Afterword

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These three engaging essays that have emerged out of the research project *Memory in Motion. Re-Membering Dance History* delves into anthropology's role in dance studies, examining the interplay between dance and memory through the processes of re-appropriation, re-signification, and the invention of the past. They investigate wide-ranging and cross-cultural aspects of dance, performance, and Cultural Anthropology, foregrounding many of the current concerns emerging in theoretical and methodological debates regarding the body and its place in academic conception and thinking. The three writers explore bodily understanding from a point of dance praxis, a perspective that addresses the embodied form through deep involvement in the dance itself. Their essays range between William Forsythe's contemporary choreography from the standpoint of a dancer in his company (Waterhouse), to embodied fieldwork engagement with the Yolngu Indigenous communities in Northeast Arnhem Land (Tamisari), and an analysis of the work of Sāmoan-Japanese interdisciplinary artist, researcher, curator, and activist Yuki Kihara (Franco). Here, the richness of the bodily encounters, or the "entanglement of bodies" (Waterhouse, p. X) offers new knowledge regarding performance, embodiment, and their place in human understanding. The embodied dance practice is an area of research that has occupied much of my own time and interest, having written two different chapters that investigate how the voice of the body may be heard and how that may bring a richness and complexity to ethnographic work with the moving body (David 2013, 2021). As Sally Ann Ness (2004, 138) argues, such investigations into embodied practice in movement forms provide deeper levels of understanding and have "the capacity to produce epistemological shifts and to yield very different forms of cultural insights".

Historically, dance and movement had remained on the margins of anthropological inquiry, but a new interest in the 1970s and 80s established the anthropology of dance as a sub-discipline of anthropology, led by US and UK scholars such as Brenda Farnell, Adrienne Kaeppler, Joann

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Kealiinohomkou, Anya Peterson Royce and Drid Williams amongst others.[1] Ethnochoreologists working in Eastern Europe at this time contributed significantly to the growth of the field, such as the work of Anca Giurchescu and Lisbet Torp (1991) who investigated the phenomenon of folk dances in their communities.[2] The work of the above scholars reflected the issues of that period, focusing on nationalism, gender issues, post-structuralism, politics, feminist theories, world cultures, and colonialism as well as deep analysis of the dance structures. These academics and dance practitioners were followed by the next generation who built upon existing research, establishing dance anthropology/ethnology as a significant field of discovery setting up university courses to train academics in this field (see Andrée Grau, Georgiana Gore, Sally Ann Ness, and Susan A. Reed in particular). In the late 1970s and early 1980s, at the Dance Department of the University of California, Los Angeles, through the work of Allegra Fuller Snyder and Elsie Dunin began to establish the field of Dance Ethnology. Andrée Grau designed the first Master's programme in Dance Anthropology in the UK in 2004. Georgiana Gore, also an anthropologist of dance and movement, with Grau and Ethnochoreologist Egil Bakka and Lázsló Felföldi, created Choreomundus in 2012. Choreomundus is a new, prestigious two-year, international EU-funded Master's programme specialising in dance knowledge, practice, and heritage[3]. In Europe, the Université Clermont Auvergne (UCA) in Clermont-Ferrand, France established its Master's programme in the Anthropology of Dance in 2000, and in Szeged, Hungary, the Szegedi Tudományegyetem (SZTE) set up a Masters course in Dance Anthropology and Ethnochoreology in 2010. These innovative programmes are training new generations of academic/practitioners, engaging with cutting-edge technologies, current cross-cultural interests, and today's changing epistemologies that embrace issues of auto-ethnography, the realm of affect and intensity, postcolonialisms, de-gendering, de-colonising, the re-centring of marginalised voices, as well as inclusivity and diversity.

The essays in this Dossier address similar issues. Elizabeth Waterhouse's work takes the reader into the multi-layered world of a dancer's sensorium, illustrating how the "seeing" of one's partner in dancing a duet is enacted

[1] Anthropologist of dance Andrée Grau (2021, 31) notes that African Americans Katherine Dunham and Neale Hurston are considered to be forerunners to the anthropology of dance in the 1940s and 1950s.

[2] Embodied practice in ethnomusicology was also highly influential, as well as later developments in somatic theory and practice.

[3] See https://choreomundus.org/ (last accessed 5 May 2024).

through aspects of breath, balance, energy, fine attention, and listening rather than just being dependent on visual cues. Using an auto-ethnographic methodology, Waterhouse reveals how a finer and more detailed understanding of movement emerges from such embodied practice—an intensity and power of affect on each other and each other's bodies—through the analysis of one particular movement in William Forsythe's piece, *Duo* (1996). She carefully unpicks the movement called "showerhead" by the dancers, which embodies a twisting motion in the hands that continues into the body. The dancers remembered "focusing on their partners and kinaesthetically feeling the movement" whilst performing "showerhead". Bodies assemble and disassemble, feeling the "ethnographic" moment, as autoethnographic practice situates "the socio-politically inscribed body as a central site of meaning-making" through "reflecting on the subjective self in context with others." (Spry 2001, 711 & 713) Supporting such an auto-ethnographic approach, Claire Vionnet (2022, 80) writes how the "interweaving of the intimate and the collective within autoethnographic narratives highlights the way a dancing body is shaped by others".

Franca Tamisari's contribution also touches on the sense of affect that flows through the dance of the Yolngu Indigenous people in the north-eastern tip of Australia, explaining how in dancing, people enter the "intimate sphere of inter-corporeal relationships at a different level of intensity" (p. X) where they affect others and simultaneously are themselves affected. The complex community knowledge that is transferred and understood through dancing holds a place right at the heart of the people, encompassing elders, younger relatives, and the ancestral spirits. Such intellectual understanding is conveyed through the performative body, layered, sensitive, carrying emotion, empathy, and communication on many levels. The depth of such Indigenous knowledge is conveyed similarly in Boaventura de Sousa Santos' work on the production of knowledge in the Global South (2018, 165), where he emphasises the concept of *corazonar*, (feeling-thinking) or the warming up of reason that works with emotions, affections, and feelings. Through the deep experience of the senses, such knowledge is embodied. As he states, "To take seriously the idea that knowledge is embodied implies recognizing that knowing is a corporeal activity involving the five senses, if not also the sixth sense…". Like de Sousa Santos, Tamisari's research advocates for a type of decolonising through the recognition of ancestral ways that spell out the Yolngu relationships with humans and non-humans, with the land and with each other, their "being-in the-world and being-with-others." (p. X) She argues that the Yolngu deploy performance to invite "other non-indigenous people and institu-

tions … to enter into a dialogue on their own terms, introducing Yolngu symbols into European political discourse and, thus, in part to assert Yolngu autonomy and independence." (page X)

Susanne Franco's discussion and analysis of three different works on *Salome* by performance activist Yuki Kihara directly links to such issues, in that she investigates Kihara's stand on decolonisation and indigeneity intertwined with gender identities. The challenging of dominant historical colonial narratives on race and gender through Salome's narrative is a performative attempt to decolonise Sāmoan culture (Kihara's maternal legacy) from binary viewpoints of gender, and Western notions of the female (dancing) body. Kihara's identity with the Sāmoan minority group Fa'afafine—a fluid category of males who self-define and self-identify with females—leads to a troubling and queering of Salome's story and its various historical manifestations. Often commissioned by museums, Kihara's activist performances operate in "readdressing history, transmitting embodied memories, and introducing counter-dominant historical discourses." (Franco, X) Kihara's Salome is the ultimate act of witnessing and of resistance, showing how dance can be used "as a tool for political manipulation" (Franco, X). The colonial remembered past and the apologetic, troubled present weave together to create an inclusive, empathetic, and re-mediated future.

The richness of these three essays that combine anthropological methodologies along with the layered and affective traces of anthropology's past allows the reader to contemplate the body: bodies that hold memory, bodies that engage in meaningful dance and movement, bodies that speak of worlds past, present and future across the globe. Each essay conveys, through the use of effective movement analysis, how body and mind are part of one whole organism, producing knowledge in multivalent ways and reminding the reader of the essential nature of embodiment. Through such detailed analysis, information is gathered informing how the body, time, and space may be conceptualised in any culture, and therefore bringing understanding of socio-cultural and historical dimensions of gender and politics, and of marginalised voices. As Gore and Grau note, "one of the qualities of dance is that it mobilises a specific regime of attention which requires that the dancer be both attentive to his/her own movements whilst simultaneously being aware of his/her co-dancers, as well as being conscious of the attendant audience. Giurchescu has referred to a dance-specific "circuit of communication" (1994) and Gore (Grau, Gore 2014, 130), more recently, to a "distributed attention". It is this special attentive quality of dance that

perhaps allows for a shared and inclusive understanding of humanity that enables the transmission of collective knowledge and memory.

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