

Indian Modern Dance, Feminism and Transnationalism

New World Choreographies

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Indian Modern Dance, Feminism and Transnationalism

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*To the memory of Ranjabati Sircar (1963–99)
and Manjusri Chaki Sircar (1934–2000)*

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Series Editors' Preface

Choreography in the global context of the twenty-first century involves performance practices that are often fluid, mediated, interdisciplinary, collaborative and interactive. Choreographic projects and choreographic thinking circulate rapidly within the transnational flows of contemporary performance, prompting new aesthetics and stretching the disciplinary boundaries of established 'dance studies'. Crossing the borders of arts disciplines, histories and cultures, these 'new world choreographies' utilise dance techniques and methods to new critical ends in the body's interaction with the senses, the adoption of technology, the response to history as well as present-day conditions of political and social transformation, or in its constitution of spectator communities.

As a result, well-rehearsed approaches to understanding choreography through dance lineages, canonical structures, or as the product of individual artists give way to new modes of production and representation and an ever extending notion of what constitutes dance in performance. Choreographic practice as well as research on choreography draws on new methods of improvisation, (auto-) biography, collective creation and immersion in ways which challenge established (Western) notions of subjectivity, of the artist as creator, or which unsettle the 'objective distance' between the critic and the work. The post-national, inter-medial and interdisciplinary contexts of digital and social media, festival circuits, rapidly changing political economies, and global world politics call for further critical attention.

With an openness to these new worlds in which dance so adeptly manoeuvres, this book series aims to provide critical and historicised perspectives on the artists, concepts and cultures shaping this creative field of 'new world choreographies'. The series will provide a platform for fresh ways to understand and reflect upon what choreography means to its various audiences, and to the wider field of international dance and performance studies. Additionally, it will also provide a forum for new scholars to expand upon their ideas and to map out new knowledge paradigms that introduce this diverse

and exciting field of choreographic practice to dance, theatre and performance studies.

Rachel Fensham, University of Melbourne

Peter M. Boenisch, University of Kent

Alexandra Heller-Nicholas, Series Administration

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