

Performing Arts Panel – April 30, 2020

(Anusha Kedhar and Eric Johns, respondents)

"Circling Through the Space of Affect: When a Filipino Dances with Filipino-Americans"

Jemuel Jr. Barerra Garcia (Critical Dance Studies with a Designated Emphasis in Southeast Asian Studies)

The paper sets out to assess my experience of ambivalence and to place it in conversation with theories of racial and national affect. What I am attempting to nuance in conversation with race-making in dance is the circulation of a simultaneously emerging but discordant 'affect' that seemed to escape articulation. I focused the discourse on two 'dance' experiences I had with Filipino-American bodies. I will draw from Associate Professor in the Departments of Black Studies and English, Dr. Stephanie Batiste's formation of kinetic affect (Batiste, 2014) and feminist writer and independent scholar, Sara Ahmed's positioning of the Orient as a social framework (Ahmed, 2006) to argue that the two experiences I cited in the paper may help illuminate how the engagement of Filipino bodies with folk dance--- both national and diasporic bodies--- are simultaneously haunted by the legacies of Western imperialism and that attending more closely to the affective space of ambivalence may help one think through how productive movement might continue even in the face of uncertainty. An attention to where these different affective frictions spark is vital to embrace how shared affective spaces may become another register in which different racial meanings and constructs may be read, heard, or felt. In this sense, the implications of how discourses of race circulate in the constitution of the social and bodily space of an individual is vital towards understanding how bodies can arrive in corporeal negotiations that do not only refute the haunting of the silhouettes of White supremacy but instead uphold a space where bodies can encourage each other to 'move' despite the 'truths' claimed by the project of race. It is in this space of embracing each other's embodiment that racialized bodies may be empowered to 'move' freely despite knowing that dancing through it will never be pain-free.

"Nandanar: Visibilizing Caste in Bharatanatyam"

Preethi Ramaprasad (Critical Dance Studies)

"Ricardo Lorenz: A Post-Colonial/Modern Latin(o) American Composer"

Hermann Hudde (Music)

Latin(o) American composers—using agency, creativity and the process of transculturation—produce their innovative and hybrid art music works according to their culture and history. The presentation examines a selection of composer Ricardo Lorenz (Venezuela, 1961) musical works, philosophy, and artistic persona. In order to understand how and why postcolonial/modern theories opened up new paths for Lorenz' musical works, this presentation introduces Ricardo Lorenz as composer and cultural agent related to Latin American and Latino communities in the United States with his positions of Interim Director of the Latin American Music Center at Indiana University (1987-1992) and Latin IS American (2013-?) at Michigan State University's College of Music. Then it discusses some of the ideas, such as the cultural monopoly of constructing an art music canon; building a racial/cultural division of the "Self" and the "Others," the global music industry's imposition of marketing tastes and distribution channels, and the representation of Latin American art music works and composers

as exotics, within Lorenz text "Voices in Limbo: Identity, Representation and Realities of Latin American Composers" (1999). This methodology prepares us to engage with a conceptual analysis of two selected musical works by Lorenz —"Pataruco" Concerto for maracas and orchestra (1999), and "El Muro" (The Wall), for symphonic wind ensemble (2008)— to demonstrate Lorenz's musical language and aesthetic, which reflects his fluency in cultural diversity and political philosophy in addition to reminding us what the process of transculturation stands for in Western art music composition and sounds.