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GENDER FORUM

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(Con)Sequences: Gender, Dance and Ethnicity

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abstracts (October 1),

completed papers (January 1)

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abstracts (January 1),

completed papers (April 1)

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abstracts (April 1),

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Early Career Researchers Special Issue:

abstracts (May 1),

completed papers (August 1)

Winter Issue:

abstracts (July 1),

completed papers (October 1)

About

Gender forum is an online, peer reviewed academic journal dedicated to the discussion of gender issues. As an electronic journal, *gender forum* offers a free-of-charge platform for the discussion of gender-related topics in the fields of literary and cultural production, media and the arts as well as politics, the natural sciences, medicine, the law, religion and philosophy. Inaugurated by Prof. Dr. Beate Neumeier in 2002, the quarterly issues of the journal have focused on a multitude of questions from different theoretical perspectives of feminist criticism, queer theory, and masculinity studies. *gender forum* also includes reviews and occasionally interviews, fictional pieces and poetry with a gender studies angle.

Opinions expressed in articles published in *gender forum* are those of individual authors and not necessarily endorsed by the editors of *gender forum*.

Submissions

Target articles should conform to current MLA Style (8th edition) and should be between 5,000 and 8,000 words in length. Please make sure to number your paragraphs and include a bio-blurb and an abstract of roughly 300 words. Files should be sent as email attachments in Word format. Please send your manuscripts to gender-forum@uni-koeln.de.

We always welcome reviews on recent releases in Gender Studies! Submitted reviews should conform to current MLA Style (8th edition), have numbered paragraphs, and should be between 750 and 1,000 words in length. Please note that the reviewed releases ought to be no older than 24 months. In most cases, we are able to secure a review copy for contributors.

Article Publishing

The journal aims to provide rapid publication of research through a continuous publication model. All submissions are subject to peer review. Articles should not be under review by any other journal when submitted to *Gender forum*.

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Editorial

1 Definitions of dance are manifold, involving social and cultural, historical and regional, formal and individual considerations. Dance is inevitably in specific ways bound up with issues of gender, sex/uality and ethnicity. It figures as a particularly complex site where notions of gender and sex/uality interact with issues of ethnicity, of corporeality and the symbolic, of the individual and the collective, of art and ritual in diverse cultural sites from religion to sports to the arts, from spontaneous expression to choreographed and/or ritualised performances, from the street, to the club scene and the stage, to the movies. The four articles assembled in this issue of gender forum testify to the complexity of the subject and accentuate the interrelatedness of dance and gender from rather diverse angles, rendering it as both, a possible site of doing and undoing gender.

2 In “Only the Dance Is Sure.’ Dance and Constructions of Gender in Modernist Poetry” Julia Hoydis focuses on some of the central innovations and transformations in early 20th century dance in relation to their influence on Anglo-American modernist poetry. Arguing that dance is an important source of inspiration that shapes the imagery in many works of T. S. Eliot, Hart Crane, William Carlos Williams, and W. B. Yeats, it is also tied to constructions of gender, which engage with modernist aesthetics and reflect the body politics of the late Victorian era.

3 “*Shifting Tides: A Multidisciplinary Creative Process Fusing Dance, Somatics and Black Feminist Theory*” is a transcript of a conversation between the choreographer Cherie Hill and her friend and teacher Nii Armah Sowah. Cherie Hill is interested in human connection, and conceptually interested in exploring the ways connection heightens our self-awareness and understandings of cultural and gender difference. The interview explores the means of interpersonal connection through dance and how black feminist standpoint theory can be applied to choreography. As Hill states: “The interview depicts how I pushed the performers to discover who they are on a deeper psychosomatic level, to develop self-awareness in their whole bodies, in order to cultivate a higher communal cognizance, while staying aware of their racial and gender biases.”

4 As Mary Ann Maslak and Stanley M. Votruba note, “art forms maintain a well-established history throughout the world. Dance, one art form, maintains a particularly rich historical tradition, grounded in the local environs of socially accepted norms that have evolved both over time and through the influence of external social forces. Argentine tango, in particular, has been recognized as an international art form deeply rooted in local culture.”

In their contribution “‘Two to Tango’: A Reflection on Gender Roles in Argentina” they critically examine the roles of man and woman, “male” and “female” positionings in this dance rooted in Argentine culture.

6 In the forth article of “(Con)Sequences” Linda White and Jonathan Miller-Lane draw on their experiences during training lessons in Aikido practices. Their paper argues that “due to the lack of competition and an agreement to cooperate with other bodies, an awareness of the connection between participants based in *ki* or *chi* energy, and the development or performance of power that is neither masculine nor feminine” Aikido may provide a site of experiencing un-gendered positionings. By seeking to understand this phenomenon from the body up, rather than from theory down, White and Miller-Lane challenge formulations of gender as total and inevitable and offer specific examples of the disconnection between gender and the body.

7 Gail August's contribution presents an individual ethnography of a belly dancer in New York who, despite the fact that Belly dance originated in a patriarchal tradition that views women's lives and bodies as objects for male oppression and sexuality, it can also provide a site for female, sexual self expression.

8 Concluding this issue, *gender forum* is also very happy to feature two poems by critically acclaimed and prolific author Wanda Coleman. They form part of a new series of poems entitled *Night Coffee*. The semiologies running through the verses appear to add to the concerns addressed by the articles in this issue as they also display an emphasis on the rhythmical, the sensual and physical, while also referring to gendered and ethnic positionings.