



# World Dance Alliance-Americas Announcements September 2010 [www.wda-americas.net](http://www.wda-americas.net)



Escola Contemporânea de Dança's *Understanding Dance* Project - Photo: Patrícia Carmo

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## **Research and Documentation Network: Web-based Discussion Group**

Linda Caldwell, co-chair of the WDA-Americas Research and Documentation Network, has established a web-based discussion group for the Research and Documentation Network. The group is housed on the Intermedia Performance Art Collective (IPAC) website, which was created by WDA-Americas member Scott Martin and can be accessed by anyone with Internet capabilities. The url or address for the website is as follows: <http://impacollective.org/social/>

To participate in the Research and Documentation Network group on the website, you first must create an account. You will find a link for "create an account" in the upper right corner of the IPAC's main page. Please note that your username must be all lowercase letters (numbers are also acceptable), and the

username cannot include any spaces. Upon completion of the free registration, you may join any of the public and/or private groups available. You also may start a group in your own area/focus and encourage interested parties to join and participate.

On the main page of the IPAC website (<http://impacol-lective.org/social/>), you will find a menu or set of links at the center top of the page. To access the World Dance Alliance-Americas Research and Documentation group, click on "Groups." Then select "World Dance Alliance-Americas Research and Documentation Network" and scroll through the options. Alternately, you may use the "Search" box at the top right of the main page and conduct a search for "World Dance Alliance." Before you enter the search terms, be sure that the scroll-down search menu is set to "Groups" rather than "Members" or "Forums."

Should you encounter problems on the IPAC site, please contact Scott Martin ([smartin4@twu.edu](mailto:smartin4@twu.edu)).

There are two forums now under the WDA Research Group: 1) A place to put ideas for the network's future, and 2) a discussion concerning future documentation of dance possibilities. The latter was requested at the July 2010 WDA Global Dance Event in New York.

Caldwell encourages members to check out this new on-line forum for discussion. She is eager to continue the wonderful face-to-face discussions begun among WDA members who gathered this summer in New York. She is also eager to include voices of members who were not able to join in the Event.



*A Drowning* choreographed by Holly Small

She is also eager to include voices of members who

## **Faculty/Artist Exchange: Call for Statement of Interest**

WDA-Americas President Jin-Wen Yu is in the process of compiling a record of WDA-Americas members interested in a faculty or artist exchange which would enable them to teach and/or set work at a college or university. The exchange could be domestic or international. Members are encouraged to state their interest in by submitting the information listed below. Please note that submission of info only constitutes a statement of interest. Should this lead to an exchange opportunity, you will need to acquire any necessary approval or support from your home institution.

Please email the following info to Ereck Jarvis ([jejarvis@wisc.edu](mailto:jejarvis@wisc.edu)). The statement of purpose or interest (#10) is optional. All other items are required.

1. Name
2. School or Affiliation
3. Current Position/Title
4. Email
5. Address
6. Times when you could participate in an exchange  
You may list either general or specific times or both (for example, "Summers" or "Aug-Dec 2012").
7. Is your interest in domestic exchange, international exchange, or both?
8. Area(s) of Expertise
9. Bio (100 words maximum)
10. *Optional* Statement of purpose or interest (150 words maximum)

## 2010 WDA Global Dance Event: Online Proceedings

The 2010 WDA Global Dance Event will create a *refereed* proceedings to be published on-line by the Department of Dance at Texas Woman's University with support from the WDA-Americas. The publication process and result will be akin to those of "Dance Dialogues: Conversations Across Cultures, Artforms and Practices," the refereed proceedings of the WDA Global Summit 2008. All presenters who delivered a paper or participated in a panel at the 2010 WDA Global Dance Event have been invited to revise their presentations into full papers and submit them for the double-blind review which will determine which papers will be published in the proceedings. Guidelines for submissions are available on the WDA-Americas website in the section related to the 2010 WDA Global Dance Event. or the following link: <http://wda-americas.net/pages/submissionguidelines.html>



Valerie Alpert leads a "Ballet Pop" class at 2009 WDA-Americas General Assembly in Madison, Wisconsin. Photo: Ereck Jarvis

## Hong Kong International Dance Symposium 2010 & WDA-AP Annual General Meeting

Co-presented by Hong Kong Dance Alliance and Hong Kong Academy for Performing Arts (HKAPA), commissioned by Hong Kong Arts Development Council (HKADC) and with the support of World Dance Alliance, the Hong Kong International Dance Symposium (HKIDS) will be held at HKAPA from 25 to 28 November, 2010.

This year's theme is *Connecting Conversations: Choreography Now! in Chinese Communities*, which aims to draw the world focus on Chinese artists working in Mainland China, Hong Kong, Macau, Taiwan, and in other Asian countries as well as artists of the Chinese diasporas around the world.

Theme-based activities throughout the 4-day Symposium will include:

1. Keynote Sessions: Offered by international maestro Shen Wei of Shen Wei Dance Arts, Wang Mei of Beijing Dance Academy, Professor Chen Ya Ping of TNUA, Taiwan & Miss Mui Cheuk-yin;
2. Panel discussion: Attendees include renowned dance artists and academics, facilitated by Dr. Lu Wailuk, Prof Eva Man, and Dr Yu Ping, the Minister of Arts Department of Ministry of Culture of PRC;
3. Premium performance Convergence from 6 local and oversea dance professionals with new work specially produced for the Symposium;
4. 21 symposium presentations;

4. 24 master classes/ workshops; and

5. World Dance Alliance Asia Pacific Annual General Meeting and network meetings.

Further details and booking information will be announced on the Symposium's website at [www.hkdanceall.org](http://www.hkdanceall.org) by end of August 2010.



Merián Soto performs a branch dance Photo: Pepon Osorio

## **Summer 2011 WDA-Americas Choreographic Workshop: Call for Statement of Interest**

Co-Chairs of the WDA-Americas Creation and Presentation Network Susan Douglas Roberts and Sabrina Castillo are doing preliminary work for a possible choreographic workshop to take place in Madison, Wisconsin, USA during the summer of 2011. Interested choreographers should communicate their interest to Douglas Roberts and Castillo (email addresses below). The Dance Department at the University of Wisconsin-Madison, under the direction of Dr. Jin-Wen Yu, has offered studio space, living space, dancers for workshop activities, and choreographic mentors to emerging and established choreographers in a two- to three-week residency during the summer of 2011, most likely during the month of July. Choreographers would be responsible for securing funds for transportation to Madison as well as per diem costs during the residency. The workshop could have only a limited number of choreographers-- likely 6-8 slots. Please note that the plan for the workshop has not been finalized: at present, the network co-chairs are trying to *gauge interest only*. Please convey this as a possibility to choreographers you know and work with. All those who find the idea appealing and feasible should contact [s.douglas.roberts@tcu.edu](mailto:s.douglas.roberts@tcu.edu) and [iscastillo@url.edu](mailto:iscastillo@url.edu)

**Call for Proposals -**

### **Camillo 2.0: Technology, Memory, Experience**

#### **Performance Studies international #17**

#### **Replanteando\* Prácticas**

**May 25-29, 2011**

**Utrecht, the Netherlands**

**Deadline: October 1, 2010**

Camillo 2.0: Technology, Memory, Experience combines science, scholarly pursuit and art in a five-day program consisting of lectures, presentations of current research (both theoretical and practical), performances, debates, and workshops. In addition, hybrid program components, or 'shifts', introduced by participants or initiated by the organisers will pave the way to unconventional presentation situations. This PSi conference is an initiative of the Theatre Studies department at Utrecht University and Utrecht's annual Theatre Festival aan de Werf. The conference will be organized in collaboration with the Utrecht School for the Arts (HKU).

Camillo's Theatre of Memory is a 16th-century invention meant to allow the spectator access to all ex-

isting knowledge via a wooden theatre-shaped construction. Once world-renowned, Camillo's theatre was forgotten after the death of its inventor, only to make an impressive comeback in the second half of the 20th century as a foreshadowing of both computers and the World Wide Web. Today, technological developments allow more people access to more information than ever before. These technologies alter what and how much can be stored; they also transform how memory is shaped, how what is stored is experienced, how memories become entangled in the here-and-now, and, finally, even the processes of thinking and imagination. Camillo 2.0: Technology, Memory, Experience approaches this co-evolution from the vantage point of performance as a triad of artistic practice, embodiment of culturally specific symbolic systems, and functional technology.

Within this overarching notion the following focal points are distinguished:

#### Performing memory

The performing arts has a long history as a memory machine while also functioning as a means for questioning the various processes of individual or collective remembering. What can performance, in both theory and practice, teach us about the relationship between technology, memory, and experience? How do the performing arts give space to intermedial explorations of the possibilities, implications, and consequences of how divergent technologies mediate the way we remember and experience?

#### Save As

Camillo's invention took place as developing printing technology allowed for storage of knowledge and information to move outside the brain. Today the 'performative turn' and the developments of Web 2.0 make the restrictions of the archive as memory machine tangible and pay homage to the processual, embodied and (inter)active nature of memory. How do performance and notations such as repertoire and performative remains provide a perspective into the possibilities and restrictions of the archive as memory machine? What can we learn, at this point in time, from re-enactment both as performative practice and as a mode of thinking?

#### Ghosts

Technologies of memory facilitate new psychic entities and objects of belief that, under appropriate circumstances, emerge as self-enunciating entities. Theatre is haunted by such ghosts, but they populate other media as well. How might theatre and performance illuminate how these medial 'ghosts' act as agents of memory and experience, both produced by and emerging from media technology?

#### No Match Found

Contemporary technological developments that allow for endlessly expanding memory storage conceal that memory machines are always simultaneously technologies of forgetting. This forgetting can be traumatic, and can also be part of (conscious or unconscious) strategies of exclusion. It can be an active choice, an act of resistance, or a strategy for survival. How does performance mediate processes of forgetting? How does it focus its attention on that which is not or cannot be remembered (trauma and exclusion); to blind spots, or black holes; to what is lost in translation?

#### Memory Lab

Presently, science and art (re)connect in exploring the possibilities that new technologies provide in storing and transferring knowledge. Makers, in collaboration with scholars, develop new technological means of archiving and re-experiencing divergent forms of live art. New insights concern not only archival practices but also reflect upon how technology mediates how knowledge and experience are transferred, how we think, and what is considered knowledge. What are the possibilities for and the potential of a renewed collaboration?

A more extensive description of conference themes and topics can be found at [www.psi17.org](http://www.psi17.org).

The organizing committee of PSi #17 invites proposals for individual papers (20 minute presentations), panels (consisting of 3-4 paper presentations) and 'shifts'.

**Papers** - Proposals for individual papers should include a 350-word abstract, title, and a 150-word bio of the presenter. Proposals for papers are due October 1, 2010.

**Panels** - Panel proposals and proposals for other discursive formats (roundtable discussions, position papers, etc.) should include a 350-word abstract describing the rationale of the panel, 350-word abstracts and titles of the individual papers (if applicable), and the names and 150-words bios of participants. Proposals for panels are due October 1, 2010.

**Shifts** - Continuing the explorations of PSi #15 and #16, we invite proposals for 'shifts' i.e., alternative presentational models that push the boundaries of the conference presentation. Shifts take the notion of performance in the broad sense (aesthetic, cultural, durational, etc.) as their organizing principle.

They can accommodate a wide range of formats: various kinds of performative presentations, round-table discussions on performances presented, lecture performances, workshops, interactive events, seminars, etc. They are non-conventional investigations into the themes of the conference and are designed to accomplish a higher level of interaction between the conference participants and especially between artistic and theoretical work. Proposals for shifts should include a 350-word description of the proposed events and 150-word bios of the organizers of the proposed shift as well as a clear description of the (technical) facilities required. Proposals for shifts are due October 1, 2010. All proposals will be evaluated by the Organizing Committee of P*Si* # 17 by December 15, 2010. Questions can be directed to conference manager Laura Karreman (L.L.Karreman@uu.nl). More information can be found at [www.psi17.org](http://www.psi17.org).

**Submissions - All proposals should be submitted online by filling out the submission form at: [www.psi17.org](http://www.psi17.org) by October 1, 2010.**

Call for Proposals -

**PERFORMÁTICA 2011:  
Replanteando\* Prácticas  
April 25 - May 1, 2011  
Puebla, México**

Performática 2011 has three main areas of activity: Workshop, Performance, & Laboratory. The 2011 festival will focus more on the educational & investigative aspects of the forum & less on the production aspect. The goal of the forum is the facilitation of engaged dialogue & collaboration between artists of all media with an interest in reflecting on the basic importance of their relationship to the movement arts.



Performática 2008 Photo: Jason Akira Somma

\**Replantear* (español meaning - move again to an open location)

- \* In what way can it be useful and necessary for us to come together?
- \* What kinds of activities do we need/want to engage in with one another?
- \* How might we build on the presence of peers and colleagues from other cultures and with differing perspectives in order to nourish and enrich our own efforts and dreams?

Please visit [www.performatica.org](http://www.performatica.org) for more information and to submit your proposal. Deadline for submission is October 23rd, 2010, 12 midnight CST.

**Convocatoria -**

Performática 2011: Replanteando Prácticas\* tiene tres áreas principales de actividad: Talleres, Performance, y Laboratorio. Este año nos enfocaremos más hacia los aspectos educativo y de investigación del foro, que en los de producciones y funciones. El propósito del foro este año es la facilitación de un diálogo participativo y la colaboración entre artistas de todos los medios que tengan un interés en reflexionar sobre la importancia básica de su relación con las artes del movimiento.

\*Replantear (reubicarse a una locación abierta)

- \* ¿De qué manera sientes que pueda ser útil y necesario que artistas del movimiento se reúnan?
- \* ¿Qué tipo de cosas necesitamos/queremos discutir, en que tipo de actividades necesitamos/queremos involucrarnos entre nosotros?
- \* ¿Cómo podemos capitalizar la presencia de compañeros y colegas de diferentes culturas y perspectivas, para nutrir y enriquecer nuestros propios esfuerzos y sueños?

Los invitamos a visitar nuestro sitio, [www.performatica.org](http://www.performatica.org) para más información. La fecha límite de recepción de propuestas es el 23 de Octubre del 2010 a las 12 de la noche GMT-06.

Call for Choreography -

**American Dance Guild  
2011 Performance Festival  
February 24-27, 2011  
New York City, USA**

Deadline: October 30, 2010

After great enthusiasm and sold out performances at our Festival in 2009, the American Dance Guild (ADG) continues its mission of serving artists and audiences. For our 2011 Performance Festival, we invite applications from contemporary dance artists of diverse backgrounds, ages and aesthetics throughout the United States and internationally.

ADG is very excited to be holding its festival at the beautiful Manhattan Movement and Arts Center (MMAC-- now under new management and technical direction!) located at 248 West 60th Street in New York City . This is a terrific space -- 32' x32' performance area, high ceilings, and an audience capacity of 170. Four different programs will be presented during the festival on February 24-27, 2011.

ADG is dedicated to presenting the range and diversity of expression in current dance art practice and how it interfaces with our historical modern dance roots. This year we will be featuring work by dance legend, Jane Dudley, and celebrated choreographer Paul Sanasardo, mentor and teacher to Pina Bausch among many others. Sanasardo, now located in Chicago , will be present to teach a master class at MMAC.

If you applied in the past and were not accepted, please apply again! Submissions will be adjudicated by an invited group of professionals in the field.

Technical Requirements: Since each program may include 7-8 different pieces the tech requirements must be kept to a minimum. If you want to include film or video you must be prepared to bring your own equipment and be able to set it up within the allotted tech time.

Each choreographer will be expected to contribute two hours of work. This can include putting out flyers at dance studios, helping backstage, box office, ushers, reception, etc.

Questions: please contact Sue Bernhard at [sbdanceworks@aol.com](mailto:sbdanceworks@aol.com)

**Online Course:**

**Anthropology of the Dance and Human Movement  
Taught by Dr. Drid Williams**

The University of Illinois at Urbana Champaign is pleased to announce a new online, self-paced course offering: ANTH 499 *Anthropology of the Dance and Human Movement*. ANTH 499, taught by Dr. Drid Williams, provides an in-depth introduction to the anthropological study of dance and other human movement systems in cultural contexts. It is designed especially for students with little or no background in socio-cultural anthropology or the social sciences. The course includes reading the works of major figures in the field, and learning how to study dances, signed languages and ritual events from an anthropological perspective. Students will also learn about socio-cultural theory and observation, doing fieldwork, movement literacy, problems of subjectivity and objectivity, and personal anthropology. The course allows the student to enroll at any time, and then have 6 months to complete their course.

Dr. Drid Williams was a professional dancer, teacher, and choreographer for 30 years before becoming a social anthropologist. She completed graduate degrees (Dip.Soc.Anth., B.Litt., D.Phil.) from St. Hughes College, Oxford, in 1976. She has a book entitled *Ideokinesis and Dancing*, presently in preparation at the University of Illinois Press (Urbana-Champaign). Her book, *Anthropology and Human Movement: Ten Lectures* (2004) is a text for the ANTH 499 course, as are other articles she has writ-

ten. During a long career, she has done fieldwork among the Carmelite nuns, the Dominican friars, and the Royal Ballet Company in England and among Aboriginal communities in Northern Queensland, Australia. She has taught in Moi University in Kenya, at The University of Sydney (Australia), and New York and Indiana universities in the United States. She recently returned (July 2009) from Zhuhai, China, where she taught for two years at United International College. She was founder of the *Journal for the Anthropological Study of Human Movement* [JASHM] and has been Senior Editor since its inception in 1980. She is the architect of a theory of human actions called semasiology.

For more information on registration please go to:

<http://www.continuinged.uiuc.edu/oce-sites/outreach/selfpaced.cfm>.

When students register, they will be enrolling in ANTH 499 (CRN 10173).

If you have questions about registration, please contact Peggy Day ([pcday@illinois.edu](mailto:pcday@illinois.edu)).

#### **Position Announcement -**

### **Chair, Department of Dance, Texas Woman's University Professor or Associate Professor of Dance**

12-month administrative position with responsibilities teaching doctoral seminars and mentoring dissertation research.

The successful applicant will have an earned doctorate in Dance or a related field and have the teaching experience, scholarship, and service record worthy of a tenured appointment at the rank of full or associate professor within a nationally accredited dance program. The following are essential to this position: a strong record of scholarship (preferably, a combination of research and artistic work), a demonstrated record of success in administrative and leadership capacities, expertise in qualitative modes of inquiry, and evidence of ability to teach doctoral seminars and mentor dissertation research. Please contact Linda Caldwell ([lcaldwell2@twu.edu](mailto:lcaldwell2@twu.edu)) for more information.

#### **Position Announcement -**

### **Lecturer (F/T), Hunter College, CUNY**

The Hunter College Dance Program seeks a highly qualified educator/artist/scholar to join a vibrant and growing program and specifically to coordinate and oversee the Dance Education Program, including the new graduate MA and BA/MA programs in Dance Education. The Hunter College Dance Program will inaugurate, in 2011, an ambitious array of graduate programs and seeks a visionary educator/artist/administrator to work alongside existing faculty. The Dance Program currently enrolls close to 150 majors and minors in a liberal arts environment that draws on the many resources of the city's cultural community and confers a BA in Dance. The MA and BA/MA in Dance Education will open alongside an MFA in Dance in Fall 2011.

The Lecturer will be expected to teach dance program courses (typical load is 2-3 courses per semester) at the undergraduate and graduate levels in Dance Pedagogy, Student Teaching, Contemporary Issues in Dance and Dance Education, and 1-2 courses in Beginning-to-Intermediate Dance Technique (any style), Improvisation/Composition, and Outreach.

S/he also will provide vision and leadership for the development and implementation of new Graduate Dance Education programs, oversee and develop curriculum in Dance Education, and act as liaison among the Dance Program, the School of Education, the New York City Department of Education and the New York State Education Department. S/he also will be responsible for placement, supervision and mentorship of student teachers in elementary, junior and high schools in New York City, as well as advisement of undergraduate and graduate students in the Dance Education degree programs. S/he will assist in artistic mentorship for undergraduate and graduate students in Dance Programs and participate in Program-level committees and initiatives.

Qualifications:

- Graduate Degree in Dance, Dance Education, or equivalent
- Evidence of long-term professional work in dance education
- Extensive teaching experience, particularly in Pre-K-12 environment
- Experience as a master teacher trainer/mentor/professional development educator
- Extensive experience with Pre K-12 curriculum development
- Familiarity with the NYC DOE and NYC Blueprint for Dance/Pre K-12 preferred
- Active engagement in the dance community as a choreographer or performer
- Some college/university teaching experience preferred
- Devotion to teaching in a culturally diverse environment, specifically in the nurture of educator/artists

To apply, send the materials indicated below to:

Dance Program Search Committee  
Thomas Hunter Hall Room 614  
Hunter College  
695 Park Avenue  
New York , NY 10065

1. Curriculum vitae
2. Letter of application (no more than 2 pages) including brief statements on:
  - Artistic/scholarly identity
  - Pedagogical philosophy/values
  - Perspectives on creative process in dance
3. DVD of performance or choreography, with descriptive program notes
4. List of four references (no letters until requested), with telephone and email contact info

Review of applications will begin October 15, 2010 and will continue until filled.



Choreography by Lynn Neuman Photo: Wawi Navarroza