

## Editor's Note

This issue of *Dance Research Journal*, our first in 2000, takes stock of the past and anticipates the future. How has Dance Studies evolved as a discipline, and where are we headed at this beginning of the century? What are the most pressing theoretical and methodological issues and concerns today?

These were some of the questions I posed to the five scholars in "Trends in Dance Scholarship," a featured group of articles in this issue. Three of those scholars in 1991 wrote illuminating essays in *DRJ* about the then nascent use of "theory" in Dance Studies. I asked these same three writers—Ann Daly, Sondra Fraleigh, and Deidre Sklar—to think about and reconsider the state of their respective disciplines nearly ten years later. I also asked Jane Desmond and John Perpener to join the conversation. While each author takes a slightly different approach—some offer a wide view, others embrace specifics—they all chart potential new avenues of research.

In the summer of 1999, while I was planning this issue, outgoing *DRJ* editor Lynn Matluck Brooks organized and moderated a spirited panel at the *2000 Feet Conference* in Philadelphia, "Dance Research: Perspective on the Past, Outlook Toward the Future," featuring four dance scholars and critics. For our first "millennium" issue we thought it fitting and appropriate, then, to feature the papers from the Philadelphia conference (in "Dialogues") along with the "Trends" essays. Thus, before you now, is a range of perspectives and reflections on a variety of subfields within dance including education, aesthetics, somatics, history, anthropology, feminism, cultural studies, African American studies, and phenomenology. Dance Studies today includes even more fields, but we hope the material here will spark ideas for other areas of dance scholarship.

This issue also contemplates new developments in dance and technology. Technology seems to signal, for some, the "death" of the live body in performance. However, as many of our articles and reports reveal, dance experimentations in cyberspace actually raise provocative questions such as the nature of dance and our ability to capture, explain, and interpret dance movement. In the interview by Kent De Spain computer artist Paul Kaiser notes how abstractions of movement from their physical basis may actually "clean our eyes in many ways" and help us perceive the dancing body anew. (Kaiser, who has collaborated with Merce Cunningham, was awarded CORD's 2000 Outstanding Publication Award, along with Shelley Eshkar, for *Motion Capture Technology* software.) Ann Dils and Lisa Naugle report on the 1999 *Dancing with the Mouse* conference and explore the implications of computer technologies in the classroom and the studio. This issue also features a report on the long-awaited *Dance for the Camera Symposium*, held at the University of Wisconsin-Madison, as well as an update on the variety of dance websites available on the Internet.

Finally, this issue gives praise and thanks to foremothers and pioneers, in particular Selma Jeanne Cohen and Kapila Vatsyayan. These two dance historians and theorists have been instrumental in paving the way for Dance Studies' acceptance as a discipline and promoting understanding of the role of dance within culture. The essays on Kapila Vatsyayan were originally presented at the 1998 CORD Conference on a panel honoring her work. We are pleased to publish edited versions of those papers along with a recent interview with Kapila Vatsyayan by Uttara Coorlawala, Section Editor for the Vatsyayan papers. Mindy Aloff conducted the interview with Selma Jeanne Cohen at the 1999 Dance Critics Association Conference; her eloquent introduction speaks for the way many in the dance community have experienced the impact of Selma Jeanne Cohen's work.

Because of the size of this issue, we have withheld "Dance Research Worldwide," but that section will resume with our next issue.

On a personal note, I would like to thank Lynn Matluck Brooks, who has been an ideal mentor over the past year and a half while I have assumed the editorship of *DRJ*. Lynn's skilled and talented editorship of the *Journal* has been an inspirational model that I will continue to draw on during my three-year term. I would like to thank, too, all of the authors in this issue—for sharing their ideas, offering their visions for the future, and continuing to make *DRJ* a vital home for dance scholarship.

Julie Malnig  
Editor, *Dance Research Journal*  
The Gallatin School, New York University