technologies in dance.

Jennifer Fisher, University of California, Irvine

“Historical Transactions with Anna Pavlova as Motivating Myth”

Dance scholars have suggested that the world of ballet--its practice, mythology and literature--can, contrary to early feminist assumptions, be a primary factor in a young woman's learning to “set herself in motion” in the larger world.

Mark Franko, University of California, Santa Cruz

“The Dancing Gaze: La Argentina from Valery to Ohno”

Kazuo Ohno's *Admiring La Argentina* contains a complex reflection on the way past sources are absorbed into present performance. Ohno's history of watching La Argentina contained two events of the gaze: one in 1929 when he saw her perform, and another in 1976 when he saw her movement in an abstract painting by Nakanishi.

Sarah E. Fried-Gintis, University of Southern California

“Pointe Shoes and Pin-Ups: Representations of the Ballerina in the 1950s”

The ballerina had come to envisage both the sexual underside of the 1950s, as well as the Cold War inspired trend towards favoring sexual containment. This paper examines the multifaceted meaning of the image of the ballerina in the 1950s.

Diana Garcia-Snyder, University of Washington, Seattle
Eunsu Kang, DXARTS, University of Washington, Seattle

“PuPaa, The Body of Elsewhere: Body Metamorphosis in Butoh and Digital Media”

PuPaa is a multimedia performance, inspired by Butoh: a dance-scape of transformative states of body, mind and perception. In PuPaa, the dancers are entities living in obligatory symbiosis reminiscent of a Mixotricha Paradoxa, a microorganism.

Victoria Phillips Geduld, Columbia University

“Modern Dance Nationalism and United States Foreign Policy, 1930 - 1955”

Modern dance nationalism in the U.S. predated government interest in the art and formed an integral part of national dance beginnings. By 1954, the U.S. government picked among modern dance offerings, thus fermenting the captains of industry in the historical imagination and unwittingly solidifying the canon.

Nadine George-Graves, University of California, San Diego

“Urban Bush Women and the Black Female Body Divided and Conquered”

Many of Urban Bush Women's pieces thematically draw our attention to a particular part of the body. In this paper, I examine dances that deal with different body parts and discuss the work the choreography does to make audiences reconsider the black female body.

Jean Denney Grotewohl, Texas Woman's University

“Mapping the Mobile Somatic Knowledge, Cultural Capital and Relational Cycles of SEAN-NÓS Dance”

The cycles model how any participant can participate in, transact meaning from, and provide an individual contribution to, the *sean-nós* dance form, its tradition of perpetuation, and the culture of its practice.

Cécile Guédon, Birbeck College, University of London

“Oskar Schlemmer's Triadic Ballet: Architectural Space Set in Motion”

The *Triadic Ballet's* choreography uses effectively the perception of space surrounding the viewer and the performer, as an enclosure, a continuum, and an extension of their bodies. These three architectural categories encapsulate the choreographic utilization of the human figure as ‘a space-bewitched creature’ in Schlemmer's dance pieces.

Lauren Hanzel, York University

“From a Mustard Seed: Ballet in the Netherlands, 1945-2007”

In an article published in 2007 by the Dutch Ministry for Education, Culture, and Science, a new outline emphasizing *excellence* and a priority for funding that will foster *sustainability* highlights a recent and fundamental shift from the previous valuing of a *little for everyone*.

Stefan Hölscher, Justin-Liebig-Universität, Germany

“Dancing Politics in Contemporary Dance with Jacques Rancière”

Political strategies of *Judson Church* should be compared with what happened in Europe since the '90ies: The distinction between *police* and *policy* will be translated into the fields of dance.

Hwan Jung Jae, Temple University

“Multiculturalism or Eclecticism: Dancing ‘Others’ in Mark Morris and Western Theatre Dance”

Morris uses Balkan dance, Indian dance, and Spanish dance as well as classic ballet in his choreography with or without contextual relevance. Focusing on Morris' productions, this paper illustrates how folk or traditional dances have been adopted in modern theater dance, questioning whether the use of traditions is just eclecticism or multiculturalism.

TOPOGRAPHIES

SITES, BODIES, TECHNOLOGIES

Jill Nunes Jensen, California State University, Long Beach

“Reconceiving Ballet’s LINES”

By making dances that emphasize evocation and dialogue, Alonzo King has been faithfully remapping the genre of ballet. I suggest King’s dances are generating a new conversation by reordering the ballet polity and recuperating a reflexivity long employed by artists who work at the periphery of their genres with tools of the center.

Paromita Kar, York University

“Negotiations of Space and Identity: A Study of the Practice of Odissi by the Trinayan Collective”

This paper focuses on how the New York City-based Trinayan Collective maintain the practice of the Indian classical dance of Odissi as diasporic practitioners, and how the space of New York City in turn informs their artistic work.

Anusha Kedhar, University of California, Riverside

“The Specter of the Devadasi: Bharata Natyam and Indian Ethnicity”

In this paper, I suggest that the *padam*, an erotic poem in the Bharata Natyam tradition, is rarely performed in the U.S. because the sordid figure of the devadasi and her erotic representation sit uneasily with multicultural notions of “Indianness.”

Annie Kloppenberg, The Ohio State University

Ashley Thorndike, The Ohio State University

“Synthesizing Spontaneity: Ontologies of Improvisation”

The presentation format allows for experiential participation and the vital exchange of ideas between attendees and presenters about making and remaking spontaneity, the crafting of creative work, and of the process of physically mapping and re-mapping bodily knowledge and spontaneous production through sensate memory.

Stephanie Kobes, University of Colorado, Boulder

“I’ll Stay On My Side, If You Stay on Yours”

Investigating the idea that what is presented highlights the racial divide, this paper uses a magnifying glass to peer deep inside Target’s 2008 dorm room commercial examining the embodied movement of the actresses as well as the commercial’s physical design and layout.

Kanta Kochhar-Lindgren, University of Washington, Bothell

“Land Body Noise Breath”

This paper addresses corporeal mapping in relationship to dancing the land locally as a South Asian diasporic artist in the Puget Sound region (where I live and work) as well as while traveling in Singapore and in Ghana.

Diane Letoto, University of Hawai’i

“Topographies of Chinese Dance in Hawai’i”

This project investigated the dances taught by the late Liu Youlan, Beijing Dance Academy’s Ethnic Dance Specialist, to Honolulu’s Phoenix Dance Chamber. The paper explores whether topographical locations can take on different meanings when dance crosses borders.

Gillian Lipton, New York University

“Effect of Blackness in Ralph Lemon’s *Come Home Charley Patton*”

This paper will discuss Lemon’s work in conjunction with theories of counter-memory (Young, Foucault) and affect (Spinoza, Deleuze, Freud) to propose the expression of the black body’s grief, and joy, as a productive eruption to cultural memory’s landscape.

Debra Loewen, Artistic Director, Wild Space Dance Company

“Patterns and Process for Site-Specific Performance”

Architect Christopher Alexander in his book, *The Nature of Order*, describes fifteen fundamental properties of architecture. This workshop examines the connections these properties share with dance and movement, how they enhance one’s investigation of the body in relationship to built forms, and how these fundamental properties might be used as compositional tools for developing site-specific performances.

Susan Manning, Northwestern University

“New German Dance Studies”

What questions, topics methods and theories characterize new research in German dance? Over the last few years, scholars have called for a redefinition of German dance, challenging the mapping of bodies moving within the circumscribed space of the nation-state and instead following bodies travelling toward and away from geographic areas where German is a dominant language.

Liz Maxwell, Chapman University

“Random Access Repertory: New Imperatives for Teaching our Dance Histories in the New Millennia”

By using new models of teaching repertory by which phenomenological experience is validated, I will demonstrate both the effectiveness and the rationale of offering such experiences to higher education dance students.

Juliet McMains, University of Washington

“Redirecting the Paths of Dance Migration through Hyperlinks: How the Web Shaped Salsa Commerce”

This paper will explore how the dominance of the web in the formation of the industry not only shaped the form of salsa commerce, but also engendered a shift in how new communities and dance styles emerged.

Samantha Mehra, York University

“Heart, Soul, Spirit: An Ethnography of the Kokoro Dance Body”

I explore how Kokoro’s uses of nude, aging, multigendered, and multiracial bodies foreground the aesthetic values of various communities via audience and critical reactions.

ABSTRACTS

Elliot Gordon Mercer, Saint Mary's College of California

"Mobile Topography and Volatile Terrain: Choreographic Explorations of Seismic Movement in San Francisco"

This paper explores the ways in which four San Francisco-based choreographers investigate and corporealize the concepts of seismic activity and earthquakes in recent choreographic works. My analysis discusses contrasting pieces by Joanna Haigood, Margaret Jenkins and Ellie Klopp, and Muriel Maffre that were each developed and premiered in the San Francisco Bay Area as a means of engaging with the location's landscape and tectonics.

Joyce Morgenroth, Cornell University

"Flatland Redux: From the Lens of the Eye to the Lens of the Camera--An Improvisation Workshop"

Participants will explore the shift from embodied space to flat screen, paying particular attention to entrances and exits, foreground and background, changes in scale, focal points, and the cone of video space. We will consider the implications for choreography when dance is captured not by the lens of the eye but by the lens of the camera.

Peggy L. Murray, Ohio University

"Dancing on the Plaza: Investigating Theatrical Dancing in Colonial Peru through the Form and Function of Lima's Plaza Mayor"

Musicology provides potent information about seventeenth- and early eighteenth-century musical theater/operatic works in viceregal Peru. This paper introduces forthcoming dissertation work that seeks to situate dance in the genre of musical theater, and the genre's performers in the fabric of Lima society.

Megan V. Nicely, New York University

"Cartographies Beyond the Self: Maps for Movement Encounters in Postmodern Dance"

Using the example of Trisha Brown's work *Locus* (1975), the somatic rhetoric of the Alexander Technique, and East/West philosophies, this paper examines how some post-1960 experimental dance practices bypass the will of a unified self, thereby creating possibilities for new bodies and movement encounters.

Ann Nugent, University of Chichester, UK

"Forsythe and the Terrain of Stillness and Silence"

When William Forsythe bangs the curtain down in *Artifact* (1984), he renders the dancing invisible, depriving the audience of the object of their looking. Such a denial can seem like an act of terrorism, but it also raises philosophical issues about whether the dancing can be said to continue even though it cannot be seen.

Caroline O'Brien, York University

"Fabricating the Body: the Classical Princess and her Tutu"

This investigation looks inside the classical tutu, and between the seams, to discover what lies beneath the sheen and sparkle of the prima ballerina; it will investigate the membrane shaped by the clothes which establishes the boundary between the private and public world of the classical dancer.

Seonagh Odhiambo, Temple University

"Choreography as Engaged Pedagogy: The Embodiment of Fractured Coalitions"

Can choreography highlight a methodology for approaching dance history? Dancers' insights provide the seed to theorise a radically international approach to contemporary and historical "world dance." The narrative/photographs, and two dancers who are present, seek to untangle influences of disciplines like history on the phenomenon of personal understanding.

Jeleel Ojuade, University of Ilorin, Nigeria

"Utilizing University Body Languages to Break Topographical Barriers: Examples of Yoruba Bata and Dundun Dances from Nigeria"

Through historical analysis and descriptive methodology, the study identifies the space shifts, movement variations and drifts in the dances which creates problems for local performers due to new technology inclusion in performance(s).

Cláudia Marisa Oliveira, University of Porto, Portugal and Porto Polytechnic Institute, Portugal

"Space in Performance: Metaphors and Their Representations"

This study discusses the concept of scenic performance as a moment of ephemeral events and cultural/anthropological representations. The established connections between the performer and the audience contribute to the understanding of this concept, and help us to establish the way each person expands reality, reinventing their own life.

Stacey Prickett, Roehampton University

"Interrogating memories by Zaccho Dance Theatre: A Conversation with Joanna Haigood and Robert Henry Johnson"

A conversation with San Francisco-based Joanna Haigood, Artistic Director of Zaccho Dance Theatre and performer/choreographer Robert Henry Johnson will move beyond theoretical reflections on performance to focus on creative processes associated with interdisciplinary site-specific collaborations.

Susanne Ravn, University of Southern Denmark

"Sensing Weight in Movement"

The aim of this paper is to describe how the mass of the body is handled and sensed in movement by different dancers – by describing how the sense of weight is experienced and 'structured' in different ways when moving.

Elyssa Dru Rosenberg, isadoraNOW, Inc.

"A Call to Arms: Isadora Duncan's Military Works"

This paper will examine how Isadora Duncan's *Polonaise*, *Pathétique* and *Le Marseillaise* were directly impacted by Isadora's experiences in France and then the United States of America. Using historical documentation, biographies, reviews and the choreography itself, the paper will explore her motivation for creating these works and what she tried to accomplish through them.

TOPOGRAPHIES

SITES, BODIES, TECHNOLOGIES

Jessica Runge, Artistic Director, Jessica Runge Dance Projects

“Collide-O-Scope”: Introducing an Interactive Installation that Combines Dance and New-Media”

The *Collide-O-Scope* is an experimental new-media installation that combines dance, music, computer programming, gaming technology, and animation to create a fun and compelling interactive activity. The *Collide-O-Scope* invites viewers to consider, interact with, and connect with each other through the “topography” of the virtual space it creates.

Roén Salinas, University of Texas, Austin

“Imagining Xicano Dance: Practical Considerations for a Historical Disjuncture”

I will query why El Movimiento failed to produce a material modern Chicano dance rendering. My aim is to bring the field of dance studies in conversation with Mexican-American/Chicano studies as the need for such a foundation is vital for the inclusion of the brown body and experience in new discourses in dance.

Ahalya Satkunarathnam, University of California, Riverside

“Teaching Dance, Teaching Difference: Bharata Natyam and the ‘Aesthetics Education’ Requirement in Sri Lanka”

This paper examines two Bharata Natyam choreographies performed in different venues in Colombo, Sri Lanka in 2007. Both works evoked themes of war and conflict and were choreographed by a single choreographer/teacher. I explore how the sites of the performance, their related histories and current circumstances within a context of war, shape performance on conflict.

Gretchen Schiller, Brunel University

“circulari: a Movement Landscape”

This paper presents the *circulari* art project which could be described as a movement landscape or a choreographic field. In this project corporeal collective mappings are generated by crossing choreography and landscape architecture.

Stephanie Schroedter, University of Bayreuth

“Threshold Spaces: Movement Topographies in the Romantic Ballet”

Due to moving inner spaces of human subjectivity into outside spaces, for making them visible on a stage, 19th century ballets opened up new and often dangerous (movement) spaces: the boundaries between day dreams, dream spaces and traumatic spaces become blurred.

Ariel Osterweis Scott, University of California, Berkeley

“Tube-Socking a Virtuoso: Legacies of Race in Desmond Richardson’s Collaboration with William Forsythe”

In 1994, Desmond Richardson left the Alvin Ailey American Dance Theater to join William Forsythe’s Ballett Frankfurt. Forsythe and Richardson share an interest in deconstructing ballet technique. Influenced by break dancing, they explore ballet’s precision and transgressive limits.

Sherri Segovia, The New York Baroque Dance Company
Catherine Turocy, The New York Baroque Dance Company

“Digi Dance: Developing a Video Game for Historical Social Dance”

This lecture/demonstration will introduce a digital dance game being developed by Sherri Segovia and Catherine Turocy. The purpose of the lecture/demonstration is to share a game concept and its use of emerging technology with the historical dance community, engineers, scientists and media artists.

Toni Shapiro-Phim, Khmer Arts, Takhmao, Cambodia
San Phalla, Khmer Arts, Takhmao, Cambodia

“Danced Convergences of History with the Human, Natural, and Spirit Worlds”

Exploring an embodied relationship between history and the human, natural, and spirit worlds, we examine Khmer (Cambodian) dance’s corporeal mapping of these (inter)connections. Many Khmer recognize the naga (sacred serpent) as a spirit of Cambodia’s soil and water, and honor the serpent as a progenitor of the Khmer people.

Karen Silen, University of California, Berkeley

“Dante’s *Paradiso*, *La Court de Paradis*, and The Topography of Paradise: Two Visions of Heavenly Dancing”

This paper examines descriptions of heavenly dancing in two texts from around 1300: Dante Alighieri’s *Paradiso*, and a lesser-known anonymous text in Old French called *La Court de Paradis*. Analysis reveals that although these writers imagined the topography of heaven very differently, their descriptions of dancing bore many similarities to each other.

Andrew Simonet, Headlong Dance Theater, Philadelphia, PA

“The Body Casts a Vote: The Making of *THRASH*”

In this presentation, I will discuss the political and artistic underpinnings of Headlong Dance Theater’s piece *THRASH*: Physical Responses to the Bush Administration. *THRASH* is a kinesthetic forum for making the invisible visible by inserting trained and untrained bodies into the civic space.

Mary Simonson, Colgate University

“Dancing *La Muette*: Pavlova, Opera-Film, and the Female Body”

In this paper, I explore *The Dumb Girl of Portici* both as *La Muette*’s turn of the century doppelganger, and as an embodiment of contemporary discourses regarding acting traditions, representation, the cult of personality, and the exhibition, performance, and power of female bodies.

Lauren Simpson, University of Colorado-Boulder

“Underscoring Democracy: Contact Improvisation and the American Identity Embodied”

In looking at the American folk and high-art dance form contact improvisation, I examine how the culturally embedded concept of democracy is a central theme running throughout the contact improvisation “text.”

ABSTRACTS

Sarah Skaggs, Sarah Skaggs Dance, New York City

“Dances for Airports, Site and Sensorium”

Dances for Airports, Site and Sensorium is a short, site-specific movement piece preceded or followed by an explanatory lecture about my dance-specific work, including my research on dances in multi-sensory sites. This presentation is based on twenty years of site-specific choreography, and my recent MFA thesis focused on not only a site-specific choreography, but also on the possibility of creating a multi-directional and sensory experience for both the audience and performers.

Marian Smith, University of Oregon

“Justamant and the Veil of Petipa”

The recent resurfacing of a manuscript from the 1860s by Henri Justamant offers detailed choreographic notation of *Giselle* as it existed before Petipa made his radical alterations to the ballet in Russia in 1884. This manuscript offers a rare chance to look beyond the veil that descended when Petipa re-worked and modernized so many French ballets.

Sabine Sorgel, Aberystwyth University, Wales

“Mediating the Body Politic: Contemporary Dance and Transnationalism”

Faustin Linyekula's (RD Congo) *The Dialogue Series: iii. Dinozord* (2006) dissects post/modern dance vocabulary in a culturally hybridized, multi-media stage presentation of international conflict and local civil war. The presentation interrogates modes of corporeal mediation and transnational politics in terms of spatial representation and embodiment.

Debra H. Sowell, Brigham Young University

“Romantic Topography and Modern Technology: Charting the Nineteenth-Century Repertory”

This study tracks shifts in the repertory as signaled by the genre labels (e.g., *ballo mitologico*) that routinely followed ballet titles. Analyzing these labels in light of Blasis's "Programmes of Ballets" in the 1828 *Code of Terpsichore* indicates longitudinal shifts in thematic content and gives new insights into how choreographers used terms such as *ballo romantico*, *ballo storico*, and *ballo fantastico*.

Nina Spiegel, University of Maryland

“Dancing to Different Rhythms: Jewish Choreography in Divergent Locales”

While Eastern European Jews immigrated to both of these places (Israel and the United States), they developed different outlooks about their roots depending on where they settled. These divergent viewpoints are constructed and reflected in the choreographies of theatrical dancers in both places.

Joanna Szymajda, University of Lodz, Poland

“The Political Memory and its Impact on the Contemporary Dance Aesthetics on Examples of Works of Esters Salomon, Saša Asentić and Polish Young Choreographers”

The contemporary dance in Eastern Europe has exploded with the end of the communistic period. While the political freedom has come, the new possibilities opened for the education and for the creation as well. Currently, the young choreographers have to overcome the question of how to break away with the political dance tradition and/or how to create “original Eastern Europe dance” and not to copy the western techniques and styles.

Victoria Thoms, University of Wolverhampton. UK

“Manufacturing Memory: Aging, Identity and Spectatorship in Martha Graham's Dance Films”

Martha Graham, well into her sixties, suddenly turned to filmed documentation of her works after a notorious reticence to work in this medium. These films, Kroll's “Dancer's World” series and Butler's “Three by Graham,” show an increasingly infirm Graham. This paper asks: how do these films allow us to remember Graham and with what effect?

Isabel de Cavadas Valverde, Institute of Humane Studies and Intelligent Sciences, Center for Art and Technology, Portugal

“Performing in between Embodied Modes of Experience: Real Virtual Games Project in Hybrid Site-Specific Physical and Metaverse Bodies and Environments”

How is dance being challenged by artistic embodied practice in SL and hybrid mixed-reality environments? How is this practice influencing and affecting the way we theorize and historicize dance, setting new directions in dance-technology development, and proposing new forms of bodily knowledge?

Preeti Vasudevan, Artistic Director of Thresh Dance

Bruno Kavanagh, Producer and Learning Designer of Thresh

“Dancing for the Gods – An Interactive Multimedia Approach to Classical Indian Dance in the Classroom”

Dancing for the Gods is an interactive educational website and DVD-ROM intended to introduce a new global audience to *Bharatanatyam*, India's best-known and arguably best-loved form of classical dance.

TOPOGRAPHIES

SITES, BODIES, TECHNOLOGIES

Reishi Watanuma, ORCANA Nihon University, College of Art, Japan
 Toshihiro Irie, College of Science and Technology, Nihon University
 Mieko Marumo, College of Art, Nihon University

“Motion Capture: Making New Criteria as a Bridgehead”

We propose a method for analyzing dance movement using Motion Capture data. This method is aimed at creating new criteria for dance study in the humanities and consequently establishing a quantitative method for evaluating dance movement.

Beth Weinstein, School of Architecture, University of Arizona
 Andrea Haenggi, Choreographer/performer/visual artist, Artistic Director AMDaT

“THE PANEL ON THE PANEL”

Conferences, meetings, and panel discussions are highly formalized events, both spatially and in terms of permissible bodily actions. We will critically question the traditional conference model, its power relationship between moderator, panelists and audience, and the impact of body action on a speaker’s delivery and content.

Alexis Weisbrod, University of California, Riverside

“The Hyper-Hired Body: Training and Construction of the Competition Body”

A multimillion-dollar industry and the most accessible site of performance for many young dancers, corporate dance competitions are quickly becoming central to much dance experience throughout the United States. This paper compares the competition structure to the structure of American concert dance, particularly modern, to reveal the construction of the competition body.

Susan Wiesner, University of North Carolina at Greensboro

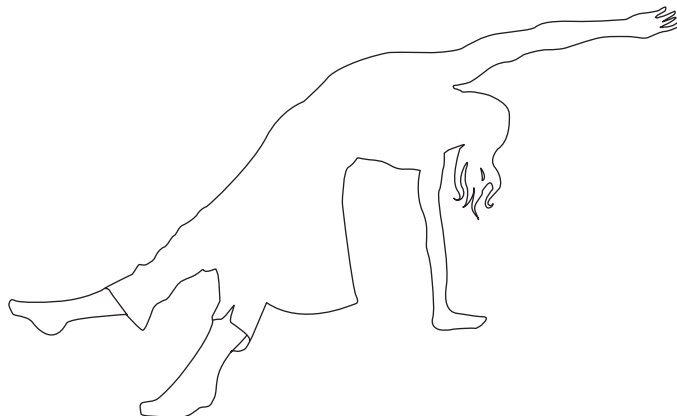
“Using Metaphor as the Key: Mapping Words to Dance in Bill T. Jones’s *Still/Here*”

Using Gibbs’s example and Lakoff’s theories, this paper delves into the topologies of verbal and movement languages as shown through statistical analysis of empirical data generated by a corpus of texts about Jones’s work, *Still/Here* (1994). Thus, using metaphor as a key, we can map words to dance.

Sara Wolf, University of California, Los Angeles

“Figuring Doubt: The Politics of Uncertainty in Bill T. Jones’ *Blind Date*”

In this paper, I examine the choreographic logics of Bill T. Jones’ 2005 evening-length work *Blind Date* vis á vis what American Studies theorist Lauren Berlant calls the “National Symbolic,” the representational apparatus of myths, monuments, anthems, and cultural production by which a nation-state interpellates its citizen subjects.



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SDHS 2009 Conference

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From inside right panel of Brochure

Left Column:

Top:

Ballet Victor Ullate Comunidad de Madris in *Samsara*
Photo credit: Víctor Ullate
Photos courtesy of Sonia Martín and Nèlida Monés Mestre

Middle:

Ballet Victor Ullate Comunidad de Madris in *Samsara*
Photo credit: Víctor Ullate
Photos courtesy of Sonia Martín and Nèlida Monés Mestre

Bottom:

Four and Four (2008)
Choreography by Yu Xiao
Dancer: Alana Hardison
Photo by Liu Cao
Photo courtesy of Yu Xiao

Center Column

(images numbered from top to bottom):

#1: "A. Pavlova." From *Sovremennyi balet: izdano pri neposredstvennom uchastii L. S. Baksta* by Valerian Sviatlov ([S.-Peterburg: T-vo R. Golike i A. Vil'borg], 1911). Forms part of the Sylvia Westerman Collection, the Jerome Lawrence and Robert E. Lee Theatre Research Institute, The Ohio State University.

#2: Carolene Hinds
Image courtesy of Terry Monaghan

#3: Vernon and Irene Castle
From the collection of Richard Powers

#4: Taiwanese dancer Ms. Fang-Yi Sheu (former principal dancer of both Cloud Gate Dance Theatre of Taiwan, and the Martha Graham Dance Company, cofounder of her own Lafa dance company) in Mr. Lin Hwai-min's choreography *Moon Water*
Photo by Mr. LIN Ching-yuan
Image courtesy of Yatin Lin

#5: Sunday Boat
From the collection of Richard Powers

#6: "Nijinsky." From *Sovremennyi balet: izdano pri neposredstvennom uchastii L. S. Baksta* by Valerian Sviatlov ([S.-Peterburg: T-vo R. Golike i A. Vil'borg], 1911). Forms part of the Sylvia Westerman Collection, the Jerome Lawrence and Robert E. Lee Theatre Research Institute, The Ohio State University.

#7: Jody Sperling/Time Lapse Dance
A Leg Up
Choreography: Jody Sperling
Dancers: Andrea Skurr & Chriselle Tidrick
Photographed Baryshnikov Arts Center, NYC, May 9, 2007
Photo copyright by Julie Lemberger

Right column (one image):

Contact Improvisation, Oberlin College
Photo by John Seyfried
Photo courtesy of Ann Cooper Albright



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