

The next section provides the reader with an overview of dance study, addressing the role of children, dance schools and institutionalized dance instruction. The book closes with a discourse on NGOs, examining two trends in the preservation of cultural heritage, “soft” and “hardcore” respectively, followed by a summary, notes on the photographs and a bibliography.

The chapters in “The Dance Culture of Végvár in Changing Times” are accompanied throughout by photos and quotes from individual sources, illustrating the atmosphere of dance life in Végvár from the mid-20th century to the end of the 1980s. Even so, as the author himself mentions in his introduction, while the book provides an overview of local dances, musicians, dance events and modes of dance learning as well as an analysis of the connection between authentic folk dance and the preservation of cultural heritage, further research is required in order to gain an in-depth understanding of local dance culture and the given set of dances.

BIEHL, Brigitte: *Dance and Organization: Integrating Dance Theory and Methods into the Study of Management*. 2017, London: Routledge. 194. ISBN-10: 1138935514, ISBN-13: 9781138935518

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The “concept of dance” has never been uncontroversial, and its critics from diverse academic disciplines have never been quiet. In the past, it has faced criticism from various academic directions, some old and new. Today, dance critics take a variety of approaches, some exploring dance as an art, some as a cultural text, some as a sign of identity and some as meaning. Biehl’s approach in her book “Dance and Organization” is somewhat different. For Biehl, dance is a theoretical tool and research method that can be adopted for the study of organizational management, which has established an interest in the humanities and arts, and the book is believed to be the first comprehensive work to incorporate dance in such a manner. By adopting a strong interdisciplinary perspective in dance studies and organizational research to investigate management topics, the author reflects on practitioner accounts and research projects and seeks to integrate a new and novel perspective to the theorization of the moving human body in metaphorical terms. Biehl’s work generates fresh insights on leadership, gender in management, organizational space, teamwork, training and research methodologies.

Like an anthropologist, Biehl suggests that “life is dance” because the world is full of movement and organizations are full of embodied communication and interaction that have been largely relegated to a marginal position in management culture that concentrates on the rational mind and ignores various elements that are always in motion. “Organization studies have long ignored and continuously oppressed the body and only over the past decades has developed an interest in the human body and its aesthetic perceptions” (p. 1).

In Biehl’s work, leadership has been accorded the status of being an “art” and organizations have been likened to dance companies and theatres, which foster creativity,

visionary and social approaches. What I see now in her book is the incarnation of the “concept dance” as a research tool in both theoretical and methodological terms. The author promotes the collaboration of two disciplines, which are ethnochoreology and organizational management, or administration. “Dance studies always center on the body in motion. Rather than merely decoding dance as an art “work,” an increasing emphasis was put on kinesthetic experience, on processes of co-creation in choreography, on the politics and social power of movement, and on the potential of the dance to work with people and as a research method” (p. 2).

As with the application of dance studies to scientific disciplines such as robotics and engineering, Biehl’s trial approach presents dance scholarship anchored in new realities, seeking to address pertinent issues vital to the understanding of the realm of institutional management in the context of the contemporary world. With this type of scholarship, dance and management studies can no longer be viewed as isolated academic fields, but as unitary intellectual fraternities which should appeal to students, researchers and practitioners from both dance and organizational management studies. To further clarify her standpoint on the usage of dance as an analogous theoretical framework and research method, Biehl suggests that dance as something non-verbal and transitory has encountered various reservations in institutional management studies, more so than in other fields, given the convention of positivist management thinking and ostensibly rigorous method, which can hardly capture the subjective, aesthetic and dynamic nature of institutional life.

Naturally, in light of its multi-faceted approach, the book features photos of dance venues and dancers, and the author also follows a wider program to theoretically, practically and methodologically apply dance as a metaphor for organizational life affairs. Chapter one, “Dance and organization,” and chapter two, “Dance as a Metaphor,” both put forward an argument for a focus on the kinesthetic practice of bodily movement, acting as the springboard for the subsequent chapters. In chapter three, “Kinesthetic Politics (Gender),” Biehl suggests that movement studies did not attract much academic attention in management studies as movement was taken for granted or considered “natural.” As “kinesthetic politics,” movement is a political practice when it confirms, and particularly when it challenges, negotiates and changes social interaction. In chapter four, “Kinesthetic Empathy (leadership),” the author employs the concept of “Kinesthetic empathy” to critically address the notion of the “embodied perception” of others and forms partnership and coordination as applied to organizational administration. In chapter five, “Choreography (Collaboration and Space),” Biehl grounds her discussion in the concept of choreography, which she says is vital to the discipline of dance studies. In organizational research, it is possible to apply choreography not only in metaphorical terms but as an analytical tool to capture how people coordinate and cooperate, creating social orders and constellations that are in motion. In chapter six, “Kinesthetic Training (Arts-based Interventions),” the author considers the widespread usage of dance as an arts-centered intervention strategy, together with other methods such as organizational crafts work, painting and theatre to develop specific skills and capabilities in administrators and institutional members. This is of great interest to both dance and management researchers, the experience being vital as an experiment to test the applicability of new forms of body politics and the social practices of partnership.

Dance as a collaborative creative practice and type of embodied knowledge represents how people collaborate emphatically and socially, coordinating their actions

without words, connecting contexts, spaces and one another, “leading, following and making sense of the spaces in-between” (p. 45). Delving deeper and beyond sociological perspectives, Biehl also takes into consideration a wide range of topics in organizational management affairs and administration circumstances that are “in motion.”

However, the adoption of dancing as a research technique is briefly examined and set in the context of the academic study of organizations, borrowing from the disciplines of psychology and social anthropology in order to illustrate the practicalities of the methodological framework. The author also advocates for the application of dance links to phenomenological approaches and embodiment research in which the body occupies the center stage as a tool to extract data in management research. Case studies with a framework such as performance analysis and Laban Movement Analysis area provided to demonstrate how management scholars could use dance as a research tool. The author’s use of dance as a metaphor representing a research method is an indication that dance studies have much to offer in the understanding of the world of management, including the dynamics, the invisible and fleeting structures of interaction within institutions and how they are possibly changed and constantly negotiated.

ORTIZ, Ernesto: *La creación en danza: Un acercamiento desde la intertextualidad y la composición en tiempo real*. [Building a Dance: An Approach Based on Intertextuality and Real-time Composition]. 2018, Cuenca: Universidad de Cuenca. 90. ISBN 978-9978-14-385-8.

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In the framework of the cross-disciplinary project “Aesthetic machinations, symbolic machinations” (2016), Ecuadorian artists from different fields found a common space for creativity. The performances “Alina.06” and “La Señorita Wang soy yo” were the two resulting experiences that merged the work of dancers and musicians while allowing them to become more aware of the way in which they assume their own disciplines. This contrasting collaboration is significant in a country whose crossbred heritage constantly requires creators to find new ways to position themselves regarding their own art. The reason for this is a postcolonial discernment which always remains in the background, suggesting destabilization and a certain disobedience, not to foreign knowledge itself, but to practices and methods that are not put to the test in the space and material context of practitioners. It is in this sense, and not necessarily through a geopolitical lens, that suspicion arises in the eyes of Ernesto Ortíz (dancer, choreographer and director) against the given knowledge, as long as it remains disembodied.

To parallelize with folk dance, wherein movement and its cultural context are interwoven, the author proposes a dialogue between his own ideas and those by Le Breton. The resulting conversation revolves around contemporary performing arts (dance, theatre