

Special Issue

Dance and Abstraction

Message from the Guest Editors

The Special Issue focuses on the relationship between dance and abstraction broadly understood, encompassing explorations of non-objective form and "pure dance"; mediation and substitution; systems of economic circulation or technological data; racial constructs and the operations of subjecthood. In dance, visual art, and film prior to the 1980s, the body was often used in impersonal ways, as a manipulable and abstractable material, by artists who exploited both its general, universal qualities and its imbrication in the specificity of lived experience. Many works produced in this period also used the body to explore modern concepts of what makes a human being or experimented with bodies and forms of embodiment as they figured in collective political formations. The essays will show that abstraction, when conveyed through or combined with the performing body, is a crucial vehicle through which ideas motivating political and artistic practice have been given form over the past hundred years. Collectively, they provide a new framework for understanding both dance and abstraction, and are intended to promote further dialogue between the two fields.

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Deadline for manuscript submissions

closed (11 October 2019)



Arts

an Open Access Journal
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Impact Factor 0.3



mdpi.com/si/24973

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About the Journal

Message from the Editor-in-Chief

Arts welcomes scholarly contributions that address fundamental issues in the arts, broadly conceived, from any meaningful perspective—theoretical, historical, interdisciplinary, and global. Submissions are expeditiously and rigorously reviewed by peers, in order to insure the highest scholarly standards. Because *Arts* is an online journal, articles reach their desired audiences more quickly and reliably than its print media peers. The future is digital, and *Arts* combines the stringent scholarly standards of traditional journals with the easy accessibility afforded by digitalization.

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