Feeling the field: Reflections on embodiment within improvised dance ethnography

Rose Martin, University of Auckland and Norwegian University of Science and Technology

Abstract

This article shares methodological meanderings that sit at the intersection of embodiment and improvised dance ethnography. Comprised of a series of personal reflections on fieldwork, the query of 'how does ethnography feel for the researcher?' is explored. While questions pertaining to feelings researchers encounter in the field have been probed with some depth in existing literature, these are not always connected to how the feelings of the researcher are embodied at a somatic level. Through sharing two narratives of challenging moments I have confronted in fieldwork, ideas around notions of embodiment, performing and fear, and violence and vulnerability are illuminated. Through unpacking how improvisational ethnography plays out from an embodied place, from my lived experiences as a dance researcher, there is the potential for fostering a more fully developed somatic understanding of ethnographic dance research as a practice.

Keywords

dance

ethnography

embodiment

improvisation

methodology

somatic

Introduction

I am a dancer who researches dancers. I engage in dance ethnography around the world in locations that are often unfrequented by dance researchers, and that are rarely articulated within dance scholarship. While dance is the artistic modality I am curious about, my interest is more broadly on the political and the problematic, and how dancers are negotiating their lives as practitioners within the wider socio-political contexts they live in. From this position I am eager to thread together the some of the themes I have encountered in my research, namely the experience of being a dancer/somatic practitioner and an ethnographer in what might be considered risky or dangerous fields. Through weaving the identities of ethnographic researcher and dancer/somatic practitioner together, and reflecting on some of my lived experiences in the field, I work to make a case that new skills training needs to be developed for all ethnographers, with deeper consideration of the somatic to be offered, and a particular focus on trauma training for those working in challenging and potentially dangerous locations.

As an ethnographic researcher I embody research in a way that is at times inescapable and all consuming. This is in contrast to the presumed steadiness and consistency of the ethnographic self frequently offered in discussions on the practice. I have felt how my body responds to new contexts and circumstances, and how over time and experiences it becomes more comfortable or uncomfortable with spaces, people, and situations. I have observed how undertaking research that is multi-sited in nature requires reinvention of my body, and how in each new country, city or town I arrive in, my ‘performance’ begins again. Simultaneously I carry my dance history with me, etched in my body. My training and performance experiences as a professional ballet dancer have not departed my corporeal reality, even years after I retired from life as a dancer.

With such thoughts in mind, this article shares methodological considerations that sit at the intersections of embodiment and ethnographic fieldwork. Comprised of narrative reflections on my experiences of fieldwork, I use two short vignettes to unpack how my body has played an intrinsic role in the research, especially when ethnography is viewed as an improvised process, where both mind and body have to make quick decisions that guide the research. It can be noted that the two experiences I reflect on in this article are difficult and sometimes traumatic moments I have encountered in my research. I have not tried to shy away from these distressing moments, perpetuating a pretext that research is free from such encounters. Nor have I sought to assume that research in dance ethnography ends as soon as one leaves the dance studio, theatre or other space. Rather, I look to contemplate these moments that could be viewed as outside the scope of my research focus, to offer understandings of how such experiences might inform what it is to conduct dance or performance ethnography in a holistic way with and from a somatic focus.

The question of 'how does ethnography "feel" for the researcher?' was something I had been curious about for some time. Was I isolated in the things I felt in the field and the way my body responded to the contexts and circumstances I found myself in? As I dived into literature it was apparent that I was not alone in asking questions pertaining to feelings in the field (see e.g. Broussine et al. 2014; McKinzie 2017; McLean and Leibing 2007). However, what I did notice was that my personal association of these feelings with embodiment at a somatic level did not always reverberate in what I was reading. Was it that my knowledge as a dancer allowed for a particular awareness of these embodied encounters in my research? And how might these embodied encounters from a dancerly perspective fit within the wider research I engaged with?

Before delving further, I acknowledge that the reflexivity of my lived experiences does not constitute a reason to embark on a self-referential anthropology; nor do I intend to use such an approach to query the authority of knowledge supplied in other ways. Rather, this reflexivity is deemed as a starting point for future questioning and analysis of how researchers might feel, through their body, in the field. Amanda Coffey (1999) explains that the idea of the researcher as an embodied self is situated within ethnography's broader reflexive shift. Coffey emphasizes that 'fieldwork is necessarily an embodied activity' (1999: 59), highlighting that understanding how our embodiment in the field shapes, constrains or enables the development of knowledge is then perhaps a pressing task for researchers. Given the disciplinary focus on the dancing, moving, physical body for those working within the discipline of dance ethnography, it is perhaps even a more insistent that attention is offered to researcher embodiment in ethnographic practices.

As a dance researcher, I have spent the last ten years working with an ethnographic mode of inquiry. Compared to my time as a dancer this experience is brief, and perhaps that is why I still feel most comfortable looking towards the sensory, kinaesthetic and tactile to read and understand situations. My research focus has primarily been fixated on critical understandings of how individuals engaged with dance, especially women, challenge and have been challenged by colonial and national power structures. Through focusing on the role female dancers play in contemporary political struggles in locations such as the Middle East, North Africa and Eastern Europe, my research agenda is curious as to how the visible moving body can be significant in times of political upheaval. As I move to various locations, I spend time engaging in interviews with local dancers, observing their dance practices, and immersing myself in local contexts. This means there are months, and sometimes years, that I am 'on the road'. Within the context of the research I engage with, multi-sited ethnography

(Falzon 2016; Marcus 1995, 1998) is used as an interpretive way of knowing. I move from location to location spending varying amounts of time in each place, sometimes returning multiple times, and having diverse experiences each time. Regardless of the amount of planning and forward thinking that takes place, the research unfolds in real time, and requires a significant amount of thinking on one's feet.

When I began ethnographic research, I started to notice similarities between my experience of improvisation in dance and what I encountered in fieldwork. Like improvisation in dance, improvisation in an ethnographic encounter often means that there is a structure, task or idea motivating actions, it is not entirely random, but within the frame created there are many possibilities about how events might unfold. It is how these possibilities unfold in relation to the researcher's bodily experience that prompts this article forward.

I am curious about the sensory and visceral aspects of doing dance ethnography and lean on the writings of scholars such as Amanda Coffey (1999), Dena Davida (2011), Sarah Pink (2015) and Deidre Sklar (2000). These authors bring attention to the researcher's body and/or the body in research, looking at the somatic work involved particularly in fieldwork. The themes that permeate these texts included place, memory, and improvisation – concepts that resonate across academic disciplines and practice-based encounters and are by no means unique to those in a dance context. However, what has become apparent is that the medium of dance brings with it a heightened and astute sense of the sensations and states of being of bodies, and how the body engages with the world. This said, dance scholars have expressed 'how it is even possible to "articulate" in written form the somatic phenomena of bodily sensations' (Davida 2011: 7). While this might indeed be a challenge, this is where further bringing attention to the researcher's body is significant. This is particularly poignant whilst

engaging with scholarship discussing dance and embodiment, where some of the difficulties of expressing the ephemeral through academic research and writing have already sought to be untangled.

Having established a context for the type of research engaged with and the ideas I seek to explore, the following two auto-narratives raise issues pertaining to embodiment in ethnographic fieldwork. The first narrative explores ideas around notions of performing and fear, and the second reflects on an experience of violence and vulnerability. Names of people mentioned in the narratives have been changed, however the names of the cities/places mentioned remain true. Each narrative was written soon after the encounter, through free writing in a fieldwork journal. The writing was subsequently developed months or years later, with context added to enable the reader to feel immersed in the narrative. After each narrative, reflections are offered, delving into theoretical perspectives that seek to unravel and question the experiences.

My heart beat in my ears: Performing and feeling fear in the field

> When the Israeli security officer asked me 'what is this contemporary dance you teach?' I offered to demonstrate in the small office I had been held in for the previous five hours. She declined and looked at me as though I was a little crazed. This was my seventh visit to the King Hussein/Allenby Bridge in the space of four years as I made my way to Occupied Palestine to do research. But it was the first time I had been held and questioned for so long. She asked again, 'but what IS this contemporary dance?'. Feeling my heart beat in my ears, I reminded myself to keep my sternum relaxed and to breathe low into my abdominals. Pause. I talked feeling my tongue and lips move

> words out of my mouth. I continued explaining my work to her. Pause. I noticed that I was using large hand gestures and sat further forward in my chair the more I spoke. I thought to myself 'remember, you're a dance teacher, repeat, a dance teacher'. I purposefully sat back into the chair, and I felt my mid-spine press against the plastic. My arms relaxed a little. My jaw softened. About ten minutes later, after I delivered what I think was one of my best 'performances' to date, I was handed my passport and allowed to leave.

Like many of the experiences I write about in my fieldwork journal, this narrative sits beyond the subject matter that I was researching at the time, which was female contemporary dance practitioners working in Occupied Palestine. However, if we view that ethnography can encompass *everything* when one is in the field, the above narrative can be seen to highlight a moment where the performance of ethnography played out, while the embodiment of fear permeated my body. It is also a moment where I noticed how my skills as a performer of sensing and controlling somatic responses were applied within my ethnographic research.

Drawing together the ideas of performance and ethnography stretches Judith Hamera's (2011) conceptualization of performance ethnography to encompass the researcher's performance. In the above narrative, I performed. I channelled the character of the 'dance teacher', with the hope of distracting the security officials from discovering that I was indeed travelling to Occupied Palestine, and that my research, while focused on dance, raised questions about the socio-political context of occupation in the West Bank. As Hamera explains, performance ethnography may not only focus only on playing out an ethnographic encounter in an actual performance, but rather it may look to provide the researcher with a modality to explore the 'expressive elements of culture' with 'a focus on embodiment' (2011:

318). I have found that strategies such as focusing on breath, placing my back into the chair I am sitting in, and having an awareness of where I hold tension in my body provides me with a sense of being in 'control' of how my body might be read by those around me. It could be acknowledged that performance from the ethnographer has to slide past performativity as 'stylized repetitions of acts' (Butler 1990: 270), but rather this performance is responsive to the context in which the researcher finds themselves within. And, it is within these performative encounters that something that could even be viewed as theatre, although often invisible, occurs.

The invisible theatre of ethnography can be seen to involve strategic provocations or an improvised dramatic script to trigger responses, engagement and exchange. The term 'invisible theatre' is used in reference to the form of theatrical performance developed by theatre practitioner Augusto Boal (2000), and its connection to ethnography has been eloquently positioned by Quetzil Castañeda (2006). In its theatre definition, invisible theatre is a performance that occurs in a place where people would not usually expect to see one. Performers disguise the fact that it is a performance from those who observe, thus leading viewers to see it as an authentic, un-staged event. Castañeda explains that invisible theatre 'has an agenda: not simply to know and re-present the world in theatre, but to change the world' (2006: 77). Within ethnography there is also an agenda of change within this performance. For example, it could be to illicit a certain outcome, prompt a reply, hide a feeling, or develop a particular relationship. Overlaps between what is encountered as invisible theatre, and what is experienced in ethnographic research, reveal that the tactics and triggers within the fieldwork, are often improvised performative decisions. This illustrates that the performativity of fieldwork as ontological being – there in the field – cannot be separated from the *doing* of fieldwork as the gathering of data.

It cannot be ignored that I was afraid during this 'performance' in front of the Israeli security officer. The fear was apparent in how I experienced my body in this moment – the tightness of muscles and joints, the shallow breath, the tension I felt in allowing words to escape my mouth. I was afraid that the she would find out that I had been to the West Bank many times before, that I had written critically of the occupation, and that I had a Palestinian boyfriend. My biggest fear was that I would not be permitted entry, that I would potentially be banned from the country for a period of time (and then watched closely if I ever tried to return), and this in turn would jeopardize my research plans and my relationships with those in the West Bank. Feeling fear in ethnography is explored, to some degree, within the literature (see e.g. Gobo 2008; Huggins and Glebbeek 2009). However, very rarely is this fear acknowledged in regards to how it is embodied by the researcher. How do we feel in that moment, and how does our body respond to these feelings? Channelling my focus to a somatic level – considering how I was breathing or noticing my spine in the chair I sat in – allowed me to 'perform' a little more in this context.

This felt fear was carried in my body well beyond the experience shared in this narrative. It did not dissipate on departure from the arrival hall at Allenby Bridge. Rather, each time I saw a checkpoint, or an Israeli security uniform, I felt the tightening of my breath and tension wrap around my torso. It led me to query: if I felt like this, as someone with the luxury and freedom of a foreign passport, and whose experiences were not situations where anything obviously traumatic occurred, how might those I was working with in Occupied Palestine feel? While my experience was in no way relatable to those my colleagues in Occupied Palestine faced, it certainly prompted me to further question how the ramifications of the context they live within might play out within their embodied encounters. Such experiences

highlighted how my knowledge as a dancer was carried into the field, even in a situation removed from a dance specific context. The acute awareness of my body, honed and embedded through years of dance practice and performance, perhaps drew my attention further to feelings of tension, stress, nervousness and uncertainty that I felt swirling in my corporeal reality of this moment in my field research. This reminds us that the lived somatic experiences we have as dancers are not isolated to a dance studio, performance or dance practice encounter. Rather, they travel with us, permeating our understandings of how our bodies encounter diverse situations, including moments of research.

'You're okay […] you are okay': Violence, vulnerability and the body in the field

> I saw Abdal stand up. I thought he was going to get more tea, it was his apartment after all. Rather, he reached over towards me placing his hand firmly on my shoulder and then squeezing his body next to mine on the armchair that was not designed for two. My whole body froze. I thought 'what is he doing! We are in the middle of an interview!'. A cold sweat washed over me, and my limbs felt heavy. Abdal lent in and before I had time to say anything his wet lips encased my dry mouth as I tried to make myself as small as possible, withdrawing back into the chair. My brain fizzed with anger. His hands searched my body. Using as much force as my 50-kilogram frame could muster I pushed my hands against his chest, prying him away from me enough to say, 'get up', through gritted teeth. He stood, a look of embarrassment began to wash over his face. I picked up my bag and pulled down my shirt. I tried not to run towards the door, thinking the more I could remain composed the less likely he might be to race after me. Stepping into the hallway, and quickly closing the apartment door behind me I felt my feet move rapidly underneath me. My feet pounded the tiles as I

> ran down the flight of stairs and into the streets of Casablanca. I stopped for a moment, shivering in the heat I thought to myself, 'you're okay […] you are okay'.

I pondered at length about whether or not I should include the above narrative in this article, or even if I should ever share it at all in any publication. It reveals an instance of violence in the field and vulnerability in ethnographic research. It is a moment that I have very rarely revealed to others. Yet, it is perhaps one of the moments of my ethnographic research that I remember most vividly. It is a memory of trauma that is carried in my body as I continue to do research years after this encounter took place. I can still feel how my skin retracted as Abdal's hands touched me, and the sensation of shivering even under the hot midday Moroccan sun can return in an instant. I carry this experience in and on my body, I think it will ever fully dissipate.

I do not intend to share this narrative and unpack it as a means of therapy. Instead I am concerned with exploring the somatic sensations of the moment, how this resonates with my dancing and performing body, and how this in turn may be carried into research and be encountered by researchers. It has been noted in literature that it is 'not uncommon for women researchers to experience sexualized interactions, sexual objectification, and harassment as they conduct fieldwork' (Hanson and Richards 2017: 587), yet at the same time this is seldom discussed, and the physicality of these encounters and the somatic impact is often disregarded. Similarly, the vulnerability a researcher may encounter in research is not always illuminated and acknowledged (Ballamingie and Johnson 2011). There could be various reasons why these experiences are often left out of ethnographers' 'tales from the field' and from the discussions of doing dance research. Perhaps there is the desire to maintain the façade of being a 'good' researcher who would never encounter or allow such

things to occur (Pollard 2009). Maybe there is a desire to not focus the research on what the researcher experienced. Potentially there is also a reluctance to share these experiences because of the exposed position it places the researcher in (Kloß 2017). At the same time, the discussion of trauma, in the field or otherwise, is often limited to the impact of this on the mind and one's mental state, infrequently acknowledging how trauma might reverberate through the body (Levine 2010). Reflecting on my encounter in Abdal's apartment nearly a decade ago, and then delving into scholarship and theory pertaining to trauma, it could be understood that the practices I had as a dancer facilitated a sort of Somatic Experiencing (Levine 2010) of this moment in the field over the days, weeks and months that followed. Drawing on trauma therapist Peter Levine's (2010) work, I connected with his practice of Somatic Experiencing, where perceived body sensations and somatic experiences are reflected on in a dysregulated way (e.g. re-sensing feelings of pain, numbness or shivering), and shifted between re-embodying them and then allowing them to dissipate and returning to a state of regulation.

For weeks after the encounter I had mid-interview with Abdal, I felt a crawling on my skin, and I felt ill at the thought of doing another interview. I revisited the events of that afternoon numerous times, feeling the sensations of those minutes echo through my body. As I walked through the street, sat in front of my computer, tried to sleep, in yoga class, or even while grocery shopping these memories returned often through the manifestation of physical sensations. The return of these embodied sensations would last for varying amounts of time, sometimes seconds, other times hours, before I felt my body return to a calm, a 'normal' or what could be described as a state of regulation (Levine 2010). Throughout this time, I continued to do my research. While I was acutely aware of the lingering physical traces of the trauma I encountered in the Casablanca apartment, I actively chose to ignore these as warning

signs from my body when I lost sleep and weight, had a continual churning of my stomach. It could be said that I was doing anything for the data and I was listening to then only *not* listen to my body. I questioned my actions and if I had missed an indication that this was going to happen. In the improvisation in ethnographic encounters there is a reading of situations. This involves not only a reading of those you are working with, but also a reading of yourself and your kinaesthetic behaviour – what is your tone of voice, the position of your body, where do you sit, how tense are your muscles, where is your gaze, do you pause between sentences and take a breath? These 'readings' require quick acknowledgement and even quicker decisions to be made. Had I failed in this reading of my body, and of Abdal's body? I thought about what I could have done differently to avoid the situation I found myself in. On further reflection, I realized that in this reading of bodies there is no 'perfect' response, but rather my actions may lead to different outcomes.

In doing ethnography, the actions are improvised and the outcomes are uncertain, it could even be said that there is an element of embodied risk-taking within such practices (Lyng 2014), and the chance of 'ethnographic failure' (Pritchard 2011: 5). Such risk taking, experimentation and risk of failure is not so different to what I had experienced as a dancer. The sensation of putting one's body in a vulnerable situation, where kinaesthetic consciousness is at the fore to make quick decisions about how to respond in the moment was what I felt as both a dancer and then as a researcher. My time as a dancer perhaps prepared me to have some somatic dexterity in the field, however, it did not necessarily make my encounter with Abdal any easier to negotiate. My experience led me to query: how might we teach further 'listening' to the body within ethnographic fieldwork? Could an active practice of Levine's Somatic Experiencing be part of a researcher's practice and how might this overlap with other somatic practices from a dance specific context? How might we embrace

encounters of vulnerability in the field as part of our practice, rather than concealing them? And, what sediment remains inscribed on our bodies from violent encounters in the field and how might we manage these are we move forward with our research? In pondering potential solutions to these questions, I return to the idea that reconceptualization of how ethnographic practices are taught and articulated in scholarship can be further explored and encouraged, particularly within dance research where the body is a central location for what we as dance researchers interrogate.

Conclusion

As I zigzag my way through stitching these two narratives together, I thought of Andreé Lepecki's explanation that 'the dancer's body as an endlessly creative, transformational archive' (2010: 46). As a dancer, my body was inscribed with practices and experiences. As a researcher, I have found that this has continued.

In many academic settings, ethnography is still discussed in relation to research methods, it is taught within courses focused on methods, and it is written about in texts focused on methods. However, it can be posited that ethnography is not merely a research method, defined solely by techniques and procedures. Rather it requires an intellectual, kinaesthetic, and emotional effort from the researcher, and such ideas could be reinforced with more rigour. At the same time the support available to researchers, individually and institutionally, to manage research experiences that are difficult and at times traumatic, could be enhanced. From my own experience, the therapeutic support to deal with the embodied and emotional elements of doing research are often not readily available to researcher. While support to unpack experiences is significant to consider, so too is how emotions and somatic

experiences are incorporated and valued in traditional modes of scholarship, while also allowing for innovative, creative and emergent research platforms to be fostered.

I realize that this article will not appeal to all researchers, and will not necessarily be relevant to all contexts, or research topics. But the reflection of intense embodied process of conducting fieldwork, from the lived experience of the researcher, needs greater acknowledgement. The tendency to conceal certain issues, turn a blind eye to our least proud moments in the field, or ignore somatic cues, may curtail opportunities for deeper understanding of our research contexts and greater empathy with our research participants and understandings of the contexts we are exploring. It is not an easy task to lay our emotions and somatic reflections open to scrutiny. However, as Norman Denzin writes in the foreword of Tami Spry's text *Body, Paper, Stage*, 'many now argue that we can study only our own experiences. The researcher merges with the research subject' (2016: 11). With this in mind, if we consider the complex layers of embodiment within improvised dance ethnography, and how ethnography 'feels' for the researcher from a somatic viewpoint, there is the potential for fostering a more fully developed understanding of ethnographic research itself.

References

Ballamingie, P. and Johnson, S. (2011), 'The vulnerable researcher: Some unanticipated challenges of doctoral fieldwork', *The Qualitative Report*, 16:3, p. 711-729.

Boal, A. (2000), *Theater of the Oppressed*, London: Pluto Press.

Broussine, M., Watts, L. and Clarke, C. (2014), *Researching with Feeling: The Emotional Aspects of Social and Organizational Research*, London: Routledge.

Butler, J. (1990), 'Performative acts and gender constitution: An essay in phenomenology and feminist theory', in E. Case (ed.), *Performing Feminisms: Feminist Critical Theory and Theatre*, Baltimore: Johns Hopkins University Press, pp. 270–82.

Castañeda, Q. E. (2006), 'The invisible theatre of ethnography: Performative principles of fieldwork', *Anthropological Quarterly*, 79:1, pp. 75–104.

Coffey, A. (1999), *The Ethnographic Self: Fieldwork and the Representation of Identity*, London: Sage.

Davida, D. (2011), *Fields in Motion: Ethnography in the Worlds of Dance*, Waterloo: Wilfrid Laurier University Press.

Falzon, M. A. (2016), *Multi-Sited Ethnography: Theory, Praxis and Locality in Contemporary Research*, London: Routledge.

Gobo, G. (2008), *Doing Ethnography*, London: Sage.

Hamera, J. (2011), 'Performance ethnography', in N. K. Denzin, N. K. and Y. S Lincoln (eds), *The SAGE Handbook of Qualitative Research, 4th Edition*, Thousand Oaks, CA: Sage, pp. 317–29.

Hanson, R. and Richards, P. (2017), 'Sexual harassment and the construction of ethnographic knowledge', *Sociological Forum*, 32:3, pp. 587–609.

Huggins, M. K. and Glebbeek, M. L. (2009), *Women Fielding Danger: Negotiating Ethnographic Identities in Field Research*, Lanham: Rowman & Littlefield Publishers.

Jones, J. L. (2002), 'Performance ethnography: The role of embodiment in cultural authenticity', *Theatre Topics*, 12:1, pp. 1–15.

Kloß, S. T. (2017), 'Sexual (ized) harassment and ethnographic fieldwork: A silenced aspect of social research', *Ethnography*, 18:3, pp. 396–414.

Lepecki, A. (2010), 'The body as archive: Will to Ee-enact and the afterlives of dances', *Dance Research Journal*, 42:2, pp. 28–48.

Levine, P. A. (2010), *In an Unspoken Voice: How the Body Releases Trauma and Restores Goodness*, Berkeley, CA: North Atlantic Books.

Lyng, S. (2014), 'Action and edgework: Risk taking and reflexivity in late modernity', *European Journal of Social Theory*, 17:4, pp. 443–460.

Marcus, G. E. (1995), 'Ethnography in/of the world system: The emergence of multi-sited ethnography', *Annual Review of Anthropology*, 24:1, pp. 95–117.

____ (1998), *Ethnography through Thick and Thin*, Princeton, NJ: Princeton University Press.

McKinzie, A. E. (2017), 'Scared to death: Reflections on panic and anxiety in the field', *Symbolic Interaction*, 40:4, pp. 483–97.

McLean, A. and Leibing, A. (2007), *The Shadow Side of Fieldwork: Exploring the Blurred Borders Between Ethnography and Life*, Malden: Blackwell.

Pink, S. (2015), *Doing Sensory Ethnography*, London: Sage.

Pollard, A. (2009), 'Field of screams: Difficulty and ethnographic fieldwork', *Anthropology Matters*, 11:2, pp. 1–24.

Pritchard, K. (2011), 'From "Being There" to "Being […] Where?": Relocating ethnography', *Qualitative Research in Organizations and Management: An International Journal*, 6:3, pp. 230–45.

Sklar, D. (2000), 'Reprise: On dance ethnography', *Dance Research Journal*, 32:1, pp. 70–77.

Spry, T. (2016), *Body, Paper, Stage: Writing and Performing Autoethnography*, New York: Routledge.

Contributor details

Dr Rose Martin is senior lecturer in dance studies and the associate dean (academic) in creative arts and industries, at the University of Auckland, New Zealand. From January 2020, she will take up the position of associate professor of arts education with a focus on

multiculturalism, at the Norwegian University of Science and Technology. Rose has experience in research and teaching in the Middle East, Europe and Asia. Her research interests include dance education; dance ethnography; dance in postcolonial contexts; and dance and politics. Rose is the author of the following books: *Talking Dance: Contemporary Histories from the Southern Mediterranean* published by IB Tauris, London (2014) with associate professors Nicholas Rowe and Ralph Buck; *Dance, Diversity and Difference: Performance and Identity Politics in Northern Europe and the Baltic* published by IB Tauris, London (2017) with professor Eeva Anttila; and is the sole author of *Women, Dance and Revolution: Performance and Protest in the Southern Mediterranean* published by IB Tauris, London (2016).

Contact:

Dance Studies, Faculty of Creative Arts and Industries, University of Auckland

Room 120, Level 1, Building 113, 5 Symonds Street, Auckland 1010, New Zealand.

Department of Teacher Education, Norwegian University of Science and Technology,

Sverres Gate 12, Trondheim 7012, Norway.

E-mail: rose.martin@auckland.ac.nz

https://orcid.org/000-0003-1732-2666