



DEJ

**Call for  
Submissions:  
Special Issue**

*sketch*

**Call for Submissions:**  
**Special Guest Edited Issue of *Dance Research Journal* on Dance and Disability**  
(Final deadline for submissions: **January 1, 2013**)

The intersection of dance and disability is a rich site at which to explore the overlapping constructions of physical ability, aesthetic sensibility, individual subjectivity, and cultural visibility in movement performances. *Dance Research Journal* is calling for submissions to a special issue focused around this topic in order to engage with the many interesting and critically important issues that arise when one begins to think about dance from the perspective of disability and, conversely, disability from the perspective of dance. Questions we might consider are: What is different about mixed-ability dance companies? How do integrated dance companies shift our expectations of virtuosity and visibility in dance? Is it possible to perform disability without being “really” disabled? What is the relationship between disability on stage and what Arlene Croce infamously termed “victim art”? How can we think about the prevalence of moments of awkwardness, stumbling, spastic movements, and prosthetic devices in contemporary dance? How do different cultures relate to aging dancers or disabled dancers? How do dance films represent disability differently? What is the relationship between representations of disabled bodies and queer bodies in contemporary dance? What would it mean to open the discussion of disability in dance to include non-visual disabilities such as body-image disorders?

**Final deadline for submissions: January 1, 2013**

Approximate length: 4,500 words (not including notes & bibliography)

Inquiries and submissions to: Ann Cooper Albright(ann.cooper.albright@oberlin.edu) or Gabriele Brandstetter (theater-tanz@fu-berlin.de)





## Night's Dancer

The Life of Janet Collins  
Yaël Tamar Lewin

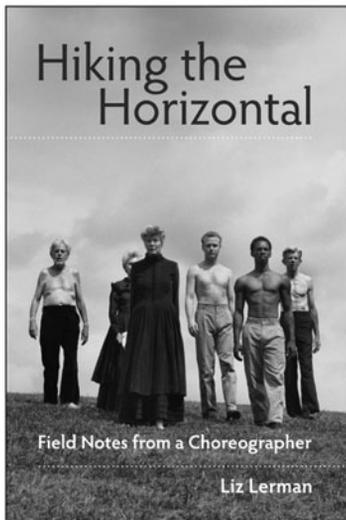
"With *Night's Dancer*, Lewin has produced a major work that continues to correct the absence of historical writing on African Americans in ballet and modern dance. The author incorporates Collins's own writings, intimate details from the artist's life, and rich contextual material to create a book that is emotionally touching and incredibly informative."

—John O. Perpener III, author of *African-American Concert Dance: The Harlem Renaissance and Beyond*

"Blessed with extraordinary gifts for dance and painting, Janet Collins broke barriers as the first African-American prima ballerina at the world-renowned Metropolitan Opera. Her life's journey is inspirational. History should recognize her as one of its pioneers. Janet Collins was truly one of earth's angels."

—Arthur Mitchell, co-founder of the Dance Theatre of Harlem

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## Hiking the Horizontal

Field Notes from a Choreographer  
Liz Lerman

"Liz Lerman has poured love and courage into her pioneering work in dance for 35 years. She possesses a dancer's understanding of the body, a choreographer's imagination, a scientist's curiosity, and an activist's ability to channel outrage into projects that nurture community. *Hiking the Horizontal* is studded with brilliant flashes of insight presented as modest epiphanies along the route of making dances and inventing new forms of community outreach. Like Susan Sontag, Lerman's brilliance lies in the merging of keen intelligence with very present emotion. Also like Sontag, she delves into a good paradox. Her mode of operation: questioning everything. Her life project: making dance matter. Yet her insights and discoveries can be applied to any art or non-art realm."

—Wendy Perron, editor in chief, *Dance Magazine*

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## **Artist Statement**

Drawing with charcoal on paper, I work directly from and with dancers and dance improvisation and explorations. My own movements, and the lines and shapes as they emerge, too are a kind of dance. It is the figure in space, the space in-between and the accumulation of line, the accumulation and collaboration of present moments in charcoal that engages and intrigues me. I seek to delve more deeply into the seeing and improvisational potential of any given moment and the movements of all kinds in the immediate environment. With luck, I touch or re-inhabit special, deeply intuitive moments of my childhood. It's the collaborative, actively interactive part of it, the simultaneous improvisatory nature of our work – two mediums/languages improvising in concert with one another – that excites and propels me. From this interaction comes the traces that then evolve into these drawings, that continue to dance...

**Wendy Shuster**

Popular  
Music

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