

Call for Submissions

Special Guest Edited Issue of *Dance Research Journal*

Guest Editors: Inger Damsholt and Petri Hoppu

IN AND OUT OF NORDEN: Dance and the Migratory Condition

The *Dance Research Journal* special issue **In and Out of Norden: Dance and the Migratory Condition** invites article proposals on migratory dance practices in relation to race, appropriation, agency, identity, cultural survival, dissensus, globalization, integration and multiculturalism in the context of the Nordic countries, or 'Norden' as they are known in the Scandinavian languages. 'Migratory dance practices' is here understood as changing in location and as integrative to 'processes of becoming', thus embracing both the migration of dance practitioners and the diffusion of dance ideas, forms or elements. The proposed articles may refer to many different kinds of dancing, e.g. dancing that serves as a means to hold on to a (threatened) cultural identity, a means of theatrical expression and dissent, as well as more playful forms of cultural consumption. The focus of the issue is on dance, interacting with history and society both on local, regional and global levels within the context of Norden. Norden is seen here both as a European region and as diasporic and conceptual space extending beyond geographical boundaries and including locations of Nordic emigration, e.g. in the USA, Canada, Brazil, Australia and New Zealand. Moreover, the focus of the issue is also on dance practices in relation to the Nordic countries as a specific context of immigration and ethnic struggles. The Nordic countries have appeared as a model of democracy and equality, welcoming refugees from different parts of the world since the 1960s and 70s, but the rights of minorities like the Roma or Sámi are still debated, and the current refugee crisis in the Middle East has created a more hostile and xenophobic atmosphere, following anti-immigration trends that have emerged in Europe during the last few years.

Questions to be considered: How does circulation and connectivity manifest itself in dance in our era of migration, refugee crises, and globalization? How does participation in different dance practices inform the production of identities and vice versa? What forms of embodied agency can be located in migratory dance practices and how can their potential effects be articulated? In which ways do asymmetrical power relations inherent in processes of hybridity in dance lead to power struggles over legitimacy claims? How does the post-migrant condition inform the dance practices of those who are not themselves immigrants but have a migration background as a personal history and as collective memory?

The editors of **In and out of Norden: Dance and the Migratory Condition** encourage submissions with innovative theoretical, conceptual and empirical reflections on any of these issues.

Final deadline for submissions: March 30, 2019

Approximate length: 6,000 words (not including notes and references)

Inquiries and submissions to: Inger Damsholt (idams@hum.ku.dk) or Petri Hoppu (petri.hoppu@oamk.fi)

Call for Submissions

Special Guest Edited Issue of *Dance Research Journal*

Guest Editor: Nadine George-Graves

ARMS AKIMBO: BLACK WOMEN CHOREOGRAPHING SOCIAL CHANGE

Black women have been at the forefront of era-shifting social change. Black women have been the targets of manufactured labels meant to control and destroy them both psychically and politically. In the midst of these landscapes, black women have challenged dominant intellectual history and ideology, sometimes by speaking loudly from the mouth of the dragon and sometimes by putting their bodies on the line. The orchestration of social change is a choreography that often relies on negotiations in terms of race, class and gender. But what happens when we *depend* on black women to move movements? What do we demand from the strong, black, female body? What “power” is tapped, deployed, erased, ignored and/or exhausted? How are conversations navigated, pushed, short-handed and/or silenced? What happens to vulnerability, tenderness and mental health? What sustains? What depletes? And what role does dance/choreography play in effecting change at these junctures?

Dance has always been more than choreography. Movement has always moved minds as well as bodies. Black women in dance traverse myriad aesthetics, skills, emotions, politics, epistemologies and identities to produce vast and complex performance histories.

This special issue seeks to take up some of the most important conversations about the work of black women in and through dance. It also aims to push theoretical debates in critical race studies, critical gender studies and critical dance studies. Recognizing different international definitions of “black,” broadened contemporary understandings about gender identity, a wide range of dance aesthetics on and off stage, and debates around the efficacy of social change movements, this special issue seeks to interrogate the international history of and continued look to “blackness” and “femaleness” in processes of change through the performing arts: social justice, equity, inclusion, etc.

Possible areas of focus include: the choreography of particular artists (early career to established), broad trends in aesthetics influenced by and influencing societal debates, historical contexts and contemporary debates, affect theory (e.g. black female joy, rage, desire, respect, power, intimacy), sexualities and gender, queer theory, efficacy and social change, afro-futurism, afro-pessimism, afropunk, transnational black feminism and womanism, black girlhood, philosophy, theory and intellectual history, nation-making, solidarity/community-building, the radical—radical politics, radical pleasure, the carceral, the protest, activism as choreography.

Final deadline for submissions: **December 30, 2019**

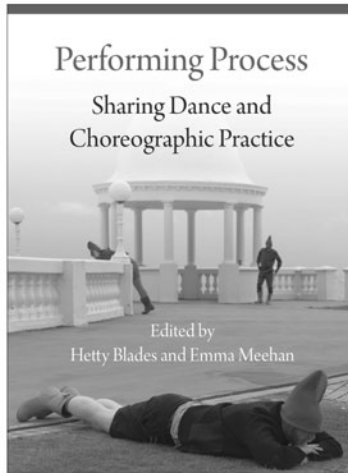
The editor encourages contributions from scholars, artists and artist/scholars. Approximate length of scholarly articles: 6000 words (not including references). Less formal engagements (e.g. interviews, “an artist writes”), are possible in shorter formats.

For information about submission, visit: <https://dancestudiesassociation.org/drj-guidelines>

Enquiries welcome: Nadine George-Graves (george.946@osu.edu)

DANCE

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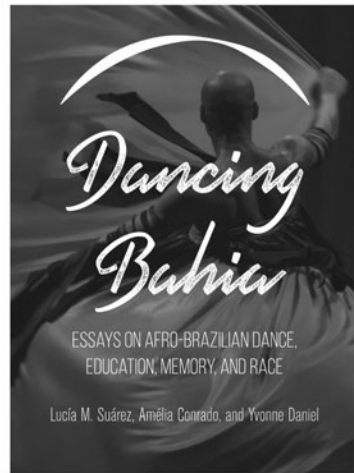


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The Dance Studies Association (DSA) is an interdisciplinary organization with an open, international membership. Its purposes are 1) to encourage research in all aspects of dance, including its related fields; 2) to foster the exchange of ideas, resources,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

DSA is a nonprofit, tax-exempt organization. Copies of the DSA financial and operating report, filed with the state of New York, are available upon written request from the New York State Board of Social Welfare, Charities Registration Section, Office Tower, Empire State Plaza, Albany, NY 12242.

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 2018 are given below.

| | North America (USA, Canada, Mexico) | Outside North America |
|---------------------------------------|---|-----------------------------|
| Institutions print and electronic: | \$259 | £162 |
| Institutions electronic only: | \$186 | £116 |
| Institutions print only: | \$235 | £145 |
| Association Paid Member rate | £/\$67 | |

Forthcoming Articles in DRJ 51/1 (April 2018)

**Special Issue: WORK WITH(OUT) BOUNDARIES:
Precarity and Dance**

**Edited by Katharina Pewny, Simon Leenknecht,
Annelies Van Assche, and Rebekah Kowal**

Articles

**Artistic Work as a Practice of Translation on the
Global Art Market: The Example of "African" Dancer
and Choreographer Germaine Acogny**

Gabriele Klein

**Emerging Frameworks for Engaging Precarity and
"Otherness" in Greek Contemporary Dance
Performances**

Natalie Zervou

**Subverting Precariousness: Work, History, and
Aesthetics in Contemporary Dance in Buenos Aires**

Juan Ignacio Vallejos

**Democracy's Body, Neoliberalism's Body: The
Ambivalent Search for Egalitarianism within the
Contemporary Post/modern Dance Tradition**

Jose L. Reynoso

**Having a Personal (Performance) Practice: Dance
Artists' Everyday Work, Support, and Form**

Anne Schuh

Projects, Precarity, and the Ontology of Dance Works

Hetty Blades