

## Call for Submissions

Special Guest Edited Issue of *Dance Research Journal*

Guest Editors: Lucia Ruprecht and Eike Wittrock

### QUEERING DANCE MODERNISM: Sexuality and Race on Stage

Compared to the queer sexual biographies of many protagonists of dance modernism, very little scholarly attention has been given to what might be called the queer aesthetic of their performances. This aesthetic is part of a gestural revolution that restored dance's psycho-social and political relevance, not least through the circulation of sexual energies. A queer reading of dance modernism therefore requires more than the revelation of the sexual lives of performers or the uncovering of hidden meaning in dance works as being about same sex relationships. Queering dance modernism means to chart out how moving bodies enacted, demonstrated and fabricated new intimate and social relations, and how they imagined forms of often cross-temporal gendered habitus and desire. Yet, as queer theory has underlined, sexuality is always intersectional, and many modernist performances of gender and sexuality were articulated through corporeal fantasies of race. Serving as surfaces onto which such fantasies were projected, dancers and dancing bodies became contested ground in both colonial and sexological politics.

This special issue of *Dance Research Journal* invites submissions to work on a timely yet still under-researched field: queer and ethnic modernism in dance. It flags the productive confluence of dance studies, queer theory, and critical race studies in re-engagements with modernist performance. How might historical queer activisms and sexological research of the early 20<sup>th</sup> century inform an aesthetic theory of modernist dance? How might the racial masquerades of so many dancers be critically reassessed from a queer perspective? How were queer subjectivities and relations performed and enacted on a variety of stages, from high art to the popular and the so called ritual? How can the question of desire be integrated into the network of global modernities, as lived desire between international actors in the field, as well as through acting out queer desires (of otherness) in dance? How did early queer aesthetics rely on Orientalist, primitivist and exoticist tropes? How was (queer) sexuality policed or stimulated in state discourses – colonial, imperial, nationalistic or other? And lastly, how can dance studies enter into a productive encounter with methods from queer and critical race studies and account for the different affects – desire, melancholy, empathy, pain – at work in historiography, as articulated by Elizabeth Freeman, Heather Love, José Esteban Muñoz, Saidiya Hartman and others? What is at stake here for us as contemporary researchers? How do we navigate between critical and reparative approaches to the archive? How do we account for archival violence against non-normative bodies at the same time as conjuring up their utopian potential?

The editors of **Queering Dance Modernism: Sexuality and Race on Stage** encourage submissions investigating these questions from a variety of perspectives with examples stemming from all kinds of locales.

Final deadline for submissions: January 1, 2022.

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

Inquiries to: Lucia Ruprecht (lr222@cam.ac.uk) and Eike Wittrock (Eike.Wittrock@kug.ac.at)

## 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: March 1, 2022.

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

*Dance Research Journal (DRJ)* is indexed and abstracted by the following databases: *Academic Search Elite, Academic Search Premier, Dance Collection Catalog of The New York Public Library, Expanded Academic Index, Humanities Index, Index to Dance Periodicals, International Index to Performing Arts, Proquest and SPORTDiscus*. Complete articles are available on the Web through UMI. Past issues (through 2000) are indexed in the CD-ROM, *Dance: Current Awareness Bulletin*. Back issues of DRJ are available on JSTOR.

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 2019 are given below.

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