



April 14, 2023

[Conversations Across the Field of Dance Studies](#) e-journal new issue:
[**Dancing in the Aftermath of Anti-Asian Violence**](#)

The [Dance Studies Association](#) (DSA) announces a new issue of its annual journal publication, *Conversations Across the Field of Dance Studies* (*Conversations*), now published on an open-access e-platform with Michigan Publishing Services. This issue, titled *Dancing in the Aftermath of Anti-Asian Violence*, was initiated by guest editors SanSan Kwan and Yutian Wong (bios below) in response to the 2021 shooting in an Atlanta spa where Asian women were working. The project progressed alongside continuous gun violence in the U.S. (at a hair salon in Dallas, Texas; a grocery store in Buffalo, New York; a nightclub in Colorado Springs, Colorado; a church in Laguna Woods, California; an elementary school in Uvalde, Texas; another in Nashville, Tennessee . . .). While the contributions to this issue were completed before the mass shootings in Asian American communities in California, the dancers and farmworkers who lost their lives haunt the final line edits that brought this issue of *Conversations* to fruition. Kwan and Wong reflect on the process:

“As co-editors we were reading page proofs for this issue of *Conversations* on the eve of Lunar New Year, January 21, 2023, when news of mass shootings in Asian American communities in California broke out. Our text-chain about formatting and missing footnotes was suddenly interrupted by the shock from both the news and the discovery that we both have parents who, like the victims at the Star Ballroom Dance Studio in Monterey Park, are avid ballroom dancers. We laugh-cried trading childhood memories of closets full of sequins and chiffon, and dance shoes stored carefully in drawstring bags. We laugh-cried in recognition of the way our professional feelings about the heteronormative gender politics, racial politics of brownface, and colonial histories of ballroom dance rubbed up against our personal witness to the imperative of community, self-expression, and bliss in our parents’ dancing. We laugh-cried in disbelief that the tragedies in Monterey Park and Half Moon Bay had returned us back to the beginning of our co-edited project.

“The contributors to *Dancing in the Aftermath of Anti-Asian Violence* are teachers, students, scholars, dancers, choreographers, writers, activists, poets, and musicians. They offer their words, movement, images, and sound to transform encounters with violence into stories, poetry, songs, scholarship, and choreography. As the recent tragedy reminds us, dance is not exempt

from violence, but it does hold the potential to be a space and practice of refuge, expression, activism, and being.”

Kwan and Wong, who offer essential framing and context in a three-part introductory chapter, have curated a forum for Asian and Asian American voices in Dance Studies. The issue highlights the multiplicity of the Asian diasporic experience through a wide range of contributions that include interventions and reflections in scholarship, pedagogy, dance performance, personal narrative, and activist instructions, arranged as a compilation of writing, photography, and video. In addition to “Dancing in the Aftermath of Anti-Asian Violence: An Introduction in Three Parts,” the issue includes:

- “Violences, Aftermaths, and Family, or How to Make Dances in this Body?” by Rosemary Candelario
- “Dancing on the (Bamboo) Ceiling: Performing While Asian in US Postmodern Dance” by Gerald Casel
- “A reclamation of the disposable” by maura nguyễn donohue
- “Bystander Choreography” by Al Evangelista
- “Feeling Arab: Sound Worliding, *Hishik Bishik*, and Belly Dance” by Juliana Fadil-Luchkiw
- “Queen for a Day: Yuriko Amemiya Kikuchi’s Crowning at Tulare Detention Center” by Mana Hayakawa
- “Black-Salpuri: The Innovation of a Traditional Korean Dance Form” by Hye-Won Hwang
- “Asian American Activation through Hip Hop Dance” by grace shinhae jun and MiRi Park
- “Speaking and Dancing My/Our Truths in *Here Lies the Truth*” by Li Chiao-Ping
- “Diversity Dancing 101” by Joyce Lu
- “Is My Body My Own?” by Tiffany Lytle
- “Writing ‘Chinese Dance’ in the West” by Fangfei Miao
- “Choreography for Lola, March 2021” by Dahlia Nayar
- “Dance as an Act of Re-memembering Who We Are” by Johnny Huy Nguyen
- “Rocks Thrown at His Head” by Chuyun Oh
- “Toward an Afro-Asian Hip-Hop Dance Pedagogy” by J. Lorenzo Perillo and Kellee E. Warren
- “If I Was Your Girlfriend: A Lexicon of Funk and Desire in Academia (or Things I Learned as a Young Asian American Artist)” by Michael Sakamoto
- “Asian American Follows and the Feeling and Practice of Freedom” by Crystal Song

The *Conversations* guest editor model plays a significant role in decreasing gatekeeping to knowledge production in the field of dance studies, and provides year-long support for the guest editors by the *Conversations* Editor and members of the Editorial Board. *Conversations* is a venue in which scholars, artists, and educators of dance and related disciplines can respond to current events and pressing issues in a range of formats, including some not typically welcomed in academic journals. The focus on emerging themes in the field has led to important and widely-cited issues on *Latin @ Dance* (2014), *Talking Black Dance Inside Out/Outside In* (2016), *The Popular as Political* (2018), *Decolonizing Dance Discourses* (2020) - which engages #BlackLivesMatter and #DalitLivesMatter - and *Cyber-Rock Mixtape* (2022), the first issue published on the journal’s open-access e-platform. *Dancing in the Aftermath of Anti-Asian Violence* (2023) is an essential addition to this canon, both with its focus on

personal histories and artistic practice as forms of knowledge production and its explicit calls to decolonize Dance Studies.

As a multi-media publication, *Dancing in the Aftermath of Anti-Asian Violence* is a particularly accessible and useful teaching tool. Each essay/entry stands alone as an easily assigned viewing/reading to engender vibrant class discussion. Furthermore and as a continued act of investment in these histories and people, please reach out to DSA (info@dancestudiesassociation.org) for information on inviting contributors to give a lecture, master class, and/or lecture/demonstration. *Dancing in the Aftermath of Anti-Asian Violence* tells a living history and we encourage dance studies educators to engage with its respondents directly, as an act of political, financial, and cultural investment.

Dance Studies Association

The Dance Studies Association (DSA) is a member-driven US based international organization of dance scholars, educators, and artists. The organization aims to strengthen the visibility and increase the reach of dance studies as a critical field of knowledge production, encompassing political, creative, and embodied practices at the intersection of the arts, humanities and social sciences. Formed in 2017 as the merged entity of the Congress on Research in Dance (CORD, founded 1969) and the Society of Dance History Scholars (SDHS, founded 1978), DSA is both grounded in and extends the work of those two organizations.

Conversations Across the Field of Dance Studies is an annual publication of DSA, dedicated to current themes and debates in the field of dance studies. In 2021 DSA began the work of moving *Conversations* to a fully open-access e-platform with Michigan Publishing Services. The e-platform allows editors and authors to think more broadly about the medium of dance scholarship itself – democratizing access in multiplicity. All past issues of *Conversations* (2008-present) are available on the website as PDFs: <https://journals.publishing.umich.edu/conversations/>

[Rachel Carrico](#) serves as Editor of *Conversations*. [Rosemary Candelario](#) serves as the Vice President of Publications and Research for the Dance Studies Association. [Lizzie Leopold](#) serves as the Executive Director of the Dance Studies Association. For more information on DSA please visit the website: www.dancestudiesassociation.org

Guest Editor Bios

SanSan Kwan is Professor and Chair in the Department of Theater, Dance, and Performance Studies at UC Berkeley. Her recent book, *Love Dances: Loss and Mourning in Intercultural Collaboration* (Oxford UP, 2021), is winner of the 2022 de la Torre Bueno© Award. She is also the author of *Kinesthetic City: Dance and Movement in Chinese Urban Spaces* (Oxford UP, 2013) and co-editor, with Kenneth Speirs, of *Mixing It Up: Multiracial Subjects* (University of Texas Press, 2004). Her article on cartographies of race and the Chop Suey circuit, a group of Asian American cabaret entertainers who toured the nation during the World War II era, is published in *TDR*. Her article, “When is Contemporary Dance,” on contended understandings of the term “contemporary” across dance genres and

communities, is in the December 2017 issue of *Dance Research Journal*. Additional articles can be found in *Representations*, *Performance Research*, and other journals and anthologies. Kwan remains active as a professional dancer and has danced with H.T. Chen and maura nguyễn donohue, among others. She is currently performing with Lenora Lee Dance and Chingchii Yu.

Yutian Wong is Professor of Dance Studies in the School of Theatre & Dance at San Francisco State University. She is the author of *Choreographing Asian America* (Wesleyan University Press, 2010), editor of *Contemporary Directions in Asian American Dance* (University of Wisconsin Press, 2016), and co-editor with Jens Richard Giersdorf of *The Routledge Studies Dance Reader*, 3rd Edition (Routledge, 2019). Other publications include essays in *Discourses in Dance*, *Dance Research Journal*, *Short Film Studies* and chapters in *Worlding Dance*, edited by Susan Leigh Foster; *Choreography and Corporeality: Relay in Motion*, edited by Thomas DeFrantz and Philippa Rothfield; *The Oxford Handbook of Dance and Competition*, edited by Sherrill Dodds; and *The Oxford Encyclopedia of Asian American and Pacific Islander Literature and Culture*, edited by Josephine Lee. Current projects include writing a monograph titled *Dancing in the Archives of Sincerity* and co-editing *Bangtan Remixed: A BTS Critical Reader* (under contract Duke University Press) with Patty Ahn, Michelle Cho, Vernadette Vicuña Gonzalez, Rani Neutill, and Mimi Thi Nguyen. [@criticalbtsreader](https://twitter.com/criticalbtsreader)

For further information, please reach out to DSA Executive Director Lizzie Leopold:
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