

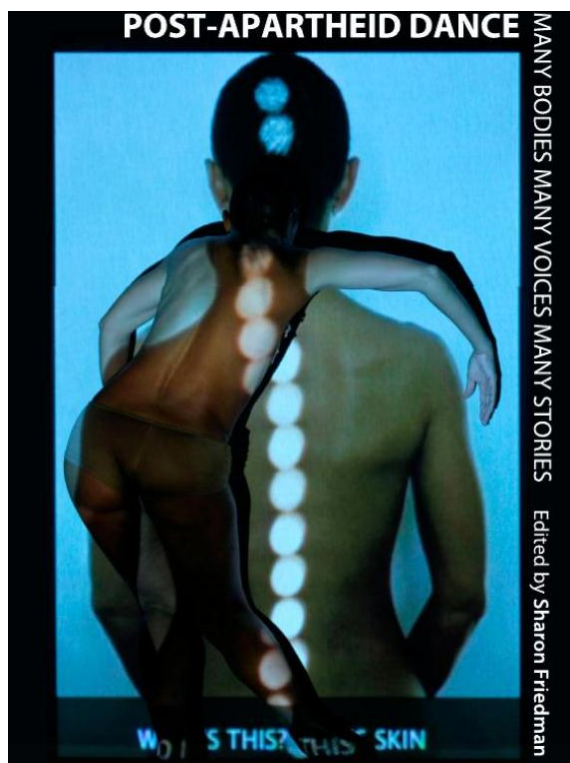
Beyond the Tourist Gaze: Snapshots from South African dance

A Presentation by **Sharon Friedman**,
editor of *Post-Apartheid Dance* and formerly of the School of Dance,
University of Cape Town

Monday 22nd April 2013 1-2pm in Cormani Studio, Royal Academy of Dance

The post-colonial context has provided a fertile ground for the development of diverse and polycultural artistic activities. Dance in South Africa is no exception. This presentation will attempt, with reference to the recently published book: *POST-APARTHEID DANCE many bodies many voices many stories*, to provide a brief context for the development of theatre dance in South Africa. Thereafter, it will look at some of the challenges to the growth of a unique South African dance voice with particular reference to the impact of the lingering effects of colonialism and the tourist gaze on both theatre dance and dance education.

Sharon Friedman holds a BA(Hons) degree in History, an MMus (Dance Education) and a Postgraduate Diploma in Education. Trained in classical ballet, contemporary dance and jazz dance, she taught extensively in both primary and high schools before moving into Arts Education. Her teaching experience includes initiating, co-ordinating and teaching dance and movement programmes in a wide range of community projects in Cape Town and she has choreographed extensively in the contemporary dance medium as well as for Opera and Music Theatre. Sharon is co-author of *Teaching Creative Dance --A Handbook*. As a Senior Lecturer at the UCT School of Dance until she retired in 2011, she lectured in Contemporary Dance, Dance History and Teaching Methodology. She has presented papers at local and international conferences as well published articles in journals--the main focus being Dance in the South African school curriculum. Post retirement, Sharon works as a freelance dance education consultant, edits post-graduate research writings and is currently Organiser of the [UCT School of Dance 2013 international conference](#).



Given the diversity of conflicting realities experienced by artists in South Africa, contentious issues have deliberately been juxtaposed in an attempt to draw attention to the complexity of dancing on the ashes of apartheid. Although the objective is dance since 1994, all chapters are rooted in a historical analysis and offer a view of the field. This book is the first of its kind to speak of Contemporary Dance in South Africa and the first singular body of work to have emerged in any book form that attempts to provide a cohesive account of the range of voices within dance in post-apartheid South Africa. The book is scholarly in nature and has wide applications for colleges and universities without alienating dance lovers as well as minds curious about dance in Africa.

Cambridge Scholars Publishing 2012