



GIMÉNEZ-MORTE, C., SOPRANO MANZO, V., BAYARRI FURIÓ, A., TENA MEDIALDEA, M.D. & MESA GARCÍA S. (EDS.) (2018). LA INVESTIGACIÓN EN DANZA. SEVILLA 2018. 10º ANIVERSARIO. VALENCIA: EDICIONES MAHALI.



La necesidad de investigar, comunicar y datar la danza en todas sus disciplinas es una ciencia que avanza desde el siglo XX a pasos agigantados. Los estudios y estudiosos sobre danza han comenzado a documentar muchos episodios que durante años han pasado a través de la tradición oral.

Marta Carrasco Benítez, *El alma de la danza*

The origin of this book lies at the V National and II International Conference *La investigación en danza*, which took place in Seville on 14-18th November 2018. It was co-organised by the University of Seville and the Asociación Española D más I: Danza e Investigación. This volume, published by Editorial Mahali, contains all the papers presented at the conference as well as the diverse oral and audiovisual presentations from the sessions.

The book opens with three prologues and the opening keynote of the conference. In the first prologue, entitled *El alma de la danza*, dance journalist and co-director of the conference Marta Carrasco Benítez states that the study of dance in Spain is a «science that has advanced since the twentieth century in leaps and bounds» (Carrasco, p. 11). The second prologue, by Luis Méndez Rodríguez (General Director of Culture and Heritage at the University of Seville), highlights the importance of this type of conferences in advancing research in dance in this country as well as in reinforcing the work of institutions that support

it such as the Centro de Iniciativas Culturales (CICUS). Méndez also stresses the role of the Asociación Española D más I as the driving force behind the progress made in the last years. The president of this association of dance scholars, Carmen Giménez-Morte, explains, in the next text, the short but intense trajectory of the association in its ten years of existence. Initially a group of female dance researchers coming from diverse areas of knowledge, it was created as a non-profit association devoted to helping young researchers to present and publish their first investigations in a biannual conference. To this day, there have been five editions of those biannual sessions, each co-organized by the association and a different Spanish university: University of Valladolid (2010), University of Murcia (2012), Ramon Llull University of Barcelona (2014), Polytechnic University of Valencia (2016) and most recently, University of Seville (2018). These conferences have indeed helped propelling this field of knowledge, as this volume clearly shows.

The opening keynote *Bailarinas, bailes y escenografía en los orígenes de la pintura del baile español (1840-1868)*, by Rocío Plaza Orellana (University of Seville), focuses on the birth of a particular type of show that mixes flamenco and other Spanish dances. It emerged in the 19<sup>th</sup> century as a product of a collective, complex and international enterprise. Due to the interdisciplinary nature of this dance form, Plaza argues for an interdisciplinary approach to study it, combining dance and art studies.

The rest of the content of this book has been structured into fifteen sections: Performativity, Spanish Dance, Repertoire, Teaching, Intangible Cultural Heritage, Classical Dance, Psychology, Education, Dance and Diversity, Health Sciences, Performing Arts, Choreographic Authorship, Philosophy and Body, Oriental Dance, Flamenco and Audiovisuals. In addition, a few scientific posters have also been included. Together, these chapters cover the broad spectrum of dance research in Spain.

As a whole, this book provides an overview of the state of research in dance in Spain. There is no doubt that these biannual conferences organised by the Asociación Española D más I have immensely fostered the advance of dance studies in our country. Interest in dance has considerably increased in the academia in recent years, with an increasing number universities, conservatoires and research centres hosting a diverse range of courses, seminars and degrees in dance. If we compare the outcome of the conference in Seville with previous conferences, there

is evidence of a remarkable progress, both in the diversity of topics and in the number of communications. There seems to be a bright future for the consolidation of the discipline in the coming years.

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