

Forthcoming in the Next Issue: *DRJ* 45/1

- Editor's Note: Global Modernities
- Ahalya Satkunaratanam, Tactics of Staging War: Performing Bharata Natyam in Colombo, Sri Lanka
- Rachel Fensham, 'Breakin' the Rules': Eleo Pomare and the transcultural choreographies of black modernity
- Jairos Gonye, Mobilizing Dance/Traumatizing Dance: *Kongonya* and the Politics of Zimbabwe
- Clare Croft, Dance Returns to American Cultural Diplomacy: The US State Department's 2003 Dance Residency Program and Its After Effects
- Annanya Chatterjea, On the Value of Mistranslations and Contaminations: the category of "contemporary choreography" in Asian dance

Call for Submissions:
Special Guest Edited Issue of *Dance Research Journal*

BODY PARTS: Heads, Hips, Fingers, Feet, Chest, Belly, Butt.

The popular children's song "Head, Shoulders, Knees and Toes" invites the participant to delineate a topography of the body through touching and naming specific parts. In dance, while some techniques require us to conceive the movement of the body as an integrated whole, others demand a skilled articulation of isolated components. For example, the elaborate facial expressions in Kathakali, the complex rhythmic footwork of vernacular tap, the celebration of the buttocks in Caribbean dancehall, and the spectacular finger tutting from hip hop produce a 'localized choreography' in relation to the broader landscape of the body. For this special issue of *Dance Research Journal*, we invite submissions that attend to the way that particular body parts are central to the aesthetic configuration of certain dance styles and how those isolated movements carry cultural, historical and political significance. In this issue, we seek to explore how the fragmentation of the body can both be limiting or reductive for the dancing body, as well as liberating and transformative; and we reflect on how these compartmentalized motilities might work in compliance with or in contradiction to the whole.

Final deadline for submissions: June 30, 2013

Approximate length: 6,000 words (not including notes & bibliography)
Inquiries and submissions to: Sherril Dodds (sherril.dodds@temple.edu)

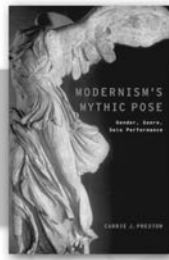
Call for Submissions:
Special Guest Edited Issue of *Dance Research Journal* on Dance and Disability
(Final deadline for submissions: **January 1, 2013**)

The intersection of dance and disability is a rich site at which to explore the overlapping constructions of physical ability, aesthetic sensibility, individual subjectivity, and cultural visibility in movement performances. *Dance Research Journal* is calling for submissions to a special issue focused around this topic in order to engage with the many interesting and critically important issues that arise when one begins to think about dance from the perspective of disability and, conversely, disability from the perspective of dance. Questions we might consider are: What is different about mixed-ability dance companies? How do integrated dance companies shift our expectations of virtuosity and visibility in dance? Is it possible to perform disability without being "really" disabled? What is the relationship between disability on stage and what Arlene Croce infamously termed "victim art"? How can we think about the prevalence of moments of awkwardness, stumbling, spastic movements, and prosthetic devices in contemporary dance? How do different cultures relate to aging dancers or disabled dancers? How do dance films represent disability differently? What is the relationship between representations of disabled bodies and queer bodies in contemporary dance? What would it mean to open the discussion of disability in dance to include non-visual disabilities such as body-image disorders?

Final deadline for submissions: January 1, 2013

Approximate length: 4,500 words (not including notes & bibliography)

Inquiries and submissions to: Guest Editors Ann Cooper Albright(ann.cooper.albright@oberlin.edu) or Gabriele Brandstetter (theater-tanz@fu-berlin.de)



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The Congress on Research in Dance (CORD) 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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