

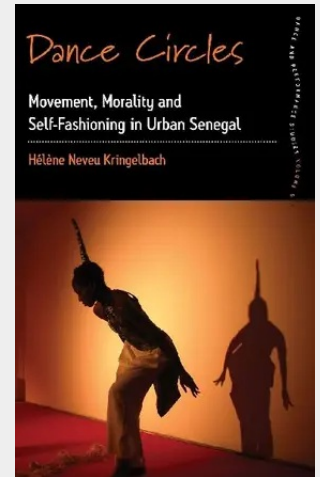
Kringelbach

Dance Circles

Movement, Morality and Self-fashioning in Urban Senegal

Senegal has played a central role in contemporary dance due to its rich performing traditions, as well as strong state patronage of the arts, first under French colonialism and later in the postcolonial era. In the 1980s, when the Senegalese economy was in decline and state funding withdrawn, European agencies used the performing arts as a tool in diplomacy. This had a profound impact on choreographic production and arts markets throughout Africa. In Senegal, choreographic performers have taken to contemporary dance, while continuing to engage with neo-traditional performance, regional genres like the sabar, and the popular dances they grew up with. A historically informed ethnography of creativity, agency, and the fashioning of selves through the different life stages in urban Senegal, this book explores the significance of this multiple engagement with dance in a context of economic uncertainty and rising concerns over morality in the public space.

Focuses on a selected range of performance practices in Senegal Explores the connections between European colonialism and later influence on the choreographic production and arts markets in urban Senegal Works to contextualize dance in Senegal within an environment of economic uncertainty and public concerns with morality



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