

## Editorial: Volume 14

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The present volume of *The International Journal of Screendance* continues to build upon a format that proposes two distinct but complementary pillars: a thematic focus coordinated by guest editors alongside diverse research published in response to an open call for papers. Following the *IJSD*'s 2022 issue, "Choreographing the Archive," we have found this format to be one that strikes a balance between the dynamic range of topics that screendance scholarship currently encompasses with the need for going further via in-depth explorations, organized in a dedicated section. Additionally, the journal is pleased to continue publishing interviews, shorter articles, and reviews that remain important forms of transmission for advancing debates and exchanging information within the field.

For our first issue as co-editors, Sandhiya Kalyanasundaram and I are delighted to share Katrina McPherson and Douglas Rosenberg's exceptional guest editorship in the section, "Making Television Dance (Again)." During an era in which the very concept of television has been uprooted and transformed, the guest editors' extensive experience of Anglo-American television as a site for screendance experimentation is a timely reminder of how shifting forms of technology inform the histories and future(s) of screendance. Evoking the legacy of Bob Lockyer—an influential director and producer of dance for television—McPherson and Rosenberg combine oral histories, extant documents (which we have the good fortune of reprinting in these pages), and media theory, among others, to make a compelling case for screendance's creative legacy on television, focusing in particular on the medium's materiality as an impetus for artistic innovation. With this section, McPherson and Rosenberg explore an essential aspect of screendance history that has been largely ignored until now and in doing so, set an exciting precedent for further investigations into television's role in screendance production and transmission around the world.

Several contributions in this issue are complementary to McPherson and Rosenberg's thematic television study, while expounding upon additional areas of inquiry. The technologized dancing body is the subject of Pam Krayenbuhl's article, which examines the distinction of the televised medium through the lens of American choreographer Twyla Tharp's 1977 small screen production, *Making Television Dance*. In "The Resistive Gaze in Kuwaiti Screendance," Najat Alsheridah's research focuses on the representation of women who perform the *Zar* dance in Kuwaiti screendance, including a recent appearance on the television show *Mohammed Ali Road*. Sandhiya Kalyanasundaram's interview with Kamalini Dutt highlights the latter's directive under Doordarshan (Indian National television) to envision dance production within India from the 1970s to the 1990s and to evolve strategies for recording traditional and contemporary dance styles. Closing the television section, Kaustavi Sarkar's "Odissi on Screen: A Meditation on Regional Television" examines the effects of the small screen on a specific form of dance, Odissi dance drama from the eastern state of Odisha in India.

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The issue's additional research papers tackle an array of topics, including Tina Wasserman's "Drawn to the Light: Cinematic and Performative Ecologies in Stan Brakhage's *Mothlight* (1963) and Eiko Otake's *Night with Moths* (2019) in which the author analyzes interactions between human, animal and botanical beings on screen. As ecosystems continue to bear the weight of the anthropocene, considering movement dialogues on screen between diverse life forms takes on a keen sense of urgency. Harmony Bench's interview with artist Tia-Monique Uzor, "The Noise My Leaves Make: Black British Women and Surrendering to Belonging" broaches another crucial topic at the intersection of race, class, and nature. Their conversation explores the creation of Uzor's recent screendance in the English countryside, a landscape that, as the interview underscores, remains largely inaccessible and unwelcoming to people of color.

Finally, a variety of book and film reviews, as well as event reports, published in this issue attest to the robust number of screendance resources and activities happening internationally. Claudia Kappenberg considers the screening "An Evening of Film at Siobhan Davies Studios" in London, while Claudia Rosiny reviews Daniel Belton's latest screendance, *Ad Parnassum – Purapurawhetū*. Reporting on the book launch of *Maya Deren: Choreographed for Camera*, Clare Schweizer contextualizes author Mark Alice Durant's talk and screening at the San Francisco Cinematheque. Other book publications on Fred Astaire, as well as tap dance and race are thoughtfully assessed for journal readers by Brandi Coleman and Crystal Song. We would like to extend our heartfelt gratitude to all contributors for creating the collective conversation that the journal represents. Their desire to share diverse perspectives and approaches to screendance make this space a collaborative and thoughtful endeavor within today's global village. We also extend warm thanks to the board for their ongoing dedication to the journal's mission, as well as numerous former editors for their generous assistance as we transition to our new editorial roles.

Future issues currently being planned include a focus on feminism and its legacy within the history of screendance past and present. To coordinate the topic, we are delighted to welcome scholar Urmimala Sarkar (Jawaharlal Nehru University) and Sumedha Bhattacharyya (O.P Jindal Global University) as guest editors. The feminist issue's call for papers is currently open and can be found posted on the journal's website. If you are interested in submitting an article regarding another topic, please see our submissions page on the website where papers are accepted on a rolling basis. Cara Hagan will also guest edit a forthcoming issue on screendance festivals, which we look forward to reading next year.

As always, we appreciate hearing from readers and future contributors. If you would like to inquire about contributing a paper or a review, please do not hesitate to get in touch via the website. We'd also like to inform readers that the *International Journal of Screendance* now has a Facebook and Twitter page. If you'd like to follow news about future issues and calls for papers via those platforms, we'd be happy to see you there.

Marisa C. Hayes is an interdisciplinary arts writer and curator. She contributes to a variety of print and electronic publications in English and French, including *Dance Magazine*, *CN D Magazine* (Centre national de la danse, France), and *The Theatre Times*. She is currently head of visual arts education at L'Arc - National Theatre (France) and co-directs the Festival

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Sandhiya Kalyanasundaram is a dance educator, choreographer and poet. Trained in Bharatanatyam, Butoh and Flamenco, Sandhiya has led and performed in several collaborative performances between dance styles, served on the Jury Panel for the San Francisco Ethnic Dance Festival and used dance therapy to work with survivors of domestic violence. Sandhiya enjoys working at the intersection of science, technology and art. Her current research and teaching interests lie at the intersection of cinema, performance, and philosophy, with a specific focus on environmental humanities. Her works have been published in the Art and Perception, Nature, Sahitya Akademi's Indian Literature Journal, The Trumpeter, International Journal of Screendance, Scholar and Feminist Online, Theatre, Dance and Performance Training, Lens Network on Sustainability.