

## Dance And The Nation Performance Ritual And Politics In Sri Lanka

Through micro-analysis of language use, this book chronicles young women's pathways to becoming a Tanzanian beauty queen, offering an original perspective on the intersection of language with globalization, nationalism, and inequality in urban East Africa. This compelling linguistic ethnography considers the real-life effects, both on- and off-stage, of language policy, education, and gender dynamics for the women competing in the pageants. While highlighting many contestants' struggles for escape from poverty and patriarchy, the book also emphasizes their creative strategies – linguistic and otherwise – for bettering their lives and shows how people living in a global economic periphery take part in, and sometimes feel left out of, the wider world.

Wars in this century are radically different from the major conflicts of the 20th century--more amorphous, asymmetrical, globally connected, and unending. *Choreographies of 21st Century Wars* is the first book to analyze the interface between choreography and wars in this century, a pertinent inquiry since choreography has long been linked to war and military training. The book draws on recent political theory that posits shifts in the kinds of wars occurring since the First and Second World Wars and the Cold War, all of which were wars between major world powers. Given the dominance of today's more indeterminate, asymmetrical, less decisive wars, we ask if choreography, as an organizing structure and knowledge system, might not also need revision in order to reflect on, and intercede in, a globalized world of continuous warfare. In an introduction and sixteen chapters, authors from a number of disciplines investigate how choreography and war in this century impinge on each other. Choreographers write of how they have related to contemporary war in specific works, while other contributors investigate the interconnections between war and choreography through theatrical works, dances, military rituals and drills, the choreography of video war games and television shows. Issues investigated include torture and terror, the status of war refugees, concerns surrounding fighting and peacekeeping soldiers, national identity tied to military training, and more. The anthology is of interest to scholars in dance, performance, theater, and cultural studies, as well as the social sciences.

Franko's analysis blends archival research with critical and cultural theory in order to resituate the burlesque tradition in its politically volatile context. *Dance as Text* thus provides a picture of the complex theoretical underpinnings of composite spectacle, the ideological tensions underlying experiments with autonomous dance, and finally, the subversiveness of Moliere's use of court ballet traditions.

Dance intersects with ethnicity in a powerful variety of ways and at a broad set of venues. Dance practices and attitudes about ethnicity have sometimes been the source of outright discord, as when African Americans were - and sometimes still are - told that their bodies are 'not right' for ballet, when Anglo Americans painted their faces black to perform in minstrel shows, when 19th century Christian missionaries banned the performance of particular native dance traditions throughout much of Polynesia, and when the Spanish conquistadors and church officials banned sacred Aztec dance rituals. More recently, dance performances became a locus of ethnic disunity in the former Yugoslavia as the Serbs of Bosnia attended dance concerts but only applauded for the Serbian dances, presaging the violent disintegration of that failed state. The *Oxford Handbook of Dance and Ethnicity* brings together scholars from across the globe in an investigation of what it means to define oneself in an ethnic category and how this category is performed and represented by dance as an ethnicity. Newly-commissioned for the volume, the chapters of the book place a reflective lens on dance and its context to examine the role of dance as performed embodiment of the historical moments and associated lived identities. In bringing modern dance and ballet into the conversation alongside forms more

often considered ethnic, the chapters ask the reader to contemplate previous categories of folk, ethnic, classical, and modern. From this standpoint, the book considers how dance maintains, challenges, resists or in some cases evolves new forms of identity based on prior categories. Ultimately, the goal of the book is to acknowledge the depth of research that has been undertaken and to promote continued research and conceptualization of dance and its role in the creation of ethnicity. Dance and ethnicity is an increasingly active area of scholarly inquiry in dance studies and ethnomusicology alike and the need is great for serious scholarship to shape the contours of these debates. The Oxford Handbook of Dance and Ethnicity provides an authoritative and up-to-date survey of original research from leading experts which will set the tone for future scholarly conversation.

Dance on Screen is a comprehensive introduction to the rich diversity of screen dance genres. It provides a contextual overview of dance in the screen media and analyzes a selection of case studies from the popular dance imagery of music video and Hollywood, through to experimental art dance. The focus then turns to video dance, dance originally choreographed for the camera. Video dance can be seen as a hybrid in which the theoretical and aesthetic boundaries of dance and television are traversed and disrupted. This new paperback edition includes a new Preface by the author covering key developments since the hardback edition was published in 2001.

Reports for 1980-19 also include the Annual report of the National Council on the Arts.

Gender and Dance in Modern Iran: Biopolitics on Stage investigates the ways dancing bodies have been providing evidence for competing representations of modernity, urbanism, and religiosity across the twentieth century. Focusing on the transformation of the staged dancing body, its space of performance, and spectatorial cultural ideology, this book traces the dancing body in multiple milieus of performance, including the Pahlavi era's national artistic scene and the popular café and cabaret stages, as well as the commercial cinematic screen and the post-revolutionary Islamized theatrical stage. It links the socio-political discourses on performance with the staged public dancer, in order to interrogate the formation of dominant categories of "modern," "high," and "artistic," and the subsequent "othering" of cultural realms that were discursively peripheralized from the "national" stage. Through the study of archival and ethnographic research as well as a diverse literature pertaining to music, theater, cinema, and popular culture, it combines a close reading of primary sources such as official documents, press materials, and program notes with visual analysis of filmic materials and imageries, as well as interviews with practitioners. It offers an original and informed exploration into the ways performing bodies and their public have been associated with binary notions of vice and virtue, morality and immorality, commitment and degeneration, chastity and eroticism, and veiled-ness and nakedness. Engaging with a range of methodological and historiographical methods, including postcolonial, performance, and feminist studies, this book is a valuable resource for students and scholars of Middle East history and Iranian studies, as well as gender studies and dance and performance studies.

Alien Bodies is a fascinating examination of dance in Germany, France, and the United States during the 1920s and 1930s. Ranging across ballet and modern dance, dance in the cinema and Revue, Ramsay Burt looks at the work of European, African American, and white American artists. Among the artists who feature are: \* Josephine Baker \* Jean Borlin \* George Balanchine \* Jean Cocteau \* Valeska Gert \* Katherine Dunham \* Fernand Leger \* Kurt Jooss \* Doris Humphrey Concerned with how artists responded to the alienating experiences of modern life, Alien Bodies focuses on issues of: \* national and 'racial' identity \* the new spaces of modernity \* fascists uses of mass spectacles \* ritual and primitivism in modern dance \* the 'New Woman' and the slender modern body

This book contains readings of American, British and European postmodern dances informed by feminist, postcolonialist, queer

and poststructuralist theories. It explores the roles dance and space play in constructing subjectivity. By focusing on site-specific dance, the mutual construction of bodies and spaces, body-space interfaces and 'in-between spaces', the dances and dance films are read 'against the grain' to reveal their potential for troubling conventional notions of subjectivity associated with a white, Western, heterosexual able-bodied, male norm.

More than twenty universities and twenty other colleges in North America (USA and Canada) offer performance courses on West African ethnic dance drumming. Since its inception in 1964 at both UCLA and Columbia, West African drumming and dance has gradually developed into a vibrant campus subculture in North America. The dances most practiced in the American academy come from the ethnic groups Ewe, Akan, Ga, Dagbamba, Mande, and Wolof, thereby privileging dances mostly from Ghana, Togo, Benin, Senegal, Mali, Guinea, and Burkina Faso. This strong presence and practice of a world music ensemble in the diaspora has captured and engaged the interest of scholars, musicians, dancers, and audiences. In the first-ever ethnographic study of West African drumming and dance in North American universities the author documents and acknowledges ethnomusicologists, ensemble directors, students, administrators, and academic institutions for their key roles in the histories of their respective ensembles. Dor collates and shares perspectives including debates on pedagogical approaches that may be instructive as models for both current and future ensemble directors and reveals the multiple impacts that participation in an ensemble or class offers students. He also examines the interplay among historically situated structures and systems, discourse, and practice, and explores the multiple meanings that individuals and various groups of people construct from this campus activity. The study will be of value to students, directors, and scholars as an ethnographic study and as a text for teaching relevant courses in African music, African studies, ethnomusicology/world music, African diaspora studies, and other related disciplines.

In *Locating Politics in Ethiopia's Irreecha Ritual* Serawit Bekele Debele gives an account of politics and political processes in Ethiopia as manifested in Irreecha celebrations over the years.

Arguing that social dance haunted the interwar imagination, Zimring reveals the powerful figurative importance of music and dance, both in the aftermath of war, and during Britain's entrance into cosmopolitan modernity and the modernization of gender relations. Analysing paintings, films, memoirs, ballet, documentary texts and writings by Modernist authors, Zimring illuminates the ubiquitous presence of social dance in the British imagination during a time of cultural transition and recuperation.

In this book Anthony Shay examines the life and works of renowned choreographer Igor Moiseyev and his dance company. Formed in 1937 the Moiseyev Dance Company have performed across the globe and are the first major Soviet dance group to perform in the United States. Through the Moiseyev Dance Company, dance became a vital diplomatic tool, ballerinas replaced atom bombs, and helped usher in a new era of cultural exchange, formalized by an agreement signed by the United States and the Soviet Union. Through this book Shay explores the multiple lenses of spectacle, Russian nationalism, and the Cultural Cold War, to describe and analyse the history of Moiseyev's company, and the shock that 'innocent' folk dance gave the American government. Blending academic study and personal anecdote Shay provides a nuanced analysis of Moiseyev's importance and

his place in the world of dance. This is the first English language study of Igor Moiseyev and his dance company. Around the globe, dances that originate in village, temple, and court rituals have been adapted and transformed to carry secular meanings and serve new national purposes. In stage performances, dance competitions, and festivals worldwide, dance has become an emblem of ethnicity and an index of national identity. But what are the “backstage” stories of those dances chosen to bear such meanings, and what have been the consequences for their communities of origin? In *Dance and the Nation*, Susan A. Reed brings to light the complexities of aesthetic politics in a multi-faceted exploration and analysis of Kandyan dance in Sri Lanka. As the national dance of Sri Lanka, Kandyan dance is identified with the majority Sinhala ethnic group and heavily supported by the state. Derived from the kohomba kankariya—an elaborate village ritual performed by men of the hereditary drummer caste—the dance was adopted by the state as a symbol of traditional Sinhala culture in the post-independence period. When state officials introduced the dance into the school curriculum, it was opened to individuals of all castes, and high-caste women have emerged as prominent teachers and performers. Reed's evocative account traces the history and consequences of this transition from ritual to stage, situating the dance in relation to postcolonial nationalism and ethnic politics and emphasizing the voices and perspectives of the hereditary dancers and of women performers. Although Kandyan dance is related to other south Asian dance forms, it is unique, distinguished by an elegant, energetic style, and lively displays of acrobatics and agility. The companion DVD includes unparalleled footage of this vibrant dance in ritual, stage, and training contexts, and features the most esteemed performers of the Kandyan region. Special Citation book award, Society for Dance History Scholars Winner, Outstanding Publication Award, Congress on Research in Dance

Examines the social domain of "national" dances and dancing in the former Soviet Central Asian republic of Uzbekistan from 1924-1994.

"In this book the author draws upon her own experience and research to explain the art of contact improvisation, in which dance partners propel movement by physical contact. The text begins with a history, then describes the elements that define this form of dance"--Provided by publisher.

First published in 1999 in this study the author uses the annual Latino Festival as a framework for focusing the action and integrating many important informal and formal aspects of the Washington D.C. Latino Community. She demonstrates how the festival became a stage where relationships were defined, networks established, and identity enacted, and provided my window into the history and development of the community. For this study, she was interested in an interpretative framework appropriate to festival which would reflect the multiple voices and points of view found within the community. Seeking the voices of leaders and community members in interviews and in Spanish- and English-language newspapers.

This anthology celebrates dancing diversities in Malaysia, a multicultural nation with old and not-so-old dance traditions in a synchronicity of history, creativity, inventions and representation of its people, culture and traditions. These articles and interviews document the legacy of dances from the Malay Sultanates to a contemporary remix of old and new dances aspired by a mélange of influences from the old world of India, China, European and indigenous dance traditions. This gives forth dance cultures that vibrate with multicultural dance experiences.

Narratives of eclecticism, syncretic and innovative dance forms and styles reflect the processes of inventing and sharing of dance identities from the era of the colonial Malay states to post-independence Malaysia.

Dance is more than an aesthetic of life – dance embodies life. This is evident from the social history of jive, the marketing of trans-national ballet, ritual healing dances in Italy or folk dances performed for tourists in Mexico, Panama and Canada. Dance often captures those essential dimensions of social life that cannot be easily put into words. What are the flows and movements of dance carried by migrants and tourists? How is dance used to shape nationalist ideology? What are the connections between dance and ethnicity, gender, health, globalization and nationalism, capitalism and post-colonialism? Through innovative and wide-ranging case studies, the contributors explore the central role dance plays in culture as leisure commodity, cultural heritage, cultural aesthetic or cathartic social movement.

Feasting seems to be an inseparable element of peoples'—especially their collective—lives. \_\_\_\_|\_\_\_\_ The proposed volume consists of original unpublished texts in which their Authors search for the answers to the following questions: How far have we gone astray from the primeval idea of celebrating the feast, from understanding tradition in terms of the Romanian historian of religion, Mircea Eliade, or the French sociologist, Émile Durkheim? Are there still any traditional, in its very meaning, feasts? If not—if they are invented (Hobsbawm and Ranger [1983] 1992)—why are they called “traditional”? What elements have changed and why? What has had the greatest impact on celebrating feasts? What are the new factors influencing the course of a feast's celebration? \_\_\_\_|\_\_\_\_ It was difficult to categorize the texts contained in this book because the subjects discussed in them very often overlap. Still, it was possible to recognize several accentuated aspects that served as the basis for the division of the book into three sections: 1) Culture and Identity; 2) Ritual and Cultural Values; 3) Culture and Policy. The contributors are scholars who represent various international institutions and fields of research, and use different approaches and methodologies to study the subject of the feast. This publication is an opportunity to bring the results of their research together in one book. The volume contains chapters in which various aspects of feasts, festivals, and festivities perceived as a mirror of social and cultural changes in the twentieth and twenty-first centuries are presented. It provides a unique and rich resource in the fields of culture, folklore, religion, anthropology, sociology, as well as politics and other cultural and social sciences. In the future, we hope to broaden the scope of our research and to include more ethnic groups and their cultures in order to see the changes they have undergone and factors that caused them.

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Throughout centuries of European colonial domination, the bodies of Middle Eastern dancers, male and female, move sumptuously and seductively across the pages of Western travel journals, evoking desire and derision, admiration and disdain, allure and revulsion. This profound ambivalence forms the axis of an investigation into Middle Eastern dance—an investigation that extends to contemporary belly dance. Stavros Stavrou Karayanni, through historical investigation, theoretical analysis, and personal reflection, explores how Middle Eastern dance actively engages race, sex, and national identity. Close readings of colonial travel narratives, an examination of Oscar Wilde's *Salome*, and analyses of treatises about Greek dance, reveal the intricate ways in which this controversial dance has been shaped by Eurocentric models that define and control identity performance.

The first book-length exploration of drag dance in the U.S.

A collaboration between well-established and rising scholars, *Futures of Dance Studies* suggests multiple directions for new research in the field. Essays address dance in a wider range of contexts--onstage, on screen, in the studio, and on the street--and deploy methods from diverse disciplines. Engaging African American and African diasporic studies, Latinx and Latin American studies, gender and sexuality studies, and Asian American and Asian studies, this anthology demonstrates the relevance of dance analysis to adjacent fields"--

*Nationalism and Youth in Theatre and Performance* explores how children and young people fit into national political theatre and, moreover, how youth enact interrogative, patriotic, and/or antagonistic performances as they develop their own relationship with nationhood. Children are often seen as excluded from public discourse or political action. However, this idea of exclusion is false both because adults place children at the center of political debates (with the rhetoric of future generations) and because children actively insert themselves into public discourse. Whether performing a national anthem for visiting heads of state, creating a school play about a country's birth, or marching in protest of a change in public policy, young people use theatre and performance as a means of publicly staking a claim in national politics, directly engaging with ideas of nationalism around the world. This collection explores the issues of how children fit into national discourse on international stages. The authors focus on national performances by/for/with youth and examine a wide range of performances from across the globe, from parades and protests to devised and traditional theatre. *Nationalism and Youth in Theatre and Performance* rethinks how national performance is defined and offers previously unexplored historical and theoretical discussions of political youth performance.

Offers fresh histories & theoretical inquiries that resonate across fields of the humanities. Sixteen essays range from 18th-century theatre dance to popular contemporary dances in global circulation, focusing on three major thematic areas: Weimar culture & its afterlife, the German Democratic Republic, & recent conceptual trends in theatre dance.

Brenda McCutchen provides an integrated approach to dance education, using four cornerstones: dancing and performing, creating and composing, historical and cultural inquiry and analysing and critiquing. She also illustrates the main developmental

aspects of dance.

"Dance and Authenticity" is an ethnography of dance performance and cultural form. It describes how "dabkeh," a type of dance performed at Palestinian weddings, became a model for the Israeli Jewish "debkah" as a means of affirming Israeli Jewish belonging and common society. The Palestinian "dabkeh," in turn, acquired nationalist meanings, especially after the 1967 war and the occupation of the West Bank. The book traces the history of these competing, and conflicting, dance forms, basing the argument principally on the ethnographic study of two Palestinian and one Israeli Jewish dance group conducted between 1998 and 1999. The result is a fascinating parallel ethnography, showing how the ethnography of dance forms contributes to evolving notions of collective national and political identity in a context of unequal power.

"During the first third of the twentieth century, innovators and developers of modern dance evolved exercise systems, established schools, and published books on "dancing" illustrated by numerous photographs. Some of the books are by dancer-authors: Isadora Duncan, Raymond Duncan, Mary Beegle, Helen Moller, Margaret H'Doubler, Eleanor Elder, and Margaret Morris. These media - books and photographs - are also used by art critics, Charles Caffin and John E. Crawford Fitch and photographer, Arnold Genthe in books on dancing and dancers during this period, analysis of their works adds other dimensions to this study. The social, political, and cultural movements of radical utopianism, idealization of nature, rational recreation, anti-Victorianism, and the adulation of ancient Greek culture contribute to understanding the forces which influenced the newly emerging art forms of modern dance and photography."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

In working to build a sense of nationhood, Ghana has focused on many social engineering projects, the most meaningful and fascinating of which has been the state's effort to create a national culture through its schools. As Cati Coe reveals in *Dilemmas of Culture in African Schools*, this effort has created an unusual paradox: while Ghana encourages its educators to teach about local cultural traditions, those traditions are transformed as they are taught in school classrooms. The state version of culture now taught by educators has become objectified and nationalized—vastly different from local traditions. Coe identifies the state's limitations in teaching cultural knowledge and discusses how Ghanaians negotiate the tensions raised by the competing visions of modernity that nationalism and Christianity have created. She reveals how cultural curricula affect authority relations in local social organizations—between teachers and students, between Christians and national elite, and between children and elders—and raises several questions about educational processes, state-society relations, the production of knowledge, and the making of Ghana's citizenry.

Dance and the Nation Performance, Ritual, and Politics in Sri Lanka

Indonesian court dance is famed for its sublime calm and stillness, yet this peaceful surface conceals a time of political repression and mass killing. Rachmi Diyah Larasati reflects on her own experiences as an Indonesian national troupe dancer from a family of persecuted female dancers and activists, examining the relationship between female dancers and the Indonesian state since 1965.

Sampling and Remixing Blackness is a timely and accessible book that examines the social ramifications of cultural borrowing and personal adaptation of Hip-hop culture by non-Black and non-African American Black artists in theater and performance. In a cultural moment where Hip-hop theater hits such as Hamilton offer glimpses of Black popular culture to non-Black people through musical soundtracks, GIFs, popular Hip-hop music, language, clothing, singing styles and embodied performance, people around the world are adopting a Blackness that is at once connected to African American culture--and assumed and shed by artists and consumers as they please. As Black people around the world live a racial identity that is not shed, in a cultural moment of social unrest against anti-blackness, this book asks how such engagements with Hip-hop in performance can be both dangerous and a space for finding cultural allies. Featuring the work of some of the visionaries of Hip-hop theater including Lin-Manuel Miranda, Sarah Jones and Danny Hoch, this book explores the work of groundbreaking Hip-hop theater and performance artists who have engaged Hip-hop's Blackness through popular performance. The book challenges how we understand the performance of race, Hip-hop and Blackness in the age of Instagram, TikTok and Facebook. In a cultural moment where racial identity is performed through Hip-hop culture's resistance to the status quo and complicity in maintaining it, Hodges Persley asks us to consider who has the right to claim Hip-hop's blackness when blackness itself is a complicated mixtape that offers both consent and resistance to transgressive and inspiring acts of performance.

Dancers as Diplomats chronicles the role of dance and dancers in American cultural diplomacy. In the early decades of the Cold War and the twenty-first century, American dancers toured the globe on tours sponsored by the US State Department. Dancers as Diplomats tells the story of how these tours shaped and some times re-imagined ideas of the United States in unexpected, often sensational circumstances--pirouetting in Moscow as the Cuban Missile Crisis unfolded and dancing in Burma shortly before the country held its first democratic elections. Based on more than seventy interviews with dancers who traveled on the tours, the book looks at a wide range of American dance companies, among them New York City Ballet, Alvin Ailey American Dance Theater, the Martha Graham Dance Company, Urban Bush Women, ODC/Dance, Ronald K. Brown/Evidence, and the Trey McIntyre Project, among others. During the Cold War, companies danced everywhere from the Soviet Union to Vietnam, just months before the US abandoned Saigon. In the post 9/11 era, dance companies traveled to Asia and Latin America, sub-Saharan Africa and the Middle East.

Rituals can provoke or escalate conflict, but they can also mediate it and although conflict is a normal aspect of human life, mass media technologies are changing the dynamics of conflict and shaping strategies for deploying rituals. This collection of essays emerged from a two-year project based on collaboration between the Faculty of Religious Studies at Radboud University Nijmegen in the Netherlands and the Ritual Dynamics Collaborative Research Center at the University of Heidelberg in Germany. An interdisciplinary team of twenty-four scholars locates, describes, and explores cases in which media-driven rituals or ritually saturated media instigate, disseminate, or escalate conflict. Each multi-authored chapter is built around global and local examples of ritualized, mediatized conflict. The book's central question is: "When ritual and media interact (either by the mediatizing of ritual or by the ritualizing of media), how do the patterns of conflict change?"

Provocative, moving, powerful, explicit, strong, unapologetic. These are a few words that have been used to describe the groundbreaking Brooklyn-based dance troupe Urban Bush Women. Their unique aesthetic borrows from classical and contemporary dance techniques and

theater characterization exercises, incorporates breath and vocalization, and employs space and movement to instill their performances with emotion and purpose. Urban Bush Women concerts are also deeply rooted in community activism, using socially conscious performances in places around the country—from the Kennedy Center, the Lincoln Center, and the Joyce, to community centers and school auditoriums—to inspire audience members to engage in neighborhood change and challenge stereotypes of gender, race, and class. Nadine George-Graves presents a comprehensive history of Urban Bush Women since their founding in 1984. She analyzes their complex work, drawing on interviews with current and former dancers and her own observation of and participation in Urban Bush Women rehearsals. This illustrated book captures the grace and power of the dancers in motion and provides an absorbing look at an innovative company that continues to raise the bar for socially conscious dance.

The first volume to consider African-American performance between and beyond the Black Arts Movement of the 1960s and the New Black Renaissance of the 1990s.

Dancing the World Smaller examines international dance performances in New York City in the 1940s as sites in which dance artists and audiences contested what it meant to practice globalism in mid-twentieth-century America. During and after the Second World War, modern dance and ballet thrived in New York City, a fertile cosmopolitan environment in which dance was celebrated as an emblem of American artistic and cultural dominance. In the ensuing Cold War years, American choreographers and companies were among those the U.S. government sent abroad to serve as ambassadors of American cultural values and to extend the nation's geo-political reach. Less-known is that international dance performance, or what was then-called "ethnic" or "ethnologic" dance, enjoyed strong support among audiences in the city and across the nation as well. Produced in non-traditional dance venues, such as the American Museum of Natural History, the Ethnologic Dance Center, and Carnegie Hall, these performances elevated dance as an intercultural bridge across human differences and dance artists as transcultural interlocutors. Dancing the World Smaller draws on extensive archival resources, as well as critical and historical studies of race and ethnicity in the U.S., to uncover a hidden history of globalism in American dance and to see artists such as La Meri, Ruth St. Denis, Asadata Dafora, Pearl Primus, José Limón, Ram Gopal, and Charles Weidman in new light. Debates about how to practice globalism in dance proxied larger cultural struggles over how to reconcile the nation's new role as a global superpower. In dance as in cultural politics, Americans labored over how to realize diversity while honoring difference and manage dueling impulses toward globalism, on the one hand, and isolationism, on the other.

Theories of Performance invites students to explore the possibilities of performance for creating, knowing, and staking claims to the world. Each chapter surveys, explains, and illustrates classic, modern, and postmodern theories that answer the questions, "What is performance?" "Why do people perform?" and "How does performance constitute our social and political worlds?" The chapters feature performance as the entry point for understanding texts, drama, culture, social roles, identity, resistance, and technologies.

This groundbreaking collection combines ethnographic and historic strategies to reveal how dance plays crucial cultural roles in various regions of the world, including Tonga, Java, Bosnia-Herzegovina, New Mexico, India, Korea, Macedonia, and England. The essays find a balance between past and present and examine how dance and bodily practices are core identity and cultural creators. Reaching beyond the typically Eurocentric view of dance, Dancing from Past to Present opens a world of debate over the role dance plays in forming and expressing cultural identities around the world.

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