

## Abstracts

**LAUREN BAINES** *Dance, Embodiment, and Cultural Ecology: The Reflexive Relationship Between Bodies and Space*

A dynamic, reflexive relationship exists between bodies and space as humans both respond to and mold the world around them, and vice versa. Demonstrating this body–space relationship as one of embodiment, site dance holds great potential for engaging community, activating public space, and affecting change. By placing dance within the *lived experience*, site dance empowers audiences to recognize their roles as active agents shaping the non-static entity of space, and thereby it can be used to engender new relationships to places within a community.

**CHRISTINA BANALOPOULOU** *Moving Crisis: Dancing as Political Praxis in the Age of the Greek Depression*

In the following paper, I argue that The Greek Depression is the inevitable outcome of synthetic politics that understand difference through identical opposition. It is my contention that dancing, as an embodied praxis embedded within present sociopolitical territories and stratified actualities, envelops potentiality for what Deleuze and Guattari call de-stratification and de-territorialization. Drawing from their work, I call for a neo-realist understanding of the virtual capacities of the dancing body, so we can move history beyond ordinarily conceived politics and introduce not yet imagined body politics that still remain uncaptured.

**VASSO BARBOUSSI** *The Beginning of Dance Studies in Greece (1900–1974)*

The educational system introduced in Greece during the liberation, a period known as the Bavarian Regency (1833–1862), had been, more or less, a copy of the corresponding German system of this period. Koula Pratsika (1899–1984), who established modern dance and professional dance studies in the country, participated in the Delphic festival in 1927 and was influenced by Eva Palmer. She also had been influenced by the 1930s Hellenistic ideology writers and artists. Pratsika was trying to find and develop a dance reflecting Greek tradition, revitalized and encouraged by the ancient spirit. She was inspired by Duncan regarding ancient dance as well as by many aesthetic movements, including German modern dance and the Dalcroze School where she studied. Pratsika invited German dancers to give seminars and performances in Athens. This paper will examine the birth of Greek modern dance since the beginning of the twentieth century and the influence of German culture and dance.

**CAROLINA BERGONZONI** *Fantasmata and Presence: A Comparison Between Domenico da Piacenza (1455) and Simona Bertozzi*

Simona Bertozzi is an Italian dancer, choreographer, and performer based in Bologna, Italy. From 2008 to 2012, she worked on the project *Homo Ludens*. I propose this project, composed

of four performances, as a case study that will investigate the multifaceted term “presence” within the context of dance. As a result of my research, I make an argument that a definition of presence, defined as a tension between motion and stillness, can be founded on Domenico da Piacenza’s treatise *Dela Arte di Ballare et Danzare* (c. 1455).

**MICHEL BRIAND** *Paradoxes of Spectacular/Political Performativity: Dionysian Dance in Classical Greek Theater, Dubois’ Tragédie, Femen’s Sextremist Protests, and Harrell’s Antigone Sr.*

In Athenian classical theater (especially in Dionysian choruses; the tragic in Aeschylus, Sophocles, or Euripides; the satyric in Euripides’ *Cyclops*; or the carnivalesque in Aristophanes), aesthetics, ethics, and politics intermingle in kinesthetic, musical, and textual pragmatics. This paper questions the reference to classical performativity (especially the gendered bodies it stages) in contemporary performances, from Olivier Dubois’ *Tragédie* (2012) (and the committed nudity it enacts) to Femen’s sextremist protests and Trajal Harrell’s *Antigone Sr. / Paris is Burning at The Judson Church (L)* (2012). These issues are central to the philosophy of performance, from F. Nietzsche’s *The Birth of Tragedy* (1872) to J. Butler’s and A. Athanassiou’s *Dispossession: The Performative in the Political* (2013).

**NARA CÁLIPO AND GRAZIELA RODRIGUES** *Dancer–Researcher–Performer: A Brazilian Method*

Brazil, a country of miscegenation, saw its culture being built considerably rich from the shock of the differences that were presented here throughout the history: indigenous people (first inhabitants), Europeans (coming from our colonizers), and Africans (through slave labor arising from Africa). The Brazilian method dancer–researcher–performer (BPI, or Bailarino–Pesquisador–Intérprete, in Portuguese) proposes the development of the dancer framed in popular manifestations in Brazil, where the subject first contacts its own origin and then performs field research in some popular manifestation. The experience is unfolded in directed practical labs, where the emotional records of this encounter, between the interpreter and the individuals in the field, are elaborated and developed reaching a very unique and expressive movement quality, coming from the subject in process.

In the artistic product created in the BPI, the dancer does not interpret a character: the character is embodied; it lives what emerged from the body; it is a real interlacing and elaboration of the relationship of its country culture with artistic creation.

The BPI leads the interpreter in an integrative way, going against the current trend in dance, in which the dancer must leave his or her body at the disposal of idealizations. We will describe a process of a BPI whose fieldwork took place with the Terecô agrarian religious manifestation, rural women who work as breakers of the babaçu coconut. The product of this process, which occurred with the author, was presented in the communities within the Amazon forest in Brazil.

**FLÁVIO CAMPOS AND GRAZIELA RODRIGUES** *Dance, Originality, and Otherness: The BPI Method and the Brazilian Cultural Manifestations*

The purpose of this article is to investigate dancer-researcher-performer (BPI), the Brazilian method of dance composition that was created by professor Graziela Rodrigues in the 1980s. The article aims at showing how such practices are developed from the experience of a performer in relation to some popular manifestation such as a festivity or another cultural event. It also enables one to work directly with popular knowledge that is passed from “generation to generation.” The investigation offers a brief view of my doctoral studies in which I aim at analyzing the aesthetic specificities of this method.

**JULIAN CARTER, AMIE DOWLING, AND SELBY WYNN SCHWARTZ** *Dance and Guerrilla Dramaturgy*

Dance critic Judith Mackrell wrote recently that dramaturgy might “go a long way to help realise [dance’s] potential” (2014). What kinds of change can dance dramaturgs help foster? This alternative-format workshop combines spoken presentation, small-group conversation, and physical movement. We create a collaborative space for exploring what dramaturgy can contribute to dance under contemporary conditions of uneven access to material and cultural resources. We invite artists, scholars, curators—anyone curious about developing dramaturgical practices of questioning, relational process, and well-timed intervention—to join us in talking, writing, watching, and participating in movement structures that lead toward creative change.

**ANA BEATRIZ CERBINO** *Dance, Reconstruction, and Intellectual Property*

The objective is to initiate an investigation between dance, authorship, intellectual property, and choreography. For this, a look at what is meant by authoring in dance with the publication of *Chorégraphie, ou l’art de décrire la danse par caracteres* (1700) by Raoul-Auger Feuillet and the dispute with Pierre Beauchamp for the authorship of dance notation and recent discussions about copyright and choreography will be made; I will also discuss some cases of revival/reconstruction. It’s not only understanding such procedures as “embodied textual practices” (Thomas 2004), from the perspective of dance notation, but also as embodied political and aesthetic options.

**CHARITON CHARITONIDIS** *Reflections of Individual Cultural Identity in Dance: The Example of Two Bulgarian Immigrants in Athens*

This study explores aspects of cultural identity of two Bulgarian immigrants, as these are reflected in their dance preferences in contemporary Athens. Using methodological tools of anthropological critique and the “new” reflexive anthropology, the study highlights the internal-personal and external (social, political, economic) factors that mold cultural identity over time, whereby the past becomes a key factor influencing the actions of people in the “present” context. The study draws on Timothy Rice’s (1994) work—the comparison with the “protagonists” of his ethnography (Kostandin Varimezov and his wife Todora Varimezova) is inevitable—and discusses the meaning of music and dance for a couple of Bulgarian immigrants living in Athens while struggling—once more—with an economic crisis.

**EVA SHAN CHOU** *Folk Dance in China: The Dance Pioneer Dai Ailian, 1916–2006*

The founding of anthropological studies to China in the 1920s introduced the cultures of the countryside and its villages to the urban elite and helped to create a more complex definition of Chinese culture. The ability to study, collect, and reproduce *dance* specifically, as opposed to religious ceremonies or music, truly began only with the arrival of a dedicated pioneer who had an unusual range of skills and training to bring to the task. This was the remarkable Dai Ailian (1916–2006). She was born of Chinese ancestry in Trinidad and received dance training in England from 1931–1937 when both ballet and modern were just being explored in that country. Both chance and purpose brought about her first important work in folk dance when she arrived in China in 1940, during the anti-Japanese War. The unoccupied parts of southwest China were rich with the dance of minority peoples, and she set to work learning and propagating with great energy. This paper examines Dai’s work in folk dance at this time and sets it against the trajectory of folk as it developed in the next seventy years.

**JENNIFER L. CONLEY** *Visions of Landscape in Martha Graham’s Errand into the Maze*

Martha Graham cultivated a dual awareness of self and environment through the use of Earth-based imagery in her technique and repertory. Her Greek dramas are situated in

landscapes created by Isamu Noguchi that suggest both geological and topographical landscapes as well as landscapes of the mind and body. In bridging the connection between body and Earth, the characters from these ballets have a dynamic relationship to these terrains that contain, embolden, and empower them. So what happens to the meanings and understandings of these works when they are stripped of their Noguchi habitats? This research investigates Martha Graham's *Errand into the Maze* (1947) in relationship to a stripped down version of the dance called *Errand* that premiered in the Graham Company's 2013 season after Hurricane Sandy destroyed the sets.

**ELISA COSTA AND GRAZIELA RODRIGUES** *Creative Process in the Dancer–Researcher–Performer Method: The Relationship Between the Director and Performer*

This work presents a previous analysis of the specificities of the relationship between director and performer that exists when using the dancer–researcher–performer method (BPI in Portuguese). BPI is a Brazilian dance creation method in which the performer lives an otherness experience through fieldwork in Brazilian cultural manifestations. In this method, the director acts as a midwife, facilitating the “birth” of a dance that already exists in the performer's body, generated from its encounter with the field.

**SALLY CRAWFORD** *Playing Mas on Campus: Dance and Public Demonstrations at the University of the West Indies, Trinidad*

In Trinidad, the act of playing mas in Carnival is about transformation and the intersection of traditional characters with contemporary social issues. When the mas moves from the streets of Port of Spain to a university campus, dance and theatrical performance become a means for students to engage with social issues in public spaces. In February 2014, the performing arts students of the University of the West Indies St. Augustine campus played mas to raise awareness for several issues in the department. The students claimed a lack of adequate class space and proper consultation in developing these resources. The students carried handmade placards with slogans, danced, chanted, and sang as they lined the road to campus. Some students even performed ballet and modern dance sequences learned in class on the sidewalk to demonstrate the need for more rehearsal space. Later in that same month, students also produced *The Old Yard*, part of the annual Trinidad Carnival celebration. The event featured “dramatic displays and exhibitions linked to cultural research within and outside of the University of the West Indies” (UWI St Augustine Campus 2014). Both performances utilized dance to communicate how socio-economic issues impacted daily life on campus and within a national performance community. By applying historical and ethnographic frameworks, I explore how the students use the act of playing mas as a means to negotiate their identity as performers and students in a university setting.

**SHANNON CUYKENDALL AND THECLA SCHIPHORST** *Transmitting and Distributing Bodily Knowledge in the Digital Age*

We explore embodiment in the digital age—a time where dance is now often passed down from body—to computer—to body. While some believe digitally mediated transmission of bodily knowledge to be “disembodied,” we propose that digital technology can extend our conceptions of embodiment by creating more space for knowledge and growth within the field of dance. We seek to understand the expanding notion of embodiment through a case study that examines the transmission of bodily knowledge in the performance *Longing and Forgetting*. We compare differences in transmitting bodily knowledge through multiple modes: phenomenological accounts, text, and video.

**RENATA DALIANOUDI** *Popular Dance as the Embodied Expression of Musical Patterns and of Costume Design: The Case of Rallou Manou's Choreography on Hadjidakis' Music and Yiannis Moralis' Costumes*

Does music “embody” the dancing movement? Or does (and if yes, how does) popular dance embody musical patterns and costume designs? On the one hand, dance and music curricula in universities and schools of dance in Greece consider music and dance mostly as coexisting and—in a superficial way—collaborating arts. They rarely refer to the “corporalization” of music, nor do they examine the relation between dance and other involving arts of a performance, such as painting and costume design. It should also be noticed that interdisciplinary creative collaboration between music and dance (and also other arts) was achieved in 1950s. This paper will try to explain how popular dance can reflect costume design and the patterns of music, and lead to a creative collaboration among these arts. For the performances of the Greek Chorodrama (Manou's Dancetheater Company), the composer, the painter, the writer, and the choreographer worked at the same time, interactively; Rallou Manou “translated” the traditional and modern elements of each art into movement, while Manos Hadjidakis (Oscar awarded composer) and Yiannis Moralis (well-known Greek painter) gave to the music, sets, and costumes a “corporal dimension,” correspondingly. As a result, the final “product” was a united, inseparable cultural event, which exceeded the dance performance and became a cultural product, with further aesthetic, artistic, pedagogical, and social value.

**ASPASIA DANIA** *Analyzing the Aesthetics of Dance Instructional Design: An Example from Greek Traditional Dance Teaching*

Within the context of dance education, the quality of students' learning experiences during instruction affects their ability to coordinate body and mind effectively. The more these experiences are invested with emotionally motivated expectation, the more pervasive will students' occupation with dance be. On this premise, the learning of dance is realized as a continuous process of aesthetic understanding, appreciation, and evaluation of the form of dance, as a learning object per se. Such a perspective upgrades instructional design to the level of art making, where every dancer can experience the aesthetically acceptable and “beautiful” while participating in dance lesson activities. The review of relevant literature shows that the application of solely reproductive practices in dance teaching cannot support the establishment of a learning environment that is rich in aesthetic experiences.

The aim of this paper is to analyze those principles that should govern dance lesson design so that dance teaching can have the impact of an aesthetically elevated experience on every student dancer. With Greek traditional dance at the background and under the prism of modern socio-cognitive and aesthetic theories, the attributes of aesthetic teaching practices are reviewed. The design and implementation of a newly established method, the Laban Notation method for Teaching Dance, is used as an example. The author's objective is to add a new perspective to the design of dance teaching—a perspective that will balance student dancers' potential between passion for performance, conceptual appraising and personal identity.

**MÔNICA DANTAS, SANDRA MEYER, AND SUZANE WEBER** *Dance at Graduate Universities in the South of Brazil: Experiences and Perspectives*

This round table presents an overview of activities developed at higher education institutions with graduate and postgraduate studies in dance in Brazil, especially southern Brazil. Oddly enough, amid the global crisis in early 2008, the Brazilian government launched an educational program that allowed the expansion of courses at the graduate level, including dance, in several public and free universities. As an example of this scenario, we present our experiences in two public universities, UFRGS and UDESC. These dance courses have seen increasing interest and confrontation the presence of artists and researchers seeking to investigate their own work or the work of others. How can we contemplate structuring contents and methods to teach dance in the university context? How does a dance artist associate the experience of dancing to

academic research? How does teaching dance force universities to think about embodied knowledge? The situation of teaching dance in Brazilian universities shows that there is still a lot to be done, considering that the creation of these courses is rather new and that dance, in this context, is an area of ongoing consolidation. The struggle to create a greater number of dance courses in universities is part of the discussion of this session. The practice of teaching dance in universities seeks to articulate repertoires of knowledges that belong to different traditions and artistic experiences transversed by reflections about contemporary dance, and to qualify the teacher, the dancer, and the researcher.

**KONSTANTINOS DIMOPOULOS AND VASSILIKI TYROVOLA** *Dance, “Stereotypes,” and Gender Relations: The Case of Lowland and Mountain Communities of Karditsa (Thessaly)*

Gender identity is the main topic within the field of anthropology of gender: it is an identity with a polysemic character. The present paper focuses on the identity of social gender, since gender is a field of negotiation and a criterion for the analysis of culture. Social gender is a result of social-cultural constructions, established through the repetition of stereotypical dance acts. In this context, dance functions as a symbol, and its study allows the understanding of social structures, and therefore, the understanding of gender identity. Every dance event can be approached as a conceptual field, in which participants act according to gender standards and experience themselves as gender subjects.

The aim of this paper is to show the gender social structures and relations within dance and dance practices, as they are imprinted on the mountain and lowland areas of Karditsa (Thessaly), in combination with the predominant social structures. For this purpose, we made use of the theoretical model of Hanna, where dance and dance executions are fields of negotiation of gender identity, as well as Cowan’s model, according to which social gender can be studied within the context of “dance events.”

Through the analysis of these “events,” several discrepancies in social structures and relations were detected between the lowland and mountain communities. These differences are based on dance occasions, and participation or lack of participation of both genders in these occasions, according to dance norms, dance order, and dance types. The above discrepancies constitute gender diversity among lowland and mountain communities, as a result of local social structures and the performative acts.

**MARIA FAIDI** *Rolling and Trembling of the Abdomen: Movement as a Subaltern Subject in Colonial Egypt*

Accordingly to Shay and Sellers-Young (2005) “the term “belly dance” was adopted by natives and non-natives to denote all solo dance forms from Morocco to Uzbekistan that engage the hips, torso, arms and hands in undulations, shimmies, circles and spirals.” Dance historian Curt Sachs depicted the dance as “the swinging of the *rectus abdominis*” (Sachs 1963). This movement has been performed by many oriental dancers in the past century and has become part of the routine of oriental dancers worldwide. This movement has even named the dance “belly dance,” and become one of the most representative elements of contemporary Egyptian culture.

This paper will be organized as follows: firstly, I am going to explain succinctly how I use the term “subaltern” in relation to dance and colonialism. Secondly, I am going to present the main scenarios, actors, and factors in which the rolling and trembling of the abdomen was danced, watched, desired and hated at the end of the nineteenth century, provoking strong love/hate reactions among the *fin de siècle* public. The discourse intermingles both dance and feminist analysis observing how movement constituted a metaphor of the unequal power relations between the metropolis and the colony within the particular historical context of British colonialism in Egypt.

**KATERINA FATOUROU** *Experiencing Dance as Social Process: A Case Study of the Summer Paniyiri in Ikaria Island*

The Ikarian *paniyiri*, one of the main cultural events in the island of Ikaria, has always acted as an important social process with various functions. Currently, it has also incorporated another role, acting as a cultural product aimed for touristic attraction. This transformation has affected the musical and dancing performance in the *paniyiri*, and especially the performance of the “ikariotiko,” the local dance of Ikaria. This presentation explores the multiple functions of dancing in the Ikarian *paniyiri*, the redefining of culture in a globalized setting, and also the process of participant integration through an intersubjective interpretation.

**GIORGOS FOUNTZOULAS** *Academic Research of Greek Traditional Dance in Greece and Abroad: A Critical Review of Dissertations and Theses*

Since 1909, Greek traditional dance has been part of public physical education, and since 1983 it has been a subject matter of the Departments of Physical Education and Sports in Greece. At the late 1980s, a new era opened up for its study and research through the completion of master's dissertations and doctoral theses in Greece and abroad—an era that since then is constantly flourishing. Based on this, the aim of this paper is to present, categorize, and evaluate the existing dissertations and theses on Greek traditional dance in Greece and abroad. In order to do so, a bibliographical research was carried out. Sixty-four studies were found in total, which were then examined in terms of chronology, place, and kind of department; author's nationality and specialty; theoretical approach; and methodology. Their analysis showed that over the course of time, the number of studies was increasing. In terms of research methods, both qualitative and quantitative ones have been used for the gathering of data with the qualitative ones prevailing. In relation to theoretical orientations, concepts and models have been used from many approaches, such as historical, morphological, anthropological, pedagogical, philosophical, psychological, ergo-physiological, etc., with the approaches from social and human sciences prevailing. In conclusion, it can be argued that until now, academic research in Greek traditional dance is multifaceted both theoretically and methodologically, thus allocating value to Greek traditional dance itself locally and internationally. Yet there is still a lot to be done toward this objective, a goal that may be difficult to achieve because of shrinking resources in the Greek age of austerity.

**ELISA FRASSON** *We Are Born in Springtime: The Roles of Institutions and Non-Institutional Organizations in the Italian Dance and Performance Scene in the Era of the Crisis. The Veneto Region: An Italian Case Study*

This paper investigates the roles and situation of the institutional and non-institutional organizations within Italian contemporary dance and performance scene (focused on the Veneto Region), by looking at structures, collectives, self-organized movements, and socio-political landscapes from the beginning of the financial crisis (2009). To what extent are the influences of institutions evident in the Italian contemporary dance scene in the era of crisis? How does the lack of institutional support affect the inter-relationship between artists and the socio-political landscape? Which desires and necessities are bringing the emerging non-institutional groups?

**SILVIA MARIA GERALDI AND MARISA MARTINS LAMBERT** *Pathways of a Disassembly: From the Poetics of the Body to the Contemporary Scene*

This lecture-demonstration aims to synthesize a creative journey that resulted in the production of the choreographic work *Rehearsal on Small Distances: Study to Infinity*. This work investigated the relationship between body/space from two main references: the anthropological studies of Edward Hall regarding the use of space by humans within the context of culture and the research on the phenomenological space conducted by the somatic educator Hubert

Godard. Communication will be made in the disassembly of the scene, a kind of educational performance, with the intention of making the artistic process visible and promoting a discussion about the structural systems involved in the creation.

**GEORGIANA GORE, ANDRÉE GRAU, AND MARIA KOUTSOUBA** *Advocacy, Austerity, and Internationalization in the Anthropology of Dance (Work in Progress)*

In this round table, Georgiana Gore, Andrée Grau, and Maria Koutsouba, drawing on personal narratives and on academic discourses, discuss how collaboration and shared but limited resources (see Candau 2013 on open and closed exchange) have been the means by which the anthropology of dance as a legitimate discipline within academia has been established across Europe. They will discuss how the International Council for Traditional Music's Study Group on Ethnochoreology has provided a context for fostering international events (such as the Study Group's Nafplion symposium organised by Loutzaki in 1992) and exchanges, giving rise to EU Intensive programmes and an Erasmus Mundus master's program, Choreomundus.

**NICOLE HAITZINGER** *Staging and Embodiment of the Tragic in Pina Bausch's Orpheus and Eurydice (1975)*

This paper is concerned with resonances of the tragic in twentieth-century central-European dance theatre, to be discussed with particular reference to Pina Bausch's 1975 *Orpheus and Eurydice*. In my study *Resonances of the Tragic: Between Event and Affect* (2015), I have argued that in terms of a history of the "longue durée," the evocation of the tragic occurs in a field of tension between technique, the *mise-en-scène*, and conceptions, as well as procedures and moments of interruption, of suspension, of disruption and of the indeterminable resulting from ecstatic corporeality. Its structure and function can *generate an event* in the emphatic sense of the term; consequently, it provides a paradigm for recognizing structures of form and of an aesthetic of reception, structures emerging from individual constellations of the fictional and choric, absence and presence. From the perspective of dance studies, the tragic emanates from the representation of horrendous monstrosity testing the limits of what can be imagined by means of the moved body in all senses of the word; but how exactly does Bausch produce the qualities of the ambivalent, ambiguous, and paradoxical—and, consequently, the tragic?

**YVONNE HARDT** *Support and Following: Re-Visiting Movement Choirs and Public Performance*

In recent years, the theorization of dance as a critical and political practice has focused on its "resisting" qualities. "Withholding" or "arresting" are terms used to qualify dance as a means for questioning economic and artistic practices. This paper seeks to problematize such a view both by pondering the question of how to conceptualize acting bodies in forming political spaces and by grounding this discussion in a historical comparison. I will re-visit and question my previous research on movement choirs, and propose that the notion of supporting, transmitting, and sharing are strategies commensurately significant with choreographies of protest.

**CAROLYN HEBERT** *Mini & Macho, Small & Sexy: The Perpetuation of Heteronormativity, Hegemonic Masculinity, and Femininity Within the Culture of Competitive (Jazz and Hip-Hop) Dance*

This paper critically assesses the expectations of competitive jazz dance adjudicators and the effects of these expectations on the presentation of gendered and sexualized dance choreographies by private dance studios. Expectations for competitive dance students with regard to technical ability, execution of choreography, and age/gender (in)appropriateness are unclearly articulated by competitions and adjudicators throughout Canada and the United States. Nevertheless, parents and students enter into private dance studios with pre-conceived notions of what it takes to "win" at competition and demand that their training and choreography

reflect this. The onus is on dance teachers and choreographers, then, to adhere to this rapidly evolving culture of dance competition, or otherwise risk losing customers and funds.

This paper critically examines current trends in competitive jazz and hip-hop dance through interviews and conversations with three professional competition dance adjudicators. As a competitive dance studio choreographer and researcher, I question the role that competitive dance culture plays in the gendering and sexualization of amateur dancing bodies. Ultimately, what are the implications of the perpetuation of heteronormativity, hegemonic masculinity, and femininity through the dances created for competition on adolescent dancing bodies? What other options are available for private competitive dance studios wishing to simultaneously participate in and disrupt this culture without losing their businesses?

**HANNA JÄRVINEN** *Do Not Cross the Line—Dance as Political Protest in Christopher Winkler’s The True Face*

This paper discusses how the relationship of dance and political activity plays out in Christopher Winkler’s 2013 choreography *The True Face: Dance Is Not Enough* (in German, *Das Wahre Gesicht: Dance Is Not Enough*), which won the Faust Preise award in choreography for 2014. Contrasting this kind of choreographed movement in proscenium space with André Lepecki’s (2006) argument about stillness as protesting modernity’s imperative to move, I ask, what is the political engagement of this dance, the subject of which is political dance or at least corporeal actions in politicized settings? This relates in particular to the role of locality (localization) in a work meant for the global marketplace of art dance and hence, the possible effect of performance in the local political scene. What goes unquestioned and is taken for granted in this series of representations of political protests in a work that asks, what is the capacity of dance to protest?

**WANG JIE** *On the Embodiment of National Spirit in Chinese Ethnic Minority Dance—A Case Study of Ma Yue’s Work*

Ma Yue’s dance work derives from his life experience in an ethnic minority community and his deep understanding of its culture and customs. The long-term choreographic trials lead to his excellent thinking, which is improvised and frequently presented in his work. His work represents aspects of experience, thinking, feeling, and practice, and eventually embodies the unique national spirit. A good dance work must come from inspiration, which is a combination of logic and art, a development, and an innovation. Ma Yue’s work manifests the characteristics of the inspiration and national spirit. These features play an important role in his choreography, as they are incorporated throughout his work consistently.

**MICHELLE JOHNSON** *She’s Beauty and She’s Grace(less): The Mercurial Femininity of the Modern Disney Princess*

Focusing on characters from Disney’s three most recent “princess” films, *Tangled* (2010), *Brave* (2012), and *Frozen* (2013), I examine the development and divergence of these figures from “classic” Walt Disney models. Their mercurial character, as illustrated through gesture and movement, presents a firm contrast with and significant departure from their predecessors in films such as *Cinderella* (1950) and *Sleeping Beauty* (1959)—protagonists who exhibited a static character reflective of their social roles through the “embodiment” of balletic grace. Expanding on existing research comparing Walt Disney-era princesses with those from the Disney Renaissance of the 1980s and 1990s, I explore the significance of this shift in representation. Viewed as a metaphor for contemporary femininity, how do these modern princesses resolve the incongruity between their official social stations, proscribed behavior, and “real” personalities through their bodies over the course of the films?

I believe that the conflict staged on these animated bodies is representative of larger societal issues emerging from contested definitions of both feminism and femininity, and that the Disney princess offers a contemporary site for the expression and resolution of this dissonance.

Viewing the body of the Disney princess as representative of a larger female “social body” and conflict that occurs within her as indicative of the larger forces that shape female identity, I integrate my study with historical dance scholarship which regarded movement as indicative of the presence of an Apollonian/Dionysian dialectic working within culture.

**SOFIA KALOGEROPOULOU** *Greek Dance, Identity, and Difference in a Cosmopolitan Europe*

Greek dance constitutes a lived culture of the masses that affirms the Greek identity and contributes to the diverse dance heritage of the European cultural landscape reflecting the idea of “unity in diversity.” In this paper, I explore the role of dance as a form of everyday nationalism during the current crisis. Does it act as a psychological boost and infuse pride to help overcome the crisis? Or are financial instability and the austerity measures imposed by the Troika provoking fears of loss of cultural identity and sparking a backlash in which dance is used for exclusive nationalist purposes?

**ZOI N. MARGARI** *Dance Advocacy in the Age of Austerity: UNESCO’s Intangible Cultural Heritage Convention and the Case of Dance*

In 2003, UNESCO adopted the “Convention for the Safeguarding of the Intangible Cultural Heritage” and introduced within a global perspective, new socio-political and economical international parameters for the protection and promotion of cultural heritage. In this context, dance, as an immaterial cultural aspect, lies at the heart of international developments. In my essay, I will present cases of dance phenomena figuring in UNESCO’s Intangible Cultural Heritage Lists and discuss the ways in which ubiquitous dance practices are changing due to the processes of (re)negotiating their existence values in the novel international socio-cultural context.

**HANNA McClure** *The Whirling Sema Ritual and Performance Practitioners: Issues of Authenticity Change, and East–West Exchange*

There is a movement form very close to Greece, across the waters of the Mediterranean in the land of modern day Turkey, which is a noble part of antiquity and which has faced sweeping changes in last century. Pressures from nationalistic, touristic, and other special interests particular to modernity have shaped and re-shaped this ancient form dramatically. This is the *sema* ritual of the whirling dervish.

Theater and dance practitioners have been inspired by the whirling dervish since the nineteenth century, when many Europeans traveled to Turkey and witnessed the whirling dervishes there. As part of the wave of spiritual and occult interest that blossomed at the end of the nineteenth century and through the twentieth century, ideas from Sufism began to penetrate the discourses of both esoteric and performance schools in Europe. Practitioners such as Jerzy Grotowski in the United States, and Rudolf Laban and Mary Wigman in Europe included forms of whirling and ideas from Sufism in their training methods.

This researcher, like practitioners from the early twentieth century, has sought to open avenues of embodied awareness in her dancers via whirling practice. Whirling itself, as a powerful performance form, has become prominent in her own work. A growing network of *semazen*-performers have been producing and touring ritual whirling as public performance extensively in the last two decades. This presentation presents perspectives of the modern Sufi initiate, who negotiates issues of ownership, authenticity, function, and form through and with the act of performance. At once political, socially responsive, and aesthetic, the whirling *sema* is also uniquely spiritual and devotional, opening up questions of religious importance through the East–West interchanges of its practitioners, initiates, and performers.

**KATHY M. MILAZZO** *The Cuna: An Expression of Cultural Preservation and Creole Identity in Nineteenth Century New Mexico*

Spanish dance history begins in Roman times with the *puellae Gaditanae*, the temple dancers who expressed eastern Mediterranean fertility rites through a legendary sensuality. Nineteenth-century accounts of dance in New Mexico that allude to highly sensual movements suggest a continuation of this representation of the female dancing body. In an 1846 diary detailing her travels on the Santa Fe Trail, Susan Magoffin offers a report of the cuna as witnessed in a gambling hall in Santa Fe. Her descriptions echo accounts of notorious Spanish dances from previous centuries like the zarabanda and the zorongo—dances created at crossroads in the Spanish Americas where Spaniards, black Africans, Native peoples, and other Europeans intersected. Studies show that the Spanish language spoken by old New Mexican families contains many archaic elements that have been lost in other Spanish-speaking countries due to the State's isolated geographic location. Like Spanish terminology, were the cuna and other dances remnants of dances forgotten in other Spanish lands? In the first half of the nineteenth century, New Mexico progressed from a Spanish colony to the northern frontier of independent Mexico, before it was absorbed into the United States. Building on narratives found in eyewitness accounts, this paper will explore the role of dance as a preservation site of old Spanish practices as it was shaping a unique New Mexican creole identity.

**ARIADNE MIKOU** *Non-Finito in Contemporary Dance Making*

The affiliation of dance with the academy, which requires a written account and documentation of the process; the impact of the “digital age”; and the visual culture that facilitates the creation of online blogs and promotes projects such as William Forsythe's “choreographic objects” [*Synchronous Objects* (2009); *Motion Bank* (2010–2013)]; but also the economic depression, which restricts dance artists from arriving at their final products, might be some of the possible reasons that explain the shift towards the artistic status of *non-finito*, approached here as a creative process that also manifests through dance scores. However, what is clear so far is that since dance became less and less narrative, the sharing of process inside or outside academia started to increase rapidly, and the value of dance as product is being challenged.

**CELENA MONTEIRO** *Screening Subjects: Transnational Dancehall Culture in a Social Media Age*

Dancehall, a popular dance style originating from downtown Kingston, Jamaica, now circulates across transnational spaces through digital media and postcolonial consumption systems. This presentation will study dancehall in the twenty-first century as an information age space for trans-cultural production, with a focus on female participation. It will interrogate the authoritative role of the video camera in the scene, and the impact that the use of screens has on the practitioners' cultural, phenomenological, and economic experience. The discussion will analyze the engagement of diversely situated females in relation to questions of mobility, visibility, and power.

**DAPHNE MOURELOU** *Aspects of Professional Dance Education in Greece*

My PhD research focuses on public professional dance education in Greece. The two Greek schools that are free of tuition constitute the research field: the State School of Dance and the Professional Dance School of the Greek National Opera. The theoretical framework draws from the works of Pierre Bourdieu on the concepts of field, habitus, and capital, as well as from Bryan Turner, Steven Wainwright, and Clare Williams's adaption of them for the field of dance and also, the works of Michel Foucault on the concepts of discipline and the technologies of the self. The material has been collected through a combination of student/faculty interviews and field observation. The basic points of the research are the student selection process and possible inequalities that might take root throughout the three-year education, the aesthetic canon of each academy and the impact on teaching and identity

formation, the disciplinary methods and the technologies that the students form, the role of gender, the shape of the dancer's body, and the relation between the educational and the market field. These aspects are considered through a critical perspective, in close relation to the historical configuration of the Greek and the international dance field.

**LIDIA OLINTO DO VALLE SILVA** *Apocalypsis cum Figuris and the Counterculture: A Political Contestation Through Art*

*Apocalypsis cum Figuris* (1969) was the last play produced by the Laboratory Theatre and directed by Jerzy Grotowski. This play has many particularities that are linked to the historical context in which it was created: the counterculture period. In the arts, this was also a period of deep questioning in which many artists and groups started to controvert the main paradigms. One of these groups was the Laboratory Theatre. Through a phenomenological analysis, this paper explores the specificities of *Apocalypsis*, demonstrating how radical changes were proposed in this play, as, for example, the concept of “no play acting.”

**CHRISTOS PAPA KOSTAS** *(Re)Searching in the (You)Tube: Digital Archives and Dance Practices*

It is a commonly held assumption that new technologies have changed human society, culture, and communication dramatically. New phenomena appear, and the new reality is a challenge on many levels. The mass expansion of the Internet, since the early 1990s, has brought new circumstances at the economic, social, and cultural levels, as well as new forms of behavior and expression. In recent years, the basic practice of instructors, dancers, and dance enthusiasts is searching and downloading videos on traditional Greek dancing. In many cases, the videos are considered “research” products capable of supporting the teaching of dance in traditional dance groups. What inevitably emerges is a mode of YouTube as a new digital dance archive. In this peculiar condition, the production, distribution, and “assessment” of the content are in the hands of the user community, who, as Derrida notes, are possessed by one “irrepressible desire to return to the origin”. In Foucault's terms, the archive is a space of enunciation. Repositioned as something that defies exhaustive description, for Foucault, the archive becomes engaged in the production and authorization of discourse itself. This perspective raises questions about the issues of standards, evaluation, and quality of the “material”. But, the most important question is, what is the concept and the content of the terms “research” and “teaching?”

**YULIYA PIVTORAK** *Ukrainian Hopak: From Dance for Entertainment to Martial Art*

Hopak dance is one of the most visually recognizable symbols of Ukraine—either as a Soviet republic or an independent country. Men in bright colored *sharovary* pants performing virtuosic jumps in squatting position or effortless high leaps to stylized folk tunes is one of the most popular moving images that represent Ukrainian culture. During from the 1950s until recently, the hopak in Ukraine was performed almost exclusively as a stage dance art (unlike in diasporas where it has over time has taken on traits of social dance and event), connected with state celebrations.

Starting in 1985, a new kind of hopak has been formed and implemented in Ukraine—military hopak. Its tradition is claimed to descend from the martial art of Zaporizhian Kossaks, which was lost during Soviet times and later rediscovered and renewed as specifically a Ukrainian martial art. It gained lots of publicity, fans, and practitioners in the 2000s, and it seemed that military hopak strived to replace the old, representational stage dance version of its practice, which emphasized playfulness and light-hearted character of Ukrainian folk. Hopak as a martial art refers to the heroic past of Ukraine, its identity, and uniqueness.

**STACEY PRICKETT AND STERIANI TSINTZILONI** *Dancing National Ideologies: The Athens Festival in the Cold War*

The international Athens Festival was prominent in shaping a cosmopolitan identity and openness within Greek society. During its first decade (1955–1966), the Festival also functioned as a

significant form of cultural diplomacy. Audiences were exposed to elite dance companies from nations such as the U.S., which functioned ideologically and diplomatically. Our presentation interrogates the construction of a dance field in Greece and the shaping of aesthetic values, contextualized within socio-cultural tensions. Research exposes imperatives of a rising super-power consolidating its position, revealing multiple types of influence on Greece and other nations in a battle of political wills with the USSR.

**MEGHAN QUINLAN** *Boycotting Bodies: The Politics of Practice and Performance*

Gaga, the movement language developed by Israeli choreographer Ohad Naharin, is often claimed to be apolitical by marketing materials and participants alike. The Batsheva Dance Company is also led by Naharin and highly influenced by Gaga. Unlike Gaga, however, Batsheva is highly politicized because of frequent protests by pro-Palestinian activists. In this presentation, I explore the many complicated layers of Gaga practice to show the multiple ways in which dancing bodies can be politicized. The case of the cultural boycott movement is used to complicate the relationships between practice and performance and how they are understood as political.

**LUÍSA ROUBAUD** *After Looking North and West: Portuguese Contemporary Dance and the European Crises*

In the four decades that followed the April 1974 revolution, which ended the *Estado Novo's* dictatorship (1926–1974) and the Portuguese colonial empire, contemporary theater dance has witnessed an explosion in Portugal. After 1974, the African decolonization, the subsequent flow of immigrants, European Union accession (1986), and the opening to the contemporary Western world have substantially altered Portugal's political and demographic landscapes, social practices, and expressive cultures. Considering the current European crises, this article discusses how Portuguese contemporary dance is recently facing or reflecting the impact of Lusophone postcolonial cultural and demographic reconfigurations, and incorporating or dealing with its patrimonial expressive cultures.

**NANCY LEE RUYTER** *A View of Ancient Greek Dance from 1895*

In 1895, the book *Dancing*, a broad survey of world dance history, was published in London. Mainly written by Mrs. Lilly Grove (later Dame Lily Grove Frazer) after five years of travel and intensive research, it also includes four short chapters by other authors. It was issued in later editions after 1895 and is still an important early source for information about dance history. Of the 454 pages in *Dancing*, twenty-six are devoted to ancient Greece. I discuss some of Grove's sources, statements, and conclusions in relation to those of more recent writings about dance in ancient Greece.

**CLARA SACCHETTI AND BATIA STOLAR** *Dancing Italian Culture: Venezia et al.*

How does Le Stelle, an ethnic dance group in the multicultural city of Thunder Bay, Ontario, Canada, represent Italian culture? Our article broaches this question by analyzing Le Stelle's 2012 "Carnivale of Venezia" dance. While the number is meant to evoke the Italian Renaissance, it creatively uses kinetic movements from ballet, Irish step dancing, and the Italian tarantella. It is staged to a 1950s Mantovani song mixed with music from Assassin's Creed II; and it utilizes Italian peasant costuming and Venetian masks. Our paper examines Le Stelle's use of these hybridities in staging Italian culture.

**SEKAR SARI** *Dance Activism and Media Market: Jampi Gugat*

*Jampi Gugat* is a case study of dance activism particularly through flash mob. The movement configuration and music accompaniment clearly reflect the idea and concept of local wisdom as an alternative trend and solution in the global era. One of the key points for the success of *Jampi Gugat* is related to the campaign strategy regarding the media market in Indonesia,

the world's third largest democracy and a developing country that tends to prioritize political-economy development rather than art and culture, including dance. Hence, the involvement of stakeholders: government, event organizers, artists, and communities, as well as their interaction, to formulate and deliver some value to society are deemed essential to create a sustainable cultural movement.

**KATIA SAVRAMI** *The Price of Everything and the Value of Nothing: "Scholarly Activity" and Creative Collaborations on Dance in the Days of Austerity in Greece*

This paper initially exposes the resistance and reluctance of the Greek state to systematically support dance by means of long-term planning/institutionalization. Despite its establishment, during the 1970s, as an independent discipline studied at professional dance schools and under the jurisdiction of the Ministry of Culture, dance has never really gained its rightful status in the Greek academia, nor has it ever been approached with the intention of truly comprehending and appreciating its nature. Further, the paper critically discusses government planning for dance education and funding for Greek dance companies. Finally, the author explains how the Greek dance community eventually has, on its own initiative, developed the necessary infrastructure in order to maintain and promote dance, both in education and in production. The Greek dance community—practitioners for the most part, plus a small number of researchers/academics—has implicitly influenced the existing state structures and cultural centers, and applied what in the current art/educational context is termed Scholarly Activity and Creative Collaborations. These ad hoc but regular actions might nevertheless prove to be the right choice for the sustainability of dance as an art form in Greece, within the current financial, political, cultural, and social predicament.

**KAREN SCHUPP** *Dance Competition Culture and Capitalism*

Long before *So You Think You Can Dance* and *Dance Moms*, dance competitions focused on tap, jazz, contemporary, and ballet were alive and well throughout the U.S. Since the 1970s, dance competitions have served as venues for dance students to display their skills as both a team and as individuals, and as a means of profit for the individuals and corporations who run them. Dance competition culture operates on a "pay to dance" framework and belief system. By some estimates, for competitors who are deeply involved in dance competitions, the costs can easily top \$1,000 per month.

In many ways, more Americans are involved directly and indirectly in dance competitions than ever before, yet there has been little to no discussion of dance competition culture in relation to capitalism. The choice to participate in dance competitions affects the for-profit business models used in dance studios and is reflected in dance studios' tuition structures, required fees, and studio policies. Analyzing the economics of dance competition culture, which includes the organizations that offer dance competitions and dance conventions, the dance studios who train dancers for these events, and dance competition participants and their families, can provide valuable information about who has access to dance, and how that access reflects and shapes ideas about dance, gender, race, and class in the larger U.S. culture. As governmental support for dance continues to dwindle, it is timely to assess the financial, societal, and artistic impacts of increasing popularity of dance competition culture.

**GREGORY SCOTT** *Dance and Drama in Aristotle's Dramatics (aka Poetics): New Principles from an Ancient Treatise*

In previous publications I demonstrated that dance and music are essential conditions in the definition of tragedy for Aristotle. This opens the door for a re-examination of the place of theatrical dance in the work usually considered to be the most influential treatise on drama in Western culture. Here I begin to explore how the principles of dance criticism might therefore now be developed, and I also discuss whether Aristotle modifies Plato's own critical principles pertaining to choral art (including dance) from *Laws II*.

**PAOLA SECCHIN BRAGA** *Hidden Creators, Silent Authors*

To be interpreter and at the same time creator seems to be the rule in contemporary dance. It is expected of the dancer to contribute to the making of the piece in which he will appear. Similarly, the choreographer's assistant (also referred as rehearsal assistant) has an active role in the process of creating a dance piece. This paper proposes an analysis of a creative process in which the question of authorship emerges—in our point of view—as the main issue. The onomastic pieces of French choreographer Jérôme Bel will serve as the basis of our analysis, and especially the piece called *Isabel Torres*, in which the interpreter and the choreographer's assistant had a much more important role in the creation than the choreographer himself. Premiered in 2005, *Isabel Torres* was supposed to be a Brazilian version of *Véronique Doisneau* (created in 2004, for the Paris Opera). The creative work made by the dancer and the rehearsal assistant made of it more than a mere version: *Isabel Torres* is an autonomous piece—so autonomous that Bel offered it to both dancer and assistant, to present it wherever they wished. Who signs *Isabel Torres*? In which terms is it presented in programs? Do dancer and assistant consider themselves as authors? How does the choreographer deal with it? The absence of the choreographer, the people involved in it, and the kind of work developed in the creative process makes us question the notion of authorship in contemporary dance pieces.

**KATARZYNA SKIBA** *Between Boundaries of Tradition and Global Flows: Reimagining Communities in Kathak Dance*

The aim of the paper is to examine the ongoing transformation in Kathak art and practice, in response to demands of global markets, sensibilities of new audiences, and the artists' personal need for self-expression. The paper explores why classical Indian dancers push the barriers of Kathak tradition, and how they redefine the idea of authenticity. Do the innovative choreographies indicate an increasing shift toward individualization, transnationalism, and cultural pluralism, or rather do they attempt to renegotiate the notions of "Indianness"? To what extent is genre hybridity considered as an emerging aesthetic value that reflects complex, multi-layered identities of the performers?

**CHRISTINA A. TSARDOULIAS** *Establishing and Evolving a Dance Community in Samos, Greece*

Now celebrating its eleven-year anniversary, Samos School of Dance is the island's first dance school to date. This presentation aims to describe the challenge in offering quality dance education during the current economic recession while balancing aesthetics in concert dance at the isolated location. The school continues to collaborate with local and visiting artists to broaden its venues and audiences. Through volunteering and community service, Samos School of Dance hopes to empower its students to become active artists. The community continues to strive for dance on its shores and for dancers who may choose to search further beyond its waters.

**MARIA TSOVALA** *The State of Dance Studies in Greece*

The present paper was part of the opening plenary panel entitled "The State of Dance Studies in Greece" in the joint conference of the Society of Dance History Scholars and the Congress on Research in Dance, held in Athens, June 4–7, 2015. It starts with the writer's perception of the current economic situation in Greece, which impedes progressive changes in the field of dance. Then it moves on to underline, through a brief historical review, the aesthetic origins of modern dance in Greece, the recent reforms in the educational system, and the distinctiveness of the artistic scene from the 1980s until today. The paper concludes with a reflection on new approaches that have emerged in the local dance scene within the context of the crisis.

**ANNELIES VAN ASSCHE** *Brussels and Contemporary Dance: Artistic Labor in a Creative City*

Within my contribution, I present the research project “Choreographies of Precariousness. A Transdisciplinary Study of the Working and Living Conditions in the Contemporary Dance Scenes of Brussels and Berlin” (supervisors: Katharina Pewny, Rudi Laermans, Christel Stalpaert; UGent and KULeuven; sponsored by FWO). For this conference, I would like to concentrate on the specificity of the contemporary dance profession and to elaborate the landscape of working in Brussels.

Working formats in contemporary dance revolve around internationalization, mobility, transnationalism, and collaboration. Contemporary dance therefore requires an appropriate social security system taking into account the specificity of the profession.

Brussels attracts many foreign dancers, as it offers prominent training possibilities, and hosts several reputable companies and workspaces. Flanders has established a unique social security system for the performing arts professions; however I will elucidate where the system collapses when it comes to contemporary dance. I will demonstrate how dance artists question the working conditions they are confronted with in Flanders by analyzing their performances of precariousness. Flemish dancer Benjamin Vandewalle uses his piece *Co-Productie* (2011) to advert to the socio-economic situation, through abruptly stopping his performance in the middle of the piece, clarifying to the audience that he will not continue since the Minister of Culture decided to downsize project subsidies in the middle of the season. He calls for the investment of 2,500 euros by the audience so he can finish the piece. The latter tactic can be seen as one of many ways dance artists are bound to work collaboratively against their precariousness.

**PAOLA VASCONCELOS SILVEIRA** *Traces of a Tango: The Club Invites Me to Dance—a Study of Materiality in Movement*

This paper is based on my master’s thesis, which was developed in 2013–2014 at the Graduation Program in Performing Arts at the Federal University of Rio Grande do Sul (Brazil). This study aimed to reflect on the processes of developing an artistic experiment conducted from the encounter between my body and the club in transient places in the city of Porto Alegre. The starting point emerged from the experience of the artist in the practice of tango from a dialogue bias between peers. The object, in this proposal, becomes a present and active body—a lively piece that will enhance a one-to-one conversation. It is thus intended that the dance results from the relationship between two bodies, and not from the manipulation of one body over another. Therefore, the study finds resonance in the theoretical possibility of thinking of non-human bodies as vibrant matter with the capability to generate relationships and movements. In that way, this meeting would lead to a loss of the self. This study also contributes to a debate on proposals for dance training, as this research has chosen a path of building the danced relationship with the object from the kinesthetic perception of the body in motion. Finally, this study tenses the production of knowledge in the academic field, by assuming that the body produces a kind of knowledge—an embodied knowledge—which must be recognized and legitimized.

**MARIA VENUSO** *Zorba’s Dance in Lorca Massine’s Dancing Expression*

In Nikos Kazantzakis’ novel, *Zorba the Greek*, dance has a great importance. The transposition of the novel into a ballet by Lorca Massine (1987) simplified the novel’s complexity, thus “rejuvenating” the ancient world described by Kazantzakis. The contrast of Apollonian vs. Dionysian is entrusted to the style of the protagonists. They propose the modern heritage of traditional Greece, imposing a new dance tradition (*syrtaki*), based on ancient and popular reminiscences—a new myth. This contribution aims to analyze how dance becomes expressed thus revealing of collective identity, in the transposition from the novel into a ballet through the movie.

**RENATA XAVIER** *Contemporary Dancers in São Paulo*

History, memory, and testimony propose to expand the parameters of collaborative research in the field of dance. Part of dance history can be told by dancers' testimonies. My research conducted during my post-doctoral studies (UNESP) had as a central theme: recording dancers' narratives, as a source of dance documentation and as a possibility to broaden São Paulo's dance history. For more than two decades (1990–2015), these dancers have been active in São Paulo's and Brazilian's scene.

**EMI YAGISHITA** *Isadora Duncan's Early Career in the United States*

Isadora Duncan indicates in *The Art of the Dance* the importance of her childhood experiences in the establishment of her own new dance style. However, her early dance career, before leaving the United States in 1899, is somewhat mysterious. Therefore, this paper examines what kind of dance she studied in her childhood and the process of how she created her own dance style. It discusses her early performances in the United States, especially in New York, by utilizing the unpublished memoir of her brother, Raymond Duncan, as well as newspapers of the time.

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