

Editors' Note

This double issue of *Dance Research Journal* affords a rich look at current writings in dance studies research. One way of making sense of this diverse collection is to consider it an overview of contemporary research methods and interpretive lenses. Prominent among the methods are bodily and choreographic explorations, interviews, literature reviews, and “readings” of photographs, sculptures, films, computer-mediated performance environments, and live performances. The authors explore their findings through feminist, Marxist, and postcolonialist lenses to write history, ethnography, and cultural or aesthetic critique (often in combination).

The first article in this issue is a performative essay by Ann Cooper Albright, “Matters of Tact: Writing History from the Inside Out.” Albright discusses her use of movement exploration and performance in her research on Loïe Fuller and theorizes about the intersections between traces left by historical subjects and the tracings of dance historians interpreting these materials. The juxtapositions of poetic and scholarly voices and images of Fuller and of Albright included in the article invite the reader to look between historical artifacts and performative and scholarly interpretations.

Brenda Dixon Gottschild’s interview with Seán Curran—“The Black Dancing Body”—is one of many interviews she completed for her 2003 *The Black Dancing Body: A Geography from Cool to Coon*. While Dixon Gottschild’s research question shapes the interview (and perhaps prompts its candid nature), the interview is endlessly rich. Curran’s remarks will interest scholars thinking about questions of race, sexuality, and essentialism, and writing histories of late twentieth century performance.

Matthew Reason compares the photography of Lois Greenfield and Chris Nash in his essay “Still Moving: The Revelation or Representation of Dance in Still Photography.” For Reason, Greenfield’s work *reveals* motion by isolating movement moments that happen too quickly to be perceived by the eye. Nash, on the other hand, *represents* our experience of motion in time and space by altering his images. Reason emphasizes that photography does not reveal actual dancing, but dancing arranged for or by the photographer. Too, photography is not only a conversation between photographer and subject, but also a dialogue that depends on the perception and imagination of viewers.

In her “*Ghostcatching: An Intersection of Technology, Labor, and Race*,” Danielle Goldman re-reads the Jones/Kaiser/Eshkar digital film against a history of automatons collected during the rise of industrialization from the sixteenth through twentieth centuries. The history Goldman relays links collecting automatons with colonial consumption of “other” bodies, an aestheticization of labor, and glorification of productivity, es-

pecially as disconnected from a fleshly, needy body. Borrowing an idea of Jones's, Goldman asks if viewers of *Ghostcatching* can double their visions, seeing Jones's ghosts as beautiful in design and movement *and* socially meaningful.

In "Dance and Interactivity," Johannes Birringer gives an account of computer-assisted dance projects that are interactive, dances that emerge as dancers trigger sound, light, or imaging devices or that exist in flexible spatial or temporal environments, for example. Birringer discusses the social meanings of sample dances and the social skills learned by those who work in these quickly changing environments. As with Albright's discussion of Fuller, Birringer makes clear that technologies impact bodily training. He explores how dance departments and dance companies might rethink training methods and spaces.

In *Sites of Subjectivity: Robert Morris, Minimalism, and Dance*, Virginia Spivey investigates Robert Morris's performance work, and the performative aspects of his sculpture. Reading Morris's works against those of Yvonne Rainer and within the Judson-era idea of "body as object," Spivey contends that observers see Morris's sculpture in an intersubjective dialogue with their own bodies.

The next two articles, *Mambo and the Maya* by Anita Gonzalez and "*Arabian Coffee*" in *the Land of the Sweets* by Jennifer Fisher, explore transnational sharings of imagery and identity markers. Gonzales investigates a mambo that she saw performed by young men dressed as Disney-style cartoon characters as part of a Corpus Christi celebration in Antigua, Guatemala. Fisher surveys various *Nutcracker* "Coffees" and "Teas," acknowledging the Orientalist heritage of the ballet but envisioning its possibilities for intercultural dance sharing.

The final article in this double issue is Barbara Browning's *Choreographing Post-coloniality: Reflections on the Passing of Edward Said*. Browning discusses choreographic aspects of anticolonial struggle in Haiti as described by C.L.R. James and Frantz Fanon. She remembers Said in order to inspire us, as researchers using performative lenses to investigate social and political questions, and as individuals seeking empowerment in the midst of political turmoil.

The Reviews begin with Sally Ann Ness's commentary on *Dance and the Performative: A Choreological Perspective—Laban and Beyond*, edited by Valerie Preston-Dunlop. Ness praises the scope and look of the volume and discusses how the work of Preston-Dunlop and other authors builds on Laban's theories. Ness questions, however, if Preston-Dunlop's perspective is fundamentally different from Laban's, as it replicates the fixed, categorical nature of his system. Johannes Birringer, in his review of *Envisioning Dance On Film and Video*, edited by Judy Mitoma with Elizabeth Zimmer (text) and Dale Ann Stieber (DVD), helps readers appreciate this groundbreaking collection for its scope, companion DVD, historical information, and discussions about the aesthetics and poetics of dance on film and video. Randy Martin reviews Valerie Briginshaw's *Dance, Space and Subjectivity*. Martin emphasizes how Briginshaw uses contemporary theory and a close analysis of dances to reveal ideas about space and social meaning. In her analysis, Briginshaw tends to apply larger cultural assumptions or images to dance. In conclusion, Martin suggests what might be learned from apply-

ing dance ideas—choreographic, kinesthetic—to cultural products such as video and architecture.

The next reviews concern the work of authors who excavate or record previously-ignored histories. John O. Perpener III reviews *Dancing Many Drums: Excavations in African American Dance*, edited by Thomas DeFrantz and Anthea Kraut discusses Perpener's *African-American Concert Dance: The Harlem Renaissance and Beyond*. *The Bolero School* by Marina Grut is discussed by Katherine Thomas and Linda Tomko reviews Julia L. Foulkes's *Modern Bodies: Dance and American Modernism from Martha Graham to Alvin Ailey*. While the history of modern dance is well-known, Tomko emphasizes Folkes's re-telling of that history within current discourse on race, gender, class, and nation.

Suzanne Jaeger's review of Jennifer Fisher's *Nutcracker Nation: How an Old World Ballet Became a Christmas Tradition in the New World* and Nancy Lee Ruyter's commentary on Anthony Shay's *Choreographic Politics: State Folk Dance Companies, Representation and Power* follow. In the final review, Anna Beatrice Scott discusses Joseph Gai Ramaka's film, *Karmen Guï*. Scott praises the director for his contemporary reworking of the Carmen story, dense references to Senegalese history and culture, and for the film's focus on *sabar* dancing.

The reports begin with Katja Kolcio's commentary on the August 1–3, 2003 Congress on Research in Dance conference, then move to a series of reports describing the preservation of historical materials and furthering of artistic traditions. Claudia Gitelman discusses the papers of Ruth Kriehn held at the University of Wisconsin at Milwaukee. Cory Stephenson explores the papers of Virginia Tanner and other dance educators held at the University of North Carolina at Greensboro. Clare Lidbury gives a personal account of Kurt Jooss's legacy. Thea Nerissa Barnes discusses a recent BBC radio project "You Dance Because You Have To," which explores the lives and contributions of Katherine Dunham and Pearl Primus. Lastly, Arzu Öztürkmen speaks back to Pina Bausch's, perhaps orientalist, perhaps too-quickly-conceived, *Istanbul Project*. The issue concludes with remembrances of dance scholar/artists Wendy Hilton and Muriel Topaz, shared by Susan Bindig and Ilene Fox.

With this issue, we thank Susan Haines for her work in the *Dance Research Journal* office. We are grateful for Susan's knowledge of accounting and wizardry with Excel spreadsheets.

We look forward to your letters, comments, and article submissions.

Ann Dils and Jill Green
Editors, *Dance Research Journal*