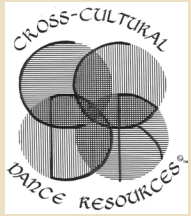


# CCDR Newsletter



Winter 2012  
Issue 36

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## On the front cover

An image of the “The new age mandala of the inter-related, interconnected United States.”

## Special thanks to:

Danielle van Dobben, Clara Henderson, Adair Landborn, and Pegge Vissicaro for contributing to the production of this newsletter

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<http://www.ccdr.org>

<http://dance.asu.edu/research/ccdr/publications.php>

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Dear CCDR Community,

The new year brings reflection, giving us an opportunity to reexamine CCDR's vision and mission. We remain committed to a major theme that has persisted since CCDR began over thirty years ago. It is to continue promoting awareness of the interconnected, interrelated world, with dance as a primary catalyst. CCDR embodies that idea, which the feature article in Newsletter 36 emphasizes. This essay was written by our co-founder and executive director, Joann Kealiinohomoku, and was first published in the CCDR Winter 1991 Newsletter. Aligned with this theme is a report by CCDR Board Member Clara Henderson who describes the joint conference of the Society of Ethnomusicology and Congress on Research in Dance last November. The collaboration of sponsors encouraged work that explored intersections between dance and music, which pioneer dance ethnologist Gertrude Kurath has exemplified. A third aspect integrating the current newsletter is CCDR Board Member Adair Landborn's review of *Fields in motion* by Dena Davida. Published in 2011, this text connects a broad range of perspectives on dance ethnographic research. We hope you enjoy reading this issue and always appreciate your feedback. Thank you so much for supporting CCDR!

Pegge Vissicaro

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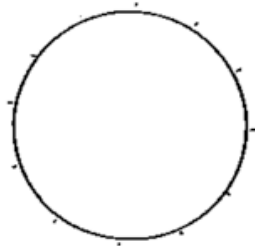


# A Contemplative Discourse

## A CONTEMPLATIVE DISCOURSE (REPRINT - WINTER 1991)

Thinking with a pencil - I draw a circle to symbolize the United States as a particular universe. A universe is a sphere in which something exists or takes place.\*

Because the United States is composed of many cultures I mark indicators on the periphery of the circle to represent various cultures in the United States. Arbitrarily I choose twelve for the number of indicators to be somewhat analogous to the numbers on a clock: Figure 1.



I observe that each indicator is isolated on the schema, and therefore does not reflect reality in the United States. Accordingly, I connect "one o'clock" with "two o'clock" and all the others through "twelve o'clock". Interrelationships are established, each is connected with the first, and the first is connected with each:

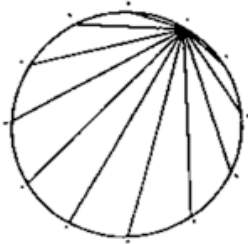
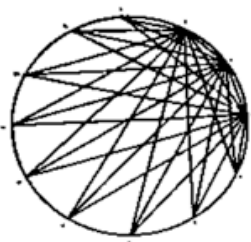


Figure 2.

Because "one o'clock" is more active in the schema than the others, I activate two more, and the schema is enlivened: Figure 3.

The pattern is imbalanced, however, because all



twelve indicators are not equally engaged with one another. When all twelve are linked equally with one another a mandala emerges. The word "mandala", from Sanskrit, denotes a circle design that symbolizes the universe.\* This mandala is of the United States universe, with an arbitrarily chosen number of twelve culture group indicators. The visualization is simple but elegant.

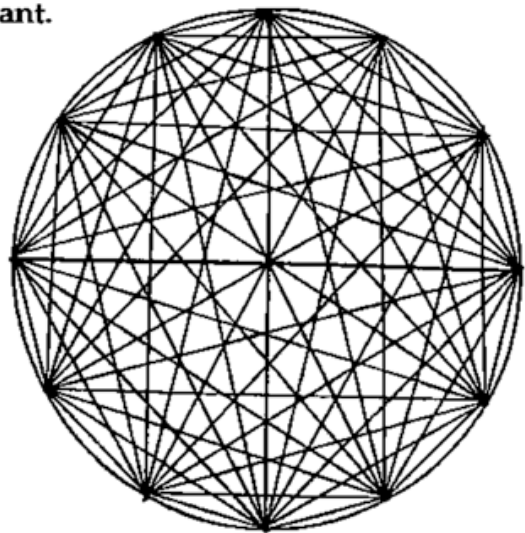


Figure 4 The New Age Mandala of the Interrelated, Interconnected United States.

A mandala functions to encourage meditation. I discover that the very form engages me. Many cultural groups, each unique, yet interrelated with every other create a "New Age" mandala of an interrelated, interconnected United States universe.

The United States is not represented as a "melting pot". But then, we have known for a long time that America is not a melting pot, in



which identities are lost. Neither is America a "stew", as some have suggested - a stew is too unstructured to illustrate the dynamics of cultures in contact through time. Meditation on the mandala reveals that positive interconnection among cultural groups do not dissolve groups - each group as a unique entity is equally important to the mandala. Interconnecting is enriching, not threatening.

I contemplate the act of drawing this mandala. The first set of connections requires more effort than the second, which in turn requires more effort than the third, and so forth, until, by the twelfth, there is but minimal effort needed. Beginnings seem to be the most difficult, it has been said, (the "first olive out of the bottle" syndrome). At the same time, Confucius is alleged to have noted that a thousand mile journey begins with the first step.

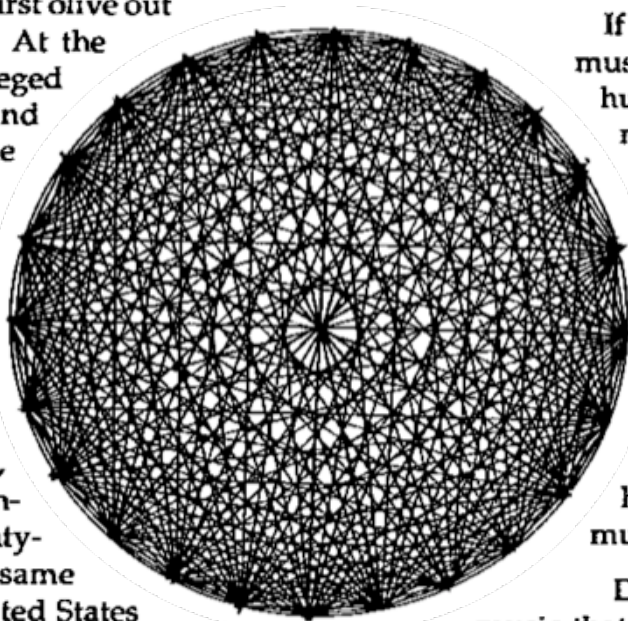
The multi-cultural implications extend beyond the United States. If the schema is elaborated to include the whole world many more than a dozen cultures need to be indicated, so I arbitrarily double the indicators. I connect the twenty-four indicators with the same procedure used for the United States schema. The result is a more complex, but an even more beautiful mandala. A mosaic is created by linking the cultures of the world in which each maintains its own identity while it contributes to the whole: a New Age mandala of the interrelated, interconnected world.

In Sanskrit, the word "maya" refers to the creation of the world, or an illusory appearance of the world.\* At present our world seems to be chaotic, in disarray, a dangerous world. Is that perception of the world truth or illusion? Reality is our common humanity. The intricate mandala may be more truth than illusion.

This mandala provokes contemplation, also. From total lack of understanding in the centuries past, and growing out of dissension, there has been, throughout time, an accretion of

appreciation and respect. In retrospect we see how appreciation and respect have developed little by little as peoples begin to interrelate positively. Wars, mobility, technology have - along with creating fearful problems - increased the potential for understanding, also. A phoenix rises from the ashes. Creation comes from destruction.

Through its mistakes the world learns and matures, as a child learns and matures, by trial and error, by positive and negative reinforcements. Could it be that eventually all the elements of humanity will be connected and the result will be as exquisite, albeit complicated, as the metaphoric mandala of the world?



If so, an interconnected world must include all the elements of humanity, and one element will most certainly be the performing arts. Musicians Paul Simon and Mickey Hart have discovered the excitement and pleasure of music from around the world. They connect but do not extinguish. The world is beginning to understand the importance to humanity of many kinds of music.

Dance, so closely aligned with music that most often they are inseparable, is likewise a cherished human legacy. Dance and music can reveal the world. Dance and music are powerful means for achieving appreciation and understanding. Dance festivals that include dances and dancers from many cultures are on the increase. Examples include the San Francisco Ethnic Dance Festival, the Los Angeles Festival, the Milwaukee Holiday Folk Fair.

Music and dance, perhaps more than other forms of humanity, can provide the connecting links to achieve a new age mandala of the interrelated, interconnected world.

Joann Keali'inohomoku

\*American Heritage Dictionary

# CCDR Collaborations

"The interrelationship of dance and music has been of ongoing interest to both ethnomusicologists and ethnochoreologists. Here are two historic references that testify to this interest. One is by Gertrude Kurath, the 'mother' of dance ethnology." - Joann Kealiinohomoku

Kurath, Gertrude Prokosch. 1957. "Dance-music interdependence." *Ethnomusicology* 1 (10):8-11. Champaign, Illinois: Society for Ethnomusicology.

Kealiinohomoku, Joann. 1995. "Conviction of Gertrude Prokosch Kurath about the interconnections of dance and music." *UCLA journal of dance ethnology* 19:1-5. Los Angeles: University of California Department of Dance.

## 2011 SEM/CORD Joint Meeting in Philadelphia

Moving Music/ Sounding Dance was the theme for the joint meeting of the Society for Ethnomusicology (SEM) and the Congress on Research in Dance (CORD) held in Philadelphia November 17-20, 2011. The two organizations last met jointly in 1974 in San Francisco. CCDR President, Pegge Vissicaro, presented "DdA: an inclusive reference formatting system for dance and music." This system was developed by CCDR board member Elsie Dunin. Another board member, Clara Henderson, co-organized the panel, "African perspectives on the integration of music and dance in performance contexts" and presented, "Malawian approaches to dance, music, and the creation of sacred spaces."

CCDR was represented by other members and affiliates as well. Chris Miller presented "Intersections in music and dance: lessons from the research archive of Gertrude Kurath" on the panel, "Sites of emotion: choreography/geography;" Andrea Mantell Seidel presented, "Sacred sound: tuning the cosmic strings of the subtle dancing body;" Judith Brin Ingber presented, "Jewish identity musically and visually, especially examining the case of Sara Levi-Tanai," and Miriam Phillips, who was on CORD's program and conference committee, organized the panel, "Sounding the floor: the kin-aesthetics of percussive dance," and presented, "Foot, floor, footwork: embodied culture through kathak and flamenco foot percussion."

Clara, who is SEM liaison to CORD, finished her term as co-chair of the SEM Dance Section at the meeting. To-

gether with SEM Dance Section co-chair Tomie Hahn, Sally Ann Ness and Danielle Robinson, CORD program co-chairs, Clara organized a number of noon-hour lecture demonstrations that took place each day of the conference as well as five Friday-evening dance workshops.

The lecture demonstrations covered diverse issues related to collaboration, dance and music in Dagbamba, "Sound painter" software, rhythm in Bharatanatyam, Senegalese music and dance, music theory and dance analysis, somatic experiments, "Rite of the butcher: performance/essay," "Afropean choreographies," "Dancing, music and wheelchair bound teens," and "Digital vision in the archive." The workshops invited participation in Afro-Cuban dialogues, Butō dance, Bharatanatyam, Senegalese Sabar, and Singing Dance/Sensing Sound.

All of the lecture demonstrations and workshops were well attended, and facilitated unique opportunities for SEM and CORD members to interact. Following the Friday night workshops, CCDR, CORD, and the SEM Dance Section co-hosted a reception attended by over thirty people. The reception was a wonderful forum for networking between members of the three groups, and organizers agreed that there is much potential and benefit for continuing these types of collaborative ventures in the future.

Clara Henderson

Abstracts of these and other presentations may be accessed at Abstract Book.

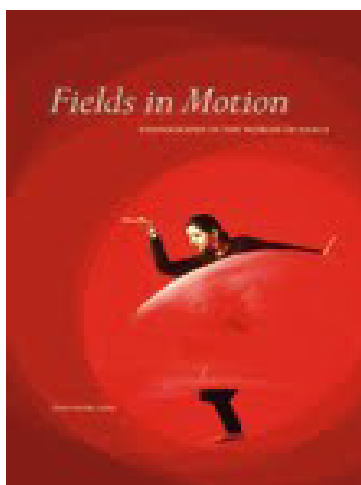
<http://www.indiana.edu/~semhome/2011/pdf/Abstract%20book%20Final%2011.11.11.pdf>

The full program may be accessed at SEM 2011 Program.

<http://www.indiana.edu/~semhome/2011/pdf/Program%20Final%2011.11.11.pdf>



# Review: Fields in Motion



*Fields in motion: ethnography in the worlds of dance*, edited by Dena Davida. (Wilfred Laurier University Press, Waterloo, Ontario, Canada.) 2011. 451 pages. Bibliographical references and index. Issued also in electronic formats. \$73.00 (cloth). ISBN: 978-1-55458-339-3.

This new volume of dance ethnography research generously offers twenty-two articles with an introduction, *Anthropology at home in the art worlds of dance* by editor Dena Davida (Canada), and a short epilogue, *Theory that acts like dancing: the autoethnographic strut*, by Lisa Doolittle and Anne Flynn (Canada). The articles, written from a variety of geographical locations and research perspectives, were produced by ethnographic researchers who, from an insider position, sought to gain new perspectives on current pedagogical, choreographic, and performance practices in the dance field.

Davida groups the articles into four sections, the first of which, *Inventing Strategies, Models, and Methods*, contains five articles in which researchers explain challenges faced and choices made as they sought to reposition themselves in relation to their research subjects and gain new insights into dance processes familiar to them. The first article by Anne Cazemajou (France) addresses the often arduous shift from “insider” dancer to “outsider” researcher. Davida’s article, *A template for art world ethnography: the Luna “nouvelle danse” event*, presents research inspired by renowned anthropologist of dance Dr. Joann Kealiinohomoku, who challenged Davida to pursue ethnographic fieldwork among contemporary dancers—a challenge which has now resulted in this fine research collection addressing the complex issues of ethnicity in postmodern concert dance. Other articles address a variety of subjects, from the interview strategies employed by Jennifer Fisher (Canada/USA) while researching *The Nutcracker* in its native concert dance milieu to

an examination by Kristin Harris Walsh (Canada) of the pointe shoe as dance artifact and cultural symbol. Most evocative of the complexities of dance cultures in motion was the last article, by Michèle Moss (Canada), *The “why dance?” projects: choreographing the text and dancing the data*, which investigates “dancing as a way of knowing” through fieldwork carried out in Guinée-Conakry and Cuba as well as in the researcher’s home base of Calgary, Canada.

The second section, *Embodying Autoethnographies*, provides perspectives into the intricate and challenging experiences of ethnographic self-study: *Writing, dancing, embodied knowing: autoethnographic research* by Karen Bourbor (New Zealand); *The body as a living archive of dance/movement: autobiographical reflections* by Janet Goodridge (England); *Self-portrait of an insider: researching contemporary dance and culture in Vitória, Brazil* by Eluza Maria Santos (Brazil/USA); *Reflections on making the dance documentary “regular events of beauty”: negotiating culture in the work of choreographer Richard Temblay* by Priya Thomas (Canada); and *Angelwindow: “I dance my body double”* by Inka Juslin (Finland). Here the potential critique of ethnographic self-study (i.e., navel gazing) is adroitly sidestepped by most authors, most notably Janet Goodridge, whose article expertly highlights the powerful role of embodied knowing in the creation of memories and the refinement of meaning.

In section three, *Examining Creative Processes and Pedagogies*, six articles bring ethnographic theories to life in interesting contexts. Pamela Newell and Sylvie Fortin (Canada) share in-depth research in *The Montreal danse choreographic research and development workshop: dancer-researchers examine choreographer-dancer relational dynamics during the creative process* (a fascinating must-read for choreographers and dancers alike). Very intriguing, but less forthcoming, was *The construction of the body in Wilfride Piolet’s classical dance classes* by Nadège Tardieu and Georgiana Gore (France). *Dance education and emotions: articulating unspoken values in the everyday life of a dance school* by Teija Löytönen (Finland) identifies loneliness as both an individual and shared

experience indicative of the dance instructors' desire for better communication and bonding within a small community as well as their conflicting desire for privacy and protection from the competitiveness of fellow dance professionals. *Black tights and dance belts: constructing a masculine identity in a world of pink tutus in Corner Brook, Newfoundland* by Candice Pike (Canada) shares insight into the motivations and experiences of "small town recreational male ballet dancers" taking the "Boyz Ballet" class in the context of a predominantly female dance school. Joëlle Vellet (France), in *How the posture of researcher-practitioner serves an understanding of choreographic activity*, describes fine-tuning her research and interview methods as she investigates the artistic practices of French choreographer Odile Duboc; and *A teacher "self research" project: sensing the differences in the teaching and learning of contemporary dance technique in New Zealand* presents findings resulting from the collaborative research of Ralph Buck (New Zealand), Sylvie Fortin (Canada), and Warwick Long (New Zealand/Canada).

The volume's last section, Revealing Choreographies as Cultural and Spiritual Practices, contains six articles by researchers who dig deeply into their subjects, elucidating for us the investigative, meaning-making mission at the heart of the contemporary choreographic enterprise. Bridget E. Cauthery (Canada), in *Vincent Sekwati Mantsoe: trance as cultural commodity*, investigates the creative/performative practices of a gifted South African dancer, choreographer, and healer, and the trance traditions he employs. *Anthropophagic bodies in "flea market": a study of Sheila Ribeiro's choreography* by Mônica Dantas (Brazil) examines an eclectic Brazilian choreographer's creative work and her dancers' cultural/performative/somatic experiences, revealing dancing bodies that either consume culture, create culture, or become cultural commodities. *The bridge from past to present in Lin Hwai-Min's "nine songs" (1993): literary texts and visual images* by Yin-Ying Huang (Taiwan) provides direct insights into the artistic sensibilities and cultural factors in play as an ancient literary work by Chinese poet Chu Yuan is transformed into a contemporary work performed by Cloud Gate Dance Theatre. *"Revealed by fire": Lata Pada's narrative of transformation* was written by Susan McNaughton (Canada), a gifted researcher who, sadly, passed away just as this collection was approaching publication. McNaughton

writes movingly of the artistic courage evidenced by transnational choreographer Lata Pada, who overcomes both personal tragedy and the constraints Indian culture places on women and emotion to create a powerful dance work. In *Spectres of the dark: the dance making manifesto of Latina/Chicana choreographies*, author Juanita Suarez (USA) uses "Latina" to refer to Mexican or Mexican American females, in order "to avoid literary awkwardness." This seems an unfortunate choice for ethnographic clarity. Nevertheless, her outline of the development of the Latina Dance Project (of which Suarez is a member) provides fascinating insights into cultural and political factors affecting emerging female Mexican and Mexican American modern dance choreographers. Last, but certainly not least, was *Not of themselves: contemporary practices in American Protestant dance* by Emily Wright (USA), which draws us into the complex world of liturgical dance, illuminating how the values of sincerity of faith are sometimes pitted against the values of technical dance performance.

While likely to serve as a useful text for undergraduate senior seminars or graduate-level dance research survey courses, *Fields in motion* will also provide active dance researchers with insights into unique dance contexts and the current research methods being developed to elucidate the ethnographic attributes of familiar dance contexts. Increasingly, dance cultures are being transformed by the effects of globalization, with the result that the conventional categories of culture, history, identity, and tradition are being challenged. *Fields in motion* provides evocative, sometimes provocative, views into the lives and work of transnational dance artists with hyphenated identities, enduring or thriving under the simultaneous pressures of maintaining traditions (and the cultural values they reinforce) and innovating artistically to rewrite the world, to redance the world in new ways, ultimately constructing bodies (that dance) and meanings (that matter).



Reviewer:  
Adair Landborn, Ph.D.



# Annual Meeting Report

## Reflections on wearing another culture

It is intriguing to listen to a lecture about somewhere that is half a world away from your existence. Then, to see photos and video, and touch artifacts from the area enhances the experience. Getting the opportunity to actually wear some of the traditional clothing takes that experience one step further.

For CCDR's annual meeting in October 2011 Elsie Dunin shared her attendance and experiences at a traditional Romani wedding. I was able to be the "model" for one set of the wedding garments. Getting into unfamiliar clothing was quite interesting! It definitely took some help.

The bottom half of the outfit was the most interesting piece to me. Putting on the pantaloons was much like putting on a large bag with holes somewhere for my feet. Then we gathered the middle of the fabric and pulled it from the bottom up to tuck into the waistband and that made it possible to walk. The flow of it felt much like a long flowing skirt, but the shape of the piece made it possible to move, sit or dance without having to rearrange to make sure legs were covered.

I have not had the privilege of attending a traditional wedding celebration of this sort, so getting a chance to participate by wearing some of the clothes was quite exciting. And it gave me a tiny glimpse through the eyes of a Romani bride.

GinaMarie Harris

Kealiinohomoku, Joann. 1979. "You dance what you wear & you wear your cultural values." J.M. Cordwell, R.W. Schwarz (editors), *The fabrics of culture*: 77-83. World anthropology series. The Hague: Mouton.

LEFT: Elsie goes through the steps of how to properly wear the pantaloons. RIGHT: Traditional Romani outfit worn during wedding celebrations in Šuto Orizari (a suburb of Skopje) in Macedonia. Photo by Elsie Dunin, July 2011.





# Research Update

I received an IIE Graduate Fellowship for International Study with funding from the Andrew W. Mellon Foundation to conduct research from 2011-2012 on the socio-cultural implications of international NGO involvement in dislocated Romani (Gypsy) communities in Istanbul, Izmir and Edirne, and their impact on Romani identity and performance.

Since arriving in September 2011, I have been working in an area of Istanbul called Karagömrük, where many Roms dislocated from Sulukule are now living. Sulukule was a Romani neighborhood in Istanbul famous for its entertainment houses and music/dance culture, but it was demolished in 2009 as one of the municipality's urban renewal projects (see Notes from the Field, Parts 1 and 2: <http://ccdrnotes.wordpress.com/2010/07/13/sulukule-turkey-part-1/>)

Along with interviewing Romani women in their homes about experiences of dislocation, I am involved in the Sulukule Çocuk Sanat Atölyesi, a conservatory that provides free music and dance classes for dislocated Romani children as a way to preserve their culture and heritage. I give regular English lessons to the teenage members of the hip hop group, Tahribad-ı Isyan, and observe the weekly rap and dance lessons they in turn offer the younger children of their neighborhood. I also participate in a weekly folk dance class for girls, and find it interesting that Romani dance is just beginning to be organized into folk-style choreographies.

I will continue working with this community for the next few months, and then expand my research into other neighborhoods and cities for the remaining six months of research. I am interested in how Romani identity and space/place are linked; in other words, I am exploring how dislocation and subsequent activism and NGO involvement in dislocated Romani communities seem to be influencing the way Roms think about who they are and what their place is in the urban environment. These kinds of questions are important because Sulukule is only one of many Romani neighborhoods that was or will be demolished in Istanbul and other major cities around Turkey. And although the Roms are often perceived as peripheral to Turkish society, my research suggests that they are actually central to the political-economic processes underway in Turkey, and other developing nations, today.

(Although not always dance related, I keep a blog at <http://romanidancer.livejournal.com/>)



Danielle van Dobben

## ANNOUNCEMENTS



**Don't forget to look for...**

Newsletter 37, where we'll be paying tribute to Allegra Fuller Snyder for her accomplishments in the community and with CCDR.

Notes from the Field, where you can find the latest updates on your fellow CCDR members as they share their research.

Opinions expressed in the CCDR Newsletters are those of the authors and not necessarily those of CCDR.