

Dance/Law: An Introduction

Maria Federica Moscati & Sean Mulcahy

Programme note

This introduction is informed by our own experience with dance and performance practices. We acknowledge that our insights emerge through situated encounters, and that both the introduction and the special issue do not aim to define dance/law exhaustively, but to invite the reader/dancer/lawyer to find their own danced definition through experimentation, improvement, repetition, and creativity.

1. Entrée

What can dance do for law, and what can law do for dance? This special issue of *Law Text Culture*, 'Dance/Law', opens space for situated and practice-informed engagements with law and jurisprudence developed through dance in its different genres. Rather than advancing a single definition of dance-led jurisprudence, this collection gathers contributions that explore how legal questions shift when approached through dance and movement practices, choreographic methods, and other embodied forms of enquiry. In doing so, this special issue sketches possible trajectories for future moves in research and practice within both dance studies and socio-legal studies.

Despite the growth in scholarship on law as performance (Mulcahy and Leiboff 2021; Leiboff and Nield 2010; Ferri and Leahy 2024), there is little scholarship on law in/and/as dance. Previous work has revealed law's movement and dance (Lassonde 2021; Roberts 2021;

Jacob and MacDonald 2019; Mulcahy and Seear 2023) and both Sean's scholarship (2021) and Maria Federica's dance-based teaching (Mulcahy 2024), suggest that dance offers a means to nurture nuanced relations between bodies and law, enabling legal researchers and students to learn, experience, and apply the law by connecting to their bodies. Dance, 'in its mobilisation of bodily movement, has the power to bring law back to the body and the body back into the law', and to bring the body beyond the written law to the law in practice (Mulcahy 2021: 127). Here, we use the term 'dance/law' as a way of bringing legal studies into conversation with dance and movement studies to explore what insights these different fields can offer one another, in terms of research, practice, and pedagogy.

'Dance/Law' develops in dialogue with a growing body of scholarship and practice that brings movement, dance, and jurisprudence into relation. It enters into conversation with Sean Mulcahy's work on dances with laws (2021), which identifies styles of legal dance and choreographs the beginnings of an embodied jurisprudence of dance, and with Lucy Finchett-Maddock's articulation of art/law where the slash (/) signals 'entropy, an emergent mattering of law and art in its non-dialectic movement and synchronicity' (2023: 322). It is further inspired by the practice-led scholarship of dancers and authors featured in this special issue, such as Rhys Ryan, Anna Macdonald, and Maria Federica Moscati, whose work positions dance/law at the intersection of research, practice, and pedagogy.

In this spirit, this special issue involves contributors considering what is meant by dance/law not only as a form of jurisprudence, and practice-led method of research, but also as activism and resistance. In sitting with the entropic movement of change and uncertainty signalled by the '/', this special issue presents some of the flourishing research in this field across different locations, genres, and modes, showing various ways in which a body that dances poses new legal questions and ways to address the limits of the law.

2. *Pas de deux*: Choreological collaborations in law

How did we come to dance law? In this introduction, we also want to

chart our own introduction to dance/law and what we are terming a choreological collaboration in law. Choreology refers to the notation of dance movement through written form, such as figures, maps, numbers, and letters (Benesh and Benesh 1977). Here, we use words, dance steps, and photography to notate our own dance together, taking up the interdisciplinary potential of choreology (Natchkebia 2021). Using dance as a metaphor, it could be said that our collaboration started as a *pas de deux*: a meeting between a practice already in motion and a theory encountered along the way.

While Sean played significant role in shaping the theoretical foundation of dance/law, Marica (this is the nickname that friends use to call Maria Federica) began her academic engagement with dance with a dance-based initiative for students across the School of Law, Politics and Sociology at the University of Sussex, designed to support them in navigating anxiety, pressure, and lack of self-confidence. From those initial experiences, she developed dance-based projects exploring embodied care and belonging, dispute resolution, and reproduction. Across these contexts, dance functioned as a mode of inquiry generating questions about legal pedagogy and legal research. Around the same time, she began dancing at conferences – sometimes out of creativity, sometimes out of restlessness, and sometimes as a way of easing the cognitive fog that she suffered following Covid. At that stage, Marica wasn't aware dance/law was an emerging field of research and practice that was developing collaborative networks, new directions/steps, and an approach grounded in bringing movement to erstwhile static legal studies and questions of law into movement studies. Dance had simply always been her first language: as a child she learned first position long before she learned how to write, and she often draws on dance in her teaching by using the terminology, the different styles, or just simply quoting dancers. When she later read Sean's paper 'Dances with Laws: From Metaphor to Methodology' (2021), it opened a fascinating conceptual vocabulary through which the dance-generated questions could be brought into dialogue with an existing body of theoretical work. She emailed Sean; they met online; and the *pas de deux* began.

Maria Federica Moscati & Sean Mulcahy

Like two dancers who work together on a choreography, and drawing from Marica's ballet practice-led methodology in which legal questions emerge from embodied experience, the two attended an Amaballet dance class together in London.¹ Since then, grounding our collaboration on corporeal referents has been essential. Together, as further explained below, we have brought dance directly into legal-academic environments – we literally moved the lawyers from the bar to the barre – away from text and into the body. By drawing on our previous experiences as a performer and a dancer, we de-centre words and foreground the practical implications of dance in law. Overall, our endeavour has been to invite lawyers and legal scholars to move outside the comfort zone of written words into embodied modes. We have brought dance practice into different legal environments, but we also brought lawyers outside a legal environment into a physical dance space, when we have invited legal scholars to attend a jazz dance class at DanceWorks in London in September 2025.

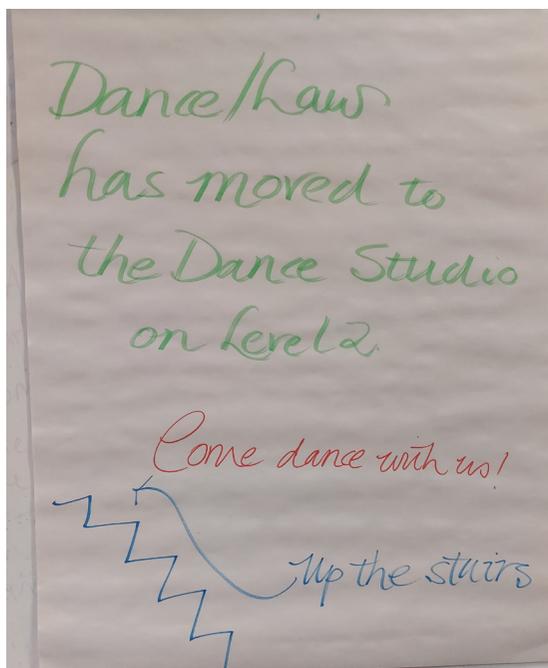


Figure 1: The picture was taken at the 2025 Socio-Legal Studies Association Annual Conference, and it represents the sign we wrote to direct participants to the ballet studio.

3. Adagio: University of Sussex, July 2024

Our dance/law practice together began with Sean's visiting fellowship at the University of Sussex in July 2024 and a research seminar during which he explored the relationship between sex, drugs, and bodies of law, which went on to be published (Mulcahy and Seear 2025). Through this discussion, we began thinking about how different genres of dance can speak to law differently, or how dance creates a bridge between the individual and the group (Mulcahy 2025) – themes that we have and still are exploring in our dance together. During this 2024 visit, we also discussed how training in dance can influence the work of legal scholars (Mulcahy 2024). More importantly, the conversations we had during that visit shaped the dance/law choreography that followed. The first rehearsal happened in December 2024, when we both presented at the Law, Literature, and Humanities Association of Australasia conference at the University of Hong Kong, applying theories of dance to our respective research on law.

4. Arabesque penchée : Bangor University, April 2025

The dance continued through a series of events in April 2025, including a collective dance performance, *Carrying Each Other's Weight*, co-organised with Lucy Finchett-Maddock at Bangor University, exploring themes like access to justice, shared support, dependency, trauma, and vulnerability through the metaphor and method of carrying each other's weight. Carrying weight can take so many forms. We carry memory, pressure, pregnancies, traumas, expectations, burdens. We carry individually and collectively. Carrying weight is of course both literal and figurative; we carry weight that can be emotional or mental as well as physical. In dance, particularly in partner or ensemble work, carrying each other's weight is mainly physical but can have an emotional impact (Pickard 2018). Dancers constantly shift between supporting and being supported; dancers lift, hold, catch, counterbalance. This dynamic relies on a deep level of coordination, awareness, presence,

communication (even without words), shared work, and trust. In law, carrying weight is understood sometimes metaphorically through duty, liability, and care. The collective dance took place during a lecture, where we used dancing to rethink the law by exploring the two ways to conceive carrying each other's weight, by asking participants to negotiate balance, strain, and release by lifting, catching, leaning, and steadying each other to build trust.

The lecture also illustrated the power of rules and laws concerning contact and the necessity for consent to touch, including a presentation exploring consent to touch in the context of sex in darkrooms, where visual elements of consent negotiations are severely restricted and consent is instead negotiated by other senses, such as touch, smell, and taste. This was done through exercises exploring dance as a type of contract. We were also blessed to be joined by medical doctor and dancer Irene Gonzalez, whose work explores healing the wounds through contemporary dance, with musical accompaniment provided by Nick Baur and Lucy Finchett-Maddock.

5. Fish dive: University of Liverpool, April 2025

The lecture was a lead-in to our Dance/Law current topic at the Socio-Legal Studies Association Annual Conference at the University of Liverpool, which showcased a series of papers on dance/law, including from Marett Leiboff, Marie Jacob and Anna Macdonald, Rhys Ryan, and Bhumika Billa, whose work is featured in this special issue. This was the opportunity for us to bring dance into academic sites. The absence of dance practice as part of legal academic presentations or panels is striking given the extent to which law depends upon embodied practices.

Classic ballet in particular – with its codified techniques, disciplined training, and aesthetic demands – offers a distinctive way of thinking jurisprudence through dance practice. Approached from within the dance studio, ballet can function as a method for gaining new perceptions of law, adding an embodied dimension to legal pedagogy, and unsettling legal categories (Mulcahy, Moscati, and Leiboff 2025). Hence, organising a ballet class for lawyers was an obvious move for us!

Participants started with a warm-up, moved to exercises at the barre, then worked at the centre, and ended with pas des valse to the notes of Swan Lake. Following the class, participants shared their reflections on the interplay between legal thinking and ballet.

6. Promenade: Manchester Pride, August 2025

The dance continued with a jointly convened seminar, with Alejandra Zuluaga and Kate Seear, on Law, Drugs and the Moving Body at the University of Manchester in August 2025. The seminar brought socio-legal studies and dance and movement studies into conversation with critical drugs studies to explore what insights these different fields can offer one another, in terms of both research and practice (Seear, Moscati, Mulcahy, and Zuluaga 2025). The theme of law, drugs, and the moving body was particularly productive as law regulates drugs and movement, often at the same time (Dennis, Rhodes and Harris 2020). Thinking through movement can also provoke new methods of conducting legal research into drugs issues, including arts-based methods (Dennis 2019), which offer new ways of exploring the intersections of law and moving bodies through lifting law from the page to the stage (Ferri and Leahy 2024).

Dance was introduced through Marica's collaborative performance lecture on hormones and movement that addressed questions like: what role does movement play on hormones? In what ways do hormones influence movement and the law? Do legal rules hinder or enhance the movement created by hormones? By embodying the flows, controls and conflicts between hormones and the law, participants made the invisible processes of hormones and the regulatory forces shaping their flow visible through movement. The movement continued with Sean's presentation on negotiating sex on drugs through movement, where participants explored exercises around noticing and negotiating reciprocal movement and touch.

7. Partnered pirouettes: University of Exeter, September 2025

Following the seminar in Manchester, in September 2025, we jointly convened a stream on dance/law at the Critical Legal Conference at the University of Exeter on Surf 'n' Turf: Critical Laws of the Land

Maria Federica Moscati & Sean Mulcahy

and Sea. We both presented. Marica led a performance lecture that investigated the dynamic relation between dance/law and the sea. The presentation drew on the case study of Li Galli, an Italian island once owned by Léonide Massine and Rudolf Nureyev, alongside sea-inspired choreographies including Frederick Ashton's *Ondine*, Wayne McGregor's *Deepstaria*, and site-specific works such as *Grief Floats*. The presentation also involved the audience in maritime-inspired movements, exploring and re-imagining themes like sovereignty, boundaries, and fluidity. Sean's presentation used acting preparation techniques and considered chemsex as operating in a legal borderland and narco-frontier that challenges the justice system's response to sexual offences, its differential approach to alcohol and other drugs, and the heteronormativity underpinning the legal regulation of sex and drugs.

Our stream also included a practical dance class in which participants choreographed a response to the conference themes by translating into dance their individual embodied ideas of the dynamic interplay of law on land and law on the sea. At the core of the practical dance session was the belief that the sea and the land (including islands in the sea) offer dancers, choreographers, and legal scholars an inspiration, a stage, or a space for creative exploration where the goal is to harmonise movement and environment. It is this kinaesthetic negotiation between the moving bodies and the space that is productive for the law.

8. Arabesque: Institute of Advanced Legal Studies, September 2025

In the seminar *How do We Dance Law?* at the Institute of Advanced Legal Studies ('IALS'), we were joined by Raghavi Viswanath and brought together socio-legal studies and dance and movement studies to explore what insights these different fields can offer one another, in terms of both research and practice. The discussion during the seminar showed new ways of doing socio-legal work with attention to law's relation to movement, space, and time.

To look at what happens when the legal scholar is taken outside the legal and brought into the dance environment, before the seminar,

participants were invited to join a jazz dance class delivered by Julie Alltree at DanceWorks.² During this class, participants explored law through jazz choreography, bringing themselves into an embodied relation with law through jazz.



Figure 2: Picture taken during the event at IALS. The shoes visualise the conversation between the dancer and the lawyer.

Together, we aim to push the boundaries of conventional presentations at legal conferences through integrating movement and dance to provoke different ways of thinking about the law. Documenting our choreological collaboration in law attests to our practice of thinking through dance and utilising movement to generate ideas about law. During this process of dancing together, we have built connection and camaraderie with fellow legal dancers and slowly developed an ensemble of fellow scholar-practitioners in dance/law, to whom we would now like to introduce you.

9. Corps de ballet

This special issue features twelve articles on the topic of dance/law, bringing together a diverse range of international scholar-practitioners

Maria Federica Moscati & Sean Mulcahy

working on this topic. Though we term them the corps de ballet, their movements are not always synchronous and sometimes dart off in wildly different directions. They are, however, a troupe of fellow scholar-practitioners who, in this special issue, have come together to explore dance/law in their different ways.

It begins with Jess Connolly-Smith, who crafts an improvisational score grounded in the practice of ‘walking choreographically’ and utilising movement as a socio-legal method to explore how our bodies inhabit and are shaped by space. Her practice draws from site-specific dance performance and utilises the dance step *chassé* as a material metaphor for the interdisciplinary work of dance and law. This is followed by Anna Macdonald and Marie-Andree Jacob, who reflect on their own collaborative practice and contribution to the now growing field of dance and law through the prism of two dance-based research outputs. Their collaboration is motivated by a mutual sense of injustice over the dismissal of non-logocentric forms of knowledge within law and a concomitant attention to embodied, material, and sensorial modes of knowledge – a recurring theme throughout this special issue.

Then the stage welcomes the Australian lawyer and dance artist Rhys Ryan, whose works involves an ongoing practice-based inquiry into the corporeal manifestations of legal systems through the utilisation of choreography as both method and mode of legal research. This inquiry has culminated in his creation of *Bodylex*, a staged dance work exploring the relationship between the body and law through the act of embodying legal concepts, on which his paper provides a reflective commentary. Jumping from the wings to the centre, Lars Waldorf, Mahesh Eranga Umagiliya, and Helena-Ulrike Marambio utilise text, images, and other means to depict how *VisAbility*, a German-Sri Lankan dance association working with disabled people (often war-wounded), perform prefigurative law through inclusive dance. This practice empowers the disabled dancers to dance ‘as if’ Sri Lanka is accessible and to imagine a more accessible future Sri Lanka, often in response to the state’s failings to meet the rights of disabled communities. This is, in turn, followed by Alessandra Pecci,

who examines the designation of flamenco as intangible cultural heritage and Spanish grassroot protest movement Flox6x8, which resists this categorisation and advances flamenco as a jurisprudence of movement – an embodied, specialised critique of institutional power and authority – and as a disruptive act of jurisgenesis that generates new legal meaning from below.

We then moonwalk to Hamsini Marada, who explores how dance, dissent, and law move with each other through the lens of *rasa*, a concept in Indian aesthetic philosophy whereby emotions are awakened or communicated through an artistic representation. Utilising *rasa* philosophy, she highlights the emotional responses of the law towards dance (activism) in India. This is followed by Bhumika Billa, who advances choreopoetry as a qualitative method for capturing previously excluded forms of information – and voices – to bridge lives and letters in socio-legal research. This is informed by her own short film, (IN)VISIBLE, which analyses and communicates some of the lived realities of women lawyers in India through poetic, embodied, visual, and sonic elements.

We then swing to Paige Baker, who considers two historical legislative dance prohibitions – New York’s 1926 cabaret law and Finland’s 1930 national ban on public dance – that served not only to restrict and regulate the literal movements of communities but also to restrain cultural or social movements that made their rhythms independent of the majority. This attention to law’s power and control over bodies – individual and collective – is a common theme in this special issue.

We then rotate to Hetty Blades, who explores copying, circulation, and ownership in dance practice considering recent advances in artificial intelligence and machine learning, which transfer movement from one context to another. The article draws on interviews with dance artists to consider the implications of these developments on copyright law and artists’ rights. This is followed by Sarah Hook, Marie Hadley, and Vicki Huang, who investigate the status of dance as intellectual property with attention to Australian academic and professional breakdancer

B-Girl Raygun's iconic performance at the Olympics and its subsequent reinterpretation in parodic performances. They question the law's role in regulating what the body can – and cannot – do and whether the legal commodification of choreography and dance moves undermines the status of dance as a shared cultural text.

For our final move, we *chainés* to Alberto Alvarez-Jimenez, Karen Barbour, Rodrigo Hill, and Declan Patrick, who discuss a transdisciplinary project engaging academics and artists from the fields of law and arts in an embodied exploration of international humanitarian law and its principles of distinction and proportionality through the concept of solastalgia – the experience of pain and distress caused by destruction of home and home environments via armed conflict and other means. This special issue ends with Marett Leiboff, who explores German choreographer Pina Bausch's classic *Tanztheater* work, *Café Muller*, as theatrical jurisprudence that acts as a parable for the loss of interpretive memory in law. The article draws on the Grotowskian concept of body as memory to expose how this iconic piece of *tanztheater* contains within it the memory needed to recognise what is happening from the past in the present, bodily.

As this summary attests, the contributions to this special issue are diverse. The geographic compass is wide, exploring dance practices in Australia, Sri Lanka, Spain, India, the United States, Finland, Germany, and beyond (though we do acknowledge gaps in Africa and South America, which should be addressed in future research on dance/law). The scope of contributors is also wide, featuring authors at all academic career stages, including undergraduate and postgraduate students, whose work demonstrates exciting future directions of research in the field, as well as non-academic dance practitioners, whose contributions remind us of the consistent need to bring practice into conversation with scholarship. We – and you, our dancer-reader – have been treated to a thrilling array of responses to the theme, and new directions for the dances ahead. Of course, like dancers who are conscious about their bodies, abilities, and limits, we are aware that what we present in this special issue is not exhaustive of all the ways in which dance and law interact. Thus, we have no doubt that other special issues will follow!

10. Coda and *Révérence*

Dear dancer/reader:

Now imagine both of us in a dance studio, talking quietly while marking the final steps of our choreography.



Figure 3: Picture taken during the event at Bangor University

It is our hope that this special issue will further develop the scholarship on dance/law. It is a young and emerging field – a beginner dancer, if you wish, attentive and curious, but still learning how to dance while executing the steps – and in this closing *révérence* we offer some reflections arising from this nascent choreolegal collaboration.

Marica (doing a *battement jeté*): Sean, as you know, executing a *battement jeté* stimulates my thinking, and yesterday while at the barre I reflected on our conversations since we first met. It struck me that, over time, we have developed our own signature steps and ideas that, put together, create our legal choreography and ways of working together and moving between dance and law; by the way, I need to

Maria Federica Moscati & Sean Mulcahy

work on my turn-out.

Sean (executing a *port de bras*): Indeed, Marica! A first reflection we have made is that different genres of dance answer different questions about law and can each contribute legal research and pedagogy in their own distinctive way. When you presented at the Law, Literature, and Humanities Association of Australasia conference in Hong Kong, you suggested that treating dance as one monolithic practice, or assuming that one style frees the body more than another, would be limitative for our enquiry into how we can use dance to understand the law. So, we have consciously chosen ballet and jazz when we have organised the dance classes for legal scholars. Although this choice was also motivated by our personal experience, we chose ballet and jazz because they speak to law in different registers. For example, ballet, by emphasising dynamic balance and by respecting rules while looking effortless, can illuminate critical analysis of law about repetition, connections, and affections. Wait – just look at my *port de bras*, are my shoulders down properly?

Marica (now attempting a Bob Fosse hip isolation exercise): Yes, they are! Just following your point, the exercises at the barre form the foundation of a dancer's craft; the repetition of steps like *plié*, *tendu*, *fondue*, and so on, serve as a warm-up and also cultivate strength, discipline, precision, and flexibility that are essential for the artistry displayed on stage. This can be used as a metaphor for the legal scholar and the law teacher but also can be applied to understand how to find balance between opposing legal issues or theories. For instance, I often use the metaphor of the working leg and the standing leg to explain to my students the difference between a doctrinal approach to black-letter law and critical legal studies.

Sean (following with a jazz pivot): I agree! See my pivot! Jazz, on the other hand, with his history of encouraging improvisation, personal expression, and isolation of different parts of the body, speaks to legal pluralism, legal consciousness, and human rights. But at the same time, jazz speaks to discretion, adaptability, and negotiation. More generally, regarding the different genres and their contribution to law,

it's a matter of language and vocabulary! Carlos Acosta (2019) rightly said that, in dance, we can say 'I Love You' in so many ways. Can you imagine how many new ways to say/name what we feel and think that we can learn from each genre, style, technique?

Marica (dancing a *pas de valse*): While dancing this *pas de valse*, I am thinking also that dance – as well as law – balances control and freedom, often between opposing forces. As Kenneth Rosen wrote, 'law may be freedom's best guarantor, but also may represent a significant constraint on freedom' (2011: 1023). In dance, the relationship between freedom and control is not so dyadic. For instance, as we argued previously, in classical ballet, dancers exercise control to free themselves; it is a dynamic control or balance that develops through self-awareness of the body and, in doing so, it unleashes freedom of expression and emotion (Mulcahy, Moscati, and Leiboff 2025).

Sean (following Marica in *pas de valse*): Yes, let me join you – let's dance together. You see, dance and law are both social forms that create a bridge between the individual and the group. As Andrée Grau powerfully writes, dance 'depends upon associations with people for its transmission and meaning: without cultural agreement among at least some human beings on what is perceived there can be neither dance nor dance communication' (1995: 44). Much the same could be said for law. Randy Martin and Andrew Hewitt push us further, to think of dance not only as an artistic form but as a choreography of everyday life that shapes modern social organisation (Martin 1985; Hewitt 2005). This link between the individual and the group is important to re-think access to justice through dance. For example, considering the judgment in *For Women Scotland v The Scottish Ministers* [2025] UKSC 16, it appears that trans people are constructed as text and as static subjects without movement, rhythm, or voices. Obviously, the reality is another one. Reading access to justice through dance clearly shows that trans people, including children and adolescents, every day choreograph and dance new dances of legality whose steps are self-definition, care, and resistance (Lowik 2023).

Marica (in fourth position preparing for a *pirouette en dehors*): I

Maria Federica Moscati & Sean Mulcahy

cannot even finish a full *pirouette*, but I cannot blame anybody as I didn't practise for a week! Dance and law are both dependent upon training that has a similar disciplining effect while at the same time being essential for telling a story (Mulcahy, Moscati, and Leiboff 2025). As Natalia Osipova recently put it during an interview, 'Discipline gives freedom. Without rigour, you can't risk anything' (Ceron 2025). Discipline and training bring technique, but 'technique is not the aim, it is the medium for telling story', conveying emotions, and creating a relation with those who dance with you or watch you (Fiennes 2018).

Sean (swinging his arms and back bouncing in José Limón style and singing): Are we dancers or are we lawyers, then?

Marica (joyfully jumping a *changement*): Since I went back to practicing dance, it is the dancer that inspires the lawyer, and you? A couple of days ago while walking in Salerno, Italy, I saw this quote from Nureyev (2022) painted on the wall (Marica shows the picture to Sean; figure below) 'Every man should dance for life; not being a dancer, but dance.' I agree!



Figure 4: Picture taken in Salerno, Italy

Sean (stretching at the barre): My muscles say the dancer and the lawyer are identities that are played with. As part of this playfulness,

we try to break down the boundaries between identities: ‘using dancing as metaphor, we are at the same time dancers and choreographers’ (Ferreira, Moscati, and Raj 2025: 10). By ‘we’, we mean legal scholars, practitioners, and teachers, who approach their work ‘starting from the basic steps, slowly adding details... sometimes through a process of unlearning our individual knowledge and relearning from interacting with each other’ (ibid). So often we think of these identities – dancer and lawyer – as separate, but dance/law invites us to think of law as a dance and the legal scholar, practitioner, or teacher as a dancer.

Now, dear dancer-reader:

Imagine us bowing in a gracious reverence to thank you for reading us and inviting you to dance.

As you engage with this special issue, think through how it feels in your body, get up and dance about, and try out some new dance steps. Let your body take you in new directions; dance for yourself, for justice, for joy, for resting, for sharing, for thinking, for everything you wish... six, seven, eight, everyone can dance!

S&M

Endnotes

- 1 Amaballet mixes Amapiano's street dance style with classic ballet.
- 2 <https://julielondondance.com/about-us/>

References

- Acosta C 2019 'Confessions of a Ballet Star' Sadlers Wells <<https://www.sadlerswells.com/digital-stage/digital-stage-confessions-of-a-ballet-star/carlos-acosta>>
- Benesh R and Benesh J 1977 Reading Dance: Birth of Choreology Souvenir Press Ltd
- Ceron E 2025 'Natalia Osipova: "My Gala Presents a True Portrait of Who I Am"' *Danza & Danza International* 2: 6-11
- Dennis F 2019 'Making Problems: The Inventive Potential of the Arts for Alcohol and Other Drug Research' *Contemporary Drug Problems* 46/2: 127-138
- Rhodes T and Harris M 2020 'More-Than-Harm Reduction: Engaging with Alternative Ontologies of "Movement" in UK Drug Services' *International Journal of Drug Policy* 82
- Ferreira N, Moscati M, and Raj S 2025 *Queer Judgments* Counterpress Coventry
- Ferri D and Leahy A 2024 Role and Findings of Arts-Based Research in the DANCING Project: '...Usually in the World it is the Other Way Around...' Maynooth University Maynooth
- Fiennes R dir 2018 *The White Crow* BBC Films
- Finchett-Maddock L 2023 'Forming the Legal Avant-Garde: A Theory of Art/Law' *Law, Culture and the Humanities* 19/2: 320-351
- Grau A 1995 'Dance as Part of the Infrastructure of Social Life' *The World of Music* 37/2: 43-59
- Hewitt A 2005 *Social Choreography: Ideology as Performance in Dance and Everyday Movement* Duke University Press Durham
- Jacob M and MacDonald A 2019 'A Change of Heart: Retraction and Body' *Law Text Culture* 23: 262-275

- Lassonde J 2021 'Would You Like to Play on the Seesaw?' *Law Text Culture* 25: 227-248.
- Leiboff M and Nield S 2010 'Introduction: Law's Theatrical Presence' *Law Text Culture* 14: 1-2
- Leigh J ed 2018 *Conversations on Embodiment Across Higher Education* Routledge London
- Lowik A 2023 *Trans People and the Choreography of Reproductive Health Care: Dancing Outside the Lines* Lexington Books Lanham
- Martin R 1985 'Dance as a Social Movement' *Social Text* 12: 54-70
- Mulcahy S 2021 'Dances with Laws: From Metaphor to Methodology' *Law and Humanities* 15/1: 106-133
- and Leiboff M 2021 'Performing Theatrical Jurisprudence: An Introduction' *Law Text Culture* 25: 1-21
- and Seear K 2023 'A "Tick and Flick" Exercise: Movement and Form in Australian Parliamentary Human Rights Scrutiny' *Dance Research Journal* 55/3: 47-64
- 2024 'Interview with Maria Federica Moscati' *Performing Law* Soundcloud <<https://soundcloud.com/performinglaw/maria-federica-moscati>>
- and Seear K 2025 'Are We Human or Are We Dancer? Sex, Drugs, and Bodies of Law' *Australian Feminist Law Journal* 51/2
- 2025 'Are We Human or Are We Dancer? Reflections on Sex, Drugs, and Bodies of Law' *LaPSe of Reason*, 14 February <<https://lawpoliticsandsociology.wordpress.com/2025/02/14/are-we-human-or-are-we-dancer-reflections-on-sex-drugs-and-bodies-of-law/>>
- Moscati MF and Leiboff M 2025 'Dancing Law | Law Dancing: A Conversation on Ballet and Law', *Social and Legal Studies*, 17 November <<https://socialandlegalstudies.wordpress.com/2025/11/17/dancing-law-conversation-ballet/>>
- Natchkebia L 2021 'Choreology as a Field of Interdisciplinary Research' *International Journal of Arts and Media Researches* 1/11: 314-319
- Nureyev R 2022 'A Letter from Rudolf Nurayev' *Science and Nonduality* <<https://scienceandnonduality.com/article/letter-from-rudolf-nureyev/>>
- Pickard A 2018 'Under this Weight: Embodiment in Dance Choreography' in Leigh 2018: 98-110

Maria Federica Moscati & Sean Mulcahy

Roberts R 2021 'Theatre and the Law: A Dramaturgical Analysis of *Comcare v PVYW*' *Law Text Culture* 25: 113-143

Rosen K 2011 'Freedom' *Alabama Law Review* 62/5: 1023-1031

Seear K, Moscati M, Mulcahy S, and Zuluaga A 2025 'Law, Drugs, and the Moving Body', *SLSA*, 24 November <<https://www.slsa.ac.uk/post/law-drugs-and-the-moving-body>>