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2023 DSA Gertrude Lippincott and Selma Jeanne Cohen Award Announcements

1 bericht

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dance studies association

Congratulations!

2023 Gertrude Lippincott Awardees and Honorable Mention

2023 Selma Jeanne Cohen Awardees

We look forward to celebrating these awardees, and more, during a virtual awards ceremony in October (date, TBA). Special thank you to the Lippincott review committee - Lindsey Drury, Angenette Spalink and Emily Bock - and to the Selma Jeanne Cohen review committee - Ellen Gerdes, Sylvie Vitaglione, and David Tenorio. Interested in joining a review committee? Please reach out to VP of Awards Angela Ahlgren, akahlgr@bgsu.edu.

2023 Gertrude Lippincott Awardee
Harmony Bench & Kate Elswitt

"Visceral Data for Dance Histories: Katherine Dunham's People, Places, and Pieces"

"Queering Jewish Dance: Baruch Agadati"

2023 Lippincott Honorable Mention
Alexander H. Schwan

Harmony Bench & Kate Elswit, 2023 Lippincott Awardee

“Visceral Data for Dance Histories: Katherine Dunham’s People, Places, and Pieces” (*TDR*)

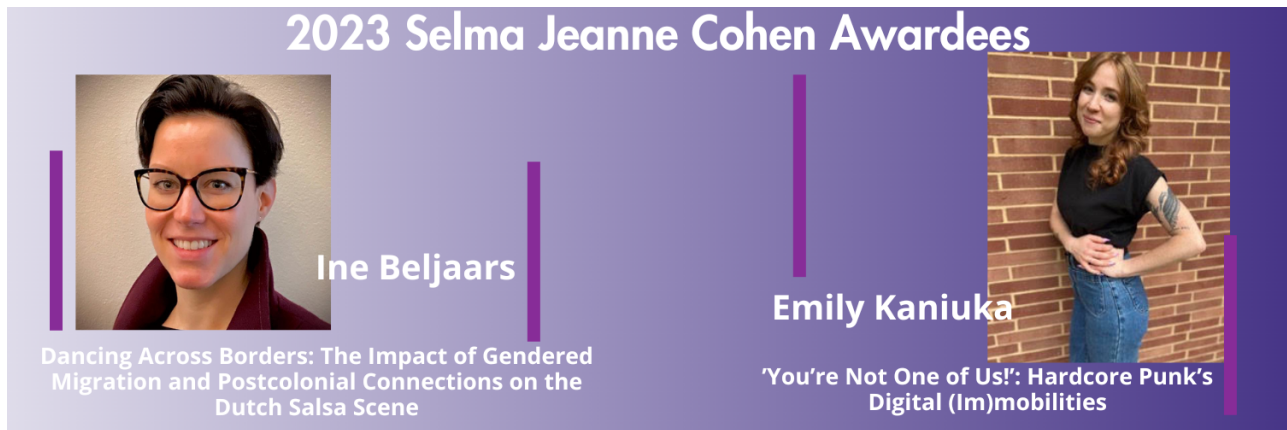
Harmony Bench and Kate Elswit’s groundbreaking work demonstrates how critical digital methods, data analysis, and visualization can reinvigorate and reshape dance history. Manually curating datasets from Katherine Dunham’s archives, the authors trace Dunham’s company, travels, and repertory pieces between 1947 and 1960. Bench and Elswit adeptly put a data-rich history to paper, inviting the reader into what could be a daunting and overwhelming quantity of information with refreshing clarity and straightforwardness. Their mixed methods approach disrupts discrete twentieth century dance history taxonomies of the “company,” the “tour,” and the “work”, exhibiting instead the dynamic and complex relations between these components. As such, the article is not only formative within the field of dance studies, but further exemplifies how data-rich research methods can contribute to larger histories of the Black Diaspora. The essay offers multiscalar analyses that reframe inquiries into Dunham’s work and company, and the relationship between data and embodiment. The committee believes that this essay will provide a valuable interface for future researchers who wish to work with the digital archive of Dunham’s Data as collected by the authors and their team. This article offers an exciting methodological intervention that the committee believes will have a significant impact on the intersections of dance history and the digital humanities.

Alexander H. Schwan, 2023 Lippincott Honorable Mention

“Queering Jewish Dance: Baruch Agadati” (*Dance Research Journal*)

Alexander H. Schwan’s “Queering Jewish Dance: Baruch Agadati” is a kaleidoscopic and unflinching exploration of Baruch Agadati’s career, showing how his dance works intervened into concepts of Jewish masculinity and sexuality within the sociopolitical context of British Mandate Palestine. The committee commends the depth of Schwan’s archival research as well as Schwan’s sensitive approach to wielding the dance historical ‘pen,’ so to speak, to portrait Agadati in writing. Schwan’s article contributes substantially to queer dance history while simultaneously shedding light on the political importance of concert dance to the historical ideologies of Zionism in British Mandate Palestine. Schwan approaches the task of writing about Agadati’s life and career by embracing its full complexity—beginning with the difficulty of naming Agadati as a queer artist when he never came out in his lifetime and ending with an argument that Agadati’s complex approach to dance pushes against essentializing concepts of Jewish embodiment. Finally, the committee commends Schwan’s adept historical voice. At once thoughtful and playful, Schwan’s writing animates Agadati’s life and work on the page.

The annual Gertrude Lippincott award recognizes the best English-language dance studies article published in the last year, recognizing excellence in the field of dance scholarship. This award is a befitting tribute to Gertrude Lippincott of Minneapolis, one of the founders of the original Congress on Research in Dance, and nationally recognized for her choreography, performance, company directing, teaching and dance writing. Read more about the award [HERE](#).



Ine Beljaars

“Dancing Across Borders: The Impact of Gendered Migration and Postcolonial Connections on the Dutch Salsa Scene,”

presented virtually during *New Mobilities 'on the Turn'?* (September 8th, [register now!](#))

In “Dancing Across Borders: The Impact of Gendered Migration and Postcolonial Connections on the Dutch Salsa Scene,” the author traces this musical genre’s origins in the Netherlands by highlighting “the transoceanic connections that shaped [its] emergence [...] as a popular dance form.” Honing in on mostly Antillean men’s immigrant experiences, the author finds in salsa a cultural practice that allows them to negotiate a global circuit of Latin music consumption, gaining agency as Caribbean immigrants in a postcolonial order. Through a mix of oral interviews and archival materials, the author further complicates salsa as a transnational platform built by multiple waves of immigration from the Caribbean into Europe. Salsa, the author tacitly argues, is more than just an orchestration of steps but a way of feeling movement and performance, a sort of embodied belonging that, indeed, moves across borders.

Emily Kaniuka

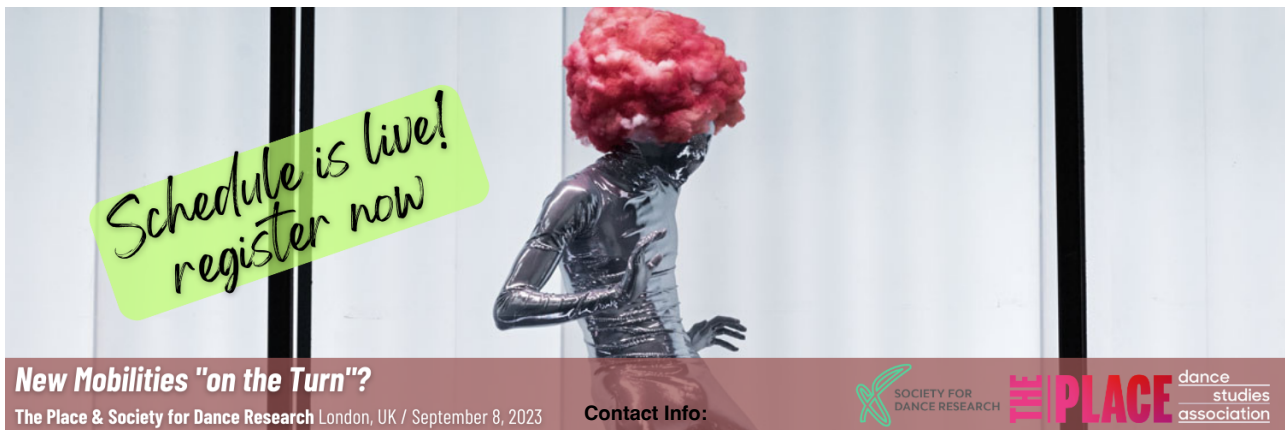
“You’re Not One of Us!: Hardcore Punk’s Digital (Im)mobilities,”

presented virtually during *New Mobilities 'on the Turn'?* (September 8th, [register now!](#))

“You’re not one of us!: Hardcore punk’s digital (im)mobilities” charts the evolution of hardcore punk from its origins in the 1980s to contemporary American scenes with their regional specificities and variances. This paper examines what happens when punk moves from the margins to the mainstream – in this case from floors and stages to the screens of Tiktok, Instagram, and YouTube. The author argues that the various recording and sharing technologies in today’s punk scene have established digital connections but have also “galvanized a collateral shift in both moshing techniques and community identity.” As live shows and audiences are filmed, framed, edited and reshaped for a broader audience, the “values of hardcore moshing, namely intensity, strength, and bodily agency” are compromised. Notably, the transmission of moshing technique and the “raw atomic movements” are happening increasingly online, and the performance of this social dance is altered as regional differences are becoming erased. This paper provides a valuable contribution to the study of dance and performance by studying the social impact digital technologies are having on a subculture more often

discussed in relation to its music. The argument proposes an illuminating take on the study of movement and social choreographies and presents contemporary punk ideology.

The Selma Jeanne Cohen Award aims to encourage graduate student members of DSA by recognizing excellence in dance scholarship. Awards are based on the originality of the research, the rigor of the argument, and the clarity of the writing. Each paper submitted in competition for a Selma Jeanne Cohen Award must be a scholarly treatment of a topic in dance studies. Each must be based on unpublished research or interpretation and must be designed for oral delivery within twenty minutes, including use of audiovisual aids. Read more about the award [HERE](#).



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