

This extraordinary work contains interviews with and performances by about one hundred flamenco artists, both famous and obscure. Washabaugh's treatment of *Rito y Geografía* personifies his interpretive approach: to read such documents as texts that reveal more about the agendas of their author-producers and the political climate in which the films were made than about the personalities or art of their subjects. For instance, in his chapter on women in flamenco he shows how the series producers helped reshape the dichotomous and restrictive gender images of the Franco period. In contrast to the invisibility of women in Franquista politics and the widespread association of flamenco with the exclusively male settings of taverns and bordellos characteristic of the time, female flamenco performers are prominent in *Rito y Geografía*, where they are presented as powerful familial figures of irreproachable honor. In these sequences wine appears not as a symbol of debauchery but as an element in the rites of Andalusian domestic life. In other chapters Washabaugh further deconstructs the *Rito* series in relation to its promotion of flamenco as an element of Gypsy identity and reveals the complex, dialogic nature of intent and effect involved in its production.

Washabaugh's deconstructive, text-oriented approach, the historical sweep of much of his analysis, and his heavy use of secondary sources for background distance this work not only from more positivist theoretical orientations but also from anthropology's ethnographic enterprise. With the exception of a very useful description of the formal contents of the *Rito y Geografía* series and the author's discussions of this material, there are few new data in this book. This is not to say that Washabaugh lacks interest in the direct encounter as a tool of anthropological understanding. His infrequent but well-chosen personal anecdotes belie such an assertion. So does his very perceptive treatment of the flamenco body, the final, ineffable core of the art and the key to its power to affect us. Nonetheless, it is through his specific and very sophisticated theoretical frame—not through the process of ethnographic encounter—that Washabaugh has advanced our understanding of flamenco to a new stage. In my opinion those who would study flamenco as an embodied art will still need to do so through full participation, not only in the world of aficionados and scholars, but in the core of the art form, performance itself.

Tango and the Political Economy of Passion.
MARTA E. SAVIGLIANO. Boulder, CO: Westview Press, 1995. 289 pp., Index, illustrations.

ANYA PETERSON ROYCE
Indiana University

This is not a book that can be picked up and read from beginning to end in the usual linear fashion. It is an embodied story that has to be felt, heard, tasted, sung, and danced. Any illusions to the contrary are dispelled by Savigliano's two introductions—the first that begins with opening the tango

box, and the second, much more familiar in its neatness. Seduced and comforted by this orderliness, we are brought up again by an aside on the "micropolitics of reintroducing": "Tango is not an example; it is the main ingredient in this exercise in decolonization. It is an inviting metaphor that asks theories to dance, corporealized in the specificity of sweaty, sensual, fully efforted bodies" (p. 4).

Exile is named only once, in the preface, where the author notes the intimate association of tango and exile. But in a primary sense the book is about exile if we understand that to mean being away from one's home in contexts where the symbols that signify home are misunderstood or appropriated. The tango is exiled, appropriated, returned, and Savigliano too is exiled in the person of a Latina, a woman, an intellectual. So the tango becomes home and Savigliano's tango method "is an attempt to poke fun at scholarly exercises that alienate, immobilize, and justify nonsensical politics by logically, rationally, and academically making sense" (p. 17).

How does this tango method accomplish such a critique and, at the same time, reveal something very fundamental about the politics of passion, gender, exoticism, race, and colonialism (including post-, neo-, and de-)? We experience imagined tango performances narrated by the choreocritic, let passages of poetry in Spanish and English wash over us, scan double columns of authorial discourse with commentary by tangueros, feel the magic of counterspells, and fall under the spell of Don Beto of the "simmered erotic passion" (p. 226).

At the center of this feast of the senses are Savigliano's descriptions of dance. Whether you like it or not, you find yourself in the body of the dancers. Here is just one example:

you cannot afford to let anything drop. Your ears start buzzing and the whizzing in your hairs stretches your spine, tail heavily held down to the ground, weak knees but a strong pulling, curving your neck at the top, lifting your shoulders in upheaval. If this is the case, and you clearly feel that unless your feet start moving endlessly, you have lost your balance, you are ready for it. Arrogant and defiant, burdened and ready to tango. Step after step, the outer edge of the ball of each foot sliding as close as possible to the ground, leaving clouds of dust behind you; knee against knee as in making fire; a slight torsion at the waist turning shoulders and hips into opposite alignments and a casual but definite grave thrust. [p. 157]

Unorthodox but perfect in its power to put you in the middle of the dance. And as your body tangos, you know, as you never knew before, exile, appropriation, and resistance. Caught up in the seduction of the tango, your attempts at resistance "carry along old traces, recombine old stereotypes with new territories; rejected identities stick to new desires" (p. 70). Caliban must use Prospero's language even to curse him (p. 220).

We learn about the tango in its exilic wanderings and transformations, especially in the very different settings of France and Japan. But do not expect an Arthur Murray primer on *tangoando* (tangoing).

Tango And The Political Economy Of Passion

Ronald H. Bayor



Tango And The Political Economy Of Passion:

Tango And The Political Economy Of Passion Marta Savigliano, 2018-02-06 What is tango Dance music and lyrics of course but also a philosophy a strategy a commodity even a disease This book explores the politics of tango tracing tango s travels from the brothels of Buenos Aires to the cabarets of Paris and the shako dansu clubs of Tokyo The author is an Argentinean political theorist and a dance professor at the University of California at Riverside She uses her tango tongue to tell interwoven tales of sexuality gender race class and national identity Along the way she unravels relations between machismo and colonialism postmodernism and patriarchy exoticism and commodification In the end she arrives at a discourse on decolonization as intellectual unlearning Marta Savigliano s voice is highly personal and political Her account is at once about the exoticization of tango and about her own fate as a Third World woman intellectual A few sentences from the preface are indicative Tango is my womb and my tongue a trench where I can shelter and resist the colonial invitations to universalism a stubborn fatalist mood when technocrats and theorists offer optimistic and seriously revised versions of alternatives for the Third World an opportunistic metaphor to talk about myself and my stories as a success of the civilization development colonization of Am ca Latina and a strategy to figure out through the history of the tango a hooked up story of people like myself Tango is my changing resourceful source of identity And because I am where I am outside tango hurts and comforts me Tango is a sad thought that can be danced Savigliano employs the tools of ethnography history body movement analysis and political economy Well illustrated with drawings and photos dating back to the 1880s this book is highly readable entertaining and provocative It is sure to be recognized as an important contribution in the fields of cultural studies performance studies decolonization and women of color feminism

Tango and the Political Economy of Passion: from Exoticism to Decolonization Marta Savigliano, 1995 **Political Economy of Passion** , 1991 Xviii 345 leaves bound ill 29 cm

Tracing Tangueros Kacey Link, Kristin Wendland, 2016 *Tracing Tangueros* offers an inside view of Argentine tango music in the context of the growth and development of the art form s instrumental and stylistic innovations Rather than perpetuating the glamorous worldwide conceptions that often only reflect the tango that left Argentina nearly 100 years ago authors Kacey Link and Kristin Wendland trace tango s historical and stylistic musical trajectory in Argentina beginning with the guardia nueva s crystallization of the genre in the 1920s moving through tango s Golden Age 1932 1955 and culminating with the Music of Buenos Aires today Through the transmission discussion examination and analysis of primary sources currently unavailable outside of Argentina including scores manuals of style archival audio video recordings and live video footage of performances and demonstrations Link and Wendland frame and define Argentine tango music as a distinct expression possessing its own musical legacy and characteristic musical elements Beginning by establishing a broad framework of the tango art form the book proceeds to move through twelve in depth profiles of representative tangueros tango musicians within the genre s historical and stylistic trajectory Through this focused examination of tangueros and their

music Link and Wendland show how the dynamic Argentine tango grows from one tanguero linked to another and how the composition techniques and performance practices of each generation are informed by that of the past **Milongas**

Edgardo Cozarinsky, 2021-12-14 With an introduction by award winning author Alberto Manguel Milongas is Edgardo Cozarinsky's love letter to tango and the diverse array of people who give it life From tango's origins in the gritty bars of Buenos Aires to milongas tucked away in the crypt of a London Church a caf in Krak w or the quays of the Seine Cozarinsky guides us through a shape shifting dance's phantasmagoric past In neighborhood dance halls vibrant and alive through the early hours of the morning where young and old foreign and native novice and master come together to traverse borders demographics and social mores it is impossible to distinguish the dance from the dancer As conspiratorial as he is candid Cozarinsky shares the secrets and culture of this timeless dance with us through glimmering anecdote to celebrate its traditions evolution and the devotees who give it life **Experiencing Latin American Music** Carol A. Hess, 2018-08-21

Experiencing Latin American Music draws on human experience as a point of departure for musical understanding Students explore broad topics identity the body religion and more and relate these to Latin American musics while refining their understanding of musical concepts and cultural historical contexts With its brisk and engaging writing this volume covers nearly fifty genres and provides both students and instructors with online access to audio tracks and listening guides A detailed instructor's packet contains sample quizzes clicker questions and creative classroom tested assignments designed to encourage critical thinking and spark the imagination Remarkably flexible this innovative textbook empowers students from a variety of disciplines to study a subject that is increasingly relevant in today's diverse society In addition to the instructor's packet online resources for students include customized Spotify playlist online listening guides audio sound links to reinforce musical concepts stimulating activities for individual and group work Tango Dance and Music Kendra

Stepputat, 2024-01-30 This book is the first to explore tango argentino as translocal practice with a focus on the European context Beyond that the book crosses borders in the use of both qualitative and quantitative methods ranging from participant observation to statistical data evaluation including optical motion capture for movement analysis Most of all it is an important contribution to the emerging field of choreomusicology focusing on movement and sound structures dancers and musicians and the complex relations between all of these factors that all have their share in shaping tango argentino practice *Touching Space, Placing Touch* Mark Paterson, Martin Dodge, 2016-02-24 Given that touch and touching is so

central to everyday embodied existence why has it been largely ignored by social scientists for so long What is the place of touch in our mixed spaces of sociality work domesticity recreation creativity or care What conceptual resources and academic languages can we reach towards when approaching tactile activities and somatic experiences through the body How is this tactile landscape gendered How is touch becoming revisited and revalidated in late capitalism through animal encounters tourism massage beauty treatments professional medicine everyday spiritualities or the aseptic touch free spaces

of automated toilets How is touch placed and valued within scholarly fieldwork and research itself integral as it is to the production of embodied epistemologies How is touch involved in such aesthetic experiences as shaping objects in sand or encountering fleshly bodies within a painting The goal of this edited collection *Touching Space Placing Touch* is twofold 1 To further advance theoretical and empirical understanding of touch in social science scholarship by focussing on the differential social and cultural meanings of touching and the places of touch 2 To develop a multi faceted and interdisciplinary explanations of touch in terms of individual and social life personal experiences and tasks and their related cultural contexts The twelve essays in this volume provide a rich combination of theoretical resources methodological approaches and empirical investigation Each chapter takes a distinct aspect of touch within a particular spatial context exploring this through a mixture of sustained empirical work critical theories of embodiment philosophical and psychoanalytic approaches to gendered touch and touching or the relationship between visual and non visual culture to articulate something of the variety and variability of touching experiences The contributors are a mixture of established and emerging researchers within a growing interdisciplinary field of scholarship yet the volume has a strong thematic identity and therefore represents the formative collection concerning the multiple senses of touch within social science scholarship at this time

Flexible Bodies Anusha Kedhar, 2020-10-05 Drawing on exclusive interviews choreographic analysis and the author's own dance experience *Flexible Bodies* reveals how South Asian dancers in Britain use their craft and creativity to navigate often precarious economic national and racial terrain

Styling Shanghai Christopher Breward, Juliette MacDonald, 2020-01-23 *Styling Shanghai* is the first book dedicated to exploring the city's fashion cultures examining its growing status as one of the world's foremost fashion cities From its origins as an international treaty port in the 19th century Shanghai has emerged as a global leader in the production mediation and consumption of fashion This book reveals how the material and imaginative context of this thriving urban centre has produced vivid interpretations of fashion as object image and idea Bringing together contributions by a range of leading international fashion historians and theorists and drawing on extensive original research *Styling Shanghai* offers an interdisciplinary analysis of the mega city's shifting position as a fashion capital Rooted in collaboration between leading UK Australian and Shanghai based institutions it considers the impact of local and global textile manufacturing the representation and marketing of Shanghai Style bodies and gender in the Paris of the East and the challenges of globalization commercialization and digital communication in contemporary Shanghai

Global Tangos Melissa A. Fitch, 2015-02-25 *Global Tangos Travels in the Transnational Imaginary* argues against the hackneyed rose in mouth clichés of Argentine tango demonstrating how the dance may be used as a way to understand transformations around the world that have taken place as a result of two defining features of globalization transnationalism and the rise of social media *Global Tangos* demonstrates the cultural impact of Argentine tango in the world by assembling an unusual array of cultural narratives created in almost thirty countries all of which show

how tango has mixed and mingled in the global imaginary sometimes in wildly unexpected forms Topics include Tango Barbie and Ken advertising for phone sex the presence of tango in political upheavals in the Middle East and in animated Japanese children s television programming gay tango porn tango orchestras and composers in World War II concentration camps global tango protests aimed at reclaiming public space the transformation of Buenos Aires as a result of tango tourism and the use of tango for palliative care and to treat other ailments They also include the global development of queer tango theory activism and festivals Global Tangos shows how the rise in social media has heralded a new era of political activism artistry solidarity and engagement in the world one in which virtual global tango communities have indeed become very real social and support networks The text engages some key concepts from contemporary critics in the fields of tourism studies geography dance studies cultural anthropology literary studies transnational studies television studies feminism and queer theory Global Tangos underscores the interconnectedness of cultural identity economics politics and power in the production marketing distribution and circulation of global images related to tango and by extension Latin America that travel the world

Thinking Touch in Partnering and Contact Improvisation Malaika Sarco-Thomas,2020-09-14 What happens when artists take touch as a starting point for embodied research This collection of essays offers unique insights into contact in dance by considering the importance of touch in choreography philosophy scientific research social dance and education The performing arts have benefitted from the growth of an ever widening spectrum of tactile explorations since the advent of contact improvisation CI in 1972 Building on the research proposal CI offers partnering forms such as tango martial arts and somatic therapies have helped shape the landscape of embodied practices in contemporary dance Presenting a range of practitioner and scholarly perspectives relevant to undergraduate students and researchers alike this volume considers the significance of touch in the development of 21st century pedagogy art making and performance philosophy **Entangled Mobilities in the Transnational Salsa Circuit** Joanna Menet,2020-05-26 The Open Access version of this book available at <http://www.taylorfrancis.com/books/e/9781003002697> has been made available under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license With attention to the transnational dance world of salsa this book explores the circulation of people imaginaries dance movements conventions and affects from a transnational perspective Through interviews and ethnographic multi sited research in several European cities and Havana the author draws on the notion of entangled mobilities to show how the intimate gendered and ethnicised moves on the dance floor relate to the cross border mobility of salsa dance professionals and their students A combination of research on migration and mobility with studies of music and dance Entangled Mobilities in the Transnational Salsa Circuit contributes to the fields of transnationalism mobility and dance studies thus providing a deeper theoretical and empirical understanding of gendered and racialised transnational phenomena As such it will appeal to scholars across the social sciences with interests in migration cultural studies and gender studies **Women in Asian Performance** Arya Madhavan,2017-02-10 Women in Asian Performance offers a vital re

assessment of women's contributions to Asian performance traditions focusing for the first time on their specific historical cultural and performative contexts Arya Madhavan brings together leading scholars from across the globe to make an exciting intervention into current debates around femininity and female representation on stage This collection looks afresh at the often centuries old aesthetic theories and acting conventions that have informed ideas of gender in Asian performance It is divided into three parts erasure the history of the presence and absence of female bodies on Asian stages intervention the politics of female intervention into patriarchal performance genres reconstruction the strategies and methods adopted by women in redefining their performance practice Establishing a radical culturally specific approach to addressing female performance making *Women in Asian Performance* is a must read for scholars and students across Asian Studies and Performance Studies

Moving Otherwise Victoria Fortuna, 2019 *Moving Otherwise* examines how contemporary dance practices in Buenos Aires Argentina enacted politics within climates of political and economic violence from the mid 1960s to the mid 2010s From the repression of military dictatorships to the precarity of economic crises contemporary dancers and audiences consistently responded to and reimagined the everyday choreographies that have accompanied Argentina's volatile political history The titular concept moving otherwise names how both concert dance and its off stage practice and consumption offer alternatives to and modes to critique the patterns of movement and bodily comportment that shape everyday life in contexts marked by violence Drawing on archival research based in institutional and private collections over fifty interviews with dancers and choreographers and the author's embodied experiences as a collaborator and performer with active groups the book analyzes how a wide range of practices moved otherwise including concert works community dance initiatives and the everyday labor that animates dance It demonstrates how these diverse practices represent resist and remember violence and engender new forms of social mobilization on and off the theatrical stage As the first book length critical study of Argentine contemporary dance it introduces a breadth of choreographers to an English speaking audience including Ana Kamien Susana Zimmermann Estela Maris Alejandro Cervera Renate Schottelius Susana Tambutti Silvia Hodggers and Silvia Vladimivsky It also considers previously undocumented aspects of Argentine dance history including crossings between contemporary dancers and 1970s leftist political militancy Argentine dance labor movements political protest and the prominence of tango themes in contemporary dance works that address the memory of political violence Contemporary dance the book demonstrates has a rich and diverse history of political engagement in Argentina

Multicultural America Ronald H. Bayor, 2011-07-22 This encyclopedia contains 50 thorough profiles of the most numerically significant immigrant groups now making their homes in the United States telling the story of our newest immigrants and introducing them to their fellow Americans One of the main reasons the United States has evolved so quickly and radically in the last 100 years is the large number of ethnically diverse immigrants that have become part of its population People from every area of the world have come to America in an effort to realize their dreams of more opportunity

and better lives either for themselves or for their children This book provides a fascinating picture of the lives of immigrants from 50 countries who have contributed substantially to the diversity of the United States exploring all aspects of the immigrants lives in the old world as well as the new Each essay explains why these people have come to the United States how they have adjusted to and integrated into American society and what portends for their future Accounts of the experiences of the second generation and the effects of relations between the United States and the sending country round out these unusually rich and demographically detailed portraits *Choreography and Corporeality* Thomas F.

DeFrantz, Philipa Rothfield, 2016-09-14 This book renews thinking about the moving body by drawing on dance practice and performance from across the world Eighteen internationally recognised scholars show how dance can challenge our thoughts and feelings about our own and other cultures our emotions and prejudices and our sense of public and private space In so doing they offer a multi layered response to ideas of affect and emotion culture and politics and ultimately the place of dance and art itself within society The chapters in this collection arise from a number of different political and historical contexts By teasing out their detail and situating dance within them art is given a political charge That charge is informed by the work of Michel Foucault Stuart Hall Gilles Deleuze Jacques Derrida Rancière and Luce Irigaray as well as their forebears such as Spinoza Plato and Freud Taken together *Choreography and Corporeality* RELAY in Motion puts thought into motion without forgetting its origins in the social world *Worlds of social dancing* James Nott, Klaus Nathaus, 2022-03-22 By the 1920s much of the world was dance mad as dancers from Buenos Aires to Tokyo from Manchester to Johannesburg and from Chelyabinsk to Auckland engaged in the Charleston the foxtrot and a whole host of other fashionable dances *Worlds of social dancing* examines how these dance cultures spread around the globe at this time and how they were altered to suit local tastes As it looks at dance as a social world the book explores the social and personal relationships established in encounters on dance floors on all continents It also acknowledges the impact of radio and sound film as well as the contribution of dance teachers musicians and other entertainment professionals to the making of the new dance culture **World Dance**

Cultures Patricia Leigh Beaman, 2023-09-20 From healing fertility and religious rituals through theatrical entertainment to death ceremonies and ancestor worship the updated and revised second edition of *World Dance Cultures* introduces an extraordinary variety of dance forms and their cultures which are practiced around the world This highly illustrated textbook draws on wide ranging historical documentation and first hand accounts taking in India Bali Java Cambodia China Japan Hawai i New Zealand Papua New Guinea Africa Türkiye Spain Native America South America and the Caribbean with this second edition adding new chapters on the Pacific Islands Southern Africa France and Cuba Each chapter covers a certain region s distinctive dances pinpoints key issues and trends from the form s development to its modern iteration and offers a wealth of study features including Spotlights zooming in on key details of a dance form s cultural historical and religious contexts Explorations first hand descriptions by famous dancers and ethnographers excerpts from anthropological fieldwork

or historical writings on the form Think About provocations to encourage critical analysis of dance forms and the ways in which they re understood Discussion Questions starting points for group work classroom seminars or individual study Offering a comprehensive overview of each dance form covered with over 100 full color photos World Dance Cultures is an essential introductory resource for students and instructors alike Social Matter(s) Tryfon Bampilis, Pieter ter Keurs, 2014 This book is inspired by material culture studies Essays center on the idea that matter and materiality are integral dimensions of social life The diversity of their subjects is reflected in the various approaches that bring together archeology cultural heritage artifacts commodities the human body and the study of space United by a common interest in various social matter s and coming from diverse schools of thought and academic traditions the book is by no means an effort to present a clear cohesive collective manifesto On the contrary there might be differences in the way each of the contributors discusses materiality matter thingness things and artifacts There are varied understandings of the terms and there are references to different sources and schools of thought Series Ethnologie Forschung und Wissenschaft Vol 23

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Tango And The Political Economy Of Passion Introduction

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