

## Call for Submissions

### Special Guest Edited Issue of *Dance Research Journal*

Guest Editors: Katharina Pewny, Annelies Van Assche, and Simon Leenknecht

#### WORK WITH(OUT) BOUNDARIES: Precarity and Dance

The work of dance is work without boundaries: first, the dance profession has become a transnational affair, with dance artists often in different countries with colleagues from different nationalities. This border mobility increases economic insecurity for performing artists because the differences between national social security systems cause problems of accessibility and portability of rights (Poláček 2007). In addition, the high mobility rate across borders often prevents professional dance artists from making the transition to a second career (Ijden et al. 2008). Secondly, in line with “the new spirit of capitalism” (Boltanski and Chiapello 2006), the dance artist performs immaterial labor on a flexible basis within the context of temporary project work. Due to the increasingly project-oriented and immaterial nature of the profession, it is difficult to determine the boundaries of where work or employment time ends and private life begins. We theorize that traces of these boundary-less working conditions can be found in the performances of dance artists today. For this special issue of *Dance Research Journal*, we invite submissions to explore this theme in relation to dance as work with(out) boundaries. Questions we might consider are: How do precarious work and labor regimes influence the artistic production of dance artists? What is the impact of working on a transnational and/or project-oriented basis on the professional lives of dance artists? What impact do public and private resources for the arts and austerity measures have in the making of dance pieces? How do different traditions, cultures or societies evaluate the idea of dance as labor? What geopolitical boundaries run across the international flow of dancers’ bodies? How does the current political climate, in which geopolitical borders are increasingly being closed, affect the labor of mobile dance artists? (How) are dance styles and customs translated to other contexts and what is the role of post-, de- or neocolonial processes in this translational labor? Which (inter)disciplinary approaches and methodologies are useful to do research on dance as (precarious) work or practice?

Contributions addressing any of these issues and focusing on varying and specific historical and cultural moments and locales are welcome.

**Final deadline for submissions: March 30, 2018**

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

Inquiries and submissions to: Simon Leenknecht (Simon.Leenknecht@ugent.be) or Annelies Van Assche (Annelies.VanAssche@ugent.be)



CONGRESS ON RESEARCH IN DANCE (CORD) & SOCIETY OF DANCE HISTORY SCHOLARS (SDHS)

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## Institute of Dance Scholarship

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**SHERON WRAY** UCSB

*Towards Embodiology: How West African Performance Aesthetics Informs Praxes of Contemporary Dance Improvisation*

OCT 3.2017

**RICHARD MOVE** QUEENS COLLEGE/CUNY

**MARTHA@20** - *Sonic Bodies, Seizures and Spells*

NOV 7.2017

**HUBERT HAZEBROUCQ**

INDEPENDENT ARTIST/FRANCE

*Between Technique and Dramaturgy: a Contemporary Dancer's Historical Method*

NOV 28.2017

**JOANNA DEE DAS** WASHINGTON

UNIVERSITY

*Choreographing Diaspora: Katherine Dunham as an Artist-Activist*

### SPRING 2018

JAN 23.2018

**SAN SAN KWAN** UCB

*On Love and Mourning in Intercultural Collaboration*

FEB 6.2018

**PETRA KUPPERS** UNIVERSITY OF MICHIGAN

*Asylum Dancing*

FEB 20. 018

**OLGA DE SOTO**

INDEPENDENT ARTIST/BELGIUM

*Re-imagining "Le Jeune Homme et la mort": HISTOIRES*

MAR 13.2018

**TIMMY DE LAET**

VISITING SCHOLAR TEMPLE UNIVERSITY

*Trading Dance: Transatlantic Currencies in Postwar Choreography (1958-1991)*

MAR 27.2018

**OLIVIA SABEE** SWARTHMORE COLLEGE

*Ballet blanc from Revolutionary Festival to Iconic White Act*

APR 10.2018

**FIONA MACINTOSH** OXFORD UNIVERSITY

*Telling Tales with the Body*

APR 24.2018

**JUAN IGNAZIO VALLEJOS**

CONICET, ARGENTINA

*Articulations of the political in Argentine contemporary dance*

## COLLOQUIUM

### DANCE STUDIES 2017-18

Events are free and open to the public, all presentations on Tuesdays, 5:30 - 7:00pm

Live-streaming at [temple.edu/boyer/dance/RR](http://temple.edu/boyer/dance/RR)

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Photo: Katherine Dunham in L'Ag'Ya, n.d.  
Photographer unknown.  
Missouri History Museum, St. Louis

For more information, please contact Dr. Mark Franko at [mark.franko@temple.edu](mailto:mark.franko@temple.edu)

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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.

CORD is a nonprofit, tax-exempt organization. Copies of the CORD 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. Members of CORD have privileges, reduced rates at conferences, and special discounts on publications, and receive three

journals and two newsletters each membership year, which extends from January 1 to December 31.

Members whose dues are received in the CORD office after March 15 will receive current publications unless no stock remains, in which case they will receive another recent issue. Publication print runs are based on current membership figures and include a Limited number of over-runs projected to accommodate members who join after March 15. To ensure receipt of publications, members are responsible for notifying the CORD office of address changes in a timely manner.

Membership fees are given below in U.S. dollars and may be paid by check or credit card. See <http://www.cordance.org> for current information.

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Association Paid Member rate	£/\$63	
(CORD Members and Individual subscribers for online access.)		



## **Forthcoming Articles in DRJ 49/3 (December 2017)**

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|-----------------|--|
| <b>Articles</b> | <b>It Matters How You Move: An<br/>Ethnographic Memoir on Collaboration<br/>Between Dance Studies and<br/>Neuroscience</b><br>Janet O'Shea |
|                 | <b>When Is Contemporary Dance?</b><br>SanSan Kwan  |
|                 | <b>Searching for the Soul: A Training<br/>Program for Moroccan Contemporary<br/>Dancers</b><br>Karima Borni                                |
|                 | <b>"Ballerinas on the Dole": Dance and<br/>the U.S. Comprehensive Employment<br/>Training Act (CETA), 1974–1982</b><br>Colleen Hooper      |
|                 | <b>The Reda Folkloric Dance Troupe and<br/>Egyptian State Support During the<br/>Nasser Period</b><br>Anne Vermeyden                       |