New Dance Magazine's Radical Body of Writing: Intersections of Feminist Print Culture and Dance Criticism

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Declaration of Authorship

I, Josephine Leask, hereby declare that this thesis and the work presented in it is entirely my own. Where I have consulted the work of others, this is always clearly stated.

Signed: Josephine Leask

Date: August 2025

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Abstract

The publication *New Dance* was created by X6, a London-based collective of dance artists in 1977. It ran to forty-four issues and included writing and criticism by dance practitioners. Members of the editorial collective developed a radical form of feminist analysis through this women-driven writing platform at the intersection of ecologies of feminist print culture and dance criticism. They did this through writing from their practice of experimental movement and choreography, the name of which was inspired by the title of the magazine. Practitioner-writers created a critical context for, and archive of, their practice as it developed in the UK, writing on and from the body. In so doing, they countered existing dance structures and the mainstream dance journalism.

In the thesis I conceptualise *New Dance's* feminist content and criticism on dance as a 'body of writing'. I argue that this critical site for experimental writing has been overlooked within scholarship on feminist histories and dance criticism. To frame the body of writing, I situate the magazine in affective contexts which include feminist print cultures such as *Spare Rib*, dance scholarship and performance criticism.

Through analysis of nine practitioner-writing examples, I demonstrate how the body of writing formed new perspectives on female minoritised bodies. Across the case studies I examine the critical content which appears in different magazine formats – features, letters, interviews and reviews. Collectively, the examples illustrate the emerging affective forms and modes of writing that expanded and complicated definitions of radicality as the editorial collective experimented with intersectional writing approaches. With its development of a critical practice for *New Dance,* I argue for the body of writing as a core contribution for future dance studies and analysis of critical culture.

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Introduction

Section 1: Introducing *New Dance*

As a scholar and dance critic, when searching for models of dance criticism that were entangled with feminist politics, particularly within journalistic fields, I was drawn to *New Dance* because of what I perceived as its feminist content and experimental writing by practitioners. Reading through a nearly complete set of issues of *New Dance* at The Place's library,[1] I was struck by the unexamined radicality of this political dance writing. In the thesis I argue that *New Dance* developed a pioneering feminist critical culture that centred practitioner-writers and their formal experiments, intersecting with the ecologies of feminist print culture and dance criticism and developing a radical discourse for New Dance within its time. *New Dance* was never fully recognised for the innovative writing that it shaped, overshadowed by X6's progressive New Dance practice. Revisiting it today and looking back at the work of *New Dance* as a radical platform of embodied writing, I argue for the magazine's intervention with feminist print cultures as a feminist-inspired dance magazine that connected with ecologies of dance, feminist practice and criticism. The magazine's feminist inspired body of writing grounds critical perspectives and reflective writing by New Dance practitioners, shaping its unique critical practice. The body of writing contributes to the later development of dance studies through somatic writing forms and experimental dance criticism.

[1] The Place, dance space in London, home of London Contemporary Dance School and the Robin Howard Theatre. [1] *ND* has never been officially recognised as an archive and incomplete sets sit in some university libraries, as well as in the homes or offices of former members of the editorial collective since the summer of 1988.

This chapter grounds and expands terms that I use in relation to the magazine's critical practice in order to articulate how it rubs up against dance criticism, or how affect mobilises kinaesthetic writing and practitioner-reviewing. I begin this chapter by situating both *New Dance* and the X6 Collective in the social and cultural context of the UK, from 1977 to 1988, as well as identifying practitioner-writers who feature in my case studies across the thesis. I use the term practitioner-writer to define New Dance artists who wrote from their direct experience and practice of movement. I survey scholarship on *New Dance* in the context of X6 to identify where the magazine's writing has remained hidden due to its symbiotic relationship with New Dance practice. Engaging with key scholars of dance history, feminism and dance criticism, I discuss how they structure and develop insights into the magazine's content and editorial conditions. My thesis shapes this historical phenomenon as a radical body of writing to indicate the writing modes employed to discuss all marginalised dance artists. I discuss my mixed qualitative methodological approach to catalogue, access and analyse the content of *New Dance*: feminist historical and archival research as well as the organising and delimiting of material across the magazine as the body of writing. I conclude with my selection of nine case studies that help me argue what is the body of writing's core contribution to knowledge in the form of writing from experimental dance and feminism that shaped criticism.

New Dance in the Context of X6

X6 were a group of independent, experienced dance artists named after their working base, a disused tea warehouse in Butler's Wharf, block X, floor 6 in the Docklands, London, hence X6 Dance Space. The core group of dance artists, Jacky Lansley, Emilyn Claid, Fergus Early, Mary Prestidge and Maedée Duprès, who also formed the editorial collective for *New Dance,* had left conventional careers in dance for this new endeavour. The philosophy of X6 as young, radical artists has been understood in the context of broader movements within the arts

and society of the UK 1970s and 1980s, at a time when artists were looking for radical alternatives to the social, political and working structures, against the backdrop of increasing conservatism (Jordan, 1992). In her investigation of the role of arts practices in the historical process of neoliberalisation in Britain (2024), theatre and performance scholar Louise Owen provides a historical context for X6 and New Dance (pp.29–31) and briefly mentions *New Dance* in terms of a documentation of New Dance's experimental practice. She discusses New Dance's development and existence alongside, but not part of, postmodern dance and live art, to argue how vulnerable experimental practitioners and collective-run organisations struggled "as a consequence of the marketisation of state-subsidised arts practice under Thatcher's government in the 1980s" (2024, p.31). The material conditions of X6 – an under-funded, non-institutional experimental dance collective – meant that their existence became untenable in neo-liberal market economy, where rents were soaring and lifestyles, performances and the production of a magazine were compromised, fitting Owen's analysis. Figure 1 shows the X6 Dance Space at the disused Butler's Wharf, from which the collective had to move in 1980 when property developers moved into the building.



Figure 1: Workshop X6 Dance Space, Butler's Warf, 1976 Photo: Geoff White

Created by a radical collective of dance practitioners, the magazine was designed to not only document New Dance but also to promote discourse on the cultural and political role of dance. *New Dance* was an explosion of thinking about New Dance, which called for a different critical approach. The *New Dance* editorial collective and New Dance community that extended from X6 was described by contributor and later dance scholar Michael Huxley as "a glorious rag-bag of idealism and common sense, with an all-embracing approach to alternative views of the body, to polemic and to theatre" (1988, no. 44, pp.5–6). From my own vantage point, I'm interested in the energy, tenacity, determination, labour, discussion and questioning that practitioner-writers put into making *New Dance* and shaping its writing. I unpack further on in this chapter why *New Dance* has not been fully understood or elaborated on by scholarship on X6. The symbiotic relationship between practice and writing with its focus on X6's pioneering of New Dance precluded *New Dance* from having a separate identity as a radical dance magazine, such as others that existed at the time which I discuss in feminist print culture and *Spare Rib*, section 2 of this chapter.

Looking back at the period between 1977 and 1988, members of X6 reflected on how they were speaking to feminism through dance and the materiality of the body. Co-founder member of X6, Emilyn Claid (2006), describes how writing was an essential part of their experimentations as they loosened training structures and let go of ego-driven theatricality. Somatic teaching and its premise of the neutral body created an interesting conflict with X6's feminist principles which encouraged women to establish an assertive voice and presence. Writing allowed them to explore such tensions and develop writing from practice, on topics such as pregnancy, sexuality, motherhood or sexism. Practitioner-writers situated themselves both inside their writing as authors and outside as spectators, establishing a presence from where they could observe, question and evaluate. Embodied reflections allowed a space for the body from which practitioner-writers created new ways of knowing that connected to their social and political context.

While practitioner-writers were trying to work out their new practice shaped by feminist politics and experimental dance methods and perspectives, they were committed to representing all minoritised moving bodies. However, as a group of largely white practitioners used to performing to mainly white audiences, when they wrote about Black British and South Asian dance artists they were less certain about how to represent their unfamiliar dance forms and styles. In 1980, when the redevelopment of Butler's Wharf prompted X6 to leave their premises, the core group of dance artists who had formed the X6 collective moved to their new home, the artist-led community dance centre Chisenhale Dance Space, located in Tower Hamlets. Here they joined a bigger collective membership than X6 had been and one which had a much greater involvement with the local community. This provided the magazine editorial collective with an opportunity to engage with a community that consisted of a large Bengali and Afro-Caribbean

population as well as a wide mix of other ethnicities.[2] Living and working amongst their new neighbours through community-based events and teaching in schools, members of the collective would have been exposed to other minoritised dancing bodies as well as the complex politics that surrounded them, which pushed their writing into a wider representation of bodies and dance forms. The complexity of the writing, as the editorial collective experimented with writing on, by and from minoritised bodies, often misunderstood by this group of primarily white women, some of them lesbians, teaches us lessons about how one's political commitments may be both useful and problematic.

Without support from mainstream dance critics who did not tend to be interested in the work of X6, practitioners who had not written before were determined they would represent themselves in the absence of critical engagement from mainstream press. The editorial collective worked hard to shape a critical culture that would engage meaningfully with dance. Their vision for the magazine is best found in an editorial of the first issue, (which appears in Figure 2), on writing: "writing is necessary as a creative extension of our work… it allows for the expansion and development of ideas" (Lansley, 1977, no.1 p.3).[3] *New Dance* developed from practitioners' New Dance experiments and was similarly experimental in the writing forms that it shaped. Their writing, fierce in places, creative and experimental, reflects on a dance collective who were wrestling with the political context of London in the 1970s and 1980s, (homophobia, racism, sexism, classism) and what part dance could play in that context.[4] X6 contributed

[2] Mary Prestidge (2022) discusses the outreach work she did with X6 when they moved to Chisenhale Dance Space and how they organised in workshops, classes and festivals with members of the community in Tower Hamlets. Reflecting on the community they worked with she talks to Rachael Davies in *Listening to Chisenhale* https://www.youtube.com/watch?v=kl1bObVpbV8&list=PL7y5yzYizldl0qRUjUR9Utvfi5vsuirYg&index=19&t=2s (accessed 3 March 2023)

[3] I return to Lansley's important editorial in chapters 3 and 4, as it serves as a kind of manifesto for writing and what the collective believed it should and could do.

[4] Christy Adair argues that gender, race, class and age contribute to the statements of meaning within the dance product (1992 p.12).There were significant social and political changes in the 1970s and 1980s due to Conservative politics and their policies around race and immigration, gay representation and women's equality. Anti-racist, gender equality and gay liberation movements resisted backlash from the conservative segments of society towards gay people, women and Black and Asian British people as well as immigrants. Classism was

to the radical conversations of feminism, gay liberation and anti-racism that were happening during the 1970s, although dance more broadly was late to engage with identity politics, as co-founder Jacky Lansley acknowledged. The X6 collective were committed to calling out oppressions and shaping an arts practice that could contribute to humanity (Lansley – *Listening to Chisenhale*, 2022).

evident in education, employment opportunities and the home. Economic policies often favoured the wealthy and privileged, further aggravating class divisions. I discuss the role of writing in *New Dance* across my case studies in relation to women's equality, gay liberation and anti-racism, in particular.

New Dance No 1
New Year 1977

Writing

The emergence of new dance activity in this country during the last few years demands and hopefully will produce a new language of writing and criticism which is as progressive and vigorous as the work from which it extends. We cannot continue to rely on the traditional mechanisms of publicity and exposure, which in themselves perpetuate attitudes from which most of us are struggling to break away. We are all familiar with the problem of how to publicise our work in relevant ways; because of the serious lack of fresh alternatives, we may either avoid the issue altogether and remain 'underground', or we may decide to use the traditional venues knowing our work will be interpreted by a media that has no sympathy or understanding of the sources that propel and motivate our actions. What *is* the point of attempting to explore new ground, if it is then defined through conventional criteria and terminology? New dance needs a new language, it is time that we began to define ourselves and our work. For too long this has been the responsibility of the 'professional' critic who has no contact with the continuous process of thought and practise involved towards the creating of a final product. The traditional critic represents the views of a traditional society, and is responsible for assessing and defining the work within a given set of criteria which is often limiting and false when applied to new and experimental work.

Across categories

During recent years there has been a tremendous flourish of writing and theory stemming from the areas of 'performance art' (actions) and experimental film, which in this country is centred at the London based Film Co-op. This has enabled me (I can only speak personally here) to participate and educate myself in ideas and approaches to work which would otherwise, perhaps, have never been stimulated through a purely specialist involvement with dance. Writing can be a useful vehicle for communication and shared experience across the wide spectrum of artistic activity. At its best it can break through the barriers of specialist categorisation and allow people to participate in a more extended conceptual framework that goes beyond the chance and finality of a single performance or film event. Writing reveals the process, ideology, and realities 'behind' a performance; it works towards the demystification of art and creativity.

Definitions

It is true to say that the most radical 'fringes' of all areas overlap and cross fertilise to some extent. New dance embraces physical and theoretical aspects that would traditionally be assumed to belong to other 'fields'. Inherent in much of the work is an attempt to break through restrictive categorisation into a flexible way of working that does not limit one to the use of a few specialised skills and formulas. How then do we make our work accessible and at the same time avoid categorisation? The word 'dance' in particular encourages expectations that are often far removed from the artist's own expectations. How often do we shy away from committing ourselves to the definition of 'Dancer' or 'Choreographer' when someone asks us what we do? Is the answer to find new labels for our work which will perhaps in time become just as oppressive, (usually when the public has just caught on), or do we stick with the familiar labels and struggle to change the meaning and connotations of these words through our actions? The collective nucleus at X6 Dance Space who have been responsible for initiating this magazine, chose very deliberately to define the magazine as a 'dance' publication in order to create a clear and recognisable reference point or anchor for ideas. We hoped this clarity of definition would leave contributors free to expand and stretch their own definitions of dance to extremes and beyond, without getting lost in loose generalisations.

Writing dance ?

It may seem a contradiction to write about dance which is physical and silent, suggestive rather than explicit, (an assumption that many of us are questioning). However, dance like any other art form does not exist within a social or intellectual vacuum. It is subject to the same societal pressures and stimuli that impose on all areas of our lives. We can never exclude thought from our practise. Any 'live' situation, however abstract in content, is still a momentary glance at a vast history of ideas and gestures which are open to analysis and interpretation.

Writing is necessary, therefore, as a creative extension of our work, in order to project outwards, receive feed-back, and communicate in depth to others. For the writer too, the act of writing not only permits communication of one's already formulated thoughts and concerns, it allows for the expansion and development of ideas which would otherwise remain too embryonic and abstract for even self understanding. Above all writing helps one to communicate with oneself.

Jacky Lansley

3

Figure 2: Jacky Lansley's first editorial on 'Writing' in *New Dance*, 1977, no 1, p.3

Feminism, collectivity and *New Dance*

X6 and the editorial collective embodied the famous second-wave feminist slogan, 'the personal is political', a term coined in an essay about women's liberation by radical American feminist Carol Hanisch (1969). X6 embodied the personal and political in their UK context through explorative physicality as they attempted to free the female body from the grip of patriarchy and establish an alternative dance practice, aesthetic, teaching method and magazine. Due to the nature of their work, the political and personal for dancers was always a conversation about bodies. In the context of corporeal materialist second-wave feminism, demands which were largely centred on the condition of being female and the role of women in society had implications for dance practitioners and how they created movement.[5] The personal issues or 'raw material' (Morris and Withers, 2018, p.12) which became politicised for X6 artists included experiences of highly regulative dance training, hierarchical employment conditions and undermining criticism. The writing by New Dance artists which was specifically about their practice revealed an awareness of how they had been shaped through dance training and socialisation and was the first step in trying to confront both. Feminism's emphasis on the personal and political was crucial as a focus as it brought aspects of professional private and domestic life, and the clashes between them, into discourse from practice as well as sharpening the political focus of *New Dance*. Feminist print culture provided writing platforms for the feminist movement, and it is to this ecology I argue that *New Dance* belonged with its feminist content and criticism. Figure 3 shows part of an article by members of the editorial collective which discussed and reaffirmed the relationship between

[5] I deliberately do not use the term women/female identifying in the context of X6, as they emerged within the historical context of the early feminist movement and embraced its specific goals. Second-wave feminism was largely centred on the struggles and experiences of women as a social group, and focussed primarily on issues such as equality at work, domestic violence, reproductive rights and legal inequalities, rather than broader, more inclusive identity issues. (Morris & Withers, 2018). However, as X6 were a radical group of practitioners, they were inclusive of all minorities and their politics developed alongside intersectional feminism with their commitment to embracing all gender identities.

Feminism and New Dance. The image shows Emilyn Claid performing to an audience while pregnant, the review of which I analyse in Chapter 3.



FEMINISM AND NEW DANCE: A HISTORY AND A FUTURE?

by Christy Adair, Valerie Briginshaw and Kay Lynn

In 1986 there were two new dance conferences and a retrospective of Rosemary Butcher's work. New dance has been celebrating its history. Both conferences considered the relationships between feminism and new dance. This article derives from a paper we presented at the first conference, and from the discussion engendered and further debate at the second conference. The impetus for the paper and much of its content came from Christy Adair's thesis entitled Feminism and Dance, *Laban Centre 1984.*

When examining something historically it is tempting to label and conceive things chronologically — 'early', 'late', 'pre' and 'post' — so we have 'post-modern dance' and the present, sometimes termed a 'post-feminist' era. We think that feminism and its relationship with new dance are urgent concerns of the present as well as of the past, hence this article. It celebrates the history of new dance and feminism and investigates issues that have arisen from their relationship, as pressing today as they were ten years ago.

Writing history is problematic since much information about the past is second-hand, constituting impressions and opinions rather than facts. For instance, the dance examples here have been selected because we happen to have seen them or read reviews of them in *New Dance* magazine. We are aware that there are other, possibly better examples of feminist new dance, but until they are revived or documented they remain unknown to the majority. We are writing this because of the power and permanence of the written word and we hope others will reply and help establish a new dance history.

We see new dance and feminism as complex, multi-faceted concepts embracing a wide set of values and views. New dance came out of, and was in direct contact with, the social realities of the late 60s and early 70s. The questioning of roles of early feminism was one example of this. **Jacky Lansley** and **Sally Potter** formed **Limited Dance Company** in 1974 after working together at the Place. They used their skills in dance, theatre, film and visual art in a variety of settings. The creation of new female imagery in this work was central.

The focus for much of the new dance work was the X6 Dance Space, although there were, of course, dancers working in other places, for example **Rosemary Butcher** and **Mary Fulkerson**. The X6 Collective — **Emilyn Claid, Maedee Durpes, Fergus Early, Jacky Lansley** and **Mary Prestidge** — shared and administered the space together, supporting each other whilst exploring their dance training and alternatives in teaching and performing. It was the only independent dance space at that time (1976) and offered visiting teachers and performers a venue as well as a place for dance meetings and conferences.

It is not common for dancers to be interested in and involved in political concerns. The nature of the training and lifestyle make such involvement difficult. However, for X6 this was an important focus of their work.

Jacky Lansley was involved with women's consciousness-raising and political study groups in the early 70s whilst at The Place. Her feminist consciousness informs her work, as is clear from her performances; such as *Dancing Ledge* (reviewed *ND*1, p.13), *Helen Jives* (*ND*8, p.19), *Dance Object* (*ND*5, p.5), *Zena Mountain Show* (*ND*9, p.10/12), and *I Giselle*. She also ran women's creative workshops at X6.

Emilyn Claid questioned her training and dance background. She thought that there must be another way for dancers to learn their skills, which was less harmful. From her personal explorations and her contact with Jacky Lansley and Fergus Early, she became concerned with teaching, performing and choreographing in a way that was not oppressive to her as a women. Some of her performances which explored new ground were *Making a Baby* (*ND*11, p.6) and *Going Back* (*ND*2, p.14), which

Making a Baby: Emilyn Claid. *New Dance* archive

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Figure 3: 'Feminism and New Dance: A History and a Future' was published in *New Dance*, 1987, no. 40 pp.13-15

The magazine's editorial team organised themselves as a collective, adopting a non-hierarchical working structure that was shaped by feminist collectivity at the time. It was typical of other experimental artist networks and collectives such as the London Film Co-op and the London Musicians Collective (1976), all of whom embraced the non-hierarchical structures of collectivism. This would include intense daily co-counselling sessions in which X6 would meet with a wider network of artists and non-artists in informal settings and often just one-to-one to discuss and analyse personal politics. Dance historian Stephanie Jordan writes that as part of a network of British art collectives and co-operatives X6 believed in democracy and relied on the input of all its members from decision-making, producing work, administering the space, running the magazine to sharing child-care and making tea (1992, pp.68–69). This democratic structure was in direct opposition to the hierarchical systems and structures of the male-run dance institutions such as the Royal Ballet or London Contemporary Dance Theatre. Fergus Early, the only male member of the founding group of artists, described the collective as "not a dance group, not a school, not a rehearsal room, but a body of diverse ideas, finding a form of collective organisation" which embodied the intention and politics of the group (*New Dance,* 1979, no. 9 p.11).

X6 developed methodologies for collective collaboration in their practice as well as in their editing, production of and writing for the magazine. By encouraging everyone to take part in discussions and at conferences they were able to identify problems and work out strategies to improve conditions through collective problem-solving. They discussed how somatic practice[6] could be used to empower female dancers by integrating the mind and body and wrote about this

[6] Somatic practice is a field of study and movement style that emphasises the internal physical perception and experience of the body. It involves techniques that focus on the body's internal sensations, awareness and movement patterns to improve physical and emotional well-being. Somatic practice includes a range of forms such as body-mind centring, Alexander Technique, Feldenkrais method, Pilates, release-based knowledge and Aikido which New Dance practitioners incorporated into their experimental movement forms (Claid, 2006). I discuss the impact of somatic practice on feminist writing in Chapter 2.

in *New Dance.* X6's understanding of collectivity was also embraced in writing which encouraged the voices of individuals and a range of contributors. Early writes in an early issue of *New Dance* how the editorial collective welcomed unsolicited articles, in line with their policy "to give a voice to artists working in the field" (1977, no. 4, p.iii). The editorial expanded from the original X6 collective mentioned above to initially include Anna Furse, Claire Hayes, Stefan Szczelkun and then continued to expand and rotate its editorial for future issues. Practitioner-writers who were not part of X6 but joined *New Dance'*s editorial collective later included Francoise Sergy, Christy Adair, Ramsay Burt, Michael Huxley and Rose English, Sarah Green, Anne Shivas and Tessa Triumph. Guest writers such as Merry Cross and Melanie Weeks suggest a variety of practitioner contributors and reflect on the magazine's editorial curational policies and politics.

In terms of financial support, *New Dance* relied on unpaid commitment from the editorial collective running it although it was supported by the Gulbenkian Foundation grant in 1979 and 1982 and by the Arts Council in 1983 (Jordan, 1992, p.81). This money was just for running costs for producing the magazine (typesetting, printing, collating), and issues were produced quarterly. In his article 'How the Magazine is Made', Early describes the setup of the magazine and a breakdown of costs to produce it as well as editorial processes in order to make the whole production process transparent and to emphasise the labour involved (1977, no. 4, pp. ii-viii). He writes that each issue cost approximately 28p to produce with about 900 copies sold each issue. No payment was made for articles, just a free copy of the magazine. For the production period, which usually lasted three months, the editorial collective met weekly for meetings of three to six hours for the whole production period. "Layout for 6–10 people takes three days, while collating, folding, stapling and trimming involves a further 2/3 days and involves several people" (1977, no. 4, p. viii). For the whole process which happens four

times a year Early estimates approximately that “about 500 man and woman hours are involved in each issue of the magazine. All this work is completely unpaid” (p.viii). To intervene in the lack of critical engagement within dance publishing, the editorial collective and wider New Dance community worked with commitment and determination to produce *New Dance*.

The history of the magazine’s production and circulation is important to understand in terms of how it created readership pathways. The following bird’s eye view, drawing on Early’s article on how *New Dance* was created, relates to the collective’s approach to financial management of the magazine and how they were building a relationship with the readership (1977, no. 4 pp. ii-viii). *New Dance* was published initially by X6 Dance Space and subsequently by New Dance Publishing Ltd. The editorial collective produced one thousand copies per issue and overtime increased their run to one thousand five hundred and two thousand issues, to meet the magazine’s growing readership which intersected with the performance ecology surrounding New Dance. At the beginning of *New Dance’*s life, there were one hundred and fifty annual subscribers although there is no record of how many there were by the end of the magazine. The magazine was distributed for sale by the Publications Distribution Cooperative in London who sent two hundred copies to book shops, dance colleges, art centres and art galleries, both in London and around the UK. The outlets are rarely mentioned in *New Dance* but there is evidence provided by letters written by readers who worked at, for example, University of London Library and Middlesex Polytechnic (1977, no.4, p. 18), as well as The University of Leeds (1978, no.5 p.18). Members of the collective also recall being able to buy copies in the Royal Festival Hall Bookshop, The Place and the Laban Centre *Listening to Chisenhale* (2022). Early mentions that *New Dance* was circulated in Europe, Canada, US and Australia but does not specify venues or outlets in these countries. Other means of circulation relied on both

individual and institutional subscription and direct sales. UK and European subscribers paid £2 per year for 4 issues of the magazine and postage, £3.50 for 8 issues and £4.25 for 10 issues. For US, Canada, Africa and Australia 4 issues per year cost £17, (*New Dance,* 1982, no. 21). Back issues were sold at £1.50 and these prices increased in 1985 when the production of *New Dance* moved to Leeds, under the editorship of Ramsay Burt. In parallel to these statistics Burt's editorial in the penultimate issue of the magazine discusses the results of a reader's survey circulated in autumn 1987, which develops an understanding of what readers wanted from the magazine (1988, no.43 p.2). From this piece of market research, the collective discovered that half the readership had subscribed to the magazine since its beginning, 97% wanted to know more about dance happening out of London and 85% were interested in dance and feminism/sexual politics. Other results of the survey indicated that most readers preferred to read reviews of British New Dance, only 14 % were interested in ballet and 17% in the larger contemporary dance companies, but "from a New Dance perspective" while 70% were curious about Indian dance and 60% about Afro-Caribbean. Finally, 77% liked to read about European choreographers, with only 45% interested in American dance companies. The survey indicated a readership interested in diverse, non-London-centric dance coverage. The editorial collective responded by expanding their coverage on dance across the UK, focusing more on ethnic minority work and attracting writers from these backgrounds (Burt,1988, no. 43 p. 2).

The circulation of the magazine and accessibility to physical copies was linked closely to the readership's intersection with the robust performance ecology surrounding *New Dance*. Members of the collective and wider New Dance community performed and/or gave workshops and classes monthly, selling copies of the magazine to audience members at the venues they visited or when they went on tour across the UK (Early, 1977, no.4 p.viii). What we know about

the location of venues where performances and classes took place, is evidenced in the listings section of the magazine which appeared in every issue from 1977 – 1985. For example, across London venues where New Dance performances took place included Battersea Arts Centre, Chisenhale Dance Space, Morley college, Oval House, The Place, Riverside Studios, Urdang Academy, Action Space/ Drill Hall, Islington Dance Factory and Jacksons Lane Community dance centre. Across the rest of the UK, the magazine was circulated via performances at venues such as Oxford's Museum of Modern Art, Glasgow's Third Eye Centre, Bristol Community Dance Centre, Cardiff's Chapter Arts, Yorkshire Dance and Dartington College of Arts. New Dance artists also performed in schools, colleges, community arts centres and Universities that were developing dance degrees and foundations, for example Surrey, Chichester, Roehampton, Laban, Bedford College, Brighton Polytechnic (*New Dance,* 1977*,* no. 4, pp.19-20). News items and letters published across *New Dance* evidence that the readership of the magazine included performance artists and practitioners, students, musicians, community dance workers, educators, funders, scholars and critics. Through the performance ecology and the circulation of *New Dance*, complete and incomplete sets of the magazine would have ended up in the homes and offices of members of the editorial collective, the wider readership and the venues and institutions that I have mentioned above. Consequently, it is not surprising that although I was able to consult a nearly complete set of issues at The Place, I still had to visit Roehampton University and call up members of the collective to access the ones that were missing.

Selected content that constitutes the body of writing

The magazine, first published in 1977, includes a range of material: interviews, reviews, letters, editorials, cartoons, images, reflections on practice, features on all kinds of dance-related forms, as well as sketches of choreographic works,

listings and advertisements for classes and workshops. Stephanie Jordan draws attention to *New Dance*'s breadth of perspective in the coverage of dance anthropology and history, gender issues, dance criticism, dance therapy, social and folk dance, skateboarding, martial arts and the funding of dance (1992, p.82). Illustrations and cartoons accompanied the writing and contained advice for women more generally in the form of self-help exercises that could be practised at home. In short, all kinds of illustrative and written material that related to New Dance and its documentation over forty-four issues produced between 1977 and 1988.

My unique engagement with *New Dance* is however more specific as I focus on situating selected material which I articulate as the body of writing, as a critical culture. After reading and cataloguing a full set of *New Dance* issues, which I have recorded in the appendix (see Appendix on p.290), I delimited material which contained feminist/gendered themes, criticism and writing on minoritised dance artists that was attempting to make invisible bodies visible. I found approximately one hundred and sixty-four entries related to feminism, race and gender, appearing in every issue from 1977 (no. 2) to 1988 (no. 44). Approximately eighty-one contained feminist-related content, scattered evenly across the 44 issues. An intense concentration of writing explicitly marked as feminist perspectives appeared in the two women's issues (1980, no. 15 and 1987, no. 41). The first women's issue (1980, no. 15) voiced women's thinking about and responses to feminism through their practice and offered a critique of women's oppression while the second women's issue, produced seven years later in the summer of 1987 (no. 41), expanded and complicated understandings of who was represented in the first women's issue. Forty-seven entries related to race and racialised artists, with a notable accumulation after 1980, and thirty-six related to homosexuality, masculinity and male dancers, a concentration of which

appeared in the heavily criticised men's issue (1980 no. 14).[7] Of the forty-four entries that were specifically about processes of writing and dance criticism, just over half appeared from 1977, (no. 1) and 1979, (no. 12), with one-third appearing in issues 1981 to 1988. This brief summary of selected material reveals a preoccupation with the editorial collective's themes of feminism and critical writing as well as other nuances about what content appears and when. For example, almost half of the meta conversations about writing, which included criticism about other people's writing, happened in the first two years (issues 1–11, suggesting the collective's determination to develop criticism from the start, while the focus on other marginalised artists increasingly developed in the second phase of the magazine, as awareness of minoritised dancers increased.

From this process of delimiting material, what I started to see were embodied reflections on, with and from the body that articulated the liberating changes that women dancers were physically working out in their evolving New Dance practice response to their political context. These included contemplations on practice and process, dance therapy and teaching in which practitioner-writers developed a critical narrative from their entanglements with feminism. Articles which were feminist critiques of, for example, the ballet body offered a much-needed women's perspective on dance that set in motion the deconstruction and politicisation of dancing bodies, while creative writing about practice added new female subjects and imagery that pushed forward feminist ideas about the body. Self-identifying women first and foremost were the key minority represented by the editorial collective but *New Dance*'s emphasis on including all voices and bodies that had been invisible in dance and indeed had been overlooked by early feminism were addressed through experimental writing practices.

[7] The issue, a one off, (1980, no. 14) was edited by an all-male New Dance collective, from the New Dance community. Attempting to address issues that related to men in dance such as sexism, movement, intimacy, the body, sport and homosexuality, the issue was heavily criticised by women members of the editorial collective in the following women's issue (1980, no. 15) for being misogynistic and heterosexist. Consequently, there were not more issues centered exclusively on men.

Throughout the thesis, I situate this selected material as a method to demarcate *New Dance*'s core contribution to knowledge in the form of writing from experimental dance and feminism that cultivated modes of criticism, on which I expand further in section 2. The various methods of writing captured in the body of writing appeared in different forms – features, letters, editorials and reviews. I argue that these forms mobilised techniques such as kinaesthetic writing from the moving, sensing feminist experiences of dance, shaping critique of traditional forms, and shifting the autonomy of dancer-writer to author of their own reflections. Reviewing practices emerged as practitioners experimented with how to respond to each other's work and that of dance artists more broadly. The kinaesthetic writing and reviewing of each other's work by members of the editorial collective that I call practitioner-criticism emerged as the critical lens of the magazine's body of writing. Both articulated a new kind of engagement with dance, developing feminist perspectives on the dancing body, collapsing barriers between the reviewer and performer, and subverting hierarchies implicit in that relationship.

I draw attention to the body of writing as an assemblage of consciously diverse, critical writing forms and modes. I argue for this assemblage's transformative potential in creating an alternative critical culture for dance, then and for the future. The editorial collective commissioned writers who reflected on how the dance practitioner's language of embodiment, describing the moving body in a process of unconstraining and reconstructing itself, suggested a body that was critically aware of its social and political context. I further argue that their intervention with practitioner-writing and women's perspectives on the body contribute to broader ecologies of feminism and dance criticism.

New Dance's relationship with journalistic dance criticism and dance studies

The body of writing is constitutive of a critical culture that moves beyond the distinctive categories of feminist print culture, academia and dance journalism. *New Dance* modelled a critical culture made up of diverse understandings and explorations of criticality in relation to dance. *New Dance*'s practitioner-led writing introduced new forms to dance criticism and a shift away from the critical languages that existed in ecologies of journalistic criticism in dance and theatre in the UK.[8] Practitioner-writing consisted of detailed analytical writing about a range of topics as well as reviews of other dancers' work. The reviews were shortform descriptive accounts of performances that appeared in every issue of *New Dance*. Some of these reviews were analytical and in-depth responses to the work in question, shaped by the feelings of the writer. The reviewing culture of the magazine and the varied approaches and styles it generated (discussed in Chapter 3) contrasted with mainstream journalistic dance criticism that appeared in the press. This culture was dominated by a small group of critics, typically white men, who were not interested in experimental dance.[9] The dance critics who wrote for the press and existing dance magazines wielded power and promoted the work of certain choreographers and performers above others. They tended to focus on the interpretation and evaluation of the performance and the critic's opinions thus denied the possibility of a rich, embodied response to the work, generating an immobile relationship between the performer and reviewer, that was detached and disembodied.

American dance scholar and critic Kate Mattingly argues that this immobile relationship between critic and performer caused a "flattening or containing

[8] Theatre scholar Duška Radosavljević argues, in her historical survey of theatre criticism, that journalistic criticism was a culture that tended to be dominated by white, male critics, at least until the 1990s, from literary or journalistic traditions employed by the mainstream press (2016, pp. 9–10). The writing of critics within this ecology in both theatre and dance tended to show literary bias in the language they used which was often prescriptive and exclusive and was ultimately about promoting writing expertise and the writers themselves.

[9] This lack of attention by mainstream dance critics and criticism of their writing if they did attend was frequently articulated in letters, articles and editorials across *New Dance.* e.g. See Lansley's first editorial, Figure 2. I identify other criticism of critics in Chapter 3.

effect" in some reviews of performers (2023, p.4). Mainstream critics seeing themselves as outsider experts would maintain a distance with the artist they were reviewing and tended to be preoccupied with the formalist appeal of dance, focussing on its aesthetic concerns and value rather than its social context, with a bias towards ballet and high-profile choreographers and companies. Mattingly defines the priorities of such critics as constituting "aesthetic hierarchies" (2023, p.4). For example, critics John Percival, who wrote for *The Times,* and David Dougill, who wrote for *The Sunday Times* during *New Dance*'s lifetime, often failed to engage with or understand the performances of New Dance practitioners, if they attended them at all. Some of these same critics wrote for the two existing dance magazines of the time, *Dance and Dancers* (1950–1995) founded and edited by Peter Williams and *Dancing Times* (1910–2022), neither of which were politically engaged or covered a wide range of dance genres other than ballet and contemporary dance. [10]

New Dance's practitioner-writing served a different function to the journalistic criticism that the editorial collective found insufficient, as I elaborate on further in Chapter 3. Their struggles and experiments in writing laid foundations for new languages that connected critically with dance through an embodied connection that shifted objectivity as a dominant approach to criticism. Reviews appeared in every issue and documented the many performances and showings of colleagues and the wider New Dance community. Practitioner-writing invited discussion and reflection and experimented with ways of writing that developed practitioners' critical voice. In line with the radical commitment of the editorial collective, *New Dance*'s critical practice developed a different critical culture that committed to

[10] Other dance critics that dominated dance journalistic criticism in the 1970s included Alastair Macaulay (*Financial Times* and *The Times)*, Clement Crisp (*Financial Times*), Peter Williams (*The Observer)*, all of whom were obsessed with classicism and aesthetics in ballet and contemporary dance. *Dancing Times,* one of the oldest dance magazines, started in 1919 by Phillip Richardson, included writing that was historical rather than critical and covered ballet, ballroom, dance education and dance on film. Edited by Mary Clarke in the 1970s, it gave voice to dance critics such as Dougill and Percival.

nurturing all kinds of writing levels and a variety of contributors. The editorial collective's inclusive writing practices favoured the individual voice as well as the collective one and authors from a range of different art and cultural backgrounds and often audience members were invited to review performances. Consequently, reviews expressed a wider range of perspectives and styles as they featured the writing of an extended dance community. The practitioner-writers' feminist perspectives cultivated an affective and engaged relationship with the performer. They were committed to developing other ways of doing criticism that was creative and empathetic, driven by feelings, rather than from a detached (disembodied) objectivity that was so valued in traditional dance criticism. The reviews by practitioners were crafting new expansions on and interventions with journalistic criticism in their radical, embodied, inclusive, empathetic practitioner-led responses to the work.

New Dance's relationship with the academic field of dance, or what has now become UK Dance Studies, is a curious one. On the one hand it was ambivalent towards elitist institutions and resisted those that were seeped in patriarchal and hierarchical thinking. While *New Dance* included articles on community dance, dance criticism, dance history, dance education, dance therapy, cultural studies and feminism, it was first and foremost a practitioner-led magazine that sat outside any institution, and deliberately used descriptive, practical language that was engaged and public-facing. Anna Furse, member of the editorial collective, writes:

> *Back then*, as women artists we couldn't possibly have envisaged that our ideas would enter the mainstream of academia because we assumed a position on the outside of the (patriarchal) institutions. We were pariahs.
>
> (2000, p.18)

On the other hand, *New Dance* cultivated content that laid down the foundations of Dance Studies. *New Dance* published findings or reflections on dance from

scholars who were instrumental in the development of dance in higher education, as well as contributors who would later become scholars. For example, Janet Adshead's book *The Study of Dance* (1981) which proposed "a conceptual basis for dance as a discipline" and argued for its place in higher education, was advertised in *New Dance* along with a 'consumer's guide' to dance courses in higher education by Adshead (1981, no. 18, p.23).[11] Furse's reflection and Adshead's article pointed to how *New Dance* occupied a wide critical terrain that spanned different contexts.

Michael Huxley, dance historian and contributor to *New Dance*, writes how the first issue of *New Dance* in 1977 was an important year for the "consolidation and development of Dance Studies in British Higher Education" (2020. p.16). As Dance Studies developed during the late 1970s, early 1980s, it borrowed from other disciplines, such as anthropology, history, sociology, philosophy, sociology. In the 1980s, through the work of philosopher and cultural critic Michel Foucault and film theorist Laura Mulvey (2020) among others, Dance Studies developed a particular interest in cultural studies. Dance also drew from early feminist and gender studies as well as anti-racist activism, all of which were reflected in Jacky Lansley's editorial of the first issue: "New Dance embraces physical and theoretical aspects that would traditionally be assumed to belong to other 'fields'" (1977, no 1, p.3). Four years later, the editorial collective set out their aims for the magazine which indicated some of these other fields:

> to support the emergence of progressive critical frames of reference by encouraging new writing by both professional dancers and other writers about new performance work
>
> to promote historical and anthropological research into the cultural role of dance

[11] Janet Adshead wrote a short 'consumer's guide' to *The Study of Dance* which identified dance courses in higher education and proposed the kind of content and awards that each would deliver.

> to further discussion on the cultural and political role of dance by actively supporting the links between feminist and anti-racist issues in the arts
>
> (1981, no. 17, p.3)

Members of the editorial collective were not necessarily committing the magazine to posterity or thinking about the future. As Anna Furse reflected "Our actions were in the present tense" (2000, p.18). In the intensity of the moment the editorial collective created a discourse around New Dance that was evolving at the time. They wrote about what they were evolving; what they produced was engaged writing from practice – a textual documentation, crafted with immediacy and urgency. They were young, anarchic and working out what it meant to make experimental work as a collective (Furse, 2000, p.18). They were inside the process of producing the magazine, the urgency of the moment deterring distancing in which they might have taken stock and seen the detailed, analytical and shapeshifting work the writing was doing.

As Anna Furse reflected on living in the moment of New Dance:

> we wanted to make an impact there and then, not in some academic module about the good old days when the Arts Council and touring venues supported a diverse community of professional experimentalists.
>
> (*Performance Research*, 2000, p.17–18)

It's important to add here that one of *New Dance*'s critical extensions was the establishment of UK Dance Studies. What constitutes Dance Studies now reveals the development of writing from practice and languages that move between academic, creative and journalistic; the presence of blogs and podcasts; critical thinking about somatic practice; writing about community dance; the development from anti-racism to decolonising frameworks; feminism to intersectional feminism. This confirms that the

magazine's relationship with dance academia, while complex, was ultimately a proactive one.

Section 2: Elaborating on the body of writing

The relevance of *New Dance* in dance scholarship

In arguing for more historical attention to *New Dance* my purpose is to focus on the magazine's body of writing itself rather than its better-known function as a documentation of 'the thinking body' central to somatic practice. Whereas a documentation provided a record of the philosophy and understanding behind the thinking body, I argue that the body of writing extends the work of *New Dance* by adding a critical writing practice. I situate *New Dance* in broader dance histories because of the criticism and experimental writing practices it exposed.

Existing scholarship on dance in Britain in the 1970s and 1980s, published from the 1990s, discusses the purpose and function of *New Dance* as part of the political and historical context of New Dance and X6. Such thinking approaches *New Dance* as a historical repository of dance and not as a critical culture with a broader impact. For example, dance historians Judith Mackrell and Stephanie Jordan discuss New Dance as a distinctively British experimental genre and celebrate its development of Independent Dance in the UK. As Jordan noted (1992), X6 and the New Dance community, through its own example, spearheaded British independent dancers to create a movement and title of their own in Independent Dance. Mackrell's writing on British New Dance (1992) established social and historical frameworks for X6 and mentions *New Dance* as an important platform for documenting and discussing the new practice. Both Mackrell and Jordan do also explore the magazine's potential as a platform for feminist politics and criticism. Mackrell talks specifically about *New Dance*'s

capacity as a reviewing forum, set up by the editorial collective because of the "indifference and even hostility" of dance critics towards New Dance performances (1992, p. 33). She acknowledges how *New Dance* created its own critics and its own voice and lists some of the different reviewing approaches. She recognises that practitioner-writers were experimenting with different approaches to describe each other's work but doesn't explore the critical culture they were creating (1992, p.34).

Jordan, in her study of alternative New Dance and post-modern choreographers working in the 1960s and 1970s, devoted two pages to discussing the impact of its "forum of ideas" (1992, pp.82–83). She also describes how the magazine "intended to be a vehicle for serious dance research and theory as well as for reviewing new work" (1992, p.81). She notes that writers examined how and why their work needed to be relevant to its cultural context and "evaluated working processes and questions asked as well as 'products'" (p.82). Jordan positions *New Dance* within an alternative ecology of "political and cultural publications" (p.81) that were short-lived, produced by collectives and run on meagre budgets, for example, *Musics* (1975–79), produced by the London Musicians Collective. Jordan describes how it was different to other dance magazines because of the criticism it developed and its integrity as a publication, signposting some of the noteworthy articles and authors that produced feminist content (p.82). Both Mackrell and Jordan briefly mention the weaknesses of the magazine and the criticism it received from both dance critics and audience members as well as insider members of the New Dance community. They describe how some considered the writing "insubstantial and lacking clarity" and "less critical because of the incestuous nature of the editorial collective and New Dance audience" (Jordan, 1992, p. 82), whereas Mackrell describes the writing and production of *New Dance* at times "less than professional" (Mackrell, 1992, p.34). I argue that both historians miss the comparison of the alternative/radical

purpose of practitioner-led writing with journalistic criticism as well as how practitioner-writers were forging experimental ways of engaging critically with dance.

Former contributor to *New Dance*, Michael Huxley, introduces the magazine and draws attention to how practitioner-writers initiated the first discourse around dance in the late 1970s. In Huxley's published conference paper on Dance Studies in the UK 1973–1993 (in 2020, pp.9–42), he writes that *New Dance* "became an important publishing outlet for practitioners and theorists over the next six years" drawing attention to the wider context within which New Dance practices were developing (2020, p 15). Huxley emphasises how the writing in *New Dance* developed ideas from dancers' practice – rather than academic research – but failed to understand that the magazine straddled both terrains. He writes how Lansley and the editorial collective focussed on the reflexivity of writing as a practice to develop their ideas, gesturing towards the embodied criticism they created. He also outlines the main aims for *New Dance*, singling out Lansley's editorial in which she presents her definition of writing. Drawing attention to Rose English's article as being notable for citing both Lansley's practice and Laura Mulvey's theory, Huxley describes it as "the first published writing of this nature to be published in the British dance press" (p 21). Huxley also notes how English had introduced Laura Mulvey's ideas about the male gaze, not in an academic journal but in *New Dance*, 17 years before her book *Visual and Other Pleasure*s was published in 1989 (2020). Positioning *New Dance* as "not a vehicle for academic writing about dance", he describes the growing body of writing in the period leading up to 1983 as "academically less formal" (p.21) and suggests that it had "more in common with some current writings within Dance Studies found today in blogs rather than articles" (p.21). The position that he takes exposes particular understandings about criticism and its relation to dance scholarship that the editorial collective would have resisted. *New Dance* was

committed to creating feminist criticism and experimental embodied writing, articulated in accessible and experimental forms, and the creation of an alternative critical ecology to the one that existed.

Members of X6, the editorial collective and the wider New Dance community add valuable insight into the practice that fed into *New Dance*'s discourse. These included the politics of New Dance, experimental movement techniques and processes that were empowering for women and reflections on dance performance more broadly. Jacky Lansley discusses her choreographic development from her time as a member of X6 to now, in *Choreographies* (2017), and somatic practitioner Doran George's PhD, on somatic practice and its impact on the independent dance scene today, includes references to *New Dance* as a vehicle for discussions about somatic practice unfolding in the UK, (2014 and posthumous book, 2020). Both Lansley and George emphasise the publication's political/historical context and what it says about X6's political agenda as dancers. George references specific articles to illustrate how, for example, X6 distanced themselves from the abstract work of the New York experimental dance scene including the Judsons (2020, pp.78–80). There is also considerable writing on X6 by other former X6 members which offers informative insights into the work and the context of *New Dance*. In Emilyn Claid's autobiographical reflection on her own journey through dance, feminism and critical theory (2006), several chapters are devoted to her involvement with X6, as does Claid's more recent book, *Falling through Dance and Life* (2021). Claid mentions *New Dance* in passing as part of the triangular relationship between performing, political thinking and writing dance (2006, p.77).

As a member of the New Dance community, editorial collective and a frequent contributor to *New Dance,* Christy Adair devotes a couple of chapters to X6 and its feminist legacy in *Women and Dance* (1992). This is a significant text as one of the first books to focus on dance, gender and culture in feminist dance histories.

Within these chapters she discusses the work of the magazine in half a page, (1992, p.191) as initially being a voice for dancers writing about their own work but acknowledges that it soon broadened out to discuss other dance and socio-political contexts. Adair and Ramsey Burt's *British Dance: Black Routes* (2017) marks the relationship with X6, *New Dance* and Black British dance and touches on the magazine's coverage of work by Black, British-based dancers (2017, p.153). They highlight *New Dance*'s capacity for providing artists with informed reviews by practitioners that extended to include the work of Black artists (p. 154) but do not analyse the actual writing forms and modes.

What is missing from these texts and discussions of *New Dance* by dance historians, scholars and former members of the X6 collective is an elaboration and focus on the actual writing itself, as a separate entity to New Dance. An example of this thinking lies not only in Lansley's first editorial "writing is necessary as a creative extension of our work" (1977, no. 1 p.3) but also in Huxley's article, where he writes that "the way of reporting/criticising/writing dance is informed by and grows out of the activity itself" (1983, no. 26, p.16). This symbiotic relationship between practice and writing with its focus on a pioneering dance practice precluded the magazine from having a separate identity. Without this, scholars don't see the work *New Dance* does from particular vantage points. While critical frames for looking at New Dance are recognised in the sources mentioned above, and *New Dance* credited for doing pioneering work as a practitioner-led, informal writing platform, the details of practitioner-criticism are glossed over, for example, how they were creating an alternative ecology that intervened with dance criticism.

Rather than exploring the criticism in greater detail, Mackrell signs off on the magazine, praising it for being "one of the few available records of experimental dance during the 70s and 80s" (1992, p. 34–35). Claid discusses practitioner-writing as a way for women dancers to find their voices but passes over any

analysis of the writing itself. Huxley goes further than the others in acknowledging *New Dance* for its writing and its relevance to the initial development of Dance Studies in the UK. He draws attention to how the writing marked the political and cultural role of dance but dismisses the writing as being not "theoretical" (2020, p.21). From my holistic reading of the magazine, this assessment does not do justice to the articles across *New Dance* where practitioner-writers refer to feminist scholars and it also overlooks the alternative modes of critique that were being shaped as themselves enactments of theory. Huxley suggests that the writing was often "academically less formal" and more like 'blogs' and doesn't seem to recognise these modes of communication as being radical for their time.

When *New Dance* ended production, its creators had all moved on to different dance-related careers and there was no need to revisit it. In the final issue of *New Dance* Huxley questioned the need for someone external (to the collective) to write a history of New Dance. He talks of the need for an account of New Dance as a major historical development in dance, "one that would recognise its diversity and inherent contradictions by not trying to tie it down," and "one that would be suitably critical of the experimental dance form's successes, mistakes, failures and misconceptions" (1988, no. 44 p.6). This attitude again overlooks the historical and critical work of *New Dance* magazine as well as its separate identity. Although members of X6 are clearly proud of *New Dance* and its development of political discourse on New Dance, without an analysis of the actual writing, the forms that it shaped and the critical practice that emerged, the full range of the magazine's experimental practice remains hidden. Consequently, with these omissions in mind, I take on the task of revisiting *New Dance* and elevating it as a magazine of critical discourse on dance, mobilised through the body of writing, as a contribution to the dance field.

In the context of *New Dance,* recent PhD research on Chisenhale Dance Space's archive by Rachael Davies has produced invaluable film footage and documentation of X6 and the wider New Dance community. Davies' recent podcast *Listening to Chisenhale* (2022), interviews members of X6 and the wider community about their move to Chisenhale in 1980. There are tantalising reflections which include brief, yet revealing, snippets of discussions about editorial processes and the function of the magazine. As an independent curator and archivist, Davies brings a fresh perspective to these collective memories and offers insightful information on Chisenhale as a space, the people who worked there, the dance works and community projects. Davies renewed interest in X6 through the curation of an exhibition, *Liberation Notes* (East London, February 2020), just before the first Covid-19 lockdown, foregrounded the magazine and its writing and included some of the most famous *New Dance* articles (Jacky Lansley's 'Woman Dancing*'* (1978, no. 6) and Rose English's 'Alas Alack the representation of the ballerina' *(*1980, no. 15) which I discuss in Chapter 2 and Chapter 3. The exhibition also displayed photographs, flyers for workshops, film footage of performance extracts, performance ephemera such as significant costumes and props used by members of X6, and rehearsal notes, that map out the history of X6 and its contribution to dance and writing (see Figure 4). The exhibition also focussed on the legacy of X6, their scholarly contributions (books and choreographic research) and what that offered to Dance Studies. These accounts foreground the processes of collection, reflection and consolidation that archive X6 and New Dance to which I add my focus on *New Dance*'s body of writing.



Figure 4. X6 Dance Space (1976-80) *Liberation Notes*, Installation view 2020 Cell Project Space. Image shows film footage of New Dance practitioners and selected content from *New Dance.* Photo: Rob Harris.

Feminist print cultures and *Spare Rib*

In addition to these cursory treatments in dance historical scholarship, *New Dance* and New Dance more generally are absent in discussions of 2nd wave feminism and the wider focus on the arts even though both had implications for these ecologies. In an editorial appearing in the second *New Dance*'s Women's Issue (1987, no. 41) Kay Lynn writes that it saddened her to see that New Dance was not represented in a recent Women Artists conference in Birmingham where the visual arts and performance arts were discussed and exhibited. She considers why dance is not included in feminist practices and writes that it is too insular and introspective, and too much focussed on the performance "personality" and "ego" at the expense of politics. She continues to suggest:

> we need theory as well as practice; we need analysis and reappraisal; we need criticism in order that the 'new definitions', new 'criteria' and new 'terminology' that Lansley wrote so well about in the FIRST issue of *New Dance* can happen.
>
> (1987, no. 41 p.3)

Lynn's criticism of dance's narcissism pointed to the dilemma for *New Dance.* The magazine was the first dance publication that addressed theoretical issues within dance and created a feminist critical discourse for practice. Despite feminism and feminist publishing then, *New Dance* was overshadowed by the negative perceptions of dance universally and the form's perpetuation of repressive images of women.

Simultaneously to *New Dance*, feminist print publications, including *Spare Rib,* provided platforms for women's liberation and a broad selection of content, scholarly and accessible articles as well as opportunities for readers to respond and debate. Estelle Freedman writes that feminist literature in feminist print culture offered women spaces in which feelings could be explored and articulated: "feminist literature of that era revealed parts of women's inner lives once kept secret" (2002, p.312). Freedman as well as Bonnie Morris and D-M Withers (2018) highlight left-leaning publications in the UK such as the Marxist-feminist *Red Rag* (1972–1980), Punk feminists' *Shocking Pink* (1981–1982, 1987–1992) and *The Black Dwarf* (1968–1972). These publications encouraged rhetoric and stories based on women's personal experiences and intervened across the arts more generally. They covered feminist music, performance and art which functioned as sites of political transformation for women, creating work that ranged from "agitprop to avant-garde experimentation, skill-sharing workshops and collective art-making" (Morris and Withers, 2018, p. 166). *New Dance,* developing from practitioner-writers' physical engagement with feminism through experimental dance, shared connections with these feminist pamphlets

and magazines. Practitioner-writers' articulation of an experimental dance form embodied new images of and for women performers in their politics of form and experimentation. They conveyed the sensations of what it felt like to perform as liberated women and enabled dialogue on dance that underlined New Dance's transformative potential.

Members of *New Dance*'s editorial collective contributed occasionally to the interdisciplinary publication *Performance Magazine* (1979–1995), a radical performance magazine that embraced the feminist movement, providing more coverage for women performance artists than other publications of the time and commissioning women writers (Heddon & Klein, 2012, p.19). In an early editorial in *New Dance,* Jacky Lansley acknowledges how performance art and experimental film produced writing and theory that "can be a useful vehicle for communication and shared experience across the wide spectrum of artistic activity" (1977, no. 1 p.3). Although the scope of *Performance Magazine* was much broader than dance and, with its focus on experimental performance, a different critical culture, *Performance Magazine* was an inspiration for *New Dance.* Lansley, recognising a cross-pollination, elaborates on how performance art discussed in *Performance Magazine* encouraged her to develop ideas and approaches in her own work: "the writing", she claimed, "articulates process, ideology, and realities 'behind' a performance" (p.3). Yet *Performance Magazine*'s differences to *New Dance* were recognised by the X6 collective who deliberately chose to define their magazine as a 'dance' publication. This created a clear reference point for readers and a point of distinction with *Performance Magazine*.

I argue that despite the lack of attention given to New Dance and *New Dance* within feminist print ecologies and in particular *Spare Rib* magazine (1972–1993), both had influence on *New Dance* and were influenced by it. (Figure 5 shows the iconic and eye-catching covers that were typical of *Spare Rib.)*

Assessed by feminist historians Angela Smith and Sheila Quaid as the leading feminist publication of the time, *Spare Rib* had political significance and similarly to *New Dance* explicitly positioned itself against mainstream criticism (2017, p.18). *Spare Rib* was run by an editorial collective fuelled by debates and aims of second-wave feminism that established experimental modes of writing, stories based on women's lived experience of inequality and a new critical and often anti-male rhetoric. The magazine actively provided an open platform for women's liberation in its broad selection of content, accessible articles on topical second-wave issues and opportunities for readers to respond and debate in the form of letters. *New Dance* had several direct and indirect relationships with *Spare Rib*; for example, it published advertisements for the magazine, practitioner-writers contributed several articles to *Spare Rib* and shared the same radical printers – Bread and Roses – affirming a connection with this particular feminist ecology.



Figure 5: Cover of *Spare Rib,* Issue no. 1 July 1972. Figure 4, issue no. 4 December 1972

In my thesis *Spare Rib*'s evolving feminist writing operates as methodological framework and contextual point of reference for reading *New Dance*'s practitioner-writing. Initially, I engaged with both magazines, making a comparative reading between the years of 1977 and 1988 and developed a thematic analysis of its contents, particularly the different understanding of affect in feminist print cultures. This reading between magazines revealed how each wrote on and from female bodies differently: how each employed the 2nd wave feminist lens, imagined the personal as political, wrote about gender, sexuality and race, or represented the arts and curated different forms of writing by a wide range of contributors. The key difference, I understood, was in how each developed critical writing from affect and what *New Dance*'s explicit engagement with the dancing body through writing brings to feminist print cultures. *New Dance* as part of feminist print's constellation was ahead of the curve in the process of embodied writing. Practitioner-writers' innate understanding of the body created a strong foundation from which to expand writing modes that built on feminist criticism.

In Chapter 1, I identify the archive of feelings in *Spare Rib* where the role of sensation and feelings as registers of experiences for women gave rise to new modes of writing and documentation such as personal testimony and critical memoir. Shaping *Spare Rib*'s archive of feelings, I argue that dance practitioners were writing about their feelings of New Dance-making and feminism that created experimental writing and criticism from the dancing body as a situated place of knowledge. *Spare Rib*'s editorial structures and democratic writing platforms are echoed in *New Dance*'s feminist collective endeavours, its editorial structures that valued self-criticism and nurtured non-hierarchical writing practices, inclusivity of voices and a reiteration of personal is political for dancers. *Spare Rib* both built solidarity with and nurtured a community of feminists that was similar to how *New Dance* developed and extended a feminist

dance community of writers and readers. *Spare Rib* was a magazine for a broad, feminist readership, whereas *New Dance* was a dance magazine aimed at a relatively small New Dance community and alternative arts readership.

Spare Rib's extensive art and music coverage meant that it included some articles on dance by New Dance practitioners, two of which I discuss in Chapter 1 as a bridge to *New Dance*, and the occasional review of dance. However, its primary focus was on fighting for women's liberation and bringing women into feminist politics. Although exposure of dance in *Spare Rib* was modest, the few dance-related articles spread the word of *New Dance*'s engagement with feminism through dance. I bring attention to a review of Rosemary Butcher Dance Company, one of the few dance reviews to appear in *Spare Rib* (April, 1978), to make the point that the review shows an understanding by *Spare Rib*'s feminist critics about what experimental dance could do for women in terms of liberating the body. The reviewers, Norma Pitfield and Maureen Hanscombe, read the work politically and position it as a breakthrough moment for dance. Contextualising the field of dance as problematic for its regressive representations of female dancers that reduce women to glamorous, passive objects, enhancing patriarchal constructs of beauty and body types, they articulate a feminist perspective on dance and praise Butcher's "exploration of female bodies and of space" (*Spare Rib*, April 1978, p.39). On reflection the review confirms the oversight of what New Dance practitioner-writers brought to feminism, in terms of dancers' articulations of the body. Through my focus on the relations to *Spare Rib,* I argue that *New Dance* was omitted from feminist print cultures and feminism more broadly and my project highlights what becomes visible by rectifying this omission. I position *New Dance* within the constellation of 1970s feminist print culture, in its shared aims to counter oppression, represent marginalised women and articulate writing forms from the felt experiences of being women and dancers particularly, precisely because of its omission.

Centring the body of writing

Throughout the thesis, the body of writing becomes a model to demarcate *New Dance*'s core contribution to knowledge in the writing from experimental dance, and feminism to shape criticism. I use the body of writing to engage with case studies from *New Dance* and draw out the critical writing practices of New Dance practitioners. *New Dance*'s body of writing promotes writing content as a critical discourse for New Dance that has never been widely visible. I knowingly use the term body of writing to denote New Dance practitioners' links with the thinking and actions of second-wave materialist feminists such as Sheila Rowbotham, Selma James and Shulamith Firestone for whom the body was central to understanding how women were shaped and oppressed by the material conditions of their lived experiences. In my use of the term, body of writing also engages with feminist literary critic Hélène Cixous's concept of 'writing body' (1976). Cixous's early work was influential in developing a politics of the body calling on women to write themselves back into history: "Woman must write herself: must write about women and bring women to writing" (1976, p.875). This didactic demand for women to write from, by and on their bodies is expanded rather differently by New Dance practitioners. They chose to write about their own experimental dance because they felt that no one else understood it. They also needed to find their voice as practitioner-writers. From taking writing into their own hands new writing styles emerged with embodiment at its core, entangled with feminist thinking, and included experiments with performative and creative writing that extended Cixous's writing from the body.

I use the term critical practice across the thesis to include definitions of the body of writing's practitioner-criticism that developed discursive, embodied, analytical and sometimes creative ways of writing about dance that were inspired by feminism and feminist autobiographical writing modes, such as critical memoir and personal testimony. The critical practice that was developed by practitioners

as they wrote about their own and each other's work, from experiences of training or performing, was remarkable as it was about taking authorship of dance criticism and generating different perspectives of the body in dance. Practitioner-writers experimented with language and form and evolved criticism across the body of writing in reflexive writing on their practice that was informed by somatics and felt experience of dance and training. Working at the intersection of dance scholarship and historicisations of criticism at the time to understand affect as a physical manifestation of feeling, is foundational in the thesis for understanding kinaesthetic writing in *New Dance*, which I expand on in Chapter 2. Affect mobilises feelings in New Dance practitioners' writing and critique, emerging from pain, anger, discomfort in response to experiences of rejection and objectification; or positive feelings of discovering new ways of moving from somatic practice, engendering feelings of empowerment and liberation.

Practitioner-writing in reviews crafted a new language, new criteria and a new purpose that intervened with mainstream dance journalism. As I argue practitioner-writers' embodied approach articulated a critique of and opposition to the often exploitative and egocentric language of dance journalism at the time. Across the body of writing, the relationship between these two concepts of criticism – practitioner-reviewing and kinaesthetic writing – suggest one that is developmental and interdependent. Kinaesthetic writing appears in self-reflexive writing, where the author articulates her feelings from being inside her practice, a place of commentary and analysis. With reviewing, the author reflects on her own, informed response to another artist's work that shaped affective, subjective methods of writing but broadened out to an awareness of the spectator. Such relations crafted with generosity and empathy created fuller representations of women performers as embodied subjects, rather than as idealised objects.

Practitioner-criticism developed a radical approach in line with feminist intersectional modes of writing that represented minoritised bodies. Here it

mobilised both kinaesthetic writing and reviewing practices, as well as magazine forms as authors attempted to write on, with and from all minoritised bodies (Chapter 4). *New Dance*'s body of writing transformed how writers engaged with and wrote about dance that defined a scope for the magazine that was multidimensional, creative and culturally relevant. The conversation that develops throughout my thesis discusses how *New Dance*'s body of writing sets a trend for practitioners writing from practice that would later be developed in contemporary dance criticism and scholarship.

I argue, therefore, that *New Dance*'s body of writing contributes to feminist writing genealogies, as it intersects with experimental dance, writing and early feminisms, and made certain forms of critical work possible as it questioned the connections between language, writing and movement. My reassessment of *New Dance* not only repositions the magazine within the historical moment but also enables an understanding of the complexities of its legacy. Janet O'Shea (cited in Carter & O'Shea, 2010, p.6) argues that dance criticism integrated Dance Studies into the academy as critics produced writing that addressed the social and cultural significance of dance. *New Dance* was part of this dispersal of knowledge, as it entangled with politics, dance and writing forms.

Section 3: Framing *New Dance*

My study of *New Dance,* as well as drawing from a range of ideas, extends and expands the ecologies of second-wave feminism and dance criticism as well as the relation between them. My engagement with contemporary feminist, dance and performance scholarship enables me to analyse how *New Dance*'s writing was shaped by feminist thinking during the magazine's existence and acts as a method to explore the body of writing. At the same time, I engage with second-wave feminism contemporary to the development of *New Dance*. As I have argued above, the second-wave lens was a way of looking at work that offered

broader, nuanced alternatives to that of the traditional, objective, patriarchal gaze of mainstream dance critics. *New Dance* authors understood Laura Mulvey's binary 'male gaze' theory (1975) which situated women as voyeuristic objects of male desire. This was instrumental in establishing alternative readings of the dancer's body and her place in history. It defined ways of looking and thinking about dance that drew on materialist feminist thinking which regarded women as oppressed by their material conditions and social relationships. Second-wave feminism was relevant to New Dance practitioner writers with its attention on the social construction of the dancer's body and how they navigated the professional and private aspects of their lives.

As *New Dance*'s feminism tends to evolve with feminism more generally, I have found recent feminist intersectional dance scholars, such as Clare Croft (2014, 2017 & 2021), constructive for understanding feminist developments within the body of writing. Croft writes about someone of a similar era in her essay on Jill Johnston (2021) and her queer perspective on dance and writing around the lesbian dance archive complicates and expands perspectives of the second-wave lens to include Black and queer framings. Her article, 'Feminist Criticism and Ballet Dance' (2021), argues for multiple gazes instead of the male gaze, enfolding feminist criticism into a reviewing paradigm that exemplifies generosity and a broader vision of how to write about women-identifying ballet bodies. From this intersectional framing, the body of writing engages with some of these entangled feminist conversation across criticism on racialised and queer bodies. Dramaturg and writer Martin Hargreaves further complicates Mulvey's white, heterosexual and binary male gaze from his queer perspective and argues that for people of colour, gay, trans or non-binary people excluded by the heteronormative, white gaze, they were able to develop greater insight into structures of power and how to resist it. He problematises early feminism's destruction of pleasure in the context of artists and performers who attempted to

free the body from being enjoyed as an erotic object by shutting down the pleasure of both being looked and in looking. Hargreaves's critique of the gaze resonates with how I understand X6's dilemmas in performing as assertive, sexually empowered women, which I discuss in Chapter 3.

Decentring language hierarchies

Contributors to the magazine tried to represent other types of dancing bodies in writing that resisted patriarchal and hierarchical perspectives. Practitioner-led criticism questioned the power and authority of the critic through discussion and writing workshops where they radically shifted forms and interrogated meanings within journalistic criticism. For example, when they wrote about a dance work, they addressed issues of who was entitled to write, how and with what outcome as they contested the dominance of white, male critics and their intellectual elitism. Thinking about how practioner-writers were rethinking the politics of criticism, I reflect on the early work of Susan Sontag (1966 and 1987), who already in the 1960s was questioning the authoritarianism and intellectual elitism of the critic. In *Against Interpretation*, Sontag brought feminist attention to the writing privilege of male critics as she queried the interpretive function of criticism by intellects whose language was dry and complicated and ultimately about promoting writing expertise (1987, pp.7–8). Instead of striving for mastery and truth in hermeneutic language, which focused on interpreting a work of art, Sontag argued that the function of criticism should be to "show how (a work of art) is what it is, rather than to show what it means", in other words to allow the art work to speak for itself (1987, p.14). William McEvoy, reflecting on Sontag's undoing of interpretation, points out that she suggested critics try and capture the sensuousness and erotics of a work which might involve creative and affective modes of writing (McEvoy, 2016, p.291).

For New Dance practitioners, self-aggrandising hermeneutic responses to their work were insulting and unhelpful. Writing about each other's work they focussed on articulating the essence and experience of the performance that would be constructive for the artist and accessible to other readers, through critical modes that experimented with feelings and creativity. Performative writing is a creative and affective way of engaging with a performance that breaks down barriers between the critic and performer. Peggy Phelan used the term to talk about criticism that was not objective or directly discussing the performance in question but rather informed by a subjective relationship with it: writing which "enacts the affective forces of the performance event again" (Phelan, 1997, p.12). Theatre critic McEvoy, building on Phelan, argues that performative criticism captures the impact of a performance through creative, poetic and emotional modes of writing that lie outside conventional critical writing (2016, pp. 294–295). New Dance practitioner-writers engaged with a variety of creative and affective modes of writing and although I don't focus specifically on performative writing in the thesis, it was another approach that practitioner-writers were developing in their writing experiments.

Thinking about Julietta Singh's intersectional feminist contemporary debates on criticism brings new understandings to exploitative critical language and power, and a broader non-dance perspective of the critical language evolved in *New Dance*'s, I see resonances with Singh in her focus on decolonising language and authorial supremacy (2018). In her analysis of mastery as authoritarian, male, colonial and exploitative from queer and postcolonial perspectives, she points out how dangerous all forms of mastery are and asks broader questions about critique, through deconstructive, feminist and queer readings (2018, p.21). I draw on Singh to make a case for *New Dance*'s process of subverting the 'authority and power' of dance criticism by commissioning writing that was practitioner-led. Singh's decolonising project around language, from her position as a literary scholar,

questions how I think about the politics already being examined in the magazine, for example, how contributors were doing something different in their attempt to write with and on minoritised bodies.

I use contemporary decolonial critiques of somatic movement, to tease out the complexities as practitioner-writers represented Black and South Asian artists. Such critiques make visible the interventions *New Dance* was making with somatics, a source of inspiration and liberation for New Dance practitioners, as a critical approach. Doran George points out how one person's idea of liberation in dance is different for another and notes that while some practitioners claimed that somatic practices such as CI "disbanded polarised gender ideals still evident in classical and modern aesthetics" they still continued to marginalise non-white bodies among others" (2020, p.7). George discusses how somatics and its teaching in the US, Europe and the UK, having borrowed and appropriated indigenous practices and teaching, erased the influence of African and indigenous culture (George, 2020, p.6). They write that "the ubiquity of naturalness overshadowed the political significance of representations, erasing cultural differences and historical specificity" (2020, p.4).[12] George points to "the political contradictions in artists' practice" (pp.6–7), arguing that somatic training and teachers focussed on the culturally neutral body and "by extension were not inclusive of bodies that were non-Western and non-white" (p.6). From their genderqueer perspective as a practitioner and writer, George critiques somatic training based around its appropriation of 'naturalness' and gender neutrality which not only "largely excluded non-Western dance aesthetics but also configured transgender expression as 'artificial' and 'unnatural'" (2020, p.3).

[12] Doran George's thesis (2014) and book (2020), informed from their own practice and teaching of somatics and positioning as a queer dancer, critiques the teaching of somatics and its unacknowledged debt to non-white, non-European and non-American practices. George's analysis of the impact of Somatics on contemporary dance foregrounds how race, gender and sexuality were erased in somatics' quest for the "universal purview" and the supposedly "inclusivity" of the natural body.

George's critique of somatic movement practice, and how it was taught, elucidates my task of unpacking practitioner-writers' language, as they grappled to represent different bodies from their white, experimental dance practices, somatic practices which eluded any critical analysis at the time. Royona Mitra's specific critique of touch in the white-dominated space of Contact Improvisation (CI) is also informative as I write about practitioner-writers' assumptions that CI was liberating for all types of bodies (2022). Mitra critiques "the long-standing mythologising of CI as a democratic movement" by Global North practitioners from the perspective of South Asian, Black and racially minoritised dancers who felt uncomfortable and excluded in such spaces. (2025, p.3). Mitra's questioning of how CI and its premium on touch was inaccessible for South Asian female trained dancing bodies, frames how I argue that *New Dance*'s project to represent all bodies, overlooks how South Asian or Black British dancers might not align with their quest for New Dance experimentation and feminist politics. Building on George, Mitra and Croft, I look critically at how feminist ideas as well as thinking about race and queerness were articulated within *New Dance*'s body of writing in ways that were often complex and nuanced. For example, Croft (2021) offers a way of accepting the absences and presences in writing about queer lesbian dance, emphasising the speculation involved that I extend to my own reading of queer dance in *New Dance*.

These dance discussions highlight from the vantage of now, how practitioner-writers' high premium on experimentation and feminism as a method for connecting to all bodies, didn't always work and indeed sometimes reversed their good intentions. Judith Hamera's article of caution (2021) to white contemporary dance scholars as they revisit historical works by white progressive scholars on artists of colour is a great example of a scholar's good intentions going awry. In context, Hamera discusses the work of dance anthropologist Joann Kealiinohomoku, whose chosen methodology for cross-cultural analysis of dance

in the 1970s was the form of the Silhougraph.[13] Hamera writes that the methods Kealiinohomoku used "contributed to raciontologies she was attempting to dismantle" (2021, p.24). Hamera encourages us white scholars to celebrate the good intentions of the work in question but also point out methods or writing that undermine some of the progressive ideas or practices of the scholar, so that we can learn from other's mistakes: to take a cautionary note on how the tools we use in our research might be contaminated. From the lens of "radical" and "experimental" I assess the limits of my own positionality and how I engage with forms of whiteness that were operating at the time. I take heart from Hamera's article as I extract what is progressive from practitioner-writers' anti-racist commitments in *New Dance*, but also what I notice as problematic in their methods as they attempt to engage with dance forms that are so different to their own.

Affective criticism

New Dance's body of writing committed to shaping other ways of doing criticism that was creative and empathetic, driven by feelings, rather than from a detached (disembodied) objectivity that was so valued in traditional dance criticism. I draw on affect theorists to articulate how feelings served as sources of writing in *New Dance.* Sara Ahmed (2017, 2014, 2004b) and Ann Cvetkovich (2012, 1992) argue that the role of sensation and feelings as registers of experiences can give rise to new forms of writing such as personal testimony and critical memoir. creating an 'archive of feelings' (Cvetkovich, 2003).

Understanding these feminist critical writing modes that are mobilised by affect are central to my concept of the body of writing, affect and criticism. Both

[13] Silhougraphs was a method whereby Kealiinohomoku used simple silhouettes of dancers to identify the genres of a dance represented. As the silhouettes say a lot with very little information about space and shape, Kealiinohomoku believed they would revolutionise cross-cultural dance studies. However these silhouettes were embedded in "racially overdetermined and methodological genealogies", that Kealiinohomoku had overlooked, compromising her good intentions against her intent. (Hamera, 2021, p.24).

feminist theatre critics, Jill Dolan and Cvetkovich model criticality in forms of testimony and memoir to develop mixed modes of writing to articulate their personal histories. For example, Cvetkovich's concept of the combination of memoir and critical essay "crafts new forms of writing and knowledge that come from affective experience, ordinary life, and alternative queer archives", creating another model to the ones usually employed in cultural critique (Cvetkovich 2012 p.23). Cvetkovich argues that forms of writing from a place of autobiography (the personal) combined with a critical essay that includes critical analysis, reflection and the re-evaluation of meanings, can generate multiple ranges and forms of critique, for example of the body and its place in society. She discusses how in her book *Depression: A Public Feeling* (2012) she combines memoir and a critical essay to search for ways of writing about depression that offer alternatives to medical models. Building on personal writing about her own experience of depression, from the empowered place of autobiography she critiques neoliberal capitalism and the wider issues that surround depression. Cvetkovich calls this combination of writing modes 'critical memoir' after Dolan's employment of the term. Dolan explains her notion of critical memoir as a relevant way to redress the histories of women's culture, drawing on her own emotional archive: "to underline that in addition to mining my own affective memories of being constituted by gender, race, and sexuality, my argument means to be analytical and situated" (2012).[14] Both sources are helpful to understand how practitioner-writers in *New Dance*, experimenting with different modes of writing, reflected on their personal histories of dance, from which they developed affective critical perspectives.

[14] In 'Feeling Women's Culture' a keynote she gave at a queer conference at Cornell University, 1April 2012, published on her blog *The Feminist Spectator*, Dolan elaborates on how she is using personal narrative to "consider the relationship between individuals and communities, and to explore in anecdotal as well as theoretical detail how one lesbian feminist's self-formation happened at a particular moment in time". (2012, http://feministspectator.princeton.edu/lectures-2/feeling-womens-culture/)

Engaging explicitly with the intersection of critique and feelings, performance scholar, Jennifer Doyle (2013) develops the work of affect in her writing about the role of difficulty, experienced as a feeling by a spectator and argues that affects can be uncomfortable, challenging and ambivalent as well as making the experience of a performance more interesting. Her argument that mixed feelings can be important and productive as they form an embodied, emotional and empathetic connection to performance bridges affect and criticality. Doyle argues that feelings reveal something about the author/spectator as well as the artist. She questions our own feelings as we watch a performer. For example, in Doyle's self-questioning of what affect does, when witnessing an intimate performance in which the artist shares something very personal with the audience, she challenges us to not only reflect on how we experience the artists' feelings but also our own. Revisiting *New Dance*, from the vantage point Doyle foregrounds, makes evident that practitioner-writers embraced an affective relationship with the performance they were watching and wrote from feelings of empathy or alienation. Often practitioner-writers would feel conflicted when watching a performance and experience several positions simultaneously. Doyle's writing about both the spectator and performer's feelings experienced when watching such work is particularly relevant for thinking about the kind of work New Dance practitioners were performing and where they performed (2013). Practitioner-writers at New Dance performances would have frequently watched intimate, exposing performances by artists in small spaces as opposed to a large gallery or theatre, intensifying the feelings of their encounters.

Developing Doyle's thinking on the affective relationship between performer and spectator and to expand on how such practitioner writers responded to each other's work, I draw on Dolan's method of critical generosity (2013) when she writes about contemporary performances. Dolan's emphasis on critical generosity and empathy when reviewing work and her writing on feminist spectatorship

which focusses on the productive relationship between writers, performers and audiences dismisses the privileged and objective position of the white, heterosexual critic. I build on Dolan's approach to understand how practitioners when writing about each other's work embraced both an affective relationship and critical generosity as a way of community building and exchange in the 1970s and 1980s. Practitioner-writers formed a deep engagement with the work which shaped a form of criticality that was free of value, hierarchy and judgment. Dolan, as a non-dancer, broadens critical generosity to include a way of engaging with a work that has the ability "to reach people, change minds, affirm alternate visions of how we live in the world, and deliver hope in the potential of a different, more universally equitable future" (2013, accessed 24/11/23). Dolan's utopian contemporary vision of what critical generosity can do appears at a later point in feminist criticism, but her emphasis on how critical generosity breaks down barriers between critic and performer, and suggests a more ethical approach to reviewing, validates what practitioner-led criticism in *New Dance* was attempting to do, in practitioner-writers' vision to make a better world for dance and dancers.

The focus on affect in writing is transposed in dance by Susan Foster (2011) and Ann Cooper Albright (2019). I extend Foster and Cooper Albright's thinking to show how practitioner-writers shaped embodied writing forms from the felt experiences of both watching and performing movement. They would reflect on negative experiences of ballet training or the empowered feelings of Contact Improvisation. Foster and Cooper Albright articulate how affect for dancers is experienced as a felt bodily sensation, a somatic sensation triggered by movement itself. Foster argues that these felt physical sensations are active and initiate a direct response (a physical movement or gesture) rather than a deeper passive emotion. Dee Reynolds (2019) considers that feelings from dance writing are direct manifestations of physical sensations from practice that are more about

muscle sense rather than psychological emotion. This frames how I articulate affect in relation to practitioner-writers as an explicit situation of the body from the feelings of movement and training.

Writing on autoethnography in dance and performance expands the significance of *New Dance*'s body of writing as anticipatory and groundbreaking. Autoethnography as one destination for practitioner-led writing, and in particular writing from practice, positions the researcher/writer as I navigate the writing of others. Tami Spry (2001) discusses the feminist author/researcher's positioning within her writing and what that enables. Dance autoethnographers Karen Barbour (2011 & 2018) and Sondra Fraleigh (2018 & 2024) develop a feminist voice in their writing from practice. Writing from a place of autobiography and situatedness in their narrative, they describe their knowledge produced by lived experience as "ways of knowing emerging from the performative and somatic processes relative to world and nature" (Fraleigh, 2018, p.2). Fraleigh, from her positioning inside her writing, expands her research to question how one can develop an "ethical world gaze" from somatics in critique of, for example, gender fluidity, normative body conceptions, attention to feelings or the ethics of touch (2024). *New Dance* practitioner-writers wrote from their new ways of moving, embracing subjectivity and positioning themselves in their embodied reflections and critical practice. Experimenting with somatic thinking and writing from their own practice, they endeavoured to bring about change that looked ahead to the multidimensional writing of such feminist autoethnographers. While autoethnography is a different method to that of 1970s feminist-situated writing, I draw on both, to articulate how women practitioner-writers reflected subjectively on their practice as well as including different modes of writing that created disciplinary tensions (Soyini Madison, 2012).

In theatre and performance scholar Roberta Mock's edited collection, where she introduces and discusses three artist projects by performance-makers,[15] Mock explores how these artists, through documenting their walks, engaged with autobiographical, performative writing. This included performance texts and photographs that discussed the processes of development, writing and performance. She focusses on how the language used was directly generated by the walking performances themselves creating autobiographical reflections which engaged subjectively rather than objectively with the material and "enacted an affective force through the language" (2009, pp.12–13). My interest lies in the performative writing that develops from the pedestrian performances Mock identifies in each essay, which extends the scope of autobiographical and performative writing as both affective, subjective and provoking a creative response to a performance. Mock frames my understanding of some of the early affective writing experiments that practitioner-writers were shaping as they figured out how to write about their own work (Chapter 2). While there are only a few examples of writing across *New Dance* that I would define as contemporary autobiographical performative writing,[16] there was a presence in the magazine of its early developments that needs to be acknowledged in order to catch the wide scope of experimental practitioner-writing.

Emerging models of dance criticism

In *After Criticism*, visual art and performance historian Gavin Butt writes about academic shifts and their impact on criticisms. He looks at modes of experimental

[15] Roberta Mock's edited collection *Walking, Writing & Performance Autobiographical texts by Deirdre Heddon, Carl Lavery and Phil Smith* (2009). Each artist generated autobiographical writing by taking walks in places which triggered memory, emotion, and a way of understanding the world. Nicholas Whybrow describes how each artist's distinctive approach to both the act of walking, its creative purpose and its processing as autobiographical performance, contributes to the emerging field of walking as generative practice.
[16] See Ch 2 and my Catalogue of *New Dance* in Appendix 1.

essays and contemporary approaches to writing about performance, art history and visual cultures (2004). Moving on from Butt's attempts at exploring contemporary approaches to academic criticism, Duška Radosavljević, in her edited volume on theatre criticism, identifies cultural shifts within journalistic criticism and its changing function and form including the role of performative criticism and creative writing or the new voices added to criticism of both audience members and performers (2016). The edition includes Andy Horwitz (2012) who, advocating for a horizontal approach to criticism, questions the authority and positioning of the critic. In *How to Write About Theatre* (2016) theatre critic Mark Fisher advocates both conventional journalistic language as well as other creative styles and forms. He encourages readers to experiment with language form and style, as well as reference blogs, tweets and theatre websites. While these examples are about formal diversification in theatre criticism, I argue that practitioner-writers, and their articulation of a critical practice, looked ahead to some aspects of shifting contemporary theatre and dance criticism as well as changes in art criticism and performance criticism as they broadened definitions of what it meant to be a critic.

I bring attention to an example of broader definitions for criticism in Diana Damian Martin and Bojana Jankovic's article in *Critical Interruptions*, a publication which developed from their project of the same name (Vol 1, 2018, pp.10–19). The project brought together a community of artist critics who discussed the need for diverse models of criticism in and around Live Art. Over a few days of a Live Art festival, (14–16 October 2016) Damian Martin and Jankovic "employed live writing to test and devise new models of criticism" responding to Live Art in the digital realm. Live writing enabled them a space for "multiple, intersecting discussions" while the festival was unfolding (p.2). Damian Martin and Jankovic discuss how they oppose journalism as a definition of criticism, proposing instead "art practice" and problematise criticism as a

practice “that belong to spaces of authority, or neoliberal valuations of cultural practice” (p.1). They embrace criticism as a collaborative practice, rather than single authorship and one that requires an “ongoing interrogation of critical form and language” in order to do justice to “radical, experimental art practice” (2018, p.1).[17] Another artist-led initiative that broadened definitions of the critic and criticism resulted in *The Creative Critic* (2018), a collection of diverse practitioner-researchers who have created essays that experiment with language, format and mode. Writing about their own practice they challenge the conventions of critical writing and shape another new model of creative, experimental writing from practice. This thinking that points to these shifts within mainstream criticism and the elevation of radical practitioner-writing returns to the question of what *is* criticism, framing the impact of *New Dance*’s practitioner-writers as they questioned on, where, how and for whom criticism occurs. I also acknowledge how contemporary, artist-led dance blog platforms such as *Bellyflop, Dance Art Journal* and *Resolution Review* facilitated and continue to explore dialogues on critics and criticism as well as embracing writing by practitioners.

Thinking about new experimental models of performative writing on expanded choreographic practices, I bring attention to Martin Hargreaves's essay ‘Notes on Betrayal’ in *Writing Choreography: Textualities of and beyond Dance*.[18] Hargreaves's essay engages with a performative writing practice that involves “letter writing, fabulation, and restaging” (2024, p.7). He interacts with Susan Sontag and Jean Genet’s writings to queer their genealogies and choreographically “put them in touch” (p.6). Hargreaves choreographs

[17] A full discussion of the new models of criticism which developed from the project can be found in *Critical Interruptions*, vol 1, pp.10-19)

[18] *Writing Choreography: Textualities of and beyond Dance* (2024) is an edited volume that explores the work of a variety of dance artists and the different ways in which they evolve language, text and writing that informs their current choreographic practice

evocations of their writing, creating his own imagined meeting between them and playing with both writers' attention to the "erotics of writing". His writing exceeds and betrays the truths of both figures as he engages with "the misfires of performatives and the treachery of writing by, for, and to a body that cannot keep the promises it makes" (2024, pp. 117–133). Hargreaves playfully creates chaos and excess, imagining how both writers lose themselves in excess and words. The essay resonates with some of the early experiments in practitioner-writing as New Dance practitioners wrote about their choreographic process. Hargreaves also offers a way of thinking about reading (and writing) choreographically and queering dance that adds nuance to how I approach ambiguity, absences and presences within queer artists' writing in *New Dance*.

I argue that practitioner-writers were already thinking about a more inclusive and empathetic vision of criticism when writing about the work of colleagues which impacted some of the contemporary shifts in journalistic criticism, that question the function of journalistic criticism as well as defining other ways of being a critic. My focus in looking at what existed in the USA at the same time as *New Dance* casts a light on not only the lack of provision/outlets for diverse dance journalism in the UK, but also to how influential critics were not equipped or interested in writing about independent or experimental work. Kate Mattingly's (2023) much needed recalibration of journalist criticism in the USA turns towards a more supportive, responsive and informative kind of dance criticism. Questioning the role of the critic, she calls for better ways of doing dance criticism and searches for examples of criticism that move away from restricting artists' work to the amplification of other possibilities, for example, finding more equitable ways of engaging with artists, employing modes of engagement that do not objectify or silence the artist (2023, p.4).[19] In terms of practitioner-writing as

[19] Mattingly explores more equitable ways of engaging with dancers and dancing in her chapter on 'Digital Dance Criticism' (2023, pp.148-174)

a disruption of dance criticism, Mattingly acknowledges Yvonne Rainer as an earlier example of a Judson Dance Theatre practitioner who wrote essays and reviews about her own work which generated an alternative framework for audiences. Mattingly argues that Rainer, who was influenced by artists writing in other disciplines, used her essays to shift critical authority and "spark new forms of dance criticism" (2023 p.56).

Dance scholar Megan Nicely's recent book (2023) argues for the transformative potential of the relationship between affect and language, between the dancer and the writer. Her writing about how affect, somatics and an increasing interest in how both shape writing, broadens out the critical ecology within which I centre *New Dance*'s body of writing. Building on the political potential of writing from somatics, *The 'Female' Dancer,* edited by Claire Farmer and Helen Kindred (2024) contains a collection of essays by somatic dance practitioners who develop somatic, scientific and feminist approaches to understand the changing body of the female-identifying dancer from youth to old age. The edition's attention to somatic language that entangles with critical feminist, queer and trans perspectives on, with and from female-identifying bodies that I see as an example of reasserting and extending the political project of practitioner-led kinaesthetic writing in *New Dance.*

Section 4: Methodology

From this critical terrain, I develop and discuss a mixed qualitative methodological approach: critical, historical and archival research to access, contextualise and analyse writing across the magazine and the cataloguing of all material from *New Dance* to organise and delimit its content as the body of writing. The feminist lens informs *New Dance*'s reading of the dancer's body and

defines ways of looking and thinking about dance that draw on the second wave's materialist thinking. Engaging historically with the magazine's body of writing as selected content from the archive traces the legacies of the X6 editorial collective as well as their histories. My archival research includes an engagement not only with the text and images which are tangible legacies of embodied practice within the magazine but also its slippery ephemera and objects of writing. Although *New Dance,* as a container of written texts, falls under the definition of a conventional archive, I note the presence of the experimental moving body behind each written word. The magazine's mixed content of written text, reviews and coverage of performative events (workshops, classes) and marginal/leftover information such as letters, reader's feedback, adverts and notes about meetings, classes or performances, always references movement.

Engaging with *New Dance*, I am aware that I am reading a print publication as an archive that contained writing that was always shaped by dance and movement. Understanding what my reading of the archive is, I am interested in how historian Diana Taylor elaborates on the relationship between a conventional, static and hegemonic 'archive' consisting of written texts and a fluid and ephemeral collection of embodied practice of "oral and performative events" which she calls archival "repertoire" (2014, p.19, online accessed 24 March). According to Taylor, the conventional archive is one that "allows scholars to trace literary traditions, sources and influences" as it constitutes material that has been preserved. What changes, Taylor argues, is however "the value, relevance or meaning of the archive". She contrasts, but does not binarize, the archive with the repertoire which "enacts embodied memory: performance, gestures, orality, movement, dance and acts of non-reproducible knowledge that does not remain the same" (p.20). What it contains is not fixed and hegemonic. Drawing on Taylor to reflect on how I read *New Dance* as an archive that catches a set of feelings, experiences, practices and experiments from movement, I form an alternative

engagement that sets it apart from definitions of the static, hegemonic archive. Historian Kelina Gotman builds on Diana Taylor's concept of 'archival repertoire', focused on "its mobile, piecemeal set of archival objects, including written texts, images and live observations travelling with their writers" (2018, p.8). While Gotman is dealing with the physical practice of convulsive bodies within disorderly, dancing manias (*Choreomania,* 2018), her concept helps me imagine what an archive might look like as it holds writing from and on the moving body and its affects.

As I become involved with *New Dance* as an unconventional magazine archive, I can sense the excitement and energy of practitioner-writers' experimentation and pioneering as they set about creating a discourse for New Dance and what it must have felt like, in London of the 1980s, for experimental women dancers to find their voice. Finally, I acknowledge other primary sources, in addition to the magazine, such as podcasts and live events featuring members of X6, reconstructions of performances, talks and informal email contact. They have brought and continue to bring vitality and nuance to my research.

Reading all 44 issues of *New Dance* between 1977 and 1988, I recorded every item except for listings, news items and letters in a dataset, using the following rubric – tagging categories under different headings such as author, form, topic, content, and date of an article in order to personalise and position each entry. I was able to organise the development and periodisation of ideas within *New Dance,* which created valuable data as well as access to *New Dance*'s contents. (The catalogue of contents and its valuable data is shared as an Appendix on p. 290 and is a working document intended to be a resource for future research on *New Dance*). This is what I saw as the total body of work of the magazine. The building of the dataset marked a beginning, a distant reading of *New Dance*, that helped me take a bird's eye view of the contents; how logging the articles in this method enabled me to structure the body of writing. From this tagging

system/categorisation I was able to identify the body of writing – the feminist contents of the magazine, focussing on any form of writing by practitioner-writers that included a feminist perspective primarily through meta-criticism (critiques of writing by practitioner-writers) and feminism (any form of writing that includes a feminist perspective) that extended to a broader intersectional focus on minority dancing bodies.

Building a taxonomy of terms enabled me to ground and interrogate keywords central to analysing the body of writing and its relationship with broader definitions of criticism, reviewing practices and radicality. It identified writing modes that shaped criticism, emerging from practitioner-writer's explorative, responsive and rebellious physical practice. Developing ideas and concepts from my taxonomy, I was able to differentiate between the multiple functions of the body of writing: its feminist content, the critical practice, kinaesthetic writing and its embracing of radicality, on which I developed my chapters. On a broader scale, I used the taxonomy to analyse the relations between feminist print culture, experimental dance and the body of writing. From here I identified 12 case studies (three from *Spare Rib*) that were representative samples of feminist, critical content articulated in different magazine formats – reviews, interviews, letters, editorials, articles, personal testimonials. The case studies from *New Dance* feature different practitioner-writers, some from the editorial collective and some as informed guests who might never be known for their writing and include Jacky Lansley, Francoise Sergy, Anna Furse, Ramsay Burt, Tessa Triumph, Rose English, Anne Shivas, Sarah Green, Melanie Weeks and Merry Cross. In addition to focussing on *New Dance,* I develop a methodological historical case study in my reading of *Spare Rib* to articulate what *New Dance*'s relationship to feminist print culture and how its critical practice and writing forms both connect and departs from the feminist writing modes in *Spare Rib*.

Building the dataset for *New Dance* I was aware of the limitations and flattening effect of categorising writing that is embodied, subjective and descriptive, how it neither captured the passion or labour that New Dance pioneers invested in their writing, nor their distinct authorial voices. The next step was to get into the body of writing and the method I chose to handle my case studies and bring alive the contents was close reading. Queer scholar Elizabeth Freeman positions close reading as "a way into history and a form of historiography and historical analysis" (2010). She also describes how the act of close reading can uncover implicit meaning in the text when she says, "to linger, to dally, to take pleasure in tarrying, and to hold out that these activities can allow us to both look hard and askance at the norm" (2010, p. xvii). Therefore, in order to dig deep and expose more nuanced meanings, writers' feminist commitment and personal determination, I performed close reading as a method to make careful, in-depth analyses. Close reading enabled me to read with the different forms and modes of writing shaped by *New Dance*'s editorial collective. Analysing the form and content of selected articles delimited through my data context, I engaged with content not through literary or textual analysis but through analysing the informal, subjective writing styles and argue that close reading reveals the busy, dynamic, messy and performative flavour to the writing. In this sense, *New Dance*'s body of writing stands askance from the 'norm' and actively subverts it. As I lingered with practitioners' writings, I found distinct voices emerged as well as ambiguities and absences across the case studies that attempted to construct female bodies differently.

I identified what was shifted through practitioner-writing differently and how in each example. I used close reading to unpack concepts that foreground my argument with respect to how and why *New Dance*'s writing shaped a critical practice. Across the nine case studies from the magazine, I articulate how modes of writing, intrinsic to the body of writing, engaged with female identity, race,

disability and queerness and expanded that thinking through critique and different perspectives of the dancing bodies in question. I have selected articles, interviews and reviews with which I delineated and analysed how kinaesthetic writing developed critical perspectives. Or how practitioner-led reviewing articulated ways of looking and writing about women's bodies that shaped a new paradigm of reviewing. I have deliberately selected some examples that represent the norms in terms of author, form and position in *New Dance*. Others, however, represent the margins, for example, writers that appear less frequently and others which are anomalies, appearing only once in the magazine. These various vantage points are essential for talking around and about the examples, to analyse the complexities within writing on, by and with all marginalised bodies that illustrate the perspectives and commitment of practitioner-writers as they tried to realise their radical vision for the magazine.

Chapter Synopsis

Each of my chapters that make up the thesis develops concepts and ideas that excavate the body of writing in *New Dance* to reveal rich embodied writing forms and modes that have been overlooked.

In Chapter 1, I engage with *Spare Rib*'s feminist writing practice as both a methodological model and context for introducing/situating *New Dance*'s feminist writing. The magazine articulated its politics in accessible, experiential writing to engage with the personal, professional and political aspects of women's lives. I interrogate how feminist writing from women's lived experience developed new writing modes and editorial structures that shaped the magazine. Framing the embodied nature of writing and its criticism through affect as *Spare Rib*'s 'archive of feelings', I identify writing practices such as critical memoir and personal testimony that connect women implicitly with the body. I explore the

magazine's potential as a laboratory of feelings through case studies which reveal generative critical writing practices and editorial curating that bring women together in the collective pursuit of liberation. The methodological aspect of my study foregrounds the centrality of affect within the dialogic sections of writing within *Spare Rib*, (editorials, letters and columns) where the role of sensation and feelings as registers of experiences, gave rise to new forms of writing and documentation, from which I was able to understand and differentiate affect writing in *New Dance.* I developed understandings of affect as a concept to talk about embodied writing modes and new forms of criticism by dance practitioners already working explicitly with feelings from practice. Finally, examining examples of New Dance practitioner-writing in *Spare Rib,* I argue for their different understandings of affect as kinaesthetic, creating feelings from the memories and experiences of movement that situate the body explicitly in writing.

In Chapter 2, I argue for kinaesthetic writing as a framework for feminist analysis and commentary that contributed to dance scholarship and criticism in *New Dance*. Kinaesthetic writing, grounded in felt experiences of the body and movement, develops writing modes that both connect, yet are different to, feminist writing in *Spare Rib* as they are informed by somatic practice and felt experiences of dance and training. I explore practitioner-led writing and identify how my concept of kinaesthetic writing emerges from dance histories of somatic practice and Contact Improvisation. Kinaesthetic writing, positioning the dancer inside her writing as author, a place from where she could critique and reframe the body, developed different writing modes and shaped alternative models of dance criticism within *New Dance*'s body of writing which constituted practitioner-criticism. Three case studies illustrate a unique aspect of kinaesthetic writing, which develops from somatic and choreographic practices that create feelings of empowerment or anger to shape criticism of traditional dance forms

and the objectification of the female body. Each example demonstrates a critical perspective and a writing method from somatics and feminist critique.

In Chapter 3, I examine the politics of *New Dance*'s practitioner-criticism and reviewing practices. I argue how *New Dance*'s vision of criticism expands outward to contest conceptions of power in journalistic dance paradigms and define a new way of engaging with and writing about female bodies on stage. Reviewing was a central part of the magazine's critical practice, as it documented the new experimental work of X6 and practitioner-led writing. X6's politics shaped critical writing that addressed *New Dance*'s invisibility and complicated received practices of reviewing. Practitioner-writers moved towards more embodied and informed responses to dance that included a radical reappraisal of female performing bodies. The three reviews in my case studies analyse specific aspects of what made the practitioner-writing distinct, political and critical as writers experimented with different modes, forms and ways of looking: a deconstructed critique of the ballerina as an explicit body, a review that articulates the complexities of a pregnant dancer, a critique that experiments with articulating how a female duo perform sexuality as empowered presence. Working with concepts of affect, kinaesthetic empathy, mixed feelings and ambivalence, I argue how writers shaped a generosity in their deep engagement with the work from their different values, that were free of hierarchy and judgement. They exposed ways of writing about real female bodies in performance that critically embraced progressive representations of women.

Chapter 4 analyses radical practices in the body of writing. Here I develop an understanding of the limits and possibilities of *New Dance*'s 'body of writing' as radical from the broadening of feminist intersectional perspectives. I interrogate X6's meanings of radicality on the collective's own assessments of their reflections, both in the magazine and beyond, as well as in the context of contemporary discussions in dance and feminist scholarship. Members of X6

described themselves as radical in their feminist politics and in their opposition to traditional histories of dance and criticism. This radicality extended from women's bodies to the representation of other marginalised bodies in dance. *New Dance* included new voices and subjects as well as building on feminist writing forms and practitioner-led modes of writing that pushed X6's commitment to developing criticism on dance. How they experimented with established writing forms to represent minoritised bodies also embodied radicality. Three case studies discuss writing on, by and with queer, disabled and artists of colour where I interrogate how effectively practitioner-writers represent such bodies and where they fall down in their radical approach to writing and criticism. Through a lens of contemporary dance scholarship, and reflections from members of the editorial collective, I examine how successfully the body of writing exposed criticism and forms of writing that fulfilled the editorial collective's commitment to inclusion and visibility.

In my concluding Chapter 5, I address the legacy of *New Dance*, and the body of writing's contribution to knowledge. I summarise how the thesis adds to the histories of X6, feminist print cultures and dance criticism. Looking forward, I reflect on what the magazine reveals about practitioner-writers' ongoing contribution to dance scholarship and question how far their commitment to experimental dance and embodied writing, pioneered in *New Dance,* extends to future projects.

Chapter 1

Curating Feminist Print Cultures: *Spare Rib*, *New Dance* and affective writing

Introduction

In this chapter, I articulate *Spare Rib*'s archive of feeling, to set up the argument that *New Dance*'s embodied writing connects with but is shaped differently to that of *Spare Rib*. I first approach *New Dance* and its body of writing, not from X6 histories but from broader feminist print histories that tell us how different forms of feminist criticism were developing. This chapter positions *Spare Rib* within the constellation of 1970s print culture and examines how such feminist writing practices were shaped through a physical engagement with affect. Towards the end of the chapter, I introduce two examples of New Dance practitioner-writing that were published in *Spare Rib* in 1977 and 1983. These provide a bridge between *Spare Rib* and *New Dance,* elevating practitioner-writers' contribution to the feminist magazine through foregrounding their different relation with affect, while at the same time showing how *New Dance'*s practitioner-writing diverged by mobilising more explicit situations of the body within dancing communities' articulation of feelings in relation to movement and training.

New Dance acknowledged *Spare Rib*'s presence in news stories and adverts, encouraging its readership to engage what was undoubtedly one of the most prominent and influential magazines of the feminist print ecology of its time.[20] I understand *Spare Rib* here as both an archive and laboratory of feelings as the

[20] As one of the first 2nd-wave feminist print magazines, *Spare Rib* set up a model for others such as *Trouble and Strife* (1983-2000) which adopted a similar style to *Spare Rib* in its merging of feature writing and scholarly articles

magazine curated feminist writing practices from women's everyday lived experiences and feelings, creating content valued as political and transformative. *Spare Rib* focused on writing as flows of emotion, mood and feeling; as a result, it developed cultures of criticism through the means of affect, the effect of which was feminist solidarity – something influential for and within *New Dance*.

The affective turn[21] has been consolidated in feminist and queer writing of the early noughties, centring feelings and the body. In *An Archive of Feelings* (2003), Ann Cvetkovich draws upon oral interviews with lesbians who participated in AIDS activism during ACT UP/New York.[22] Cvetkovich brings attention to the important archive these accounts represent in elevating the role of feelings in recognising trauma as something that women and queer people experience in their daily lives. The notion of archives of feelings provides a productive analytical tool through which to understand *Spare Rib.* Through this means, I identify cultural texts (letters, editorials and articles) where the role of sensation and feelings as registers of experiences gave rise to new forms of writing. *Spare Rib*'s early writing rested on the tacit knowledge of being women[23] in accordance with second-wave's understanding of womanhood. The resulting writing felt accessible, experiential and engaged with the personal, professional and political aspects of women's lives. Writing from mixed feelings and multiple perspectives of women's everyday experiences developed criticism from forms of personal

[21] Cvetkovich (2012) identifies the affective turn in cultural criticism (around the 1990s) which made emotion, feeling and affect (and their differences) the object of scholarly inquiry which inspired new ways of doing criticism, (pp.3-10) and argues that it repositioned the centrality of the body into feminist scholarship.
[22] ACT Up was an AIDS international, political grassroots coalition founded in NYC 1987, at the Lesbian and Gay Community Services Center, working to end the AIDS pandemic. The organisation was prolific across the USA and around the world. Ann Cvetkovich attended meetings in New York where she met and discussed with lesbians. She argues for the importance of recognising and archiving accounts of trauma of queers and women that have been overlooked in both the public and private domain within trauma studies.
[23] Influential writers such as Germaine Greer (1970) and Kate Millett (1969) constantly reminded readers, from their 2nd-wave feminism's understanding of womanhood, that the experience of being wives, lovers, mothers, colleagues and professionals was always informed by their inhabitation of a woman's body. Marsha Rowe also reiterates this understanding of womanhood, in her reflection on the early phase of *Spare Rib* (1982).

testimony, autobiography and memoir that resisted and critiqued sexism and inequality.

In section 1, I discuss the content and context of *Spare Rib,* introducing the archive of feelings as an analytical framework to understand the embodied writing styles in the magazine. I focus on how editorial practices in *Spare Rib,* as well as its dialogic sections, made space for identification and solidarity by which the female experience was shared through personal narrative and individual authorship.

In section 2, I engage further with affect theories (Ahmed 2017, Cvetkovich 2012) to frame my reading of the dialogic writing in the magazine. I argue that strong and mixed feelings and their physical impact in writing created new forms of critique and connected women to their bodies in ways that were discrete and implicit, emphasising the importance of the body and "corporality" in *Spare Rib*'s writing.

In section 3, I work with three case studies to argue how *Spare Rib* acted as a laboratory of feelings, developing generative feminist critical practices through its writing approaches, editorial structures and engaged feminist politics. The case studies explore critical writing forms that develop from women's mixed feelings as they navigate feminism alongside their professional and personal lives. The first centres on editorials; I explore how affect works for the production and shape of the magazine, creating forms of writing within editorials that embody the material realities of working as a collective, aiming to build community. The second explores critical writing forms in a regular column that reaches out to readers through the personal experiences of a woman figuring out marriage alongside becoming a feminist. The third explores the work of strong feelings in a letter by a reader about domestic violence, that critiques patriarchal structures. I argue how *Spare Rib*'s laboratory of feeling, similarly to *New Dance*'s body of writing, enabled women to represent themselves in different forms and modes of

embodied language and writing that inform how I read practitioner-led writing in *New Dance.*

Section 1: The critical context of *Spare Rib*

Spare Rib (1972–1993) emerged out of the left-leaning, underground press of London in the 1960s, a world in which women were largely absent and where sexism contributed negatively to women's everyday experiences. According to Angela Smith and Sheila Quaid, the anti-establishment stance of the underground press[24] was useful for the Women's Liberation Movement as it provided a platform for oppositional politics and a training ground for writing and publishing (2017, Ch. 1). Launched by editors Marsha Rowe and Rosie Boycott, both of whom had worked in publishing and the underground press but were disenchanted with the patriarchal hierarchy they had encountered in those spaces,[25] *Spare Rib*'s vision was to create a radical magazine produced by and for feminists that provided a platform for both amateur and professional women journalists and writers.

The magazine played a key part in the development and dissemination of various strands of second-wave feminist thought and aimed to articulate the feminist experience and women's empowerment, as well as dismantle sexism and racism. As feminist print scholar Melanie Waters writes, readers and editors engaged in a form of activism "in which the political effectiveness of the WLM could be assessed and negotiated through its affectiveness" (2017, p.25). Women were

[24]The underground press was a network of counter cultural newspapers and magazines that operated from 1966 to the late 1970s. They were associated with Left-socialist tradition and originally influenced by the beatnik culture and peace movements of the 1960s, operating in opposition to the mainstream establishment of the UK. Marsha Rowe describes the underground press "as offering an alternative outlet, a more authentic voice for the concerns and mood of the youth movement than the mass media" (1982, p.14). (Key publications within the underground press included *London Oz*, (1967-1973) and *Frendz* (1969).

[25] Both Rosie Boycott and Rowe had worked with the underground press before founding *Spare Rib*. Rowe reflects that "sexism was rife both in the content of the periodicals and in the offices from which they were run"; "their male colleagues held fast to the reins of editorial control" (1982, p.15).

encouraged to write about their bodies and Angela Phillips, acknowledging the magazine's legacy during the launch of digital *Spare Rib* at the British Library in 2015, notes that "the early editions were full of first-person accounts of 'body issues' written with naivety, humour and freshness" (Smith, A and Quaid, S, 2017, Ch. 7 pp.127–128). Angela Smith and Sheila Quaid, in their comprehensive analysis of the magazine, point out that *Spare Rib,* as part of feminist print cultures, provided women with the opportunity to discover their own identity, find their own experiences reflected in the magazine or learn about new feminisms (2017). It encouraged writers and readers to share personal, social and political identifications with one another through common experiences of domination and discrimination as well as liberation.

According to Smith and Quaid, *Spare Rib*, running in parallel to the development of women's studies in academia and feminist activism in the 1980s, connected women to feminist scholarship (2017). The magazine published articles on emerging feminist literature by leading writers such as Fay Weldon, Eva Figes, Edna O'Brien and Margaret Drabble and encouraged women to write about their experiences and discover literature that was relevant to that experience. Feminist scholarship published in the magazine was met with mixed reactions (voiced in letters) with some readers finding feminist scholarly writing such as that of Hélène Cixous, Mary Daly and Elaine Showalter, neither accessible nor as positing ideas to which they could relate.[26] For these women, scholarly writing created another kind of intellectual hierarchy that was associated with the male

[26] An example of kick back against "elitist" writing is articulated in a letter by self-described working-class feminist Debbie Walker. Walker addresses issues of class and hierarchy within the feminist movement and describes how she came to feminism not through the "inaccessible" writing of feminist scholars but through her own working-class experiences, providing her with a more powerful, embodied process of change ('The Dialogue Continues', March 1990, p.4). In another letter Nannette Herbert writes that privileged, white, heterosexual feminists are "another disturbing example of what's wrong with the Women's Movement" (*Spare Rib*, 1990 pp.4-5). Herbert, who positions herself as a working-class lesbian, criticises the magazine for failing to embrace women's different, personal, subjective experiences, through inclusive language.

language elitism within the mainstream press. Following such letters of complaints, the editorial collective made an effort to include different feminist writing styles and forms that were written in language that was easy to understand for all readers, reflecting the lived experience of all women. The articles and features of professional women shared space with the writing of women who had never published before in the form of letters, diary columns and themed articles on topics such as abortion, racism and girls' education.

Feminist media scholar Anna Gough-Yates describes *Spare Rib* as focussing on a wide range of issues including women's work, cultural issues, feminist campaigns, sexuality, lesbian identity, the female body, patriarchy and racism as well as containing fictions, self-help, cartoons, letters from readers, poetry, reviews of theatre, music and dance (2012, p.381). According to *Spare Rib* archivist Shirley Doulière, the phases of the magazine mirrored the developments of second-wave feminism. The first ten years (1972–1982) included content focussing on class, gender equality, both in the professional and the domestic field, women's health, sexuality and gender, lesbian issues, motherhood and repressive heterosexual relationships (2017, pp.1–4, online). Lesbians were very much part of feminism and feminist print cultures and were very visible across *Spare Rib.* For example, the magazine gave voice and helped to campaign for women who were suffering discrimination in areas such as housing, employment and childcare due to their sexuality (Munday & Ballan, 2019).[27] The second phase (1983–1992) saw a shift away from a focus on white women to that of platforming marginalised women's voices on broader intersectional themes of race, sexual identity and class (Thomlinson, 2017, p.6). This was prompted not only by criticism of the magazine's predominantly white, middle-class editorial collective who, according to Black feminist Linda Bellos, who joined the collective in 1982 as the first Black woman, spoke *for* African, Latino and Asian (*Spare Rib* website,

[27] *Spare Rib*, issue 50, September 1976 documented lesbian mothers' legal battles for custody of their children.

no date). *Spare Rib* also faced pressure from the growing political presence of Black feminist periodicals such as *Speak Out*, published by the Brixton Black Women's Group, active from 1973 to 1986 and *FOWAAD!*, the newsletter of the Organisation of Women of African and Asian Descent (OWAAD), formed in 1978.[28] As the Black women's press developed a more diverse print culture these publications reconfigured the place of *Spare Rib* with their strong anti-racist, intersectional feminist focus and showed up what was missing in the contents of the white feminist press (Dhillon, 2021). Initially edited by Rowe and Boycott during the first few years, by the end of 1973 *Spare Rib*'s editorial structure soon changed to that of a non-hierarchical editorial collective in keeping with other feminist magazines and periodicals of the time. The editorial collective curated writing and helped shape the magazine, endorsing the collective's commitments to being a progressive, second-wave feminist publication that "reached out to all women" (*Spare Rib* issue 1 1972, p.1) and setting an agenda for *Spare Rib* that actively initiated criticism about the magazine as well as support for it.

Marsha Rowe suggests that the editorial collective addressed the principles of women's liberation without neglecting difficult feelings (Feb. 1975).
Rowe recognised that by this time, ideas about collective organisation had filtered down from the women's movement. She also acknowledges that both she and Boycott had been criticised by others for "not giving anyone else a chance to talk or discuss the content of the magazine democratically" (Rowe, 1982, p.17). In 1973, after Boycott had left due to tensions with Rowe, Rowe was joined by the core collective of Rose Ades, Ann Smith, Marion Fudger, Ann Scott and Rosie Parker. This group of women were experimenting with how to operate as a

[28] Preeti Dhillon writing on Black women and British publishing in the 1970s and 1980s brings attention to how all Black organisations in the 1960s to 1980s had its own newsletter. One of these newsletters was *Speak Out* published by the Brixton Black Women's Group, active from 1973 to 1986. The editorial of the first issue described one of its objectives to 'free our minds to free our bonds and our sisters [*sic*] bonds!'[1] Another major publication was *FOWAAD!*, the newsletter of the Organisation of Women of African and Asian Descent (OWAAD), formed in 1978. Together with *Speak Out*, these newsletters covered important issues which were often ignored elsewhere. (2021 https://womenshistorynetwork.org/quiet-resistance-black-women-in-british-publishing-in-the-1970s-and-1980s-by-preeti-dhillon. Accessed 25 May 2025.

feminist collective and make the magazine survive financially. This phase was marked by a change in the editorial collective, responding to the criticism from Black feminist readers and writers who objected to the white, middle-class editorial control, and *Spare Rib*'s image as a liberal magazine for white privileged women. Bellos was the first Black, lesbian woman to join the collective in 1982 and from that time onwards the collective changed for each issue until the major reshuffle in 1984 when, in order to better represent "women of colour", a term used by the collective, Black and Asian women formed a significant part of the editorial collective, adding challenging and much needed perspectives from the Black, female experience (Thomlinson, 2017. p.6).

As feminist historians writing about *Spare Rib* argue, the magazine articulated its politics through critical writing modes that centred around the embodied, subjective lived experience of women and how they understood the world (Smith, A and Quaid, S, 2017), Waters (2017) and Forster (2016). During the 1980s in particular, *Spare Rib* connected with feminist critiques of the body centred around the gendered nature of dualism that has been characteristic of Western philosophy and theology and its positioning of woman in terms of the body.[29] Dualism, or the body/mind split in society as defined by feminist scholars, was an obstacle for women as it elevated men, who were associated with the mind and knowledge production, such as male hierarchical modes of knowledge that privileged the mind, associated with rationality, objectivity, public sphere and intellect (Grosz, 1994; Bordo, 1993; Spelman, 1992; Caplan, 1987). *Spare Rib* drew attention to the importance of mind/body unity for women by exposing how the body was always implicated in writing and criticism, through modes of personal testimony.

[29] Pat Caplan (ed. 1987) and other feminists such as Susan Bordo (1993), Elizabeth Grosz (1994), wrote about the cultural construction of the body. These feminists criticised patriarchal beliefs such as 'somatophobia', a fear of woman's bodies that denigrated women and bodies further in society and resulted in women as being identified negatively with the body, emotion, subjectivity and the private sphere. They argued that women's individual experiences were shaped by larger social and cultural forces and that the female body was shaped by cultural ideas and representations. For example, in dance, Christy Adair argued that the material conditions of dancers were responsible for their disempowerment and objectification, (Adair, 1994).

Spare Rib elevated the body as a vital source of experience and knowledge, by foregrounded feelings, subjectivity/positionality, self-reflexivity, inclusiveness and the personal as political in genres of memoir, autobiography and personal testimony. The magazine brought attention to the world of emotion and feelings that had been 'unrecognised' partly because feminism during the 1970s and 1980s taught women to be suspicious of essentialisms and that emotions played into patriarchal stereotypes of women as weak and irrational (Cvetkovich, 2012). *Spare Rib*'s experiments with feminist writing forms laid the foundations for later work by scholars including Ahmed (2017) Cvetkovich (2012) and Dolan (2013). Ahmed's focus on corporality and how bodies are shaped by and contribute to social, political and cultural forces recognised the potential of embodiment and subjectivity to undermine power hierarchies and objectivity. Ahmed elevates the political value of lived experience and the corporeal within feminism and the potential of feminist writing shaped by the body (2017). Cvetkovich in *Depression: a public feeling* (2012) reclaims affect, emotion and feelings as being central to feminist criticism and argues that emotional expression could be liberatory (2012, p.8). Cvetkovich (2012) and Jill Dolan (2013) elevate various forms of subjective, autobiographical writing methods from lived experience which reflect on specific periods of an author's life (memoir) or a single event or moment in the author's life (personal testimony). Both scholars claim these forms as important, 'genre-bending', feminist writing strategies, from which new amalgamations develop. For example, memoir, when it is combined with a critical perspective, becomes a hybrid form of critical memoir.

The collective encouraged strong feelings written in personal narrative that cultivated critical and diverse perspectives. *Spare Rib*'s editorial collective curated combinations of these feminist writing forms, centred on embodiment and subjectivity, that intervened with critical cultures where writing was objective, disembodied and shaped by languages of authority and power. Across

the magazine, women's personal testimony triggered emotion and empathy in its considered reflections, visceral resonances and persuasive political affiliations. The writing was often forceful in both form and content, circulating affect that resonated with readers and cultivated a sense of collective intimacy.

I focus on diary columns, editorials and letters from the first phase of the magazine in order to understand how affect and feelings played out across the bodies of readers and writers and what this meant for the practices and production of the magazine. In editorials they expressed feelings about a variety of things: "from editorials exploring how it 'feels' to work collectively to letters from readers expressing the emotional toll of discrimination" (Waters, 2017 p.4), the woes of heterosexual marriage, abortion, the personal struggle for independence, representation of class, race and ethnicity. Lauren Berlant's concept of feminist print as providing an 'intimate public', a space of "affective identification" (2008, p.10) asserts the magazine's function as a platform where strangers who shared a lived history (of being women) could make emotional contact. The curation of the letters section, initially titled 'In Our Own Write' nurtured polyvocal writing modes which shared different perspectives on a common theme by women from diverse cultural backgrounds. *Spare Rib*'s letter pages and editorials, as well as providing spaces for feedback on both letters and the magazine, provided a place for women's "recognition and reflection" (Berlant, 2008, p. viii.) that could potentially enable them to feel that life could be experienced better through embodying feminism.

Spare Rib's editorial team agreed on the tone of the magazine and its feminist agendas, one of which encouraged an open policy to writing by individuals in the correspondence pages. The curation of letters reflected the democratic structures of the collective in providing space for and frequently publishing women from a range of different gendered, ethnic, racial and class backgrounds who spoke out against the white privilege of a particular women's group, or the antisemitism of

another (Dec. 1983, p.34). As a collective, *Spare Rib*'s editors aimed to minimise the hierarchy between themselves and the magazine's readership and they did this by inviting women to give feedback on the magazine and respond to articles and letters as well as express different views about feminism. The collective recognised how writing that shared mixed feelings functioned as affective magnets, encouraging individual women to speak up boldly (in the form of letters), critique the magazine and debate feminist issues. Nurturing dialogic interaction with its readership was key to the success of the magazine as it initiated change within critical cultures at the time, that prioritised representing all women. *Spare Rib*'s editorial collective encouraged women's anger in different modalities of writing, understanding that pain or disgust triggered empathetic reactions (evidenced by letters of response). For example, language in the exchange of letters conveyed readers' personal, emotional, deeply felt reactions to the views and attitudes of other feminists. One woman wrote in to say she felt "hurt and anger" with radical feminists' "vitriolic verbal attack" on *Spare Rib* as a feminist who didn't share their radical anti-male views ('The Dialogue Continues', Mar. 1990, p.4).

The editorial collective chose to position the letters at the beginning of the magazine, in keeping with print cultures, after the editorial, where they were more public and accessible and likely to gain greater public attention. These interactive areas of feedback, commentary and dialogue, positioned publicly at the beginning of the magazine, encouraged readers to feel part of the feminist movement. Members of the collective understood that letters articulated the multiple perspectives of ordinary women, written in everyday, frank language that intervened with writing privilege and intellectual elitism. Letters both supportive and critical of the magazine or the wider women's movement played an essential role – providing women with opportunities for self-expression and creativity. A closer look at the role of these dialogic sections supports the relevance of affect

as a lens for understanding the effects of the writing and the criticism in *Spare Rib*. They illustrate a politics of affect that was shaped by the physical sensation, articulation and presence of the body.

Section 2: Affect as method for mobilising writing in *Spare Rib*

I understand the political and physical effects of affective writing in *Spare Rib* in terms of Cvetkovich (1992) and later in Ahmed's (2004b, 2010) thinking on the categories of feelings. In relation to her own mixed feelings about "a feminist politics of affect" (1992, p.1), Cvetkovich identifies both bad feelings of negative experiences and mixed feelings where one feels an ambivalence towards something, for example, feminism, as being productive for any interpretation of affect. Ahmed, reflecting on her own childhood, argues how feelings from experiences that are painful and difficult make us become feminists. Changing the way we think about uncomfortable feelings, she suggests that discomfort is about inhabiting norms differently. She affirms that bad feelings within feminism are crucial to acknowledge and denies the binary between good and bad feelings: "it is the assumption that good feelings are open and bad feelings are closed that allows historical forms of injustice to disappear" (2010, p.50). Ahmed argues how we attribute values such as bad or good to feelings and words that generate effects such as pain, sadness, anger, warmth, energy or humour. In these categories of feelings, she explains how values we attribute to good or bad feelings are assigned to certain bodies and are non-binary (2010). For example, happiness is not necessarily equated with justice and liberation and the experience of being in a collective or a women's group doesn't always feel good as both raise difficult questions for the individual. Within this range of feelings and what they do, Ahmed also talks about the generative power of discomfort in the context of queer space and how some bodies cannot fit comfortably in particular spaces (2004b, p.158). I extend Ahmed's thinking (about discomfort) to my reading of *Spare Rib*

to highlight where writing foregrounded how feminist bodies felt uncomfortable in patriarchal, heteronormative situations both in the work and domestic space.

Attention to affect crafted connections between the feminist movement, contributors and readership of S*pare Rib*. *Spare Rib* circulated affect through its writing, sticking women to feminism from the feelings of personal experiences. Ahmed defines affect as what sticks or what sustains the connection between ideas, values and objects (2004b, p.92). Ahmed explains how stickiness occurs when there is an accumulation of affects or a repetition of impressions/marks, occurring when one body or object comes into contact with another. For Ahmed the work of emotion involves the sticking of signs to bodies which attract women into feminist identification. She tracks how words for feelings and objects of feeling circulate and generate affect as they move, stick and slide amongst one another, meaning that affects don't just reside in women but are an effect of the circulation between women, writing and feminism.

Feminist historian, Melanie Waters, in her essay 'Yours in Struggle' (2017), centres affect as crucial to the operation of *Spare Rib.* Waters constructively offers a model of how to frame selected modes of writing within *Spare Rib*, found in these accessible sections of the magazine mentioned above, from the theoretical concept of affect theory. She argues that a discourse of affect brings into practice attentiveness to flows of emotion, feeling and mood across the writing and operates as a catalyst for connecting women, crucial to the operation of *Spare Rib*. Waters understands affect as a physical resonance (between the act of writing and reading) that cultivated relationships and connections between women. Waters establishes the affective implications of feminism when she argues that feminism appealed to women struggling for liberation as "it means something – it touches deeply felt needs, feelings and emotions" (Waters, 2017, p.6). Her argument for the centrality of affect, as being crucial for feminism and the feelings and emotions that circulated by and through the writing of *Spare Rib*, are

crucial for indicating how the magazine's producers developed a community and fuelled political awareness. The diversity of voices was important for making *Spare Rib* inclusive and for enhancing a feeling of collectivity. Waters's focus on the public, interactive sections of the magazine which constituted its core, and which provided a productive space for the circulation of affect, enables me to see how the affective writing in the editorial, letter and diary column continued to play a central role in "animating the complex web of personal, social and political identifications that sparked between women in, through and beyond the pages of the magazine" (Waters 2017, p.4–5).

Ahmed, thinking about the role of strong emotion in the feminist movement, centres on the importance of women's anger for moving women to become active and engaged (2014). Cvetkovich, talking about second-wave feminism, elevates bodily expressions (of emotion) enabled through consciousness-raising groups where women could express rage and sadness. Through this they learned how to transform their anger and pain into collectivity and resistance as being 'unrecognised' tools of liberation and change (1992, p.1). Waters (2017), developing Cvetkovich and Ahmed's workings of affect, argues how the role of feelings in *Spare Rib*, such as shame, disgust, fear, hate, anger, move women towards action and change. She argues how *Spare Rib* valued bad feelings in writing as central to the magazine's efforts to dismantle discrimination. In the magazine women reported mixed feelings (ambivalence) as they wrote about engaging with feminism/feminist groups or producing the magazine, and bad feelings (fear, hate, anger, discomfort) as they describe an abusive marriage or the constraints of an unequal power relationship. Walters foregrounds how such categories of feelings were communicated through subjective, confessional writing, questioning how the expression of suffering, triggered by difficult

experiences, was productive and often carried more political currency than the expression of good or positive feelings.

Based on these different understandings of affect as a method I propose that within *Spare Rib'*s writing emotions tapped into women's subconscious knowledge of their own bodies as they felt the emotion of what the writer was experiencing. Ahmed argues that emotion, feeling and affect belong to the bodily world of touch and sensation. Cvetkovich positions feelings as things experienced consciously and immediately ("I am feeling"), somewhere between emotion and affect, as being closer to the sensory and the somatic (2012, p.4). Eve Kosofsky Sedgwick unpacks touching: "the same double meaning, tactile plus emotional, is already there in the single word "touching"; equally it's internal to the word "feeling" (2003 p.17), also indicated a relationship with the corporeal. From these understandings of affect that segue between the physical and psychological, my reading of *Spare Rib* as a dance scholar, foregrounds the body as a source of feeling and knowing within feminist writing, thus forming a relation with *New Dance*'s practitioner-writing's explicit connection with the body.

It strikes me that in *Spare Rib*, when women write about feminism or reflect on personal and collective inequalities or discriminations, the writing creates intensities or impressions on their bodies that stick to those of their readers. Understanding affect as corporeal, a bodily communication in writing between the active and the responsive, explains the dynamic exchange of feelings tapped into women's subconscious knowledge of their own bodies as they felt the shared emotion of what the writer was experiencing. In the following case studies, I use affect to argue how feelings produced by the form, content flow and mood in writing shaped feminist critical writing forms, setting up an identification between reader and writer. The messiness and complexity of bad, good and mixed feelings connected writers with the corporeal. The first articulates how affect

mobilises editorial writing, from the position of the editorial collective for the readership. The second explores mixed feelings in critical memoir by a woman who represents the readership. In the third example, anger in a personal testimony by a member of the readership shapes critique of patriarchal legal institutions for the readership. My close reading of examples from these sections highlights themes, content and modes of communication which produce effects, for example in the form, mood and flow of the writing. The direct and descriptive quality of writing, the use of personal pronouns and choice of vocabulary, imagery and metaphor, as well as different tenses, conveys an intimacy and urgency and makes affect visible. The laboratory of feelings to which the examples belong questions how the circulation of feelings in writing brings about change, mobilising women towards liberation even if it was an uncomfortable journey.

Section 3: Writing with affect

Case Study 1. Editorial form: building a collective, shaping a magazine

In this first case study, I focus on how affect shapes writing within editorials that embody the material realities of working as a collective. My example of editorial writing appears in Marsha Rowe's 'How and why does *Spare Rib* work as a collective?*' (Spare Rib,* Feb. 1975, pp.4–5), which articulates how the collective builds solidarity with its readership through the circulation of mixed feelings in the editorials. Editorials emphasise not only the mixed feelings triggered by working as a collective and shaping a magazine but also feelings of dissonance experienced by some members of the collective and readers. Embracing difficulty within the collective was vital for its organisation and structuring as well as navigating the daunting patriarchal world outside. Ahmed writes that being a feminist often feels like "coming up against the world" (2017, p.19) and that

women have to be “wilful” (Ahmed 2017, p.66). By this she means audacious and creative in order to make change and stand up for what you believe. Ahmed’s use of wilful or wilfulness as a style of politics frames the feelings articulated by editor Marsha Rowe and other members of the collective who acknowledged that feminist work in the areas of collectivity, body politics and the process of empowerment involved pain, effort and antagonism. Members of the editorial collective had to ask themselves and each other difficult questions in order to serve the goals of a feminism collective. For example, what they were prepared to give up as women and workers, how to support democratic structures by being open to other people’s ideas and how to be constructively critical as they negotiated roles within the collective.

Rowe’s editorial, written during the early years, provides insight into the material conditions of the magazine and building collectivity. She reflects on how and why women worked collectively and what it felt like to do so, representing the demands of the magazine, financial constraints and working within a collective structure. According to historian Lucy Delap, by selling *Spare Rib* as a feminist business “allowed the collective to express their political commitments, amplify voices of contributors, democratise print cultures and bring feminist perspectives to a new audience” (2021, p.267). Delap notes how *Spare Rib* “benefited from the intense hard work of politically motivated staff as well as grass roots distribution and marketing assistance from readers and women’s groups” (2021, p.267). The editorial collective in the early days consisted of members who had private money or another job. The magazine relied financially on money from these wealthy members, advertising, grants and feminist merchandise (2021) and Delap points out it was always a challenge for the editorial to reconcile politics and profit, an issue that was constantly debated with readers. In 1973 the editorial collective could pay each other £15/week which rose to £4/day in 1977. That increased by 1982 with the aid of grants, meaning they were able to pay £13 per

day. The magazine also heavily relied on unpaid volunteers, similarly to other feminist press, who worked alongside the editorial collective, carrying out the more tedious jobs such as envelope stuffing and fund raising. Encouraging womanpower to keep the magazine running, the editorial collective, unable to pay better wages most of the time, promoted the solidarity of sisterhood and their quest for political goals.

The writing articulates both how the editorial collective worked hard to maintain collective identification amongst women and also how they shared their feelings of combining both personal and professional aspects of their lives with their readership. Rowe's writing describes the labour involved in organising members of the collective to produce the magazine and how hard they have to work to eliminate hierarchies that keep creeping back. She acknowledges the grudging feelings amongst the volunteers who were paid nothing and had to do menial tasks in the overcrowded *Spare Rib* offices. A close look at her writing reveals how the struggles and labour of the collective are shared as felt experiences; there is a sense from the language and form of exchange that labour as stickiness binds bodies together. The language and tone of the writing, relying on words and metaphors that convey physical agility and strength for dynamic impact, circulate feelings that impact the body so that readers can relate to the shared labour of the collective. She describes how there is a "collective flexing of muscles and flexibility in trying out new jobs" *or* "there is no other way to produce *Spare Rib* except to work collectively" (p.4) (emphasis mine). There is a sense of triumph felt when Rowe writes that members of the collective had to overcome "gulfing differences in our class, education and in expectations…" (p.4), through inclusive dialogue where "we discussed ideas together and developed our understanding of women's liberation together" (p.4).

Rowe's language validates the heroic effort of women working collectively. Her implication that collectivity is heroic, strong and progressive as it "tumbles traditional structures in order to create new opportunities for women" (p.4) circulates affects that situate collectivity as optimistically robust. Rowe's repetition of the word 'together' emphasises the aspiration for unity of an editorial collective and she borrows imagery from swimming to suggest the journey which women working together must undertake in order to create change, "dives of self-discovery" and "being dependent on those swimming with you" (p.4). The comparison suggests competition, strength and the power of working together in language that articulates the physical sensation produced by feelings associated with team swimming, emphasising the collective as a positive force in decision-making. Rowe makes a distinction between working collectively and working together where the former is elevated as the only way to combat hierarchy, "to work collectively is to crash through the disastrous conventional attitudes," that most hierarchical jobs (in traditional workplaces) entail (p.4). She describes the feeling of working as a collective using "us" and "we" or the objective plural "us" and the possessive plural "ours" the effects of which invoke a sense of solidarity and togetherness.

At the beginning of the same editorial (Feb. 1975, p.4), Rowe foregrounds the body in the collective work: "the timetables include period pains and quarrels and worries and the floor's been swept clean countless times of discarded illusions" (p.4). Her writing centres on language that marks the materiality of women's bodies within their everyday work, not something to be ignored or dismissed. Editorial writing which was affective in its ability to communicate the embodied labour of producing a magazine also appears in a later editorial (*Spare Rib,* Jun. 1983). Here Sue O'Sullivan, a member of the collective, gives candid insights into what it feels like to work for *Spare Rib* and what her work entails, describing the "demanding cycle" of "getting the mag out" or about how producing the

magazine feels like the "monthly cycle" (June 1983, p.30). Feelings triggered by this pun on women's menstrual cycles and comparison with producing the magazine, keep the body central to professional work and convey the challenges of both.

Ahmed, writing about feminist dissonance, resonates with what this might have felt like for the editorial collective: "shared feelings seem to surround us, like a thickness in the air but not everyone feels the same" (2014, p.11). Affect surfaces mixed feelings in the editorial which are integral to the endorsement of the collective and the way it worked to shape the magazine. The accumulative value of feelings that circulated through the writing result in stickiness that worked to the advantage of the collective as it encouraged solidarity and feminist curiosity. All the women (in the room of the editorial collective) might seem to share the same feelings, aware they were fighting for a common cause, but they may not have had the same relationship to that feeling. The message of Rowe's editorial is positive and designed to promote empowering feelings of working collectively; however, ambivalent feelings emphasise the painful tensions that members of the collective must undergo. The editorial approach is one that is realistic about the quest of liberation and Rowe implies in her writing that liberation doesn't always feel good and stresses that "equality has to be seen to be felt and realised". Rowe implies that while becoming a feminist feels like a heroic act, or a mission, the process of working together with others involves many tensions including "uncomfortable self-criticism and the shattering of naive idealism and sometimes bewilderment" (Feb. 1975, p.5). Her mixed feelings associated with collective work surface when she describes the agonies of becoming a feminist as this entails coming into conflict with families, peers and oneself. Her confessional tone, as she speaks for other members of the collective, conveying their discomfort as they feel the tension between working as feminists and

incorporating feminism into their domestic lives, suggests an enlightened leadership.

Feelings of fear and confusion surface in Rowe's writing, as she shares her self-doubts about her professional and personal life, identifying the pressures of domestic life as it entangles with her professional aspirations; of working with the collective and the exhaustion in trying to maintain it. The writing which articulates Rowe's personal struggle is designed to resonate with her colleagues. Rowe implies that each member of the collective must negotiate "personal change as a violent experience" (p.4) and describes the process of self-realisation in order to work out their differences as "painfully difficult". She describes group editorial meetings as "desperate", where working as a consensus, feelings run riot, and members have to make decisions unanimously and agree. Positioning herself in this agonising group decision-making, she writes about the knocks to women's confidence and their fear of weakness as they listen to "squeaks of timidity from inside ourselves" as they navigate the contradictory roles (personal and professional) of being a woman. Here she introduces the concept of criticism directed at *Spare Rib* as being crucial for development and change within the magazine but also to instil a sense of self-reflection. She concludes, "there is a sensitive balance between what is democratic for the individual and what self-criticism must be insisted upon" (p.5).

Rowe's writing articulates a transparency about editorial structures and a democratic approach to making decisions that, in the end, plays out positively for the magazine. Communicating the mixed emotional feelings and physical labour of women in the collective, as well the tensions amongst them, the editorial's language and content identifies the struggles inherent within the personal, political and professional aspects of women's lives. Affective writing in editorials, surfaces feelings that create a space where reflection, criticism and recognition can happen. I begin with Rowe because of how this editorial activates

feelings as productive for feminist criticism and change, in a manner that keeps the body implicated in the writing. It demonstrates how members of *Spare Rib*'s editorial collective were both creating and curating writing that distanced itself from the disembodied writing in the male press, whether it was addressing feminism, critiquing patriarchy, the production of the magazine, its democratic structures or critical feedback from its readership.

Case Study 2. Mixed feelings in Ellen's Diary: critical memoir

I turn to prolonged diary story, 'Ellen's Diary' (*Spare Rib,* July 1973, issue 13, pp.46–47), which was spread across four issues of *Spare R*ib between July and October 1973, and reveals the personal struggles of an educated, middle-class woman trying to navigate her life through feminism while bringing up young children and living with a husband who prioritises his work over shared domestic responsibility. The editorial, introducing Ellen as a woman whom the collective consider representative of the readership, describes her diary as embodying "a woman's confusion when she begins to live her life through a man" and that it will continue as "she rediscovers her own identity and changes her relationships" (1973, issue 13, p.5). Ellen's memoir, an autobiographical reflection on a specific phase of her life, focusses on the theme of inequality of domestic labour within a heterosexual marriage. She identifies and shares with her readership the problematics of her domestic life and the inequalities within her relationship, situating the body as a site of struggle that is designed to resonate with her readers. I argue that Ellen's writing combines memoir with a critique of the structural inequalities she experienced. This bringing together of memoir and critique is resonant with the later work by Cvetkovich and Dolan (2012, 2013), which

explored how such forms, and amalgamations of these forms, became a forum for new feminist writing strategies and critique.

Her mixed feelings as a wife and mother are exposed through potent writing as she navigates her path towards liberation. She complains about her unequal status within her marriage and her bumpy journey to reach feminist independence. Ellen describes the drudgery of looking after their young children and her resentment towards her husband as she struggles to find space for herself and her own writing. She feels conflicted about her role as mother; for example, she agonises about whether to put her very young children into nursery and risk them suffering "maternal deprivation" (1973, issue 15, p.4). Throughout the diary entries, she reflects on how she feels about her relationship, role as mother, as a frustrated writer and her discovery of the women's movement. The diaries reveal the progression of her journey to liberation articulated through intimate accounts of her domestic life. Feelings of pain, anger and frustration come up repeatedly in these entries that convey a physical sensation similar to what might be felt when watching dance/movement, triggering empathy and also foregrounding the body as a vital source of thinking and feeling. Although the memoir is a personal account, its form and content activate an urgency that resonates from body (of the writer) to body (of the reader) setting up deeply physical identifications between women. I argue that this corporeally grounded affect exposes Ellen's vulnerability but her experiences of being uncomfortable accumulate value and are generative as they build positive identification with other bodies.

Ellen articulates how she wrestles with her domestic situation, her body responding physically and emotionally to the multiple inequalities she feels. In her personal accounts of motherhood/marriage, she describes her bad feelings in affective writing that embodies flow, mood and intensity across the memoir. She reflects on her experiences using the subjective pronoun "I" when discussing her

feelings towards her husband and children: “I’m tired and fed up with looking after the children and feel resentful of the relaxed, creative, fulfilling life he (David) is leading” (1973, issue 15, p.4). She inserts direct speech when sharing fragments of the heated conversations she has had with her husband to emphasise her anger and engage the reader. Her writing conveys the confusion, frustration, fatigue, depression and blind anger of a wife and mother married to a radical, socialist husband who is free to pursue his activism and professional writing commitments due to his wife’s unacknowledged domestic labour. Ellen frequently writes that she is too tired or depressed to make an effort and change her life, but that it is usually anger with her husband that moves her forward. She acknowledges how writing elicited by bad feelings of her domestic situation stirs her into taking action, rousing the body as a site of strength and resistance.

Ellen describes the physical sensation of rage and jealousy when she discovers her husband’s ‘romantic letter’ to another woman, the effect of which makes her write: “I went into a blind rage, snatched the letter and ran into the kitchen” (1973, issue 15, p.36). Ellen’s anger is replaced by a sense of injustice when she later reflects on the letter. She expresses resentment that her husband can enjoy himself at her expense and writes “I had to be sacrificed” so that he could pursue relationships, work and parties. Here she appeals to women who feel that living in similar relationships as wives and mothers is all about making personal and professional sacrifices, the problematics of which were popular themes in the early years of *Spare Rib*. When her husband sends a patronising note suggesting how she should organise her life more effectively to free up some time for reading, Ellen expresses her confusion: “my feelings of outrage and anger kept being dispersed by feelings of self-doubt and self-criticism” (p.36). The form of memoir and the confessional writing communicates her inner turmoil from conflicting feelings which floods out into physical acts (tensing, running, snatching). Corporeal affects mobilise the text to provoke a reaction from readers.

There is a structured transition in Ellen's writing as she moves from describing her personal experiences to those of becoming part of a feminist community. Feeling support from her feminist group, her writing conveys an uplifting sensation, that breathes fresh energy and hope into her tired body. Describing her positive interactions with her women's liberation group Ellen uses "we" or the objective plural "us" or the possessive plural "ours" to reinforce a sense of community and solidarity that she feels with the other women. After an intensely revealing discussion on sexuality with the group, where some women share intimate details about their sex lives, Ellen writes how "we feel the cathartic effects of exposing ourselves" (1973, issue 16, p.4) as she describes her experience of opening up and healing. However, feelings of ambivalence about sharing such intimate content in public are also exposed; "we felt reticent and awkward, ashamed to admit there's anything wrong with our sexuality" (p.4). Here evidenced by accounts of conversations she has participated in with members of her women's group, Ellen seemed to resonate with other women who found raising personal issues in feminist consciousness-raising groups challenging or lacked confidence when talking about their own sexuality.

I argue that her mixed feelings about becoming a feminist are productive for bringing her closer to liberation, giving her energy and propelling her towards changing her circumstances, setting an example for other women. Ellen moves beyond her own personal insecurities to reflect on the broader political picture, reconstituting sexuality as a feminist issue, rather than a problem to be solved individually. She develops a critical perspective by engaging with feminism and broadens out to share her experience with all women: "we are all victims of society which has pressurised us to be a sexual success" (p.4).[30] The form of

[30] Ahmed foregrounds how experiences for women around sexuality were embedded in structural relations of power and a shared problem (Ahmed, 2014).

memoir, through which she identifies her own insecurities, reaches out to other women who might feel inadequate in particular experiences of being women. As a form of critique, the memoir articulates shared feelings that encourage women to reclaim their bodies, in order to challenge and resist societal pressure. Sharing ambivalence about her journey to feminism, articulated in her mixed and honest reflections on meetings, she writes that sometimes these groups make her "feel on top of the world", while sometimes they "disturb me and make me restless, sending my brain into turmoil" (p.4).

The form of critical memoir, shaped from Ellen's own experiences, includes perspectives that articulate a critique of heterosexual inequalities. The complexity of Ellen's feelings develops the critical tone of the diary, connecting her thinking with doing, an active communication between mind and body. Her bad feelings carry greater political currency and potency than happy endings, which resonates with Cvetkovich's view that "feeling bad, might in fact, be the ground for transformation" (2012, p.3). Her writing is confessional and reflexive, a magnet for other readers' feelings and identifications. I argue that affect amplifies a personal experience into a larger, shared political feminist issue and offers the potential of a hopeful ending. Ultimately 'Ellen's diary' is an embodied pursuit of emancipation and criticism of marriage that communicates her own feelings with those of her readership. The editorial collective chose to end the diary after four issues when Ellen had changed her life and touched readers enough (evidenced by letters), with the comment, "the diary's got too close for comfort" (Editorial, 1973, issue 16 p.5). Implying that Ellen's powerful writing had done what it needed to do, the collective agreed it had made a huge impact on readers.

Case Study 3. Trauma and Anger in Jane's testimony

In my final example, I focus on the role of trauma and anger in the format of a letter. In my reading of the letter written as a short testimony prompted by a harrowing experience and addressed to the readership by an anonymous reader, Jane (no surname provided), I analyse in what ways the emotive writing can be understood as a form of feminist critique. Letters, both supportive and critical of the magazine or the wider women's movement, played an essential role, providing women with opportunities for self-expression and creativity where the act of writing and reading was a form of feminist activism. They were spaces for creating a productive if sometimes destructive or traumatic dialogue amongst readers, writers and editors that was progressive for the magazine (Waters, 2017). Composed by regular readers, letters extended the work of the collective in developing the magazine by providing an opportunity for women to voice their own bad feelings, through criticism of and opinions on both *Spare Rib*'s contents and feminism more broadly. The editorial's open policy provided a space for the exchange of letters that cultivated non-hierarchical modes of writing, meaning women were free to write in whatever style came naturally to them. The editorial collective cultivated the letter as a persuasive and political form of address, where women felt free to express personal feelings and share experiences of social injustices, which were often traumatic.

My example of personal testimony in Jane's letter articulates how feelings could gain public acknowledgment and political traction to initiate change, from the experiences of a single event. In her letter to *Spare Rib* (July 1975, issue 37, p.4) entitled 'Beaten Up', Jane's writing, which was published in the letters section of the magazine, embodies an urgent tone in language and content, emphasised by the absence of any formal mode of address such as "Dear *Spare Rib*", already signalling her feelings of utter desperation. Jane, as a working-class woman,

without means, and without the privileges of Ellen, describes her harrowing experience of domestic violence and her frustrated pursuit for help. The testimony communicates anger and fear of a woman battling to survive. It is a cry for help, and a critique of the provision for women who live in threatening relationships. Trauma mobilises the excessive and unrestricted emotion as she writes, "this is what happened to me on Sunday – my husband beat me up on the kitchen floor in front of my two children" (p.4). Jane gives a visceral account of the physical harm she suffered, describing how she saw flashes of white light in her head and felt her arms twisted backwards against the joint. Jane's trauma is re-lived through the writing, she describes her body trembling as she writes the letter, setting up an intense, corporeal identification with other women (readers). As is evident in later correspondence, the effect of this triggered an empathetic response in readers and one of horror, an implicit acknowledgment of the body as a site of struggle, pain and emotion.

In the second part of Jane's letter her writing transitions to describe an account of her physical desperation as she struggles to find safe accommodation for herself and her children as well as a lawyer who will give her legal support. Affect resonates between reader and writer that creates a bond/intimacy as each feels the hurt, exhausted body, fighting her way through the many obstacles to liberation; the evidence for which is found in the responses by women offering help, published in successive issues of *Spare Rib.* The affective writing, full of hesitancies, repetition and the emphasis of words and phrases experienced by the reader as stuttering anger and distress, articulates not being able to find a women's centre or refuge and searching "shakily" (p.4) through old copies of *Spare Rib* to find a number to call. Despair replaces her anger when Jane seeks legal aid from an unsympathetic solicitor who says that she doesn't look "bashed up enough" to get an injunction against her husband. She "bristles with rage" (p.4) when the lawyer then implies that because she accepted the conditions implicit within the

contract of marriage, she is powerless to take action. Using legal language, she calls attention to how public institutions are complicit in perpetuating domestic violence. Jane's writing, triggering affect from bad feelings, makes the concept of personal and political feel viscerally corporeal rather than a disembodied abstract concept. The testimony – unfiltered and hard-hitting – describes an intense moment of Jane's life, brought to life in the form of personal testimony as critique that marks the failings of the public institutions that are meant to help (women).

Ellen and Jane's contributions reveal how affect in personal testimony and critical memoir mobilises feelings as physical and forceful articulations of women's different lived experiences. The writing modes and format initiate productive dissonance and feminist critique that are shared feminist issues. Jane's feelings are communicated with an urgency because of her precarious situation and having to act fast which demand an immediate response from readers. Ellen's feelings develop as reflections over several months, her middle-class life affording her time to explore her uncomfortable feelings, signalling her privilege as a woman who has more time on her hands. The writing in both letter and column communicates the physical toll on bodies. Both examples make explicit how bad feelings are catalysts for action on the individual, prompting each to change their lives, one out of necessity, the other out of choice.

In each of the three case studies, writing affectively foregrounds the connection between the physical act of writing (the tone and form) and the effect it causes on the body of the writer and what it moves the author to do. In the first, affect as a communication between mind and body, as a sensation that touches women across class and race, producer, writer and reader, assembling them in the collective struggle of feminism. Individual personal narratives on the theme of heterosexual relationships or domestic violence centre on the body with an increased tactility and an intensity of bad feelings. The emotive, muscularity of

the writing in Ellen's column and Jane's letter aim to speak to *Spare Rib*'s readership as they create critical writing that elevates what was messy and uncomfortable in women's lives; the dissonance and anger of which intervenes with the tidy, contained and disembodied writing of (male) knowledge hierarchies.

Feminist writing in *Spare Rib* emerged from the transformative feelings and lived experience of women in the 1970s and 1980s. The affect generated by the writing connected women to feminism through the feelings of different emotions and shaped alternative writing modes and criticism that changed the ecology of hierarchical patriarchal press and commercial women's magazines, replacing it with feminist writing from women's lived experience of inequality, domestic abuse and feminism. In analysing the case studies, I reveal the strong feelings created in styles of personal testimony and critical memoir across the transparency of an editorial, the trauma of an abused reader in a letter and a woman sharing her experience of marriage in a column. The content in these different sections and how they aim to speak to readers supports the relevance of affect as a lens for reading *Spare Rib'*s archive and the role of feelings in forging solidarity amongst women and shifting new forms of writing within feminist print cultures.

Section 4. A dance lens on affect

I have argued how affect focalises the way feminist print culture brought the body into writing for women articulating their professional and domestic experiences. I now turn to two articles written by New Dance practitioner-writers, Jacky Lansley and Francoise Sergy, in *Spare Rib,* where such writing is shaped from feelings of movement and an even more explicit connection with the body. The articles bring a dance lens to affect that connects with and departs from the affect-feminism-writing-body that I've been discussing above. My focus on these articles highlights how writing by New Dance practitioner-writers rarely

appeared in *Spare Rib* beyond a few articles and reviews of dance. (Figure 6 shows the cover of the issues in which each article appeared). The contributions add dancers' informed understanding and experience of the body to feminist conversations that were not usually heard in the feminist press. Both write with the understanding that dance is problematic for feminists and imply a determination to change that as committed feminists. They make a case for why dance is worthy of feminist attention, addressing a broad feminist readership who either knew little about dance or found it problematic because of how women were represented in ballet (*Spare Rib*, April 1978, p.39).[31]



Figure 6: *Spare Rib,* Nov 1977, issue 64 in which Jacky Lansley's interview 'On Your Toes' was published and *Spare Rib,* 1983, issue 137 in which Francoise Sergy's article 'Dance and Feminism' was published.

[31] The representation of dancers was problematic to feminists as women in dance were associated with particular stereotypes such as sexualised, passive objects (Adair, 1994). The review of choreographer Rosemary Butcher by two *Spare Rib* writers that I discuss in the Introduction (p 22) summarises feminists' negative associations with dance (*Spare Rib*, April 1978, p.39).

Jacky Lansley's interview with Anna Furse 'On your Toes – New Dance' (*Spare Rib*, Nov. 1977, issue 64, pp.5–8) and six years later, Francoise Sergy's article 'Dance and Feminism' (*Spare Rib*, Dec. 1983, issue 137, pp.6–7) address body politics in their articulation of training and the experience of discovering New Dance. Writing specifically about their practice, both artists articulate through critical memoir an awareness of how they have been shaped through dance training and socialisation as female dancers. Lansley describes how her feminism evolved with her training and profession after leaving the Royal Ballet. The focus of each article brings feminist awareness to dance and an understanding of how dance connects to feminism. Sergy writes, "dance is political by the mere fact that it is so deeply concerned with physicality: body shapes, symbols, gestures, images, body functions sexuality and gender" (1983, p.6). Lansley, positioning the corps de ballet as a way to understand narcissistic struggle and the dancer's lack of autonomy, writes, "rows of women with identical bodies and expressions dancing nymphs or swans in perfect harmony" struggling to conform to an unrealistic femininity (1977, p.5). These descriptions present the body as political material shaped through aesthetics, gestures, movement, and contact with other dancing bodies that feed into stereotypes of the objectified, passive dancer but also articulate another way of thinking about the body in New Dance. Sergy states that she wants to make connections between dance and feminism to clarify misunderstandings about dance, while Lansley begins her article questioning the relevance of dance for the Women's Liberation Movement.

Affect circulates within the articles from feelings of ballet training or moving in experimental ways to shape critiques of dance. Both articles articulate the negative felt experiences of Lansley and Sergy's early ballet training and its repercussions on their bodies. Sergy expresses how she felt pain for not conforming to a traditional stereotype of the ideal dancer's body, while Lansley reflects on her endless dieting at ballet school to attain the required look. Building

on their feelings of disempowerment, both women critique the debilitating objectification of women in dance and the stereotypical sylph-like image of the ballerina. Sergy, drawing on her experience of feeling alienated from her own body, reflects more broadly on how dancers fight a common battle with other women. She describes how she rejected traditional dance aesthetics, critiquing dance as a "quasi masochistic/hierarchical, body-mind relationship" (Sergy, p.6), and vividly foregrounds the split between mind and body inherent within traditional dance training. Sergy continues, challenging the body-mind split through her understanding of somatic practices, that enabled "a process of connecting, opening up, accepting, creating new and strong links between my body, my emotions, my history and a collective woman's history" (p.6).

Affect in their writing conveys a felt bodily sense of performing certain actions, of creating particular shapes before any emotion is sensed. Sergy and Lansley articulate how bad feelings experienced through dance training moved them towards feminism and encouraged them to critique the patriarchal structures in dance. At the same time both practitioner-writers articulate how New Dance practices forged *positive* connections with the body. Lansley's active descriptions of everyday movements like walking, running, jumping, make her feel that she is challenging elitism within dance. She describes what it feels like to construct new images of women in dance as athletic and empowered. Sergy argues that there is no hierarchy/separation of feelings, emotions, senses and the body and calls for an embracing of the whole body. Refusing reductive images of dancers' bodies as disembodied, she equates the skeleton, muscles, bones, nerves, posture with emotions, senses and sexuality. Here then affect, circulating from the mixed feelings from movement, shapes writing that articulates the pain of rejection and objectification. The writing articulates the positive, dynamic feelings of discovering new ways of moving from somatic practice that engenders physical

sensations of wholeness and liberation. Movement centres the voice of both dancers as they write about making change.

Building on the work of dance scholars writing on affect, I propose that for New Dance practitioners, affect is experienced as a felt bodily sense; a somatic sensation, triggered by movement itself, that provokes an intense bodily action and causes other bodies to respond physically (Susan Foster, 2011 and Ann Cooper Albright, 2019). These feelings, of performing movement tasks or interacting with other dancing bodies, Foster describes as physical and neurological, a kinaesthetic affect (2011, p.156). Foster demystifies emotional communication between a dancer and spectator when a body watching another body is moved and feelings are experienced that connect with the emotions of the dancer. She argues that connections are rather tied to "kinaesthetic responsiveness" by which she means that a body responds to the qualitative dimensions of movement – the flow, intensity, momentum – through which the spectator experiences empathy both muscularly and psychically, as they feel the emotion of the dancer (2011, p.156). Affect in dance elicits an immediate response to a step, gesture or shape, provoking bodily reactions which are visible, as kinaesthetic empathy.[32] Scholar and somatic practitioner, Cooper Albright, articulates kinaesthetic empathy as "a body-to-body exchange of feeling in dance" (2019, p.175). This suggests that affect is understood in dance as a feeling caused by a physical, kinaesthetic sensation (a muscle sense) rather than a deeper psychological state. Thinking about affect and the role of sensation in dance, Cooper Albright argues for feeling on the surface of the skin as something active and dynamic that connects dancers to the socio-political context of their training,

[32] Much of the recent work on kinaesthetic empathy is influenced by the early twentieth century dance critic John Martin who wrote about watching dance, "our own body reacts in kinaesthetic sympathy that we are able to recognise an emotion on another body" (cited in Foster, 2011, p.113) He argues for the direct psychophysical connections between the body of dance and that of the observer. Susan Foster however argues that this kinaesthetic connection is highly mediated and influenced by socio-cultural mores (2011) and is never just a natural, direct connection. Kinaesthetic analysis entails attending to the qualitative dimensions of movement – the kind of flow, tension and timing of any given action – as well as ways in which any person's movement interacts and interrelates with objects, events and people (Foster, 2003, p.18).

rather than something that sinks into a deeper, passive emotion/psychological state. Somatic dance scholar Megan Nicely proposes that "language (as written or spoken text) and its affective forces are already in the world of dancing bodies" (2023, p.4). Here she means that in dance moving between kinaesthetic affect to language is always how dancers process feelings in dance contexts. "Language is a choreographic and performance tool that serves to elucidate and initiate sensorial experience and transmit them to others so that they can be shared" (p.4). Nicely looks at the relationship between affect, language and movement and imagines language as another movement, something kinaesthetic that does not exist in a dominant relationship to movement. This positioning of language, affect and dance is helpful to understand affect writing in *New Dance*. Extending this dance lens to practitioner-led writing, I argue how affect from the experiences of movement articulates an inner knowledge that entangles with forms of feminist writing to shape criticism.

In *New Dance* I focus on the concept of kinaesthetic writing in relation to practitioner-writers and *their* writing from feelings triggered by movement and feminism, rather than a kinaesthetic reading response. This approach differentiates *New Dance* from *Spare Rib*, where readers frequently responded emotionally to articles. However, to show how *New Dance's* readership was involved as part of a community of writing, the following examples provide evidence that articles did elicit occasional affective responses from readers. The editorial collective continually encouraged responses from the readership and "active involvement by readers" (1977, no. 4 p.viii). Affective responses, both negative and positive, appeared in the dialogic sections of *New Dance* such as letters and speak-out sections. It is interesting to note that readers who wrote letters to the magazine sometimes became writers who published longer articles in subsequent issues, such as Rose English and Lynn MacRitche. To elucidate a community of feeling among the reader-writers I focus on two negative

examples of affective response by both English and MacRitchie. They appear in the letter section of the women's issue (1980, no.15) where both readers criticise the controversial men's issue (1980, no.14). English and MacRitchie voice strong feelings towards the writing of New Dance men who attempted to write about sexism, issues around touch and attitudes towards men in dance. For example, English unpicking an article called *Moving Against Sexism,* declares "her heart leapt" when she started to read, hoping that there would be admission of the real issues around sexism in CI. However, she soon discovers that the article did "so patently" *not* address sexism. She concludes that the only justification for an article on an all-male CI is, "I won't have to put up with so many creepy men coming to a mixed CI group for a chance of a quick roll around the floor with a woman". She concludes angrily that "This issue confirms how close to the surface old Mr. William Hetersexist-Misogyny really is" (no. 15, p.2). MacRitchie in her letter, writes how instead of "feeling relief" at finally reading reflections by straight New Dance men actively engaged in facing up to the "issue of their own lives" (sexism, childhood, personal experiences), "my heart began to sink, my spirits start to flag and ultimately my anger begin to mount" (p.26) when she reads instead how they feel discriminated against as male dancers. She concludes in despair questioning why her initial "feelings of hopeful interest turned to one of a raging, cynical –. Uh uh, fellas, this just ain't good enough" (1980, no.15, p.2). This small range of examples evidences the impact of kinaesthetic writing on *New Dance's* readership and serves as an example of how the collective created a community of readers and writers.

Conclusion

The writing in Lansley and Sergy's articles are connected with *Spare Rib*'s laboratory of writing. In both dance articles and my examples from *Spare Rib*, women and feminist dancers shape generative practices from their feelings of

either life or dance that situate the body within feminism. The dance articles bring the already existing affect-writing of practitioner-writers to expand the affect writing of feminist print cultures. However, dance as a lens on affect identifies and enables a different view of feminism in practitioner-led writing to that of feminist writing in *Spare Rib*. Affect in dance writing activates less of an emotional valence and more a direct corporeal one, articulated as kinaesthetic responsiveness and empathy, where the body is central. From the physical feelings of their moving bodies as they navigate, for example, training, performance or improvisation, practitioner-led writers develop new feminist perspectives from these movement sensations. Dance writers' subjective writing which emerges from their physical interrogations – their developed understandings of affect and touch, and feelings of being inside the work – offers a dynamic alternative to feminist understandings of female objectification in *Spare Rib.*

In my discussion of *Spare Rib* I conceptualised how emotional feelings that create physical effects from anger, fear or frustration moved women towards change and new forms of feminist knowledge. The writing in *Spare Rib* is polemical and emotional and bound up with feelings that implicitly connect with the body, for example, Ellen's intensity as she describes anger or jealousy as physical or Jane's writing which reverberates with her trauma. Writing that centres on feelings experienced from dance in contrast to writing about domestic inequalities, address very different kinds of sensations and is mediated by diverse sociocultural, artistic and literary conventions.

By examining *Spare Rib*'s function as an archive and laboratory of feelings, I show how its concept of affect connected women to the body. Such feelings in *Spare Rib*'s writing help to position *New Dance* within feminist print culture and thus better understand practitioner-writers' affective writing over the next chapters, that engages in feminist print culture from the perspective of dance.

Affect for practitioner-writers, triggered by movement as kinaesthetic sensation, develops new forms of knowledge within writing from practice. Such an understanding supports my claim that affect in *New Dance*'s body of writing mobilises modes of writing and critique that connect both readers and practitioner-writers with feminist experiences of dance. Further elaboration on *New Dance*'s body of writing and its critical practice provide insight into the complex ways that *New Dance* articulates feminism and engages with affect and dancing communities differently. The writing in *New Dance* was always a conversation about bodies informed by dance and its social and political context. In my next chapter I explore how kinaesthetic affect creates a lens through which to understand kinaesthetic writing of dance practitioners.

Chapter 2

Kinaesthetic Writing: critical reflections on and from practice

Introduction

In this chapter I question how kinaesthetic writing opened up new forms of feminist knowledge in the context of *New Dance*. Where affect mobilised writing in *Spare Rib* in relation to women's lived experience of inequality, I argue that *New Dance* built a culture of "kinaesthetic writing", offering a language of sensation, feeling and movement from New Dance practice. My focus on kinaesthetic writing articulates the reflexive aspects of writing from practice that developed a critical lens, at a particular moment and what that criticism looked like and did.

Building on kinaesthetic properties of affect, I define kinaesthetic writing as a type of embodied writing, informed by somatic practice which derives from the moving, sensing, feminist experiences of dance. Practitioners' critical reflections, intersecting with their feminist awareness of experiences of ballet training, performance and New Dance practice, addressed the female body in dance across the magazine. I argue how kinaesthetic writing articulates a method of embodied writing which translates feelings as practitioners reflected on what it felt like to move or train in a particular way. I trace the connection of *New Dance*'s kinaesthetic writing and early experiments of writing from practice and the body within dancing communities. Kinaesthetic writing was developed in *New Dance* as New Dance practitioners wrote from their understanding, experience and feelings of movement and political/feminist consciousness, forming a lineage with wider feminist print cultures and their archives of feeling. I propose that kinaesthetic writing is significant for *New Dance* as it demonstrates a relationship

with feminist writing forms, somatic movement practice and affect to develop a unique "critical practice".

The editorial approach and the decisions about what kind of articles to run also contributed to *New Dance*'s critical practice, which emerged in the curation of features, letters and reviews as part of the magazine's body of writing. The body of writing became a staple of dance scholarship and reframed the body as it appeared in dance criticism at the time.

In section 1, I situate kinaesthetic writing in the context of somatic practice. I argue that writing deployed somatic practices such as Contact Improvisation (CI) and releasing techniques as a political vehicle for shaping critique.

In section 2, I discuss how New Dance practitioners positioned their writing in relation to a shifting practice in dance. X6 practitioners engaged with CI and somatic practice as ways of empowering the female dancing body. They incorporated languages from both dance practice and feminist writing modes. As an early form of writing from practice, I articulate how kinaesthetic writing created a particular relationship with criticality.

In section 3, I articulate across three articles how practitioner-writing extends the concept of kinaesthetic writing to produce critique from somatic knowledge and New Dance practices. In the first, Anna Furse writes from her practice of CI, critiquing ballet and stereotypical images of the female dancer. In the second, Jacky Lansley creates a criticality from embodying new representations and images of women. Finally, Francoise Sergy's strong feelings on ballet training and discovering somatic movement practices constructs a social critique of the body through the form of a letter.

Section 1: Situating kinaesthetic writing in histories of Somatics, CI and writing from practice

Somatic practice, a term used by Thomas Hanna in 1970, that implies an experiencing, subjective body rather than an objectified body, was pioneered in the US by Mabel Elsworth Todd and Barbara Clark. They developed movement thought and training, body mechanics and ideokinesis (sensorial imagery) which could undo habitual habits of moving. Initially influencing dancers and choreographers in New York's downtown dance scene during the 1960s and 1970s, then across the US and beyond, somatic practice supported functional, anatomically determined, improvised movement with an internally focused sensitivity and included a range of forms such as body-mind centring, Alexander Technique, Feldenkrais method, Pilates, release-based knowledge and Aikido (Claid, 2006). The multiple forms of somatic practice gradually became institutionalised within Europe and the UK as a training practice for not just contemporary dance but across movement practices more broadly. Their impact on postmodern dance was considerable as they prompted pedestrian, non-codified movements, a focus on the internal anatomy of the body and partner forms such as Contact Improvisation .[33]

New Dance practitioners embraced somatic practices and release-based knowledge as a way of thinking and moving and incorporated the multiple forms and practices as tools to develop New Dance. Founder member of X6, Emilyn Claid, reflecting on the impact of somatic practice, writes how it developed bodily perceived perceptions such as behaviour, emotions, the senses, movements and psychology, which are integrated into mind-body wholeness, creating a 'thinking-body' (2006, p.80). The body-mind techniques that members of X6 developed encouraged "functional anatomically determined, improvised movement with an

[33] Contact Improvisation is a particular dance form of somatic practice, pioneered in 1970s by Steve Paxton, Nancy Stark Smith and Mary Fulkerson among others in the US, all of whom wrote extensively about their practice of CI, (Paxton, S. 1977, Koteen, D and Stark Smith, N, 2008). CI was later described by dance scholar and practitioner Cynthia Novak as creating a "responsive Body" which responded to exchanges of weight through improvisation with a partner (Novak, 1990, p.186).

internally focused sensitivity" (2006, p.80). Somatics developed new patterns of thinking and training and required dancers to undo technical mastery and skill as well as embrace a neutral, gendered body "by finding personal authenticity in the body's fundamental motility" and kinetic ease against the imposed and oppressive culture in dance training (George, 2020 p.2). When visiting practitioners from the US, such as Steve Paxton and Mary Fulkerson, came over to the UK to teach CI at the Dartington Summer School,[34] CI gradually became known as Contact Release and was associated with Mary Fulkerson's teaching of anatomical releasing.[35]

While Fulkerson taught students to study somatic-based movement forms as a way of thinking about music, performance and theatre, X6 were focussed on how somatic practices might create a political framework for their subversive, feminist performance work. Finding themselves in a process of "interrogation and reappraisal, deconstruction and re-construction of codified techniques" (Claid, 2006, p.80), X6 and New Dance practitioners found somatic practices to be liberating as they developed new patterns of thinking around training and performing. Moving on an embodied level within somatic practices, intervened with stylised, coded dance such as ballet and modern dance. Some members chose to refigure ballet, contemporary, folk, gymnastics or other learned dance forms with somatic thinking, others to implement it in their teaching or to create a new practice. New Dance practitioners also describe how it was beneficial to dancers' health, for example, learning how to dance without hurting their bodies, using it as a tool to release muscles, to build strength from the core and develop

[34] In the UK, the X6 collective invited Mary Fulkerson to teach, along with visiting artists, at Dartington in the 1970s as part of their yearly summer dance festival. Steve Paxton also came over to teach at the festival along with Lisa Nelson and Nancy Udow (Claid, 2006). Somatic practice gained popularity as a training technique beyond the 1970s and extended movement possibilities for dancers across Europe, the UK and further.

[35] Release Technique is movement technique that releases the tension from muscles that enables dancers to release energy and power to "attain a dynamic freedom" (Agis & Moran, 2002, p.21). Gaby Agis, who trained with Release instructor Joan Skinner, describes how in a release class, students are guided by poetic imagery that leads them into a state just below conscious control, from where the dancer can move freely without tension and gripping (Agis, 2002).

a wider range of movement possibilities than ballet or contemporary dance (Claid, 2006). Somatic practice provided dance practitioners with a non-evaluative analysis that reassessed movement and its function. The focus on the thinking body opened up movement capacity and personal movement styles, while the practice's relationship with gravity replaced a fixation with vertical linearity. X6, in their feminist explorations, also embraced somatics as a method to critique sexist ideals and reclaim the body (Claid 2006). As New Dance practitioners experimented with somatic ways of moving in workshops and performance, they experienced sensations on, with and from the body that they could critically assess to counter male-defined representations of the female body in dance and wider society.

X6 specifically used (American) somatics training "to embody the group's feminist principles even though they deplored what they saw as the apolitical nature of New York choreography in general" (George, 2020, p.78).[36] Somatic practitioner-scholar Doran George highlights how New Dance practitioners engaged with somatics to develop feminist ideas about the body and deconstruct languages of ballet and contemporary dance but always as part of their political reframing of the body. They focused on somatic practice's ability to critique conventional masculinity in dance, criticism and society (George, 2020, p.219). Through somatic engagement, X6 rejected spectacle in performance and investigated how moving the body at an embodied level could deconstruct stylised coded dance languages (Claid, 2006). The X6 members explored the concept of the thinking body through their individual practice of somatics, which situated the body as a site of corporeal knowledge informed by their embodiment of feminist criticism, foregrounding dancing bodies as alert and responsive to the world.

[36] George argued how X6 perceived American somatic movement practice as being apolitical with its emphasis on formalism and avoidance of social commentary. This is also evidenced in a review of the American postmodern choreographer Trisha Brown by Clare Hayes in which she questions the purpose of Brown's work, beyond abstract formalism (*New Dance*, 1979, no. 12 p.19).

Re-thinking dance both in practice and writing was a political, feminist statement and a process which involved an urgent, stripping away of dance and life-style patterns. Practitioners' politicising of dance through new understanding about their bodies and ways to move enabled them to formulate criticism of sexist ideals in teaching and training as well as in performance and writing in *New Dance*. X6's repurposing of somatic practice meant that practitioners developed critical perspectives in their writing which freed the body from fixed systems of ballet and contemporary dance and interrupted traditional perceptions of female dancers. X6 practitioners engaged with CI and somatics as a way of empowering the female dancing body,[37] incorporating languages from both dance practice and feminist writing modes that added discursive and critical perspectives. As they discovered that CI and other forms of somatically inspired practice felt pleasurable and emotionally empowering, they increasingly translated their newfound somatic knowledge from practice into words and felt experiences. In their experimentation, New Dance practitioners developed a form of reflexive writing[38] as they wrote about their somatically inspired choreographic practices that enabled them to translate feelings from movement into writing. In *New Dance* practitioners new to the form experimented with how to write about CI and tried to mirror the impulses, intensities, movement flows and physical rules of CI (gravity, momentum, weight distribution), in style, phrasing and repetition.[39] One of the descriptions that Anna Furse uses repeatedly in her description of practicing CI is that of "looking from inside out" (*New Dance*,

[37] It is important to acknowledge the very white context of CI and how dancers of colour often felt uncomfortable in such spaces. Recent critiques of CI and issues around contact and touch by Global Majority dance scholar Royona Mitra (2022 and 2025) dismantle touch within CI, by bringing attention to its impact on minoritised bodies and South-Asian dance artists. I discuss New Dance practitioners' problematic unquestioning engagement with CI and somatic practice in Chapter Four.

[38] Henrietta Bannerman describes reflexive writing on choreography as special or distinctive because it is informed by both kinetic and cognitive considerations which arrive from a thinking bodily practice (2010, p.2). She writes that reflexive writing on choreography or practice can combine autobiography, philosophical and/or political critical perspectives on dance, dancing and choreography (Bannerman, 2010, p.5).

[39] I discuss Anna Furse's writing from CI in my first case study in this chapter.

1981, no. 17, p.10), by which she means inhabiting the interiority of the body as a place of corporeal knowledge and empowerment, a safe place from which to critique and resist the disembodying, external gaze.

From its invention in the 1970s to present day, somatic practices and CI have inspired countless texts within dance scholarship which, Claid writes, "describe, evaluate, critique, politicise, socialise and analyse its collaborative intelligence, innovation and life-changing properties" (2021, p.39). American practitioners and scholars include Cynthia Novak (1990), Steve Paxton (1977), David Koteen and Nancy Stark Smith (2008) and Ann Cooper Albright (2013, 2017, 2019). Cooper Albright, claiming the political potential of CI, describes how the form had its roots in the social and aesthetic revolutions of the sixties and resisted the "idealised body of ballet and the expressively dramatic body of modern dance" (1997, p.84). Reflecting on her discovery of CI and its part in restructuring traditional frames of dance representation, Cooper Albright writes that it "offered another way of seeing dancing bodies" (1997, p.64) and could be used for feminist interventions within training and writing. Writing about somatic movement forms in the US increased further with a dance and improvisation journal founded around the same time as *New Dance* magazine called *Contact Quarterly.*[40] Co-founded by Stark Smith in 1975, *Contact Quarterly* platformed the voices of dancers on their reflections of somatic movement approaches and emerging dance and improvisation forms.

Writing that appeared in magazines such as *Contact Quarterly* and then later informed the work of CI scholars, that developed on and from the practice, tended to incorporate a language of movement and sensation for describing "the experience of internal sensations and the flow of the movement between two

[40] *Contact Quarterly* began as a forum for the discussion of the emerging dance form Contact Improvisation. It grew to include writings and interviews on somatic movement practices, postmodern and contemporary experimental dance, teaching methods, creative process and performance. Now 45 years old, it still provides a platform for seasoned and emerging dance artists and educators to communicate and dialogue about their work.

bodies rather than describing the specific shapes of formal positions"(Cooper Albright, 1997, p.84). CI inspires writing in which the dancer can discuss the process of moving and what it feels like and include sensory-rich images that make the reader feel the words rather than just see them on the page (Barbour, 2011). Stark Smith and Koteen's book *Caught Falling* (2008) defines CI as a "duet form based on the communication between two dancing bodies and their combined relationship to gravity, momentum, friction, inertia, centrifugal forces" (p.xiii). The book is written from the experience of CI rather than about it and the non-linear structure, "mirroring the practice of CI… invites the reader to engage in a dynamic dialogue with the work"[41] (Holden, 2021, p.174). CI, as a particular dance form of somatic practice, inspired writing that for dance artist/scholars translates the feelings of performing the complexities of the form from dance to writing. New Zealand writer and dance scholar Alys Longley conceives of writing from CI as one that "highlights the practice through which ideas are brought into being" (2011, p.19). She adds that CI creates an attention of open readiness for movement work and writing that register the value of touch or particular approaches to speed, repetition, internal sensing and external shape, while describing the writing process as "folding out of dance practice" (2011, p.12).

While practitioner-writers in *New Dance* were more concerned with the functional aspect of writing from practice, they were beginning to experiment with writing that mirrored their practice and exposed creative detail and affect. An aspect of this writing is found in the creative, performative (drawing attention to itself) form of poems and creative essays in *New Dance* that found its way into dance studies as performative writing. The different modes of writing from practice in dance that developed and continue to evolve draw attention to the pioneering, experimental practitioner-writing in *New Dance*. (Figure 7 shows members of the New Dance community, experimenting with the duet form in a

[41] Kate Holden's review of *Caught Falling* (2008) appears in *Platform Journal of Theatre and Performing Arts* vol.15 no.1, 'Balancing Acts' Autumn 2021.

CI workshop.) CI provided dancers with skills that included flying horizontally through the air, catching another body while falling to the ground, surfing over another body and working upside down, all of which felt thrilling and empowering to execute and inspiring to write from (Claid, 2006, p.82).



Figure 7: Contact Improvisation Workshop at X6 Dance Space 1976. Photo Geoff White

Different forms of writing flourished that crossed over between artistic creative writing and more scholarly critique which went on to form dance studies. Dancers who were writing about their somatic practice also took up academic positions and the field of dance studies emerged, which continued to further articulate the nature of the relationship between dance and writing. They included artists and scholars interested not only in writing about dance but also writing from practice. Practice as a form of knowledge led to a shift that valued embodied, relational and live research work. Dancers writing from practice privileged creative forms and feelings, using words and images to communicate sensuous and emotional qualities from dancing, with affect at the core of such writing, and that looked ahead to forms and methods such as performative writing and autoethnography.

Turning to a broader set of questions about written forms that are appropriate to dance practice, Susan Foster, who was a dancer first and then a founder of the field of Dance Studies, explored this notion of mirroring from practice to page further in her performative writing: “Writing from practice must put into play figures of speech and forms of phrase and sentence construction that evoke the texture and timing of bodies in motion” (Foster, 1995, p.9). Foster, blurring the boundaries between movement and writing, suggested that there is a translation of movement into language through the flow of the writing, style, phrasing, repetition or accentuation of certain words or letters. Dance ethnographer Deirdre Sklar, in her discussion of performative writing and its ability to carry sensory affect, focusses on the aesthetic elements of writing that convey kinaesthetic affect “through attending to such details as the spaces of movement, specific rhythms and qualities, knowledge shared in gestures and spatial relationships” (Sklar, 2000 p.70). Sklar picks up on the aesthetic elements that convey affect, for the reader, through her practice-led research, creating performative writing that was dynamic, active and fluid.

Feminist dance autoethnographer and practitioner Karen Barbour discusses how she develops a feminist voice in writing from practice, highlighting the form her writing takes. She argues that writing from a place of autobiography and situatedness displays multiple ranges and forms such as essays, poems, narrative which are evocative ways to articulate her understanding of dance practice and feminism. Positioning herself inside her practice, Barbour (2011) describes how she weaves academic feminist voices with narratives of her own cultural experiences and dance practice to validate and contextualise her embodied research. Barbour builds on the work of Sondra Fraleigh who, writing from practice much earlier, acknowledges how linking body with language, she constantly slips between “the first-person experiential voice to the analytical third person” (1987, p.54). Barbour describes such multidimensional strategies as

shaping a “richly descriptive, visceral and kinaesthetic method of writing” (2011, p.17).

Writing from practice not only documented people working out this new approach to movement but also developed a criticality through its embodied content and various aesthetic forms. Authors questioned the function of writing from practice and how it could be used to critique the wider political landscape of dance. For example, Foster’s reading of the Romantic ballerina’s body as a phallus (1995), written from her own experiences and feelings as a dancer performing en pointe, developed a critique of society’s values and aesthetics and the way people were supposed to look at female ballet bodies. Dance scholar Carol Brown acknowledges that the fluid and corporal meanings of writing from choreographic practice resist linearity and patriarchal tendencies of knowledge and language (2003, p.1). I discuss *New Dance*’s version of this criticality across case studies in section 3 of this chapter.

I argue that *New Dance* modelled a form of kinaesthetic writing as criticism and situate it in these early writing experiments within the context of CI and other somatic practices. What mattered to practitioner-writers was how somatic understanding provided criticality to their experiments with its focus of the body as a site of knowledge that intersected with the wider ecology of early feminism. For New Dance practitioner-writers, kinaesthetic writing, developing a critical eye from somatic practice and integrating the mind and body of the dancer, simultaneously disrupted patriarchal thinking about the body and reclaimed a dancer’s awareness for feminism. During the two decades of New Dance (1970s and 1980s) and *New Dance*, X6 writers were interested in the function of writing as documentation and as a process which connected their feminist politics to feelings of somatic-based movement styles. Kinaesthetic writing allowed a space for the body from which writers created new ways of knowing that connected to their social and political context. Kinaesthetic writing, foregrounding the body

and mobilised by feelings of particular movements, captured practitioners' personal memories stored in gestures and movements which tapped into their feminist consciousness and defined a scope for the magazine that was multi-dimensional, culturally relevant and creative.

Section 2: New Dance's feminist values and kinaesthetic writing

For X6 in the 1970s, kinaesthetic writing is evident in the early experiments that were workshopped in *New Dance* as writers explored language to communicate their New Dance practice and feminist values. The second-wave lens' focus on subjectivity and positioning of women as bearer of the gaze, which provided a scope for writing at this time, was essential for analysing and displacing objectifying practices which centred on dualism, adding alternative readings of the dancer's body and her place in history. New Dance practitioners aligned in particular with feminist claims about women's positioning in society and her objectification – exacerbated by patriarchal binaries of the female body.

Feminist criticism of the body and its binaries mattered to X6 as they were dismantling reductive images of the female dancer both in practice and training. For example, the theme of body image is covered from multiple perspectives across *New Dance,* in both features, editorials and dialogic sections of the magazine. Practitioner-writers wrote about how much they had struggled with attaining, then rejecting, the stereotypical dancer's body, or of striving to fulfil expectations of the ideal dancer. One of the main themes of *New Dance* was the commodification of the dancer's body in patriarchal consumer culture (Adair 1992 and Furse 1981). Experiencing the body (through mainstream dance) as consumable for its marketability, sexual availability, passivity and perfection, practitioners pushed for change. *New Dance*'s writers were focussed on dismantling and reconstructing the body image of the dancer. Given that CI in particular responded to physical sensation (contact with another body) rather than trying to achieve an external image of what the body should look like (as in

choreographed classical or contemporary dance), it eliminated an objective, critical gaze that for dancers was self-punishing. Anna Furse notes that it was impossible to practice CI "with any trace of mind-body split" (*New Dance*, 1981, no. 17 p.10) and discusses the use of the whole body as a responsive surface. New Dance practitioners embraced CI as a physical process of learning and unlearning, where bodies became functional, rather than decorative, challenging female aesthetics in dance. CI, therefore, was a critical tool for undoing gender roles both in training and performance and writing from practice was crucial for members of X6 as it positioned dance, via somatic practices, as a mode of feminist criticism (Adair, 1992).

As I argued in the previous chapter, *Spare Rib* articulated its politics as something felt and provided an archive of feeling where reflection, criticism and recognition could happen amongst women. Affect from feelings of ambivalence, anger or pain were shared through forms of personal testimony and critical memoir from women's lived experiences, creating a laboratory of feelings. Extending this laboratory of feelings, I argue that in *New Dance* practitioner-writing from somatics and CI, a practice which made women feel centred and empowered, created a place from which they could evaluate, discuss and analyse. Critique from personal memoir – from being inside the work – rejected the judging, male perspective that denied the (female) body's wholeness and contributed an embodied feminist language itself that challenged dominant forms of criticism.[42] Writing from somatic practice helped practitioners to undo technical mastery and skill while feminism encouraged them to establish an assertive voice. Together writing from somatics and feminism became an effective methodology for practitioner-writers' critical practice.

[42] Dance critics tended to mirror the attitudes of society and wrote about women dancers through an evaluation of beauty, slenderness and skill. Moreover, the existing landscape of dance criticism at that time, one that was dominated by professional male critics from journalistic or literary traditions, focused on aesthetics, value and literary elitism. See Lansley in *New Dance* (1977, no. 1) and my next chapter.

Kinaesthetic writing extended the critical forms that developed from feminist writing about women's feelings of inequality and injustice across feminist print ecologies, adding affective, subjective methods of writing that merged personal reflections from the feelings of dance and movement. Practitioner-writers experimenting with writing from CI, choreographic practice and from the liberating discovery of somatic practices, added perspectives that prioritised positionality, feeling and feminist readings of the body to establish a framework for feminist analysis and commentary. They wrote from personal narratives of negative or positive experiences of dance practice, to critique how the female dancing body was both written and viewed in the wider context of dance. The detail of the writing, for example, the dynamics, use of pronouns, emphasis of certain words and their effects bring attention to the qualitative characteristics of somatic thinking and practice.

Section 3. Case studies: kinaesthetic writing as critique

In these case studies, I articulate what I see was happening within the nascent experimentation of New Dance practitioners in kinaesthetic writing. I build on feminist writing forms to show how each practitioner positions themselves within their text and experiments with writing. I engage with the details of kinaesthetic writing in each example: the descriptions of practice, the interweaving of other forms and styles, the experiential and the analytical voice. Each case study extends the concept of kinaesthetic writing in different modes of feminist critical memoir and writing from practice that mobilise feelings and collectively critique patriarchal perspectives and structures in dance. The three practitioners respond to feminist criticism through a visceral connection with their own and other bodies, as they move and write to dismantle objective images of the dancer's body and the male gaze. They surface feelings of pain when reflecting on their bad experiences of ballet training but also feelings of liberation from New Dance

practices as they reposition the body within society as a source of power, autonomy and a vehicle of change in dance.

Case Study 1. Anna Furse: feminist criticism from feelings of performing CI

X6 member Anna Furse, a critical voice in *New Dance* and part of its editorial team, writes how her discovery of CI, along with other New Dance practices, revolutionised her relationship with her own body as well as her dance practice 'From Outside In to Inside Out' (*New Dance,* 1981, no.17 pp.9–11). The article appears in a section entitled 'Body Politics' alongside a psychiatrist's findings on the detrimental effects of poor body image. The editorial collective valued movement therapy as an important practice for dancers and commissioned frequent articles by psychologists or psychiatrists with feminist knowledge who worked with the body. Articles by guest movement therapists applied the language of therapy, which was an affective theme, when discussing the body image of dancers or analysing the stress of conforming to the ideal dancer stereotype. Furse's article – which added a language of movement to that of therapy – formed an alternative to writing by psychiatrists or psychologists and movement therapists.[43] Her writing about personal experiences emerging from her physical interrogations, an understandings of affect, touch and feelings of being inside the work offers a dynamic alternative to feminist understandings of female objectification, where the self and interior body is lost as a woman observes herself being looked at (p.10).

I discuss Furse's article in terms of how she positions herself within the writing, from where she can look out, what it feels like and how she negotiates the

[43] Christy Adair (1992, p.58) notes that at the time, most of the writing about body image and dancers had appeared in the writing of psychologist and psychiatrists, which rarely differentiated between male and female experiences.

different vocabularies of CI and feminist psychotherapy. She writes autobiographically in the form of critical memoir, focussing on particular moments from her early training in ballet, her later training as a dancer after her university studies, and finally on her liberating experiences of practising CI. She describes how she strived to attain the perfect body for ballet, prompting eating disorders which continued to happen whenever she returned to jazz or contemporary dance training. This cycle of dieting and body dissatisfaction ended when she discovered and started to practice CI. Furse's article in which she remembers her torturous relationship with food and dieting, builds on a previous feature published in *New Dance* (1979, No.10)[44] in which she reflects on her early years of ballet training at the Royal Ballet Under School. Furse, as a teenager, had struggled with conforming to the ideal body shape that was required by the school.

Furse's writing offers a complex reflection on body politics from her practice of CI to articulate how she accepted her body through New Dance practice. Providing a brief context of CI, Furse quotes Nancy Stark Smith in *Contact Quarterly* (Fall 1980, vol VI, no. 1), describing how the physical laws of mass, gravity, momentum and inertia governing the flow of bodies through a process of accommodating and supporting other bodies. Furse argues for CI's very different physical approach, in comparison to ballet and contemporary where bodies connect on a visual rather than a sensing level. Furse unlocks the potential of CI, as a tool for critique, in her articulation of the felt rhythms of the body, receptiveness and situatedness that shape a feminist gaze. As a dancer who battled with her own body image and relationship to food, Furse finds resonance with the writing of feminist psychoanalyst, Suzie Orbach, in *Fat is a Feminist Issue* (1978). Orbach's work was grounded in her own practice with women who had

[44] Furse writes about a visit to the Royal Ballet's junior school, White Lodge, where she interviews young, teenage dancers. Here she writes about the detrimental impact of the training and its impact on the bodies of young women *New Dance* (1979, no.10).

complicated relationships with their bodies and developed psychological attachments to eating, control and weight. Furse's writing from CI and what it feels like adds a critical awareness that responds to and develops Orbach's feminist writing from psychoanalysis. Furse explicitly engages with Orbach's thinking about the need for women to listen out for signals from their bodies in the example of hunger pangs experienced as a result of extreme dieting. She compares this to a dancer needing to listen to their body and the messages it received during performing contact.

I argue that Furse's writing, from CI and the thinking of Orbach builds a critique that dismantles the objectification of female dancers. This critique I define as a facet of kinaesthetic writing. Quoting from Orbach, Furse alternates between her own and Orbach's thinking throughout the article. Her depiction of the flow and grounding of CI contrasts with Orbach's more objective, clinical language from case studies, building evidence from both. At the beginning of the article, Furse, focussing on her negative experiences of ballet training, introduces the theme of eating and weight gain, situating herself as 'I' in the writing, then broadening out to the 'you' in order to connect with her readership. Kinaesthetic affect mobilises her feelings of being physically fragmented by a controlling male gaze which judges: "you measure yourself by whatever image happens to be in favour […] looking at yourself through the eyes of patriarchy […] you are split in two – disembodied" (p.10). Furse thinks with Orbach to reflect on CI and criticise the condition of 'looked-at-ness' that women and especially dancers experience: "You are colonised by the standard of beauty invading your consciousness from without" and "you are working your body as 'bits' to alter, adjust, lengthen and conceal" (1981, no. 17 p.10). Furse's choice of words are inspired by quotes and references from Orbach's text for greater effect (1978). Where Orbach indicated that women were often conditioned to view their bodies as something to be controlled, modified and punished, Furse describes the female body as "an

unseemly colony" (1981, no 17, p.10) and uses the metaphor of male-defined aesthetics as a 'coloniser' to create powerful if problematic images.[45] She continues: [as a ballet dancer] "half my mind would have to be on the image of myself and the group from the outside looking in" (p.10). Furse speaks to Orbach who links the distortion of body-size with that of a distorted body image. However, Furse replaces Orbach's distanced, psychoanalytical analysis with a dancer's subjective, embodied language from her practice of CI. Furse situates herself inside the body in the writing from movement which enables her to critique and destabilise the outside gaze, replacing it with her own.

Furse's writing communicates the embodied impact and influence of CI. She describes moments of practising CI as well as giving some context to the practice. Furse establishes an authoritative voice that speaks to her readership, attracting their attention in the use of pronouns – 'you' and rhetorical questions. She conveys the liberating potential of CI and New Dance as both enabled her to "reclaim her body and find ways of exorcising it of images and values inhabiting it for years" (p.10) as the practice is centred on rejecting the mirror and focussing on the integration of mind and body. She brings in metaphors, for example, describing the comfort that her discovery of CI brought: "I had found the shoe with a perfect fit after years of pinched toes…" (p.10). As she describes the feeling of movement, lifts and contact with other male and female dancers, Furse reflects on the function and significance of the practice – it's a process that "de-socialises or re-socialises mind and body functions" implying that it offers the possibility of unity on both a social and individual level that is so important for women. Furse extends feminist thinking of the time that rejected disembodiment when she writes, "In CI I experience my mind fully, free from inhibition, self-

[45] Second-wave feminists understood women's subjection as a form of colonisation. The word 'colonised' appears in the writing of dance historian Christy Adair to describe the oppression of women (1992, p.40).

scrutiny and as dynamically whole".[46] She articulates the feeling of being inside her body and feeling whole and repeats again how her practice enables her to "look from the inside out" (p.10). Elaborating on this feeling she writes that she finds an interior place of safety and power through the movement, the weight exchanges, lifts, touch and perception between partners dancing. And describes how "a different voice guides the work, one that takes you to a point where your body and mind are one and travel synonymously in time and space" (p.10). Here she describes a position that is powerful and centred as well as flagging up the creative and playful qualities of CI. Furse's writing folds out of her discussions of practice, from which she develops a critical gaze: "Contact Improvisation means to be constantly inventive in the moment, alert, responsive, active and reactive surprising yourself and others with the endless possibilities of life" (p.11).

Furse articulates what affect does as it circulates feelings from touch and sensation in the writing, the effect of which form an identification between reader and author. Furse builds on Nancy Stark Smith's description of CI as being governed by physical and not aesthetic laws. This means that a CI dancer can tune in to the "physical laws, impulses and movement flows in CI", and its reliance on peripheral vision that gives clues to which sensory message should be followed" (p.10). The writing changes as Furse writes about CI from a description of movements to how they feel to enact. Establishing how dancers learn to trust their bodies through anticipating contact, she writes with the knowledge of both practitioner and teacher. She describes CI's sensory impact and "so strong is the sensory factor that when teaching the beginner, one has to remind the dancer to keep their eyes open in order to remain alert and present-in-the moment" (p.10).

[46] Somatic dance scholar Caroline Bergonzoni in her chapter, 'a somatic approach to audiencing', discusses this feeling when she dances and engages with her method of audiencing to resist the judging, critical gaze: "I am the physicality, person, messiness, sweat and breath that is me". Addressing the critical, patriarchal gaze, she distinguishes between the lived body and the body as object, "I am a body" as opposed to "I have a body", which is fundamental to her method of audiencing (2024, Ch. 5, pp.64–76).

Although Furse doesn't use the I pronoun, it's clear that she's describing her own experience as she switches between pronouns – 'you', 'one' and 'they'. She makes her reader feel the movement as a form of kinetic empathy,[47] "the dancer's concentration is on the point of contact which binds them as one" (p.10).

The impact of Furse's writing empowers both herself and other practitioners reading the article, as she centres herself in her body and in her writing. Affect operates across Furse's text in to mobilise the feelings associated with undoing prescribed, gendered ways of dancing, in moving from inside out. Kinaesthetic writing, a language of movement and feeling, allows her to discuss, analyse and reassess her own body image and identity as a dancer. In her reflection of how CI might feel as it strengthens and opens up the body, she shares with readers the liberating possibilities the form offers. Furse's understanding of the practice allows her to write in a knowledgeable way, sharing her expertise, from where she can critique misplaced cultural and physical constructions of the body. She shares how CI has helped her feel more powerful: "the discovery of my own strength was so exciting and such an important statement of power" (p.11). Figure 8 shows Furse presenting herself upside down in a CI space – an exhilarating and empowering position to experience. As she writes about the movements, lifts and rolls that centre and empower the body, she conveys her internal feminist gaze, as a place of understanding and learning. The focus here is on the language which describes the body practising CI and what it feels like, a translation of feelings from movement to writing.

[47] Foster describes the concept of kinetic empathy as: "experiencing physicality and movement that, in turn, summons other bodies into a specific way of feeling towards it" (Foster, 2011, pp.11–12).

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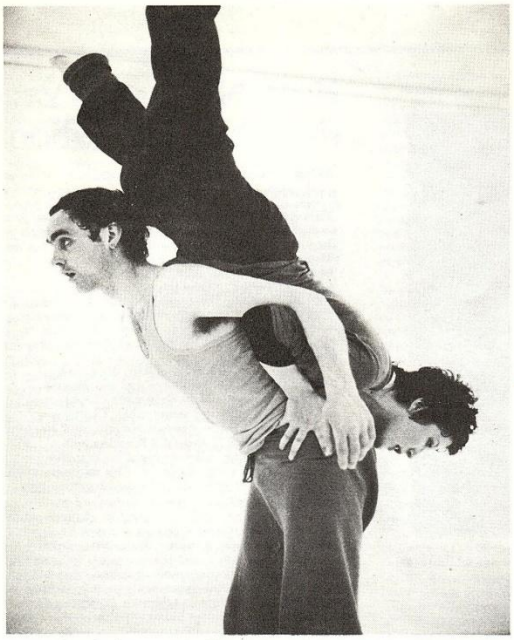


PHOTO: ANNA WINTELER

Contact Improvisation: Anna Furse and Laurie Booth

who are in any way 'large' (even if that notion exists only in their head) often withold their weight as a conditioned reflex. Equally, men will often withold weight when working with a woman of any size. The fear is of being too heavy and in both cases the person is responding to (sexist) accepted notions of size, weight and strength as applying to men and women. However, with regards to strength, governed by physical laws of gravity, momentum, weight distribution, and the natural logic of movements following the path of least resistance, lifting and flying possibilities are created between people of considerably different size. Training exercises reveal to beginners the real strength of the spine as support when the bones and weight are correctly placed. But again, patterns of fear and resistance can emmerge in flying and rolling work as they do in giving-weight work. Men invariably tend towards a mistrust of a woman's power to sustain them and will frequently deal with this situation by offering their own body as a support. Conversely, women will often express great mistrust at their own strength in their legs and back. The discovery of my own strength was so exciting and such an important statement of power, that in my early dances I often got stuck in a supporting role, offering my back at the slightest opportunity! Beginners must learn to trust their strength, developing it from flexibility rather than muscle-bound rigidity, and this is mostly an exhilarating revelation to people, and especially women, whose lives traditionally deprive us of stress-free physical power and centredness.

Another vital aspect of CI is the use of the entire body during the dance-dialogue. I have observed many people withdrawing parts of their body which are socially taboo: women withholding breasts and genitals, men their genitals, men avoiding touching a woman's chest etc. In order to free the work from self-consciousness, it is essential to break through these conditioned reflexes. This demands a de-particularisation of parts of the body. You have to treat every square inch of the body equally, that is, let every surface enter the dance, allow every part of the body to contact another, neutralising the normal social/sexual function of body-parts so that the entire body becomes a responsive surface. Whilst this can be hard and raise many uncertainties around the question of 'is Contact Improvisation like sex?' etc, my own experience has been that I have been able to come to terms with parts of my body previously perceived of as 'bits'and which for all my life I had regarded as cumbersome, ugly, bad, useless and unclassical. In short, during CI the body becomes democratised.

As to the sexual aspect of CI there is little or lots to say. I feel strongly that whilst it is impossible to deny the sensual pleasure the form sometimes gives, it is unwise to dwell on a comparison between sex and a Contact duet, mainly because in so doing one becomes prone to concentrate on the *'sensual orgy'* but also return dangerously to fragmenting the body parts back to 'erogenous' and 'non-erogenous' zones. Another danger here is to look for climaxes in the duet. Contact Improvisation is a movement form. Sex is sex. If you get the two confused, you begin taking all kinds of useless baggage into the improvisation, and going for the thrills can be one of these.

CI is improvisation, and improvisation means to be constantly inventive in the moment, alert, responsive, active and reactive, surprising yourself and others with the endless possibilities of life Where in more traditional forms of dance, movements are determined by fixed image-models and trapped in socially and politically conditioned aesthetic conventions, In CI the aesthetic whilst certainly not absent, is undefinable because it is created anew by each dance and dancer. CI takes as its starting point the fact that no two bodies are the same. What follows then is simply the interaction of two unique bodies in time and space. It demands that the mind clears itself of pre-conceived notions and yields instead to a confluence of impulse, sensation, and the give-take of messaging through the skin, muscle and bone.

Contact Improvisation offers practitioners a movement proces that de-socialises, or rather, re-socialises, mind and body functior During the course of my own involvement with the form I have increasingly shed a sense of dis-embodiment, a conditioned reflex of observing myself, my body and my movements criticall and correctively through outsider eyes, and slowly come to term with what I am/what I do. In CI I experience my mind fully, fre from inhibition, self-scrutiny, and above all as dynamically *whol* In so doing I also connect with my survival instincts, atrophied ir the majority of us, particularily women, whose social role in urb industrialised society weakens our animal reflexes, powers, and alertness by cosmetic bondage and a training to depend on men for protection.

Contact Improvisation has been referred to as the 'democratis ation of dance' because not only can non-dancers quickly becom adept at it, but also the one social model it offers is that of equal In order to learn CI you have to be prepared to un-learn physical psychological and political patterns, dis-arm yourself from your conditioned reflexes and subscribe entirely to the laws of the duet itself. Where so much else in western society is the echo an reflection of alienation, fragmentation and,for women, dis-integration of body and mind, Contact Improvisation offers the possibility of unity on both an individual and social level. For this reason I would go so far as to say it is not just democratic but revolutionary.

'The prescription for survival is always the same - integrity. This is more than a moral adage, it is a physical actuality.' (Horwitz and Kimmelan : Tai 'Chi Chuan, The Technique of Power.

ANNA FURSE

Figure 8: Anna Furse dancing CI with Laurie Booth. The image accompanied her article 'From Outside In to Inside Out' in *New Dance* 1981, no 17, pp. 9-11.

Furse critiques (society's) sexist notion of size, weight and strength which makes dancers withhold their weight "as a conditioned reflex". She is alert to CI's fundamental principles of giving and taking a partner's weight where "the distribution of one body mass over the frame of another body mass" (p.11) can initially result in fear felt by women who feel too large to engage with the lifting, flying and rolling techniques of CI. Demonstrating her understanding of CI, she reflects on her own experiences of listening to one's own body and describes training exercises that help build up trust and confidence in giving weight. She describes an alternative idea of strength and the giving and taking weight that is empowering as well as an "exhilarating revelation" for women: "Beginners must learn to trust their strength, developing it from flexibility rather than muscle-bound rigidity" (p.11). Here she argues for an undoing of habitual habits of moving and the feminist potential of balance and weight sharing, rejecting the importance of gendered ability that I argue positions kinaesthetic writing as feminist critique: "It's the distribution of weight between two people dancing, rather than gender or physical proportions that determines who goes up and who supports, who flies and who falls" (p.10).

Such writing offers an alternative way of viewing mainstream sexualising imagery. Furse's embodied reflections elevate the positive sensual aspects of touch within contact while critiquing the heteropatriarchal sexualisation of women's body parts that make women feel uncomfortable when dancing CI. Furse explains that women dancing with male partners were often nervous about inappropriate touch during a contact dance and would withdraw parts of their bodies thus not entering fully into the dance. While acknowledging that this is a difficult aspect to negotiate, Furse also suggests that during CI the body becomes democratised: "you have to treat every square inch of the body equally, let every surface enter the dance…" (p.11) she writes, in order to neutralise the sexual

function of body parts so that the entire body becomes a responsive surface. By encouraging dancers to be active and involved, initiating movements and lifts, Furse teaches women how to feel "dynamically whole" (p.11):

> During my involvement with the form I have increasingly shed a sense of dis-embodiment, a conditioned reflex of observing myself, my body and my movements critically and correctively through outsider eyes and slowly come to terms with what I am.

The article communicates Furse's experiential discoveries as she familiarises herself with her practice and as her writing progresses, she relies on movement description and language that convey the kinaesthetic affect (sensation) of performing certain actions.

The detail of the writing, for example, how she communicates with the reader, phrasing, metaphors and their effects brings attention to the qualitative characteristics of somatic thinking and practice. It translates certain movements into language through mirroring the style and flow of CI practice. Kinaesthetic writing makes readers feel the moment of CI, as it articulates the dynamics of the movement, felt through phrasing, physical sensation and somatic words.

> the interaction of two unique bodies in time and space means that CI demands that the mind clears itself of pre-conceived notions and yields instead to a confluence of impulse, sensation and the give-take of messaging through the skin, muscle and bone
>
> (p.11)

Furse's text demonstrates the importance of CI for women practitioners in terms of feeling empowered and developing a critical eye so that they can endeavour to translate those experiences into writing. From her positionality inside the body looking out with an all-seeing female gaze, Furse shapes writing, mobilised by affect and building on forms of memoir, as a critique of the objectifying gaze that

seeks to disembody her. Her shifting language of comparisons with Orbach's starving women and dieting dancers, the descriptions of feelings from CI that she shares with her reader, create a rich mode of feminist writing. Her writing connects to the histories of CI and writing from practice, offering a language of sensation, feeling and movement.

Case Study 2. Jacky Lansley: feminist image-making in the choreographic process

In the next example, Jacky Lansley, founder member of X6 and *New Dance'*s editorial collective, writes reflexively on her creative process, which I articulate as another aspect of kinaesthetic writing as critique. Lansley argues, similarly to Furse, for the importance of writing and critiquing from being inside the work in order to create new images for women to embody in dance. However, whereas Furse's writing on CI creates a critique of female objectification from her feelings of practising the form, Lansley's focusses on the criticality from embodying feminist representations or images grounded in the creation of experimental choreography to shift perceptions of the dancer. I argue that kinaesthetic writing here creates feminist critique from the feelings of making and performing new images and her disruption and replacement of existing ones. Lansley's critical reading of gesture and image-making from a feminist perspective develops criticism of the patriarchal expectations on the female body in dance. Lansley connects with feminism through writing about her practice, defining and liberating herself through creating work from her own feminist experiences. She writes from her feelings of being inside her choreographic process, where working with the information of somatics, release techniques and from her

knowledge of ballet, she dismantles stereotypical imagery of women dancers by replacing them with positive feminist images for women to embody.

Having been involved with women's consciousness-raising groups in the early 1970s, Lansley brought feminist awareness to her work in the studio where she embraced writing to expand and develop ideas. She was adamant for New Dance practitioners to develop analytical writing about and from practice that would both represent X6 and *New Dance*'s progressive work. She advocated that writing by practitioners revealed "the process, ideology and realities behind a performance" (Lansley, 1977, no. 1, p.3) and argued that "by writing about our work processes and the specific examples of the process we will begin to develop new ways of seeing and thinking about art" (p.11). Fulfilling the commitment of the editorial collective, she felt that artists needed to take control of their work, rather than relying on the "professional critic who has no contact with the continuous process of thought and practice involved" and who defined dance through "conventional criteria and terminology" (p.3).

Lansley establishes a critical voice from her embodiment of images and improvised gestures. Writing from her choreographic process, she analyses performance modes and structures, social gesture and ballet. Affect surfaces the positive feelings of deconstructing stereotypes and experimenting with alternative images for women; what it feels like to perform certain gestures or actions, or to improvise before an audience. In her self-reflexive article, a form of memoir, Lansley focuses on the work she has made over the last few years. 'Women Dancing' (1978, no. 6 pp.10–11), appeared in the early life of *New Dance*, establishing a way of writing about from her experimental choreographic practice as a feminist choreographer. Lansley discusses how women's oppression in both society and dance contexts has influenced her aesthetic criteria and helped to situate her own personal experience to both challenge and widen perceptions of woman and dancers. She writes about how she embodies images and controls

representation from her feminist perspective and knowledge of choreographic strategies and structures.

The theme of her writing centres on the deconstruction of disempowering images of women in dance and beyond. Lansley acknowledges how her New Dance practice (improvisation) as well as ballet training, framed through her experience of being a woman, enables her to interrogate stereotypes of women in society. Lansley unpacks the process of what she calls "de-structuring" (1978, no.6 p.10) which informs how she deconstructs female dance stereotypes in ballet and creates alternative images. She centres on her feminist choreographic method that uses a range of experimental performance structures, and draws on several dance techniques, gestures and forms, arguing that experimental strategies are useful and relevant for women performers as they provide opportunities for fresh alternatives and imagery. She identifies new/postmodern structures (processes, influences, collage, parody, juxtaposition of images) and performance modes (improvisation, the use of gestures, ballet technique, singing, narrative) that enable women (dancers) to reclaim their identity. Jordan, writing about Lansley's choreographic work at this time, notes how Lansley's method of de-structuring was an attempt to "deconstruct the medium in order to expose the real lived identities of women performers" (1992, p.77), which were often masked by the stage performance. "This was part of a process of exploring the notion of woman as watched performer" (Jordan 1992, p.77).

In writing about the experimental structures and performance modes, Lansley presents readers with the role of the audience as complicit in constructing stereotype images as they watched female dancers. Lansley describes the emotional and material dynamics of 'making art' in front of an audience, as opposed to presenting a finished product, further questioning the audience's expectations …" (p.11). She conveys her feelings of insecurity about intimate confrontation with the audience, but she acknowledges how this strategy "is a

useful activity for a woman performer". Her confessional writing, which discloses her feelings about creating new, liberating images for dancers, critiques the objectification of women as a "watched" performer. Lansley claims that dancers often used their bodies as a vehicle to express themselves, which she describes as "synonymous with aesthetic objectification". Here she connects with women's objectification in art – quoting John Berger and his description of how a woman must continually watch herself being looked at (1972). Switching between his criticism on the representation of women in art and hers of women in dance, she amplifies the problematics of being on display. Discussing her creative process in another performance *Dance Object* (1977), Lansley draws attention to "the dualism of the female dancer as both sex and dance object" (p.11).

Lansley expands and develops her ideas, making reference to an example of her collaborative work, *Bleeding Fairies* (1977). Lansley analyses how she, Emilyn Claid and Mary Prestidge subverted the mythical properties of the ballerina as well as her roles – whore, fairy, witch, virgin. They dismantled "the patterns and modes of behaviour that condition these female archetypes – images that reflect "an expected function and condition of being a woman" (p.11) and fall into society's moral/religious categories of 'good or bad'. The thinking that emerges from her writing articulates how women should attempt to experience the creative process by behaving as they want, instead of presenting themselves as 'performing women', to meet the audience's expectations.

Lansley's analysis of *Bleeding Fairies* further explains her feminist devising strategies and what it felt like to dismantle classical images and their meanings. Describing how the performers achieved the de-structuring process by breaking out through improvisation to transform/replace stiff, formal balletic poses, by inhabiting them differently, she writes:

> The chaotic aggressive quality of the performance expressed a destruction of the archetypes. At one point we formed a series of classical tableaux made up of balletic poses, with very defensive lyrical arm positions. Gradually our pace quickened, and our poses became more and more macho and attacking until we had destroyed the classical tableau structure.
>
> (Lansley,1978, no.6 p.11)

Experimenting with writing form and style, Lansley uses words to describe the lyrical arm positions in classical ballet as "very defensive". Her language captures the strong feelings driving the work, for example, the "chaotic aggressive" movement quality and the "destruction" of stereotypes. She evokes the angry female energy that is released in the "attack" of reductive imagery and attitude of the performers as they create poses that become "more macho". Moving on from describing how the performers used disruptive movement and attitude to subvert images, she describes the performance strategies and dynamics that allowed the dancers to be themselves on stage. At times they "broke out in a dynamic improvised display of aggressive virtuosity while also performing songs and dances for the audience". Lansley, returning to the theme of countering female stereotypes, summarises the impact of the dancers presenting themselves as unruly and chaotic parodies of the fairy ballerina, "our politics were integral to our behaviour and body language, in other words the activity of the performance" (p.11). She emphasises the word 'behaved' in "we simply behaved around given elements" meaning that they improvised as they wanted. She then develops this point to argue how they were not behaving in the way that "society expects us to as either woman or as artists" (p.11). From the dynamic description, shaped using verbs, emphasis, contrasting adjectives in the analysis of movement and gesture, she disrupts society's expectations on women performers. She challenges the elitism within dance and what it feels like to choreograph new images of women as athletic and unruly.

In another part of the article, Lansley refers to a song[48] that she composed and performed with Claid and Prestidge in *Bleeding Fairies* (1977). Here she critiques the ballerina image in a more playful way, peeling away the image of the ballerina that masks the materiality of the body. With the childish use of words and pronouns, she creates another possibility for the ballerina, one that is earthy, sexual and real, a dancer with which she can identify:

> If I had known about the blood when I first saw a fairy,
> I would have made her dew drops red instead of pearly white.
> I would have dreamt her all with tits,
> And made her wand of tampon
> She would not have been a fantasy,
> But very much more like me.
> CHORUS
> Who invented fairies first, were they bleeders first,
> Do we need a fairy, or will a bleeder do.

Framed through a feminist-materialist reading, Lansley's poem illustrates how her image of the ballerina replaces the stereotypical model of the romantic ballet fairy as pure, white and one that transcends the materiality of the body, with a fleshy, messy, gendered body. Claid, reflecting on her own work and that of other members of X6 at the time, writes that using exaggerated ballet stereotypes was a way of "climbing out of that history in which the lifelong performative practices of the images of beauty had distorted our bodies" (2006, p.63). Making reference to *Bleeding Fairies*, Claid argues that parody was used more broadly by feminist performance artists to channel anger and rebellion. For X6, Claid describes how they used parody as a "subversive tool" (Claid, p.61) and their object of parody was both the ballerina and balletic stereotypes.

[48] The lyrics of the song performed in *Bleeding Fairies* (1977) appeared on the cover of *ND*, 1978, no. 5, along with a cartoon image of a ballerina in arabesque, with blood drawn over the crotch of her tutu.

Lansley writes about how she uses devices such as humour, parody, the fragmentation of linearity and the juxtaposition of images, as political strategies to dismantle gender stereotypes. For example, placing performers in absurd situations or in non-theatre settings. She describes how in another work, *Women Dancing* (1978), she juxtaposed a gigantic slide of the famous ballerina Anna Pavlova with live performances by herself and Rose English wearing black track suits and dancing to reggae music, "as figures of liberation and action" (p.10). Interrogating what these contrasting images signify, she suggests that the felt "liberated images of action" and physical expressions of individuality from improvisation replaced the "feminine ideal" of the passive, oppressed ballerina. Lansley concludes that by presenting a juxtaposition that offered a synthesis of different perspectives, she hoped to initiate a "change of perception" (p.10). Her critical methods point to a broader thinking about the function of dance, questioning how feminist performance can change not only perceptions and ways of thinking, but also the external realities of women's lives.

Critical dance studies scholar, Lucia Ruprecht, argues for gesture (in relation to modernist dance) as a critical form of expression in dance and that gestural form enabled dance to reclaim "heightened expressivity and stylisation of embodiment for emancipatory purposes" (2019, p.28). In her analysis of what gesture does, she argues that gesture becomes a performance of critical thinking "forming the means by which a thinking body articulates itself" (2019, p.2). Developing this idea, she suggests the potential of gesture as disruptive, for example, choreographing gesture can "critically and imaginatively renegotiate aesthetic, social and political conventions" (2019, p.29). Ruprecht's thinking about gesture and the analysis it produces is helpful in understanding how Lansley writes critically from her practice of image making. For example, Lansley's analysis of her practice, her writing on creating images and gestures that disrupt, surfaces critical forms of expression. Lansley refers to actions and gestures of women in

other art forms and their symbolism which have influenced her own image-making. She analyses the semantics of the body movement and certain gestures such as pointing. Questioning the meaning of social gesture, she alludes to the Chinese revolutionary ballet film called *The Red Detachment of Women.* She analyses the reading of gestures performed by the corps de ballet – "super women carrying guns while they execute virtuosic ballet movement and lunges". She argues how their gun-pointing gestures juxtaposed with their technical dance steps give them political and social agency as female revolutionaries. The influential and disruptive gestures of revolutionary women, Lansley claims, "liberated me to use my dance skill in a way that felt relevant" (p.10) and perform as she wanted – on a bicycle, wearing baggy clothes, noting that behaving as she wanted made her feel liberated from dancer stereotypes.

Lansley, experimenting with writing about and from her choreographic practice, contributes a feminist critique in her choice and emphasis of certain words, repetition of feminist themes and ideas, and references to the work of other writers. The technical and thematic aspects of her writing, embodying the energy and dynamics of the dancers/movement/gesture enhance the impact of her article. As she describes and analyses her work, she switches between macro comments about wider society views and the micro of her own dance experiments. Lansley charts new experiments in dance, in terms of presentation, spectacle and relationship with the audience, building on feminist values and the writing of arts critics such as Berger. These intertextual references, similar to Furse's interweaving of different feminist perspectives in her article, add critical weight. Written from the embodiment of movement and using disruptive strategies such as parody and juxtaposition that create a critical lens, Lansley's feminist analysis moulded new forms of knowledge and writing in dance and added to wider feminist discourse. In writing from the body with a feminist lens and analysing the critical performance strategies of gesture, image-making and parody, she shapes kinaesthetic writing as critique.

Case Study 3. Francoise Sergy's letter: intense feelings activating feminist critique

In this final case study, analysing Francoise Sergy's letter to an upset *New Dance* reader, I demonstrate how kinaesthetic writing, mobilising strong feelings, creates a feminist critique of female/dancer body. As I discussed in Chapter 1, the function of correspondence pages in feminist print magazines provided a platform for the curation of readers' personal and often emotional responses to articles, situations or political events. Strong feelings often circulated through these dialogic sections in candid, angry testimonies, that connected women to the feminist movement. *New Dance* functioned similarly as a dialogic, accessible and interactive platform that encouraged all readers' views on the contents of the magazine and dance more broadly. *New Dance*'s editorial collective published letters from their readership (members of the New Dance community) that were sometimes forceful, critical and unmediated by them, in order "to probe and expand dance writing beyond familiar territory" (Lansley 1977, no. 2, p.2) and create critical discourse on dance. Sergy's letter appearing in *New Dance* entitled 'Sexual Politics' (*New Dance,* 1983, no. 25 pp.6–7), embodies strong feelings which are designed to help women dancers become more critical of existing patriarchal structures, training and perceptions in order to make change. A few months later, Sergy extended this into a longer article for *Spare Rib,* entitled 'Dance and Feminism' (*Spare Rib* Dec. 1983, issue 137 pp.4–5),[49] foregrounding the impact of her writing on *Spare Rib* as a feminist intervention from dance.

Sergy, an installation artist, contemporary dancer and writer, regularly contributed to *New Dance*, frequently writing about her creative work and feminist aesthetics.[50] Here she critiques the body in mainstream dance, from her

[49] I discuss Sergy's article in *Spare Rib*, an expanded version of the original letter, at the end of chapter 1, to articulate how affect circulates differently in writing by dance practitioners as opposed to women writing in feminist print cultures.

[50] Sergy wrote reviews, reflections on her own work and features on feminist aesthetics and women's issues in particular, sexual politics and violence against women. For example, her enquiries into violence against women culminated in 'Grounds to Act' (*New Dance,* 1986, no. 37) where "through a collage of imagery using film,

experiences of being rejected, as well as self-discovery through somatic practices in New Dance. Her confessional writing, and the criticism it develops, connect to *Spare Rib*'s autobiographical feminist writing, but differently, as affect circulating in Sergy's writing and language mobilises strong feelings that are released through embodied memories of training as well as the opening up and centring processes of somatic knowledge. Affect frames the complexity of Sergy's intense feelings, her shifts from shame through anger to liberation as shaping kinaesthetic writing. Her switching between writing from the personal 'I' to the community of women 'you', links to feminist print's strategy of nurturing solidarity amongst women. Sergy's feelings that activate a feminist critique of the societal expectations of the female body in dance and wider society are designed to resonate with readers from the dance community.

Similarly to Lansley and Furse, Sergy had trained in ballet, but discovered self-defence and Aikido, striving to find a movement language that worked for her body and feminist politics. Her writing conveys an intensity that is missing from Furse and Lansley's articles as she articulates the emotionally and physically painful experiences of being rejected as a dancer. Sergy's language is more forcibly emotional and angry than their measured, discursive texts as she describes the hurtful experiences of ballet training and failing to meet the aesthetic requirements. Sergy's punchier writing style, directly polemical, as seen in other readers' letters across *New Dance* (1980, no. 15, pp.2, 26–27)[51], fuels criticism of how the dancer's body appears in dance and the fitness industry.

At the beginning of the letter, Sergy responds to a reader who is troubled by a Weight Watchers advert. The advert in Figure 9 features a woman wearing a

martial arts and her own free-ranging dance style, she subverted conventions of classical ballet and satisfied both new dance and feminist ideology" (Adair, 1987, no. 40 p.15).

[51] *New Dance* Magazine produced an issue that was written by and featured men in dance and sport (1980 no. 14). As I mention in Chapter 1, letters that appeared in the following Women's issue (1980, no. 15) were fiercely critical of the men's issue and ridiculed its white, heterosexual positioning (See Chapter 1, pp.104-106). Anger, as in feminist print culture, became a critical strategy in *ND*.

swimsuit standing by a swimming pool and looking at a reflection of what her body should look like (slender and youthful.). The accompanying text questions how she feels when she looks at her existing reflection and suggests that she would be happier if she were slim. The upset reader writes:

> Dear New Dance, I enclose an advertisement from 'Weight Watchers' which I find most offensive, I was thinking of taking it to the advertising board but thought that your magazine might be interested in bringing the issue to the public …
>
> (1983, no. 25, p.6)



Letters

Dear **New Dance,**
I enclose an advertisement from 'Weight Watchers' which I find most offensive. I was thinking of taking it to the advertising board but thought that your magazine might be interested in bringing the issue to the public. What's wrong with the woman at the top? I think she is beautiful.
Yours,
Jeremy Van der Veen
Address supplied

We have received two letters concerning similar issues which are printed here. We would like to encourage as many readers as possible to complain to ASA (see below) when they see any advertising that offends them.
Advertising Standards Authority Ltd.
The Brook House,
Torrington Place,
London WC1.

SEXUAL POLITICS

I was a dancer long before I was a feminist, but I certainly became a feminist because of being a dancer: a survival technique and a very vital one! Dancers do not take part in politics, even less so when one talks of sexual politics; and feminists.

First of all I was forced to reject the traditional image of a dancer: trim-lined, unreal, heavenly symbolic in her intense involvement at satisfying the 'Beautiful Body' instincts in the viewers. I say 'I was forced' because in dance you either have the body or you don't, and if you haven't you better quit. Which is probably one of my greatest luck today, since I might have ended up otherwise blissfully grinding my toes to mash for the lost love of some inconsiderate prince . . . So after giving up all hopes of being recognised within the straight dance world, I began to cure my very bruised feelings by working on reconnecting myself with my real body, which was sometimes quite frightening, so horrible did I think it looked . . . But I managed it! I slowly opened up, accepting, creating new and strong links between my body, my emotions, and my history. Which leads me into talking about Western 'performance' dance: that it is apolitical, irrelevant to people's lives and too abstract to be understood (except for a privileged few among us). Most of my friends do not go to dance performances. They will see theatre, films, music and to a certain degree visual arts as political, fun and relevant to them, but not dance, because they are not used to move their bodies the way people do on stage.

Dance is political by the mere fact that it is so deeply concerned with physicality: body shapes, symbols, gestures, images; body functions and rules between the sexes; gender codes of clothing; connections between physical movement and sexual activity. All along the line, the story is repeated again and again that a woman's only power is her body: how she uses it to secure the love of a man, how she makes babies out of it and how she works it to produce most of the world's wealth. Women dancers are trained to express the ultimate of the *sexually available and satisfying woman (for a man) — being romantically pure or* wildly sensuous, as in ballet or top of the pop jazz routines. This is their function, their job: to give other women an idea and an aim towards what the perfect woman should be. Dance deals explicitly with sexual politics rather than other social functions; it moulds the bodies into specific shapes and roles and lets men and women dancers tell in great detail the story of heterosexual conventions. Little girls are watching, fascinated, and 'grown up' men dribble in front of Hot Gossip.

To reject all this is very difficult. One doesn't get the training, the jobs, the Equity card, the credibility for grants and venues to perform. Most dancers start training when children, and very few manage to survive as dancers the many

Today's reflection could be tomorrow's new slim you.

Does your reflection please you?
Or does it make you unhappy?
You know that when you're slim you feel more confident not only with yourself but with others too. WeightWatchers understand.
People come to WeightWatchers because they know our method works–and because they care about the way they see themselves.
Don't you?

Weight Watchers
The successful way to lose weight.

Figure 9: Francoise Sergy's letter of response, 'Sexual Politics' in *New Dance*, 1983, no.25, pp.6-7.

I argue that in her response to the offended reader, Sergy's writing from feelings of anger and humiliation expands to bring wider critical attention to the representation of the female body in dance and society more broadly. Sergy uses her hurt, shame and anger to constructively demolish the heterosexual, patriarchal ideal of a female body and reclaim her own. This historical perspective prefigures Claid's writing about shame as a critical strategy in queer dance, a form of radical resistance to normalising principles (2021, p.81).

In the last paragraph of the letter Sergy describes how it feels for her to reclaim a New Dance body, as she reflects more positively on how experimental dance practices helped her build an alternative body to that of the sylphen stereotype. "So after giving up all hope of being recognised within the straight dance world, I began to cure my very bruised feelings by working on reconnecting myself with my real body …" (p.6). Here she describes her body as a powerful and liberated thing, articulated in terms of physical strength, image, critical awareness and feelings of pleasure. She reclaims a positive connection with the body as a lived body rather than a body as object (Bergonzoni, 2024, p.64), something that can be enjoyed subjectively, but often forgotten about in dance training: a body that is a holistic entity, not an externally viewed construct of a heterosexual fantasy. Her writing articulates the shift from shame and disembodiment to acceptance and wholeness.

Sergy criticises the ideal dancer's body and how it is marketed from a patriarchal, capitalist perspective. She creates a sustained critique of the body in dance, mobilised by anger and shame. This is made present in Sergy's narrative positioning, which is forceful, as she writes in the first person, characteristic of memoir and in a frank, dogmatic manner. She explains that she didn't have the acceptable body required for ballet. "First of all I was forced to reject the traditional image of the dancer …" (p.6) The phrasing of the writing feels abrupt and fractured, unfinished thoughts fizzle out, especially when she describes

hurtful feelings of rejection and sentences lose momentum in a row of dots. Sergy adopts a strategy of switching pronouns to deflect away from the personal, suggesting the shared shame associated with trying to meet the required body in training experienced by many: “in dance you either have the body or you don’t and if you don’t you better quit”. She critiques sexual politics from the perspective of someone whose body and sexuality don’t conform to the ideal. She speaks from experience when she identifies the serious, material consequences for feminist dancers who reject the heterosexual, patriarchal ideal: “To reject all this is very difficult. One doesn’t get the training or jobs, equity card or venues to perform” (p.6).

In the next section, Sergy’s mood in her writing changes to one of derision as she critiques the aesthetics of Western performance dance: “dance is about superfluous aesthetics rather than an expression of our physical lives” (p.6). In her writing, Sergy slips from the experiential voice to the analytic, from ‘I’ to ‘you’ which I argue she uses as a strategy to critique the body, from a place of different authorial positioning. Her dancer’s knowledge of the body informs criticism of what she perceives as narrow heterosexual values in ballet and commercial dance. For example, Sergy identifies gendered dance aesthetics and the positioning of women in binaries of ‘pure’ or ‘sensual’, markers of sexual availability, criticises codes and ways of behaving that conform to narrow definitions of heterosexuality: “Dance deals explicitly with sexual politics rather than other social functions: it moulds the bodies into specific shapes and roles and lets men and women dancers tell in great detail the story of heterosexual conventions” (p.6). The use of language reflects Sergy’s feelings, in rhetorical questions, exclamations marks and capitalisation. Broadening out from her critique of the body in mainstream dance, Sergy moves to evaluate the wider fitness industry, in a gesture of solidarity designed to embrace all women who feel the pressure to keep in shape. Her feelings of frustration are felt in the

capitalisation of ‘attractive’ as she describes the main motive behind keep fit classes, “to be more ATTRACTIVE: thin and nicely shaped”. She assesses the fitness craze inspired by Jane Fonda from a dance perspective of embodied knowledge “there is no serious work done (in fitness classes) integrating the many parts of ourselves – posture, weight, use of gravity, coordination between muscles, nerves, bones and breathing, internal organs …” (p.7). Sergy’s anatomical understanding and embodied language changes to words that imply an awareness of the social body as she writes how superficial movement ignores the importance of things that make the body socially interactive: “senses, emotions, our sexuality, codes of behaviour …” (p.7). From her somatic knowledge and discovery of mind-body wholeness, and sexuality, she deconstructs the meaningless, empty aesthetics which contribute to the objectification of the female dancer.

Towards the end of the letter Sergy returns again to using the first-person pronoun and a more confessional tone. She weaves her feelings of hatred for her own body with an acceptance of her queer and different body through her discovery of New Dance practice. She describes how this process of accepting her body was difficult and “sometimes quite frightening … so horrible did I think it (my body) looked …” (p.6). Here I elevate the feelings she provokes as she describes looking at the world from a place of disembodiment and body shame that many women would identify with. She mobilises a feminist identification, building solidarity with readers as she reaches out from the personal to connect with women collectively, explaining how she managed to “slowly open up, accepting, creating new and strong links between my body, my emotions, my history and a collective women’s history” (p.6). Sergy’s embodied knowledge of dance and movement and what it feels like impresses on readers a similar feeling of having a powerful, resistant body. Drawing on her experience of feeling alienated from her own body,

she reflects more broadly on how dancers fight a common battle with other women, bringing dance awareness to feminism and vice versa. The affective value of the writing creates hope, as she argues persuasively "we have felt sexism to our bones, the communication behind our work, is very powerful" (p.7). Sergy compares her feelings of finding dance liberation and feminist empowerment through somatic information and its capacity to balance, stimulate and build confidence, to "liberating a very weak and repressed part of ourselves" (p.7). In a persuasive finale of affective writing, she dramatically foregrounds the power of such a practice that can "unmask the destructive powers at work" (p.7). Sergy's writing is transformative as it articulates new forms of feminist knowledge about the dancing body that might inspire women dancers to change the way they think about the body. Writing from her feelings, she generates a place from which she can let go of the judging, male perspective that denies the (female) body's integrity.

I argue that Sergy shapes kinaesthetic writing from the intensity of her feelings which activates a critical engagement with the body. The positioned writing, direct and angry, is fuelled by personal experiences of rejection and shame. Sergy's writing mobilises strong feelings that expand outwards to critique perceptions of the dancer's body in society and recalls critical memoir in line with the wider critical taxonomy in *Spare Rib*, for example, where difficult feelings framed feminist writing. Instead, Sergy's critical memoir, embodying a dancer's engagement with affect, identifies shifting critical approaches from feelings of being rejected, disembodied and then empowered in the discovery of somatic knowledge. Sergy's kinaesthetic writing delivers a short yet powerful dancer's contribution to feminist criticism, both in *New Dance* and later in an extended form for *Spare Rib*.

Conclusion

This chapter argues that critique emerged through kinaesthetic writing in nuanced and complex ways, clarifying how kinaesthetic affect works across the body of writing to shape a critical practice that was different to feminist writing in *Spare Rib*. By situating New Dance practitioners' pioneering experiments within histories of CI and somatic practice, I argue how kinaesthetic writing articulated a method of embodied writing which translates feelings as practitioners reflected on what it felt like to move or train in a particular way. Case studies examine aspects of writing, where engagement with somatics and feminism as critical strategies of writing from the body dismantle objectifying, disempowering perspectives of the female dancer.

The three practitioner-writers collectively create alternative ways of thinking and writing about the body inspired by New Dance practice, describing movement in which women experienced sensations on, through and from the body. They critically assess such experiences in both form and content to challenge binaries and shift on male-defined representations of the female body. Across the case studies all are preoccupied with body image in dance and dismantling the male gaze. Each of the practitioners establish an analytical presence differently from their positioning inside their writing, to create forms of language that embody corporeality/movement, sensation and feelings. Furse articulates CI as a way of liberating her body and developing an internal, critical gaze which positions herself inside her writing, (looking out) to establish a feminist gaze, from where she can observe, question and evaluate. Lansley creates a criticality of female dance stereotypes from feminist image-making and the disruptive potential of gesture. Sergy articulates affect as an intensity of feelings to create a feminist critique of the body in mainstream dance, intended for all women. The kinaesthetic writing, emerging from the description of movement techniques and what they feel like (from somatic understanding), cultivates a critical practice that situates the dancer as her own author, resisting the dominant tendencies of knowledge and language in dance criticism.

In the next chapter I discuss how *New Dance*'s reviewing practices build on kinaesthetic writing to develop another distinct aspect of the body of writing's critical lens. Here the role of feelings in practitioner's embodied writing as they review the performances of others develops modes of practitioner-criticism, centred on an affective and engaged relationship with the performer. I argue how feelings shift reviewing paradigms centred around the power and objectivity of the dance critic and foster new practitioner engagements with the dancer's body.

Chapter 3

Practitioner-criticism, a new vision and approach for reviewing performing bodies

Introduction and scope of chapter

In this chapter I elaborate how *New Dance*'s vision of reviewing, set up in discussions by the editorial collective, created alternatives to mainstream reviewing paradigms that existed in journalistic dance criticism. Traditional paradigms were shaped by dance critics who tended to articulate their values, biases and personal opinions as objective and often failed to engage meaningfully with dancing bodies. Such reviewing favoured interpretation and judgement of dance that was ultimately about promoting the writing expertise of the critic in question closing off alternative meanings and values (Sontag, 1987, pp.7–8). X6 dance artists responded to a critical culture that often failed to engage meaningfully with dancing bodies by creating their own critical framework built through *New Dance.* I refer to practitioners who developed approaches for reviewing each other's work informed by their evolving practices of writing at the intersection of experimental dance and feminist politics. The editorial collective's discussions constructed a vision for criticism and set up alternative practices of watching and writing about dance that engaged with the context of the work and the intentions of the artists. *New Dance*'s vision sought to craft a new language, new criteria and a new purpose, aiming for a more inclusive model of dance reviewing. Intervening with the traditional form of the review, practitioner-reviewers' writing captured the ambiguity, the space for different opinions, as well as ambivalence from mixed feelings that were important for *New Dance*'s vision of reviewing. While such reviews have been recognised as

an important part of New Dance's documentation, as I explain in the Introduction, I'm interested in how they also addressed the invisibility of New Dance within the broader landscape of dance criticism by creating an alternative practitioner-writer paradigm.

Lansley writes that, wielding their power, "the traditional critic represents the views of a traditional society" deciding which artists should be represented "within a given set of limiting criteria" (Lansley, *New Dance*, 1977, no.1, p.3). As *New Dance*'s editorial collective distanced itself from the mainstream critical establishment, its practitioner-writers moved away from literary or journalistic jargon that centred around objectivity and pointed to language mastery as well as the superiority of the critic. X6 contested and unpicked the often exploitative and egocentric language used by professional critics and the unquestioning acceptance of heterosexual views. Instead, their reviews, written predominantly by informed practitioners, shaped new ideas about how to write critically on New Dance, from experiential perspectives, kinaesthetic empathy and feminist politics. The magazine's culture of reviewing encouraged the voices of artists and audience members within the broader New Dance community, who developed ways of writing about female bodies on stage that were radical, as they discussed agency and power behind the choreography and performance. Behind the scenes and facilitated by editorial discussion, *New Dance* questioned the ethics of reviewing such as who should be writing and how or what were their responsibilities. They discussed how reviewing should take an inclusive, artist-led approach which foregrounded knowledge of New Dance practice and an embodied relationship with the work. They cultivated an awareness of the audience and what it meant to be a spectator, which added a broader focus to the reception of the work in question. From these meta conversations the editorial collective nurtured a reviewing vision required for *New Dance* that shaped

practitioner-reviewing from an informed, curious and critical engagement with the work.

In section 1, I discuss the significance and function of *New Dance*'s vision for reviewing and the topics they considered important to include. I examine how the collective responded to the broader context of journalistic dance criticism and addressed both the invisibility of New Dance for dance critics and how women should be perceived differently on stage. Such discussions and their outcomes, I argue, extended the magazine's critical practice.

In section 2, I delve further into the specificities of *New Dance*'s critical culture of reviewing. I look at concepts that frame how practitioner-reviewers experimented with writing about female bodies. I build on feminist performance scholars, to argue how affect shapes criticism through empathy, generosity and mixed feelings.

In section 3 my case studies demonstrate how three practitioner-reviewers embody the editorial collective's vision of reviewing. Rose English engages with existing patriarchal practices of reviewing the female ballerina, while Sarah Green and Anne Shivas find alternative ways of addressing gender and sexuality respectively. Each example develops the centrality of practitioner-criticism as a paradigm that offers new ways of writing about the complexity of female bodies in dance, articulated in language that shapes engaged criticism.

Section 1: Editorial discussions and shaping reviewing as a critical culture

Lansley's editorials in the first few years of the magazine's life, along with those by other members of X6, acknowledged that their work was often ignored or misrepresented by critics of the mainstream press. Lansley continued to argue for a more informed engagement with the work they produced – and encouraged practitioners to write about each other's work. Lansley highlights the

inadequacies of reviews by critics in the first edition of the magazine (the editorial appears in Figure 2, in my Introduction) and argues for practitioner-led reviewing:

> New Dance needs a new language, it is time that we began to define ourselves and our work. For too long this has been the responsibility of the 'professional' critic who has no contact with the continuous process of thought and practice involved towards the creating of a final product. The traditional critic represents the views of the traditional society and is responsible for assessing and defining the work with a given set of criteria which is often limiting and false when applied to new and experimental work
>
> (Lansley, 1977, no. 1 p.3)

In this seminal editorial, a returning focus of the thesis (in the Introduction, Chapters 3 and 4), Lansley identified the significance of practitioner-reviewing as the best outcome for new work, because practitioners refused the immobile models of journalistic dance criticism.

In the first three issues of *New Dance*, Lansley and other members of the editorial collective identified the problems with reviewing and wrote about their own vision of what a review should do across the magazine in editorials and speak-out sections[52] during the early years. They highlighted the importance and function of reviews as part of *New Dance*'s unique critical practice. There were two editorial goals: one was summarised by Michael Huxley in a later issue of *New Dance*, where he reflected that the role of reviewing for the magazine was to continually challenge and overturn habits of perception and response by audience members and critics. The other goal was to generate a practitioner-writer reviewing practice that fitted the ethos of the magazine and separated it from other dance publications (1983, no. 26, pp.16–17). The magazine embraced reviewing

[52] Similarly to other examples of feminist print, for example *Spare Rib* (1972-1993), *New Dance* shaped discursive spaces through publishing letters and editorials, creating opportunities for women to exchange views, express feelings and emotions. The 'speak-out page' in *New Dance* was an accessible page published at the front of the magazine which was intended for individual members of the editorial collective to express their views and invite discussion.

as a tool to develop *New Dance* and to enlighten members of the wider dance community about the phenomenon of New Dance. Huxley also hoped that reviews would promote more in-depth thinking about New Dance performance by critics and artists alike.

Emilyn Claid, reflecting on the ADMA festival[53] in which members of X6 had performed, writes about the significant absence of dance critics attending even though it provided "an ideal opportunity for our national press to develop ways of looking, criticising and reviewing new work happening in dance" (*New Dance*, 1977, no. 3, pp.7–8). Claid questioned how established dance critics' lack of enthusiasm to write about New Dance was also linked to its lack of specificity that dance forms such as ballet or contemporary possessed. This prompted X6 and members of the editorial collective to cover the festival themselves, initiating a desire to overhaul the reviewing practices that existed and establish their own. The editorial collective issued a helpful statement in the third edition of *New Dance*, 'A Review of Reviews' (1977, no. 3, p.16) in response to the eclectic contributions from artists, musicians as well as readers and audience members from the New Dance community who played around with different reviewing styles. The event and its coverage by members of X6 was important as it exposed what was wrong with journalistic reviewing that existed at the time. They questioned the form and content of reviews, how they should be written, and what their purpose was. Representing the views of the editorial collective, Claid reinforced the need for dancers to "criticise and write about their own work, and that of contemporaries to open up dialogue between artists and reviewer" (1977, no. 3, p.8) and to hold writers' workshops to discuss the skills needed to write about dance. In other words, members of the editorial collective were thinking of

[53] The Association of Dance and Mime Artists (ADMA) festival of dance and mime which took place in London at the Drill Hall, Action Space. X6 and the *New Dance* editorial collective wrote about the work themselves. During the community-based festival, they organised discussion groups and writing workshops to generate a reviewing policy. (*New Dance*, 1977, No.3). ADMA was founded in 1976 as a trade union for dancers and as a pressure group for information sharing.

reviewing as a critical culture. In the second year of the magazine, building on these discussions, the editorial collective identified a vision for reviewing which included topics they wanted to address: the function of reviews, the power of the critic, the role of the audience as a site of meaning, descriptive writing styles and issues around subjectivity and criticality (1979, no.11, p.3).

The editorial collective developed a process of finding a new language, purpose and critique. Editorial conversations published in earlier issues of *New Dance* centred on how to address the topics of power and objectivity in reviewing, but members of the editorial collective had different opinions about how to achieve this. Editorials revealed some contradictions and differing opinions within the collective about what should go into a review. They discussed the quality and tone of reviews and how to make them interesting rather than too serious or pretentious. Or if the form of a review could be more of a creative response, for example in the shape of a picture or poem. Some members of the collective thought the purpose of criticism was to enlighten judgement and promote rigorous thinking about performance, instead of disempowering a performer or choreographer. Others disagreed about what readership reviews should target, for example dancers or avant-garde artists and intellectuals. Stephanie Jordan, in her interviews conducted with members of the editorial, pointed out how some of them assumed their readership were "elitist" implying the function of *New Dance* as intellectual research (1992, p.73). Jordan noted that some members of the editorial collective considered much of X6's performances as being of a high quality. However, others viewed them as a laboratory of experimentation so would not have considered a criteria as important, which is obvious from reading reviews across the magazine. Most of the collective accepted the need for the magazine to adopt a 'critical policy' in order to shape critical thought (Claid, 1977, no 3, p.8). While an official policy document was never produced, such

negotiations of standpoint happened implicitly in the frequent questioning about reviews.

The discussions revealed how members of the editorial collective were thinking through a sort of ethical criticism – who should be writing and how. They addressed this issue by encouraging members of the New Dance community and readers of the magazine to feel that it was an inclusive writing platform to which they could contribute freely. Lansley argued that this would help a greater plurality and diversity of writers (musicians and artists and from different fields or ethnicities), whose writing might produce "articles that could criticise, probe and expand beyond familiar material" (*New Dance*, 1977, no.1 p.2). The editorial collective, illustrating their commitment to making *New Dance* an accessible writing platform open to all, wrote: "we would like to encourage people to feel confident about their writing abilities and to feel free to write in any form on any level" (Lansley, p.2). This was in line with other feminist print collectives such as *Spare Rib*, which published professional writers alongside less experienced writers to communicate the experiences of women in whatever form they wanted. It's worth noting that *New Dance* served as a launch pad for some women who later became mainstream newspaper critics, Sophie Constanti and Nadine Meisner, as it nurtured dialogue around writing and interaction between new writers and performers.[54]

As well as the politics of reviewing and who should be doing it, members of the editorial collective discussed the role of criticality and stylistic questions. Although the editorial collective encouraged a range of writing abilities presented in different styles and formats, some members of the collective were wary about an overly sympathetic, 'uncritical' response to New Dance work, that didn't

[54] Nadine Meisner, a freelance dance critic for *The Independent* and other newspapers had been a member of the X6 collective and wrote 7 reviews between 1977-1981; Sophie Constanti contributed 2 reviews between 1987-88 at the beginning of her writing career and went on to be the dance critic for *The Independent.*

analyse performances in enough depth, or with enough clarity. The reviews were sometimes described by members of the collective and the readership as incestuous or lacking in clarity and "less critical than they might have been" (Jordan, 1992, p.82). One reader from the US wrote in a letter that all "reviews polarise and intimidate" (*New Dance*, no. 6, p.20–21) and questioned whether *New Dance,* however enlightened and liberal minded, needed them at all. Such criticism showed a lack of understanding about the context of New Dance performances and the alternative paradigm of reviewing that *New Dance* was trying to create. Jordan revealed that some of the harshest criticism about the reviewing in *New Dance* was voiced by members of the editorial collective as well as readers who felt that certain reviews were too descriptive and lacked a critical context (1979, no. 11, p.3). Such thinking pointed to the value that members of the *New Dance* collective placed on developing a critical framework.

Reading through multiple reviews across the magazine, I notice how they embrace a range of styles. As mainstream dance critic Judith Mackrell[55] observed: "some were descriptive and straightforward, some personal in response, some framed through their political and social context, and some written by the choreographers who had made the work themselves" (Mackrell, 1992, p.34). While reviews varied stylistically, as I discuss later in the case studies, they tended to share an emphasis on description, accessibility and feminist subjectivity that was important to the inclusive ethos of the editorial.

In an earlier editorial, Furse warns how "the energy of New Dance is that of radicalism – and all radical movements seem to begin with a flourish and thereafter find it difficult to maintain clarity and vigour" (1979, no. 10, p.3). For *New Dance* to attain a radical approach, Furse pushed for more rigorous criticism shaped by regular discussion on writing and editorial processes. She writes how

[55] Judith Mackrell who became dance critic for *The Guardian* in 1994*,* didn't contribute to *New Dance*. However, she did write briefly about X6 and the magazine in her book *Out of Line* (1992).

she doesn't want to underestimate the intentions of contributors but suggests "taking a more strenuous attitude to what we're doing, how we present it and discuss it" (Furse, p.3). She argued constructively that while it was important to find a tone that should come from the collective as part of their democratic process to protect "against the Establishment and its battering of new work (1979, no. 10, p.3), it should be one that implied strong convictions and definite objectives, which embodied New Dance's spirit of radicalism. From reports on editorial meetings, it is evident that Furse and Lansley drove the criticism in *New Dance* and had wanted the magazine to become a "proper dance magazine" rather than an inhouse "X6 periodical" ('X6 notes', 1980, p.7).[56] Furse reflected that after editorial meetings, she felt "tired of being put in the position of a critical voice" ('X6 notes', 1980, p. 7), suggesting a cooling down of her involvement with the magazine. Nonetheless, Lansley and Furse's active focus on developing criticism for *New Dance* seems to have paid off: by the second phase of the magazine, practitioner-criticism and writing had developed a stronger, more confident critical discourse around New Dance.

Such editorial discussions highlighted the huge structural problems in journalistic dance criticism during the 1970s and 1980s. What developed was an aspiration to address these problems and make the magazine "a real alternative to mainstream work" (1977, no. 3, p.16) by which they meant one that was inclusive, informed and constructively critical. Their meta conversations about what was important to them foregrounded the magazine's reviewing practice as one that nurtured a productive relationship between the writer, performer and audience and one that engaged in depth with New Dance in a critical, yet supportive way. They defined a new purpose for reviewing that brought vision. This was as risky and experimental as the choreographic forms they were creating, which has been

[56] Furse was ambitious for *New Dance* and wanted it to reach a broader dance readership, cover a wide variety of topics and include higher quality visual material, in keeping with magazines such as *Spare Rib* ('X6 notes', 1980).

overlooked by many. The practitioners' embodied knowledge of New Dance practices enabled them to connect with the work on a kinaesthetic level; consequently, reviews included an analysis of both the movement and the choreographer's intention.

Critical reviewing cultures in the UK, which tended to centre around the paradigm of journalistic criticism by white, mainstream dance critics, was one *New Dance* writers openly criticised and rejected. The editorial collective included several articles on dance criticism including Huxley's report on the 'Dance Umbrella Writing Course' (1982, no. 21), Teresa Early's 'Critique of Dance criticism' (1981, no. 20) and Ross McKim's 'Criticism of the Critic' (1979, no. 12, p.20–21). Huxley's report criticised dance critics for presenting opinions with little reference to the dance itself but reflected positively on a progressive criticism inspired by alternative critics from the US (Huxley, 1982, no. 21, p.21). Early and McKim's articles pointed to the inadequacies of the current coverage of dance within journalistic criticism in the UK. Early found fault with critics' value systems while McKim argued that dance critics abused their power, had too much influence on artists and were not challenged enough by them, concluding in his article that "the institution of the critic needs to be shaken up so that it will stimulate, not denigrate, the dance world" (1979, no 12, p.21).

Dance criticism was dominated by professional male critics writing about ballet for conservative newspapers such as *The Telegraph* and *The Times*. Such critics, valued within media circles for their objectivity and knowledge, tended to be preoccupied with the formalist appeal of mainstream dance, focussing on its aesthetic concerns and value rather than its social context. With their "aesthetic hierarchies" (Mattingly 2024), they favoured high-profile ballet and contemporary choreographers and companies but were not interested in the intellectual context or feminist agenda of New Dance, according to Lansley's first editorial on writing in *New Dance* (1977, no. 1). For journalistic critics,

accustomed to seeing dancers perform codified, virtuosic technique designed to impress the spectator, New Dance performances were incomprehensible. Such critics considered their work unintelligible and rarely made it to performances because they were held in uncomfortable, drafty venues in inaccessible parts of London (Jordan, 1992). Mackrell wrote that if critics *did* attend, they applied "irrelevant critical standards" (1992, p.33). For example, they criticised the lack of action in moments of stillness, or the dancers not pointing their feet and became frustrated if the work lacked a clear theme. Jordan points out that mainstream dance critics generally regarded X6's work as poor quality, as political at the expense of artistic interest and lacking what they considered as proper dance content (1992, p.83). Such assessments pointed to a lack of understanding about how to approach the emerging, experimental work of New Dance practitioners.

This is not to suggest that there was no openness to innovative practice. There was an emerging group of liberal dance critics, many of them women dance scholars and writers, who contributed to magazines such as *The Stage* and *New Stateman, Time Out* and the *Spectator,* and wrote across all genres of dance. Stephanie Jordan contributed to the *New Stateman,* the *Spectator* and *The Independent* (1980s–1990s), Ann Nugent wrote about dance for *The Stage* (1980s–1990s), and Jan Murray contributed to *Time Out* and the *Spectator* (1970s–1980s). They were on the fringes of mainstream journalistic dance criticism and consequently had less influence and visibility within that field. They did, however, become scholarly experts on dance and authored books later on in their careers. While they were less focussed on the experimentalism of New Dance during its lifetime, Jordan (1992) and Mackrell (1992) both wrote about New Dance's historical development in the 1990s.

In a letter responding to members of the editorial collective,[57] dance critic for *The Sunday Times*, David Dougill, justified why he thought most of the content he had seen in New Dance performances "has nothing to do with dance at all" (1978, no. 6, p.20). He commented about several site-specific performances by Fergus Early and Mary Prestidge's site-specific performances, revealing his limitations, "this is not dance, not art, not theatre" (p.20) unable to understand the minimalism and body neutrality of the performers and how they were relating to objects such as chairs and tables. In another review appearing in *The Sunday Times*, Dougill described the performance by UK-based New Dance artists Miranda Tufnell and Dennis Greenwood during the international dance festival Dance Umbrella,[58] as "an evening of British rubbish" (15 November 1981), while John Percival, reviewing the same work in *The Times*, described the piece "as having no obvious connection with dancing" (10 November 1980). Such reviews by ballet and contemporary biased critics illustrated a lack of willingness to either support or understand work that was different, experimental or political, suggesting a conservative approach to dance.

The liberal context in which New Dance belonged was that of experimental and postmodern dance, whose style and forms were challenging for mainstream critics. In the UK, similarly to the postmodern dance of the Judsons in the US, New Dance embraced a very different set of values, processes and styles to that of contemporary or ballet, qualities that were not accepted by critics (Jordan, 1992). X6 were artistically eclectic, bringing visual art, film and everyday activities, texts and a variety of props to dance, together with a strong political

[57] In the Digs section of *New Dance* (1978, No 5, p.2), the editorial collective refers to David Dougill as "obtuse and straight" as he seems only interested in reviewing ballet and endless productions of Sleeping Beauty.
[58] Dance Umbrella was an annual festival that was set up by the Arts Council and arts administrators to programme European, American and UK new dance work that was emerging in the 1970s. The first festival was held in autumn 1978 across a selection of London venues. In its early years Umbrella featured the work of X6 and the British New Dance community. It was conceived of as a selective, showcase festival that later focussed on presenting more established, international contemporary dance companies rather than New Dance.

agenda (Adshead cited in McKim, 2001, p.82).[59] They presented work-in-progress that was risk-taking, questioning and often had a personal nature. Claid, reflecting on her time with X6, writes that audiences were being asked to "read into absences rather than follow narratives, reject traditional gender roles and social hierarchies of dance" (2006, p.116). Essentially practitioner-writers responded to the nature of the context for experimental work and the non-judgmental arena that supported it, shaping an alternative criticality to that of journalistic criticism.

In the UK, at the time of *New Dance* there was little writing about experimental dance in the alternative press except for in performance art/visual publications such as *Performance Magazine* (1979–1995) whose platform of feminist critical writing included theatre, dance and music. Looking at what existed in the US at the same time in terms of Anglo-American critical culture and dance casts a light on the huge differences between mainstream and alternative reviewing. A more visible alternative reviewing culture emerged in the US during the development of experimental dance in New York during the 1960s, 1970s and beyond, where critics changed their approach when figuring out how to write about such work for an outsider readership. Huxley argued that this was helped by there being an American Dance Critics Association which had a large and varied membership (*New Dance*, 1982, no. 21). He also claimed from discussions with American critics such as Deborah Jowitt, who wrote for the New York *Village Voice*, that American critical cultures were better served than the UK, with many more outlets for reviewing, sympathetic editors and a wider readership for dance (1982, no. 21, p.20–21). Coverage of the Judson Dance Theater (1962-1964) emerged in

[59] Although there were many overlaps between X6 and the Judson Dance Theater, in terms of being artist-led co-operatives dedicated to alternative ideas, in the form and content of their work and an embracing of release work and CI, (See Jordan, 1992, p.83) what differentiated X6's work from the postmodernism of the Judson choreographers was their feminist agenda and political focus that drove their practice.

left-leaning newspapers such as *The Village Voice* by critics such as Jill Johnston, Sally Banes and Deborah Jowitt, all of whom were authors of books on dance. Banes, as well as writing for *The Village Voice*, also wrote several books documenting the work of the Judson Dance Theater artists (1980, 1993 and 1994).[60] Understanding that this work required a different criteria and engagement, these critics tended to focus on description of what was unfolding in the experimental dance of, for example, Yvonne Rainer, Trisha Brown and Lucinda Childes, as well as experimenting with form and style. Banes described how *The Village Voice* dance critics such as Jill Johnston[61] and a whole generation of dance critics in the late sixties and early seventies "plunged into description and prose experiments of all kinds" (1994, p.21). Dance scholar Clare Croft acknowledged that "Johnston's writing recreates the feeling of being close to the performer rather than positioning the writer or reader as viewing from a distance. She creates a sense of proximity that provokes affect and connection without full comprehension" (Croft 2021, p.36) as she positioned herself self-reflexively within her writing. Banes charts the shifts of alternative American critics, stating that in the 1960s and 1970s "we were content to let artworks simply be, rather than mean, and to let criticism describe rather than interpret"; by contrast "in the eighties we want to find substance and order in an increasingly recalcitrant world" (1994, p.xxviii).[62] Banes and Johnston wrote about the Judsons with a generosity and curiosity, shaping what feminist performance scholar Jill Dolan would later call "critical generosity" (2013). While Dolan was a theatre critic rather than a dance critic, her method of reviewing theatre and experimental performance with

[60] Banes worked on her first book about the Judsons between 1973-78 (*Terpsichore in Sneakers Post-Modern Dance*) but it was first published in 1980, after which she republished several times through the 1980s. The edition I refer to was published in 1987.

[61] New York dance critic Jill Johnston wrote a weekly column in *The Village Voice* and in the 1960s wrote extensively about the Judson group and postmodern dance. A collection of her writings from *The Village Voice* spanning 1960–1969 were first published in her book *Marmalade Me* (1971 and 1998). By the end of the 1960s she began to write less about dance and more about her life as a lesbian feminist activist. See my second case study in Chapter 4, where I discuss Croft's writing on Johnston in relation to researching queer archives.

[62] Banes aligns this move towards descriptive writing with Susan Sontag's *Against Interpretation* (1966), in which "Sontag calls for a transparent art and criticism that will not 'mean' but will illuminate and open the way for experience". (Banes, 1980, p.xvi).

critical generosity took into consideration all aspects of the work and became a strategy "for dialogue, not just between the critic and the artist but also hopefully among a community of spectators and writers and arts makers" (Dolan, 2013). Building on Dolan's strategy of extending the critical reception of a work beyond the critic and the performer, Diana Damian Martin argues that "we carry performance with us, enmesh it in a process of thinking and articulation that is contextualised by a cultural and political landscape" (2016, p.219). Martin proposes that in this extended engagement with experimental performance, there is an opportunity for criticism to be articulated in less formal and conventional methods than a written review.

What is particularly interesting for my research into *New Dance*, as the UK's only feminist dance magazine at the time, is how Banes writes simultaneously, as a liberal US critic, about female bodies in the Judson Dance Theater era. Banes identifies the politics of female dancers in their denial of being read as gendered bodies. She describes how they avoided gender, persona or identity in their search for the neutral, non-theatrical body. "Choreographers deliberately used untrained performers in their search for the 'natural' body" (1987, p.xviii) and notes that "the body itself became the subject of the dance, rather than serving as an instrument for expressive metaphors" (1987, p.xviii). Banes and Johnston understood why the Judsons stripped away expressive elements, costumes, music props from the dancing in their distancing away from modern dance. They also understood that this style of dancing, the new relaxed body emerging through somatic techniques, was an antithesis to that of ballet and contemporary and marked a deliberate "loosening" of the form. Their informed and observant criticism was the antithesis of how mainstream dance critics were writing about women on stage.

There was no obvious recognition in the pages of *New Dance,* where practitioners were writing for a New Dance insider community, about how US dance critics such as Sally Banes, Deborah Jowitt and Jill Johnston were writing about postmodern dance beyond Huxley's report on Dance Umbrella's first writing course, organised by Dance Umbrella founder, Val Bourne.[63] Huxley briefly introduced guest critics Sally Banes and Deborah Jowitt and reported on what they shared with British professionals, critics, academics, dance practitioners and students on the course. He outlined some of their perspectives on dance writing and criticism, made in response to performances shown at Dance Umbrella. What surfaces from these conversations, held at this first writing course in the UK, was that liberal US and UK dance critics and writers were aware of their role and responsibilities and the ethical choices they would need to make in order to do justice to the work, for example, how to write with integrity and honesty. They advocated for evocative description and appropriate language to discuss the dance and dancers instead of value-laden description, enabling a sympathetic and generous understanding of what the experimental artists were trying to do (Huxley, 1982, no. 21, p.21). Some of these critics' approaches were similar to what practitioner-writers were pioneering with their experiments in reviewing each other's work

The editorial collective frequently published responses to the critical battering of New Dance and reacted to the critics involved. There were two critical problems they criticised dance critics for: how they wrote on experimental dance and how they approached gender, which was brought into view differently in experimental

[63] Huxley's report (*New Dance*, 1982, No. 21) discusses Dance Umbrella's first writing course held at the ICA, London October 26-30, 1981. DU hosted 3 dance writers and critics from the US – Sally Banes, Deborah Jowitt and John Mueller, and included professional dance critics, writers, academics and students from the UK. The course, which ran movement workshops, practical writing assignments with evaluation and discussion, and lectures in response to the work shown at the festival, nurtured progressive writing about dance across genres. The writing course became an annual event at Dance Umbrella. I myself took part in Dance Umbrella's writing course in 1999, which helped to launch my career as a dance critic.

dance. In the following article, I include an example of *New Dance*'s criticism of critics and writing on experimental dance forms that was being leveraged by the editorial collective. *New Dance* contributor, performer and visual artist Chris Crickmay points out the failings of journalistic dance critics and sets out a model for how to write about a New Dance work, which shapes critical generosity in its approach. Crickmay articulates the indifference and even hostility towards New Dance work (Mackrell, 1992). In the first part of his long article, (*New Dance*, 1982 no. 21, pp.7–8) about Miranda Tufnell and Dennis Greenwood's performance at the Almeida Theatre in London, 1982, Crickmay criticises Dougill's response to New Dance and this particular performance. He writes that critics with their narrow, conservative perspectives fail to look: "closely at the developing work itself; the intentions of the dancers and at the context in which they see themselves" (1982 no. 21, p.8). He sums up what is wrong: "the critics appear to speak from the middle ground of dance thinking in Britain and this position is based on aesthetic and social assumptions which are quite different to New Dance and to the whole drift of twentieth-century thinking in the arts" (p.7).

Crickmay's example of analysing and understanding the performance exposes the failings of critics but also models critical generosity. His article is an example of how to write about New Dance. He shows the kind of generosity within his understanding of and curiosity for experimental work which I argue was key to practitioner-reviewing, and one that links to Banes's and Johnston's engagement with the Judsons. Similarly to Banes, Crickmay addresses the context from which the work is set as part of experimental dance, New Dance and postmodern dance and engages with the experimental performance in detail. Describing one of the pieces by Tufnell and Greenwood, *Upper Rooms*, the pedestrian task-like movement, the performers' conceptual awareness of moving with objects (chairs, tables), he analyses the piece as an exploration of space. In another work, he describes how slides were projected onto the dancer as they moved on stage, or

how the dancers moved around the furniture, using it or rearranging it “in a manner that is sometimes natural and everyday” (p.8). Here he alludes to pedestrian movement which was also interrupted with moments of stillness or performers reading text. Crickmay reflects on how the use of props/objects, slides, stillness and text, as well as pedestrian movement, were all elements of the performance that most critics and dance audience members would not have been familiar with. He also notices how the performers reject hierarchical and directive social and gendered relationships between performers, meaning that the dancers perform as equals to each other and their audience. He continues to unpack Tufnell’s kinaesthetic and somatic way of working, describing the movement of the dancers that “comes from the felt reality of a movement idea within the dancer’s body rather than from externally determined shapes or steps” (p.8). Describing somatic informed practices and noticing the importance of an unfolding process rather than the presentation of a finished product, his writing elevates the improvised nature of that work and how it progresses slowly in accordance with the pace of the dancers’ own evolving thoughts and sensations.

Finally, Crickmay questions the role of the spectator in Tufnell’s work, pointing out that the ambiguity of the performance invites audience members to make up their own minds. The article was revealing in terms of how to engage with a particular kind of abstract, somatically based performance as a spectator/critic and articulated an awareness of the characteristics within postmodern dance which included rejection of hierarchy amongst performers, technique, narrative and linearity. Yet while there was an awareness of dance politics in the undoing of hierarchies, techniques and presentation, Crickmay was silent about female bodies and the wider politics of female performing bodies, possibly in a deliberate attempt to avoid taking up the position of the male objectifying eye, as a male writer.

Across *New Dance*, members of the editorial collective problematised critics' objectifying gaze, the sexist politics of critics and how they stripped female dancers of agency. Teresa Early in 'The Content of Dance' (1981, no. 20) problematises dance critics' "methods of observation" (p.4). Early describes the review of a show, choreographed by a British choreographer for Royal Ballet dancers, and points out that the critic makes comments about the loveliness of the female dancers and their legs, ignoring the heterosexual matrix from which the work is made. She criticises the critic in question as being a "heterosexual, male consumer of a female product" (p.4). Claid argued that critics writing in mainstream dance magazines and tabloids helped condition audiences to appreciate "long legged, flying ballerinas" that fit so well within society's frame of reference for "quality of excellence" (Claid, 1977, no. 3 p.7). As well as dance critics' resistance to understanding somatically derived New Dance and looking beyond a superficial aesthetic reading, the editorial collective discussed how traditional critics viewed female dancing bodies: from a position of power and objectification. They understood that mainstream dance critics tended to mirror the attitudes of society and wrote about women dancers through an evaluation of beauty, slenderness and skill – and as an erotic spectacle. Critics' attitudes to women performers were rooted in the history of ballet reviewing where "the female was defined by and as the heterosexual male viewpoint" (Briginshaw, 2009, p.12) and have been at the centre of critical attention in dance scholarship (Briginshaw, 2009; Croft, 2014; Daly, 1987; Foster, 1995) especially around the misogynistic discourses that circulated around ballet dancers (Daly, 1992). *New Dance*'s reviews offered a much-needed women's perspective on dance which I discuss in the case studies, that set in motion the deconstruction and politicisation of dancing bodies.

The reviews and articles in *New Dance* pointed to a broader problem of how women performers could be on stage, as themselves, as women. In the US, avant-

garde performance art tackled the problem of women's representation as objectified and sexualised head-on, from their vantage of a stronger history of political work than in dance. Heterosexual women performance artists forcibly rejected how their bodies were read. Performance scholar Rebecca Schneider's writing explores the uncompromising potential of the female body in avant-garde performance of the 1980s and 1990s and highlights the dilemmas for women performers as they tried to regain control of how they were represented and read.[64] Although Schneider's examples centre on the work of explicit body performance artists, they illustrate *how* women artists attempted to speak back to cultural viewing authorities who decided what were appropriate bodies to see in performance. As I mentioned above, Banes observed how the Judson Dance Theater choreographers deflected attention away from the sexed, gendered body in their projection of the neutral and natural body, sometimes performing naked to make a point. But some choreographers dealt explicitly with sexual imagery, for example Yvonne Rainer's Love Duet in *Terrain* (1963) or Carolee Schneemann's *Meat Joy* (1964), in which Schneemann was working with dance and the principles of Judson Dance Theatre. Both works exposed the performers' gendered bodies, and their sex, in explicit ways that were shocking and terrifying to the spectator.

New Dance practitioners' tactics in exploring female representation as autonomous and empowered, while not centred on sexually explicit bodies, were radical for dance at the time. The gendered dancing body was part of New Dance practitioners' formal experimentation both in practice and criticism. They explored strategies for avoiding sexual objectification and tried to represent resistant, confrontational female bodies on their own terms, in their attempt to reject the binary codes of the voyeuristic gaze (Claid, 2006). Claid described this

[64] Schneider describes how they kicked back against the "historical legacy of sex discrimination in everyday social practice which hounded the feminine form" (Schneider, 1996, p.155).

as “the rejection of male-defined, fetishistic femininity on our bodies: a subversive statement of a passionate, inspiring, liberated presence of female subjectivity” (2006, p.76). X6 embraced the ‘relaxed’ body of postmodern work (Judsons) in terms of technique and understanding of somatic practices but most of them were interested in how somatic practices could be a vehicle for their politics (except for Rosemary Butcher and Maedée Duprès). As Doran George observed, X6 aligned more with politicised performance art and distanced themselves from American abstract postmodernism (2020, p.78). The ‘natural’ body and ‘neutral body’ was something that dancers aspired to in their attempt to avoid being gendered, sexualised and objectified. In their rejection of feminine beauty, New Dance practitioners in the 1970s were trying to represent an image of women that would be taken seriously. As Hargreaves describes in his critique of feminist practitioners’ rejection of pleasure or desire in the act of being looked at, they were trying to avoid being seen as objects (2023).

Yet X6 were uncomfortable with what Claid refers to as the “politics of invisibility” (2006, p.116),[65] an interesting contradiction for feminist practitioners. Their feminist politics drove them to explore alternative images that empowered women performers and played with a variety of different presences, but their focus was on bringing an uncommodified woman’s body with its female-centred sexuality to the performing stage. In *Yes, No Maybe,* (2006) Claid writes about the importance of visibility politics during her time with X6 for women practitioners as they experimented with how to represent themselves in performance. Claid unpacks practitioners’ difficult relationship with pleasure as they strove to represent the “flesh and blood reality of their female bodies” (2006,

[65] Claid refers to the “politics of invisibility” to discuss postmodern dance’s ‘neutral body’ and how it brought about an absence of presence – a stage presence that negated external expression to avoid sexual objectification. The dilemma for X6 female and other feminist performers was that this absence became similar to disappearance. A kind of non-performance. X6 believed in communicating directly with the audience and mirroring that exchange in how they related to other performers on stage (Claid, 2006, p.116).

p.75). She reflects on how members of X6 in their rejection of feminine beauty strove for androgyny in clothing, movement and appearance, which "appeared as masculine neutrality on female bodies" (2006, p.75). Claid, who later understood the potential of androgyny as a play of gender and sexuality for artistic expression and performance in her post-X6 career as a genderqueer artist, argued that feminist New Dance practitioners regarded androgyny rather as a woman-centred definition of femaleness. Such thinking points to how practitioner-writers were not ready to play around with writing about or performing desire either in a queer or heterosexual context, in case it constructed them as sexual objects. New Dance practitioners' solution to this problem was to integrate their politics with multiple styles and movement forms that would make them visible as active, dynamic, sexually liberated women.

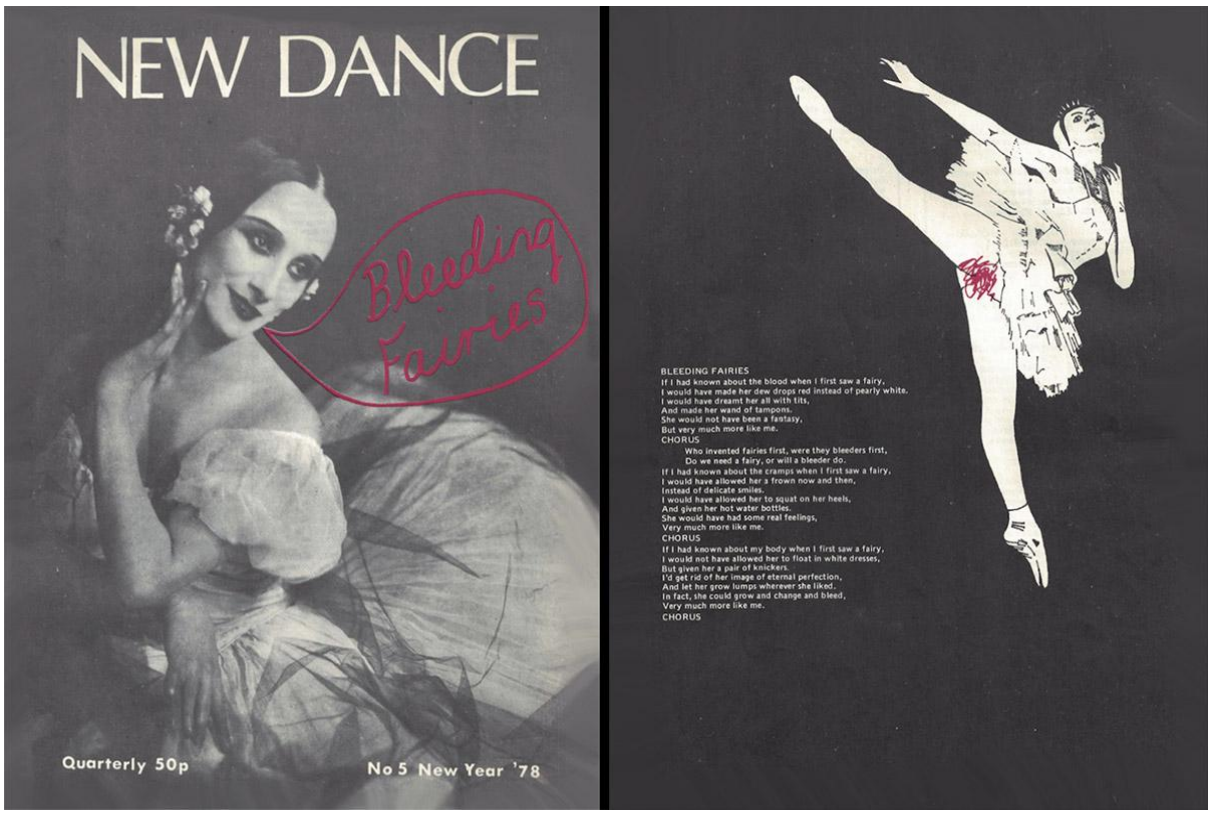


Figure 10: *New Dance,* front and back cover 1978, no 5. I discuss the poem 'Bleeding Fairies' in Chapter 2, section 3.

Figure 10 reveals a cartoon image that accompanied Lansley's work *Bleeding Fairies* (1977), published on the front and back cover of *New Dance* (1978, no.15).[66] Featuring a ballerina in pristine white tutu, en pointe, her leg raised in a balletic arabesque to reveal a blood-stained crotch scribbled on, it visually embodied and encapsulated the rebellious physicality of X6 that Claid was attempting to explain. Sketched as a flier for the performance, the cartoon became one of the most iconic covers of the magazine, visually encapsulating the non-conforming physicality and ingrained sexuality of these choreographers' practice, portraying dancers' bodies as resistant and powerful. X6 embraced women as "a positive, androgynous force full of robust, dynamic energy: strident, big, female bodies with unrestricted movements that cut and covered large quantities of space" (Claid, 2006, p.76). As they explored the tensions facing women dancers, between embodying sexual neutrality (minimalist postmodern dance) and an assertive women-defined sexuality, practitioner-writers were working out how to write about what they saw and felt.

Section 2: Affect and the performer/writer relationship

In this next section I develop key concepts to frame what was specific to practitioner-reviewers' critical response in relation to reading female bodies on stage. As I argued in Chapter 1 and Chapter 2, feelings developed critical modes of writing, expanding *New Dance*'s engagement with dance. Here I build on the emergence of affect, critical generosity and kinaesthetic empathy, in the viewer/performer relationship, to articulate how practitioner-writers shaped critical perspectives. Practitioner-writers embraced both an affective relationship

[66] Jacky Lansley's performative poem for *Bleeding Fairies* (on the back cover of *New Dance,* 1978, No 5*)*, framed through a feminist materialist reading, positioned the ballerina as a fleshy, material, menstruating woman rather than an ethereal, pure white sylph; also Lansley's feminist re-reading of *Giselle* where she deconstructs the ballet and focuses on the character of Giselle and her power as an intelligent, independent woman (*New Dance,* 1980, No.15, p.10-11) who has to be punished for doing something she likes.

with each other's work and critical generosity as a way of community building and exchange. The reviews in my case studies articulate a self-reflexive exploration of the performance or performing bodies and also a framework through which readers are invited to appreciate the experimental efforts of such work. Practitioner-writers formed a productive relationship between the performer, writer and reader – more of a dialogue that was mobilised by empathy and a deep engagement with the work, that looks ahead to Dolan's critical generosity (2013).

Recent writing about affect in the writer/performer relationship further helps to understand *New Dance*'s model of reviewing as one aspect of their critical culture, where feelings of movement entangled with feminist forms of criticism. Practitioner-writers often implicitly reflected on what it was "to experience what another body is feeling" (Foster, 2005, p.8), that guided their response to performances. Identifying kinaesthetic empathy, Foster proposes that when watching another body's movement, "we feel inhabited by the sense of motion but also emotion conveyed in and by another body's movements" (2005, p.81). Phelan describes how writing about one's emotional response to a performance, although neither direct, objective or conclusive, is nevertheless informed by the writer's affective and subjective connection to the performance (1997, p.12). Both Phelan and Foster articulate affect as informing a critical engagement between writer and performer and one that creates meaning in the encounter between the two. Framing the writing of practitioner-reviewers, such an encounter enabled them to capture the essence and intention of what the performers were trying to do and how. Understood in this way I propose that practitioner-reviewers' kinaesthetic empathy created a form of critical generosity that went beyond support and kindness towards each other's performances, actively alerting the reader to the process and context of the work, as well as establishing agency for the dancer in question.

Writing by practitioner-reviewers moved away from interpretation and instead deepened a feminist response to the performers from their physical and emotional empathy. They captured the sensuousness of the work, in affective modes of writing that aligned with Sontag's unpicking of interpretation (Sontag, 1987, p.14). Kinaesthetic empathy enabled them to connect with the work on an intimate level, and on a political level from their vantage as feminist dancers. The practitioner-reviewer engaged with the performer and developed an awareness of her own positioning as an empathetic, yet discerning, audience member, positioning her both inside and outside the performance. As practitioner-reviewers described, analysed and reflected on what they saw and felt from an informed, embodied perspective, they shaped a critical lens to read female bodies.

I extend Doyle's writing about affective relationships between performer and critic to interrogate how practitioner-reviewers were experimenting with language to navigate the complexities in solo and duet performances, reflecting on their own responsive feelings. Doyle questions the reader's own affective response (2013) to the artwork in question. The performances that X6 and New Dance practitioners put on were often considered difficult and controversial for both audiences and outsiders. Presented in non-theatre spaces, and in close proximity to the audience, their experimental performances of sometimes-explicit, female bodies that often tripped over accepted boundaries of how women performers should behave, fall into the category of 'difficult'. Doyle, focusing on the body – and endurance-based performance art – explores the idea that a difficult performance is one that might be considered controversial, as it is shaped by the feelings and politics of the artist and tests the limits of critics and audiences (and outrages politicians, media and institutions). In other words, she explores the value of questioning associations with controversy through an analysis of affective difficulty (2013, Ch.1, pp.2–27). To emphasise the importance of the role of feelings for the critic, I extend Doyle's reframing around difficulty and

reception where she argues that difficult encounters can be productive as they expand engagement with a work, questioning our assumptions about identity, intimacy and expression. Questioning what the affect is connected to and doing, she argues that deep emotions in the spectator's encounter with a work can lead them to question their own feelings as they watch the performer. For such an encounter, they need to find the right language to access the intimacy or lack of critical distance.

Practitioner-writers were interested in the experiments of colleagues but not always comfortable with what they saw, experiencing mixed feelings such as ambiguity, alienation, desire or disgust. In the examples that feature in my case studies, reviewers reflect on their personal feelings towards the performance and performers that guide the reader through the work. As they experimented with writing about gendered and sexual bodies, they tried to demystify the glossy, commodified female body and show how performers lived in complex, organic bodies. Their writing included images of pregnant women, aging women, queer women, bleeding ballerinas, and monstrous women; disruptive, gendered, sexually autonomous bodies that were important to see and write about. I read this as empowering writing.

The examples in my case studies illustrate an examination of critical generosity, empathy and uncomfortable feelings to articulate aspects of what made the practitioner-review distinct, political and critical. I unravel practitioner-writers' kinaesthetic empathetic connection to the work in question, to articulate in different reviews formats, new perceptions of women performers. In my first example Rose English tangles with the historical writing on the ballerina in Classical and Romantic ballet. Her writing both deconstructs the 'category' of a review and the ballerina, through her feminist perspective and graphic language. My next two examples show how practitioner-reviewers expand the traditional review form as they engage respectively with a pregnant performer and a female

duet. Sarah Green describes the collapse of critical distance between audience and reviewer, raising questions about intimacy and her own uncomfortable feelings. Anne Shivas draws attention to the complexities of writing about female dancers and her ambiguous feelings as they figure out how to perform presence as empowered sexual subjects.

Section 3: Examples of practitioner-writing that engaged with female bodies: critical generosity, mixed feelings and ambiguity

Case Study 1. 'Alas Alack: the representation of the ballerina' by Rose English

In her article 'Alas Alack: the representation of the ballerina' (*New Dance*, 1980, no. 15 pp.18–19) English critiques male-defined representations of women found in traditional reviews and develops a feminist reading of the ballerina, using her body, to prompt challenging thinking about sexual politics. She shapes a potent feminist critique of how the ballerina appears in a pas de deux in the story of *La Sylphide* which inspired the Romantic ballet (1836), as well as attacking the structures that create and maintain her. The article framed by feminist politics of the gaze and English's embodied knowledge of dance intervenes with the standard review category that existed in which critics wrote about what they saw on stage and ignored the work's socio-political context. Rather than focussing on an interpretation of the work itself and how the technique is performed, English focuses on the political evaluation of the ballerina's body and how it has been constructed through history. Although different to the examples that follow as it is not strictly a review about a particular performance, English's critique, published three years into the life of *New Dance*, articulates a radical perspective on the ballerina in nineteenth-century history, exploring a form of reception that replaces her hyperfeminine image with a monstrous one. What English's article

creates is an experimental way of writing a review that is more about a practice of looking.

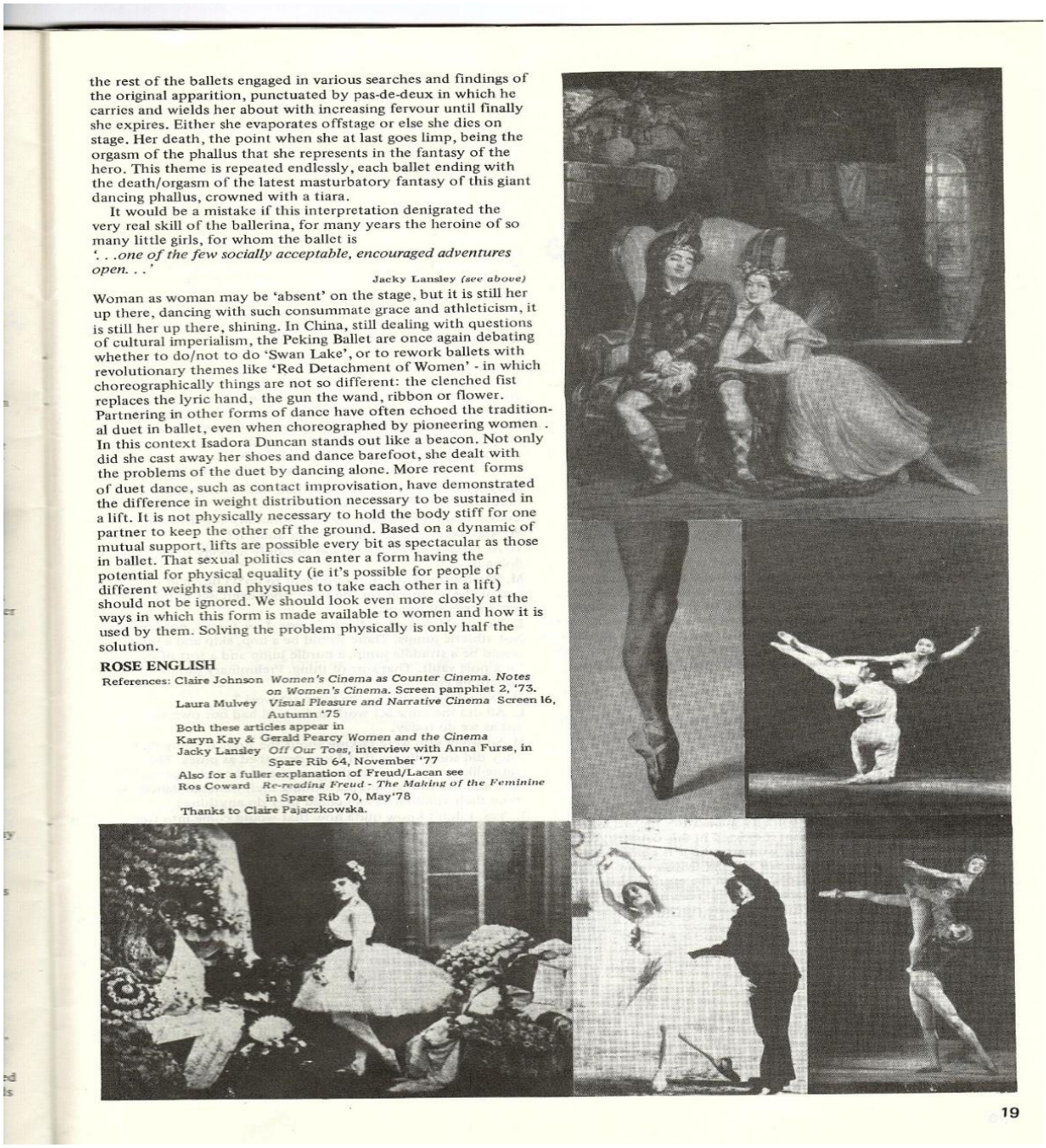
English, a performance artist and experimental dancer, who worked with members of X6 in the early days, regularly contributed to *New Dance*. Her writing was polemical and critical of patriarchal structures in dance. English shapes her critique through engaging with feminist theory and her own embodied, graphic description. She positions the ballerina as a fetish of heterosexual male desire to critique the form of the pas de deux. She draws on the feminist application of Freudian psychoanalysis to argue how the body is a phallic replacement and that in the process of her fetishisation, phallic meanings are given to parts of her body. Dance scholar Valerie Briginshaw argues that psychoanalytic theory when applied to watching ballet uncovers its entanglement with patriarchal power "on an unconscious level through the domination of the phallus" (2009, p.5). As English engages with Laura Mulvey (1975) to read the ballerina as an extension of the phallus, her writing anticipates the critiques of the ballerina by contemporary feminist dance scholars such as Susan Foster (1996), Ann Daly (1987) and Valerie Briginshaw (1994). Situating English's writing within these shifting critiques of the ballerina, I'm interested in how her article meets the practitioner-reviewer's vision of looking at dancers as disruptive bodies.

English's feminist historiography of the ballerina which engages with psychoanalytic theory uncovers its entanglement with patriarchal power "on an unconscious level through the domination of the phallus" (Briginshaw, 2009, p.5). After questioning why "men were driven to such distraction by the women on stage" (p.18), English applies Mulvey's theory of female fetishisation to construct the ballerina as a phallus, a construction which she develops with a detailed anatomical analysis of the ballerina's movement and what happens to her

limbs: “her leg, on point, is continuously stiff … a long, stiff shape. Her feet end in firm pink points from which her body rises. Even without a shoe the pointing of the foot results in a flexed calf which swells and hardens in maintaining the point” (p.18). She continues describing what happens to the dancer’s body in order for the leg to be lifted and straight and pointed “the muscles of the thigh and buttock also expand and firm …” Written in the third person, she assumes a critical distance but describes her kinaesthetic empathy as she feels the movements of the ballerina, pumped up and labouring to keep her limbs and body straight and hard. The vivid, descriptive writing that conveys a dancer’s knowledge of what it feels like to perform en pointe and to partner, conveys an empathy for the ballerina as a victim to her male partner and male spectator.

English then moves on to show how ballet narratives contribute to men’s fetishistic desires in the example of the pas-de-deux within narrative ballets, a duet in which men lift women and further emphasises the fetishisation of the ballerina. Her explicit writing powers a critique of male desire. She writes “the ballerina rises from the man’s waist, from his crotch, … he carries her erect, her legs remain stiff … Lifted he swoops and plunges with her, before bringing her down to earth so that the narrative can continue. He handles her as he would his own penis” (p.18). English illustrates further the metaphor of the phallus and man’s pleasure in reference to a scene in *La Sylphide* where the hero James sits dreaming with his arms resting in his crotch when the sylph appears beside him. English describes this mockingly as “an illustration of male masturbatory reverie” (p.18). English gathers momentum in her sexual metaphors and continues in a sexually graphic way to articulate her feelings. Referring to several romantic ballets, English points out how female characters are constructed as dead things (sylphs and willis) or birds (swans) and usually die after they have been caught by the desiring male, becoming limp like a “post-orgasmic phallus”. In a final

flourish of sexually descriptive language and phallic metaphor, English writes that most classical and romantic ballets "end with a death/orgasm of the latest masturbatory fantasy of this giant dancing phallus, crowned with a tiara" (p.19). Figure 11 shows images that accompanied English's writing designed to represent the ballerina as both a phallus and male fetish.



the rest of the ballets engaged in various searches and findings of the original apparition, punctuated by pas-de-deux in which he carries and wields her about with increasing fervour until finally she expires. Either she evaporates offstage or else she dies on stage. Her death, the point when she at last goes limp, being the orgasm of the phallus that she represents in the fantasy of the hero. This theme is repeated endlessly, each ballet ending with the death/orgasm of the latest masturbatory fantasy of this giant dancing phallus, crowned with a tiara.

It would be a mistake if this interpretation denigrated the very real skill of the ballerina, for many years the heroine of so many little girls, for whom the ballet is

'. . .one of the few socially acceptable, encouraged adventures open. . .'

Jacky Lansley *(see above)*

Woman as woman may be 'absent' on the stage, but it is still her up there, dancing with such consummate grace and athleticism, it is still her up there, shining. In China, still dealing with questions of cultural imperialism, the Peking Ballet are once again debating whether to do/not to do 'Swan Lake', or to rework ballets with revolutionary themes like 'Red Detachment of Women' - in which choreographically things are not so different: the clenched fist replaces the lyric hand, the gun the wand, ribbon or flower. Partnering in other forms of dance have often echoed the traditional duet in ballet, even when choreographed by pioneering women . In this context Isadora Duncan stands out like a beacon. Not only did she cast away her shoes and dance barefoot, she dealt with the problems of the duet by dancing alone. More recent forms of duet dance, such as contact improvisation, have demonstrated the difference in weight distribution necessary to be sustained in a lift. It is not physically necessary to hold the body stiff for one partner to keep the other off the ground. Based on a dynamic of mutual support, lifts are possible every bit as spectacular as those in ballet. That sexual politics can enter a form having the potential for physical equality (ie it's possible for people of different weights and physiques to take each other in a lift) should not be ignored. We should look even more closely at the ways in which this form is made available to women and how it is used by them. Solving the problem physically is only half the solution.

ROSE ENGLISH

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Laura Mulvey *Visual Pleasure and Narrative Cinema* Screen 16, Autumn '75
Both these articles appear in
Karyn Kay & Gerald Pearcy *Women and the Cinema*
Jacky Lansley *Off Our Toes*, interview with Anna Furse, in Spare Rib 64, November '77
Also for a fuller explanation of Freud/Lacan see
Ros Coward *Re-reading Freud - The Making of the Feminine* in Spare Rib 70, May'78

Thanks to Claire Pajaczkowska.

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Figure 11: Images accompanying Rose English's article 'Alas Alack: the representation of the ballerina' in *New Dance*, 1980 no.15, pp.18-19

Her critique articulates sexually explicit language and her own feelings of anger towards "dominant patriarchal ideology" (p.18). With this writing, English shows an aspect of practitioner-reviewing that experiments with different forms of engaging with the performer to construct a critique of male-defined images for dancers. Here she imagines the ballerina's body as disturbing and shocking, a reading that clashes with the traditional idealised, superficial engagement with the dancer's body as either pure and untouchable or titillatingly sexualised (Briginshaw, 2009). English ventures into the unacceptable, a place of difficulty for many, by conjuring a monstrous image of the ballerina's body, presenting an uncompromising image for many. Her critique allows the ballerina to regain some power through the image she's making, as well as to bring a disturbing sexual reading to ballet. She calls for the spectator to search for the real woman behind the sexualised fantasy of the ballerina: "woman as woman may be absent on stage but it is still her dancing with consummate grace and athleticism – up there shining" (*New Dance*, 1980, p.19). English creates an astute and vivid account of the sexual politics inherent in ballet partnering, concluding that contact improvisation offers women empowering, dynamic ways of achieving physical equality with men. "It is not physically necessary to hold the body stiff for one partner to keep the other off the ground" (p.19), an observation that is grounded by her knowledge of New Dance techniques.

English reimagined the ballerina as a phallus in a British magazine, sixteen years before Susan Foster produced her scholarly essay 'The Ballerina's Phallic Pointe' (1996), although there is no evidence Foster ever encountered the earlier essay. Both arguably set up the ballerina as a canonical theme in dance studies, although English's short article rarely gets the scholarly recognition of Foster's widely studied text. Foster's essay (1996) shifted the way audience members and critics were supposed to look at dancing bodies as idealised, untouchable objects, by highlighting the sexual and gender constructs in ballet. Set in the broader context

of the Romantic Ballet, Foster, like English, explores the ballerina as a vehicle for performing male desire, a phallus while *he* (the male dancer) "embodies the forces that pursue, guide and manipulate her" (1996, p.3).

I draw attention to some of the similarities and differences between the articles, to argue for English's earlier, overlooked critique and the progressive work that it does. Both English and Foster set their articles in the broader context of the Romantic Ballet where the ballerina, fashioned by masculine notions of femininity, became an object of sexualised fantasy. They similarly articulate progressive critical thinking about dance that connected with emerging feminist psychoanalytic enquiry, ballet history and the kinaesthetic experience of being a female dancer. Drawing on feminist applications of psychoanalysis and Freud's theories of fetishism, English and Foster's proposition that the ballerina's body is a phallic replacement that interrupts the male gaze, forces the reader to think beyond what they already know. In the disrupted sexual economy of viewing Foster describes, she argues for a new identity, maybe one that is terrifying and shocking. Both try and rescue the ballerina from the male gaze, re-envisioning her as a monstrous subject defying categorisation or limitation and arguing that positioning her as phallus, creates an explicit dancing body that can bring certain sensual and sexual potency to ballet.

Foster's longer, scholarly essay extends English's earlier, radical reading of the ballerina, to include an elaborate movement analysis of the ballerina's anatomy and how she moves it, an extensive analysis of romantic period and the gendered nature of ballet that it produced. She states why her writing is invested in ballet, "at this moment of ballet's global visibility the labor of historicising its gendered meaning is more crucial than ever" (1996, p.3) and works hard to offer some hope for the ballerina and her potential to unleash her own desire. Foster optimistically reflects on the changing role of the ballerina in twentieth-century ballet where women as soloists performed and choreographed their own solos. Where Foster

alludes to their greater agency, "unpartnered and refusing to realise any choreographic vision than their own" (p.15), English gives up on ballet as ever giving agency to women dancers and looks instead to other forms such as CI: "we should look closely at the ways this form is available to women and how it is used by them" (1980, no. 15, p.18). Even though she forecloses the possibility of a feminine expression of desire whether homosexual or heterosexual in ballet, Foster tests out the possibility of other desiring gazes, for example, same-sex ones, and thus begins to unpick Mulvey's male gaze analysis that English is so invested in.

To bring a contemporary feminist perspective of the ballerina and to extend Foster's questioning of gaze theory, I engage with queer dance scholar Clare Croft. In 'Feminist Criticism and Ballet' (2014), Croft enfolds feminist criticism into a reviewing paradigm that exemplifies generosity and a broader vision of how to write about ballet bodies that frames practitioner-reviewing's commitment to looking at dancers as the real women they are. Her article is an example of how to review the ballerina that is focussed more on the dancer's agency than a critique of the male structures which dominate her, the opposite of English's article. Addressing the problematics of reviewing ballet and the ballerina, Croft adds a refreshing contemporary feminist critique of the ballerina that moves away from the older feminist focus on the historical baggage and objectification of the ballerina rather than what she does and is in real life. In other words, Croft critiques the limitations of the gaze theory and its heterosexual viewpoint, as it leaves little room for "a spectatorial position that allows feminist spectators and other marginalised people to view cultural phenomena in transgressive ways" (p.201). Croft's critique questions what English was trying to do with her deconstruction of the male gaze and her transgressive image of the ballerina, even though her analysis was shaped by Mulvey's earlier binary gaze theory. As English attempts and succeeds to disrupt gender and sexual expectation with the

monstrous phallic ballerina in the 1980s, Croft argues for the ballerina in the 2020s to be understood as someone who can perform with multiple types of bodies and a range of genders. (Croft, 2014, p.214)

Croft proposes a model for generous reviewing that focusses on a dancer's skill and individuality. She outlines her vision of a constructive review of ballet as one that focuses on what the ballerina can do and how she *is* capable of desire, action and agency within the limitations of ballet. Calling for reviewing paradigms to change, Croft urges dance critics to keep questioning the process of representation and the ways that dance produces meaning in order to restore the ballerina's agency. English's writing, and her anger towards ballet as a sexist institution, reveals limitations in her ability to see the ballerina as an autonomous individual. However, English's experimental writing from her own and other feminists' perspectives does rescue some autonomy for the ballerina in the monstrous, sexualised image that she evokes.

In keeping with *New Dance*'s experimental reviewing practices and different ways of engaging with women performers, English's way of looking from a practitioner perspective creates a radical reading of the ballerina. She writes from her personal feelings of anger towards the traditions of male critics and their objectification of the women dancers. She also relates empathetically to the dancer behind the ballerina, recognising the labour involved in her performance. Her phallic descriptions of the ballerina are borrowed not only from Mulvey's theory of fetishisation (1975) but are shaped by her own kinaesthetic sensations of performing ballet. Using graphic language, she draws out the raw sexual energy of the ballerina and her agency that was important for practitioner-writers to see and embody. English's writing forms an important lineage with the shifting critiques of other dance scholars and critics, starting a process of re-reading and experimenting with how to represent and review the ballerina. Writing the ballerina into feminist history, which Foster and others later develop, her critique

identifies a grotesque representation of the ballerina (as phallus) for the male viewer, which contests the consumable, perfect and safely erotic spectacle that he has historically made her. English's shorter magazine article, experimenting with using feminist theory, her own embodied connections and feelings, articulated in direct language, lacks the performative, embellished scholarly tone of her successors. Nonetheless it is a progressive and disruptive offering, a vivid example of how *New Dance*'s practitioner-reviewers were engaging with feminist ways of looking and writing.

Case Study 2. 'Making a Baby' – a review by Sarah Green.

The review 'Making a Baby' (*New Dance,* 1979, no. 11, p.6) gives another perspective on a challenging female dancing body – that of a pregnant dancer. I use this case study as a means to consider two types of entangled intimacies that reviewer Sarah Green negotiates in her writing: both her physical proximity as a writer to the performer Emilyn Claid, and in turn the ways this impacts on her experience of witnessing how Claid is staging pregnancy as a personal experience. Both these conditions of intimacy inspire mixed feelings and complexity which the reviewer attempts to express in her writing. Green, a member of the editorial collective, reviews a solo by Claid, made while she was seven months pregnant. As described by Green, Claid onstage connected her lived experience as a pregnant woman with her history as a dancer to address the silence surrounding dancers and motherhood of the time.[67] The solo, both improvised and

[67] *New Dance* published several articles across several issues, by X6 practitioners on their experience of pregnancy, child-birth and motherhood (Adair (1983-27), Claid (1980-15) as well as publishing exercises (1979-11) for strengthening and making the body more flexible, warming-up, child-birth preparation. They were interested in the financial, physical and professional impact on dancing mothers which was a political issue.

structured, included a section in which Claid danced through the space and the second part where she lay on her back surrounded by the audience. Green attended two performances shown on the 12 and 13 May 1979 but focussed on the second performance in which Claid had edited out most of the original content from the day before which included theatrical scenes that explored metaphors and myths around pregnancy and childbirth. Green had talked to Claid after the performances and describes how she had wanted a minimal work that was focussed on just her and the personal experience she was staging live in public. Green's conversations with Claid provided her with extra context for the review, which I think is important to include as it elucidates the motivation and thinking behind the work. Claid shares her ambivalence about being pregnant and performing as pregnant but acknowledges how somatic ways of moving helped her establish a deep connection between her body and the baby.

The complex interaction that Claid commands from her audience is both unsettling and seductive for Green, the effect of which causes mixed feelings. Mixed feelings position her inside the work as she writes in the first person, close to Claid in her admiration for her skill and bravery; and in the analytical third person as a distanced spectator with a different lived experience to the performer. I argue that Green engages more deeply with the work's complexity because she is troubled – seemingly repulsed yet enthralled by Claid's performance. From her embodied knowledge of dance, Green analyses how the performer moves with somatic awareness, navigating both her body and the baby in space. I argue that Green's witnessing of the solo is a kind of reactive watching, similar to the act of witnessing. Cooper Albright differentiates witnessing to the looking or "consuming gaze" of spectators who don't want to get involved with the performer and want to sit back and be entertained (1997). Instead, she describes the act of witnessing as "implying a responsiveness towards the performer", a

more interactive way of perceiving with one's whole body "that is committed to mutual dialogue". Green is mesmerised, consumed by the image of Claid and the intimacy of the moment that makes her feel as if she's participating too, rather than watching with a detached perspective (1997, p.xxii). Figure 12 shows an image of Claid performing *Making a Baby* that accompanied Green's review. The image captures the shared intimacy between Claid and the audience who surround her.



REVIEWS

"MAKING A BABY" EMILYN CLAID May 12th,13th

Emilyn talked with me before and after the performances about her motivations and intentions in doing the performance whilst seven months pregnant. She talked about losing touch with her pregnancy during work on the performance and the questions she had been asking herself, why do a performance now, what is it for? What seemed to emerge was the need to demystify pregnancy and clarify her personal experience for herself and other working artists. I remember Emilyn saying: *'This is the biggest personal experience that's ever happened to me. It might not happen again and there are things to say.'*

Emilyn prepared for the first performance with a shopping list of active contents, *including readings from books on childbirth,* extracts of her diary, a pram dance and a dance using life sized diagrams of stages of pregnancy. One section was a witches brew in which Emilyn walked round the space with a broomstick between her legs, (millions of so-called witches were put to death in the Middle Ages - women whose only 'crime' might have been prescribing herbal remedies for pain during childbirth), and pulled a trail of the foods that had made her ill in early pregnancy. She then prepared a disgusting mess out of the foods and related a tale about a commune of Californian vegetarians whose only intake of meat is human placenta.

For the second performance Emilyn edited out 90% of the original contents, a decision which reflects her strength and confidence as performer, which paradoxically comes from her continual questioning and unsureness. She began the second performance by focusing on how she was at that moment, only separating it from her normal speech and movement by placing it in the performance context. This was the taking off point for Emilyn to explore her own movements and thoughts, and to connect her personal history as dancer to her movements now, being pregnant. This was the most straightforward way of confronting misconceptions about pregnant women being ungainly or having a limited range of movement or being fragile and in a special state set apart from the rest of us. My reaction to Emilyn dancing was that she was beautiful. She moved with a sureness and energy coming from her awareness of her own body rather than any considerations of what she should or shouldn't do. When she finished she lay in the hammock slung across the space saying she was imagining what the baby felt like.

The rest of the performance consisted of two elements kept from the previous day. In the swan dance Emilyn lay on her back, on her stomach she balanced a dish of water in which floated a plastic swan. This was the *part of the performance set aside for the baby.* As if on cue the baby started kicking from *inside Emilyn's tummy and the swan bobbed* on the water. I watched with the detached amazement of someone who has forgotten her own birth and has neither experienced pregnancy nor had a baby. This part of the performance brought home the reality, someone was alive and kicking in there.

For the last part the audience participated in playing out childbirth customs from other cultures. The room filled with women in labour squatting or kneeling with their respective mothers, fathers, sisters and midwives. The odd one out was the method adopted by western cultures. The pregnant woman is surrounded by strangers, she lies on her back with her feet in the air while doctors or nurses push down on the soles of her feet. There followed a valuable discussion where it became apparent that people had experienced the performance in different ways depending on their sex or whether they had had children. Women who had given birth added their experiences to the situation. I remember one woman saying - *"It's important to know there is going to be pain but it's like having a bad shit and bad period pains rolled into one, it's not something new that you don't know about, so you can cope with it".*

SARAH GREEN

6 Emilyn Claid

Photo: Mark Solon

REFLEXIONS
Produced by KATE CASTLE
June 14th 1979
Warwick High School for Girls

Going to see **Reflexions** was like going back twelve years to my own schooldays, to wooden-floored assembly-halls, rows of coat-hooks, scuffed paintwork, and the cosy, reassuring atmosphere that a clearly delineated hierarchy of pupils and teachers provides. The only difference was that I don't remember our theatrical productions as being so professional, and that, certainly, it would have been quite inconceivable to put on anything to do with dance.

Kate Castle has a **GLAA Dance Fellowship** in **Waltham Forest** for the express purpose of teaching and stimulating interest in dance within schools and Adult Education Centres (see the interview with Kate Castle in issue no. 10 of this magazine); and judging by its title, this particular production was designed to reflect the diverse talents and characteristics of her many dance-classes. There were ten pieces (plus a guitar solo played by Peter Rueffer) and all were extremely varied: *they displayed the wide range of age* (from children of about 10 through to people in their *teens and twenties), and tapped some of the* cultural traditions of the performers - white and black in about an equal proportion - with echoes of Ipi Tombi, black jazz, ballroom dancing, and even the Spanish poet Lorca and Belgian painter Magritte. This meant that there was a wide selection of modern dance styles, and that the pieces were very short so that appetites in the audience were never dulled and any technical limitations remained well-disguised. Among the choreographers were some of the dancers, Kate Castle and another Terry John Bates, who choreographed a piece for himself and Kate Castle.

As for the performers, there were some who moved not just competently but most beautifully. I have especially in mind Ivy Rosamund in a difficult, jazzy solo called *'Sunshine'* (choreographed by herself) and Sharon Campbell, Francis Nash and, again Ivy Rosamund in a piece to music by Duke Ellington (choreographed by Kate Castle). Among the younger performers, I have fond memories of an elegant trio - Perry Thomas, Andrew Neunie and Jeffrey Martin - who went through their disco and jazz numbers with an assured athleticism and an impressive concentration. In any case, the overall technical standard was quite remarkable in view of the inexperience and short training of most of the performers, and there was a feeling of great enthusiasm and energy. The costumes, too, were attractive and well-made.

Having seen **Andy de Groat's** company at the Riverside Studios a few days earlier, I was struck by the small difference between the general technical standard of these two groups. The difference lay in style and presentation, de Groat's company being more experimental, and Reflexions being extremely conventional in conception; and also in the type of audience, the Riverside audience being composed of regular theatre goers and dance afficionados, the other, of families, friends, neighbours. But then, as I see it, Kate Castle's intention is not to make technical innovations, but to demystify dance and broaden its impact, to change it from being a highbrow art-form performed and watched by an elite to becoming a popular and accessible interest amongst a large part of the population. With Reflexions, she has succeeded admirably in demonstrating that you don't have to be of Royal Ballet standards

Figure 12: Image of pregnant Emilyn Claid performing *Making a Baby* that accompanied Sarah Green's review, *New Dance,* 1979, no. 11 p.6

Green identifies the negative attitudes to pregnancy for dancers as she writes that Claid performing while heavily pregnant "confronted misconceptions about pregnant women being ungainly, fragile, or having a limited range of movement" (p.6). The review enables a space to describe how Claid negates such misconceptions through her performance as a strong, active body but Green's writing exposes conflicting emotions triggered by watching pregnancy performed. Pregnancy created ambivalence for women performers whose livelihood depended on working, with rigorous training and rehearsals. Many would have viewed pregnancy as disruptive for their careers.[68] Pregnancy and motherhood might have been a complex issue for Green both as a dancer and second-wave feminist activist, who had campaigned for reproductive rights and challenged societal expectations surrounding motherhood as well as other feminist issues.[69] However, Green praises Claid's bravery in publicly performing her pregnant body, and her need to "demystify pregnancy and clarify her personal experience for herself and other working artists" (p.6). She notes that Claid, dancing her body politics in a public setting, offers a progressive idea for feminism as she works with what she describes as the problem of motherhood and pregnancy (for feminist practitioners), rather than ignoring its complexities and misconceptions. And that by performing as pregnant in public, she is unashamed to stage her heavily pregnant body.

Affect frames Green's response to Claid's pregnant performing body. Here her writing comes close to finding a suitable language to access the intimacy and lack of critical distance that Doyle talks about (2013), as she argues that deep emotions in the spectator's encounter with a work can lead them both to question their own feelings as they watch the performer and also reflect on these attachments. Green

[68] In 'Dancing Mothers' Claid interviewed a group of practitioners who were mothers. (*New Dance*, 1980, no.15 pp.12-15). The article identifies the problems dancing mothers experienced not only in being able to maintain their careers while navigating childcare and exhausting parental responsibilities but also in keeping up with the physical standards and body image required for dancers.

[69] Stephanie Jordan reveals that Green was ultimately more interested in feminist social issues than dance and that when she stopped dancing, joined the women's movement at Greenham Common (1992, p.86).

experiments with language that combines a description of what she sees and an analysis of how she feels about watching Claid. Her empathetic response to the solo foregrounds her sensitivity to the personal and complex nature of the work. She applauds Claid for her inventive ways of moving and points to the distinctiveness of a dancer's embodied knowledge that affects how they move: "Claid moves with a sureness and energy coming from her awareness of her own body rather than any considerations of what she should or shouldn't do" (p.6) and describes Claid's exploration of emotional states through gesture and body language as "beautiful". Green establishes a connection to the work through feeling physically close to Claid and admiring her strong, articulate performance presence while she is dancing. Yet Green's feelings are conflicted – on the one hand she feels connected and moved by Claid, on the other she feels disconnected and anxious, as she cannot identify with Claid's experience of being pregnant. She communicates this unease when she writes that Claid is in "a special state set apart from the rest of us" (p.6).

Dance scholar Judith Hamera (2007), theorises the complex construction of intimacy between spectator and performer, through looking and longing. She describes her feelings when watching the Los Angeles-based, Butoh performer, Oguri. Hamera describes Oguri as a beautiful monster that she feels both connected to and disconnected from. She finds his virtuosic movement and body disturbing, in spite of loving what he does: "he presents a particularly monstrous kind of virtuoso body" as he performs the technique of Butoh "that is hard and looks it" (2007, p.57). This conflict impacts her spectatorship: "I confront my own limits however much I want to inhabit Oguri's body" (2007, p.58) forcing her to acknowledge the gulf between her own physicality and that of Oguri. Thinking about intimacy and the dissonance of feelings experienced when watching an admired performer, Hamera switches between an intimate description of movement and the body and her own feelings, drawing also on her

practice of Butoh. She talks about the "necessity and futility of translating feelings into language so as to share with others" her "vicarious relationship with a virtuoso performer" (p.57). She concludes that this tension within both her spectatorship and writing about it develops productive criticism. My engagement with Hamera's writing about her conflicted spectatorship (2007), returns to Green's writing and how she shapes the review from a place of difficulty and contradictory feelings. Green articulates her desire to connect with Claid as well as her difficulty in doing so as she confronts her own limits.

Green expresses her reactions to the second part of Claid's performance – *the swan dance* – which she introduces as being set aside for the baby. She describes how Claid, lying down, balances a dish of water containing a plastic swan on her stomach, and waited for the baby's movement to set the swan bobbing, surrounded by the audience. In her witnessing of such an intimate moment, the intensity of watching this part of the solo makes her feel overwhelmed. She struggles to put into language her feelings of conflicting emotion, "As if on cue, the baby started kicking from inside Claid's tummy and the swan bobbed on the water". The effect of seeing this image and knowing that someone is "alive and kicking in there" moves Green to be amazed but also to acknowledge that she has forgotten her own birth and has never experienced pregnancy. She doesn't know how to react or respond and struggles to articulate the complexity of what she has just witnessed and felt. She confesses "I watched with detached amazement" (p.6). Her writing conveys that she is both deeply impressed by Claid as a performer yet feels detached from Claid's feelings of being pregnant and even alienated by the baby causing Claid's belly to move. I argue that Green's failed intimacy, develops an interesting site of tension within her review. Her empathetic watching/witnessing lessens and the interactive relationship between performer and spectator, that Cooper Albright describes in the act of witnessing (2019), changes to that of the detached spectator.

Green creates writing through a complex engagement not only with the performer but also with the audience's reactions. She responds to the interactive section at the end of Claid's solo in which audience members were invited to participate in childbirth customs from other cultures. Green shifts perspective and tone to acknowledge and question the feelings of the audience, breaking the intensity of her writing. Her writing communicates a slippage between the riveting complexity of Claid's performing pregnancy and the less interesting experience of watching audience members, coming together in their shared thoughts about childbirth. Green questions the intimacy of the audience participation. Observing how they interact in communal intimacy she writes, "the room was filled with women in labour squatting or kneeling with their respective mothers, fathers, sisters and midwives" (p.6). Green is once again alienated from what she sees. She critiques the medicalised western model of birthing (in which women lie on their backs with their feet in the air while doctors push down on their feet), in contrast to the woman-centred approach (of other cultures) in which women squat or kneel. Although she observes correctly that natural birth can empower women, she fails to question the fetishisation and appropriation of natural birth that is going on here. Green's feelings are not centred in her writing at this point, she sounds detached, less interested, indicating her unease with the communal intimacy shaped around a topic she finds problematic.

Affect and the feelings of being close yet emotionally distanced from Claid reveal Green's difficulties in writing about the work and connecting with the performer that I argue nurture productive understandings for the reviewer/spectator. In this way, writing from a place of difficulty and ambivalence, Green's review expands what a conventional review can offer. It illustrates Green's ability to write about the sensuality of Claid's pregnant body, elevating the maternal body as a real female performance presence, yet one that is problematic in its unfamiliarity. She writes with critical generosity that affirms the agency of the performer and the

beauty of Claid as she is dancing, while pointing out her own discomfort. Green's subjective writing and engagement with the work is an example of non-evaluative reviewing that responds critically to something very personal, that repulses and fascinates her as she describes it to the reader. What Hamera (2007) is working out in spectatorship frames what Green is doing in her criticism as she attempts to articulate both her admiration for Claid but also revulsion and ultimately her own disconnection with her. From her entangled intimacies, Green provokes a fuller, deeper engagement with and response to the work that denies an objective, consuming gaze. Her writing shapes criticality from difficulty and mixed feelings, as she tries to be generous but feels distanced from the experience of pregnancy.

Case Study 3. 'Eight Inches Between Us' – a review by Anne Shivas.

While the previous review provided alternative ways of approaching gender, Anne Shivas's review, 'Eight Inches Between Us' of Kay Hunter and Alex Reynolds's duet *Eight Inches Between Us* (1987, no. 41, pp.21–22), attempts to articulate the complexity of how women perform assertive sexual agency. Shivas reviewed regularly for *New Dance* during the last few issues, offering an opinion that was informed by a practitioner's understanding of what the performers were doing but from a member of the audience's perspective, and the impact their performance made. Her review, written much later than the others in my case studies, appeared in 1987, towards the end of *New Dance*'s life, and articulates a more confident level of writing where she communicates openly her own feelings of ambiguity, a productive not-knowing about the performance as she struggles to write about the dancers' performativity of sexual presence. Shivas also shifts the conventional review format to include her feelings of empathy for the

performers, a questioning of women's representation more broadly and ambiguity which keeps her interpretation of the performance open-ended. Shivas elevates practitioner-reviewing's commitment to shaping new perceptions of and engagements with performers, articulating a much-needed focus on women dancers' sexuality.

For the duet *Eight Inches Between Us*, Shivas attended the 10th Dartington Dance Festival which focussed on women choreographers and images of women in dance. She observes that the performance is "refreshingly different in style" (p.21) to other work seen at the Dartington festival, with its dominance of Contact Improvisation and somatically derived forms of New Dance. *Eight Inches,* she writes, "militantly avoids any of the contact so familiar in that context" (p.21), suggesting that it was the antithesis of the abstract, unstructured, gender-neutralising form of CI which negated external expression to avoid sexual objectification.[70] During the festival, members of the *New Dance*'s editorial collective held seminars for participants to discuss their work with audience members and Hunter and Reynold's duet was described by one male viewer as "difficult" because it was "titillating" (*New Dance* no. 41 p.20) due to its explicit "sexual gestures", making the dancers into objects of desire. He was referring to gestures that included the dancers cupping their breasts as if offering them to an observer, giggling behind their hands and raising a finger to their cheeks in a coquettish manner – images that might appear playfully sexual. By contrast Shivas describes these same gestures as "girlish" (p.21) and writes that they are central to the performers' exploration of female sexuality. She claims that as the performers repeat the gestures at various points in the show they draw attention to a range of reductive female stereotypes which they unpack and subvert.

[70] See Furse's article where she discusses the neutralising of sexuality in the practice of CI. 'From Outside In to Inside Out' (*New Dance* 1981 no.17 pp.9-11).

Shivas elaborates on her interpretation of the gendered gestures further on in her review. She argues that the performers dismantle conventional codes of female sexuality in their performance through the repetition of these gestures. Shivas interprets these repeated actions as subversive as the women perform them in "a matter-of-fact performance style" (p.21), holding their bodies and arms in rigid, hostile positions and meeting the audience's gaze. She describes the performance of these gestures as a strategy that "exposes and decodes their conventional counterparts" (the original "girlish" gestures). Elaborating on other strategies that she thinks subvert the performance of soft and permissive gestures, she describes the movement as "tightly structured" and set to "raucous" (p.21) punkish music which makes them less easily consumable.

By explaining her decoding of gestures and movements, Shivas posits that the dancers attempt to establish a presence that gets them noticed as desiring, active subjects and makes it difficult for the spectator to construct what Cooper Albright refers to as a "consumption-based narrative of desire" (1997, p.xxii). Contrary to the audience member who found their gestures sexually suggestive, Shivas praises the expressive performativity of the performers which she describes as "provocative" and "enjoyable" (p.21) but also points out how the performance raises questions about "female sexuality in dance" (p.21). She experiments with articulating how the dancers take agency. She writes how they play around with their sexuality, describing their gestures as aggressive in order to deflect from the possibility of being seen as sexual objects by the audience. At the same time, she signals what she sees as underdeveloped, for example, the lack of political cohesion in the women's visual messages and argues that the work needs greater clarity.

Here I propose that her ambiguity in the review creates space for different meanings and understandings of the performers' sexuality. To extend what I mean, I reference the early work of Susan Sontag (1966 & 1987) who, writing on

criticism and art, often included ideas about ambiguity and the relationships between art and viewer. In contrast to the interpretative writing of male critics, Sontag's essay makes room for ambiguity and erotics in criticism that makes possible a rich, embodied response to the work and elevates the complex relationships between artwork and spectator (1987, pp.4–14). Thinking with Sontag's writing to imagine how ambiguity is an alternative to interpretation as it denies fixed meanings and evokes multiple meanings, I draw attention to ambiguity as a productive strategy for both feminist and queer criticism, to which I return in the next chapter. In relation to Shivas's review, ambiguity allows a broader understanding of the work, a space for other meanings, new possibilities that prevent closure. Throughout her writing, Shivas expresses a range of feelings about the meaning of the performer's gestures and actions that I argue points to how she is negotiating ambiguity in her writing. Her review expresses a feminist perspective on female sexuality, one that she describes as confrontational, feisty and active, that celebrates female dancers as women and starkly contrasts with that of the traditional male critic. But her thoughts are not consistent – and she is not afraid to point out what she doesn't understand or where meaning is open-ended in her reading of the duet. She questions how effective the images are in representing a progressive feminist sexuality or what that actually means.

Shivas contrasts the two sections of the duet to analyse how Kay and Reynolds' 'subversive' and 'girlish' gestures cause some ambiguity. Shivas understands what the dancers are trying to project yet she is not sure how to articulate what she sees as they seem to contradict each other in their different performance styles and she conveys her uncertainty using words such as "seems" or "could be seen". Focussing on how both women make personal connections with the audience differently in their gestures and body language, she writes that Kay tends "to flirt with the audience" while Alex's interactions are unemotional and business-like. While she praises both performers in their "attempt to present a positive,

aggressive and tough sexuality", as something worth doing, she describes aspects of their performance as being "politically ambiguous" (p.22). She questions the effectiveness of the women's gestures in asserting an empowered sexuality but also concludes that their contrasting performances create a productive tension with the audience. Figure 13 shows a section of Shivas's review and two accompanying images of the dancers. Here they dance together in a close embrace and embody gestures that suggest a confident sexuality. The dancers' embrace implies a bonding between the women that Shivas curiously doesn't reference, adding to her ambiguity about their relationship.



subversion, and as such a threat to their ideas on dignity and beauty, especially women.

The conventions of "feminine" beauty are dealt with in an interesting way, although the image is subverted and replaced by an alternative ideal of female perfection. Even though the piece is called **Grotesque Dancer**, she is never really ugly or obscene. She is always beautiful.

The piece is not without conflict and throughout there is a powerful feeling that the performer wishes to undermine the traditions of dance and the restrictions that are imposed and reinforced by critics. The idea of restriction and conflict is present in several different ways; the innocent carefreeness is shattered by the removal of the page boy wig, the unrelenting use of the tight follow spot, the weighty satin dress and high heeled shoes, and even more powerfully in the shaven head, an image of victimisation and possible castration. The image of the silent scream (Munch's "Scream"), and the impotent love song, is a strongly feminine one because of the lack of power women's voices have in our society, and it is an image of impotence that is appropriate to this century.

The performance that Liz Aggiss gives is powerful: she woos her audience, she is compulsive watching. She makes no excuses or compromises to her audience. In return Aggiss lays herself completely open, making herself vulnerable, and drawing a powerful contrast between her fragile freedom and the harsh physicality of the world which restricts and crushes personal liberty.

Virginia Farman

Eight Inches Between Us

Kay Hunter and Alex Reynolds, Dartington Dance Festival

Kay Hunter's *Eight Inches Between Us* was refreshingly different in style from much that was on offer at Dartington. Tightly structured, militantly avoiding any of the contact so familiar in that context, and set to raucous, punkish music by **The Pig Bros**, the piece raises questions about female sexuality in dance. I found it provocative and enjoyable but politically ambiguous.

At different points during the piece Kay and Alex performed a series of 'girlish' gestures — raising a finger to their cheeks, tittering behind their hands and then sliding a straight hand, palm upturned, beneath their breast — this last gesture apparently referring to the conventional, and over-depicted, sexual gesture of a woman offering her breast to the observer.

These gestures could be seen as subversive; as exposing and decoding their conventional counterparts, through the matter-of-fact performance style, the use of a straight hand rather than a softened, cupped hand and a strong, direct expression rather than flirtatious eyes. But a subversive intent wasn't absolutely clear because of a tension between the first and second sections of the dance.

At the beginning of the piece Kay and Alex

Eight Inches Between Us choreographed by Kay Hunter and Alex Reynolds
Photo: Tony Chau

Grotesque Dancer choreographed by Liz Aggiss
Photo: Sally Cowie.

Figure 13 Kay Hunter and Alex Reynold performing their duet *Eight Inches Between Us*, *New Dance*, 1987, no. 41, pp.21-22

Shivas analyses the first section of the performance in which the performers represent repressed images of women: they embody old women, sitting hunched on stools, dressed in black tutus and sweaters, behaving like puppets. Shivas describes how Kay and Reynolds "seemed animated by shared memories of girlhood, sometimes regressing into it and at other times heavy with their past life" (p.22). In the second part of the performance, she comments on how the performers, emerging in tight jeans and "figure hugging tops", look like "strong 'eighties' women". Shivas interprets what they're trying to do: "the second section seems to me to affirm a strong female sexuality" as the dancers "confronted the audience with an 80s version of the 'femme fatale' filled with driving energy and unafraid of stating their sexual being openly" (p.22). She conveys a sense of admiration and even desire in her generous critique as she celebrates the dancers' projection of their uninhibited sexual behaviour.

With a focus on female visibility and refiguring subjectivity, Shivas draws attention to the tensions implicit for women practitioners whose feminist politics needed them to bring the female body as subject to the stage. Her review articulates how the women are trying to re-engage with their audience and reassert their presence as desiring subjects, in control of their own sexuality rather than as desired objects. Her writing attempts to communicate how effective these images are in the context of the shifting, political investment of women performers who wanted to be visible as empowered. She grapples with how to critique this new performative sexual assertiveness using words that don't seem to convincingly capture what the women are enacting. Her perspective positions the work in a lineage of women performers who experimented with performing sexuality and distorting sexist stereotypes, introducing dance as a testing ground for a larger set of feminist issues. Calling out the problem of sexuality for women performers, she identifies "the centuries of representation of women as purely

sexual" (p.22) and their double objectification, both as dancers and as women whose sexuality is always on display.

Claid, in her role as a historical critic (2006), as opposed to choreographer in the last case study, highlighted the dilemmas for women in postmodern minimalist dance and experimental New Dance pointing out that "while western postmodern attention to the absence of presence was a positive shift in dance politics and also for dance criticism, it also provoked a non-engagement with female dancing bodies" (2006, p.114). Claid argued that this inevitably closed the space of engagement for performers and spectators as many women practitioners "withdrew from performance, we even stopped dancing, concerned that we might be seen as a desired object" (Claid, p.116). Consequently, New Dance practitioners started to experiment with multiple movement forms and imagery that would make them visible as sexually liberated women, all of which demanded a critical engagement that was shaped by generosity and empathy. Shivas welcomes such a performance at a time when expressing sexuality in dance was problematic for feminists (2006).

Shivas extends the review format by building beyond the individual piece to make reference to the broader history of women's representation and sexuality that in her estimation highlights a new era for female performers (late '80s), a time when expression was slowly reappearing in postmodern dance. She reflects that "female sexuality (unlike other aspects of womanhood) is often played down in New Dance … perhaps we are still redressing the balance of centuries of representation of women as purely sexual objects" (Shivas, p.22). As Banes (1987), Albright (1997) and Claid (2006) discuss, this return of expression was fuelled by a new interest in identity representation and theatricality. Shivas experiments with articulating those new images of women's sexuality through an analysis of gesture, movement, costume and attitude and how they interact. She celebrates the dancers' reclaiming of the image of the femme fatale as something

positive for women as well as praising how they "make a stronger personal performer-audience connection" (Shivas, p.22), when they stand close to the audience and engage with them directly, collapsing critical distance. Emphasising how the dancers meet the audience with a direct gaze, she indicates how important such direct connection is for female performers to re-establish presence. She identifies personally with the problem of sexuality, expressed through a slip in her use of pronouns, "*Our* sexuality tends to be ignored which seems a pity as female sexuality must always be an issue for women – and not one that will go away if ignored" [my emphasis] (Shivas, p.22). Shivas's writing is empathetic and creates an intimacy with the performers, in contrast to Green in the previous case study, who wants to identify with performer Claid but feels alienated. At the end of the review, Shivas exemplifies the use of critical generosity to create dialogue by inviting the dancers to question some of the images they project for greater political coherence.

With these insights into what ambiguity can do for criticism, I argue that it enables Shivas to articulate the complexities and nuances implicit in the women's performance and encourages multiple meanings. She describes images that seek to reaffirm presence and a playful, disruptive portrayal of female sexuality. She revises the standard review as a feminist critique that articulates her generous opinions as well as uncertainty, empathy, even desire, and broader understandings of the politics facing female performers as they moved through the '80s. The review expanded to create space for other possibilities, multiple meanings and historical references and is an example of *New Dance*'s reviewing paradigm that distinguished it from the immobile certainty of the traditional critic's perspective. Shivas's writing brings dance into feminist conversations about sexuality and functions as archival evidence that practitioner-reviewers were refiguring how to write about the different experiments with female subjectivity in dance as it unfolded before them. Fulfilling *New Dance*'s vision of what a review could do,

Shivas's writing presents an opportunity for New Dance to embrace feminism more broadly, through representational politics written by, with and on female bodies.

Conclusion

The reviews point to the larger question of the body of writing's criticality and the ways in which practitioners were figuring out how to write about sexuality and gender through feminist perspectives. Intervening with the traditional form of the review, practitioner-reviewers' writing captures the ambiguity, the space for different opinions, as well as mixed feelings and ambivalence that were important for *New Dance*'s vision of reviewing. Practitioner-reviewers' embodied knowledge enabled them to connect with the work subjectively as women, yet their awareness of reader and spectator enabled a broader horizon for the work, making it relevant to all. Developing a voice which guided the reader through the performance, they described and analysed the work from an informed, generous and empathetic place rather than from a position of superiority or objectivity. Reviews written from affective feelings of New Dance performances encouraged a different way of engaging critically with dance that was enlightening and perceptive, moving away from the value of bodies or measuring the skill of how they performed. I show how Rose English, Sarah Green and Anne Shivas experimented with the conventional format of the review, by writing about their feelings, articulating the often unruly, feminist energy and how they marked the un-idealised female bodies that performers were attempting to introduce on stage.

English's feminist reading of the ballerina as an explicit, disruptive body creates (in the 1980s) a new model of writing for a lineage of dance scholars, from which to critique the patriarchal perspectival structures of ballet. Green's review accounts for the gendered, pregnant female body in performance as she struggles to articulate her mixed feelings and connect to the performer. Shivas unveils the complexities of writing about female sexuality and slips into an empathetic

relationship with the two young dancers that contrasts with Green's feelings of alienation towards the pregnant performer, Claid. All three shaped visionary ways of reviewing that embodied their politics, in their articulation of complexity, ambiguity and difficulty. In doing so, they critically embraced and questioned the new, sexually strident, difficult and sometimes repelling representations of women dancers as they experimented with performing presence.

Chapter Four

Locating the radical in relation to *New Dance*'s body of writing: practitioner-criticism and minoritised dancing bodies

Introduction and scope of chapter

In this chapter, I consider how the critical culture built across *New Dance*'s body of writing addressed and responded to understandings of feminist radical traditions, to focus on the liberation of oppressed bodies. Lansley, in the editorial of the first issue of *New Dance*, declared: "we will produce a new language of writing and criticism which is as progressive and vigorous as the work from which it extends" (*New Dance*, 1977, no. 1, p.3). Here she declared how criticism was produced by the body as members of X6 were working out their new practices, writing from a place of movement experimentation and feminist politics. Members of the editorial collective experimented with other ways of seeing and writing about female bodies in the first half of the magazine's span. They developed criticism that focussed on the messiness and complexities of female gendered bodies, absent in mainstream dance criticism. In an editorial that appeared much later, the editorial collective added further aims for the magazine which included "breaking new ground, taking risks, and exposing new dimensions and perceptions" (Editorial 1983, no. 24, p.2). In the second part of *New Dance*'s life, the editorial collective increased their focus on making visible other types of marginalised dancing bodies, trying to understand how to engage critically with them. Looking with a broad intersectional perspective I investigate how practitioner-writers grappled with race, sexuality, gender and disability in dance, experimenting with various magazine writing forms. My case studies

interrogate how practitioner-writers expanded the magazine's critical culture, as well as bringing attention to the limits and possibilities of their writing as radical.

As I elaborated in Chapter 1, the radicality of feminist print cultures lay in the use of different forms of writing as agency for women, enabling them to discuss oppressions experienced both in their domestic and public lives. *New Dance* responded to feminist print radicality differently, mobilising writing through the sensing, feminist experiences of dance, finding ways of writing about non-conventional dancing. Practitioner-writers' broadening perspectives extended *New Dance*'s commitments to embrace feminism, gay liberation and anti-racism, and called out other oppressions through their writing from New Dance practice. The case studies that I examine in this chapter offer a means to consider the expansion of radical commitments that occurred in the second half of *New Dance*'s life. Some of them figure out how to write about marginalised dancing bodies from their embodied experience of New Dance practice and through a feminist lens. Others write from their own experiences of being racialised, queer or disabled. Responding to the collective's own assessments of their reflections as they look back on the body of writing, together with recent conversations by feminist dance scholars, I examine the complexities of *New Dance*'s writing in marking what was made visible and what was overlooked, and how we might understand it now. From the vantage of intersectional feminism, I argue that there is much to learn about *New Dance*'s then innovative historical dance writing, practitioner-writers' experimental writing methods and their use of language to discuss the identity of dance artists.

Central to my argument for this chapter is that various forms of writing impacted on how *New Dance* writers experimented with ideas about representing marginalised bodies and how they positioned themselves in relation to the bodies they were profiling. I explore the writing forms that support a positive engagement with the artist in question. The editorial collective encouraged

interviews, artists' profiles, features, reviews, such as those typically found in the content of arts magazines, that facilitated practitioner-writers in their experiments with writing from, with and on marginalised bodies and which enabled artists to speak for themselves. These different writing formats and practitioner-writers' variations on conventional magazine forms countered mainstream, heterosexual, white and ableist attitudes in dance. Autobiographical forms of memoir and personal testimony, as I argue in Chapter 1 and Chapter 2, gave the author freedom from structure and restraint as they could position themselves inside their writing, from where they could articulate their affective feelings from personal and political experiences. The later introduction of autobiographical profiles and reflections on practice written by marginalised artists were intended to educate members of the New Dance community and challenge any misconceptions about the dance form or identity they represented. Features communicated the writer's expertise on a topic and an ability to express their views, creating an in-depth, focussed article. They allowed the author to delve deeply into a subject and present the information in an engaging manner that incorporated personal insights.

Another example is the interview, which allowed a discursive space between two people and gave voice to the interviewee, depending on the interviewer. For example, Christy Adair's interview with Emilyn Claid and Black practitioner Maggie Semple about their collaborative *Women's Project* with Extemporary Dance Theatre (1987, no. 41 pp.17–19), enabled a platform for both artistic directors to discuss their work with white and Black dancers from the Afro-Caribbean community in London. As they chat together, they describe how "doing a project for black and white women within an established dance company is a political statement" (p.18). The mode of interview and role of the interviewer prompts and encourages both Semple and Claid to extend feminist understandings of race and class. The interview raises questions about inclusion

and recognising diversity but also about the complexities in trying to attract audiences to see new work which conveys political messages. In this case the interview exemplifies how the form allowed experimentation with positionality, the effects of which provided a space for political education.

In section 1, I define how X6 and *New Dance* responded to feminist print radicality through the representation of marginalised bodies and experimental writing. I then discuss the complications of their radicality as they experimented with writing about unfamiliar bodies, clinging to familiar frames of reference as they navigate the unknown.

In section 2, I argue across three case studies for practitioner-criticism as "progressive and vigorous" (Lansley, 1977, p.3) while also revealing methods and perspectives that weaken their engagement with marginalised bodies. In the first case study, I focus on the mode of interview: I compare two interviews with Black artists that call attention to a mode of questioning and self-reflexivity that are productive as well as reductive in profiling Black dance and critiquing white dance. The second is a feature on lesbian dance that writes towards a queer framing and definition of lesbian dance yet adds further questions and speculations about the absence of writing and engagement with queer bodies across *New Dance*. The third examines an autobiographical reflection which resembles testimony but departs from it to include a poem by a disabled feminist activist which shapes a critique of ableism, yet its inclusion reveals more interesting truths about the editorial collective's curational choices.

In section 3, I question how the writing across my case studies fits into the critical and radical political landscape of the magazine, by providing context from across the magazine and questioning the decisions and processes of the editorial collective. Looking across the case studies from the vantage of intersectionality now, I foreground the magazine's contribution to critical cultures as well as

articulate the complexities and anomalies within *New Dance*'s radical writing – writing that focussed on how to represent marginalised dance artists.

Section 1: Locating *New Dance*'s radicality

Feminist print cultures articulated the radical politics of second-wave feminism in experimental, positioned writing, as I discuss in Chapter 1. Run by women-led editorial collectives, they commissioned and profiled feminist forms of writing that were personal, subjective and rooted in the experiential. Content in feminist periodicals produced by collectives of white women such as *Spare Rib*, *Shrew* (1969–1976) *Red Rag* (1973–1980), *Sappho* (1972–1981) addressed the radical, reflected their left-leaning politics and their mission to challenge the multiple oppressions inflicted on women and other marginalised bodies by patriarchy. Feminist print historian Laurel Forster writes:

> The circulation of feminist ideas through print media, including written testimony in the form of personal exposés of sexual inequalities, writing by women of colour and by women who felt marginalised by society, feminist fiction, historical recovery and criticism – all became hugely important aspects of the WLM.
>
> (Forster, 2016, p.819)

Each periodical or magazine reflected the specific political identities of the collective producing it. Writing challenged inequalities women experienced both in their personal and professional lives through different content and modes of writing that invested in "newly emergent articulations of feminism" and were "radically oppositional to the man's world of publishing" (Forster, 2016, p.813). Forms of personal testimony that centred on sexual politics and other personal and political content encouraged women from all backgrounds and to contribute.

Black feminist periodicals embodied writing that articulated women of colour's experiences of multiple oppressions of race, gender and sexuality. As Natalie Thomlinson, writing about Black feminist periodicals such as *Fowaad, We Are Here* and *Mukti* at the time suggests, "the emphasis on interacting oppression is often seen as the Black women's movement's most distinctive contribution to radical thought" (2016, p.64). Whereas *Spare Rib* fell short of representing Black[71] feminist voices and tended to talk for their Black subjects in the earlier years of the magazine under a predominantly white editorial collective. That shifted in later years as the editorship changed to incorporate the influences of work in Black feminist periodicals by representing more Black writers who were encouraged to write from their experiences of racism (D. Chambers & R. Worrall, 2017, p.176).

For many British feminists of colour who had migrated to the UK, radicality was rooted in their survival and politics of the diasporic communities in which they lived. Thomlinson (2016) argues that women in these cultures tended to focus on the place of women within Black radical struggles rather than a focus on examining and theorising women's subjective experiences of male domination. Thinking about the part periodicals played in helping to shape a movement, although they attracted a limited readership, Thomlinson argues that publications such as *Speak Out* (1980–85), *Fowaad* (1980) and *Here We Are* (1980–1986), produced by OWAAD and the Brixton Black Women's group, as well as *Mukti* (1983–1987), produced by a South Asian feminist collective,[72] brought Black activists into a collective of feminist identity. Writing in these publications tended to critique the various ways in which race, class and gender intersected to shape

[71] According to Natalie Thomlinson (2017, p.6) the term 'black' was used by activists to include all those who had arrived in post-war Britain from colonised countries (Afro-Caribbean, African and Asian immigrants). However, during the 1970s and 1980s 'black' became a contentious term among Asian writers who argued that the term overshadowed their distinct and different experiences of post-coloniality.

[72] *Mukti* functioned as a 'safe space' against the conservatism and sexism of the Asian community in which sexuality could be discussed openly. The magazine also included debates and discussions about the tensions within feminism, British education, racism, Asian female stereotypes, health and domestic violence.

multiple dimensions of oppression (Forster, 2016). The Black feminist print provided critiques of the WLM as white, hegemonic feminism as well as exposing the whiteness of magazines such as *Spare Rib*, particularly in its earlier phase. Emerging in parallel, sympathetic and aware but not working together as allies, both white and Black feminist press developed forms of writing which defined women's opposition to oppression and inequality in their different lived experiences on the street and in their personal and professional lives.

Lesbian issues and struggles were always included as part of the feminist movement and represented in the feminist press but were often subsumed under the umbrella of heterosexual feminism and its specific concerns. The small but distinctive presence of lesbian magazines such as *Sappho* (1972–1981) were vital for creating space for lesbian identity and activism as well as charting the influence of lesbian women in the feminist movement. Turner posits that magazines such as *Sappho* were focussed on lesbian community building and provided a platform for lesbians to escape hostility about their sexuality. For example, she writes that *Sappho* was concerned with "getting lesbians together, getting them out of the closet: it was the visible culture of lesbian existence and proud of it" (Turner, 2009, p.773). Such magazines fostered their radicality in the politicisation of lesbian sexuality as well as lesbian issues more broadly and documented the visible social and political activities of lesbian and bisexual women in the UK (*Lesbian Archive*, 2025).

Feminist print culture's overlapping and differing definitions of the radical as fundamentally about dismantling oppressions embraced the creation of new forms of writing to represent all women. X6 and *New Dance*'s editorial collective (consisting mainly of white, queer, middle-class women) distinctively responded to and embodied their resistance to oppression differently, through the specificity of their emerging movement practices and positioned criticism. *New Dance* embraced and built on the radicality of 1970s feminist politics. Mirroring the

developments (and lapses) made by the white feminist print in terms of representing minoritised bodies and new articulations of feminism, X6 and *New Dance* focussed on body politics, collective organisation, anti-sexism, anti-racism and challenging all oppressions – but explored these issues in the theory and practice of dance. The radicality in their writing was shaped through their embodied politics (from moving) and how they read and wrote with and about oppressed dancing bodies, that experimented with forms of magazine writing.

Dance historian Michael Huxley aligned New Dance with the British traditions of radicalism and dissent that had embraced not only socialism and the labour movement but also feminism and other liberation movements. In a post-script to *New Dance* which was published in the last issue of the magazine, he described New Dance practitioners as dissenters – as having left establishment dance and conventional careers to pursue something new (1988, no. 44), sacrificing funding and mainstream dance venues and rejecting critics who denied that New Dance existed. Huxley considered that the magazine spoke to radicality in its integrity and ability to "bust barriers and build tolerance" (Huxley, 1988, no. 44, p.6). He implied that *New Dance* was committed to becoming an inclusive platform for all dance artists and one that was connected to its social and political context. This developed what Claid set out in her editorial in the third issue of the magazine, a call for New Dance to expand and connect to all, and most importantly to embrace the new as being socially relevant and inclusive:

> It is important that the words 'new dance' do not become a label for a certain type of work which appears to belong to a small clique of artists. What is new is now, and what is happening now
>
> (1977, no. 3, p.2)

The concept of liberation was central to practitioner-writers' political vision as radical practitioners, evolving a dance practice that advocated for liberation from oppressive systems of work and training as well as from traditional hierarchies

that existed in dance performance and criticism. Claid writes that "Liberation in the 1970s was about coming together in supportive groups, women, black people, working-class people, artists – all fighting for equality" (Claid, 2006, p.131). In the late *New Dance* manifesto 'Liberation Notes', Fergus Early sets out why liberation is so important for dance and dancers (1987, no. 40). He writes that New Dance converged with women's liberation to enable better personal, artistic and economic conditions and eliminate artistic barriers. He continues that New Dance liberation is linked not only to women's liberation but "the liberation of black people, the ending of the class oppression and all other oppressions of people" (1987, no. 40, p.10). He continues that New Dance aims to create artistic freedom, progressive and healthy training, and dismantle negative attitudes to the dancer's body. In conclusion to the manifesto, Early calls attention to the impact of *New Dance,* stating that by giving a title to a new practice, the magazine claimed a voice for dancers.

As I have shown in previous chapters, X6 and the extended New Dance community embraced Early's (utopian) idea of New Dance as liberation, using the tools of somatic practices, CI, non-hierarchical training approaches and their collective organisational structure. Liberation was pursued in the forging of feminist imagery for women performers and the removal of hierarchies between performer and choreographer. Practitioners were encouraged to write and develop discourse in the radical feminist tradition from a place of subjectivity, body politics and practice. In her co-written article 'Feminism and New Dance' (Adair, Briginshaw & Lynn, *New Dance*, 1987, no. 40, p.15), Adair gives an example of this radical entanglement of dance and politics, arguing how X6 "confronted the fundamental issue of the feminist body" by challenging the female aesthetic as it exists in mainstream dance.[73] An important part of their collective structure was

[73] A good example of feminist ideology set in a New Dance framework that Adair et al discuss is a solo by Francoise Sergy which examined themes of male violence against women through a collage of imagery using martial arts and her own dance style, subverting conventions of ballet and contemporary dance. Sergy then

built around co-counselling sessions, inspired by the feminist movement's consciousness-raising groups that provided new, alternative structures to mainstream politics (Jordan, 1992, p.68). This equipped members of X6 and the editorial collective with self-help and mutual support to analyse their personal politics. The regular sessions, according to Claid, enabled and developed individual voices, a critical eye and the ability to listen (2006, p.130). During these sessions, which included a wider network of artists and non-artists, members of the editorial collective and X6 would meet individuals whom they would invite to contribute to *New Dance.*[74]

In his manifesto for New Dance liberation, Early summarises the part he thought *New Dance* played in liberation for the voice of dancers and as a radical magazine: "*New Dance* set out to give a voice to an emerging body of dance work that saw itself as radically different in form, vocabulary, context and organisation from the prevailing orthodoxies" (Early, 1987, no. 40, p.11). Further hierarchies were dismantled in the collective organisational structure of X6 which extended into the curation and editing of *New Dance.* Collectivity as a radical structure spilled over into *New Dance'*s editorial meetings, not only through commissioning but also in discussions about the value and function of criticism, editorial processes, writing approaches and who should be contributing, as discussed in Chapter 3. They made frequent pleas in editorials and letters for contributors, eager to broaden the perspectives of *New Dance*, asking them to attend for one or more issues and attend 6–8 editorial meetings (Editorial, 1981, no. 20, p.3). Sometimes they arranged Readers Meetings, where X6 would demystify the process of producing *New Dance* and encourage a variety of people and their experiences to write (Digs, 1978, no. 6, p.2).

wrote about her process for this work in *New Dance,* (1986, no. 37, pp.16-17) thus delivering emotional content which had a political message.

[74] Anna Furse interview in *Listening to Chisenhale* interviews (2022) recorded by Rachael Davies.

In numerous discussions on the collective, editorial processes and radicality, members of the editorial collective decided on what dancing bodies should be represented, the form of writing and who should be asked to contribute. An editorial describes how *New Dance*'s collective policy was "to run the magazine on the lines of an ongoing developing venture ruled by the immediate needs of our readership" (1983, no. 24, p.2). As they were neither a company nor a charity and described themselves as a "non-system",[75] there was no official editorial policy and briefs for contributors were limited to the technical requirements, such as double spacing, margins and images (1983 no. 24, pp.2–3). However, according to an editorial in *New Dance* (1977, no. 2), members of the collective did brief contributors during informal conversations: "We feel we could be more in contact with contributors and perhaps meet with them to help develop embryonic and half-formed ideas – because dialogue often helps" (1977, no 2, p.2). There was little time to give critical feedback to guest writers, although in an early issue of the magazine Fergus Early writes: "a certain amount of the material received is unsolicited which is welcomed. The collective decides whether to ask for rewrites, amplifications, shortened versions" (1977, no. 4, p.iii). Early also describes how each member of the collective was responsible for a certain number of articles. Editing, if any, was done when the contributions were re-typed and prepared for copy and it was during this part of the process that members of the collective might sometimes consult with the writers about edits (1977, no. 4, p.vi).

New Dance's material conditions and limited budget meant creating a magazine on a shoestring, with members doing everything that it took to run the magazine, often typing up contributions last minute to meet deadlines. The unintentional

[75] Claid reflected back on how X6 had challenged hierarchical systems of production – whether it involved producing the magazine or a performance. She emphasised how members of X6 felt they had all exited systems (ballet companies, institutions) and were committed to creating a non-system (2006, p.78). Artist and writer Stefan Szczelkun describes how members of X6 and the editorial collective sensed that they were radically challenging culture, society and themselves in their creation of a counterculture (Szczelkun, 2002, p.17).

mistakes across the magazine in how articles were written or approached and what is omitted, suggest *New Dance*'s struggles in creating fledgling, experimental writing by a wide variety of contributors, with different experiences of writing. This resulted in the clumsy and often vague terms that lacked specificity, the centring of their white agendas, gaps, typos and errors.

However, the lack of bios/information given about contributors also suggests the ethos of the magazine, which was to write as one non-hierarchical, collective voice. Gaps, typos and errors, however, could also be understood as a deliberate criticality, part of *New Dance*'s radicality in the experimental, embodied and reactive attempts at working out how to represent different dancing bodies and to articulate writing that was productively disruptive and critical**,** for example, in the reviews of performances or features where ambiguity and strong feelings shaping writing is deliberately used. Messiness, both intentional and unintentional, was part of the editorial's resistance to perfectly packaged mainstream journals that valued elite, professional writers. The editorial collective prided itself on its high goals for the magazine and its "non-system" of organisation, which included an uncounted and growing list of writers and contributors that were "scattered around" geographically.

Editorials across the magazine continued to address the liberating function of *New Dance* and often revealed how the collective talked about themselves in terms of what the aims of the magazine were. They realised that in order to apply for funding grants, they had to state some kind of policy, which included a list of what they considered progressive about the magazine. For example, in an editorial that incorporated part of an Arts Council funding application (1983, no. 24) the editorial collective built on their initial aims for the magazine, which I discuss in previous chapters, adding the following aim:

> to interrupt oppression as it affects dance, in particular focussing on dance in relation to people commonly oppressed within our society, for

> example, the disabled, people of non-European origin, women and others who are treated as minority groups
>
> (Editorial 1983, no. 24, p.2)

Claid, reflecting on *New Dance,* notes how the editorial collective was committed to representing "black bodies, dark bodies, disabled bodies, sexual bodies, leaking bodies, fat bodies, wrong bodies" (Claid, 2006, p.103) – the kinds of bodies that were rejected by white-dominated ballet and contemporary dance and the magazines that covered them. An intense concentration of writing explicitly marked as from the feminist perspective appeared in *New Dance*'s two women's issues (1980, no. 15 and 1987, no. 41). Entries related to race and racialised bodies were scattered across both issues although substantially more appeared in the second, 1987, issue. This development of intersectional writing in *New Dance* echoed the progress made by second-wave feminism which by the late 80s had recognised the whiteness of feminism and that women were not a universal, homogenous group. The second women's issue constructively problematised the lack of inclusion of minority voices, with more articles on the Black female artists and a growing awareness of lesbian dance. [76]

As argued across the following case studies, visibility politics had implications for practitioner-writers who had been fixated on the critical positioning of *unambiguous* women's bodies (Claid, 2006). Consequently, they found it challenging to write critically about the liminality of the disabled body, or the ambiguity of the lesbian body in dance as a fluid in-between body, as articulated in the second case study. Claid discussed how heterosexual feminist criticism tended to dominate writing on gay and lesbian bodies at a time when queer criticism hadn't surfaced enough as a separate topic. She pointed out how X6's

[76] The editorial highlighted the problem that other white feminist publications had and were criticised for which was the predominantly white make-up of editorial collectives and contributing writers. *Spare Rib*, for example was criticised for its lack of diversity in terms of representing race, ethnicity and class (Thomlinson, 2017, p.12).

lesbian and gay perspectives and sexual identities that informed their writing were very different from the contemporary queer perspectives that followed in the 1990s, which involved "being between identities" [77] (Claid, 2006, p.183). Decisions to make Black, lesbian and disabled bodies visible initiated discourse at a time when there was little. As profiled in the following case studies, Melanie Weeks's feature attempted to speak out for lesbians and fill a gap that looked towards queer criticality. Merry Cross's testimony approached a critique of disability and dance. Tessa Triumph and Ramsay Burt's long interviews elevated the work of Black artists and sought to shape anti-racist critical perspectives. Writing about, from, by and with different bodies, how it was written and by whom shifted writing on dancing bodies at the time, extending the editorial collective's relationship with radicality. The writing forms communicate the radical in their content, politics and how they are written, as well as their experimentation with form.

My brief survey of the representation of minoritised artists in *New Dance* (see section 3), including Black British Dance, (dancers of African and Caribbean descent)[78] and Asian dance, occasionally queer (male) companies and disabled dancers, reveals that related articles and reviews appeared more frequently in the second phase of the magazine's life (1981–1988). *New Dance* practitioner-writers in the 1980s were aware and embraced the parallel existences of dance artists of colour and were figuring out how to understand and write about them. To mark their 30th issue and reflect on the growing cultural diversity in the UK, the editorial collective published an issue that profiled "the different movement

[77] Claid was referring to "the act of queering which evokes bodies in a process of transmuting, making, doing, trans-crossing, always on a journey with no final destination but with junctions of creative change" (Claid, p.183).
[78] In the UK, Black Dance was contained within the name of the Black Dance Development Trust, founded in 1985 to support the development of African Peoples Dance. Adair and Burt (2017) and Adewole (2017) point out how it was a problematic term but a strategic way to represent dance practices that reflected the Caribbean or African culture of Black artists working in Britain at the time.

sources that assert themselves in our multi-cultural society" (1984, no. 30, p.3). Features included the topics of Butoh, Burmese dance, Indian dance, the newly formed Black contemporary company Phoenix Dance and an interview with Indian classical and contemporary dance artist, Astad Deboo. They questioned how these particular practices entangled with British contemporary dance, expanding understandings of dance and expression. Seemingly aware of their lack of knowledge, members of the editorial apologised for their largely "Western perspectives" but assured readers they intended to broaden their perspectives in future issues. They entitled the issue, problematically, 'Non-Western dance' (1984, no. 30, p.3), apologising for the "negative title", but explaining that it was "chosen for lack of a more suitable one". This confusing apologist perspective indicated the gaps in practitioner-writers' understanding of other dance cultures, but also their western centrism when trying to describe Black British as well as Asian dance styles. While the issue encouraged the appreciation of the contribution of different artists and cultures and the impact of that work in the UK, there was little articulation of anti-colonial critique or decolonial languages that represented artists of colour on their own terms.

In the early 1990s, addressing the Dance Critics Association Conference in Los Angeles,[79] African American choreographer Jowale Willa Jo Zollar, who features in my next case study, brought attention to racial disparities in US dance coverage. She cautioned white identifying critics of linguistic racism, such as using racist categories (like non-white, non-western) and broad terms that failed to address the individual artist, shaping language patterns that made generalisations about a particular group of dancers. She also criticised writing from the perspective of white aesthetics and white values, and critics' disregard

[79] Jo Zollar's keynote speech was later published as an article in David Gere's *Looking Out: Perspectives on Dance and Criticism in a Multicultural World* (1995), where she included an 8-point checklist for white critics (pp.123-131).

for white choreographers' appropriation of Black and Indigenous cultures. While Zollar was addressing American critics in a different political, anti-colonial context to that of the UK, her cautionary criticism was aimed at all white identifying critics. *New Dance*'s practitioner-reviewers, as I discussed in Chapter 3, offered a new paradigm of criticism as they wrote with generosity from their informed and experiential position (of New Dance and feminism). However, their response to Black dance from their white aesthetics and culture sometimes hindered good intentions. The review form was problematic as it exposed biases of the reviewer that often surfaced through their perceptions more readily than other modes of writing in the magazine. Although there was a scattering of articles and reviews by Global majority contributors who wrote from their experiences of dance, most practioner-writers were white. Wanting to engage generously about Black and dancing bodies, they tended to write from their knowledge of white dancing bodies.

A review of a Black dance company that was published in the early days of *New Dance* shows a first attempt at writing about Black bodies. In 'Many Ways of Seeing', Claire Hayes writes about the differences between two companies performing at Riverside studios: MAAS Movers (British Afro-Caribbean contemporary dance company), directed by Greta Mendez, and the Rosemary Butcher Dance Company (*New Dance*, 1978, no. 6, pp.5–6). Practitioner-writer Hayes questions the politics of visibility in each company. She foregrounds the representational politics of Black dance artists and their need for visibility in a white-dominant dance scene. She compares how Black and white New Dance artists engage with presence differently: Butcher in her post-modern denial of presence "ignoring the whole audience/performance dynamic (p.6); Greta Mendez in her emphasis of theatrical expression and engagement with audience/performer dynamic. Hayes connects to the material of MAAS Movers that formed the black consciousness, particularly when they perform to the songs

of Billie Holiday with “rhythmic excitement”. She shows an awareness of her own white spectatorship watching this part of the performance: “as a white member of the audience I felt happy as the communication included me in the celebration of black consciousness” (p.5). While positioning herself, this statement implies that she thought she would feel alienated from the work and is therefore grateful that she can connect to it.

However, when she watches MAAS Movers perform the more political work of William Louther she writes about her different reactions. She describes Louther’s work, which deals with the “race question” and hits out at “white oppressors” as being “overtly hostile” (p.6). This alienates Hayes and its emotional impact makes her feel uncomfortable and excluded. In a defensive wobble, her admiration and sympathy for the company’s expressive, theatrical visibility meets its limits and she criticises Mendez’s performance as “an embarrassing display of woman as vulnerable yet erotic prey”. Hayes’s feelings that surface in her review centre her white, feminist experimental dance perspective in the critique. They cloud her previous open-minded, insightful acknowledgment that Black British dancers and especially Black women performers were struggling to find recognition and acceptance in the UK. The review shows how she tries to connect with the performance but ultimately falls back on her feminist, New Dance politics as a criterion from which to approach the work. Hayes’s criticism also highlights the lack of knowledge or experience in watching and writing about Black dance in the UK during the 1970s.

The different attempts at positioning, profiling and critically engaging with bodies and dance forms that were unfamiliar to white, New Dance practitioners showed a willingness to broaden perspectives and include artists who had been excluded. Black dance history scholar Funmi Adewole wrote about the absence of critical writing on Black dance, stating that *New Dance* was one of the only magazines that was discussing Black dance at that time. Adewole, discussing the

development of Black British dance in *Black Routes* (2017), foregrounded how Black dance didn't have a discourse or an agreement about what that was as it was developing in the UK (p.127). She argues that this lack of discourse meant that the impact of African dance was not there, resulting in a lack of critical writing from within the Black community and misunderstandings by the few white critics who did write about it.[80] The lack of a robust discourse on Black dance, while it was developing in the UK, partly explains practitioner-writers' lack of understanding and difficulty in trying to represent the many forms of Black dance. It also explains why language and definitions of Black dance in *New Dance* tended to be vague; for example, in the following case study, both interviewer and interviewee use the term 'African dance' and 'Black dance' interchangeably, suggesting the lack of clear definitions within Black British, Afro-Caribbean dance. New Dance's predominantly white and British practitioner-writers were learning how to engage with unfamiliar bodies and often the result generated biased criticism. In their experiments to shape radical criticism, and endeavours to speak as one collective voice, they exposed both strengths and weaknesses in their critical engagements. In the following case studies, I articulate how practitioner-writers approached these identitarian questions in relation to criticism and writing through an interview, a feature and a testimony, forms of writing which disclose their best intentions, but nonetheless reveal misunderstandings and biases.

Section 2: Case studies: intersectional perspectives and radical forms

[80] Funmi Adewole defines what Black British dance lacked at the time. A robust discourse could include some of the following: detailed discussions of the creative processes of making dance for stage, descriptions of how it is used in a professional context, biographies or review of choreographers and dancers, histories and analyses of concepts and terms related to practice (in *British Dance: Black Routes*), 2017, p.127).

Case Study 1. Centring Black artists in the dialogic space of the interview

In the following paragraphs I look at the potential of the interview as a productive form for members of the editorial collective to platform Black British dance artists. Interviews, as a form of writing, were particularly useful to profile artists working in forms of dance that were less familiar to the New Dance community. Members of the editorial collective acknowledged that they were less aware of what was happening in the field of Black British and Afro- Caribbean dance and unsure of how they should be covering it in spite of the fact that it had been "part of our dance experience for some time now" (Burt, 1986, p.7). Two interviews published in late issues of *New Dance* (1986, no. 37 and 1987 no. 41), show more progression in profiling Black British artists than the review of MAAS Movers mentioned above that appeared in 1979, as the format enables artists to speak about the work from their own perspectives. In *Black Dance Now* (1986, no. 37 pp.7–9) Ramsay Burt, practitioner and member of the editorial collective, speaks to Derrick Anderson, artistic director of Kokuma dance, a Birmingham-based dance theatre company that integrated African and Caribbean technique with contemporary dance and drew on Black British culture. Tessa Triumph's interview with Jowale Willa Jo Zollar, artistic director of Urban Bush Women, an all-black, all-female US dance company (1987, no. 41, pp.10–14) covers extensive territory about not only Zollar's career as a dancer and choreographer but also her politics as a Black American feminist. I include the Triumph/Zollar conversation as a comparison to demonstrate how each interviewer connects differently with their interviewee and also to foreground the intersecting oppressions of gender and race.

For the interviewer, the non-predetermined interview structure shifted from writing *about* to writing *with* the interviewee, enabling a conversation. The structure, open-ended interviewing, initiates the conversation with open questions that encourage each interviewee to talk freely about their work and Black dance

more broadly. At the same time, I'm interested in how each interviewer explores the critical form of the interview to articulate the conversation differently. Burt inserts himself into the conversation and writes in the first person. He talks about his own perspective from his experience of New Dance and includes long quotes that articulate Anderson's responses to his questions. Triumph connects with Zollar from her experience of ballet but uses short form questions that are typed into the interview, a question and response format that doesn't centre her opinions. Burt's interview is designed to give an overview of the field of African dance and the development of Black British dance. As he looks for common ground with Anderson, that of experimental New Dance and the forms of African, Caribbean and contemporary dance, Burt tends to make assumptions about Black dance which recentres the discussion around his own white, New Dance practitioner's perspective. On the other hand, Triumph's semi-structured conversation includes brief questions that prompt Zollar to develop her answers. Triumph's interjections encourage an easy conversation as she identifies with Zollar through shared experiences.

Burt's interview (1986, no. 37, pp.7–9) establishes how Anderson was involved with setting up the Black Dance Development Trust as a former contemporary and African dance practitioner. Anderson had come from a contemporary dance background and then learned about African dance and its many forms, which he refers to collectively as 'African dance'. The conversation covers the development of Black dance in the UK, its struggles to be recognised and funded as well as the misconceptions it attracted from the British dance community. Anderson both educates the reader and addresses the reductive stereotypes and misunderstanding of African dance in the British context. He raises questions about the struggles of Black dance artists as they were trying to define Black dance in the UK and how they wanted to be represented.

Burt acknowledges that some of his questions are “awkward” (p.9), as he tries to ease his way into understanding African dance from his practice of New Dance. He tends to steer questions to reflect his interest in aesthetics, feminist politics and dance critics’ response to Black dance. The open-ended interview format gives Burt more opportunity to include his own thinking about certain issues, for example, drawing parallels between experimental New Dance and Black British dance. This creates an interesting paradox: on the one hand, he invites Anderson to talk about Black dance and critique white misconceptions; on the other hand, he recentres whiteness through his questioning, positioning himself in the conversation. Anderson responds that “the history of black dance in this country has been one of continual struggle to create work in a total void. A void of understanding. A void of funding” (p.7). Burt identifies with the struggle that Anderson describes, from his experiences with the X6 collective and New Dance community. He uses what he perceives as the shared experiences of struggle as a frame for the interview: “as we talked, many parallels between black and white new dance work and experience emerged” (p.7), although there was no response from Anderson about the similarities.

Anderson moves on to talk about movement and how, when he’s working with contemporary trained white dancers, he spends days trying to get them “to allow that centred feeling to come through their movement” (p.8). When he hears words such as “centred feeling”, Burt makes comparisons with New Dance training and questions Anderson about the ‘natural’ body and the fluid succumbing to gravity techniques in African dance. As Anderson talks about African dance in terms of an ‘unstarched’, relaxed way of moving, Burt replies that white New Dance artists were also interested in an unstarched and released somatic style and felt that African dancers were doing similar things. Burt makes connections in terms of movement quality between what Anderson refers to as African dance and somatic techniques.

Thinking from the vantage of decolonial dance scholarship and its critique of somatic practices and the assumption that somatic forms and release techniques originated from white postmodern dance,[81] I argue that New Dance practitioners' unquestioning embracing of somatics as liberating and radical by the New Dance community was awkward. There was little evidence of questioning about the origins of somatic movement and its many movement forms such as CI. However, Burt's apparent lack of interest or understanding of western practitioners' debt to non-white traditions was due to a wider problem with how somatics were taught at the time. American dance scholars criticised the western appropriation of Eastern philosophical approaches as well as African and Indigenous approaches to movement. Lindsey Drury has brought attention to the reality that white dance revolutionaries were appropriating techniques that were not theirs to claim as inventing. While Doran George as a somatic practitioner questions the contemporary racist teaching of somatics, Drury looks back further at the origins of its white appropriation. In a recent article about the western philosophical history of somatics, Drury writes that Thomas Hanna's work, which established the historically and philosophically Western basis of the somatics field, "continues to provide cover for white somatic practitioners whose institutionally minted somatic forms extract philosophical and practical knowledge from non-white body-mind practices internationally" (Drury, 2022, p 6).[82] New Dance practitioners in the UK of the 1980s were more focussed on anti-racism and would have had less awareness of decolonial writing and critique that has emerged more recently on dance and performance. This glance from now to then

[81] See Introduction, section 3 where I discuss decolonial framing and Doran George's criticism of somatic practice training (2020) and Royona Mitra's critique of Contact Improvisation's exclusionary politics and issues around touch (2022).

[82] Drury's article (*DRJ*, 2022, 54/1 pp.6-29) argues that Thomas Hanna framed a Western philosophical history for somatics that justified people who were neither Europeans nor White Americans to be excluded from the lineage of innovations central to the field.

highlights some of the problems they overlooked as they were experimenting with somatic practice and postmodern dance.

Brenda Dixon Gottschild identifies a tendency of white critics to disempower artists of colour and measure them "by a standard that ignores their chosen aesthetic frame of reference and its particular criteria" (1996, p.140–1). Her pointed criticism about the consequences of such an approach extends Zollar's warning to critics and frames the problem within Burt's interview. Continuing with more white New Dance assumptions about African dance and the natural body, Burt then questions why African dancers would want to work with contemporary companies or fuse Caribbean styles with Graham and ballet technique. He adds, "We found this very confusing" (p.8) as it's so far away from what white New Dancers understand as African dance. Anderson corrects him, arguing that African-Caribbean dance always includes an integration of multiple techniques and styles, "many white dancers have simplistic notions about African dance" (p.8). Anderson argues that many African dance companies integrate Graham techniques with other African styles that draw on both the traditional and experimental, adding that for Kokuma his aim is "to find a fusion of contemporary ideas and western modes of creative expression with African forms as a means of informing contemporary experience" (p.7). As he disagrees with Burt's assumption about African dance, Anderson criticises his generalisation about African movement styles and origins. His answer draws attention to Burt's and many other white audience members' beliefs that African dance was rooted in the tradition rather than the contemporary and experimental. Anderson also raises the issue of visibility for African contemporary dance artists in the UK in the 1980s who could not afford to be as experimental as their white New Dance colleagues. For many Black racialised dancers trying to be seen and accepted in the UK, radical experimental performance that deconstructed traditional forms was often

associated with precarious financial conditions and a lack of visibility (Adair & Burt, 2017, p.150).

Further on in the interview, Burt again recentres whiteness, this time in terms of feminist criticism of Black dance. From Burt's understanding of white New Dance as "countering traditional sex roles and in particularly partnering and lifts" (p 9), he raises the "thorny" (p.9) question of female representation. Burt addresses how white feminist dance practitioners criticise Black dance as being sexist, in their sexualisation of women. To Burt's questioning about these reductive gender roles, Anderson replies, "I'll suggest that the sisters who see things in that way are actually imposing an oppressive perspective on a group of people who are oppressed enough as it is" (p.9) and identifies it as another form of Black oppression. Anderson continues to explain the differences between white women's and Black women's oppression and the relationships of power between men and women within specific African dance forms. "It seems to me that the sisters should respect at least where their Black counterparts are at, on their own terms." And continues, "there is nothing to be gained by marginalising that activity by a movement of oppressed people who ought to be able to inform and assist another group of oppressed people" (p.9). Anderson also discusses the lack of meaningful criticism for Black artists and articulates how Black dance is usually described reductively by white critics as being colourful, exciting and eroticised. He describes criticism as "never supportive" and often unhelpful or "threatening" (p.9). He concludes that criticism about Black dance should be guided by choreographers and dancers, for example, through discussion or programme notes.[83] The criticism that comes through from Anderson and the Black dance experience, as well as his calling out white feminist attitudes are insightful as anti-racist writing and the interview form gives Anderson space to

[83] Contemporary Afro-American scholar Anita Gonzalez argues that Black dance artists must take control of how they are written about by critics: "choreographers and dancers should determine their own intentions; they can guide the eyes of critics to perceive through self-determined lenses" (2017, p.179).

question Burt's assumptions. He labours hard to decentre white perspectives on Black bodies yet does a good job at dismantling them; actively opposing racism by advocating for change in attitudes.

Triumph and Zollar

Triumph's interview, published a year later (1987, no. 41, pp.10–14), focuses on Zollar's Black identity as integral to her work, and is arguably more successful at keeping the conversation on Blackness. She represents little of herself and, through short questions that encourage a flow of ideas from Zollar, explores the Afro-American choreographer's feelings and politics. Although Triumph's racial identity is not mentioned in the interview and she wasn't a regular contributor to *New Dance*, she appears, from her questions, to have experienced and developed understanding of New Dance, ballet, Black British and African dance forms.[84] She connects with Zollar through shared feelings about Black feminism, postmodern dance and a knowledge of African dance forms and Black culture.[85] Triumph gives Zollar space and freedom to talk from her own experience and there are fleeting moments in her conversation, as in the use of collective pronouns, that suggest her own Black identity:[86] Triumph writes "It is very encouraging to witness a black performer who is proudly loyal to African heritage; it gives us all hope and inspiration" (p.14) to which Zollar replies "Well, I'd like to see people value their culture. If we don't give it value…" And Triumph chips in, "no one else will?" It's an exchange that confirms their mutual understanding about the black artist experience and where they meet as equals.

[84] The lack of information about Triumph is frustrating as she was likely one of the few practitioner-writers of colour in the *New Dance*'s editorial collective. The reader can only assume from her informed questions that she is a Black dance practitioner and feminist.
[85] Jennifer Dunning describes Zollar's work as being rooted in African American culture and African dance traditions while drawing on Afro-Cuban, Congolese, modern dance and postmodern forms (in *50 Contemporary Choreographers,* 2011, pp.370-375).
[86] Recent emails from members of X6 identify Triumph as a Black British dance educator who was briefly part of the editorial collective.

Triumph is quick to identify with the movement that Zollar describes through the prism of 'natural' movement in African dance which goes against the straight, linearity of western forms of contemporary and ballet training. Triumph, recalling how her own "natural movement was put down" (p.12) in ballet classes, identifies with Zollar, who was shamed in class because of the size of her bottom. They bond through their shared experiences of disempowering experiences of ballet training and agree about how African dance aesthetics liberate the body from rigid, Westernised dance standards. As Zollar remarks, being taught to embrace the "expressivity in the butt" (p.12) in her African dance classes was empowering. Triumph points out that postmodern dance artists Steve Paxton and Trisha Brown "actually do a wiggle", introducing the topic of postmodern released movement. Both agree such a movement looks dissimilar and serves very different purposes in both postmodern and African styles. Zollar elaborates on this point, arguing that white postmodern dance practitioners use gestures as a functional, 'kinetic' movement, not as an expressive tool as in African dance. While not calling out the white appropriation of such a movement as such, Zollar connects 'natural' movement to its African dance origins.

Triumph questions the impact of "experimental and rebellious post-modernism" (p.10) on the Black experience and asks Zollar whether she feels influenced by postmodern choreographers and postmodern dance's rebellion against patriarchy and traditional dance forms. Although Triumph briefly introduces white postmodern dance, she does so only as a point of reference to discuss how Zollar has engaged with the postmodern tradition and used certain devices in her own work. Zollar describes how she uses white dance rebellion's experimentalism, for example, minimalism and pedestrian movement, as other methods of expression that help her make work from the Black experience. She clarifies her movement style as emerging from the embodiment of African dance in terms of dynamics and the approach to movement and the body, while incorporating "modern

dance's gestural and spatial range" (p.12). Here she dismantles the white privileging of postmodern and modern dance, positioning them horizontally alongside other dance genres.

The role of affect in the interview establishes a space for contact between the two women. Triumph frequently asks questions that prompt Zollar to talk about how she felt performing certain movements or as a Black woman. Zollar describes the political aspect of her work, through her feelings of dance training and feminism. She discusses African spirituality and its connection to nature and its "life-giving energy". When Triumph pushes her further to explain "the African world view", Zollar elaborates, discussing how African dance and her solos are about how people relate to nature and other people. "People describe their relationship to nature through African dance" (p.14). Discussing images of women in dance, Zollar acknowledges that the Women's Movement had been important in her journey of self-discovery and gave her a chance to define herself. She emphasises how her African ancestry plays out in the personal and political parts of her life as a dancer and choreographer. "I can't help but make statements about the black experience even if I didn't try" (p.13). What Zollar gestures to here is that her feminism is embodied in her own Black experience, one felt and shared with other African American women and intrinsically linked to her African heritage. Here she foregrounds the important intersections of race and gender that grounded Black feminist politics and Black feminist intersectionality. In her comment, "when you value your culture you can no longer be oppressed spiritually" (p.14) she calls out to Black dancers to combat institutionalised racism, sexism and the negation of their heritage.

Zollar unpacks the different dance styles she works with, framed through the prism of a Black woman's experience in the US, a place where, she suggests, there was more acceptance for Black dance artists than in the UK. She also pays homage to the important traditions of Afro-American modern dance artists (that

influence her work) such as Katherine Dunham and Pearl Primus, and exposes their legacy to a readership that may not have heard of either. The interview educates a predominantly white UK *New Dance* readership in African American dance styles and draws connections with experimental dance forms and African tradition, describing them as a vital contribution to dance history. The conversational format of the interview builds criticism that introduces an intersectional focus on the oppressions of Black women as Zollar makes clear how she embodies her politics differently from white feminists. Triumph writes both with the artist and from the artist, and shifts the critical form of the interview so that the artist's voice is centred.

The open-ended interview form enables a conversation that needed to happen for different reasons. In both examples, the interview structure surfaces the exposure of Black dance through its dialogic platform, creating Black criticism that problematises white assumptions and oversights about its multiple forms and styles. The first interview allows for the differences between New Dance and Black British and African dance to emerge and be understood. Burt's endeavours to connect with Anderson through the marginalisation of white new dance and Black British dance is interesting but, in this case, distracts from Anderson's discussion. Within the interview's unstructured questioning, Burt inserts his own thinking (from New Dance and feminism) into the conversation and creates an insider/outsider relationship with Anderson, putting Anderson on the defensive. The critique of gender roles in African dance from a white feminist perspective alienates Anderson and again draws attention away from his words. The second interview as a form of political and dance education enlightens a white British dance readership about Afro-American dance and the Black feminist experience. The short semi-structured questions allow a productive rapport between the two women where they bond over feelings of dance and Black feminism, shaping a critical conversation that focuses on Zollar herself.

The interview as a critical form extends *New Dance*'s critical practice, enabling a dialogic space for practitioner-writers to write with and through artists rather than about them. My examples foreground the work of Black artists and their experiences and in so doing mark the racism in white traditional and experimental dance. It is important to understand that few British dance magazines at this time were interested in Black artists like Zollar or Derrick Anderson; an American, feminist, avant-garde choreographer and a Black British choreographer moving between contemporary and African dance forms. The interviews reveal how *New Dance* practitioner-writers were negotiating writing with and by Black artists, broadening perspectives on dancing bodies and experimenting with criticism that was radical, yet sometimes problematic.

Case Study 2. Towards a queer criticism for dance

In the next case study, Melanie Weeks' feature on lesbian dance, 'Breaking the Conspiracy of Silence! Lesbianism and Dance' (*New Dance,* 1987, no 41, p.9), contributes to what I'm arguing constituted *New Dance*'s radicality, as she attempts to decentre heteronormative bodies through a theoretical critique of lesbian dance. Weeks's article was derived from her final thesis on lesbian dance submitted as part of her degree at the West Sussex Institute of Higher Education (now Chichester). Weeks situates the invisibility and oppression of lesbians in dance and suggests how they should represent their sexuality differently. Published towards the end of *New Dance*'s span, in the second women's issue, the article indicates how *New Dance* was continuing to reaffirm its relationship with the feminist movement, at a time when lesbian voices were strong in the feminist press and activism, yet absent from heterosexual culture. The carefully researched feature by guest contributor Weeks introduced thinking around lesbian performance and lesbian dancers and was noticeable as the only feature in the magazine that covered this topic. Although there appeared more awareness of gay

male dance in the form of an interview with Lloyd Newson (1985, no. 34), reviews of DV8 (1988, no. 44), and a performative reflection by the artistic director of a gay/drag male theatre company in the only men's issue of *New Dance* (1980, no. 14), the latter included no critical dissemination of how dance might be linked to homosexuality or homosexual performance in New Dance more broadly. Weeks attempts to address the invisibility and silence around lesbian dance, shaped by her preoccupation with the topic. Engaging with Weeks's feature, I question why lesbian dance and or lesbian dancers hadn't appeared in the magazine before and argue that Weeks' writing develops a form of lesbian critique that was much needed.

With the analytical tone of an academic researcher and without positioning her own identity, Weeks questions what lesbian dance could be and what it should do. The form of the feature has two parts: the first section includes a discussion of why lesbian dance is invisible, a summary of how lesbians address their sexuality in performance and what might constitute lesbian dance. In the second part of the article, not content with the existing definitions from her research, Weeks attempts to articulate lesbian dance in her analyses of two different performances and what she sees. Her writing here is informed by what she feels about the dancers' relationship with one another and develops criticism of the heterosexual assumptions of other critics and spectators.

Thinking about how Weeks captures the complexities and incoherences of her topic and creates a feature that might look ahead to queer criticism, Croft's 2021 article on queer dance criticism, shaped by her own experience of being a queer dancer and scholar, provides a way to navigate such lesbian work. Her article describes the complexities of writing and researching lesbians in history, summarising the process as embracing uncertainty – "wanting what you cannot certainly find could summarise queer life well beyond the archive" (2021, p.35). Croft entangles her queer reading of archives with her own queer desire, finding

a role model in New York dance critic Jill Johnston (1929–2010), who wrote extensively about American postmodern dance as a case study for considering how the lesbian is "incoherently constituted through discourse" (2021, p.37). Croft foregrounds that Johnston the dance critic shaped dance criticism by being both a dancer and a lesbian, finding that postmodern dance's mixture of "clarity and obscurity" resonated with her experience as a lesbian in the feminist movement.

Acknowledging ambiguity as a productive tool for queer criticism and its dismantling of binaries and heteronormative certainty, Croft argues how lesbians create a strategic not knowing, or questioning, symptomatic of what is not said or what is missing and or made clear in lesbian performance. Croft's article provides methods for how to read lesbian work choreographically, drawing attention to absences and presences rather than fixing meaning. I develop Croft's tools – ambiguity and Johnston's method of reading choreographically to approach Weeks's experimental criticism, shifting my thinking about the form and content of the article. Croft explains that reading choreographically invites the reader to pay attention to postmodern dance's emphasis on formal strategies like rhythm and accumulation and take pleasure and value from experience rather than searching for meanings (p.35). She points out that Johnston taught her readers to *feel* the performance they were watching, and to understand the rhythms and spacing as absences and presences that collide generatively and could "seduce those who can learn to read and sense differently" (Croft, p.35). In search of archival evidence of (Johnston's) lesbian identity for her own research, Croft describes how she also reads choreographically: "if one is looking for evidence of queer women's lives – one has to have tools to see what's there, what's not there, and all that might lie in the space between full presence and total absence" (2021, p.35). Croft suggests a way of experiencing lesbian dance and illustrates

the speculation involved, which I use to connect with Weeks's struggles in her research of lesbians in dance.

Rather than feeling frustrated with Weeks's lack of conviction about lesbian dance, the gaps in detail about the performances and the speculation, I focus on ambiguity as a queer strategy, extending the meaning of ambiguity that I discussed as a critical method in my previous chapter (Chapter 3, case study 3),[87] to understand the absences and presences (as opposed to clear meanings) in Weeks's writing. In relation to queer ambiguity as a method in performance, Claid discussed the complex crossing between identity and ambiguity that were necessary for the engagement of performer/spectator/writer relations: "spectators are engaged by a practice of 'not knowing' but desiring to know" which is a play between the multiple perceptions and interpretations about a performer rather than a fixed truth (2006, p.6). For the performer and the writer, this playing between fixed points, what they can see and what they can't, creates thrilling possibilities in terms of meaning and desire. Ambiguity therefore as a strategy captivates the audience and keeps them intrigued (2006).

Thinking about queer ambiguity and extending Croft's method inspired by Johnston, I argue that Weeks reads the performances she's watching choreographically and experiments in her text with articulating the collision of absences, presences and things in-between which enables another way of reading and sensing dancing bodies. Weeks's description of the performances suggests that she senses what is there, what is not and what might be there in terms of lesbian sexuality. She *wants* to capture lesbian difference in performance but struggles to do so, feeling a longing for something she can't have. Weeks's writing

[87] I discuss ambiguity in Anne Shivas's review, where she questions how effective two dancers are in projecting their female sexuality, and deliberately does not pin them down to one interpretation (*New Dance*, no 41, pp.21-22).

creates a place of possibility, knowledge and fluidity, rhythm and dynamics, that forms a radical critical lens.

At the beginning of the feature Weeks identifies the difficulties in researching lesbian dance and draws on her interviews with both lesbian dancers and visual artists. She explains their invisibility by arguing that fear and oppression (as women and lesbians) result in their "enforced anonymity" because of their perceived threat to patriarchal norms (p.9). An example of this self-protection is Johnston herself, who initially preferred to be known as a feminist before a lesbian as she believed "lesbians are diminished again and defined merely by their sexual desires" (Croft, 2021, p.37). Weeks was writing a year before anti-gay legislation, finally passed by Margaret Thatcher in 1988 (section 28), made it particularly difficult for homosexual men and women to be open about their sexuality and to feel safe outing themselves or for teaching the acceptability of homosexuality within families. Teaching consequently within the heteronormative public sphere, lesbian sex and sexuality remained a private and taboo issue (Morris and Withers, 2018). This had implications for homosexual dancers who earned their living as teachers even before the bill was officially passed. Weeks therefore is not surprised that "the issue of homosexual politics is still largely ignored in dance" and hints at the rampant homophobia that meant lesbian dancers had to be brave to "display themselves", for "the fear of reprisals" (*New Dance*, 1987, p.9).

In her search for lesbian dance and lesbian choreographers, Weeks communicates her frustration with their lack of visibility but is sympathetic to how they feel and why they "rarely portray their sexuality in their works" (p.9).[88] She draws on

[88] Looking back at the 1980s, when Weeks published her feature in *New Dance*, queer scholar Elizabeth Freeman, in her writing about queer temporality, articulates how lesbian feminism in the 1970s – 1980s tended to be committed to the feminist movement, and similarly resisted sexualisation in any form. She adds that lesbian feminism was not yet ready to unpack lesbian sexuality of the "butch/femme/s/m, pro-sex lesbian subcultures of the late 1980s and 1990s" (Freeman, 2010, p.61).

others' practitioner experience, empathising with what it feels like to "confront an audience face to face" and argues how much harder it is for lesbian dancers in comparison to lesbians working in the visual arts, who can hide their identity behind the artwork or object. Making a point about how there is no helpful discussion or definitions in dance publications about lesbian dance, Weeks borrows definitions from Emily Sisley's "Notes on Lesbian Theatre" (*The Drama Review*, March 1981). Substituting 'Lesbian theatre' for 'Lesbian dance' she writes, "Lesbian dance is about lesbians – its content is structured around a theme that deals with the experiences, thoughts and/or lifestyles of lesbians" (p.9). Weeks reflects on the definitions and decides that while they hold "valid truths" none on their own seem adequate for lesbian dance. Weeks continues to suggest how lesbian dancers might deal with their sexuality: she advises that they can ignore it and only perform in heterosexual work; use it as an indirect stimulus; identify their sexuality as part of the wider struggle of feminism; or embrace it in every part of their work. She endorses the last option "as the least questionable definition" and develops her own thinking "that lesbian dance is dance that is *by* lesbians, *about* lesbians and *performed by* lesbians" (p.9).

Drawing on her research she tests out her perspective on and feelings about the definitions of lesbian work that makes space for open-ended, fluid interpretations. Her use of words such as "I should like to suggest …" or "this may be", probes without committing to a definition. She suggests that in contrast to lesbian dance, "a lesbian dancer *can* easily be defined …" and, tapping into her own feelings, writes, "I feel that lesbian dance must necessarily be produced by lesbians". When she introduces the performance examples, she writes that they "could be interpreted" as lesbian dance. I argue that she begins to write choreographically, as her thinking and feelings meander between certainty to uncertainty, ideas appear and then evaporate, accumulate and disperse like the movement she's describing. Her writing resists closed definitions and conveys other possibilities

in the tentative questioning and the fluid suggestions. She arrives at a practical hypothesis that lesbian dance can only reflect the lived experiences of lesbians, batting away an earlier possibility that a work made by heterosexual choreographers could have lesbian content.

Moving on to use these slippery definitions of lesbian dance to frame "some initiatives" that have been taken to portray lesbian sexuality, she tries to differentiate between lesbian dance as opposed to two heterosexual women pretending to be queer or simply performing intimate movements and touch. Both examples, *Facing the Odds* (1984) by American lesbian choreographer, Johanna Boyce and *Close Stream* (1983) by Gaby Agis are tantalising for the reader, due to the lack of information Weeks provides. For example, she doesn't say when and where they took place and only includes a fleeting description of what actually happened. Feeling the movement and interactions of the dancers, she questions the critical response to lesbian sexuality embodied in Boyce's work.[89] Although Weeks doesn't say where she saw Boyce's work (it might have been on tour in the UK or when she visited New York), her description of the physical intimacy between the dancers introduces affect in her writing, implying that she witnessed (and felt) the work live. Her language articulates the dynamics and rhythms of the group as they dance together and how their bodies are orientated. She marks the explicit references to lesbian sex as "they push and pull each other around, clamber and tussle together on the floor … finishing with an embrace and kiss". Giving further evidence that the work projects lesbian sexuality she describes how one dancer reads out a prophecy to another that she will have sex with "a person of the same gender". Reading choreographically, Weeks feels her way through the performance, gesturing towards the absence and presence of lesbian identity and how it might be conveyed in the performance. In this way, I

[89] Christy Adair briefly discussed Boyce in her book (1992, p.230). She describes Boyce as being able to "accent differences among women in an all women company" and how she wanted to explore women as "assertive matriarchs".

argue her writing departs from the restrained tone, objective language and her positioning in the text that she starts with, to writing shaped by speculation, feelings and latent desire. This switch of modes to articulate her feelings makes a radical intervention with the conventional feature form.

Weeks conveys her concern about lesbian dance's invisibility and how it might go unmarked by a heterosexual audience. She criticises the response of a critic who misreads the duet and intentionally ignores the performers' references to lesbian sexuality, reducing their rough and tumble relationship to an "evocation of innocence". She chastises the critic for "making no reference to the lesbian content" and argues that critics make their own interpretations from their heterosexual assumptions. In a different review of Boyce's same work, performed in the Kitchen, New York City, Jennifer Dunning, writing in the *New York Times* (3 May 1984 Section 3, p.22), also bypasses any direct mentioning of lesbian content. Dunning describes how two women in their underwear "engage in a tussling, sensuous duet while they talk about their fathers and sisters", then walk off-stage arm in arm. Dunning wraps up her review by observing that the "two dissimilar daughter-sisters connect, as do all the women and make their own history for a few moments". From these perceptions, I argue that Weeks's reference to other critics' writing shows up their frustrating avoidance to acknowledge lesbian sexuality in Boyce's work. She is clearly at odds with both reviews although she expresses her disagreement mildly: "one person might think a piece has lesbian content, while another may not" (p.9) – Weeks's feature articulates her thinking about critics' and indeed audience members' limited response to lesbian work, understanding that interpretations are formed by personal biases. This is an interesting point of tension for Weeks as such biases close down a productive ambiguity and multiple meanings.

Developing speculations from her feelings about what she sees and what remains invisible, Weeks writes about the lesbian sensibility of British New Dance

practitioner Gaby Agis's duet (*Close Stream*, 1983).[90] In a short review of Agis's work, she describes the close body contact and touching between the two women, but questions whether the women perform a sisterly relationship or whether the women's interactions and orientations "convey perhaps a sexual relationship" (p.9). Weeks describes how the women "crawl slowly over each other, each helping the other forward;" they "touch each other slowly, sensitively and deliberately" and are also "locked in a close embrace" (p.9). Weeks's writing articulates the sensuality of the two women, and she muses about their relationship from her feelings as a spectator to their performed intimacy. Weeks's writing conveys an ambiguity about her feelings towards the dancers, and how their relationship might be understood as both sisterly and sexual. Her 'not-knowing' steers her writing away from committing to one definition and implies that the choreographers and performers in question don't fit into rigid binaries of either lesbian or heterosexual. Towards the end of the article, putting brakes on her own desire, Weeks detracts away from her speculative position on the work and celebrates the close physical relationships between women which are "openly displayed", in the work of Agis and Boyce as "paving the way for a deeper exploration of lesbianism in dance". Referring to the explicit lesbian visibility developing in other art forms (performance art and film), she writes how she is "hopeful" for lesbian dance and for lesbian freedom of expression.

Weeks's meandering, yet authoritative articulation of what lesbian dance should or could be, shaped by ambiguity and speculation about the artists she watches, builds a critique that encourages queer ways of thinking and seeing, writing and feeling. She makes an attempt at reading dance queerly, and her article looks ahead to Croft's assertion that "writing about dancing queerly teaches us new ways of looking, sensing and thinking" that can thwart an audience's assumptions

[90] In the interview with Gaby Agis discussing her duet *Close Stream* (New Dance, 1983, no. 25) Johanna Godliman points out how audience members felt uncomfortable when watching Agis's duet because of the touching that took place between the women. Rather than asking about lesbian references, Godliman writes about "the single sex thing" (p.27) that made people in the audience either happy, sad or embarrassed.

(2017, p.16) The form of the article appears to be a well-researched feature which allows Weeks a certain distance between herself and the body of the lesbian dancer whom she centres. Weeks deliberately doesn't situate her own desire and feelings explicitly; her writing is neutral when talking about her response but is curiously ambiguous about the sexuality of the performers. In comparison to Croft's contemporary discussion of her lesbian desire, Weeks's writing shapes a relationship to lesbian dance (and indeed lesbian dancers) that is on the one hand objective and factual as she questions the visibility of lesbian dance. On the other hand, her writing becomes subjective and speculative as she begins to connect more empathetically and possibly with desire to the performers she writes about. Hovering between clarity and obscurity, ambiguity and reading choreographically, the slipperiness of her writing constructs a radicality in Weeks's engagement with lesbian sexuality in dance. She experiments with defining both what lesbian dancers do and what lesbian dance is, marking the invisibility of both in an attempt to break the silence around the topic in dance during the 1980s. Her writing puts lesbian dance in context, conveys the different realities of being a lesbian now and then and fulfils a commitment to decentring hetero-normative writing and dancing bodies.

Case Study 3. Curational choices: an unconventional testimony as a critique of ableism

My final example features a form of testimony by Merry Cross, 'Dance and Disability' (*New Dance* 1981, no. 19, pp.4–5), where the author expresses her thoughts and analysis on the subject of disability. Reflecting on the barriers to her own enjoyment of both the physical and the emotional aspects of dance, she breaks out of the established form of feminist testimony as she describes her own

lived experience of disability, engaging playfully with dance, while critiquing its ableist perspectives. I argue that Cross's inconsistent positioning within the text, her shifts from writing about her experience of disability to that of New Dance practitioners, concluding with a poem and what she likes about dancing, is an unconventional form of testimony. My interest in her contribution, however, is not to argue how the writing shaped effective feminist criticism, but, rather, what its inclusion says about the editorial collective's commitment to shape radicality. *New Dance*'s writing radicality lay in the curation of experimental writing forms that profiled marginalised artists and enabled them to discuss oppressions experienced both in their domestic and dancing lives. Cross's experiments with writing about disability contributed something new to dance, at a time when there was little visibility of disability in dance. I examine what Cross's contribution does, in form and content, how it represents the artist and disability more broadly.

The editorial collective's curational choices and processes that shaped criticism reveal other questions about the wider climate of dance criticism as well as the collective's politics: why they chose particular writing forms to write about marginalised bodies; what they were trying to do with these forms; why they chose certain bodies to write about and neglected others. Members of the editorial collective decided on what dancing bodies should be represented, the form of writing and who should be asked to contribute. Evidence of early editorial discussions, which also included writing approaches, appeared in handwritten notes taken during a meeting (19 October1980) and convey the tension within the collective on the subjects of criticism, good writing and ambitions for *New Dance.* Here members of the editorial collective, spearheaded by Anna Furse, discuss how they want to broaden the contributor base, separate the magazine from X6, develop the quality of writing and adopt a policy to "determine material in terms of sex, race, class, sexuality, etc., have an editor for each issue and create a new identity for the magazine" (Early, F, Furse, A, Lansley, J, 19 October 1980,

page unknown). It is revealing to note that they don't mention disability in this list, an indication that it was an overlooked topic.

I've discussed in previous chapters how the editorial collective encouraged experienced dance writers and first-time writers alike to contribute, establishing and extending a pool of writers that represented "the wide spectrum of New Dance" (1977, No 2. p.2). When it came to writing about bodies that the editorial collective considered important to represent but didn't know how to write about, contributions in any form or style were welcomed that would bring new conversations to dance. There appears to be less interest in professionalism of the writing as long as it represented minoritised artists and challenged received stereotypes of the dancer's body. Members of *New Dance*'s editorial collective invited Cross to contribute because of her experience as a disabled activist, feminist and writer who could educate New Dance readers on the lived realities of disabled women at the time. Cross had met members of X6 through the co-counselling community.[91] She was a member of The Liberation Network of People with Disabilities collective and also a writer who, along with other members of her collective, had recently published the first radical disability magazine, *In From the Cold* (June 1981).[92] Lansley describes Cross, who had a physical disability from birth, as "a tremendously powerful voice within the disability movement which was gathering momentum and revealing the oppression of people with special needs", and someone who was passionate about

[91] Members of X6, Jacky Lansley and Fergus Early, were part of the East London Re-evaluation Co-counselling community where they met other artists and collectives from the wider community. (Lansley email, 24 April 2023). Cross, who had a great interest in dance, was invited to sit on the board of Fergus Early's community-based company, Green Candle (1987), where she ran disability awareness workshops for the company and helped develop dancers' awareness of disability. Her work as a disability activist included teaching, educational psychology and acting with Graeae Theatre company (1980-).

[92] The Liberation Network of People with Disabilities was a national, mixed-gender network of disabled people and non-disabled allies. Active between 1979 and 1985, it was led by disabled women who were also involved in the Women's Liberation Movement.(https://www.historyworkshop.org.uk/disability-history/reimagining-disability/ accessed 13 Jan, 2025) Five of its members including Merry Cross, Mary Woodhouse, Fiona Campbell and Micheline Mason, founded *In From the cold* in 1981 which was the first liberation magazine for people with disabilities. The magazine provided space for sharing information and developing ideas, for example the first issue (June 1981), included articles on barriers facing disability, language and activism, reviews of books, theatre shows by disabled actors, news, letters and policies.

dance (Lansley email, 09.05.2023). Writing from and on disability was one that was very absent from the magazine with only sparse coverage of disability dance companies between 1981 and 1985. The sparsity represented the broader issue of the lack of disability dance at the time and consequently the lack of discourse around it.

Ann Cooper Albright, writing sixteen years after Cross from a second-wave feminist perspective, argued that disability had been paid little attention in cultural criticism or dance scholarship. This, she argues, was partly because the disabled body defied categories and was one that was problematic as "the material realities of disability threaten to disrupt not merely cultural representations or theoretical perceptions but ways of living as well" (1997, p.60). Cooper Albright suggested that feminism ought to engage with issues of disability as the female body had much in common with the disabled body in terms of body politics. She posited that, similarly to how women have been associated with the body, disabled bodies "are seen as overwhelmingly material entities unable to transcend the physical specificity of their daily needs" (p.60). She compared the female body to the disabled body in its capacity to be "frightening and excessive, always threating to ooze out of its appropriate containers" (p.60) and the rich potential of the disabled body as one that opposed the classical dancing body which was "static, closed and sleek" (p.63). From this thinking she identified the concept of the "ableist gaze" which marked the disabled person or performer as different and inferior when measured against the internalised classical aesthetic of the image of the dancer (1997, p.80).

Artist, disability culture activist and scholar Petra Kuppers further questioned issues around spectatorship and the hypervisibility of the disabled body in different public spaces and considered the disabled body as a source of experience

and difference (2003). Through the contemporary prism of ecosomatics,[93] which promotes a more inclusive understanding of disabled bodies, Kuppers proposes her method "eco soma" [94] to examine the interconnectedness of the human body, mind and the environment, challenging traditional notions of able bodies and embodiment as independent, autonomous and superior to other human and non-human bodies. Understood from Cooper Albright's perspective of what the disabled body could do and Kuppers's recent disability scholarship and practices of ecosomatics, I read Cross's testimony as raw material that anticipates some of these scholarly perspectives of the disabled body in dance.

The editorial collective published Cross's testimony to broaden their perspectives and to intervene with definitions of perfect bodies, as well as bring disability awareness to dance. Through their feminist politics, they understood the disabled body as an identity category with the potential to dismantle the heteronormative, ideal representation of women dancers, adding a new, productively uncomfortable perspective to their critical practice. They also were aware of the many material obstacles for disabled women in terms of access, housing and inclusion. They embraced Cross as part of the New Dance community and hoped that by including autobiographical writing by a disability activist they would address issues around exclusion, and visibility in dance. Cross identifies a gendered, ableist gaze and the double oppression of its effects, as well as other

[93]An ecosomatic approach challenges traditional notions of dance and movement by promoting inclusivity and accessibility. When applied to dance and disability the method encourages disabled dancers to explore their own bodily sensations and movements in relation to their surroundings, fostering a deeper connection with the environment. By integrating ecosomatics, disability dance practitioners can create more inclusive and adaptive dance practices that honour the diverse abilities and perspectives of disabled dancers. This approach not only enriches the artistic expression of disability dance but also promotes a greater appreciation for the ecological and somatic dimensions of movement. (Enghauser, 2007).

[94] In her book *Eco Soma*, Petra Kuppers focuses on art-based methods of envisioning change and argues that disability can offer imaginative ways towards living well and with agency in change, unrest and challenge (2022).

implications of being looked at or stared at [95] as a disabled woman which further complicated feminist practitioner-writers' dismantling of the male gaze for dancers. Cross's writing reveals the editorial collective's early understanding of the links between feminist body politics with those of disabled women, and its potential for displacing further the notion of a perfect body in dance. For example, they embraced the Liberation Network's claiming of second-wave feminism's 'personal is political' as a tool to argue for disability as a political identity.[96]

Cross's 'Dance and Disability' interrogates people's perceptions of the disabled body as 'imperfect', drawing on her lived experience as a disabled woman who would like to dance, as opposed to writing from the experiences of dancing training, or somatic practice's undoing and releasing. She conveys her complex relationship to dance through embodied writing that articulates the injustices and inequalities encountered by disabled people. The form of testimony gives Cross free range to experiment with her writing that embodies her experience of disability and expose ableist stereotypes and standards of beauty that disempower (disabled) women. Her writing also amplifies her need to share disability with the New Dance community, whom she feels "related to her as someone with a disability more readily than most able-bodied people" (p.4). In the opening words of the testimony, she describes how grateful and excited she is to have space and be able to share with a dance readership "the mental journey that I've travelled" (p.4).

Cross's writing for *New Dance* positions her as an outsider to dance and unpacks her complicated relationship with movement; "the first thing I had to explore was my relationship to the concept of dance". She describes that her love for dance is

[95] Rosemarie Garland-Thomson marks the penetrative and intrusive quality of the act of staring at a person with an extraordinary (disabled) body. She argues how staring creates "an awkward partnership that estranges and discomforts both viewed and viewer" (Garland-Thomson 2009, p.31).
[96] Feminist Intersectional historian Beckie Rutherford, argues that the Liberation Network was an example of how the feminist principle 'the personal is political' struck a chord beyond the Women's Liberation Movement as it was used by the collective as a tool to claiming disability as a political identity. (2024, accessed 13 Jan 2025.)

a paradox, as it excludes her from its ableist practices and modes of viewing, as well as making her feel "physically ungainly and unattractive". Affect foregrounds her feelings of (bodily) shame and fear, as a disabled woman, "permanently on crutches", who wants to dance. She implies that she loves the feeling of dancing to music but as a disabled person doesn't feel she has the right to be a dancer or part of the dance community. Here the writing unpacks her discomfort when watching dance in public – an activity which makes her feel that "I'm intruding in a world that isn't me", and where members of the audience think she's "eaten up with jealousy watching something so beyond my capabilities" (p.4).

Through her discomfort, she emphasises the social barriers for disabled people in public spaces that create hypervisibility. She implies the lack of understanding from the general public that makes her internalise the hostile or pitying looks of able-bodied spectators, even when she is watching dance as a member of the audience. Here she is referring to the social barriers and attitudes of many able-bodied people in public spaces who found disability threatening and problematic. Cross's experiences of exclusion watching dance, which she describes as "emotionally difficult", suggest the struggle and exhaustion of being a disabled person in the early 1980s. For example, the Local Authority Social Services Act and the Chronically Sick and Disabled Persons Act were passed in 1970 and were the first to recognise and give rights to disabled people.[97] However, these acts were inadequate to tackle the level of discrimination and multiple barriers faced

[97] *The Chronically Sick and Disabled Persons Act* was one of the first acts to recognise and give rights to disabled people according to the Disability Medway Network CIC. It meant that local authorities were given responsibility for providing welfare services that included housing, practical assistance in homes, meals provided at home or community centres, as well as adaptations to people's homes. The Act also helped give people the right to equal access to recreational and educational facilities and help with travel. (https://www.disabilitymedwaynetwork.org.uk/2019/01/19/a-history-of-disability-rights-in-the-uk/) 2019, accessed on 5/05/2023)

by disabled people which is evidenced by the manifesto of The Liberation Network to which Cross belonged (*In From the Cold*, 1981, Issue 1, June pp.9–20). Put into context, her writing reflects on the lack of rights and access as well as prevailing ableist attitudes, and inadequate support that disabled people faced. Cross moves away from talking about the emotional and physical pain of her own experiences to that of dancer friends. As discussed at the beginning of the case study, Cross met with New Dance practitioners at co-counselling sessions, where they would have discussed traditional dance training and why they were reinventing their own somatically inspired movement languages. She talks with surprise about how she feels understood better by dancers, referring to members of X6 and the new dance community, even though they are "the height of able-bodied people" (p.4) and in peak physical fitness. From these conversations with New Dance practitioners, she builds a critique of the pressure on women to conform to an extreme body stereotype. Her writing indicates a political affiliation with the progressive body politics of New Dance practitioners. Responding to New Dance practitioners who had partly rejected ballet and contemporary dance because of the requirement to be "perfectly thin or perfectly muscular" she hits out at the stereotypical ableist body that traditional forms of dance demand. She uses repetition and capitalises words such as 'perfectly' to emphasise meaning as a word that carries judging, value-laden connotations. She praises New Dance practitioners for embracing a holistic approach to the body in their work and their appreciations of dance as "a form of communicating one's feelings", implying her desire for their more expansive, somatic-based understanding of dance.

Cross's writing shares some similar characteristics in terms of the form of testimony and feminist content of practitioner-criticism: she communicates her feelings in the use of personal pronouns, emphasised words and her strident positioning within her text – potentially a courageous and powerful place for

critique. There is conflict in her testimony as she writes about feeling both physically and emotionally discriminated against by the dance world and also wanting to dance and be part of the dance scene. Affect elicits sensation and dynamic. She incorporates stylistic variances that enhance her troubled relationship with her body and dance. Visual effects appear in her typing; for example, she writes the word dance in italics as she struggles to claim it for herself, detaching it from the domain of normative bodies: "I hold my breath while I type *dance*" (p.4). However, she articulates the experience not of a professional dance training and New Dance practices but of a disabled woman struggling with ableist prejudice and exclusion. She identifies the physical fear of being knocked over in class or in a public space as a tangible physical vulnerability and focuses on the implicit psychological fear and shame she feels. Writing from these feelings, she describes being set apart from normalcy and being othered both in her participation and spectatorship of dance. Her unconventional writing with its shifting focus provides a means for her to see her life and writing through disability and shapes a critique of an ableist, capitalist world view.

Cross includes a poem in an attempt to physicalise her love for dance as well as embodying her feelings of wanting to move, be seen and be celebrated. Embedded in the middle of the text, between a critique of ableist attitudes and her concluding reflections on dance as liberation, the poem is like a literal interruption which captures her need to get up and dance. It breaks up the text and adds visual variety to her writing. In Figure 14, Cross's text reveals the poem's positioning on the page, the italicisation of letters and the layout of the words which makes them float upwards which seems to disrupt her negative feelings caused by ableism. The poem creates an intervention with its insistent and urgent, yet light, refrain of "I want to dance".

Dance and Disability

Merry Cross

I wanted to write this article because I was excited by the opportunity to explore what seemed to me to be a paradox; this was that I often found that dancers I got to know could relate to me as someone with a disability more readily than most able-bodied people. Since dancers represented to me the height of 'able-bodiedness' (for want of a better expression) and I have been taught to regard myself as being physically ungainly and unattractive, this has been very puzzling. I think I have fitted together the pieces of this puzzle now and I'd like to take readers along the mental journey that I've travelled.

The first thing I had to explore was my relationship to the concept of dance; in fact my feelings about that made it very difficult for me to get started on this article. Since being permanently on crutches I don't think I have ever danced in front of anyone except my nearest and dearest (I hold my breath as I type the word *dance* since it takes considerable mental effort on my part to validate it as such and not just call it 'movement'). There are several reasons for this. The most central one is that I expect people to be either embarrassed or at worst repulsed. Let's face it, many people disapprove of someone whose body is overweight, dancing. People react with embarrassment and fear just at the sight of me walking and pass all kinds of remarks that indicate their discomfort or even hostility.

Another thing that makes me avoid dancing in public is the fear that it would increase people's disbelief about what my needs and limitations are; it's not that these are weird but people tend to dislike acknowledging or catering for anything out of the normal and if I were to dance and then state my need for a hard straight chair I would expect to be greeted with with incredulity or derision. There is an alternative reaction that is equally unhelpful, which is to make a big deal out of it and set you up as some sort of heroine. This tendency is fuelled by the media which consistently portrays people with disabilities as either evil or heros/heroines. The trouble is that both evil doers and heroines are unapproachable and set apart from the rest of us. It's bad enough being set apart from able-bodied people, but to be set apart from other people who are disabled by virtue of doing something normally considered the reserve of the able-bodied, is even more painful.

A more practical reason for not dancing alongside other people is the fear of being knocked over. My sense of balance is good and I can outstrip most people at standing one legged, but naturally enough a vigorous knock could send me sprawling and I can't afford injuries.

But it's not just participating in dance that I find emotionally difficult, it's also going out to watch it. I always feel as if people will think I'm intruding into a world that isn't for me, or that they'll be convinced that I'm eaten up with jealousy watching something so beyond my capabilities. Because of this and because strangers don't hesitate to make their feelings known (people who are disabled seem to be regarded very much as public property rather than private individuals) I find myself not going to watch dance unless I can find someone to go with me.

All these comments are my personal experience and may not be how other people with disabilities react. But I would like to move on to discuss the situation that presents itself to us as a group. I have said that I expect a negative reaction from people if they were to see me dance. The reason for this is that we are all constantly taught that to gain approval, our bodies must conform to certain norms. This is, of course, a much greater issue for women than for men, but men don't escape. I'm sure no-one needs me to say what these norms are ... we are reminded with almost every advert we see, every film etc. When it comes to dancing, the requirement is even more stringent, especially, I would suggest, in undemonstrative England! For people with disabilities it is not confined to those of us with mobility disabilities. In the first issue of *In From the Cold* (the magazine of the Liberation Network of People with Disabilities) there's a letter from a woman in which she describes the horrified stares she gets when she goes to discos because of the tube inserted in her throat. So to be able to dance in public we must be able not to feel ashamed of our bodies.

Oddly enough, it is here that the paradox resolves itself. It has to be said that the dancers I have met have all been people who have dropped out of 'establishment' dance and they have all said the same thing ... the pressure on you to make your body PERFECTLY thin or PERFECTLY muscular was horrendous. For women, they tell me, it led to many of their contemporaries becoming anorexic. This extreme requirement was so inhuman and so irrational that it led my friends to question the whole notion of which bodies should and should not - could and could not - dance. It seems to have led them to a completely different evaluation of bodies, one that not least appreciates them for the personality that moves them. These friends seem better able than many to see past the body to the person, without devaluing the body or pretending that it is not there. They seem to appreciate more than anyone that the important thing is that dancing is a form of communicating one's feelings and that we all have feelings and all wish to communicate them.

I want to d a n c e

Not to pretend
to be you
Not to gain acceptance
into your world
Not to make you feel
better — or worse! —

I want to d a n c e

to share my body's joy
with you.

Figure 14: Merry Cross's testimony 'Dance and Disability' with the poem 'I want to dance' in *New Dance* magazine, 1981, no.19, pp.4-5.

I want to dance

Not to pretend to be you
Not to gain acceptance
Into your world
Not to make you feel better – or worse!

I want to dance

To share my body's joy with you

(p.5)

To me, the poem is more of a chorus or refrain that does not add to the critical work of her unconventional testimony but adds a touching garnish. It interrupts the text, breaks it up and looks a bit playful. On closer reading however, the poem's performative style and emotional pleading feels incongruous with practitioner-criticism from the felt experiences of dance and feminism communicated in analytical and discursive writing that opened up new perspectives on female dancing bodies (Chapter 2 and Chapter 3). Cross's text instead deals with the generality of 'dance' not the specificity of movement and movement experience. Cross's occupation of and movement across the writing – her experiences of ableism, her connection with dance and her paradoxical feelings, refuse to be contained in one format. The writing disrupts the forms of both testimony and poetry in what she communicates and how. In this way, Cross's contribution is not about testimony as good criticism or effective poetry, but one that positions disability and shapes an experimental, radical form to articulate it. The inclusion of Cross's text shows the determination of the editorial collective and their curational commitment to print a piece that gives voice to a disability activist whatever her connection to dance, especially when it would

have cost labour to typeset it on the page. In turn the writing articulates Cross's attachment and detachment from dance and her need to connect with an art form she loves and a community she wants to be part of.

Section 3: The Complexities of *New Dance*'s radicality

In this section I reflect on what I see as radical in some of the writing experiments, both in form and content, which the editorial collective understood as radical. I also reflect on the tensions and gaps around the magazine's radical commitment. My case studies discuss what gets shifted through practioner-writers' work as radical but also what they miss in their representation of marginalised bodies. Who and what they included in *New Dance* questions the editorial collective's reason for choosing certain marginalised bodies over others. Writing which spoke about, for, by or with racialised bodies increased after 1980 as the editorial collective responded to the marked invisibility of Black and Asian artists who were working in London and across the UK.

An acceleration of writing about Black British dance companies, which included Afro-Caribbean, contemporary and experimental forms, is noticeable between 1983 and 1988, which comprised the largest number of entries for any theme on artists of colour explicitly. At this time there also was more inclusion of several practitioner-writers with lived experiences of racialisation.[98] During these years *New Dance* included several features on the young Black Phoenix Dance Company and a couple of features on street dance (fusions of body popping, jazz and funk) in the UK (1983, no. 26), and Black American Vernacular Jazz dance (1984, no. 29). South Asian dance covered forms of Classical Indian dance including Bharata Natyam, Kathak and Odissi appearing in the magazine between

[98] Global majority writers included Carol Kan, Reginald Watts, Tessa Triumph, Jhamahl, Kaija Pepper, Ron Riley and Shobana Jeyasingh, some of whom were guest writers such as Jeyasingh, others who contributed regularly such as Triumph, Pepper and Jhamahl.

1980–85 as reviews, features and interviews, but had less of a presence in the magazine than writing on Black dance. Another revealing omission on this topic is that of Akademi, formerly the Academy of Indian Dance, founded in 1979, dedicated to the education and expansion of all kinds of South Asian dance in a UK diasporic context.[99] Most of the writing about Indian dance is seen or focused on the Bhavan Arts centre (founded in 1972) for the teaching and promotion of classical Indian arts, yoga, languages and culture. While there are a couple of features about the history of classical Indian dance, there is little criticism about its development in the UK or its contemporary relevance to British dance. Several features and reviews of Japanese experimental dance, Butoh, appeared between 1983 and 1985 as well as a few features on Egyptian Raqs Sharqi and ethnic dance forms from around the world.

What stands out from this overview is that dance forms and artists that experimented with traditional forms and conventions e.g. Black British dance and African-Caribbean, Butoh and contemporary Indian dance, were more likely to be recognised by practitioner-writers who could share an understanding of the work, based on their own developed understanding of experimentation with movement. New Dance practitioners showed interest in South Asian or Black dance that they felt connected or shared in some way to their experimentation and the unfixing of conventional forms in a particular way that they recognised. Such artists and genres of dance were engaged with energetically and discursively by the editorial collective as well as dance that reflected their feminist politics and created positive images of women from a white, Western perspective. Features/interviews which enabled minoritised bodies to speak for themselves

[99] The National Academy of Indian Dance, (now known as Akademi in 1998) founded by Tara Rajkumar in 1979, was based at the Commonwealth Institute and October Gallery where it provided dance classes and seminars. The NAID was set up not only to nurture and promote the flourishing South Asian artforms and artists that were emerging in the UK but also to educate British dance audiences. It started a touring company which performed frequently at the Place and Purcell Room and in 1987, moved to the London Contemporary Dance Trust (The Place). Today Akademi continues to develop education and community work, dance training and resources.

and encouraged researched, analytical writing were considered radical and given more generous coverage than dance that covered what they considered traditional or problematic. Dance forms and bodies that were considered less relevant to experimental dance or the radical feminist politics of the editorial collective were either overlooked or articulated with respect but in short-form news items or reviews that tended to be largely descriptive and less analytical than the forms I mention above.

White writer-practitioners engaged with the work they saw by racialised artists from a sympathetic, dance artist's perspective. They were aware of the "equal and parallel emergence" (2006, p.101) of new work by Black British dance artists with whom they often shared rehearsal space and resources; however, their political goals for their dance practices were different. Claid (2006), Christy Adair and Ramsay Burt (2017) consider the different priorities of Black and White dancing bodies during X6, Claid in particular concluding that New Dance practices and feminist liberation didn't speak for African, African-Caribbean and Asian artists, particularly in issues of subjectivity and identity. For Black and Asian artists, the terms visible and invisible had explosive connotations as they didn't have the luxury of white, postmodern and New Dance artists to reject the mainstream. Many of these artists were not interested in postmodern deconstructive strategies that New Dance artists were playing with, which included minimalist aesthetics, somatic practice or a rejection of theatrical expressivity, individualism and gendered presence. Instead, Black British and South Asian artists were working hard to "establish individual and different identities of presence" (2006, p.101) striving to be recognised and visible in an unreceptive, white British dance culture.

New Dance practitioners' feminist perspectives added further complexities to where and how they represented minoritised bodies. Claid's visibility politics questions the limits of the collective's aim to represent all marginalised bodies in

their quest for radicality: “as Black and White dance artists we worked in parallel to each other with love and respect, but our agendas were also different” (2006, p.101). Visibility politics frame how practitioner-writers were re-figuring subjectivity and how to perform gender and sexuality, letting go of established dance structures, aesthetics and styles. From this approach they sometimes found Black and Asian dance’s representations of women difficult to comprehend in certain styles and partner work as shown in my first case study (section 2).

In spite of these different goals, the editorial collective was interested in Black British dance’s experimental approach, particularly in the areas of African and Caribbean forms. As evidenced from Burt’s and Triumph’s interviews in the first case study and as I unpack here, practitioner-writers felt they had more connections with Black British artists experimenting with African and Caribbean forms than, for example, Black artists working in contemporary dance or ballet or South Asian forms. Such discussions were housed in *New Dance* through the editorial’s coverage of Black British artists that they considered radical and experimental, shaping critique in reviews, interviews and features. Adair and Burt’s edited book *British Dance: Black Routes* (2017) re-examines the distinctive and rich contributions made to British dance by dancers who were Black working in contemporary dance, African Caribbean, jazz dance as well as experimental hybridised forms of African forms and improvisation. In their chapter ‘Negotiating the Centre’ (2017, Ch 8 pp.152–153), they address the place of Black British dance artists during the 1970s and 1980s in relation to contemporary and New Dance in Britain. While marking the differences between New Dance and Black dance they also discuss points of similarity. They argue that Black British and African-Caribbean artists working in the UK were negotiating areas outside the centre ground of contemporary dance and ballet, similarly yet differently to white New Dance practitioners, in their search for an

alternative heritage.[100] There were shared concerns between such Black artists and New Dance practitioners in their exploration of different approaches that offered an alternative to what existed in the "normative theatre conventions" of mainstream dance (p.150), cultural policy, funding as well as how they were represented, if at all, by critics. Adair and Burt argue that through these shared concerns, New Dance artists and British Black and Afro-Caribbean dance artists found some alliance. Across the chapter they explore the Black British dancer within both the contemporary centre ground and the alternative, independent sector and argue how both Black and white artists' concerns were more closely related in their search for how to express themselves and their lived experience in authentic ways (p.163). Adair and Burt's insights, gathered from interviews and workshops with Black British artists, develop a more nuanced perspective and enlightened understanding of Black British artists, compared to that of Burt's interview with Anderson in *New Dance* (1986, no.3).

The rigorously disciplined movement, aesthetics and traditional gender representations of South Asian dance were likely reasons for its not being critically embraced by *New Dance.* Although New Dance practitioner-writers were politically more enlightened than a British mainstream dance audience and critics, they showed some ambivalence towards South Asian dance as they perceived it as belonging to the categories of Classical and religious dance as well as embodying over-blown aesthetics and hierarchies similar to that of classical

[100] Adair and Burt (2017, p.151) claim that Black artists working with Graham-based contemporary dance were working in the centre ground of theatrical dance but artists working with neo-traditional West African dance movement were exploring forms that were radically different (p.151). Such artists, who wanted to express themselves and their lived experience, drew on their African heritage and tended to occupy the margins. Adair and Burt suggest that each group were looking for authenticity which meant that Black British artists who turned to 'African' roots, did so in order to feel part of a modern, international Pan-African cultural and political movement. Whereas for for Black artists working with Graham-based movement, authenticity related to issues of soul and expression (p.163).

ballet. Kaija Pepper, for example, reviewing a BBC documentary on Indian dance in *New Dance*, writes:

> There is much in classical Indian dance of a truly great art form, but surely it is the basic inspirational and perfected movements that are important and not the colourful and stagnant narrative staginess […], the same could be said of classical ballet
>
> (Pepper, *New Dance*, 1984, no. 29, p.18) [101]

There were also misconceptions about women dancers in South Asian dance as they were perceived to embody religious and traditional representations of femininity. Consequently, practitioner-writers struggled to connect with what they perceived as traditional dance which was unprogressive in form and representation.

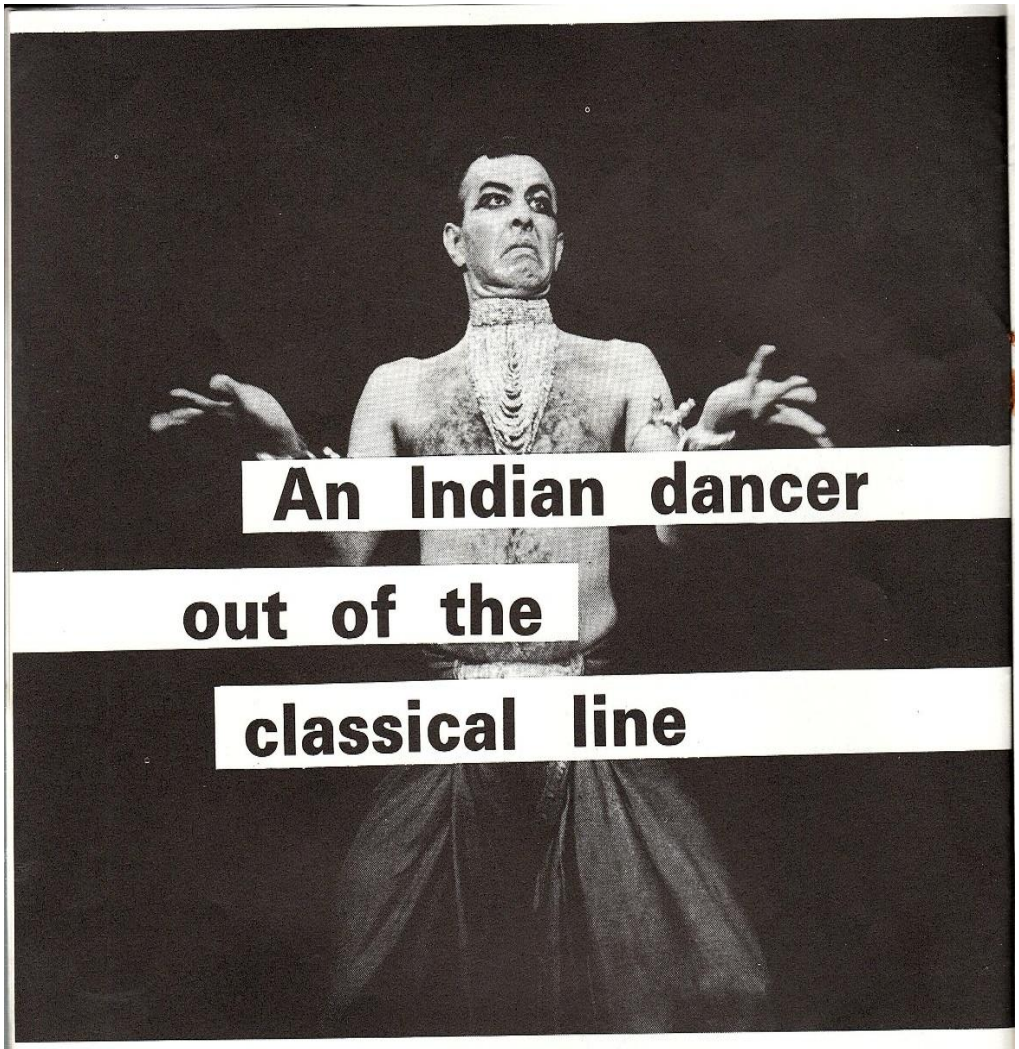
The editorial collective, however, published a feature and interview that did centre South Asian artists and represented a more radical engagement with the dance form. The following examples reveal how the editorial collective made structural decisions to invite informed minoritised artists who could write critically about their own dance forms in a particular way that they could recognise. Bharata Natyam choreographer Shobana Jeyasingh's feature is an example of radical critique as she critiques white assumptions that exoticise and flatten understandings of Bharata Natyam. She explains how Classical Indian dance was categorised as 'ethnic dance' in the UK and considered less universal than Ballet. She describes how "its antiquity and apparent mystique has made it seem more inaccessible than it is in reality" (1982 no. 23. p.5). She lists other reasons as to why British audiences might have been put off, which include: "Bharata Natyam's form and content, too much expressive acting and facial

[101] Kaija Pepper, reviewing a BBC documentary on a classical Indian dance school in Kalakshetra which taught Bharata Natyam, writes about the form, "the universality and pure emotional power of dance is dissipated, and it becomes classical mime dependent on the audience being initiated into a particular repertoire of movement and gesture". Pepper reviewing 'BBC' 13 April 1984 in *New Dance* (1984, no. 29 p.18).

expressions, the static position of the dancing body, incomprehensible gestures and complex mudras" (gestures and poses). Jeyasingh argues that audiences became fixated with the brightly coloured, ornate costumes rather than the actual dancing, concluding that Bharata Natyam for the British "has tended to be not much more than a means of satisfying the desire for the exotic and the charming" (p 5). Her enlightening writing which critically put the history of Bharata Natyam (*New Dance,* 1982, no. 23, pp.3–5) in context, identified some of the barriers faced when performed to white audiences.

The editorial collective engaged with Indian dance they considered radical in how it pushed traditional forms and developed innovative ways of moving, such as in the work of Astad Deboo. In 'An Indian dancer out of the classical line', (*New Dance* 1984, no. 30, pp.8–9), Deboo, who had studied Kathak and Kathakali as well as contemporary dance, jazz and Contact Improvisation, discusses his rejection of Classical Indian dance training with Simon Dove while using its techniques in other dance contexts. Figure 15 reveals Deboo performing the highly expressive choreography that drew on Kathak, as well as non-classical forms, which some purist audience members found problematic. The form of the interview, which centres on the voice of Deboo, articulates a detailed and critical reflection on his experience working across dance disciplines and cultures. As an artist performing in both Europe and India, Deboo also discussed his frustrations with both Indian and Western audiences' rigid attitudes toward Indian dance. The interview contributes an enlightening critique of *New Dance* as Deboo identifies the racist biases of British audiences as well as the refusal of Indian audiences to accept modern dance performed by an Indian dancer. However, apart from Jeyasingh and Deboo's notable critiques from their unique perspectives which were also leveraged at *New Dance* as well as British dance audience more broadly, the contributions on, with or from South Asian dance artists across *New*

Dance reveal gaps in practitioner-writers' ability to represent critically unfamiliar dance genres and engage with histories other than their own.



An Indian dancer out of the classical line

Astad Deboo talks to Simon Dove

Astad Deboo perfers to be known simply as a dancer. Yet wherever he performs his unique choreography, there always seems to be an attempt to neatly label his work. The fact that he has studied Indian Classical Dance for ten years, as well as the Graham technique, the Limon technique, Jazz, Japanese Folk, and Contact Improvisation, as well as working with Pilobolus and Pina Bausch, does make categorization a little difficult. Yet in his native India, dance is either Classical, 'Folk' or 'Film' and scant regard is given to choreography which is none of these.

In the West, and in the Far East too, where he has received critical acclaim, there is still a tendency to try to equate Astad's 'Indian-ness' with his movement. One critic at this year's American Dance Festival wrote that this work '. . .had an unsettling quality. it was Indian looking, yet it wasn't, it was also a satirical view'.

During a brief visit to London this August to perform at the Bhavan Centre, I was able to talk to Astad over an early morning mug of coffee.

With Astad working very much in isolation in Bombay, I wondered how the home audiences react to his choreography which draws on such diverse training. A smile slowly formed on his face. 'They find it strange. They have this notion that dance must be either Indian or Western, and this juxtaposition of styles is something they cannot relate to. Often, the music is jarring for them; they won't call it music, because it's not rythmic. They are so tradition-bound. What appals me is the mentality of many Indians who think, how can an Indian do modern dance? — meaning, it's not really going to be good because it's not our culture, or our tradition. You see, with Classical Dance, the Indian audience have always been spoon-fed in many ways, with stories. What I am trying to do is to let them develop their own interpretation, to be more aesthetic and not narrative'.

Yet Astad is quick to point out that rigid attitudes towards dance exist outside India too. He recalled

Figure 15: Astad Deboo's conversation with Simon Dove in *New Dance*, 1984, no. 30 pp.8-9

Conclusion

Responding to these findings, I argue that *New Dance*'s radicality and the body of writing's radical practices were comprised of a synthesis of practitioner-writers' political perspectives, the content of their writing and their experimentation with form. Their radical approach and practices were based around artists and dance genres with which practitioner-writers could connect through a shared understanding of experimental dance practices that centred female agency and new feminist imagery understood from a British Western perspective. Practitioner-writers experimented and expanded magazine formats that enabled them to position themselves in their writing, centre other artists, or write with them. They also experimented in tone, style, approach and use of language. At the beginning of this chapter, I explored the idea posited by *New Dance* that its radicality consisted of "breaking new ground, taking risks, and exposing new dimensions and perceptions" (Editorial 1983, no. 24, p.2). Looking closely at the case studies in context, I've presented both the successes of this vision of radicality as well as the limitations.

My case studies argue for *New* Dance's writing about, with and from marginalised bodies– its forms and perspectives – as radical for its time, in the exposure of experiential/experimental writing and criticism. I've foregrounded how the form of interview, feature and testimony helped practitioner-writers' articulations on these topics. In each, the author shifts conventional forms to expand radical writing and criticism. For example, in Triumph's interview, she moves from writing *about* to writing *with* Jo Zollar. Weeks's feature navigates the ambiguity and absences of lesbian dance, transitioning perspectives towards a queer critique, while Cross's testimony replaces the emphasis on critical writing as an embodied form, with a critique shaped by her disabled body. They expand, explore and disrupt conventional magazine forms and established critical languages.

The case studies expose the possibilities and limitations of the editorial radical investments, their methods of writing from their New Dance, feminist identities, what they omit or overlook: Burt and Triumph illustrate how the race and gender of the interviewer can both support blackness and create anti-racist criticism, which positions Black feminism but also centres whiteness. Weeks embraces an identification with lesbian dance and dancers, yet writes cautiously about her own feelings, centring her own ambiguous positionality. Cross's testimony anticipates the theorisation of writing from the disabled body but struggles without the specificity of dance experience to ground her writing. Such failures, understood now as productive learning curves and possibilities, lay the foundations for dance criticism across difference.

These possibilities and limits from a broad, feminist intersectional perspective expose how members of the collective were endeavouring to embrace radicality in their inclusion of minoritised writers, artists, dance forms and writing modes, against the stresses of operating as a radical collective of dance artists in the dawn of an anti-radical conservative government. Context and the different political climate of then compared to now are key to understanding the sometimes clumsy, awkward or missed articulations of practitioner-writers as they grapple to decentre the largely white, heterosexual and ableist gaze on different bodies. As I look back on *New Dance*, the magazine's liberation politics must be understood as a very different context to that of American politics, Black feminist intersectionality and anti-colonialism. From their experiences of dance and feminist collectivity, members of the *New Dance*'s editorial made decisions that shaped the radicality of their writing and criticism in response to what was happening in UK politics during the 1980s – dominated by a Thatcherite government that failed to tackle sexism, anti-Blackness, homophobia, classism and ableism while offering little support to marginalised communities. The increasing and self-conscious inclusion of minoritised bodies in *New Dance* was

an effort to make sure the magazine filled the gaps in dance discourse and fulfilled the editorial collective's commitment to radical writing practices.

Conclusion

Summary of findings: *New Dance*'s body of writing

My thesis argues for the recognition of *New Dance*'s body of writing as a rich site of criticism and experimental practice that intersected with dance, feminism and criticism. Engaging historically with examples of the magazine's critical content, I traced the development of practitioner-writing and the legacy of the X6 editorial collective. I introduced the concept of the body of writing to articulate and analyse practitioner-led criticism that disrupted established understandings of criticism and experimented with existing writing forms. Understanding *New Dance* through this selected material revealed how critical writing developed as practitioners modelled a discourse around New Dance, which I unpacked in relation to their experiments with feminist writing forms. Developing practitioner-writers' articulations of feminism, dance and criticism, I argued for dance's contribution to early feminist print culture's radical practices, aimed at countering oppression, representing marginalised women and generating writing forms that embodied the experiences as gendered dancers. My analysis of *New Dance*'s body of writing, the forms that it shaped and the critical practice that emerged, contributes the full range of the magazine's experimental practice to dance scholarship, feminist histories and critical practice.

Throughout the thesis, I situate the body of writing as a key concept that makes visible *New Dance*'s core contribution to knowledge in the form of critical writing from their experimental dance practice and feminism. The chapters define and expose the radical format of the magazine as practitioner-writers crafted their own relationship with feminism and criticism. I demonstrate how the magazine cultivated new authors and disruptive writing that interacted with feminist print cultures and paved the way for future dance writing modes, both in Dance Studies

and dance journalism. The modes of experimental writing I identify in Chapter 1 build intentionally on *Spare Rib*'s feminist writing and its articulations of affect. Practitioner-writers in *New Dance* developed writing modes to articulate the feelings of dancers as they were discovering new feminist imagery and liberating ways of being women in their experimental dance practice. These included kinaesthetic writing, which I discuss in Chapter 2, where practitioners, informed by somatic practice and feminist articulations of their work, created a framework for feminist analysis and critique that shifted the critical gaze in dance, claiming authority to write from their own experiences. In Chapter 3, I explicate practitioner-reviewing, as another lens of the body of writing's critical practice that developed approaches for engaging critically with each other's work. With these writing forms, they explored affective, subjective, feminist thinking about women dancers that perceived them as real, fleshy and disruptive dancing bodies. The body of writing, as well as its main focus on women-identifying bodies, included writing on, by and with queer, Black and disabled moving bodies, as discussed in Chapter 4. The experimental writing on and by minoritised dancing bodies, which appeared more frequently in the second phase of the magazine, reflects the editorial collective's radical vision and curatorial decisions, anticipating the beginnings of intersectional perspectives in dance. The chapter foregrounds the possibilities of their experimental dance criticism but also the limitations as it excludes and misrepresents others. Case studies within each chapter illustrate the different forms of writing and the relationship between kinaesthetic writing, practitioner-criticism, and radicality in practitioner-writers' attempts to write on, by and with all marginalised moving bodies.

Engaging with *New Dance*'s critical practice

Across the chapters, I borrow from and expand on current feminist and dance and performance scholarship to articulate the multiple functions of the body of writing

and its critical context. By surveying and then closely reading this rich store of material, I revealed the critical practice of *New Dance* and the gap that it fills in histories of X6. Where existing literature has focused on New Dance practice and X6, I argue that the critical content had not been fully realised. Engaging with the limitations and exclusionary practices of dance journalism at the time, I argued how New Dance's critical practice intervened with dominant forms of criticism[102] and fostered an alternative critical culture, resulting in informed, affective and engaged methods of writing. From my engagement with feminist print cultures through *Spare Rib*, I argued how practitioner-writers shaped feminist content that embodied materialist feminist thinking particular to the second wave differently from dance while revealing the gap of dance in feminist print ecologies.

Revisiting the magazine now provokes other questions for future dance scholarship around what criticism and practitioner-writing did then and now as it introduced radical modes of representing minoritised dancing bodies, shaping writing that moved beyond categories of feminist print, dance scholarship and journalistic criticism. Practitioner-writers explored foundational languages and approaches to writing that were developed and extended to new languages in feminist intersectionality to articulate changing bodies, multiple identities and forms in dance**.** My research complicates a one-dimensional view of the body of writing as radical and progressive through exposing successes as well as limitations in their writing practices. This includes an analysis of the connections and interactions between the different priorities of the editorial collective and their curational choices, the material restraints of a collective-run magazine and contributors' well-meaning feminist, experimental and anti-racist focus. Looking at how these elements influenced and affected each other, to shape the overall direction and content of the magazine, I argue that the body of writing created

[102] Dance critics tended to mirror the attitudes of society and wrote about women dancers through an evaluation of beauty, slenderness and skill. Moreover the existing landscape of dance criticism at that time, one that was dominated by professional male critics from journalistic or literary traditions, focused on aesthetics, value and literary elitism. See Lansley in *New Dance* (1977, no. 1).

criticism and forms of writing that fulfilled the editorial commitment to inclusion and visibility. My research reinforces *New Dance*'s status as a product of its time, an experiment in writing assemblage as practitioner-writers engaged with established forms and created critical writing modes that were consciously diverse. The writing forms of both kinaesthetic writing and practitioner-reviewing shifted the critical gaze in dance, transforming, making and undoing dance criticism then and for the future. Arising from dance and somatic practice, *New Dance*'s particular strand of feminist writing contributes to histories, archives and new knowledge and becomes visible in the interventions with feminist print culture, theoretical projects around movement, language and critical writing contexts.

Raising questions about context and different political temporalities of this writing, for example, by highlighting where practitioner-writers' methods contradicted their good intentions, or failed to represent individual artists, preoccupied with their feminist, New Dance perspectives, I deliberately focus on pointing out *New Dance*'s limitations in representing certain bodies. These limitations are potential sources of new knowledge from the vantage of the present, as they problematise the methods and framing practitioner-writers used to represent marginalised bodies and indicate the entanglement of the material and structural conditions of such dancing bodies. Interrogating practitioner-writers' methods from the vantage point of contemporary feminist intersectionality inspires reflection and new insight. Exposing the magazine's material and experimental writing restraints seems fitting for an accurate representation of a publication that was an unfinished product and one that resisted institutionalisation, scholarly approval or the veneer of a mainstream dance magazine. This was important for New Dance practitioner-writers' radical commitment that endorsed their anti-capitalist, feminist principles, establishing them as an alternative collective.

Yet I question why *Spare Rib* didn't recognise *New Dance* as a feminist-run editorial collective and part of feminist print ecologies more broadly, beyond publishing several features and reviews. While the scope of this leading feminist magazine was more focussed on women's domination, discrimination and politics within everyday life, rather than across the arts, my suspicions are that dance, and especially New Dance, unfamiliar to many, was considered by *Spare Rib*'s editorial collective to be difficult and too niche to write about. I raise questions about what it means to ground the magazine in the context of a leading feminist print culture which articulated the experiences and demands of women. Engaging with *Spare Rib* as an archive of feelings, my concept of affect identifies the role of feelings in shaping women's writing and connects women to their bodies in ways that had not been publicly acknowledged in feminism due to the fear of aligning with essentialisms. Feminists were finding ways to connect with the corporeal that shaped new writing practices, political, physical and transformative writing from women's different lived experiences of inequality. *Spare Rib*'s feminist modes of writing from affect as a method for approaching *New Dance*'s practitioner-writing from feelings of dance, foregrounded an inclusivity of voices and a reiteration of 'personal is political' for dancers. *New Dance*'s already explicit engagement with the body, as a source of critical writing that emerges from dance and somatic practices, extends the meaning of embodiment within critical cultures and feminism. With this in mind, *New Dance*'s body of writing adds and connects to the archives of feminist intersectional print culture, introducing dance through writing, as a political vehicle for female liberation and as a site of critique.

Practitioner-writers' critiques contributed an embodied feminist language that added a rich resource to feminism and replaced dominant forms of criticism. *New Dance*'s embodied feminist writing modes shape the political agency of dance and dancers within feminist print cultures and dance criticism, advancing feminist

ideas about the body. Kinaesthetic writing and practitioner-reviewing forming *New Dance*'s critical practice, questioned feminist assumptions about the dancing body as a symbol of male-defined beauty and objectification. In their writing on training, performing and socialisation as female dancers, as well as finding empowerment through somatic movement practices, practitioner-writers addressed body politics. Across the thesis the body of writing reveals, through inclusive curatorial processes, how women in *New Dance* were writing criticism in the form of reviews, features, letters or interviews about political content which included childbirth and pregnancy, body image, queerness, sexuality, race and disability. They shaped forms of feminist critique from empathy, critical generosity and their positioning inside their texts which rejected the judging, male perspective that denied the (female) body's wholeness. Practitioner-writers introduced new imagery to feminism in their perspectives of women on stage that discussed agency and power behind the choreography and performance, sexuality, gender and presence, such as Rose English's critique of the ballerina, or the pregnant dancer and the assertive sexuality of two performers in Chapter 3.

My exploration of kinaesthetic writing foregrounds the development of radical new writing languages and the feminist articulations of dance and somatic movement, contributing experimental writing that connected practitioners to their social and political context. Reflections on somatic practices provided a criticality for New Dancers' experiments and kinaesthetic writing articulated practitioners' navigation of their politics and dance practice. It draws on a language of movement and sensation for describing internal connections and the flow of movement, initiating a process of empowerment and new knowledge for women. My identification of kinaesthetic writing across the critical forms of *New Dance* contributes to recent dance scholarship and the growing body of work around language and somatic movement, for example, dance scholars Megan Nicely

(2023), and the criticality of somatics that extends to the social body in the pedagogy of Thomas Kampe (2020). Other broader writing on language and somatics include new considerations of dance somatics through ethics and ecology in Sondra Fraleigh's recent publication (2024), and a continuing focus on dismantling the judging, disembodying gaze through somatic language and methods in performance in Claire Farmer and Helen Kindred's edited collection (2024). Viewed through the prism of dance studies, kinaesthetic writing contributes to research that investigates the relationship between language, writing, affect and dance. Shaped by the liberating feelings of being grounded in the body, a place from where practitioner-writers could observe, critique and evaluate as well as articulate their transformative feelings, kinaesthetic writing connects writing with the (moving) body. Kinaesthetic writing makes explicit the role of critique in writing from the feeling, thinking and politically engaged body that looked ahead to the political development of writing from practice. It identifies what has been missed about the practice of X6 by studies that have not looked closely at the writing.

Nicely is part of a broader ecology to which my work contributes, extending the project that had begun in *New Dance*'s kinaesthetic writing. Our shared focus on the crucial periods of dance development in the 1970s and 1980s that informed and shaped future practice in both writing and movement contributes to the developments in Dance Studies both across the UK and the USA. I connect with her theoretical project that points to the current relevance of thinking about the relationship between affect, writing and dance and raises questions about the transformative potential of somatics: "affective forces can give dancers new ways of perceiving sensation, organising them into lines of thought to open up themselves to unexpected outcomes" (2023, p.3). Nicely questions what language forces do and allow in reference to how choreographers and somatic practitioners use language in the studio in their different embodiments of somatic practice. For

example, she imagines language as another movement, something kinetic and kinaesthetic that can exist without a hierarchical or dominating relationship with the dancing body. Nicely, in the context of somatic dance classes and Butoh workshops, researches the "ways dance movement and words accompany one another as they travel with and through bodies" (2023, p.3). My focus on experimental UK dance artists of the 1970s and 1980s also connects with the historical location of Nicely's book, which looks at the work of seminal somatic-based post-Judson choreographers creating lineages of US postmodern dance (as well as Japanese Butoh). From their experimental work, she argues that sensual experiences, activated by language, can "expand the capacity of dance" and argues for "how language sensations move with dance bodies and may open new avenues for how to re-engage with care, respect and accountability" (p.3). My research likewise asserts the necessity of language for empowering practitioners as feminist authors and critics, enabling them to respond to their own and other bodies with respect, care and empathy. In particular, my research argues for the elevation of writing which has been secondary to New Dance practice and somatic practice more broadly.

New Dance's criticism and future contexts.

New Dance's specific critical practice intervened with a paradigm of journalistic dance criticism through practitioner-led writing that enabled another approach to dance, from an informed, generous and empathetic place. Here I make a case for understanding the critical writing practice's contribution and impact in and through journalistic writing. I've discussed that reviewing practices within the magazine served a different function to dance journalism. New Dance practitioner-writers considered dance journalism as ultimately insufficient, seeing it was a critical ecology that the magazine openly critiqued and intervened in. *New Dance*, with its process and vision for reviewing, questioned its parameters and the relationship of journalism as something that focused on the visibility,

success and value of dance performance. Practitioners, reviewing each other's work, contributed a unique approach to writing about the body as they communicated their curiosity, empathy, as well as the complexity of the work. Their writing shifted the static relationship between performer and critic to one that was dynamic and engaged, the impact of which contributed to a richer, more nuanced understanding of the performance and greater agency for the performer.

Practitioner-reviewers' embodied knowledge enabled them to connect with the work subjectively as women, yet their awareness of reader and spectator enabled a broader horizon for the work, making it relevant to all. Practitioner-writers experimented with writing from their New Dance-informed perspectives on the female body and in their investments with feminist forms of writing. Their paradigm created visionary ways of reviewing that embodied their politics in their articulation of complexity, ambiguity and difficulty. I discussed in my case study of a women's duet (Chapter 3, section 3) how the reviewer engaged with the work critically that was enlightening and perceptive, rather than placing value on bodies or measuring the skill of their technique. Across my case studies in Chapter 3, I argue how practitioner-led reviewing questioned performers' engagement with gendered bodies and expanded the traditional review format to accommodate a range of diverse and innovative approaches, feminist perspectives and feelings.

New Dance practitioners' difficult relationship with critics prompted them to create other forms and methods of reviewing dance. Through this research I argue that *New Dance* is positioned within a broader ecology that contends with critical legacies and contexts. *New Dance*'s critical practice has wider implications for critical cultures now, such as dance magazines and other artist-led writing platforms. For example, I see *New Dance*'s critical practice as resonating with the artist-led edited collection by Katja Hilevaara and Emily Orley*, The Creative Critic* (2018) which shapes another new model of creative, experimental writing

from practice. The book celebrates the range of possibilities for practitioner-writers to discuss their work, rethinking how critical writing is an integral part of the artistic process. Dance writer/scholar Kate Mattingly's recent book (2023), "aspires to rethink forms of dance criticism in the popular press that have misrepresented certain artists and forms of dance" (p.1). She questions the wielding of power by critics in the USA (over the last 100 years) and how they have "shaped dance histories, artists' careers and dance curricula" (p.4). Mattingly also offers "paths towards more equitable ways of engaging with dancing and dancers" where critics write from "self-reflection" rather than "self-aggrandisement" (p.4). Although she focusses on dance criticism and the popular press in America, reading with Mattingly and noting her call for kinder and better ways of writing dance criticism reinforces the value of recovering this historical case study on *New Dance*'s practitioner-criticism Mattingly's contemporary perspective reinforces practitioner-criticism as a more supportive and productive way to write critically about experimental dancing bodies to what existed at the time. It is to this current thinking about the function of dance criticism, and the shifting possibilities of what writing about dance becomes, that I add *New Dance*'s critical practice.

When I was an emerging dance critic in the late 1990s, the message I heard from older critics was that it was impossible to be both a dancer and a critic. They argued that a dancer's insider view, or their closeness to a work or artist, would distort the required level of distance and objectivity required to write about dance. As a critic, working for a variety of mainstream press and dance magazines, I tended to look at dance from a more objective, outsider perspective, as at the time practitioner-writing felt closed to me. Through my studies, writing and movement practice, I began to rethink how I approached writing about artists. I considered other ways of being a critic and writing critically about dance that could include empathy as well as critical distance. *New Dance*'s practitioner-reviewing

paradigm feels important within these reflections as, although it didn't influence approaches within mainstream journalism at that time (1990s), it opened up the possibility of reviewing dance to a variety of contributors, embracing both experienced and inexperienced writers and dance artists, and a range of writing styles. I understand through engaging with *New Dance*'s critical writing now how it questioned what it meant to be a dance critic, who was allowed to write and how, thus creating provocations that remained hidden by the magazine's relative obscurity.

New Dance's legacies

With an experimental approach to reviewing and writing forms that shaped self-reflexive forms of criticism, *New Dance*'s critical writing paradigm carried influence with a range of dance magazines and online artist-led platforms and critical cultures. One such example was *Dance Theatre Journal* (1984–2013), produced by the Laban centre, which closely modelled the content of *New Dance* and developed a greater range of writing on dance that would be considered scholarly, journalistic and creative. When *New Dance* closed in 1988, *Dance Theatre Journal* (*DTJ*) was already set up and running, celebrated by members of the editorial collective (Claid, 2006). The international, scholarly, dance journal had grown out of the *Labanews* which had originally covered training and performances at the Laban Centre. It was formed by editor and dance administrator Chris de Marigny and dance critic Alastair Macauley, originally to cover modern and postmodern dance but gradually expanded its scope to cover a wide breadth of international, experimental and ethnically diverse dance forms and artists. Although a very different, funded, institutionalised magazine that lacked the raw, grassroots urgency and experimentation of *New Dance*'s feminist-driven editorial collective, *DTJ* was a progressive and influential dance publication. It focussed on developing dance criticism and addressed the need for contemporary dance writing and writers. Arguably extending the criticism

pioneered in *New Dance*'s body of writing as a discursive context for dance, De Marigny developed the critical dialogue, exploring dance through current theoretical, social, artistic and critical frameworks. This trend was extended through subsequent editors to dramaturg, writer and performer Martin Hargreaves as the final editor (2003–2013).[103] *DTJ* gave voice to emerging choreographers, established performance and dance scholars, artists and emerging writers, myself included, which developed *New Dance*'s focus on representing multiple critical voices.

Artist-led magazines followed closely in the footsteps of *New Dance* such as the Foundation of Community Dance's *Animated* (1989–) written by artists and dance/arts professionals reflecting community dance culture in the UK and beyond. However, some of these publications were notably more similar to *New Dance* as they continued to fight against the mainstream and provide evidence for how difficult it was to sustain critical projects outside of established structures. Presenting striking parallels to *New Dance*, *Bellyflop* (2010–2017) was an online magazine started by a London-based dance collective of dance artists that wrote provocatively about the current dance scene, focussing on work outside of the mainstream. The editorial collective[104] were artists in residence at Chisenhale Dance Space, to where the floor from the X6 Dance Space in Butler's Wharf was moved in 1980, forming a lineage with the X6 collective. Rachel Gildea, in her MA thesis which argues for the "rebellious ethos of New Dance" (2013, p.4) and X6, draws parallels with *Bellyflop* and *New Dance* (pp.42–43). Gildea highlights how the trajectory of *Bellyflop*'s editorial team was similar to that of *New Dance*, as it too was formed by a collective of women practitioners, most of whom had met at London Contemporary Dance School and who wrote about dance and

[103] Editors of *DTJ* following de Marigny (1984-1994) and co-founder Macaulay (1984-1987) included Ann Nugent (1994-1998), Ian Bramley (1998-2003) and finally Hargreaves who was editor from 2003-2013.
[104] The dance artists who formed *Bellyflop*'s editorial collective were Eleanor Sikorski, Charlie Ashwell, Jamila Johnson-Small, Flora Wellesly Wesley, Alice MacKenzie, Alexandrina Hemsley, Louise Mochia and Gille Kleiman.

performance from fresh practitioner perspectives, challenging the traditional meanings of a critic and criticism. She also compares *Bellyflop* to *New Dance* in its mission to redefine writing about performance by creative and experimental writing techniques. There were, however, notable differences: one in the navigation of online publishing, the other in the absence of *New Dance*'s feminist political consciousness (symptomatic of a changing political landscape and the online world). *Bellyflop* came to an end in similar ways to that of *New Dance*, when members of the collective, in their pursuit of individual careers, lacked the time and resources to keep it running.

These past publications trace a legacy of *New Dance*'s critical writing, highlighting the need for critically engaged conversations about dance. The short-lived nature of such publications meant that they too have ended for different reasons and for complex material conditions such as funding, lack of resources, editorial members' work commitments and other constraints. A living legacy of *New Dance* for critical cultures on dance is *Dance Art Journal (DAJ)* (2019*),* one of the few existing artist-led dance magazines that reflects *New Dance*'s projects of practitioner-criticism, fluid reviewing forms and commitment to bringing attention to less visible artists. Set up by seven practitioner-writers who had taken part as writers at Resolution,[105] the currently unfunded *Dance Art Journal* focusses on the representation of independent artists and embraces social media as part of its dissemination. The online platform publishes interviews with artists as well as reviews by practitioner-writers via the editors' social media outlets alongside their main website platform, as well as running dance writing workshops for emerging writers. Founder editor, Katie Hagan, describes *DAJ* writing as not being like a 'traditional dance review' but deep, expansive, gentle, reflective and at times experimental (Hagan, 2024, online).

[105] Resolution is a festival for new and emerging artists, held yearly at The Place. The artists are reviewed by emerging and professional dance critics in a blog called *Resolution Review.*

Opportunities for dancers and non-dancers to write critically remain few. *New Dance* provided opportunities for a range of artists and audience members to write about dance outside of the confines of press-based dance journalism. The legacy of *New Dance*'s inclusive writing and processes, that shaped and discussed criticism, lives on in an artist-led magazine like *Dance Art Journal*. Another type of critical writing opportunity is found in the annual blog *Resolution Review* (1999 -) which covers Resolution. Hosted by The Place Theatre and curated by me, *Resolution Review* covers the work of emerging choreographers who participate in Resolution, providing digital expansion with more contained and controlled conditions for dance writers than social media blogs or Tweets. Mentored by a team of experienced dance critics, the emerging writers, most of them now practitioners, take part in discussions and workshops on dance journalism and ethical criticism as well as providing every company or individual choreographer participating at the festival with two reviews. The platform encourages audience members, artists and writers to build dialogue for emerging independent dance, generating multiple interpretations and writing tones. Dialogic online platforms still nurture, if not a return to the collective run magazine, a process, albeit a temporary one, for creating critical writing that emerges from different destinations, by a range of writers. With these examples, *New Dance*'s critical practice lies at the heart of a changing, if precarious, critical ecology, as it fostered the possibility of providing a space for writing by artists, emerging or experienced critics, enabling scholarly reflections, creative critiques or performance narratives to exist horizontally alongside each other.

Coda

When I rediscovered *New Dance*, at the start of my thesis journey, I reflected on why I hadn't been more interested in the magazine and its feminist content as a dance student in the early 1990s, when we had access to a few issues in the university library. New Dance was part of our curriculum, alongside dance

criticism taught by traditional dance critic Alastair Macaulay and dance history and analysis by Janet Adshead. We were frequently taught practice by former members of X6, but they came to teach us classes or workshops in somatically informed techniques and Contact Improvisation. They talked about *New Dance* in passing as a documentation of their practice but not for its feminist content or critical practice. I encountered *New Dance* indirectly as a critical extension through these exciting somatic practice classes, as the language and values taught would have embodied writing across the pages of the magazine. This recollection makes me question the symbiotic relationship between X6's practice and *New Dance*, and what was lost with the oversight of the body of writing.

In the early years, X6 never intended for *New Dance* to become an academic journal or contained in an archive. The fact that this radical dance magazine didn't exist separately to New Dance is key to exposing its contribution now. As I discussed in my introduction, X6 and members of the editorial collective were resistant to institutions and lived in the moment. They had a close but separate relationship with the emerging Dance Studies. At the time, they were not interested in archiving any of their bodies of work, but more concerned with "our ephemera, our collectivism, our reluctance to lead, our squeamishness at thrusting individualistic ambition" (Furse, 'Bleeding, Sweating, Crying, Jumping' 2000, p.18). X6's attitude exposes the difference of doing work at this time, an era of opportunity, experimentation and rebellion where artists could exist on very little and spend more time on process, without the pressure to always produce. It was a period that contrasted with the 1990s and beyond.

New Dance's editorial collective disbanded and the magazine ceased publication in 1988. Louise Owen describes the 1990s as a time when independent artists had to step up to "the inculcation of individualistic, competitive and entrepreneurial behaviour" (2024, p.9). Claid sums up the climate of change surrounding the ending of X6, New Dance and *New Dance*: the "radical collective ideals so vital

to the 1970s politics and experiment became unsustainable in a market economy that demanded fast turnover of product and identifiable choreographers" (2006, p.130). Developing neoliberal ideology initiated by Thatcher's government meant that art could only be subsidised if "it accepted the discourse of the 'real' world and the market economy" (Owen, 2024, p.7). What X6 had in terms of their practice, lifestyles, performances and *New Dance* became untenable. Also wearied by the demands of the collective, members of the X6 and the editorial collective all moved on to pursue individual careers. To a certain extent with *New Dance* and New Dance they had achieved what they set out to do.

The legacy of *New Dance* and the editorial collective lives on through the careers of these artist/scholars and the extensive dance criticism of bodies and movement, driven by their own individual approaches, that they continue to produce. Although *New Dance* disappeared from view, one of the magazine's critical extensions was the establishment of UK Dance Studies. Members of X6 and the editorial collective took up positions in academia across the UK or established themselves as artists and directors. Figure 16 shows four of the founding members of X6 and *New Dance* – Emilyn Claid, Jacky Lansley, Fergus Early and Mary Prestidge – during a reunion in 2022. Recent bodies of work written by scholars including Anna Furse, Emilyn Claid, Jacky Lansley, Christy Adair, Ramsay Burt and Fergus Early extend themes and subjects that first appeared in the experimental writing project of *New Dance*: scholarship on Black dance and artists in the UK, queer choreography, masculinity and queer dance histories, performance art and theatre, community dance, disability and dance, autobiographical reflections on practice and performance narratives. In their developed, scholarly writing they articulate different autobiographical, poetic, theoretical, philosophical and descriptive voices that have been shaped by their artistic, political and ethical investments, all of which trace a lineage with their writing in *New Dance*.

This thesis tries to rectify some of what was lost in the oversight of *New Dance* and what it set up for the future. In the current, gloomy climate of UK Dance Studies, the closure of dance departments, the merging of dance into other arts faculties, and the generation of dance scholars with firsthand knowledge of X6/*New Dance* retiring, there is a danger of Dance Studies as a discipline, or at least lesser-known dance histories, disappearing. In this context, revisiting *New Dance* and drawing attention to the magazine's writing interventions and history is all the more timely. By looking back at the work of *New Dance*'s body of writing, I argue for its unacknowledged history as a radical platform of practitioner-writing that experimented with feminist intersectional writing practices and dance criticism. *New Dance* leaves a legacy that lives on in other critical cultures, dance studies and the histories of feminist print culture.



Figure 16: X6 founders. From left to right: Emilyn Claid, Jacky Lansley, Fergus Early and Mary Prestidge, (2022) Photo: Rob Harris

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X6 (date unknown circa 1977) scan of letter to ACE

X6 (1980) notes *New Dance* organisational meeting 19/10/80

Appendix

User Guide – Catalogue of *New Dance's* content

As I embarked on this PhD research, I engaged in a project of reading *New Dance* and cataloguing the contents. I developed a rough thematic analysis that is visible in columns E-K concerned with both the content of the writing, as well as the forms. This working document and its valuable data is shared as an appendix in order to be a resource for future research on *New Dance.* I explain the headings of columns below.

A-D are self-explanatory.

E – FEMINIST/INTERSECTIONAL: writing that includes content related to feminist thinking and criticism on gender, sexuality, health, training, perceptions, and a broader feminist intersectional focus on all minoritised bodies and dance styles, in particular racialised, disabled and queer dancers.

F – APPLIED: writing on outreach and community work, education and therapy

G -WRITING ON WRITING: writing which comments on and critiques other people's writing - criticism on criticism, book reviews (as this includes writing about writing as well as other topics).

H - INFRASTRUCTURE: writing about funding or government policies and other initiatives

I - VENUE: Venue (or places where the dance is presented). Buildings, theatres, dance spaces - places that have significance as spaces for the presentation of live performances, site-specific, film, or signify a specific genre of dance such as ballet, CI, South Asian.

J - FORM: what format the writing takes

K - PRACTITIONER- WRITING: Practitioner-writing to distinguish from writing by professional critics, scholars or dance and funding organisations

ISSUE	AUTHOR	TOPIC:	PAGE	FEM/INTERSECT	APPLIED	WRITING ON WRIT	INFRA	VENUE	FORM	PRACT-WRITER
1977 -1	Jacky Lansley	Writing	p.3	YES	NO	YES	YES	NO	Editorial	YES
1977-1	Jacky Lansley	Conference at X6	p.4	NO	YES	NO	YES	NO	Report on dance conference at X6	YES
1977-1	Kate Flatt	A collaborative project	pp.7-8	NO	YES	NO	NO	NO	Reflection on process	YES
1977-1	Bonnie Meekums	Body Equilibrium in dance	pp.8-10	NO	YES	NO	NO	NO	Reflective Feature on Releasing	YES
1977-1	Miranda Tufnell	Somatic practice in performance	p.10	NO	YES	NO	NO	NO	Feature on refelctive practice	YES
1977-1	Emilyn Claid	Thoughts on Teaching Practice	p.11	NO	YES	NO	NO	NO	Reflections on Teaching practice	YES
1977-1	Stefan Szczelkun	X6 performances	p.12	NO	NO	NO	NO	NO	Review of film	YES
1977-1	Julyen Hamilton	X6 performances	p.13	NO	NO	NO	NO	NO	Review of performance	YES
1977-1	Julia Blackburn	X6 performances	p.13	NO	NO	NO	NO	NO	Review	YES
1977-1	Pauline Clayden	Dance in the Community	p.14	NO	YES	NO	NO	NO	News item	YES
1977-1	Iris Walton	Still Live Mime Theatre	pp.14 -15	NO	NO	NO	NO	NO	News item	YES
1977-1	Timothy Lamford	New Project's Late Collection	pp. 16-17	NO	NO	YES	NO	NO	Performative text	YES
1977-1	Geoff White	Dance Photography	p.18	NO	NO	NO	NO	YES	Article	YES
1977-1	Rosemary Butcher	Reflection on her work	p 19	NO	NO	NO	NO	NO	Diary fragment	YES
1977-1	Fergus Early	Funding New Dance	pp.20-21	NO	NO	NO	YES	NO	Report on funding	YES
1977-2	Geoff Moore	Reflection on New Dance	pp. 3-4	NO	NO	YES	YES	NO	Reflective Feature on X6 and New Dance	YES
1977-2	Rachel Bischoff	Judith Katz & Sally Cranfie	pp. 5-6	NO	NO	NO	NO	NO	Interview with artists	YES
1977-2	John Flatt	Dance on TV	p. 6	NO	NO	NO	NO	YES	News item	NO
1977-2	Jacky Lansley	Dance Books Ltd	p.7	NO	NO	YES	NO	NO	Article /survey on dance publications	YES
1977-2	Fergus Early	Dances for Small Spaces	pp.8-9	NO	YES	NO	YES	YES	Diary of touring	YES
1977-2	Emilyn Claid	Dance Therapy	pp 10-11	YES	YES	NO	NO	NO	Conversation with Bonnie Meekums and Kedzie Penfield	YES
1977-2	Maedee Dupres	Song from *Choice & presence*	p,12	NO	NO	YES	NO	NO	Manuscript & Text	YES
1977-2	Julia Blackburn	Maedee Dupres	p.13	NO	NO	NO	NO	NO	Review	YES
1977-2	Jane McDermott	Annie Stainer	p. 13	NO	NO	NO	NO	*NO*	Review	YES
1977-2	Timothy Lamford	Rosemary Butcher Dance	p. 14	NO	NO	NO	NO	NO	Review	YES
1977-2	Stefan Szcezelkun	Emilyn Claid	pp. 14-15	YES	NO	NO	NO	NO	Review	YES
1977-2	Julian Hough	Acting & Dance	p.16	NO	NO	NO	NO	NO	Reflective comparative Article	YES
1977-2	Teresa Early	Balletmakers Ltd	pp. 16-17	NO	NO	NO	NO	NO	Article introducing Balletmakers Ltd	YES
1977-2	Timothy Lamford	Love Letters	p. 18	NO	NO	NO	NO	NO	Creative poem	YES
1977-2	Stefan Szczelkun	Dance Learning	pp.19-20	NO	YES	NO	NO	NO	Reflective article on learning dance	YES
1977-3	Emilyn Claid	New dance definitions	p.2	NO	NO	YES	NO	NO	Editorial	YES
1977-3	Kate Flatt	May Day Celebrations, Padston	pp.3-5	NO	YES	NO	NO	YES	Feature	YES
1977-3	Fergus Early	Catholic Easter Rituals	pp.5-7	NO	YES	NO	NO	YES	Feature	YES
1977-3	Emilyn Claid	ADMA Festival of dance & mime	pp. 7-8	NO	NO	NO	YES	YES	Report on festival	YES
1977-3	Jane McDermott	ADMA Festival performances	pp.9 -10	NO	NO	NO	YES	YES	Reviews	YES
1977-3	Nadine Meisner (critic)	Janet Smith Dance Group.		NO	NO	NO	NO	NO	Review	NO
1977-3	Emilyn Claid	Virginia Taylor		NO	NO	NO	NO	NO	Review	YES
1977-3	Jacky Lansley	Mary Longford		NO	NO	NO	NO	NO	Review	YES
1977-3	Sarah Green	Emilyn Claid		YES	NO	NO	NO	NO	Review	YES
1977-3	Helen Ennis	Cedars of Lebanon		YES	NO	NO	NO	NO	Review	YES
1977-3	Fergus Early	Cycles Dance Company		NO	YES	NO	NO	NO	Review	YES
1977-3	Vincent Meehan	Juleyn Hamilton & Tim Lamford		NO	NO	NO	NO	NO	Review	YES

ISSUE	AUTHOR	TOPIC:	PAGE	FEM/INTERSECT	APPLIED	WRITING ON WRIT	INFRA	VENUE	FORM	PRACT-WRITER
1977-3	Maedee Dupres	Jessica Loeb		NO	NO	NO	NO	NO	Review	YES
1977-3	Cecilia McFarlane	X6 dancers		NO	NO	NO	NO	NO	Review	YES
1977-3	Emilyn Claid	Fergus Early & Craig Givens		NO	YES	NO	NO	NO	Review	YES
1977-3	Betsy Gregory	Raymond Gunn		NO	NO	NO	NO	NO	Review	YES
1977-3	Mary Prestidge	Sarah Green		YES	NO	NO	NO	NO	Review	YES
1977-3	Craig Givens	Laurie Booth & Linda Hartley		NO	NO	NO	NO	NO	Review	YES
1977-3	Ian Macintosh	Natural Dance Workshop	p.10	NO	YES	NO	NO	NO	Reflection on workshop	YES
1977-3	Kate Flatt	Kathak dance recital	p.10	YES	NO	NO	NO	NO	Review	YES
1977-3	Members of X6	New Dance. What is it?	pp.16-18	NO	NO	YES	YES	NO	Report on seminar	YES
1977-3	Members of X6	A review of reviews	p.16	YES	NO	YES	NO	NO	Editorial	YES
1977-3	Tony Gason	Swan Lake	p.18	YES	NO	NO	NO	YES	Review	YES
1977-3	Lynn Mc Ritchie	English, Potter, Lansley	pp.20-23	YES	NO	NO	NO	YES	A review of *Mounting.*	YES
1977-4	Stefan Szczelkun	New Wave Rave & Punk	p 3	NO	YES	NO	NO	YES	Article on Roxy Club	YES
1977-4	Lucy Fawcett	New Wave Music	p.4	NO	YES	NO	NO	YES	Review of punk bands at the Roxy Club	YES
1977-4	Jane Mc Dermott	Steve Paxton	p.5	NO	NO	NO	NO	NO	Interview with Steve Paxton	YES
1977-4	Teresa Early	Theatre Papers -	p. 8	NO	NO	YES	NO	NO	Book review	YES
1977-4	Mary Prestidge	*Many Ways of Moving* conference	p.10	NO	NO	NO	NO	NO	Report on conference	YES
1977-4	Fergus Early	How New Dance Magazine is made	p.8	NO	NO	NO	YES	NO	Report.	YES
1977-4	Maedee Dupres	Folk Festival in Switzerland	p.11	YES	YES	NO	NO	YES	Feature	YES
1977-4	Pat Donovan	Arts in China -	p.14	YES	NO	NO	NO	YES	Feature on Chinese Arts & Society	
1978-5	Fergus Early	Reflections nf 1977, New Dance	pp.3-5	NO	NO	NO	YES	NO	Editorial on first year of *ND*	YES
1978-5	Graham Carey	Janet Smith Dance Group	pp.6 - 11	NO	NO	NO	NO	NO	Review.	YES
1978-5	Anna Furse	ICA's Dance Theatre works		NO	NO	NO	NO	YES	Review	YES
1978-5	Jacky Lansley	Works by X6 members		NO	NO	NO	NO	NO	Review	YES
1978-5	Stefan Szczelkun	Works by X6 members		NO	NO	NO	NO	NO	Review/Battersea Arts Centre	YES
1978-5	Kate Flatt & Geoff White	Skate boarding	p12	NO	YES	NO	NO	YES	Article on dance	
1978-5	Maureen O'Brien	Pogo Dance	p.17	NO	YES	NO	NO	YES	Experiential article	YES
1978-5	Rhona Hill	Reflections on childhood	p.19	NO	YES	NO	NO	YES	Sociological feature	YES
1978-5	Teresa Early	Black Dance in Schools	p 16	YES	YES	NO	NO	NO	Report on provision	YES
1978-6	Linda Hartley	Release Technique	p.3	NO	NO	NO	NO	NO	Experiential article on dance	YES
1978-6	Claire Hayes	MAAS Movers	pp.5-6	YES	NO	NO	NO	NO	Review	YES
1978-6	Richard Johnson	St Davids Head-guidebook	p 7	NO	NO	NO	NO	YES	Article	NO
1978-6	Jacky Lansley	Women Dancing	p.10-11	YES	YES	NO	NO	NO	Feminist article on practice	YES
1978-6	Richard Alston	5 Days at ACME Gallery	pp.14 -15	NO	YES	NO	NO	YES	Reviews	YES
1978-6	Betsy Gregory	Photography Expo	p.14	NO	NO	NO	NO	YES	Review	YES
1978-6	Fergus Early	5 Days at ACME Gallery		NO	NO	NO	NO	YES	Review	YES
1978-6	William Raban	5 Days at ACME Gallery		NO	NO	NO	NO	YES	Review	YES
1978-6	Marilyn Halford	5 Days at ACME Gallery		NO	NO	NO	NO	YES	Review	YES
1978-6	Emilyn Claid	5 Days at ACME Gallery		NO	NO	NO	NO	YES	Review	YES
1978-6	Emilyn Claid	Improvisation	p.15	NO	YES	NO	NO	NO	Feature	YES
1978-6	Marilyn Halford	Cycles Dance Company	p.16	NO	NO	NO	NO	NO	Reviews	YES
1978-6	Greg Bright	Work in progress	p.17	NO	YES	NO	NO	NO	Performative text	YES
1978-6	Stefan Szcezelkun	Why do it? Art & Dance	pp.18-19	NO	YES	YES	NO	NO	Philosophical article	YES
1978-6	Nadine Meisner (critic)	Marina Gielgud	p.21	NO	NO	NO	NO	NO	Comments/Review	NO
1978-7	Mary Malecka	ADMA FESTIVAL	pp.3-8	NO	NO	NO	YES	YES	Review	YES
1978-7	Helen Crocker	ADMA FESTIVAL		NO	NO	NO	YES	YES	Review	YES
1978-7	Andrea Hill	Adriana Della Croce		NO	NO	NO	NO	NO	Review	YES
1978-7	John Ewley	Eclipse Theatre		NO	NO	NO	NO	NO	Review	YES

ISSUE	AUTHOR	TOPIC:	PAGE	FEM/INTERSECT	APPLIED	WRITING ON WRIT	INFRA	VENUE	FORM	PRACT-WRITER
1978-7	Nadine Meisner	Richard Alston		NO	NO	NO	NO	NO	Review	NO
1978-7	Pete Shelton	Sixth Sense (Cycles Dance co)		NO	NO	NO	NO	NO	Review	
1978-7	Carol De Vaughn	Notes for her work *Sandcastles*	p.7	NO	NO	NO	NO	NO	Performative writing	YES
1978-7	Babs Hammett	Rosamund Shreeves	p.8	NO	YES	NO	NO	NO	Review	YES
1978-7	James Rogers	ARC dance	p.8	NO	NO	NO	NO	NO	Review	
1978-7	Teresa Early	X6 at Action Space	pp.8-9	NO	NO	NO	NO	YES	Reflective Review	YES
1978-7	X6 Collective	Mary Fulkerson	p.12	NO	YES	NO	NO	YES	Interview	YES
1978-7	Claire Hayes	Dartington	pp.15-16	NO	NO	NO		YES	Report on Festival	YES
1978-7	Bonnie Meekums	Dartington		NO	NO	NO	NO	YES	Review of Festival	YES
1978-7	Hazel Carey	Dartington		NO	NO	NO	NO	YES	Review of Festival	YES
1978-7	Bonnie Bird	Dartington		NO	NO	NO	NO	YES	Review of Festival	YES
1978-7	Annie Caddle	Dartington		NO	NO	NO	NO	YES	Review of Festival	YES
1978-7	Dawn Maskill	Dartington	pp.15-16	NO	NO	NO		YES	Review of Festival	YES
1978-7	Mary Copple	Dartington	pp.15-16	NO	NO	NO	NO	YES	Review of Festival	YES
1978-7	Jym MacRitchie	Natural Dance	p.19	NO	YES	NO	NO	NO	Interview	
1978-7	Alan Salter	Improvisation	p.29	NO	NO	NO	NO	NO	Performative writing	YES
1978-8	Betsy Gregory	Letters from USA	p.3	NO	NO	NO	NO	YES	Diary article	YES
1978-8	Ross McKimm	Dance Institutions	p.5	NO	NO	NO	YES	NO	Report	YES
1978-8	Lionel Lambourne	Lady Emma Hamilton	p.5	YES	NO	NO	NO	NO	Historical feature	NO
1978-8	Phil Jeck	Many Ways of Moving	pp.8-9	NO	NO	NO	NO	NO	Performative writing	YES
1978-8	Michael proudfoot	Dance on Film - Sat Night Fever	p.11	NO	NO	NO	NO	NO	Film review	
1978-8	Fergus Early	Dance on Film - Sat Night Fever	p.14	NO	NO	NO	NO	NO	Film review	YES
1978-8	Mary Longford	Dance on Film	pp.10-12	NO	NO	NO	NO	NO	Film review	YES
1978-8	Julian Hough	Dance on Film		NO	NO	NO	NO	NO	Film review	YES
1978-8	Sarah Green	Dance on Film		NO	NO	NO	NO	NO	Film review	YES
1978-8	Emilyn Claid	Dance on Film -Anna Pavlova	p.11	YES	NO	NO	NO	YES	Film review	YES
1978-8	Stefan Szczelkun	Dance on Film		NO	NO	NO	NO	NO	Review	YES
1978-8	Michael Huxley	National Film Archive	pp.12-13	NO	NO	NO	NO	NO	Overview	NO
1978-8	Richard Godden	Kontradance		NO	NO	NO	NO	YES	Review	YES
1978-8	Marilyn halford	Jacky Lansley		NO	YES	NO	NO	NO	Review from X6	YES
1978-8	William Raban	Charlie Hooker		NO	NO	NO	NO	NO	Review from X6	YES
1978-8	Fergus Early	English Nat. Opera		NO	NO	NO	NO	YES	Review	YES
1978-8	Deanna Smettzer	Ruch Eschel		NO	NO	NO	NO	YES	Review	YES
1979-9	Viv Bridson	Rudolf von Laban	pp.3-4	NO	NO	NO	NO	NO	Biographical article	YES
1979-9	M T Eiles	Kate Flatt & Riverside	pp.4-5	NO	NO	NO	YES	YES	Review	YES
1979-9	Claire Hayes	Dance Umbrella '78	pp.5-6	NO	NO	NO	YES	YES	Review	YES
1979-9	Fergus Early	Gordon Craig on Movement & Dance	p.7	NO	NO	YES	NO	NO	Book review	YES
1979-9	Carol De Vaughn	Photos & extract from performance	p.8	NO	NO	NO	NO	NO	Performance text	YES
1979-9	Clive Eiles	Work of Steve Grittz	p.9	NO	NO	NO	NO	NO	Feature	YES
1979-9	Emilyn Claid	X6 performances at Action Space	pp.10-14	NO	NO	NO	NO	NO	Reviews	YES
1979-9	Maedee Dupres	X6 performances at Action Space		NO	NO	NO	NO	YES	Review	YES
1979-9	Mary Prestidge	X6 performances at Action Space		NO	NO	NO	NO	NO	Review	YES
1979-9	Fergus Early	X6 performances at Action Space		NO	NO	NO	NO	NO	Review	YES
1979-9	Fergus Early	Dance in Education. Introduction	p.15	NO	YES	NO	NO	NO	Feature	YES
1979-9	Fergus Early	Rosamund Shreeves/Dance edu	pp.16-20	NO	YES	NO	NO	YES	Interview	YES
1979-9	Mary Malecka	Opportunities at RBS	pp.21-22	NO	YES	NO	NO	YES	Report	YES
1979-9	Virginia Taylor	Dance Education Seminar	p.22	NO	YES	YES	NO	NO	Education report	YES
1979-10	Anna Furse	*New Dance* & criticism	p.3	NO	NO	YES	NO	NO	Editorial	YES
1979-10	Sarah Green	Adverts and their Affects	p.4	YES	NO	YES	NO	NO	Feature on body image	YES
1979-10	Kate Flatt	Folk dance in Eastern Europe	p.5	NO	YES	NO	NO	YES	Sociological article	YES

ISSUE	AUTHOR	TOPIC:	PAGE	FEM/INTERSECT	APPLIED	WRITING ON WRIT	INFRA	VENUE	FORM	PRACT-WRITER
1979-10	A. Furse & Fergus Early	Personal training at White Lodge	pp.7-11	NO	YES	NO	NO	YES	Autobiographical feature	YES
1979-10	Gil Keep	Spring shows at X6 Dance Space	pp.12-14	NO	NO	NO	NO	YES	Review	YES
1979-10	Jacky Lansley	Spring shows at X6 Dance Space		NO	NO	NO	NO	YES	Review	YES
1979-10	Nadine Meisner (critic)	Spring shows at X6 Dance Space		NO	NO	NO	NO	YES	Review	NO
1979-10	Sarah Green	Spring shows at X6 Dance Space		NO	NO	NO	NO	YES	Review	YES
1979-10	Anna Furse	Royal Ballet at Covent Garden	pp.15-18	YES	NO	NO	NO	YES	Review	YES
1979-10	Rosamund Shreeves	Brentford Dance Week		NO	YES	NO	NO	YES	Review	YES
1979-10	Graham Carey	LCDT on TV		NO	NO	NO	NO	YES	Review	NO
1979-10	Emilyn Claid	Rosemary Butcher Dance Company		NO	NO	NO	NO	NO	Review	YES
1979-10	Fergus Early	Ian spin at Riverside		NO	NO	NO	NO	NO	Review	YES
1979-10	Emilyn Claid	Richard Alston at Riverside		NO	NO	NO	NO	NO	Review	YES
1979-10	Emilyn Claid	GLAA Dance Fellow - Katie Castle	pp.19-20	NO	YES	NO	YES	NO	Interview	YES
1979-10	Lionel Lambourne	Loie Fuller	pp.21-22	YES	NO	NO	NO	NO	Biographical feature	NO
1979-11	Anna Furse	*New Dance* editorial on criticism	p.3	NO	NO	YES	NO	NO	Editorial discussion on criticism	YES
1979-11	Betsy Gregory	New Dance Collective	p.3	NO	NO	YES	NO	NO	Editorial on criticism	YES
1979-11	Fergus Early	New Dance Collective	p.3	NO	NO	YES	NO	NO	Editorial on criticism	YES
1979-11	Nadine Meisner	New Dance Collective	p.3	NO	NO	YES	NO	NO	Editorial on criticism	YES
1979-11	Claire Hayes	New Dance Collective	p.3	NO	NO	YES	NO	NO	Editorial on criticism	YES
1979-11	Kit Gerould	New Dance Collective	p.3	NO	NO	YES	NO	NO	Editorial on criticism	YES
1979-11	J P Davidson	Ritual Dance in Malaysia	pp.4-5	YES	YES	NO	NO	NO	Feature on Shamans and dance	YES
1979-11	Sarah Green	Making a Baby - E Claid	p.6	YES	NO	YES	NO	NO	Review of Emilyn's solo	YES
1979-11	Claire Hayes	Dance at Dartington	pp.10-14	NO	NO	NO	NO	YES	reviews	YES
1979-11	Kit Gerould	Lisa Kraus, Nancy Udow,		NO	NO	NO	NO	YES	review	YES
1979-11	Emilyn Claid	Pauline de Groot,		NO	NO	NO	NO	YES	review	YES
1979-11	Fergus Early	Wolfgang Stange	pp.15-17	NO	YES	NO	NO	NO	Interview/dance in education	YES
1979-11	Stefan Szczelkun	Lumiere & son	pp. 17-20	NO	NO	NO	NO	NO	review	YES
1979-11	Chris Crickmay	Miranda Tufnell, Dennis Greenwood		NO	NO	NO	NO	NO	review	YES
1979-11	Claire Hayes	Maedee Dupres at X6		NO	NO	NO	NO	NO	review	YES
1979-11	Nadine Meisner	Jacky Lansley & rose English		YES	NO	NO	NO	NO	review	NO
1979-11	Clive Eiles	Marx Doreen/Ballroom dance	pp.21-22	NO	YES	NO	NO	YES	Sociological article	NO
1979-12	Virginia Taylor	ADMA Funding	p.3	NO	NO	NO	YES	NO	Report	YES
1979-12	Anthony Peppiatt	Ludus Dance Co	p.5	NO	YES	NO	NO	NO	Progress report	YES
1979-12	Emilyn Claid	Ludus's show with school girls	p.6	YES	YES	NO	NO	NO	Review	YES
1979-12	Douglas Gill	Somatic project with gypsy community	pp.7-9	YES	YES	NO	NO	NO	Article	YES
1979-12	Betsy Gregory	Cycles Dance Company	pp.9-11	NO	NO	NO	NO	NO	Review	YES
1979-12	Stefan Szczelkun	Psychology /Intuition/improvisation	pp.12-13	NO	YES	NO	NO	NO	Feature	YES
1979-12	Sarah Green	Clumsiness & Impro	pp.15-16	NO	YES	NO	NO	NO	Feature	YES
1979-12	Fergus Early	Red Light Theatre at	p.16	NO	NO	NO	NO	NO	Review	YES
1979-12	Claire Hayes	Trisha Brown Company	pp.17-19	NO	NO	NO	NO	NO	Review	YES
1979-12	David Collins	Trisha Brown Company		NO	YES	NO	NO	NO	Review	YES
1979-12	Claire Hayes	Trisha Brown	p.19	NO	NO	NO	NO	NO	Interview	YES
1979-12	Ross McKim	The role of the Critic	pp.20-21	NO	NO	YES	NO	NO	Feature	NO
1979-12	Fergus Early	Dance Now by Jan Murray	p.22	NO	NO	YES	YES	NO	Book review	YES
1980-13	Philip Jeck	Swan Lake, Royal Ballet	pp 3-4	NO	NO	NO	NO	YES	Review	YES

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1980-13	Charles Hustwick	Butler's Wharf	pp.4-5	NO	NO	NO	NO	YES	Report on damage to building	YES
1980-13	Birte Pedersen	Akademia Ruchu, Polish Theatre Co.	pp.5-7	YES	NO	NO	NO	NO	Feature	YES
1980-13	Helen Crocker	Sexist experience of a performer	p.8	YES	YES	NO	YES	NO	Feature	YES
1980-13	Sarah Green	Dance Umbrella and how effective it is	pp.9-11	NO	NO	NO	NO	NO	Interview with Ruth Glick	YES
1980-13	S. Green & M. Prestidge	Conversation about gymnastics	pp.12-13	NO	YES	NO	NO	NO	Interview	YES
1980-13	Kit Gerould	Performances at X6 by members	p.14-	NO	NO	NO	NO	NO	Review	YES
1980-13	Birte Pedersen	Performances at X6 by members	p 14	NO	YES	NO	NO	NO	Review	YES
1980-13	School Children	Poems about dancing	p 15	NO	YES	NO	NO	NO	Poems	NO
1980-13	Irene Fawkes	Dance Artists in Education conference	p.16	NO	YES	NO	YES	NO	conference paper	YES
1980-13	Fergus Early	Teaching and performing in Holland	p.18	NO	NO	NO	NO	YES	Diary article	YES
1980-13	Mark Solon	Rock n roll dance classes	p.21	NO	YES	NO	NO	NO	Article	YES
1980-14	X6 Men	Men's issue	p.3	NO	YES	NO	NO	NO	Editorial	YES
1980-14	Gale Burns	Men Against Sexism Conference	p.4	NO	YES	NO	NO	NO	Report on conference	YES
1980-14	Gale Burns	Mangrove - San Fransicso men's Co	pp.5-6	NO	NO	NO	NO	YES	Report on class	YES
1980-14	Charles Campbell	Participating in Mangrove workshop	p.6	NO	YES	NO	NO	NO	Report on participation	YES
1980-14	Fergus Early	Omnibus youth dance group	p.7	NO	YES	NO	NO	NO	Report on group	YES
1980-14	Vincent Meehan	Bloolips Theatre Group/gay, drag	pp. 9-10	YES	NO	NO	NO	NO	Autobiographical feature	YES
1980-14	Stefan Szczelkun	Story about Y-fronts & masculinity	p.10	NO	NO	NO	NO	NO	Short story	YES
1980-14	Fergus Early	Reflection on dancing career	p.11	YES	YES	NO	NO	NO	Autobiographical story	YES
1980-14	Philip Jeck	Football	p.13	NO	YES	NO	No	NO	Subjective feature	YES
1980-14	Doug Gill	Wrestling	p.14	NO	YES	NO	NO	NO	Feature	YES
1980-14	John Rawlinson	Wrestling	pp.14-16	NO	YES	YES	NO	NO	Feature	YES
1980-14	Stefan Szczezelkun	Boxing in Boys' clubs	pp.16-17	NO	YES	NO	NO	YES	Feature	YES
1980-14	Ashley Montague	Touching taboos upholding	p.18	NO	YES	NO	NO	NO	Sociological essay	YES
1980-14	Clive Eiles	State & Patronage in perf. Arts	p 20	NO	NO	NO	YES	NO	Book review	NO
1980-14	Paul Versteeg	Reflection on dance teaching	p.21	NO	YES	NO	NO	NO	Reflection on practice	YES
1980-14	Brian Morgan	Masculine image in dance	p.21	NO	NO	NO	NO	NO	Feature	
1980-14	Alan Salter	Dance and bodies	pp.22-23	NO	NO	NO	NO	NO	Autobiographical relfection	YES
1980-14	Virginia Taylor	Reorganisation of Committees, ACGB	p.26	NO	NO	NO	YES	NO	Report	YES
1980-15	Rose English	A critique of the men's issue	pp.2 &26	YES	NO	YES	NO	NO	Editorial	YES
1980-15	Christy Adair	Body Image/Feminism &	p 3	YES	YES	NO	NO	NO	Feature	YES
1980-15	Coline Mange	Female dancer's image	pp 3-4	YES	NO	NO	NO	NO	Critical Feature	YES
1980-15	Naomi Maier	Movement therapist working	p.5	YES	YES	NO	NO	NO	Reflections on her practice	YES
1980-15	Jill Keep	Dance & body size	p. 6	YES	YES	NO	NO	NO	Article on larger women & dance	NO
1980-15	Wendy Buonaventura	Belly dance- teaching and	p.7	YES	YES	NO	NO	NO	Article on teaching belly dance	YES
1980-15	Mia Borgatta	Women and dance in Java	p 8	YES	YES	NO	NO	NO	Ethnographic article on women	YES
1980-15	Jill Evans	Women perfuming Morris Dance	p. 9	YES	YES	NO	NO	NO	Feature on Morris dance for women	YES
1980-15	Jacky Lansley	The woman who was Giselle	pp.10-11	YES	YES	NO	NO	NO	Feminist analysis of Giselle the woman	YES

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1980-15	Emilyn Claid	The Experience of Dancing Mothers	pp.12-15	YES	NO	NO	NO	NO	Interview with Mary Fulkerson & others	YES
1980-15	Sylvia Hallett	Marie Rambert in conversation	pp 16-17	YES	NO	NO	NO	NO	Interview.	YES
1980-15	Rose English	Representation of the ballerina	pp18-19	YES	NO	YES	NO	NO	Critique of ballerina's image	YES
1980-15	Mary Prestidge	Gymnastics, training and career	pp.20-22	YES	NO	NO	NO	NO	Interview about shared training experiences	YES
1980-15	Mary Malecka	Contact day in Milton Keynes	p.23	YES	NO	NO	NO	YES	Reflective report	YES
1980-15	Joanna Godliman	Conatact Improvisation focus,	p.24	YES	YES	NO	NO	NO	Report on Clapham community centre	YES
1980-15	A. Nicolson & V. Agostinis	A performance inspired by nature	p. 25	YES	YES	NO	NO	NO	Reflective conversation	YES
1980-16	Anna Furse	*New Dance* magazine in 1980	p.3	NO	NO	NO	NO	YES	Editorial about moving to Chisenhale	YES
1980-16	Iain Ferguson	Dance in Wales part 1	pp.5-7	NO	YES	NO	NO	YES	Report	NO
1980-16	Anna Furse	Dance Teaching, Switzerland	p.8-9	NO	YES	NO	NO	YES	Interview with Swiss practitioner	YES
1980-16	Mary Prestidge	Dance in Finland	pp.10-11	NO	NO	NO	NO	YES	Conversation with Finnish dance	YES
1980-16	Rose English	Yolanda Snaith at X6	pp 12-13	NO	YES	NO	NO	YES	Review	YES
1980-16	Laurie Booth	Mime theatre at Riverside		NO	NO	NO	NO	NO	Review	YES
1980-16	Laurie Booth	Ludus Dance in schools, Lancaster		YES	YES	NO	NO	NO	Review	YES
1980-16	Stephanie Jordan	Merce Cunningham & John Cage		NO	NO	NO	NO	NO	Review of their conversation,	NO
1980-16	Paul Merchant	Cycles Dance Company		NO	NO	NO	NO	NO	Review	NO
1980-16	F. Rodriques & S. Khan	Ritha Devi, classical Indian dancer	p.13	YES	NO	NO	NO	NO	Review	YES
1980-16	Mary Prestidge,	X6 leaving Butler's Wharf	pp 14-15	NO	NO	NO	YES	YES	Feature on discussions & reflections	YES
1980-16	F. Early & Jacky Lansley	X6 leaving Butler's Wharf	pp.15-16	NO	NO	NO	NO	YES	Feature on discussions & reflections	YES
1980-16	Laurie Booth	Mangrove at Jacksons Lane	p.16	NO	NO	NO	NO	NO	Review of all male dance group	YES
1980-16	Flatt, Lansley & Loeb	Flatt's trip to Greece & Eastern Europe	pp.18-19	YES	YES	NO	NO	YES	Discussion about women in society	YES
1980-16	Rosamund Shreeves	Improvisation, work & motherhood	p.21	YES	YES	NO	NO	NO	Critique	YES
1980-16	Juliette Kando	Studio space in Covent	pp. 22-23	NO	NO	NO	YES	YES	Article	YES
1980-16	Mary Malecka	Dance Education and training in UK	p.25	NO	YES	NO	NO	NO	Book review	YES
1981-17	Magazine objectives	Magazine objectives	p.3	YES	NO	NO	YES	YES	Editorial	YES
1981-17	Khin Thitsa	Martial Arts, Tai' chi	p.4	YES	NO	NO	NO	NO	Feature on Tai 'Chi	YES
1981-17	Carol Kan	Women Learning Karate	pp.5-6	YES	YES	NO	NO	NO	Feature	NO
1981-17	Celia Lowenstein	Body Politics - Body Image	pp.8-11	YES	YES	NO	NO	NO	Feature	NO
1980-17	Anna Furse	Frome Outside in to Inside Out	pp.9-11	YES	YES	YES	NO	NO	Autobiographical feature	YES
1981-17	Ramsey Burt	Mantis Dance, male group - Leeds		NO	NO	NO	NO	NO	Review	YES
1981-17	Anna Furse	London Musicians' Collective-		NO	NO	NO	YES	NO	Review	YES
1981-17	Anna Furse	Improvisation Festival	p.12	NO	NO	NO	NO	NO	Review	YES
1981-17	Fergus Early	Maedee Dupres's solo	p.12	NO	NO	NO	NO	NO	Review	YES
1981-17	Fergus Early	ACE, funding and New Dance	pp.14-16	NO	NO	NO	YES	YES	Report	YES
1981-17	Juliette Kando	Kibbutz Dance company at the Place	pp.16-17	NO	YES	NO	NO	NO	Review	YES
1981-17	Juliette Kando	Notation & theory for New Dance	pp.16-17	NO	NO	NO	YES	NO	Feature	YES

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1981-17	Anna Furse	Stuyf, Dance theatre company, ICA	p.19	YES	NO	NO	NO	YES	Review	YES
1981-17	Jacky Lansley	The Women's Arts Alliance	pp18-19	YES	YES	NO	NO	YES	Review	YES
1981-17	Jacky Lansley	Claire Hayes & Anna furse perform		YES	NO	NO	NO	YES	Review	YES
1981-17	Fergus Early	Clover Rope (RB, LCDT & Rambert)	pp.20-23	NO	NO	NO	NO	NO	Interview	YES
1980-17	Angela Diamond	Rice rituals in North West Borneo	pp.23-24	YES	NO	YES	NO	YES	Feature	NO
1981-18	X6 Collective	Raising funds for New Dance	p.3	NO	NO	NO	YES	NO	Editorial	YES
1981-18	Laurie Booth	Martial Arts, Aikido	p.4	YES	YES	NO	NO	NO	Feature	YES
1981-18	Jude Tolley	Season of new dance at Riverside	pp 4-12	NO	NO	NO	NO	YES	Review	YES
1981-18	Mary Prestidge	Lisa Nelson & Christina Svane		NO	NO	NO	NO	NO	Review	YES
1981-18	Nadine Meisner	Rambert Workshop & Soda Lake		NO	NO	NO	NO	NO	Review	NO
1981-18	Nadine Meisner	Richard Alston and Michael Clark		NO	NO	NO	NO	NO	Review	NO
1981-18	Carol Devaughn	Diane Frank & Deb Riley		NO	NO	NO	NO	NO	Review	YES
1981-18	Rupert Holt Button	Rosemary Butcher & Company		NO	NO	NO	NO	NO	Review	
1981-18	Juliette Kando	Siobhan Davies and dancers		NO	NO	NO	NO	NO	review	YES
1981-18	Anonymous spectator	Siobhan Davies and dancers	p.10	NO	NO	NO	NO	NO	Feminist critique of body requirements	NO
1981-18	Pip Morgan	London Musicians Collective	p.11	NO	NO	NO	NO	YES	Review of multi-location event	YES
1981-18	Laurie Booth	Bill Irwin & Doug Skinner,	p.11	NO	NO	NO	NO	YES	review	YES
1981-18	Reginald Watts	Dance in New York & London	pp 11-12	NO	NO	NO	YES	YES	Comparative report	
1981-18	Rix Pyke	Self-defence for Women	p.13	YES	YES	NO	NO	NO	Article	NO
1981-18	Basia Klimas	Overview of Polish folk dance	p 14-17	YES	NO	NO	NO	YES	Feature	NO
1981-18	Richard Coldman	Bussed Spectacles	pp.18-22	NO	NO	NO	NO	YES	Review	
1981-18	Rupert Holt Button	Bussed Spectacles		NO	NO	NO	NO	YES	Review	
1981-18	Penny Ward	Bussed Spectacles		NO	NO	NO	NO	YES	Review	
1981-18	Simon Cassell	Bussed Spectacles		NO	NO	NO	NO	YES	Review	
1981-18	Mike Cooper	Bussed Spectacles		NO	NO	NO	NO	YES	Review	
1981-18	Teresa Early	Sadler's Wells Royal	p.22	NO	NO	NO	NO	YES	Review	YES
1981-18	Janet Adshead	A guide to Dance Courses in HE (1)	pp.23-24	NO	NO	NO	YES	NO	Report	NO
1981-19	Merry Cross	Dance & Disability	p.4-5	YES	YES	NO	NO	NO	Personal testimony	NO
1981-19	Martyn Rudin	Running and its benefits for dance	p.9	NO	YES	NO	NO	NO	Feature	YES
1981-19	Patricia Bayley	4th Dartington Festival	pp 6-13	NO	NO	NO	NO	YES	review	YES
1981-19	Libby Dempster	4th Dartington Festival		NO	NO	NO	NO	YES	review	YES
1981-19	Carole Shaw	Macmillan's Isadora		YES	NO	NO	NO	YES	review	YES
1981-19	Fergus Early	Transitional Identity Contact com.		NO	YES	NO	NO	YES	review	YES
1981-19	Celia Holt	Egyptian Belly Dance	pp 12-13	YES	YES	NO	NO	NO	Discursive article	YES
1981-19	Anna Furse	Jacky Lansley's piece at The Place	p.13	YES	NO	NO	NO	NO	Review	YES
1981-19	Mary Prestidge	Graeae Theatre Company	pp.14-16	YES	YES	NO	NO	NO	Interview/Feature with directors	YES
1981-19	Janet Adshead	A guide to Dance Courses in HE (2)	pp.17-19	NO	YES	NO	NO	NO	Report	NO
1981-19	K. Robinson & M. Merwitzer	Ludus's special schools project	pp.20-22	NO	YES	NO	NO	YES	Report	NO
1981-19	Ross McKimm	Dance in Northern England,	pp.24-25	NO	NO	NO	YES	YES	Report on dance provision	NO
1981-20	Claid, Early, Lansley	Move to Chisenhale Dance Space	p.3	NO	NO	NO	NO	YES	Editorial	YES
1981-20	Teresa Early	Dance criticism	p.4	NO	NO	YES	NO	NO	A critique of dance criticism	YES
1981-20	Lesley Vine	Laurieston Hall, conference	p.5	NO	NO	NO	NO	YES	Report	YES
1981-20	Richard Sharland	Cycles Dance Co in Leamington Spa	pp. 6-9	NO	NO	NO	NO	NO	Review	

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1981-20	Dee Conway	Lindsay Kemp's company members		NO	NO	NO	NO	NO	Review	YES
1981-20	Barbara Foran	Spiral Dance Company, Birkenhead		NO	NO	NO	NO	NO	Review	
1981-20	Carol DeVaughn	Book on T'ai Chi		YES	YES	YES	NO	NO	Book review	YES
1981-20	Silvy Panet-Raymond	Montreal contemporary dance	pp.10-11	NO	NO	NO	NO	YES	Feature	YES
1981-20	Susan Hoyle	LFB work with disabled people	pp.12-13	YES	YES	NO	NO	NO	News/report	NO
1981-20	Mary Malecka	Dance classes for disabled children	pp.14-16	YES	YES	NO	NO	NO	Report/reflection	YES
1981-20	Barbara West	Margaret Morris Movement & work	pp.17-19	YES	NO	NO	NO	NO	Feature	NO
1981-20	I. Fawkes & J. Mann	ADMA conference 1981	pp.20-22	NO	NO	NO	YES	NO	Report	YES
1981-20	Fergus Early	Jennifer Mascall at Oval House	p.22	YES	NO	NO	NO	NO	Review	YES
1981-20	Dee Conway	Three Women - Cockpit theatre	p.23	YES	NO	NO	NO	NO	Review	YES
1981-21	Jacky Lansley	Babette Mangolte - cinematographer	pp.3-6	NO	NO	NO	NO	YES	Interview/Feature	YES
1982-21	Chris Crickmay	Miranda Tufnell work and response of critics	pp.7-8	NO	NO	YES	NO	NO	Critique of critics	YES
1982-21	Pauline Hodgens	Dance Umbrella '81	pp.9-13	NO	NO	NO	NO	YES	Review	YES
1982-21	Pauline Hodgens	Rosemary Butcher		NO	YES	NO	NO	NO	Review	YES
1982-21	Anna Furse	Charles Moulton & Company		NO	NO	NO	NO	NO	Review	YES
1982-21	Claire Hayes	Sue Maclennan & Dancers		NO	NO	NO	NO	NO	Review	YES
1982-21	Rosamund Shreeves	Sue Maclennan & Dancers		NO	NO	NO	NO	NO	Review	YES
1982-21	Carol DeVaughn	Performance art piece at Almeida		NO	NO	NO	NO	YES	Review	YES
1982-21	Juliette Kando	Emma Dance Company, Riverside		NO	NO	NO	NO	NO	Review	YES
1982-21	Dora Frankel	Performance art work, Almeida		NO	NO	NO	NO	NO	Review	YES
1982-21	Claire Hayes	Eiko and Koma, Riverside		YES	NO	NO	NO	NO	Review	YES
1982-21	Claudette Phillips	Dance Theatre London/contemp		YES	NO	NO	NO	NO	Review	YES
1982-21	Mary Malecka	Maedee Dupres at Regional D U		NO	NO	NO	NO	YES	Reviews from Peterborough	YES
1982-21	Fergus Early	Will Gains at Phoenix Theatre,		YES	NO	NO	NO	YES	Review	YES
1982-21	Claire Hayes	Dana Reitz at Almeida Theatre		NO	NO	NO	NO	YES	Review	YES
1982-21	Mary Malecka	Craig Givens, dance designer	pp14-17	NO	NO	NO	NO	NO	Interview/conversation	YES
1982-21	Beth Ridgell	Dance from Belfast and Dublin	pp.18-20	NO	NO	NO	NO	YES	Review	YES
1982-21	Gregory Nash	Sara and Jerry Pearson Dance		NO	NO	NO	NO	NO	Review of Midland tour	YES
1982-21	Michael Huxley	Dance Umbrella Writing Course	pp.20-21	NO	NO	YES	YES	NO	Report On DU Writing course	NO
1982-21	Fergus Early	Women dance, oval House		YES	NO	NO	NO	NO	Review	YES
1982-21	Douglas Gill	Blood Wedding, film by Carlos Saura		NO	NO	NO	NO	NO	Review	YES
1982-22	Mary Prestidge	Nancy Topf's work	pp.3-6	NO	NO	NO	NO	NO	Feature/interview/notes	YES
1982-22	Alexandra Pope	Movement practice of shintaido	p.7	YES	YES	NO	NO	NO	Feature	
1982-22	Peter Brinson	The nature of Collaboration	pp.8-11	NO	YES	NO	NO	NP	Educational feature	NO
1982-22	J. Kando & G. Burns	Danceworks	pp.12-13	NO	NO	NO	YES	YES	Interview with directors	YES
1982-22	J. Harries & G. Richmond	Eshkol-Wachman Notation	pp 14-17	NO	NO	NO	NO	NO	Feature	NO
1982-22	Ann Goodall	Patricia Bardi	pp.18-24	NO	NO	NO	NO	NO	Review	YES
1982-22	Andy Solway	Claire Hayes &Kirstie Simpson		NO	NO	NO	NO	NO	Review	YES
1982-22	Patricia Corob	Dimitri the Clown,		NO	NO	NO	NO	NO	Review	
1982-22	Johanna Godliman	Momentum Dance Company,		NO	NO	NO	NO	NO	Review	YES
1982-22	Valerie Briginshaw	Gravity Trucking Company,		NO	NO	NO	NO	NO	Review	NO

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1982-22	Juliette Kando	Baraka/Paul Versteeg		YES	NO	NO	NO	NO	Review	YES
1982-22	Dee Conway	Daniel Stein, Cockpit theatre		NO	NO	NO	NO	NO	Review	YES
1982-22	Chris Savage-King	Lynda Davis Solo at Laban Centre		NO	NO	NO	NO	NO	Review	YES
1982-22	Teresa Thornhill	Ariadone dance company (Japan)		YES	NO	NO	NO	NO	Review	YES
1982-22	O. Smith & G. Agis	New choreography at Riverside		NO	NO	NO	NO	NO	Review	YES
1982-22	Ramsay Burt	Pauline de Groot at Dartington		NO	NO	NO	NO	YES	Review	YES
1982-22	Arts Council	Arts Council Policy	pp.25-26	NO	NO	NO	YES	NO	Report	NO
1982-22	Gregory Nash	Conference of ADMA	pp.26	NO	NO	NO	YES	NO	Report	YES
1982-22	Kenrick Des-etages	Kathak dance at Riverside	pp.27-28	YES	NO	NO	NO	NO	Review	
1982-22	Sara Lerner	Shades of Women, oval House		YES	NO	NO	NO	NO	Review	YES
1982-22	Sara Lerner	Adair, Sergy and 3 other women		YES	NO	NO	NO	NO	Review	YES
1982-23	Shobana Jeyasingh	Bharatha Natyam	pp.3-5	YES	NO	NO	NO	NO	Feature on B N	YES
1982-23	Janet Adshead	Yorkshire Dance Centre Trust	pp. 6-8	NO	NO	NO	YES	NO	Report	NO
1982-23	Patricia Corob	Workshops in Sacred Dance	p. 9	NO	YES	NO	NO	NO	Feature	YES
1982-23	A. Kendall & M. Lock	Cycles Dance Co's closure	pp.10-11	NO	NO	NO	YES	NO	Feature	YES
1982-23	Valerie Briginshaw	Laurie Booth in Sheffield	p.13	NO	NO	NO	NO	NO	Review	NO
1982-23	Peter Hill	Dances in Edinburgh, Fruitmarket	pp.12-17	NO	NO	NO	NO	YES	Review	
1982-23	Keith Bibby	Second Stride at Riverside Studios		NO	NO	NO	NO	NO	Review	YES
1982-23	Johanna Godliman	Second Stride at Riverside Studios		NO	NO	NO	NO	NO	Collaborative review	YES
1982-23	Juliette Kando	Second Stride at Riverside Studios		NO	NO	NO	NO	NO	Collaborative review	YES
1982-23	Owen Smith	Second Stride at Riverside Studios		NO	NO	NO	NO	NO	Collaborative review	YES
1982-23	Rosamund Shreeves	Mary Prestidge in Amsterdam		NO	NO	NO	NO	YES	Review	YES
1982-23	Johanna Godliman	Young amateur groups at Battersea		NO	YES	NO	NO	NO	Review	YES
1982-23	Frank Landamore	Laban Centre's Summer dance		NO	NO	NO	NO	YES	Review	YES
1982-23	Christine Oliver	Michael Clark, Brighton		NO	NO	NO	NO	NO	Review	YES
1982-23	Remy Charlip	Cartoon of kittens dancing Tango	p 18	NO	NO	NO	NO	NO	Performative writing & drawings	YES
1982-23	Johanna Godliman	Kathak and Flamenco solos	p.19	YES	NO	NO	NO	NO	Review	YES
1983-24	Editorial collective	Funding for *New Dance*	pp.2-3	NO	NO	NO	YES	NO	Editorial	YES
1982-24	Juliette Kando	Range of movement and proprioception	pp.4-5	NO	YES	NO	NO	NO	Feature	YES
1982-24	Carole De Vaughn	Meredith Monk, Almeida's NY season	pp.6-7	NO	NO	NO	NO	YES	Review	YES
1983-24	Jhamahl	Sankai Juku -Japan at Sadler's Wells	p.6	YES	NO	NO	NO	NO	Review	YES
1983-24	Rhys Taylor	Christopher Bannerman's new work	p.7	NO	NO	NO	NO	NO	Review of LCDT at SW	YES
1983-24	Fay Prendergast	Mime at the Edinburgh Festival	pp.10-11	NO	NO	NO	NO	YES	Feature	YES
1983-24	Philip Jeck	Emilyn Claid and Extemporary D T	pp.12-14	YES	NO	NO	YES	NO	Interview/Feature	YES
1983-24	Theresa Beattie	Laura Glenn at The Place	pp.16-19	NO	NO	NO	NO	NO	Review	YES
1983-24	Theresa Beattie	Llana Snyder & Dancers		NO	NO	NO	NO	NO	Review	YES
1983-24	Carol DeVaughn	Kei Takei and Moving Earth @ ICA		YES	NO	NO	NO	NO	Review	YES
1983-24	Jhamahl	Jim Self & Dancers at ICA & Tate		NO	NO	NO	NO	YES	Review	YES
1983-24	Pauline Hodgens	Steve Paxton		NO	NO	NO	NO	NO	Review	YES
1983-24	Johanna Godliman	Karole Armitage, Jacky Lansley		NO	NO	NO	NO	NO	Review	YES
1983-24	Johanna Godliman	David Gordon, Fergus Early		NO	NO	NO	NO	NO	Review	YES
1983-24	Rhys Taylor	Mantis at Riverside, DU		NO	NO	NO	NO	NO	Review	YES
1983-24	Nick Warren	Tamara McLorg @ the Place		NO	NO	NO	NO	NO	Review	YES
1983-24	Jhamahl	Charles Moulton & Leroy		YES	NO	NO	NO	NO	Review	YES
1983-24	Dee Conway	Anna Teresa De Keersmaeker, ICA		NO	NO	NO	NO	NO	Review	YES
1983-24	Pauline Hodgens	Bill T Jones & Arnie Zane at		YES	NO	NO	NO	NO	Review	YES

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1983-24	Pauline Hodgens	Roehampton Institute		NO	NO	NO	NO	NO	Review	YES
1983-24	Claire Hayes	Susanne Linke at Almeida Theatre		NO	NO	NO	NO	NO	Review	YES
1983-24	Claire Hayes	Spiral Dance Co at The Place		NO	NO	NO	NO	NO	Review	YES
1983-24	Claire Hayes	Sue MacLennan		NO	NO	NO	NO	NO	Review	YES
1983-24	Claire Hayes	Michael Clark		NO	NO	NO	NO	NO	Review	YES
1983-24	Claire Hayes	Mary Fulkerson at Riverside		NO	NO	NO	NO	NO	Review	YES
1983-24	Claire Hayes	Steve Paxton & Lise Nelson		NO	NO	NO	NO	NO	review	YES
1983-24	Claire Hayes	Laurie Booth at Riverside		NO	NO	NO	NO	NO	review	YES
1983-24	Katie Maria Doitch	Sankai Juku -Japan at Sadlers Wells		YES	NO	NO	NO	NO	Review	YES
1983-25	New Dance Collective	Funding appeal to ACE	p.4	NO	NO	NO	YES	NO	Editorial	YES
1983-25	Anthony Field, Finance	*ND* 's unsuccessful AC application	p.5	NO	NO	NO	YES	NO	Letter from Arts Council	NO
1983-25	Martha Werman	Improvisation	p.5	NO	NO	NO	NO	NO	Personal reflection	YES
1983-25	Francoise Sergy	Sexual Politics & body image/dancers	pp.6-7	YES	YES	NO	NO	NO	Letter of response	YES
1983-25	Juliette Kando	Afro-Arab Cultural forum/Aklowa	pp 8-11	YES	YES	NO	NO	NO	Interview with founder, Felix Cobbson	YES
1983-25	Roy Shaw	Dance Education around England	pp.12-13	NO	YES	NO	YES	YES	Report by ACE	NO
1983-25	Ann Hutchinson	Dance Therapy at LDC	p.14	NO	YES	NO	NO	NO	News from the Lang. of Dance Centre	NO
1983-25	New Dance Collective	DTJ started at Laban by A. Macaulay	p.15	NO	NO	NO	YES	NO	News	NO
1983-25	Loarraine Jones	Dancers' Feet	pp.16-19	NO	YES	NO	NO	NO	Medical feature on feet	NO
1983-25	Ray Rowden	English Dance Theatre	pp.20-25	NO	NO	NO	NO	NO	Review	YES
1983-25	Ray Rowden	Janet Smith & Dancers at the Place		NO	NO	NO	NO	NO	Review	YES
1983-25	Ramsay Burt	New Phoenix Dance, Dartington	p.21	YES	NO	NO	NO	YES	Review	YES
1983-25	Peter Middleton	Mary Prestidge	pp 22-25	NO	NO	NO	NO	YES	Review at Dartington	
1983-25	Peter Middleton	Mary Fulkerson &Anna Furse		NO	NO	NO	NO	YES	Review at Dartington	
1983-25	Peter Middleton	Stephanie Woodward, Steve Paxton,		NO	NO	NO	NO	YES	Review at Dartington	
1983-25	Peter Middleton	Emilyn Claid, Katie Duck		NO	NO	NO	NO	YES	Review at Dartington	
1983-25	Valerie Briginshaw	Stephanie Woodward & Peter Zummo		NO	NO	NO	NO	NO	Review	YES
1983-25	Rhys Taylor	Henrietta Van Reesema at the Place		NO	NO	NO	NO	NO	Review	YES
1983-25	Wendy Cook	Bridges Dance Company		NO	NO	NO	NO	NO	Review	YES
1983-25	Dee Conway	David Glass at Jackson's Lane		NO	NO	NO	NO	NO	Review	YES
1983-25	Johanna Godliman	Gaby Agis talks about her solo *Close Stream*	pp.26-27	YES	NO	NO	NO	NO	Feature/Interview/*Close Stream*	YES
1983-25	Desmond Jones	Mime events and meetings	p.28	NO	NO	NO	YES	NO	Report.	YES
1983-26	New Dance Collective	ND in the regions & networks	p.4	NO	YES	NO	YES	YES	Editorial	YES
1983-26	Roger Southern	Danceabout in the North West	p.6	NO	YES	YES	YES	NO	Feature on DU Manchester	NO
1983-26	Julie Tolley & R. Burt	Northern body-popping, Jazz & Funk	pp. 8-11	YES	YES	NO	NO	YES	Academic Feature, Black dance	YES
1983-26	Arts Council	ADMA	p.7	NO	YES	NO	YES	NO	Report	NO
1983-26	Ramsay Burt	Phoenix Dance Company	p 12	YES	YES	NO	NO	NO	Feature	YES
1983-26	J. Tolley & T. Buckland	Clog-dancing in N. England	p.13	YES	YES	NO	NO	YES	Feature/popular culture	YES
1983-26	Valerie Briginshaw	Peter Kyle, AC of Queen's Hall	p.14	NO	NO	NO	YES	NO	Interview	NO

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1983-26	Michael Huxley	Invisibility, Hegemony & Identity, ND	pp.16-17	NO	NO	YES	NO	NO	Academic feature on New Dance	NO
1983-26	Julie Tolley	Jan Murray's article in DTJ	p 18	NO	NO	YES	YES	NO	Feature on dance criticism	YES
1983-26	Anthony Peppiatt	Ludus Dance Company	p.19	NO	YES	YES	NO	NO	Report	YES
1983-26	Iain Adam	Choreography, copyright & the law	p.20	NO	NO	NO	YES	NO	Feature	NO
1983-26	Johanna Godliman	Laokoon Dance Group	pp 21-23	YES	YES	NO	NO	NO	Interview Feature	YES
1983-26	Juliette Kando	Co-ordination/Anatomy	p.24	NO	YES	NO	NO	NO	Feature/Dance Science	YES
1983-26	Michael Huxley	Hijikata Ashikawa Dance Co. Japan	p.25	YES	NO	NO	NO	YES	Review	NO
1983-26	Fiona Creese	Cheshire Dance	pp.26-33	NO	YES	NO	NO	YES	Review	NO
1983-26	Donatella Bertozzi	International summer school, Italy		NO	NO	NO	NO	YES	Review	NO
1983-26	Sadie Painting	International Summer School, Italy		NO	NO	NO	NO	YES	review from Dumfermline college	
1983-26	Graham Carey	Summer school at Chisenhale		NO	NO	NO	NO	YES	Review	NO
1983-26	Valerie Briginshaw	Performance by Carol DeVaughn		NO	NO	NO	NO	YES	Review	YES
1983-26	Ramsay Burt	Ekome Dance Company		YES	NO	NO	NO	YES	Review	YES
1983-26	Ann Sholem	Summer schools in Wales		NO	NO	NO	NO	YES	Review	YES
1983-26	Stephaine Woodward	Alison Salzinger, NYC		YES	YES	NO	NO	NO	Review	YES
1983-27	New Dance Editorial	Dance Writing Course DU	p.4	NO	NO	NO	YES	NO	Editorial	YES
1983-27	Rhys Taylor	Dance in Dublin	p.5	NO	NO	NO	NO	YES	News	YES
1983-27	Linda Hartley	Body Mind Centering	pp.11-13	NO	YES	NO	NO	NO	Feature	YES
1983-27	Juliette Kando	The Language of Dance Notaion	pp.14-16	NO	NO	YES	NO	YES	Feature	YES
1983-27	Helen Payne West	Dance Movement Therapy	pp.17-19	NO	YES	YES	NO	NO	Feature	YES
1983-27	Christy Adair	Dance as a preparation for childbirth	p.20	YES	YES	NO	NO	NO	Feature	YES
1983-27	Madeleine Kando	Susan Wise - dance therapist	pp. 21-23	YES	YES	NO	NO	NO	Interview	NO
1983-27	Ramsay Burt	Yvonne Rainer and postmodern dance	pp.24-25	YES	YES	YES	NO	NO	Feature	YES
1983-27	Fergus Early	Lisa Kraus	pp.26-29	NO	NO	NO	NO	YES	Interview/Feature	YES
1983-27	Michael Huxley	Trisha Brown Company at DU	p.30	NO	NO	NO	NO	NO	Review	NO
1983-27	Jim Hiley (world service)	Interviews Trisha Brown	p.31	NO	NO	NO	NO	NO	Interview	NO
1983-27	Johanna Godliman	Set and Reset by Trisha Brown	p.31	NO	NO	NO	NO	NO	Review	YES
1983-27	Dee Conway	Rosemary Butcher at Riverside	p.32	NO	NO	NO	NO	YES	Review	YES
1983-27	Ramsay Burt	Mary Fulkerson & Dance Alliance	p.33	NO	NO	NO	NO	NO	Review	YES
1983-27	Stefan Szezelkun	Bill T Jones & Arnie Zane at Rvierside	p.34	YES	NO	NO	NO	NO	Review	YES
1983-27	Valerie Briginshaw	La La La at Manchester	p.34	NO	NO	NO	NO	NO	Review	NO
1983-27	Valerie Briginshaw	Sue Weston's solo at York arts Centre	p.34	NO	NO	YES	NO	YES	review	NO
1983-27	Dee Conway	Jackson's Lane choreographic platform	p.36	NO	NO	NO	NO	YES	review	YES
1983-27	Ramsay Burt	Bill T Jones & Arnie Zane in Manchester	p.35	YES	NO	NO	NO	NO	Review from Manchester	YES
1983-27	Ramsay Burt	Work by New Dance choreographers	p.35	NO	YES	NO	NO	YES	Review	YES
1983-27	Audience members	Reflections on contemporary dance shows	p.37	NO	NO	NO	NO	YES	short review	NO
1983-28	New Dance Collective	Special issue on companies	p.4	NO	NO	NO	YES	NO	Editorial/news	YES

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1983-28	K. Doitch & Ramsay Burt	Design for Dance	pp.10-12	NO	NO	NO	NO	NO	Feature	YES
1984-28	Fergus Early	Cycles Dance Company	pp. 13-15	NO	NO	NO	NO	NO	Feature/report	YES
1984-28	Ramsay Burt	Regionally Based dance companies	p.16	NO	NO	NO	NO	YES	Feature	YES
1984-28	Valeria Briginshaw	Dilemmas of small companies	p.17	NO	NO	NO	NO	YES	Feature	NO
1984-28	Alys Daines	Dancers at the end of their careers	p.18	NO	NO	NO	YES	NO	Feature on transitional training	YES
1984-28	*ND* Editorial Collective	Dancers from RB and SWRB (touring)	pp.19-21	NO	YES	NO	NO	YES	Interview	YES
1984-28	Francoise Sergy	Exhibition at Brixton Art Gallery	pp.22-23	YES	NO	NO	NO	NO	Feature on postmodern dance	YES
1984-28	Sas Curno	Women's post-modern dance at Brixton	pp.22-24	YES	NO	NO	NO	YES	Feature on dance at Brixton Gallery	NO
1984-28	Linda Hartley	Body-Mind-Centering	pp.25-27	NO	YES	NO	NO	NO	Feature on somatic practice	YES
1984-28	Jhamal	Katie Duck	pp.28-29	NO	NO	NO	NO	NO	Interview	YES
1984-28	Sue Robertson (ACE)	ACE's response to ADMA, in *ND*	pp.31-32	NO	NO	NO	YES	NO	Report on ADMA's article on ND	NO
1984-28	Johanna Godliman	Mime Festival at riverside	pp.33-35	NO	NO	NO	NO	NO	Review	YES
1984-28	Johanna Godliman	Peter Handke at ICA		NO	NO	NO	NO	NO	Review	YES
1984-28	Alys Daines	Direct Dance Company		NO	NO	NO	NO	YES	Review	YES
1984-28	Kaija Pepper	Dance for Television	pp.34-35	NO	NO	NO	NO	NO	Review	NO
1984-28	Ramsay Burt	The Nutcracker at QEH		NO	NO	NO	NO	NO	Review	YES
1984-28	Ramsay Burt	Blood Group at ICA		NO	NO	NO	NO	NO	Review	YES
1984-29	New York issue	Focus on New York	p.3	NO	NO	NO	NO	YES	Editorial	YES
1984 -29	*ND* Editorial Collect.	Struggles in running ND magazine	pp.3-4	NO	NO	NO	YES	NO	Editorial	YES
1984-29	Linda Hartley	Body-mind Centering part 3	pp 5-6	NO	YES	NO	NO	NO	Feature	YES
1984-29	Gaby Agis	Classes, workshops and shows in NYC	p.7	NO	NO	NO	NO	YES	Report	YES
1984-29	Gaby Agis	Skinner Release technique	pp.7-8	NO	NO	NO	NO	NO	Feature	YES
1984-29	Katie Doitch	Tap-dancing -Jazz Tap Ensemble	pp.9-11	NO	NO	NO	NO	NO	Feature	YES
1984-29	Sara Novakovic	Serbian folk dance in London	pp.12-13	YES	YES	NO	NO	NO	Feature	YES
1984-29	Mikhail Berkut	Character Dance	pp.14-15	NO	NO	NO	NO	NO	Feature	YES
1984-29	Rhys Taylor	Richard Alston's work for Baller Rambert	p.16	NO	NO	NO	NO	NO	Review of Ballet Rambert	YES
1984-29	Kaija Pepper	TV doc. about Indian school of dance	p.18	YES	NO	NO	NO	NO	Review of documentary	YES
1984-29	Celia Holt	Raqs Sharqi by Wendy Buonaventura	pp.18-19	YES	YES	YES	YES	NO	Book review	YES
1984-29	T.Triumph & K. Dearnley	Indian dance. Bhavan Centre	p.19	YES	NO	NO	NO	YES	Review	YES
1984-29	Irene Fawkes	ADMA	p.21	NO	NO	NO	YES	NO	Report	YES
1984-30	*ND* Editorial Collect.	Non-Western dance and ND struggles	p.3	YES	NO	NO	YES	NO	Editorial	YES
1984-30	Merry Dufton	Commonwealth Institute,	p.7	YES	NO	NO	YES	YES	Feature on non-western dance at CI	YES
1984-30	Simon Dove	Astad Deboo talks to Dove about	pp. 8-9	YES	NO	NO	NO	YES	Interview about classical Indian dance	NO
1984-30	Alys Daines	Odissi dance at the Bhavan Centre	p.9	YES	NO	NO	NO	YES	Review	YES
1984-30	Merry Dufton	Buto and New Dance	pp.10-11	YES	NO	NO	NO	NO	Feature	YES
1984-30	Kaija Pepper	Filming dance around the world	pp.12-13	YES	NO	NO	NO	YES	Feature	NO
1984-30	Alys Daines	Burmese Dance	pp.14-16	YES	NO	NO	NO	YES	Feature	YES
1984-30	Valerie Briginshaw	Phoenix Dance & Black dance	p.17	YES	NO	NO	NO	NO	Feature	NO

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1984-30	Alys Daines	Sue Maclennan, Ian Mitchell	pp.18-21	NO	NO	NO	NO	NO	Review	YES
1984-30	Alys Daines	Stephen Montagu/Riverside		NO	NO	NO	NO	NO	Review	YES
1984-30	Kaiji Pepper	Dance on Four - Aborigines' dance		YES	NO	NO	NO	NO	Review of Kylian's work for TV	NO
1984-30	Chris Sheppard	Jointwork Dance Group, Oxford		NO	NO	NO	NO	YES	Review	
1984-30	Merry Dufton	Direct Dance Company, Michael		NO	NO	NO	NO	NO	Review of Michael Popper's work	YES
1984-30	Rhys Taylor	Henriette Van Reesma		NO	NO	NO	NO	NO	Review	YES
1984-30	Ramsay Burt	Laurie booth at Leadmill, Sheffield		NO	NO	NO	NO	NO	Review	YES
1984-30	Rhys Taylor	Ankoko/buto at the Place		YES	NO	NO	NO	NO	Review	YES
1984-31	Editorial collective	Intro to Dance Education	p.3	NO	NO	NO	YES	YES	Editorial	YES
1984-31	Rhys Taylor	Training - mime & acrobatics	pp.8-9	NO	YES	NO	NO	NO	Feature	YES
1984-31	Sara Novakovic	Provision of Dance in Schools	pp.10-11	NO	YES	NO	NO	NO	Report	YES
1984-31	Tessa Triumph	Dance syllabus in Schools	pp 12-13	NO	YES	NO	YES	YES	Report on ' O' & 'A' level dance	YES
1984-31	Andy Solway	Dance in higher Education:	pp.18-20	NO	NO	NO	NO	YES	Report/Feature	YES
1984-31	Alys Daines	Ludus dance in education company	pp.21-22	NO	YES	NO	NO	YES	Interview with Ludus's marketing dept.	YES
1984-31	Andy Solway	Miranda Tufnell D. Greenwood: DU	pp 23-27	NO	NO	NO	NO	NO	Review	YES
1984-31	Merry Dufton	Yoshiko Chuma at Riverside:DU		YES	NO	NO	NO	NO	Review	YES
1984-31	Lorna Marshall	Shiro Daimon and Kabuki Woogie		YES	NO	NO	NO	NO	Review	YES
1984-31	Kaija Pepper	Pauline Daniels at Arnolfini, Bristol		NO	NO	NO	NO	NO	Review	YES
1984-31	Rhys Taylor	Lynn Earnshaw's Dance Band, Stratford		NO	NO	NO	NO	NO	Review	YES
1984-31	Katie Doitch	Second Stride at Riverside		NO	NO	NO	NO	NO	Review	YES
1984-31	Alys Daines	Katie Duck at Riverside		NO	NO	NO	NO	NO	Review	YES
1984-31	Rhys Taylor	Extemporary Dance Theatre,		NO	NO	NO	NO	NO	Review	YES
1984-31	Sandra Hockey	Paul Clayden at Riverside		NO	NO	NO	NO	NO	Review	NO
1984-31	Graham Carey	3 solos about motherhood,		YES	NO	NO	NO	NO	Review of Bonnie Meekums'work	YES
1984-31	Andy Solway	Tim Buckley at the Place		NO	NO	NO	NO	NO	Review	YES
1984-32	Steve Paxton	Editorial on Dartington	pp.3	NO	YES	NO	NO	YES	Editorial	YES
1985-32	New Dance collective	Who's who at Dartington	pp.8-9	NO	NO	NO	NO	YES	Feature on choreographers	YES
1985-32	Lucia Walker	Pauline de Groot	p.10-12	NO	NO	NO	NO	YES	Interview	YES
1985-32	Mary Fulkerson	Defining Movement Content	p,12-17	NO	YES	NO	NO	NO	Feature	YES
1984-32	John Grant	Dancing Men -	p.18-20	NO	NO	NO	NO	NO	Sociological history	YES
1985-32	Stephanie Woodward	Teaching at Dartington	p 21	NO	NO	NO	NO	YES	Feature	YES
1985-32	Alys Daines	Chisenhale dance space - new work	pp.22-27	NO	NO	NO	NO	YES	Review	YES
1985-32	Alys Daines	Yolanda Snaith		NO	NO	NO	NO	NO	Review	YES
1985-32	Alys Daines	Ann Seagrave & Helen Roberts		NO	NO	NO	NO	NO	Review	YES
1985-32	Katie Doitch	Lisa Ullman's tribute to Laban	p.23	NO	NO	YES	NO	NO	Book review	YES
1985-32	Andy Solway	Kirsty Simpson and Juleyn Hamilton		NO	NO	NO	NO	NO	Review	YES
1985-32	Kaija Pepper	Exhibition on Ballet Russe and		NO	NO	NO	NO	YES	Review	YES
1985-32	Kaija Pepper	Performance at Arnolfini Gallery		NO	NO	NO	NO	YES	Review	YES
1985-32	Andy Solway	Lea Anderson at The Cholmondeley Ssters	p.25	NO	NO	NO	NO	YES	Review of first show by Cholmondeleys	YES
1985-32	Andy Solway	Kathryn Dalton		NO	NO	NO	NO	NO	Review	YES

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1985-32	Mary Maleka	Bridges Dance co. at Chisenhale		NO	NO	NO	NO	NO	Review	YES
1985-32	Katie Doitch	International Mime Festival		NO	NO	NO	NO	YES	review	YES
1985-32	Alys Daines	Tim Buckley and London Video	p.27	NO	NO	NO	NO	NO	Review of London Video Artists	YES
1985-33	*ND* Editorial Collect.	International dance styles	p.3	YES	NO	NO	NO	NO	Editorial	YES
1985-33	Alys Daines	Classical Indian Dance, Purcell Rm		YES	NO	NO	NO	NO	Review	YES
1985-33	Caroline Pegg	Mantis Dance Company at Riverside		NO	NO	NO	NO	NO	Review	YES
1985-33	Rosamund Shreeves	A Solo by Shreeves about pollution	pp.6-7	NO	YES	NO	NO	NO	Reflective Writing on practice	YES
1985-33	Clare Lear	Wushu -Chinese martial art/dance	pp.8-9	YES	NO	NO	NO	NO	Feature	
1985-33	Merry Dufton	Lorna Marshall & Zena Dilke	pp.10-11	NO	NO	NO	NO	NO	Review from Oval House	YES
1985-33	Merry Dufton	Yoshiko Chuma, Japanese	pp.12-14	YES	NO	NO	NO	NO	Interview	YES
1985-33	Ruth Kevork Keshishian	Mohiniyattam - dance form Kerala	pp,12-14	YES	NO	NO	NO	NO	Feature	
1985-33	Johanna Godliman	Patricia Bardi	pp.19-21	NO	NO	NO	NO	NO	Interview	YES
1985-33	Ramsay Burt	Katie duck, Philip Jeck, Laurie Booth	pp.22 -25	NO	NO	NO	NO	YES	Review from Dartington Fes.	YES
1985-33	Ramsay Burt	Sue Maclennan, Mary Fulkerson		NO	NO	NO	NO	YES	Review from Dartington Fes.	YES
1985-33	Ramsay Burt	Simone Forti, Steve Paxton		NO	NO	NO	NO	YES	Review from Dartington Fes.	YES
1985-33	Ramsay Burt	Johanna Godliman, Jacky Lansley		NO	NO	NO	NO	YES	Review from Dartington Fes.	YES
1985-33	Ramsay Burt	Claire Hayes, Fergus Early		NO	NO	NO	NO	YES	Review from Dartington Fes.	YES
1985-33	Andy Solway	Arianna Economou & C Georgiades		NO	NO	NO	NO	NO	Review	YES
1985-33	Andy Solway	Tim Rubidge, Lily Eng,		NO	NO	NO	NO	NO	Review	YES
1985-33	Rhys Taylor	Amici Integrated Dance Co		YES	YES	NO	NO	YES	Review from The Place	YES
1985-33	Rhys Taylor	Spiral Dance Company		NO	YES	NO	NO	YES	Review	YES
1985-33	Alys Daines	Lisa Kraus & Stephanie Skura		NO	NO	NO	NO	NO	Review	YES
1985-33	Kaija Pepper	Pina Bausch's Bluebeard, Dance on 4		NO	NO	NO	NO	YES	Review of TV work	NO
1985-33	Tessa Triumph	Second Stride at the ICA		NO	NO	NO	NO	NO	Review	YES
1985-33	Oonagh Duckworth	Gaby Agis at the ICA		NO	NO	NO	NO	NO	Review	NO
1985-33	Alys Daines	Advertising and dance	pp 7-9	NO	NO	YES	NO	NO	Critical Feature	YES
1985-33	Alys Daines	Youth dance & Dance de L'Afrique	p.9	YES	YES	NO	NO	NO	Review from Battersea	YES
1985-34	Andy Solway	Lloyd Newson	pp.10-11	YES	NO	NO	NO	NO	Interview	YES
1985-34	Alys Daines	Collaboration & Interdisciplinary work	pp.12-16	NO	NO	NO	NO	NO	Feature	YES
1985-34	Andy Ormston	Deborah Thomas at BAC	pp.17-20	NO	YES	NO	NO	NO	Review	
1985-34	Andy Solway	Kerala Drummers		YES	NO	NO	NO	NO	Review	YES
1985-34	Helen Massy	Capoeira at Battersea		YES	YES	NO	NO	NO	Review	NO
1985-34	Kaija Pepper	BBC2's Dance International series		YES	NO	NO	NO	YES	Review of programme	NO
1985-34	Oonagh Duckworth	Video Dance	p.21	NO	NO	NO	NO	NO	Feature	NO
1985-34	Oonagh Duckworth	D Group 4 at Jackson's Lane	pp.22-24	NO	NO	NO	NO	NO	Review	NO
1985-34	Oonagh Duckworth	Dublin City Ballet at The Place		NO	NO	NO	NO	NO	Review	NO
1985-34	Sarah Whatley	Rococo Dance company &		NO	NO	NO	NO	NO	Review	YES
1985-34	Sarah Whatley	The Kosh, Thame Arts Centre		NO	NO	NO	NO	NO	Review	YES
1985-34	Johanna Godliman	Covent Garden Dance Festival		NO	NO	NO	NO	YES	Review	YES

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1985-34	Helen Birch	Gregory Nash at Bluecoat Centre		NO	NO	NO	NO	NO	Review from Liverpool	YES
1985-35	*ND* Editorial Collect.	Criticism of Dance Umbrella	p.2	NO	NO	NO	YES	NO	Editorial	YES
1985-35	Ramsay Burt	Rose English in Newcastle	p.3	YES	NO	NO	NO	YES	Review from Newcastle gallery	YES
1985-35	Ramsay Burt	Julyen Hamilton & Kirstie Simson	pp.9-11	NO	NO	NO	NO	NO	Interview	YES
1985-35	Julie Tolley	Ludus - Outreach work	p.12	NO	YES	NO	NO	YES	Feature	YES
1986-35	Jo Butterworth	Gregory Nash	pp.13-14	NO	NO	NO	NO	NO	Interview	NO
1986-35	Ramsay Burt	Le Festival de Nouvelle Danse, Montreal	pp.14-17	NO	NO	NO	NO	YES	Feature	YES
1986-35	Steve Hallmark	Movement workshop in Switzerland	p.18	NO	NO	NO	NO	YES	Review	YES
1986-35	Andy Solway	David Gordon and Pick-Up Co at DU.	pp.21-27	NO	NO	NO	NO	NO	Review from SW	YES
1986-35	Sophie Constanti (critic)	Dance video from Barcelona		NO	NO	NO	NO	NO	Review from ICA	NO
1986-35	Andy Solway	Katie Duck		NO	YES	NO	NO	YES	Review	YES
1986-35	Kay Hunter	The London Musicians' Collective		NO	NO	NO	NO	YES	Review	YES
1986-35	Ellen Cranitch	Laurie Booth and Harry de Witt		NO	NO	NO	NO	NO	Review	YES
1986-35	Tessa Triumph	Sue Maclennan, film collaboration		NO	NO	NO	NO	YES	Review from the ICA	YES
1986-35	Caroline Pegg	Cath Jefferson at The Place		NO	NO	NO	NO	NO	Review	YES
1986-35	Julie Tolley	A video by Twyla Tharp		NO	NO	NO	NO	YES	Review	YES
1986-35	Andy Solway	Rosemary Butcher Company		NO	NO	NO	NO	NO	Review	YES
1986-35	Ramsay Burt	Nahid Siddiqui and Musicians		YES	NO	NO	NO	NO	Review from Bradford	YES
1986-35	Sophie Constanti (critic)	Francoise Sergy at Brixton Art gallery		YES	NO	NO	NO	NO	Review	NO
1986-36	NDM Editorial Collect.	Re-evaluating New Dance in the UK	p.3	NO	NO	YES	YES	NO	Editorial	YES
1986-35	Ramsay Burt	New Dance at Leicester Poly	p. 9	NO	YES	NO	NO	NO	Short Feature	YES
1986-36	Chris Crickmay	Rosemary Butcher	pp.10-15	NO	NO	NO	NO	NO	Interview	YES
1986-36	Michael Huxley	Trisha Brown Company	pp.16-19	NO	NO	NO	NO	NO	Feature on 10 years of her work	NO
1986-36	Ron Riley	Sensory Awareness	pp.20-21	NO	YES	NO	NO	NO	Feature	YES
1986-36	Kay Hunter	Laurie Booth, Philip Jeck	pp.22-31	NO	NO	NO	NO	YES	Review from Midlands Art Centre	YES
1986-36	Alys Daines	Rosas Danst Rosas at ICA		NO	YES	NO	NO	NO	Review	YES
1986-36	Andy Solway	The Cholmondelys and Rosie Lee		NO	NO	NO	NO	YES	Review	YES
1986-36	Andy Solway	Gregory Nash		NO	NO	NO	NO	YES	Review	YES
1986-36	Merry Dufton	Remy Charlip at Riverside		NO	NO	NO	NO	NO	Review	YES
1986-36	Ramsay Burt	Edward Bond's piece for New		NO	NO	NO	NO	NO	Review	YES
1986-36	Ramsay Burt	Midlands Dance		NO	NO	NO	YES	YES	Review	YES
1986-36	Fiona Bannon	Duncan Holt (Cycles Dance Co)		NO	NO	NO	NO	NO	Review	NO
1986-36	Valerie Briginshaw	Drawings by Milicent Hodson of		NO	NO	NO	NO	NO	Review	NO
1986-36	Valerie Briginshaw	Nijinsky's Rite of Spring		NO	NO	NO	NO	NO	Review	NO
1986-36	Ramsay Burt	Wuppertal Dance & Pina Bausch	p.31	NO	NO	YES	NO	NO	Book review	YES
1986-36	Kay Hunter	International student dance festival		NO	NO	NO	NO	YES	Review	YES
1986-37	Ramsay Burt	Regionally Based dance companies	p.2	NO	NO	NO	YES	YES	Editorial	YES
1986-37	Ramsay Burt	Black Dance Now -Kokuma	pp.7-9	YES	NO	NO	NO	NO	Interview with Derrick Anderson	YES
1986-37	Caroline Pegg	Research & Navigation Dance	pp.10-11	NO	NO	NO	NO	NO	Interview with Cathy Josefowitz	YES

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1986-37	V. Briginshaw & R. Burt	Yolande Snaith	pp.13-15	NO	NO	NO	NO	NO	Artist Profile	YES
1986-37	Francoise Sergy	Grounds to Act and male violence	pp.16-17	YES	NO	NO	NO	NO	Feature	YES
1986-37	Joan Dixon	Grounds to Act	p.17	YES	NO	NO	NO	NO	Review	NO
1986-37	Merry Dufton	Blondell Cummings	pp.18-27	NO	NO	NO	NO	NO	Review	YES
1986- 37	Caroline Pegg	The Hairy Marys		NO	NO	NO	NO	NO	Review	YES
1986-37	David Whitfield	Jointwork Dance Group, Oxford		YES	NO	NO	NO	NO	Review	YES
1986-37	Caroline pegg	Rose English at ICA		NO	NO	NO	NO	NO	Review	YES
1986-37	Caroline Pegg	International Women's day celebration		YES	YES	NO	NO	NO	Review	YES
1986-37	Alys Daines	youth dance company at		NO	YES	NO	NO	NO	Review from Bloomsbury theatre	YES
1986-37	Caroline Pegg	Claire Hayes		NO	NO	NO	NO	NO	Review from Islington Arts Factory	YES
1986-37	Lucie Phillips	Tim Rubidge at Spacex Gallery		NO	NO	NO	NO	YES	Review	YES
1986-37	Michael Huxley	Midlands New Dance Festival		NO	NO	NO	YES	YES	Review	NO
1986-37	Liz Cooke	Strip Search Theatre Dance Co		NO	NO	NO	NO	NO	Review from the Place	
1986-37	Alys Daines	Howard & Eberle		NO	NO	NO	NO	NO	Review from Watermans Arts Centre	YES
1986-37	Andy Ormston	Dublin Contemporary Dance theatre		NO	NO	NO	NO	YES	Review from Ireland	YES
1986-37	Ramsay Burt	Sue Maclennan at Dartington festival		NO	NO	NO	NO	YES	Review	YES
1986-37	Andy Solway	Dartington Festival 1978-1987		NO	NO	NO	NO	YES	Review	YES
1986-37	Ramsay Burt	Jacky Lansley.	p.27	YES	NO	NO	NO	NO	Review	YES
1986-38	Sarah Rubidge & Ramsay Burt	Two new dance conferences	pp.6-8	NO	NO	NO	YES	NO	report	YES
1986-38	Merry Dufton & Andy Solway	Yorkshire Dance Centre and Chisenhale	pp.8-9	NO	NO	NO	NO	YES	Report	YES
1986-38	Mary Dufton & Claire Hayes	Dance in the South West	pp.10-12	NO	NO	NO	NO	YES	Report/Feature	YES
1986-38	Ramsay Burt	Elsa Wolliaston & Douglas Dunn	pp.13	NO	NO	NO	NO	NO	preview	YES
1986-38	Ellen Cranitch	Anna Furse and Blood Broup	pp14-16	NO	NO	NO	NO	NO	Interview	YES
1986-38	Katya Bloom	Reflection on Rudolph Laban	p.17	NO	NO	NO	NO	NO	Feature	YES
1986-38	Stephanie Woodard	Highlights of NYC dance season	pp.18-20	NO	NO	NO	NO	NO	Review	YES
1986-38	Gregory Nash	Getting new dance into the regions	p.20	NO	NO	NO	NO	YES	Feature	YES
1986-38	Ramsay Burt	Avignon Festival	pp..22-25	NO	NO	NO	NO	YES	Review	YES
1986-38	Merry Dufton	Laurie Booth at ICA		NO	NO	NO	NO	NO	Review	YES
1986-38	Ramsay Burt	Dance Bibliography by Fred R Forbes	p.26	NO	NO	YES	NO	NO	book review	YES
1987-39	Caroline Pegg	Lack of press cover for DU	p.3	NO	NO	NO	YES	YES	Editorial	YES
1987-39	Andy Solway	Tony Thatcher and EnGroep		NO	NO	NO	NO	NO	Review	YES
1987-39	Andy Solway	Tim Miller at St Paul's Arts Centre Oxon		NO	NO	NO	NO	NO	Review	YES
1987-39	Caroline Pegg	The Cutting Edge research forum for dance	p.9	NO	YES	NO	YES	NO	News item	YES
1987-39	R. Burt & V.Briginshaw	Meredith Monk	pp.11-14	NO	NO	NO	NO	NO	Interview/Feature	YES
1987-39	Chris Nash	Photography and Dance	pp.15-17	NO	NO	NO	NO	YES	Images	NO
1987-39	Andy Solway	Jacky Lansley	pp.18-20	YES	NO	NO	YES	NO	Interview.	YES
1987-39	Ramsay Burt	National Festival of Youth Dance	pp.21-22	NO	YES	NO	YES	YES	Report from Bretton Hall	YES
1987-39	Caroline Pegg	Sue Maclennan, Gaby Agis	pp.24-31	NO	NO	NO	NO	NO	Review from DU	YES

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1987-39	Caroline Pegg	Kate Flatt & Maedee Dupres		NO	NO	NO	NO	NO	Review from DU	YES
1987-39	Ramsay Burt	Cheshire Dance Wkshop, Manchester		NO	NO	NO	NO	YES	Review from Northern college of Music	YES
1987-39	Merry Dufton	Dana Reitz at ICA (DU)		NO	NO	NO	NO	YES	Review	YES
1987-39	Alys Daines	Stephen Petronio Company		NO	NO	NO	NO	NO	Review from The Place	YES
1987-39	Ramsay Burt	Gergory Nash & Fergus Early		NO	NO	NO	NO	YES	Review from Riverside	YES
1987-39	Ramsay Burt	Sally Potter's film		YES	NO	NO	NO	NO	Review	YES
1987-40	Jacky Lansley	Reprinted editorial on writing from Issue 1	p.3	NO	NO	YES	YES	NO	Editorial	YES
1987-40	Fergus Early	Chisenhale/NODM celebration w/e	pp.10-12	NO	NO	NO	YES	YES	Feature	YES
1987-40	Caroline Pegg	Festival and Francoise Sergy at Brixton	p.8	YES	NO	NO	NO	YES	Review from Brixton Gallery	YES
1987-40	Adair, Lynn & Briginshaw	Feminism & New Dance practitioners	pp. 13-15	YES	NO	YES	YES	NO	Feature	YES
1987-40	Ramsay Burt	Veronica Lewis discusses Cheshire Dance	pp.16-17	NO	NO	NO	YES	YES	Interview	YES
1987-40	Mary Prestidge	Dartington festival 1978-1987	pp.18-19	NO	NO	NO	NO	YES	Feature	YES
1987-40	R. Allsopp & P. Hutton	Mary Fulkerson	pp.20-21	NO	NO	NO	NO	NO	Interview	NO
1987-40	Caroline Pegg	Spring Loaded, The Place	p.22	NO	NO	NO	NO	NO	Review	YES
1987-40	Caroline Pegg	London International Mime Festival	pp.22-23	NO	NO	NO	NO	NO	Review	YES
1987-40	Merry Dufton	Mobile Image Construction organisation	pp.23-24	NO	NO	NO	YES	NO	Review of various artists	YES
1987-40	Merry Dufton	Vauxhall Manor Community Project	p.24	NO	NO	NO	NO	YES	Review	YES
1987-40	Lesley Barnes	Judy Harris at Prema Projects,		NO	NO	NO	NO	NO	Review	
1987-40	Ramsay Burt	Ayodhya at Venn Street Arts Centre,		YES	NO	NO	NO	YES	Review, Huddersfield	YES
1987-40	Ramsay Burt	Man Acts, Leicester Poly,	pp.24-26	YES	NO	NO	NO	YES	Review	YES
1987-40	Alys Daines	DV8 at Spring Loaded, the Place	p.26	YES	NO	NO	NO	NO	Review	YES
1987-40	Christy Adair	Emilyn Claid & Kay Lynn	pp.26-27	YES	NO	NO	NO	NO	Review from Chisenhale Dance Space	YES
1987-41	Kay Lynn	Introducing Women's Issue	p.3	YES	NO	YES	NO	YES	Editorial	YES
1987-41	Bonnie Meekums	Dance Therapy & Family relationships	pp.6-8	YES	YES	NO	NO	NO	Feature	YES
1987-41	Melanie Weeks	Lesbianism and Dance	p.9	YES	NO	YES	NO	NO	Feature	NO
1987-41	Tessa Triumph	Jowale Willa Jo Zollar	pp. 10 -14	YES	NO	NO	NO	NO	Feature	YES
1987-41	Francoise Sergy	Self-defence, women & dance	p.15	YES	YES	NO	NO	NO	Feature	YES
1987-41	Jane Wells	Women composers in Dance	p.16	YES	NO	NO	NO	NO	Feature	YES
1987-41	Christy Adair	Women's project by Claid & Semple	pp.17-19	YES	YES	NO	NO	NO	Interview/Feature	YES
1987-41	Christy Adair	Seminar at Dartington	p.20	YES	NO	NO	NO	YES	Report on seminar	YES
1987-41	Sally Silvers	Be Careful, you know sugar	p.19	YES	NO	NO	NO	NO	Performative writing	YES
1987-41	Virginia Farman	Liz Aggiss at Dartington	pp.20-21	YES	NO	NO	NO	YES	Review	YES
1987-41	Anne Shivas	Kay Hunter & Alex Reynold	pp.21-22	YES	NO	NO	NO	YES	Review	YES
1987-41	Tara Brandel	Dartington Festival, Claid & Lea Anderson	pp.22-24	YES	NO	NO	NO	YES	Review	NO
1987-41	Valerie Briginshaw	Rosie Lee, Oxford dance residency	p.24	YES	NO	NO	NO	NO	Review	NO
1987-41	Nicky Hawkins	Divas at Spring Loaded	p.26	YES	NO	NO	NO	NO	Review	MP
1987-41	Valerie Briginshaw	Caroline Pegg	p.26	YES	YES	NO	NO	NO	Review	NO
1987-42	Ramsay Burt	Overview of dance provision in UK	pp.3-5	NO	NO	NO	YES	YES	Editorial	YES

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1987-42	R. Burt & Merry Dufton	Guide to Dance Umbrella 1987	pp.10-12	YES	NO	NO	YES	NO	Overview	YES
1987-42	Claire Hayes	New dance as social process	pp.13-17	NO	YES	NO	NO	NO	Feature	YES
1987-42	Gregory Nash	Women dancing at Glasgow Mayfest	pp.18-19	YES	NO	NO	NO	NO	Review	YES
1987-42	Andy Solway	Tongue in Cheek at	p.20	YES	NO	NO	NO	YES	Review	YES
1987-42	Christy Adair	Festival Dance '87 at RFH	pp.20-21	NO	NO	NO	NO	YES	Review	YES
1987-42	Flore Lelache	Second Stride at Bloomsbury theatre	pp.21-22	NO	YES	NO	NO	NO	Review	YES
1987-42	Andy Solway	NYC company - Spoke the Hub.	p.22	NO	NO	NO	NO	NO	Review from Chisenhale	YES
1987-42	Lonnie Zarum	National Youth Ballet Festival	pp.22-23	NO	YES	NO	NO	YES	Review	YES
1987-42	Alys Daines	Instant Catastrophe at LMC	pp.23-24	NO	NO	NO	YES	YES	Review of London Musicians Collect.	YES
1987-42	Claire Russ	Gergory Nash Summer school	pp.24-25	NO	NO	NO	NO	YES	Review from Warwich Arts Centre	YES
1987-42	Andy Solway	Gregory Nash & friends	p.25	NO	NO	NO	NO	NO	Review	YES
1987-42	Hessle & Storie	Rochdale Rushbearing folk festival	pp.26-27	NO	NO	NO	YES	YES	Photographic report	NO
1988-43	Ramsay Burt	*ND* . What readers want	p.2	YES	NO	NO	NO	NO	Editorial	YES
1988-43	Chrsity Adair	Trisha Brown Dance Company	pp. 8-9	NO	NO	NO	NO	NO	Feature	YES
1988-43	Jacky Lansley	Discusses her career	pp.10-11	YES	NO	NO	NO	NO	Autobiographical feature	YES
1988-43	Andy Solway	New Midlands Dance	pp.12-14	NO	NO	NO	NO	YES	Overview	YES
1988-43	Merry Dufton	Eiko and Koma	pp.15-17	YES	NO	NO	NO	NO	Interview	YES
1984-43	Anne Shivas	Urban Bush Women at the Place	pp.18-19	YES	NO	NO	NO	NO	Review	YES
1988-43	Anne Shivas	Victoria Marks & Co at the Place	pp.19-20	NO	NO	NO	NO	NO	Review	YES
1988-43	Caroline pegg	Melly Still's piece at Chisenhale	pp.20-21	NO	NO	NO	NO	NO	Review	YES
1988-43	Anne Shivas	Stephen Petronio, Riverside.	pp.21-22	NO	NO	NO	NO	YES	Review	YES
1988-43	Lesly-Anne Sayers	Ashley Page & Dancers, Riverside	pp.22-23	NO	NO	NO	NO	YES	Review	YES
1988-43	Andy Solway	Rosas, Bartok at Riverside	p.23	NO	NO	NO	NO	NO	Review	YES
1988-44	Ramsay Burt	Questioning the category of New Dance	p.2	NO	NO	YES	YES	NO	Editorial	YES
1988-44	Michael Huxley	Addresses the spirit of New Dance	pp.5-6	NO	NO	YES	YES	NO	Research paper	NO
1988-44	Valerie Briginshaw	Liz Aggiss & Billy Cowie	pp 7-11	YES	NO	NO	NO	NO	Profile/Interview	NO
1988-44	Ramsay Burt	Rosemary Butcher's new work	pp.12-13	NO	NO	NO	NO	NO	Interview	YES
1988-44	Caroline pegg	Rosemary Butcher's spring tour	pp.14-15	NO	NO	NO	NO	NO	Feature	YES
1988-43	Michael Huxley	Fergus Early & Green Candle	pp.16-17	NO	YES	NO	NO	YES	Interview	NO
1988-44	Christy Adair	New dance in Education	p.18	NO	YES	NO	NO	NO	Feature	YES
1988-44	Rhys Taylor	Adzido at Bloomsbury theatre	p.21	YES	NO	NO	NO	NO	Review	YES
1988-44	Christy Adair	Divas at Spring Loaded	p.21	NO	NO	NO	NO	NO	Review from Spring Loaded	YES
1988-44	Andy Solway	Katie Duck at the Place	p.22	NO	NO	NO	NO	NO	Review	YES
1988-44	Alison Dowler	The Vic Vics, Spring Loaded	p.22	NO	NO	NO	NO	NO	Review	YES
1988-44	Kay Lynn	*Choreography Principles & Practice*	pp.22-23	NO	NO	YES	NO	NO	Review of Janet Adshead's paper	YES
1988-44	Anna van der Gaag	Glasgow's New Moves season	p.23	NO	NO	NO	NO	YES	Reviews from Third Eye Centre	NO