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**Tango in the Technosphere. How does the digital transformation affect the self–world relations in a dance community?**

Tango argentino is a discursively highly charged social dance that is (often clichédly) associated with eroticism or passion and in which issues such as 'connection' or 'fusion' take on a central, sometimes even religious significance (Dreher and Figueroa-Dreher 2009, Kimmel and Preuschl 2013). There has been a variety of research that concentrates on Tango as a cultural discourse-practice formation with e.g. specific body images, gender constructions, ritualisations and ways of intersubjective communication (e.g. Davis 2015; Diaz-Bone 2009). However, Tango has hardly been considered yet as a phenomenon of late modernity, i.e. as a phenomenon that takes place not only 'onground'/offline, but also online. The boundaries are sometimes blurred: while at first it was still possible to distinguish quite clearly between online *information* and offline *interaction* (Buntenbach 2014), from the 2010s on, practices such as uploading tutorials or show dances to YouTube or setting up car- or overnight communities in local Facebook groups ensure that the Internet becomes the digital infrastructure for an increasingly large proportion of community activities. With the Corona Pandemic and its crisis-like effects on the tango community in 2020 at the latest, this development will receive a new impetus: The consequences are fundraising campaigns and the formation of politically and economically oriented interest groups, but also countless tango lessons in webinar format up to virtual (living room) milongas, where the tango fans meet on Zoom instead of in pubs.

Within the heuristic framework of the IGDK, the effects of digital transformation on tango as a resonance sphere including the individually formed resonance axes will be investigated. Of interest is **(1) the materiality of Tango argentino after 2020**: How are dancers, musicians and teachers connected by skin, sound waves and/or technologies? How do e.g. shoes, screens, dance floors, songs, illustrated books or videos enable or prevent resonant aesthetic experiences? **(2) Tango as a form of Community of Practice (CoP)** will be explored: How do global tango communities emerge, exist, and change through traveling vs. surfing the internet? Where do participants meet? What are their practices, and what are the boundaries of the communities? And what role do onground/offline contacts play in the interplay or in the temporal before or after of online contacts? Further **(3) second order resonances** should be considered: Where are which songs or orchestras played, which professional dancers are invited, and how are global repertoires constituted based on earlier resonant experiences? What role do interviews on blogs with local tango celebrities play? How are resonant self–world relations and decisive points of transformation and/or aesthetic experience thematised there and how does this affect the readers? And finally, **(4) aspects of power** are of interest: What (shifting) power relations become visible in tango as online/onground phenomenon? Which forms of subjectivation (e.g. with regard to the affordances/constraints of a technology or with

regard to gender, age or race) are recognisable and how do they affect the everyday life of the community participants?

The PhD researcher will start with local tango communities (e.g. Erfurt and Graz) and follow them into their online-offline-contexts. Methodologically the research will use a wide range of qualitative methods, following multi-sited (cyber-)ethnography and grounded theory. This includes data from interviews and participatory observation as well as online data from blogs or social media platforms. Conceptually, it is expected that the resonance theory will be supplemented by selected theory elements from science and technology studies (e.g. Klingan and Rosol 2019; Latour 2005).

## References

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