

Terpsichore In Sneakers

Terpsichore in Sneakers Meaning in Motion American Dance Reinventing Dance in the 1960s Writing Dancing in the Age of Postmodernism The ^ANatural Body in Somatics Dance Training Performance Research Dancing Modernism / Performing Politics Democracy's Body Soft Is Fast You, the Choreographer The Aging Body in Dance The Dancer's World, 1920 - 1945 Fifty Contemporary Choreographers Judson Dance Theater Simone Forti Understanding Disability Studies and Performance Studies Performance: A Critical Introduction The Grand Union The Bloomsbury Companion to Dance Studies Sally Banes Jane Desmond Margaret Fuhrer Sally Banes Sally Banes Doran George Claire MacDonald Mark Franko Sally Banes Meredith Morse Vladimir Angelov Nanako Nakajima M. Huxley Martha Bremser Ramsay Burt Ann Cooper Albright Bruce Henderson Marvin Carlson Wendy Perron Sherril Dodds

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a dance critic's essays on post modern dance drawing on the postmodern perspective and concerns that informed her groundbreaking terpsichore in sneakers sally bane's writing dancing documents the background and development of avant garde and popular dance analyzing individual artists performances and entire dance movements with a sure grasp of shifting cultural dynamics banes shows how postmodern dance is integrally connected to other oppositional often marginalized strands of dance culture and considers how certain kinds of dance move from the margins to the mainstream banes begins by considering the act of dance criticism itself exploring its modes methods and underlying assumptions and examining the work of

other critics she traces the development of contemporary dance from the early work of such influential figures as merce cunningham and george balanchine to such contemporary choreographers as molissa fenley karole armitage and michael clark she analyzes the contributions of the judson dance theatre and the workers dance league the emergence of latin postmodern dance in new york and the impact of black jazz in russia in addition banes explores such untraditional performance modes as breakdancing and the drunk dancing of fred astaire

on dance and culture

from native american dance rituals to dance in the digital age american dance by critic and journalist margaret fuhrer traces the richly complex evolution of dance throughout american history

the 1960s was a pivotal decade in dance an era of intense experimentation and rich invention in this volume an impressive range of dance critics and scholars examine the pioneering choreographers and companies of the era such as anna halprin s west coast experiments the innovative judson dance theater avant garde dance subcultures in new york the work of meredith monk and kenneth king and parallel movements in britain the contributors include janice ross leslie satin Noël carroll gus solomons jr deborah jowitt stephanie jordan joan acocella and sally banes

a leading critic traces three decades of contemporary dance from balanchine to breakdancing

the natural body in somatics training looks at what happens in the dance studio as dancers learn physical skills and in doing so also assimilate aesthetic ethical and political values it takes us backstage so as to show how dancers come to share certain beliefs and opinions and thereby come to form community

twenty nine collected essays represent a critical history of shakespeare s play as text and as theater beginning with samuel johnson in 1765 and ending with a review of the royal shakespeare company production in 1991 the criticism centers on three aspects of the play the love friendship debate

in the much anticipated update to a classic in dance studies mark franko analyzes the political aspects of north american modern dance in the 20th century a revisionary account of the evolution of modern dance this revised edition of dancing modernism performing politics features a foreword by juan ignacio vallejos on franko s career a new preface a new chapter on

yvonne rainer and an appendix of left wing dance theory articles from the 1930s questioning assumptions that dancing reflects culture franko employs a unique interdisciplinary approach to dance analysis that draws from cultural theory feminist studies and sexual class and modernist politics franko also highlights the stories of such dancers as isadora duncan martha graham and even revolutionaries like douglas dunn in order to upend and contradict ideas on autonomy and traditionally accepted modernist dance history revealing the captivating development of modern dance this revised edition of dancing modernism performing politics will fascinate anyone interested in the intersection of performance studies history and politics

judson dance theater involved such collaborators as merce cunningham yvonne rainer steve paxton carolee schneemann trisha brown robert rauschenberg david tudor et al

an innovative analysis of simone forti s interdisciplinary art viewing her influential 1960s dance constructions as negotiating the aesthetic strategies of john cage and anna halprin simone forti s art developed within the overlapping circles of new york city s advanced visual art dance and music of the early 1960s her dance constructions and related works of the 1960s were important for both visual art and dance of the era artists robert morris and yvonne rainer have both acknowledged her influence forti seems to have kept one foot inside visual art s frames of meaning and the other outside them in soft is fast meredith morse adopts a new way to understand forti s work based in art historical analysis but drawing upon dance history and cultural studies and the history of american social thought morse argues that forti introduced a form of direct encounter that departed radically from the spectatorship proposed by minimalism and prefigured the participatory art of recent decades morse shows that forti s work negotiated john cage s ideas of sound score and theater through the unique approach to movement essentially improvisational and grounded in anatomical exploration that she learned from performer and teacher ann later anna halprin attentive to robert whitman s and la monte young s responses to cage forti reshaped cage s concepts into models that could accommodate halprin s charged spaces and imagined interpenetrative understanding of other bodies morse considers forti s use of sound and her affective use of materials as central to her work examines forti s text pieces little discussed in art historical literature analyzes huddle considered one of forti s signature works and explicates forti s later improvisational practice forti has been relatively overlooked by art historians perhaps because of her work s central concern with modes of feeling and embodiment unlike other art of the 1960s which was characterized by strategies of depersonalization and affectlessness soft is fast corrects this critical oversight

you the choreographer creating and crafting dance offers a synthesis of histories theories philosophies and creative practices across diverse genres of concert dance choreography the book is designed for readers at every stage of creative development

who seek to refine their artistic sensibility through a review of major milestones in the field including contributions to choreography from the humanities arts and modern sciences readers will gain new perspectives on the historical development of choreography concise analyses of traditional fundamentals and innovative practices of dance construction artistic research methods and approaches to artistic collaboration offer readers new tools to build creative habits and expand their choreographic proficiencies for learners and educators this is a textbook for emerging professionals it is a professional development tool for established professionals it is a companion handbook that reinvigorates inspiration to all readers it offers a cumulative systematic understanding of the art of dance making with a wealth of cross disciplinary references to create a dynamic map of creative practices in choreography

what does it mean to be able to move the aging body in dance brings together leading scholars and artists from a range of backgrounds to investigate cultural ideas of movement and beauty expressiveness and agility contributors focus on euro american and japanese attitudes towards aging and performance including studies of choreographers dancers and directors from yvonne rainer martha graham anna halprin and roemeo castellucci to kazuo ohno and kikuo tomoeda they draw a fascinating comparison between youth oriented western cultures and dance cultures like japan s where aging performers are celebrated as part of the country s living heritage the first cross cultural study of its kind the aging body in dance offers a vital resource for scholars and practitioners interested in global dance cultures and their differing responses to the world s aging population

the dancer s world 1920 1945 focuses on modern dancers as they saw themselves five chapters describe a narrative arc that encompasses europe and the usa with a focus between 1920 and 1945 a final chapter considers contemporary relevance for dancers dance artists choreographers dance students and scholars alike

first published in 1999 routledge is an imprint of taylor francis an informa company

the judson dance theatre explores the work and legacy of one of the most influential of all dance companies which first performed at the judson memorial church in downtown manhattan in the early 1960s there a group of choreographers and dancers including future well known artists twyla tharp carolee schneemann robert morris trisha brown yvonne rainier and others created what came to be known as postmodern dance taking their cues from the experiments of merce cunningham they took movements from everyday life walking running gymnastics to create dances that influenced not only future dance work but also minimalism in music and art as well as the wedding of dance and speech in solo performance pieces judson s legacy has

been explored primarily in the work of dance critic sally banes in a book published in the 1980s although the dancers from the so called judson school continue to perform and create new works and their influence continues to grow from the us to europe and beyond there has not been a book length study in the last two decades that discusses this work in a broader context of cultural trends burt is a highly respected dance critic and historian who brings a unique new vision to his study of the judson dancers and their work which will undoubtedly influence the discussion of these seminal figures for decades to come performative traces judson dance theatre and its legacy combines history performance analysis theory and criticism to give a fresh view of the work of this seminal group of dancers it will appeal to students of dance history theory and practice as well as all interested in the avant grade arts and performance practice in the 20th century

simone forti groundbreaking improviser has spent a lifetime weaving together the movement of her mind with the movement of her body to create a unique oeuvre situated at the intersection of dancing and art practices her seminal dance constructions from the 1960s crafted a new approach to dance composition and helped inspire the investigations of judson dance theater in the 1970s forti s explorations of animal movements expanded that legacy to launch improvisation as a valuable artform in its own right from her early forays into vocal accompaniment to her news animations forti has long integrated gesture and text into compelling performances that consistently stretched the boundaries of dance to layer abstract movement with story telling and political commentary her land portraits series brought an immersive ecological experience to new york city stages in the 1980s and she is a beloved teacher and mentor whose body mind world workshops have inspired dancers around the world in this beautifully written book author ann cooper albright braids archival research extensive interviews and detailed movement analyses of forti s performances to provide the first kinesthetically informed and critically nuanced history of forti s multifaceted and extensive career publication of this book is funded by the beatrice fox auerbach foundation fund at the hartford foundation for public giving

this collection brings together scholarship and creative writing that brings together two of the most innovative fields to emerge from critical and cultural studies in the past few decades disability studies and performance studies it draws on writings about such media as live performance art photography silent film dance personal narrative and theatre using such diverse perspectives and methods as queer theory gender feminist and masculinity studies dance studies as well as providing first publication of creative writings by award winning poets and playwrights this book was based on a special issue of text and performance quarterly

this book provides an overview of the modern concept of performance and its development in various related fields including

the development of performance art since the 1960s the relationship between performance postmodernism the politics of identity and current cultural studies and the recent theoretical developments in the study of performance in the fields of anthropology psychoanalysis linguistics and technology

the grand union was a leaderless improvisation group in soho in the 1970s that included people who became some of the biggest names in postmodern dance yvonne rainer trisha brown steve paxton barbara dilley david gordon and douglas dunn together they unleashed a range of improvised forms from peaceful movement explorations to wildly imaginative collective fantasies this book delves into the collective genius of grand union and explores their process of deep play drawing on hours of archival videotapes wendy perron seeks to understand the ebb and flow of the performances includes 65 photographs

the bloomsbury companion to dance studies brings together leading international dance scholars in this single collection to provide a vivid picture of the state of contemporary dance research the book commences with an introduction that privileges dancing as both a site of knowledge formation and a methodological approach followed by a provocative overview of the methods and problems that dance studies currently faces as an established disciplinary field the volume contains eleven core chapters that each map out a specific area of inquiry dance pedagogy practice as research dance and politics dance and identity dance science screendance dance ethnography popular dance dance history dance and philosophy and digital dance although these sub disciplinary domains do not fully capture the dynamic ways in which dance scholars work across multiple positions and perspectives they reflect the major interests and innovations around which dance studies has organized its teaching and research therefore each author speaks to the labels methods issues and histories of each given category while also exemplifying this scholarship in action the dances under investigation range from experimental conceptual concert dance through to underground street dance practices and the geographic reach encompasses dance making from europe north and south america the caribbean and asia the book ends with a chapter that looks ahead to new directions in dance scholarship in addition to an annotated bibliography and list of key concepts the volume is an essential guide for students and scholars interested in the creative and critical approaches that dance studies can offer

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