

Dance, from Ireland to Sri Lanka

Close to the Floor

Irish Dance from the Boreen to Broadway
Edited by Mick Moloney, J'aimé Morrison,
and Colin Quigley

A distinguished and diverse cast of dance ethnographers, dancers, teachers, choreographers, and dance historians discuss and reflect on a variety of topics in the world of Irish step dance and related percussive dance forms.

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Competitive Irish Dance

Art, Sport, Duty
Frank Hall

What happens when you put an expressive form in a competitive frame? To answer Hall studied everything—from the organization of competitions to the movement of dancers' bodies—in relation to themes of authority, authenticity, and control. Irish stepdancing, known for many decades primarily in ethnic enclaves, expanded tremendously as *Riverdance* and other professional shows took this dance form to new performance contexts on the world stage.

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Dance and the Nation

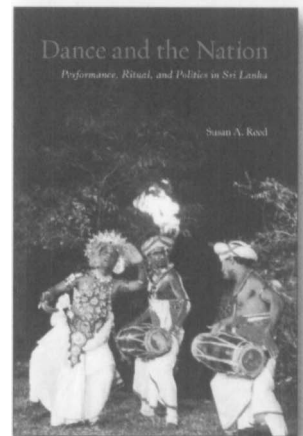
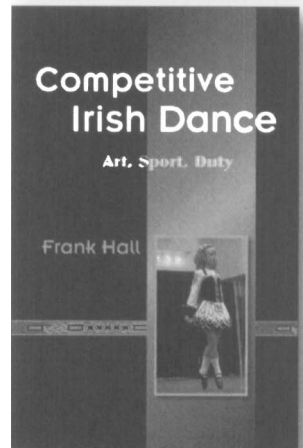
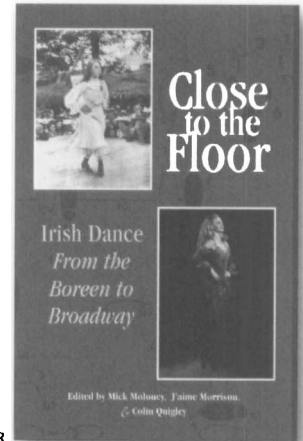
Performance, Ritual, and Politics in Sri Lanka
Includes DVD
Susan A. Reed

"*Dance and the Nation* will stand as a landmark contribution to dance ethnography . . . for many years to come."

—Sally Ann Ness, University of California, Riverside

Around the globe, dances that originate in village, temple, and court rituals have been adapted and transformed to carry secular meanings and serve new national purposes. In performances, dance competitions, and festivals worldwide, dance has become an emblem of ethnicity and an index of national identity. But what are the "backstage" stories of those dances and what have been the consequences for their communities of origin? In *Dance and the Nation*, Reed brings to light the complexities of aesthetic politics in an exploration and analysis of Kandyan dance in Sri Lanka.

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