

SADI Feature: Hybrid Footprint Films

[A Thousand Yearnings \(2017\)](#), courtesy of Feriyal Amal Aslam.

[Dance India Today \(2022\)](#), courtesy of Annette Leday.

Book Reviews

Leday, Annette. *Contemporary Dance in India Today*. New Delhi, Goyal Publishers, 2023, Large format, 110pp. In 2017, the CN D (Centre nationale de danse) in Paris commissioned Annette Leday, a French choreographer with experience of both classical and contemporary Indian dance, to research the state of contemporary dance in India. In 2018 and 2019, Leday travelled throughout India and, as part of her research, conducted a series of filmed interviews with leading choreographers. Ms Leday's report to the CN D is the basis of the present volume. Following two scene-setting chapters on the Indian subcontinent and twentieth-century founders of modern dance in India, the third chapter discusses the creative work of twenty-seven contemporary choreographers. Chapter four considers choreographic themes, especially the search for a contemporary Indian identity in tension with both classical dance forms and Western influences. Throughout these chapters large space is given to the words of choreographers themselves. Further chapters contextualise contemporary Indian dance in Indian press, pedagogy, and funding models. This survey attests to a vibrant and engaged choreographic movement in contemporary Indian dance. The text (available in both English and French) is presented, with portrait photos, a 35 minute documentary film [Dance India Today](#) made by Cyrille Larrieu, and an archive of twenty interviews as [Dance India Today Series](#).

David McRuvie

CFP: Hierarchies in Dance

Deadline: March 15, 2024

This issue seeks to mitigate encounters of South Asian dance and movement systems with hierarchies. Bodies and hierarchies perform together in and through dance. We conceive of hierarchies expansively: as concretized social constructions delimiting personal and collective freedom (such as caste, race, class, gender, sexuality, ethnicity, identity, genres etc.). The undeniability of hierarchies haunt the struggle of the very existence, validation, and sustainability of dance forms and communities. By focusing on hierarchies, we want to open up discussion of overt and covert inequities in sociologies, praxis, kinetics, geographies, and demographics that the imaginative dance scholar/ practitioner can cleave out, without being prescriptive, or excessively descriptive, leaving enough interpretational space. Hierarchies are also dynamic as living-breathing-porous-structures that can be reorganized through performative resistance and choreographic repositioning. In an atmosphere of authoritarian silencing of voices, lives, peoples, and bodies, hierarchical reorganization needs to take choreographic precedence. Such is the clarion call for the next issue of *South Asian Dance Intersections*. Calling out to artists and academics, activists and theorists to submit full-length article submission (6000-8000 words), experimental writing (1500-2000 words), photo essays, and on-screen works. All works should adhere to the journal's submission guidelines. Submissions are accepted only through the journal website. For all submission-related queries, please contact Kaustavi Sarkar, ksarkar@charlotte.edu.

Please send your submissions to: <https://journals.charlotte.edu/sadi/about/submissions>

2024 Area Studies/ Dance Studies Colloquium

SADI will take proactive measures in revisiting vocabulary dominating the field of dance studies through a year-long engagement through workshops, conferences, townhalls, and laboratories. This recuperative/ revisionist initiative will focus on the term *choreography* from an area studies perspective. We will scrutinize and generate a discourse around *choreography* and allied, pithily used, foundational terms as we explore how it might be imagined by diverse artists and scholars. How inclusive or culturally competent is choreography? By interrogating this privileged practice, and shining the light on the state of dance in South Asia, we get a chance to question the dominant lexicon in the broader field and revisit, possibly even reconfigure current terminologies. Does this process require dismissing labels, vernacularizing universal words, reinventing meanings and terminologies, reassigning new meaning to represent better "glocal" developments? This exercise will hopefully make the discourse more reflective of the reality of emerging and dynamic dance ecologies and their continuously developing epistemologies in the South Asian dance constituency.

We will run announcements for this year-long initiative starting January 2024 for multiple pathways of participation: online townhalls, in-person workshops, study-groups, conferences, and artist laboratories.