

DanceSport's economy of desire – a dispositive analysis of hypersexualization in Latin-American competitive dancing

Research question: How does the dispositive in Latin-American competitive dancing work, constructing two polar opposites and asymmetrically sexualised genders along an economy of heteronormative desire?

How would DanceSport look unbound of the gender binary?

A **dispositive** consists of three poles strategically influencing each other to answer to a crisis:

- corporeal, non-discursive practices (choreographies, judging & competitive situation)
- discursive practices (lectures, podcasts, articles, judging criteria)
- physical objects (clothing)

Localization of the research:

Between 2010 and 2020

World DanceSport Federation (WDSF)

Amateur World Championships

What crisis?

DanceSport as a product of the WDSF is easily threatened by effeminophobia, homosexuality, and queerness.

The economy of desire constructs and sexualises genders along the following binary:

The Powerful (the male dancer)

- the actor
- bearer of the gaze
- active / supportive
- fully clothed
- quick, strong
- emotionally detached

How is the dispositive affecting dancers?

- It genders dancers along the dichotomy of perpetrators versus victims;
- It influences how they perceive themselves and how they handle other people's bodies;
- It creates an environment where women experience cyclical abuse & men are encouraged to identify with the role of perpetrator;
- Identifying with these roles can provide security, legitimacy, and pleasure.

The vulnerable (the female dancer)

- the acted upon
- exposed to the gaze
- passive / surrendering
- revealing clothes
- calm, weak
- emotionally expressive

Whom does the dispositive benefit?

The demographics that corresponds the most to what is expected of them, & whose sexual desire is met in those situations - that is, heterosexual men.

Methods:

Dispositive Analysis:

- Qualitative experts' interviews
- Dance analysis of routines by former World Champions

