



**Looking Out:  
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# Looking Out Perspectives On Dance And Criticism In A Multicultural World

**Alexandra Carter**



## **Looking Out Perspectives On Dance And Criticism In A Multicultural World:**

*Looking Out* David Gere, 1995 *Looking Out* is the first collection of writings to address the impact of multiculturalism on the dance world. It is unique in offering various perspectives enlisting leading dance critics, performers, choreographers, and academics in a wide-ranging discussion of how dance from around the world can be better understood. Inspired by a groundbreaking 1990 conference of the Dance Critics Association, the book consists of a series of essays each addressing a different facet of the problems and possibilities of multiculturalism.

*Salsa and Its Transnational Moves* Sheenagh Pietrobruno, 2006-01-01 *Salsa and Its Transnational Moves* presents a critical analysis of salsa dancing in Quebec, Canada. Pulling from such varied fields as anthropology, cultural studies, gender studies, and popular music studies, Pietrobruno examines the local and transnational dimensions underlying the dissemination of salsa within a North American metropolis.

*Moving Together* Allana C. Lindgren, Batia Boe Stolar, Clara Sacchetti, 2021-05-11 *Moving Together: Dance and Pluralism in Canada* explores how dance intersects with the shifting concerns of pluralism in a variety of racial and ethnic communities across Canada. Focusing on the twentieth and twenty-first centuries, contributors examine a broad range of dance styles used to promote diversity and intercultural collaborations. Examples include Fijian dance in Vancouver, Japanese dance in Lethbridge, Danish, Chinese, Kathak, and Flamenco dance in Toronto, African and European contemporary dance styles in Montreal, and Ukrainian dance in Cape Breton. Interviews with Indigenous and Middle Eastern dance artists, along with an artist statement by a Bharata Natyam and contemporary dance choreographer, provide valuable artist perspectives. Contributors offer strategies to decolonize dance education and also challenge longstanding critiques of multiculturalism. *Moving Together* demonstrates that dance is at the cutting edge of rethinking the contours of race and ethnicity in Canada and is necessary reading for scholars, students, dance artists, and audiences and everyone interested in thinking about the future of racial and ethnic pluralism in Canada.

**Joan Myers Brown and the Audacious Hope of the Black Ballerina** Brenda Dixon Gottschild, 2016-04-29 Founder of the Philadelphia Dance Company, PHILADANCO, and the Philadelphia School of Dance Arts, Joan Myers Brown's personal and professional histories reflect the hardships as well as the advances of African Americans in the artistic and social developments of the second half of the twentieth and the early twenty-first centuries.

**Choreographing Identities** Anthony Shay, 2014-01-10 Throughout its history, the United States has become a new home for thousands of immigrants, all of whom have brought their own traditions and expressions of ethnicity. Not least among these customs are folk dances, which over time have become visual representations of cultural identity. Naturally, however, these dances have not existed in a vacuum. They have changed in part as a response to ever-changing social identities and in part as a reaction to deliberate manipulations by those within as well as outside of a particular culture. Compiled in great part from the author's own personal dance experience, this volume looks at how various cultures use dance as a visual representation of their identity and how traditional dances change over time. It discusses several parallel layers of dance.

dances performed at intra cultural social occasions dances used for representation or presentation and folk dance performances Individual chapters center on various immigrant cultures Chiefly the work focuses on cultural representation and how it is sometimes manipulated Key folk dance festivals in the United States and Canada are reviewed Interviews with dancers teachers and others offer a first hand perspective An extensive bibliography encompasses concert programs and reviews as well as broader scholarly sources

**Engaging Bodies** Ann Cooper Albright, 2013-12-03 Winner of the Selma Jeanne Cohen Prize in Dance Aesthetics 2014 For twenty five years Ann Cooper Albright has been exploring the intersection of cultural representation and somatic identity in dance For Albright dancing is a physical inquiry a way of experiencing and participating in the world and her writing reflects an interdisciplinary approach to seeing and thinking about dance In her engagement as both a dancer and a scholar Albright draws on her kinesthetic sensibilities as well as her intellectual knowledge to articulate how movement creates meaning Throughout *Engaging Bodies* movement and ideas lean on one another to produce a critical theory anchored in the material reality of dancing bodies This blend of cultural theory and personal circumstance will be useful and inspiring for emerging scholars and dancers looking for a model of writing about dance that thrives on the interconnectedness of watching and doing gesture and thought Hardcover is un jacketed

**Understanding Disability Studies and Performance Studies** Bruce Henderson, Noam Ostrander, 2013-09-13 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*

Meaning in Motion Jane Desmond, 1997 On dance and culture

**Performing**

**Ethnomusicology** Ted Solis, 2004-08-13 *Performing Ethnomusicology* is the first book to deal exclusively with creating teaching and contextualizing academic world music performing ensembles Considering the formidable theoretical ethical and practical issues that confront ethnomusicologists who direct such ensembles the sixteen essays in this volume discuss problems of public performance and the pragmatics of pedagogy and learning processes Their perspectives drawing upon expertise in Caribbean steelband Indian Balinese Javanese Philippine Mexican Central and West African Japanese Chinese Middle Eastern and Jewish klezmer ensembles provide a uniquely informed and many faceted view of this complicated and rapidly changing landscape The authors examine the creative and pedagogical negotiations involved in intergenerational and intercultural transmission and explore topics such as reflexivity representation hegemony and aesthetically determined interaction *Performing Ethnomusicology* affords sophisticated insights into the structuring of ethnomusicologists careers and methodologies This book offers an unprecedented rich history and contemporary examination of academic world music

performance in the West especially in the United States Performing Ethnomusicology is an important book not only within the field of ethnomusicology itself but for scholars in all disciplines engaged in aspects of performance historical musicology anthropology folklore and cultural studies The individual articles offer a provocative and disparate array of threads and themes which Sol s skillfully weaves together in his introductory essay A book of great importance and long overdue R Anderson Sutton author of Calling Back the Spirit Contributors Gage Averill Kelly Gross David Harnish Mantle Hood David W Hughes Michelle Kisliuk David Locke Scott Marcus Hankus Netsky Ali Jihad Racy Anne K Rasmussen Ted Sol s Hardja Susilo Sumarsam Ricardo D Trimillos Roger Vetter J Lawrence Witzleben      **Choreographing Difference** Ann Cooper

Albright,2010-06-01 The choreographies of Bill T Jones Cleveland Ballet Dancing Wheels Zab Maboungou David Dorfman Marie Chouinard Jawole Willa Jo Zollar and others have helped establish dance as a crucial discourse of the 90s These dancers Ann Cooper Albright argues are asking the audience to see the body as a source of cultural identity a physical presence that moves with and through its gendered racial and social meanings Through her articulate and nuanced analysis of contemporary choreography Albright shows how the dancing body shifts conventions of representation and provides a critical example of the dialectical relationship between cultures and the bodies that inhabit them As a dancer feminist and philosopher Albright turns to the material experience of bodies not just the body as a figure or metaphor to understand how cultural representation becomes embedded in the body In arguing for the intelligence of bodies Choreographing Difference is itself a testimonial giving voice to some important political moral and artistic questions of our time Ebook Edition Note All images have been redacted      **Treading Through** Basilio Esteban S. Villaruz,2006 Treading Through is the first reader in Philippine dance observed through forty five years of viewing reviewing and doing It is one observer s understanding of what where and how dance and who makes it and why we dance      **The Routledge Dance Studies Reader** Alexandra

Carter,1998 Represents the range and diversity of writings on dance from the mid to late 20th century providing contemporary perspectives on ballet modern dance postmodern movement performance jazz and ethnic dance

**Performance Cultures as Epistemic Cultures, Volume I** Erika Fischer-Lichte,Torsten Jost,Milos Kosc,Astrid Schenka,2023-04-07 This volume investigates performances as situated machineries of knowing Karin Knorr Cetina exploring them as relational processes for in and with which performers as well as spectators actively re generate diverse practices of knowing knowledges and epistemologies Performance cultures are distinct but interconnected environments of knowledge practice Their characteristic features depend not least on historical as well as contemporary practices and processes of interweaving performance cultures The book presents case studies from diverse locations around the globe including Argentina Canada China Greece India Poland Singapore and the United States Authored by leading scholars in theater performance and dance studies its chapters probe not only what kinds of knowledges are re generated in performances for example cultural social aesthetic and or spiritual knowledges the contributions investigate also how performers and

spectators practice knowing and not knowing in performances paying particular attention to practices and processes of interweaving performance cultures and the ways in which they contribute to shaping performances as dynamic machineries of knowing today Ideal for researchers students and practitioners of theater performance and dance Re Generating Knowledges in Performance explores vital knowledge serving functions of performance investigating and emphasizing in particular the impact and potential of practices and processes of interweaving of performance cultures that enable performers and spectators to re generate crucial knowledges in increasingly diverse ways The Oxford Handbook of Dance and Politics Rebekah J. Kowal, Gerald Siegmund, Randy Martin, 2017 The Oxford Handbook of Dance and Politics presents cutting edge research investigating not only how dance achieves its politics but also how notions of the political are themselves expanded when viewed from the perspective of dance **Dancing with Difference** Linda Ashley, 2012-12-09 As the global vicissitudes of migration unfold so does ethnic difference in the classroom and this book offers a timely examination of teaching about culturally different dances At a time when the world of dance is on the one hand seemingly becoming more like fusion cookery there is another faction promoting isolation and preservation of tradition How if at all may these two worlds co exist in dance education Understanding teaching about culturally different dances from postmodern postcolonial pluralist and critical perspectives creates an urgent demand to develop relevant pedagogy in dance education What is required to support dance educators into the next phase of dance education so as to avoid teaching from within a Eurocentric creative dance model alone An ethnographic investigation with teachers in New Zealand lays a foundation for the examination of issues challenges and opportunities associated with teaching about culturally different dances Concerns and issues surrounding notions of tradition innovation appropriation interculturalism social justice and critical pedagogy emerge Engaging with both practice and theory is a priority in this book and a nexus model in which the theoretical fields of critical cultural theory semiotics ethnography and anthropology can be activated as teachers teach is proposed as informing approaches to teaching about culturally different dances Even though some practical suggestions for teaching are presented the main concern is to motivate further thinking and research into teaching about dancing with cultural difference Cover photo Photo credit lester de Vere photography ltd Dancing with Difference 2009 Directed and co choreographed for AUT University Bachelor of Dance by Linda Ashley with Jonelle Kawana Yoon jee Lee Keneti Muaiaava Aya Nakamura Siauala Nili Valance Smith Sakura Stirling and dancers Won first prize in the 2009 Viva Eclectika Aotearoa s Intercultural Dance and Music Biennial Challenge run by NZ Asia Association Inc NZ and the NZ Diversity Action Programme **The Body Eclectic** Melanie Bales, Rebecca Nettle-Fiol, 2008 A discussion of current practices in modern dance training Dance Research Journal , 2007 **The Routledge Introduction to Ballet, its Culture and Issues** Jennifer Fisher, 2024-12-24 As an introduction to ballet s history culture and meanings this book draws on the latest ballet scholarship to describe the trajectory of a dance form that has risen to global ubiquity and benefited from many diverse influences along the way

Organized around themes the book explains how the manners style and hierarchies of ballet became such a strong part of its DNA It addresses the origins of ballet s aristocratic vocabulary and the ways in which it may be interpreted now incorporating meanings that range from the aesthetic to the spiritual and the political The Routledge Introduction to Ballet its Culture and Issues explores how dancers and audiences have experienced ballet how popular films have represented it and who has been excluded and how that could change The chapters highlight the people institutions and works that helped to establish ballet s reputation while also uncovering lesser known influences and new ways of interpreting ballet Lists of research resources further readings documentary films and dance feature films offer starting points for further avenues of learning This book s central premise is that all dance reflects the culture in which it develops and is capable of embodying and disseminating new ideas This is the definitive introduction for anyone drawn to ballet or seeking to understand it and those looking to develop a thorough understanding of how ballet developed the cultures that formed it and what it can mean for today s audiences artists and scholars

*The Oxford Handbook of Contemporary Ballet* Kathrina Farrugia-Kriel, Jill Nunes Jensen, 2021 Features viewpoints from dance scholars critics choreographers and dances Highlights contributions from choreographers around the globe Includes a significant range of cultural and historical contexts in the late twentieth and early twenty first centuries Book jacket

*Bodies of the Text* Ellen W. Goellner, Jacqueline Shea Murphy, 1995 Dance and literary studies have traditionally been at odds dancers and dance critics have understood academic analysis to be overly invested in the mind at the expense of body signification literary critics and theorists have seen dance studies as anti theoretical even anti intellectual Bodies of the Text is the first book length study of the interconnections between the two arts and the body of writing about them The essays by scholar critics of dance and literature explore dances actual and fictional to offer powerful new insights into issues of gender race ethnicity popular culture feminist aesthetics historical embodiment identity politics and narrativity The general introduction traces the genealogy of dance studies in the academy to suggest why critical and theoretical attention to dance and dance s challenges to writing is both compelling and overdue A milestone in interdisciplinary studies Bodies of the Text opens both its fields to new inquiry new theoretical precision and to new readers and writers

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