Congress on Research in Dance

Dance Research JOURNAL



April 2015 47 / I Copyright ©2015 by the Congress on Research in Dance

All rights reserved. No part of this publication may be reproduced, in any form or by any means, electronic, photocopying, or otherwise, without permission in writing from Cambridge University Press. Policies, request forms and contacts are available at: http://www.cambridge.org/rights/permissions/permissions.htm. Permission to copy (for users in the USA) is available from Copyright Clearance Center http://www.copyright.com, email: info@copyright.com.

ISSN: 0149 7677

Library of Congress Catalog Card No. 76-1217

Published three times yearly by Cambridge University Press on behalf of the Congress on Research in Dance (CORD), *Dance Research Journal (DRJ)* Carries scholarly articles, book reviews, reports of archives and other projects of interest in the field, and reviews of performances and dance media. Contributions for publication consideration are open to members and nonmembers of CORD and will be accepted at any time. Views expressed in *DRJ* are the authors' and not necessarily those of the editors, CORD, or CORD officers.

The *DRJ* editorial office is at Temple University Boyer Dance Department, 1700 N Broad Street, 3rd Floor, Suite 305B, Philadelphia, PA 19122. For all editorial inquiries contact Dr. Mark Franko at markfranko@earthilink.net. Please see www.cordance.org for updated information.

For submission of book reviews contact Gay Morris, gmorris@nyc.com

Membership and individual subscription information as well as orders for back issues from volume 37 and earlier should be directed to CORD at info@cordance.org, website: www.cordance.org. *Dance Research Journal* (ISSN: 0149-7677) is published three times a year by Cambridge University Press, 32 Avenue of the Americas, New York, NY 10013 – 2473 for CORD Periodical Postage Paid in New York, NY and additional mailing offices.

POSTMASTER: Send address changes to *DRJ* c/o Journals Dept., Cambridge University Press, 100 Brook Hill Drive, West Nyack, NY 10994-2113, USA.

Subscriptions, renewals, address changes, and single-copy orders should be addressed to Subscription Fulfillment, *Dance Research Journal*, Cambridge University Press, 100 Brook Hill Drive, West Nyack, NY 10994-2133, USA (for USA, Canada, and Mexico); or Cambridge, CB2 8RU, England (for UK and elsewhere). Allow at least six weeks advance notice. For address changes, please send both old and new addresses and, if possible include a mailing label from a recent issue. Requests from subscribers for missing journal issues will be honored without charge only if received within six months of the issue's actual date of publication; otherwise, the issue may be purchased at the single-copy price.

Reprints of individual articles in *Dance Research Journal* may be ordered. For information on reprints, please contact Cambridge University Press.

Individual member subscriptions are for personal use only.

On the Cover: Members of Ballet Caravan, likely taken summer 1936 in Ogunquit, Maine. From the personal papers of Annabelle Lyon.

Display images: Masthead: *Ghostcatching* (1999, Bill T. Jones, Paul Kaiser, and Shelly Eshkar). Table of Contents: Members of Ballet Caravan, likely taken summer 1936 in Ogunquit, Maine. From the personal papers of Annabelle Lyon. p. 2 Posed photo from *The Would-Be Gentleman*, Westport, Connecticut, 1936. From the personal papers of Annabelle Lyon. p. 3: Eugene Loring in costume for *Harlequin for President*. From the personal papers of Annabelle Lyon. p. 4: *Ghostcatching* (1999, Bill T. Jones, Paul Kaiser, and Shelly Eshkar). p. 26: Students enjoying the English National Ballet Dance for Parkinson's. Photography by Belinda Lawley. p. 44: *Ghostcatching* (1999, Bill T. Jones, Paul Kaiser, and Shelly Eshkar). p. 68: Members of Ballet Caravan. From the personal papers of Annabelle Lyon. p. 102: Cover image from *Aisthesis: Scenes from the Aesthetic Regime of Art*, by Jacques Ranciére. p. 103: Annabelle Lyon and Eugene Loring, posing in costume for *Harlequin for President*. From the personal papers of Annabelle Lyon. p. 124: *Ghostcatching* (1999, Bill T. Jones, Paul Kaiser, and Shelly Eshkar).

Dance Research Journal

CONGRESS ON RESEARCH IN DANCE

47/1 • April 2015

Editor

Mark Franko, Temple University

Reviews Editor

Gay Morris, New York

Graduate Editorial Assistants

Colleen Hooper and Macklin Kowal

CORD Executive Committee

Nadine George-Graves (President), Anthony Shay (Vice President), Harmony Bench (Recording Secretary), Hannah Kosstrin (Treasurer), Helen Thomas (Editorial Board Chair)

CORD Board of Directors

Takiyah Nur Amin, Mair Culbreth, Sherril Dodds, Anne Flynn, Danielle Goldman, Judith Hamera, Ruth Hellier-Tinoco, Petri Hoppu, Ketu Katrak, James Moreno, Stacey Prickett, Rosemarie A. Roberts, Kin-Yan Szeto, Sheron Wray

CORD Editorial Board

Helen Thomas (Chair), Sherril Dodds, Mark Franko, Jens Giersdorf, Anthea Kraut, André Lepecki, Gay Morris, Alessandra Nicifero, Jacqueline Shea-Murphy, Sally Ann Ness

DRJ Advisory Board

Theresa Buckland, Susanne Franco, Susan Jones, Stephanie Jordan, Julie Malnig, Randy Martin, Dee Reynolds, Gerald Siegmund, Kent De Spain

GUIDE FOR CONTRIBUTORS

Articles: Manuscripts should be submitted to the *DRJ* editor. *DRJ* is a refereed journal using a blind review process. Article manuscripts must be accompanied by written assurance that they have not been published, submitted, or accepted for publication elsewhere. They will not be returned unless accompanied by return postage.

Manuscripts should contribute original material. They may be discussions of contemporary or historical dance, theory and methods, critical syntheses, or evaluations of the state of knowledge or methods in the different disciplines involved in dance research. The editor and at least two outside readers evaluate articles. Every attempt is made to notify authors regarding acceptance within three months. The editor reserves the right to reject or return for revision any material on the grounds of inappropriate subject matter, quality, or length.

Authors must submit manuscripts to the current editor through email. Prepare the manuscript for blind review by creating a separate title page, including name, manuscript title, and contact information. The entire manuscript, including notes, bibliography, and indented long quotations, should be doublespaced. Notes and bibliographies should follow the Chicago Manual of Style, 15th ed. (authordate citation system). Illustrative materials, such as graphs, maps, and graphic notation, should be done in black ink and should be camera ready. Photographs should have a glossy finish. Illustrative materials may also be submitted in digital form: 1200 dpi for line art and 300 dpi for photographs; TIFF is the preferred format. Authors must obtain permission to publish illustrative materials if by individuals other than themselves. All manuscripts must be accompanied by an abstract of 50-100 words and biographical information of four to six lines that includes current evidence of expertise in the topic of the article.

Reviews: Book and media reviews are assigned by the Reviews editor, but individuals wishing to review a particular book may submit an

inquiry to the Reviews editor. Reviews in the current issue are the best guide to correct format. The heading should include name of author(s) or editor(s), book title (italicized), place of publication, name of publisher, year of publication, number of pages, number of illustrations, bibliography, index, cloth or paperbound, and price. Reviews should be scholarly in orientation and approximately 1,200–1,500 words in length. *DRJ* uses American spelling and punctuation.

Final Manuscript Approval: Authors of articles will be consulted before editorial decisions are made final. Page proofs will be sent during the production process and should be examined by authors and returned within the specified time.

Copyright: *DRJ* publishes previously unpublished original research. CORD copyrights each issue of the journal as a collective work; individual authors retain rights to their individual works. Authors of individual works published in CORD have the right to republish their own work in whole or in part, and in identical or modified form. As the original publisher, CORD requests a letter to the Chair of the CORD editorial board regarding any republication. All republications, in whatever form, must be credited with one of the following statements:

This article was originally published in *Dance Research Journal*, Vol. (number), No. (number), (date).

or

An earlier version of this article appeared in *Dance Research Journal*, Vol. (number), No. (number), (date).

Complimentary Copies: The Publisher shall supply each first-named author of an article (but not book review) with 2 copies of the issue in which their article published, as well as a final PDF file of their article free of charge as requested by the author at proof stage. Non-first-named authors will receive a final PDF file of their article free of charge as requested by the author at proof stage.

Editor's Note 1 Unequa	l Relations/Influential	Transfers
------------------------	-------------------------	-----------

Mark Franko

Articles 5 Dance and the Gallery: Curation as Revision

Erin Brannigan

27 Feeling Lovely: An Examination of the Value of Beauty for People Dancing with Parkinson's

Sara Houston

45 *Ghostcatching* and *After Ghostcatching*, Dances in the Dark Tiffany E. Barber

69 The American Ballet's Caravan

James Steichen

Review Essay 96 Aisthesis: Scenes from the Aesthetic Regime of Art by Jacques

Rancière

Dance [and] Theory by Gabriele Brandstetter and Gabriele

Klein

Seth Williams

Book Reviews 104 Literature, Modernism, and Dance by Susan Jones

Tyrus Miller

107 Danse: An Anthology edited by Noémie Solomon

Erin Brannigan

111 Embodying Hebrew Culture: Aesthetics, Athletics, and Dance in the Jewish Community of Mandate Palestine by

Nina S. Spiegel

Seeing Israeli and Jewish Dance edited by Judith Brin Ingber

Hannah Kosstrin

115 Engaging Bodies: The Politics and Poetics of Corporeality by

Ann Cooper Albright

Molly Shanahan

118 Refrains for Moving Bodies: Experience and Experiment in Affective Spaces by Derek P. McCormack

Laura D. Vriend

121 *Tango Nuevo* by Carolyn Merritt Juliet McMains

Books 125 Received

Call for 126 Submissions

