

# Abstracts

**GABY ALDOR** *Immigration of Ideas, Or How Does a Camel Dance?*

In this paper I intend to show how Israeli early dance was influenced by German *Freitanz* or *Ausdruckstanz* and how the intellectual and spiritual background of the period, both in Germany and in Palestine or Eretz-Israel, led to the wondrous establishment of Israeli dance, whether theatrical, social, or folk dance.

**HENRIETTA BANNERMAN** *Migratory Moves and Mobilizing Tactics in British Contemporary Dance*

This paper concerns the migration of American modern dance to Britain throughout the 1960s and 1970s when Martha Graham's technique and repertory were introduced to British dancers and audiences. The author addresses these issues from a historical and phenomenological point of view using her memories and reflections, the data from the research she has conducted into this milestone in British dance history, and the theories of Pierre Bourdieu.

**RINA ANGELA CORPUS** *Dance Beyond the Disquiet of Diaspora: Kristin Jackson's Aesthetic of Independent Dancing*

This essay navigates the dance history and aesthetics of New York-based Filipina-American dance artist Kristin Jackson, who bravely produced herself as an independent dance-maker. It highlights the independent and alternative dance practice of Jackson in the context of her multicultural identity and Filipino diaspora in America. As Jackson straddles both the Philippines and America, we witness in this narrative several issues mobilized around her dance and dance-making.

**JILL FLANDERS CROSBY** *A Felt Authentic Grounding: Intersecting Theories of Authenticity and Tradition*

Together, "authenticity" and "tradition" are embedded in cultural expressions at particular historical moments, and both are inherently fluid as they shift and bend over time. This paper examines these intersections, shifts, and bends by exploring a number of current theoretical approaches to the topics of authenticity and tradition. The author places them first in context with her own fieldwork and then moves on to an underpinning of the three subsequent papers that comprise this panel.

**ANN R. DAVID** *Migratory Rituals or Classical Dance Forms? "Trance" Dance and Bharatanatyam as Signifiers of Tamil Identity in Diasporic Hindu Communities in Britain*

This paper examines the performance of religion in British Sri Lankan Tamil Hindu communities using ethnographic research to investigate the use of classical dance and trance, or embodied dance, as performative practice. Contemporary U.K. evidence of Tamil Saivite worship shows an affiliation of dance and ritual being articulated and reinvented through the

classical dance form of Bharatanatyam and through its transmission in the temple environment in an increasing display of embodied diasporic Hinduism.

**ANDREA DEAGON** *Almée or Salomé? Hybrid Dances of the East, 1890–1930*

The changing economic and artistic milieu of Western professional entertainment from 1890 to 1930 provided a liminal space for performances of “Eastern dance” by women of both Middle Eastern and non-Middle Eastern descent. In defining their performance personas and in articulating their hybrid dance techniques and presentations, these artists engaged in a fluid process that reflects the ever-changing reinscription of the relationship between the consumers of the West and the East they envision. This paper explores the nuances of this complex interaction through the careers and performance experiences of both Eastern and Western dancers.

**ANN DILS** *Moderns and Other Folk: The National Dance Congress and Festival of 1936*

The May 1936 National Dance Congress and Festival, held at the 92nd Street Y, was organized by more than twenty representatives from various parts of the dance community and attracted fourteen hundred people, with two hundred performing in evening concerts. I explore the political concerns that underpinned the congress and investigate the programming as it reveals a sense of the period’s modernism and within an understanding of contemporary immigration and ideas about diversity.

**EVELYN DOERR** *“America Is the Future”: A Dance Travelogue into the Past by Rudolf Laban*

In the paper the choreographer Rudolf Laban plays a decisive role. More precisely, the paper’s focus is on the journey he undertook through the United States in 1926. The title, “America is the Future,” is a citation from Laban’s dance travelogues. Exploring the questions this sentiment raises lies at the heart of the study.

**SARI ELRON** *Rina Nikova and the Yemenite Group: Between East and West, North and South*

Rina Nikova, a Jewish dancer, ballet master, and choreographer, was born in Russia around 1898 and died in Israel in 1974. Nikova established her Yemenite Singing Ballet in 1932. She trained her dancers—young Jewish emigrates from Yemen—with classical ballet technique augmented with various local and migrating influences. She gathered firsthand information on folk dances, music, and costumes by visiting Arab towns and villages and communities of Oriental Jews. Nikova combined those influences into an original creation that was to become a cornerstone of nation-building in Israel.

**ANNE MARGRETE FISKVIK** *Dance Migration and Norwegian Early Fri Dans*

This paper will look at how early Norwegian *fri dans* (“free dance”) was constructed and discuss how Norwegian theater dance, and especially the *fri dans* was developed through what we can call cross-cultural “dance migrations” between 1910 and 1950. The paper also looks at how elements from Norwegian traditional folkdance blended into the contemporary dance styles and created a special form of *fri dans* especially evident in the works of the Norwegian choreographer Gerd Kjølås.

**CLAUDIA GITELMAN** *CEO Migrant: The Case of Hanya Holm*

Peter Meilaender reminds us that a CEO relocating to a foreign country to head up an international branch is as much an immigrant as is an impoverished refugee. This paper situates Hanya Holm within structural and personal paradigms of migration theory to examine her first year in the United States, when she faced the prospect of financial ruin in the host country and a threat to loyalties and interdependencies in the sending country.

**JILL GREEN** *American Body Pedagogies: Somatics and the Cultural Construction of Bodies in the Institution of Higher Education*

This paper explores body pedagogy, particularly related to how we teach dance technique in the United States. It addresses the paradigmatic positions underlying dance education and how somatics plays a role in how educators teach dance. Although somatics is viewed as a positive addition to a pedagogical repertoire, the author questions viewing it as a universal panacea for all the world's ills and points to larger sociopolitical factors concerning power dynamics and institutional power (that is, higher education dance).

**ANA PAULA HÖFLING** *Celebrating November 20th: Agency and Defiance in the Construction of Memory in Capoeira Angola*

This paper explores memory and surrogation in the geographic and historical revisions/reinventions created within the practice of *capoeira angola* in Brazil. Employing Joseph Roach's discussion of circum-Atlantic memory, the author analyzes how *angoleiros/as*, the practitioners of *capoeira angola*, look back to Africa for an origin, while at the same time carving out an empowered space in Brazil through movement and song, ritual and play. Using Diana Taylor's concepts of archive and repertoire, the paper examines how *angoleiros/as* reject the Brazilian archive and claim agency by becoming the protagonists of history through the music and movement of capoeira. The author examines the word "vagrancy" (*vadiagem*) in the context of *capoeira angola* and relate it to Saidiya Hartman's discussion of postemancipation vagrancy laws and "indebted servitude," proposing that *vadiagem*, re-appropriated by *angoleiros/as* to refer to the practice of capoeira, becomes symbolic of capoeira's subversion: it both remembers a past of persecution and challenges the capitalist hegemony by underscoring capoeira's nonproductivity.

**STEFAN HÖLSCHER** *Becoming an Egg Or: Migrating Body Parts in Some Works by William Forsythe*

William Forsythe has remarked that the forms of ballet exist as a body of ideas. Gilles Deleuze and Félix Guattari write in *A Thousand Plateaus* that the body without organs is not an enemy organism but rather is another organization of the organs. The paper goes on to discuss isometry, transfer of energy, and anatomical migration and the concept of migration as a metaphor in the context of various historical discourses about the body.

**JUDITH BRIN INGBER** *Identity Peddlers and the Influence of Gertrud Kraus*

Gertrud Kraus, Jewish expressionist modern dancer, directed a company and school both in interwar Vienna and in Tel Aviv after she fled the Nazis in 1935. This paper examines her work as both a Diaspora and Israeli dance artist and her influence on the identities of different dancers who in turn affected American audiences, students, and dancers. Some of the Kraus dancers who emigrated to America from Vienna before and during World War II included Jan Veen, Fred Berk, Katya Delakova, and Claudia Vall; from Israel they included Ze'eva Cohen and Zvi Gotheiner, whose latest work, *Gertrud* premiered in 2007 in New York.

**SOPHIE JACOTOT** *The Inversion of Social Dance Transfers Between Europe and the Americas at the Turn of the Twentieth Century*

This paper explores the field of choreographic transfers between Europe and America at the turn of the twentieth century. Focusing on the tremendous dynamism of social dance practice in Interwar France (1919–1939), it examines the context of this new type of migration, from North and South America to Europe. It also studies how the assimilation of social dances from the "New World" in the French dancing repertoire profoundly transformed body practices of the French society.

**DAYSTAR/ROSALIE M. JONES** *José Limón: Mentor to Native Youth*

This paper presents a description of the work of José Limón with American Indian students at Flandreau Indian School in 1970. This historic event grew out of the collaboration of Juilliard's Martha Hill with Mrs. Stewart (Lee) Udall and her organization the Center for Arts of Indian America, which was dedicated to enabling native youth to enter the fields of dance and theater.

**DEBORAH JOWITT** *Fall and Rise: The Transference and Transformations of a Vision of Dance*

Doris Humphrey applied her principle of Fall and Recovery not only to the movements she choreographed but also to the architecture of her dances. José Limón, who learned about choreography from her teaching and example, adapted her ideas to his own compositions.

**DEBRA KLEIN** *Pop Tradition in Nigeria: Transforming Traditional Yorùbá Bàtá Performance into a Worldly Fusion*

The most recent generational shift in the culture of Yorùbá Bàtá performance has provoked frustration in older artists who are worried that their tradition is dying. The generation of artists in its twenties fuses traditional bàtá with popular musical genres, creating a fusion style I call "pop tradition." "Pop" signifies the young artists' desires to identify with a pan-Yorùbá and global culture, fueling a particular worldly performance style rooted in both tradition and modernity.

**ALEXANDRA KOLB** *The Globalization of Schuhplattler*

This paper analyzes three aspects of the globalization of *Schuhplattler* (slap dance), a German-Austrian folk dance. First, there is the actual geographical migration of the dance; second its integration into other artworks, such as modern dance choreographies and films; and third its commercialization through new media technologies, notably Pepsi-Cola's transnational advertising campaign during the 2006 soccer World Cup. The paper assesses the effects of global migration on the worldwide perception of *Schuhplattler* and its impact on images of Germany.

**FREDERICK JOHN LAMP** *Virtual or Real: Symbols of Migration from the Fouta Djallon*

The Baga of Guinea have developed masked performances that celebrate the movements of the ancestors from the highlands to the coast. The performance serves to legitimize the establishment of society in its current form and to reinforce the sense of place by reliving the process by which that place has become an identity. This paper is an attempt to analyze the complexity of the Baga choreographies of migration, concentrating on two costumed characters.

**RACHMI DIYAH LARASATI** *Migration and Regulation of the Female Dancing Body: Southeast Asian Bodies in Global Circulation*

This paper focuses on Indonesian and Cambodian Court Dances and their relationship to state sponsorship in the formation of political identity in Southeast Asia. Both countries have actively participated in cultural exchange for the global market, and the author will emphasize the politics of narration by government or cultural agencies, based on the mystification and spiritualization of dance practices, while signaling the need for "preservation" of these practices. This analysis is extended to further examine different body regulation and socioeconomic and political pressure on the popular culture of Cambodia and Indonesia through the lens of "Diaspora Subjects" and the expectation of modernization.

**ELIZABETH MCPHERSON** *Martha Hill: Supporting the Creative Work of José Limón*

Founding director of the dance programs at New York University, Bennington College, and Juilliard, as well as the summer dance festivals the Bennington School of the Dance and

Connecticut College School of the Dance/American Dance Festival, Martha Hill was a visionary for dance and dance education. One of the teachers and choreographers to whom Hill gave her loyal support was José Limón, providing him with means and opportunities to voice his unique vision.

**MICHÈLE MOSS** *Dynamic Realities of "Traditional" Dance: Les Ballets Africains*

This paper presents the author's journey to West Africa, which grew out of a desire to trace the roots of "real" jazz dance. Seeking the "authentic," the author (ironically) sought out the oldest national company of Guinée-Conakry, Les Ballets Africains, which has been performing and creating for fifty-three years. Mandated to preserve the rich cultural traditions of Guinée, they *are* the "real thing," revealed in what the author calls a "dynamic reality": traditional dance that is at once authentic, significant, contemporary, and fluid.

**STACEY PRICKETT** *Dancing the American Dream: José Limón's War Choreography*

José Limón's early choreography on themes of war and conflict and the dances he created while serving in the U.S. Army during World War II represent diverse identities and ideological perspectives, ranging from antiwar statements to those perpetuating myths of the "American dream." This paper will examine the myriad of symbols in his dances linked to national identity, which moved beyond "folk" representations, theorized through concepts such as the "imagined community" and a "pan-ethnic Americanism."

**PAUL SCHAUERT** *Staging the Nation: Authenticity, Authentication, and Authority in the Ghana Dance Ensemble*

This paper will explore the migration of local and global markers of authority as members of the Ghana Dance Ensemble (GDE) negotiate the ideologies of nationalism, attempting to re/create cultural forms that will be judged "authentic" by both indigenous and international communities. This will include examining how Western and local practices have merged to re-establish power relationships between choreographers and performers as they work to devise strategies that give an aura of authenticity to various dance forms.

**MARIANNE SCHULTZ** *Moving with the Times: The Wellington New Dance Group*

This paper explores the founding of the New Dance Group in Wellington, New Zealand, in 1945. The New Dance Group introduced radical ideas about dance, art, music, politics, and physical education to New Zealand. This paper examines the influence that American and European dance and physical education had on New Zealand's physical and artistic expression and places the introduction of modern dance within the social and cultural landscape of immediate the post-World War II period in New Zealand.

**MARIE ALONZO SNYDER** *Made in Chinatown: Bridging Cultures and Evolving Identities in Modern Dance*

American modern dance history frequently overlooks Eleanor Yung and H. T. Chen. This presentation explores how these choreographers shaped the dance scene in New York's Chinatown, a venue for the many Asian dancers and choreographers who come to train and perform in New York City.

**CARRIE STERN** *Prancing Babushkas and Twirling Lawn Mowers: Dancing the Polka Down Main Street*

A long, physicalized Polish joke marches through Whiting, Indiana's, Pierogi Fest. Traditional in form, this parade embraces once malicious stereotypes. Having assimilated "American" ways of moving and behaving in order to "belong," the children of Eastern European immigrants are now secure, invisible in their whiteness. An in-joke, the parade humorously,

lovingly embraces immigrant characters. Altering their carriage and movement style, the paraders reclaim ancestral bodies. In doing so this community gains an identity denied by homogenous “whiteness.”

**ANN VACHON** *Humphrey and Limón: Firsthand Observations*

Limón became a student and devoted follower of Doris Humphrey in 1929 and continued working with her until her death thirty years later. In his memoir he wrote about the brilliance of her dancing and her choreography and even admits in one passage to “plagiarizing” her work. This presentation explores how their evolving relationship was viewed by various individuals who were present during their working process and whose memories of their interaction differ considerably.

**FREYA VASS-RHEE** *Motion/Perception: William Forsythe’s Spectatorial Shifts*

What do we mean when we talk about perception in/of dance? The movement of viewers of William Forsythe’s dance and performance installation works affords perceptual change in multiple senses—sensory, cognitive, philosophical, aesthetic. This paper explores issues of action, perspective, and convention in the performance of dance spectatorship through a consideration of Forsythe’s mobilized audiences. Moving within and between diverse disciplines, this paper simultaneously examines disciplinary specificity, variance, and crossover of the term “perception.”

**LUCY VENABLE** *Limón’s Choreography on the Shelf*

This paper answers the following questions: What works of José Limón have been recorded? Where are they housed? How did they get there? What kinds of information do they contain for the dance researcher? How can they be accessed?

**JAMIE LYNN WEBSTER** *The Budapest Ensemble’s Csárdás! Tango of the East: Representational Mirrors of Traditional Music and Dance in a Postsocialist, Postmodern Landscape*

This paper explores performance choices made by choreographer Zoltán Zsuráfsky for the ethnic music and dance production, *Csárdás! Tango of the East* for American tours in 2000 and 2005. Unlike older socialist models that elevated nationalism through homogenized choreography, Zsuráfsky’s *Csárdás!* celebrates interethnic traditions, alternatives to traditional gender roles, and individual expression. These choices elevate regional traditions and maintain stylistic specificity and performer creativity but subdue elements of nationalism, gender inequality, and top-down ensemble hierarchy.

**TVRTKO ZEBEC** *Tanac Dances and Migrations on the Island of Krk, Croatia*

Analysis and the interpretation of the dance style of today’s islanders have revealed the differences that likely emerged as a consequence of past migrations, particularly those by large groups moving to the western part of the island at the mid-fifteenth century. The conception of themselves, of neighbors as Others, the need for mutual differentiation, and the creation of linguistic and other symbolical borders developed on the island over a prolonged period of time.

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