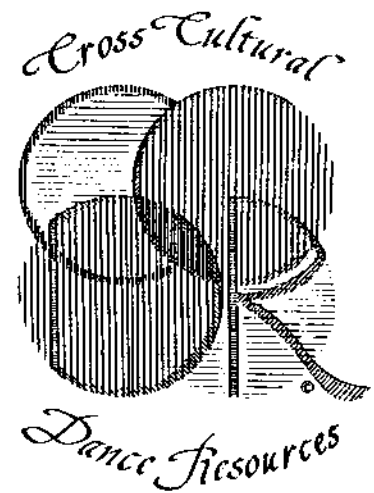


*A non-profit organization  
dedicated to research,  
consultation and performance*

## CCDR Newsletter

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Spring/Summer 1986

### WHEREFORE ART THOU ART? DOES "THE ART OF" HAVE TO BE AFFIXED TO THE WORD "DANCE"?

The phrase "the art of the dance" reflects a common association by writers and speakers of the English language. But this stimulates the question - must all dance be considered "art" in order to be considered "dance"? To rephrase the question - if a phenomenon is not "art" then is it precluded from being "dance"?

An answer requires probing into known facts. One known fact is that dance, or dance-like behavior and activities occur in all human societies, (Herskovits 1950:438).

Another known fact is that dance is unique to each society—a configuration with many variables, such as: who are the dancers; how are they learned; how do the dancers dress; when and where are dances performed; how are dances and dancers evaluated by peers; and what roles do dance and dancers fill within each society?

Known, also, is that the concept of dance as "art" is not part of the world-view of all peoples everywhere. Now, if dance is universal, but dance as art is not universal, the logical conclusion must be that the phrase "the art of dance" is too

narrow to refer to all dance everywhere.

Cross-Cultural Dance Resources (CCDR) is concerned with all dance everywhere, performed by any persons, under all circumstances. Only by universal inclusivity can we truly understand dance as a universal human phenomenon. We are interested in dance as ritual; dance as recreation; dance as therapy; dance as spontaneous expression. We are interested in dancers who are untrained as well as in those who are trained.

In the United States, for example, we find dancers at a Polish-American wedding; in a Sea Islands ring shout; in kindergartens; at activities for senior citizens; in rehabilitation for handicapped persons; at social events in high school gyms; at square dances in community centers; as well as on the concert stage. Of those listed above, only the last qualifies for the term "the art of the dance".

In the larger world, we are as interested in the entire community's participation in an all-night circling dance that celebrates the rite of passage of a

young woman into adulthood of, say, the Washoe Indians of Nevada; the folk-dancers at a beergarden for an Oktoberfest in Bavaria; the trance dance healers among the Ju'Wasi of the Kalahari desert in Southern Africa; the Buddhist Bon dancers at a commemoration for the dead in Hawaii; as we are in the highly trained Kabuki dancers of Japan, the Legong children of Bali, or the tap dancers of a Broadway show. The later three are aptly perceived as dance artists but the others are not.

Of course, CCDR is interested in "the art of the dance", and the artists of the dance, but the interest is not confined to art and artists. CCDR is interested in all dance and all dancers; interested in the whole world of dancers.

#### REFERENCES:

Herskovits, Melville J. *Man and His Works*. New York: Alfred A. Knopf. 1950  
Kealiinohomoku, Joann W. "The Non-Art of the Dance," *Journal for the Anthropological Study of Human Movement* (at New York University) 1,1:38-44, 1980.

*The Sun 1/19/86 p.24 (Reprinted with permission)*

# Knox Opens Psychotherapy Practice

Cynthia Knox has announced the opening of her practice of psychotherapy and clinical anthropology at 518 S. Agassiz St.

Knox has worked in a variety of clinical settings since 1968. Her practice will include individual,

group and family counseling. Hours are by appointment, telephone 779-2126.

Knox also specializes in clinical anthropology and movement therapy. The clinical anthropologist is trained to view problems in the

context of a person's cultural background. People perceive their health needs in ways that are closely related to family, social and cultural values. Those values often differ from group to group.

Since concepts of mental and physical well-being are intimately

related to personal coping mechanisms, cross-cultural sensitivity is especially important in the practice of psychotherapy, said Knox.

Movement therapy is a form of psychotherapy focusing on nonverbal behavior. A variety of techniques, including relaxation and dance, are utilized to foster emotional and physical integration. Awareness of movement as a dynamic process contributes to treatment effectiveness in a wide range of health care situations. Knox will conduct workshops in movement therapy techniques and cross-cultural movement styles.

In addition, Knox will be consultant to the Northern Arizona University Nursing Department, the Coconino Community Guidance Center and the Flagstaff Women's Shelter.

Prior to opening her practice, Knox was anthropology collections supervisor at the Museum of Northern Arizona for five years. Before coming to the museum, she was a therapist in the Transitional Care Program at the Coconino Community Guidance Center. She trained at the Bronx Psychiatric Center in New York.

Knox received her Bachelor of Arts from Barnard College and her master of arts in anthropology from Northern Arizona University. She has been a Flagstaff resident since 1977.

*Note: Cynthia Knox, Vice-President of CCDR's Board of Directors, maintains her office in the CCDR facilities.*

## MEMORIAL ESTABLISHED

On March 8, 1986, a memorial service was held to honor and share the memory of Halla Kaiulani Keali'inohomoku (1961-1986). Held in "The Space" of Cross-Cultural Dance Resources, about 75 persons were in attendance, including some who had traveled great distances to be there.

Commencing with a "Calling of the Grandfathers" conducted by Phyllis Hogan and Sam Boone, the next portion was devoted to a sharing of thoughts that was loosely structured around the Hawaiian system of healing called Ho'oponopono. This included a potluck feast.

At the conclusion of the memorial, Reed Riner, Secretary of the Board of Directors of CCDR read the following proclamation:

Halla Kaiulani Keali'inohomoku grew up as a child, an heir, a student and a member of many traditions.

Above all, the performed arts, the dance traditions, and especially choreographies engaged Halla's creative spirit.

These many traditions nourished Halla, and she enriched them through study, synthesis and performance.

Halla's dedication to study was expressed in her role as a co-founder of Cross-Cultural Dance Resources. Her choreographies and performances are now incorporated into those resources.

And that the spirit of her dedication and work may continue to receive support, we are pleased to establish, in memoriam,

The Halla Kaiulani Keali'inohomoku  
Research Fellow in Residence Trust.

This trust will be administered through the Arizona State Employees Savings and Credit Union.

For further information or to contribute to the trust, please contact:  
Cross-Cultural Dance Resources, 518 South Agassiz Street, Flagstaff,  
Arizona 86001.

## CONDOLENCES

Cross-Cultural Dance resources extends its condolences to the family and friends of Mrs. Ruth Aust Loehr, a charter member of CCDR, who passed away in 1985.

She was a physical therapist for many years at the Honolulu Shriners' Children's Hospital. Miss Aust, as she was known then, was supportive of the use of dance therapy with both in- and out-patients of that hospital, and worked with Joann Keali'inohomoku to develop a program at a time, during the late 1950s, when dance therapy was new.

TO BE RELEASED JULY 14, 1986!

Half a Century of Dance Research, essays by Gertrude Prokosch Kurath.

On July 14, 1986 on the occasion of the fifth anniversary of Cross-Cultural Dance Resources, Inc., a gala will be held at the facilities at 518 South Agassiz Street in Flagstaff, Arizona. At that time, the 436 page volume that "harvests" several previously published articles written by Kurath will be officially presented to members of CCDR and other interested members of the local community.

CCDR gratefully receives Kurath's gift of this book as its first major publication.

The volume of 39 articles is ready for sale in its paperback format. The special autographed edition will be forthcoming at a later date. For further information and instructions for ordering, see enclosed mail order insert.

ACTIVITIES OF CROSS-CULTURAL DANCE RESOURCES

CONCERTITAS Spring 1986

SOUP SEMINARS

CONCERTITA IN AUGUST

Walter Spalding. 14 February, 1986 Lecturer, composer, scholar, and performer on the classical guitar, flamenco guitar, lute and vihuela, Spalding gave a benefit Valentine to CCDR with a lecture-demonstration performance in which he examined certain dance forms and their evolution from Europe to Latin America and from the 12th to the 20th centuries.

Peter Gold. 23 May, 1986. Anthropologist, ethnomusicologist, artist and author of Tibetan Reflections, Gold again gave a benefit at the CCDR facilities. This year he presented "The Expressive Spirit of Tibet" in a slide illustrated lecture on the performing arts of the Tibetan community in exile in India.



As a special request in December 1985, Joann Kealiinohomoku discussed her work with dance and anthropology.

Kenneth Rumery of the NAU music department gave two seminars in January, 1986 to share his ideas for analyzing melody and rhythm.

Josea Kramer, currently living in Jerome, gave a slide lecture on her anthropological field research among the Urarina of northwest Amazon. This sharing of ideas was held in March, 1986

SCHOLAR IN RESIDENCE

Peter Gold has been a scholar in residence at CCDR for seven weeks. He is completing his latest book, Tibetan Pilgrimage. In August Gold will be returning to Asia, especially Tibet, for further research.

On Friday, August 29, 1986 8 p.m. Lea O. Gohier will present a benefit concertita for CCDR. A graduate student in anthropology at ASU in Tempe, Lea is a Javanese who is writing her thesis on Javanese dance drama.

For her presentation at CCDR she will give a lecture demonstration of classical Javanese dance, focussing on the "Love Dance of Klono," from the dance-drama "The Story of Panji and Sekar Tajuin." The date of the performance may be subject to change. Please contact CCDR at (602) 774-8108.



ANNUAL MEMBERSHIP MEETING!



6 p.m. August 29, 1986 Potluck Supper

Cross-Cultural Dance Resources, Inc. 518 South Agassiz Street, Flagstaff, Arizona 86001 U.S.A.

- Yes, I am interested and would like to be on the mailing list.
Yes, I would like to donate the following:
Yes, I would like to become a member of the following category:
Student (\$5.00)
Individual (\$15.00)
Family (\$20.00)
Business (\$35.00)
Organization (\$35.00)
Donor (\$35.00)
Sustaining (\$100.00)
Life (\$500.00)

Name \_\_\_\_\_ Date \_\_\_\_\_
Address \_\_\_\_\_ Affiliation \_\_\_\_\_

## NOTES AND NEWS

Joann W. Kealiinohomoku, President of CCDR, was awarded a Summer Stipend for 1986 from the National Endowment for the Humanities. She is writing a monograph about Jennie Wilson (1872-1962), the last living dancer from the Hawaiian court of King David Kalākaua (R. 1874-1891).



Kealiinohomoku has been asked to be part of the planning committee for the Quincentenary Seminars Series entitled "Cultures in Contact: Performance" at the Smithsonian Institution. The quincentenary is the 1992 commemoration of Christopher Columbus' voyage to the Americas.



Cynthia Knox, Vice-President of CCDR, will attend a workshop, "Ritual, Dance, and Dance Movement Therapy" conducted by Allegra Fuller Snyder, who is a member of CCDR.

The workshop will be held July

28-August 1, at Naropa Summer Institute 1986 in Boulder, Colorado.



Nora England, of the Women's University in Denton, Texas, a graduate student with a dance major, is spending the summer in Flagstaff, Arizona. She is devoting ten weeks of research at the facilities of CCDR.

## ON SITE

**PAINTING AND STAINING WOOD:** In September several volunteers took brushes and staining rags to complete the walls and rafters of the loft at 518 South Agassiz.

In April Holly and Joyce Skeen painted the walls of the movement area we call "The Space." They are in the process of **HANGING THE MUSICAL INSTRUMENTS AND DANCE PARAPHENALIA** so they will be safe, readily accessible and attractive.



**NEW FEATURES:** in December CCDR hung their new wooden sign that was made and donated by Sean Browning. Replete with the CCDR emblem, it replaced the battered "temporary" sign that had been hanging in front of the facility since 1982.

This spring, the track lighting was installed in "The Space." This gift was from the estate of Halla Kealiinohomoku.

CCDR has also laid new sewage pipes so that a small two car parking lot could be added to the front of the facilities. As a gift from Joann Kealiinohomoku, the back fence was replaced with a double-wide gate to permit truck access to the back yard.

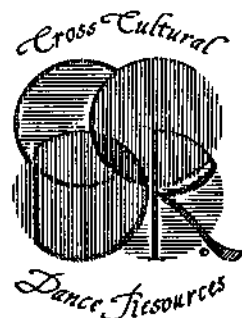


**ANNUAL MEMBERSHIP MEETING!!**

29 August 1986



Cross-Cultural Dance Resources, Inc.  
518 South Agassiz Street  
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