

Call for Submissions

Special Guest Edited Issue of *Dance Research Journal*

Guest Editors: Thomas F. DeFrantz, Jasmine E. Johnson, and Eric Mullis

ASSEMBLY, GATHERING, BEING WITH DANCE

Assembly is an affair of appearance in which dispersed people find a common ground in public view. It is a process often interpreted as expressing self-determination and popular sovereignty. Dance, social, choreography, protests, and other forms of assembly are marked by actions which indicate shared beliefs about the body, the self, and broader social conditions. While spontaneous gatherings or carefully planned political protests might signal shared values through acts of popular will, such an interpretation may belie the complexities of group formation. In light of contemporary contexts—including the global pandemics of COVID-19 and anti-blackness—that have impacted the very conditions of assembly, we think even more pointedly about the processes and politics of gathering.

Assembly can be a strategy of turning the singular into the plural, or the crowd into the collective. The practice of gathering—whether in a classroom, at a protest, or online—is not simple or necessarily straightforward. While the presence of those gathered may be intentional, the politics of belonging shape how being together is diversely experienced. Who was able to attend the gathering? How do race, gender, sexual identity, class, disability, religion, place, and age impact who is welcomed, affirmed, or protected once assembled? How might the time signatures and spaces of assembly provide both occasion for new solidarities or openings for appropriation? Once the assembly disperses, where does that collective action go? How are its residues alchemized, condensed, or diluted?

Increasingly, gatherings are facilitated, framed, and disseminated by technological devices and artificial intelligence systems. What are the technologies that allow assembly? How have those technologies been crafted, and how are they deployed by people engaged in critical movement, through and beyond? How do dance studios materialize, and what sorts of shared rhetorics of corporeal agreement/disavowal are embedded in their operations? In our contemporary moment, in relation to all manner of previous events, how has protest continued to *dance*?

Possible areas of focus may include strategies of assembly in particular contexts (such as Native American powwows, vogue balls, multinational dance competitions, or public protests), gathering as both shared belief and disagreement, relationships between dance, place, and shifting cartographies of belonging, dance at/as protest, assembly, media representation, and public perception, and the possibilities and limitations of virtual dance assemblies.

Final deadline for submissions: December 30, 2021

For questions and suggested readings, please email: Eric Mullis (mullise@queens.edu)

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The Dance Studies Association (DSA) is an interdisciplinary organization with an open, international membership. Its purposes are 1) to encourage research in all aspects of dance, including its related fields; 2) to foster the exchange of ideas, resources, and methodologies through publications, international and regional conferences, and workshops; 3) to promote the accessibility of research materials.

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Please see <http://www.dancestudiesassociation.org> for information about annual memberships in Dance Studies Association, which includes *Dance Research Journal* (3 issues per year), *Studies in Dance History* (one monograph per year), and *Conversations Across the Field of Dance* (one issue per year), in addition to other member benefits. Institutional subscription rates for 2019 are given below.

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