

Sharing the Dance

Contact Improvisation
and American Culture



Cynthia J. Novack

Sharing The Dance Contact Improvisation And American Culture

Shantel Ehrenberg



Sharing The Dance Contact Improvisation And American Culture:

Sharing the Dance Cynthia J. Novack, 1990-08-15 In *Sharing the Dance* Cynthia Novack considers the development of contact improvisation within its web of historical social and cultural contexts This book examines the ways contact improvisers and their surrounding communities encode sexuality spontaneity and gender roles as well as concepts of the self and society in their dancing While focusing on the changing practice of contact improvisation through two decades of social transformation Novack s work incorporates the history of rock dancing and disco the modern and experimental dance movements of Merce Cunningham Anna Halprin and Judson Church among others and a variety of other physical activities such as martial arts aerobics and wrestling

A Dictionary of the Avant-Gardes ,2013-05-13 A Dictionary of the Avant Gardes recognizes that change is a driving force in all the arts It covers major trends in music dance theater film visual art sculpture and performance art as well as architecture science and culture

Fifty Contemporary Choreographers Martha Bremser, Lorna Sanders, 2011-03-15 A unique and authoritative guide to the lives and work of prominent living contemporary choreographers Representing a wide range of dance genres each entry locates the individual in the context of modern dance theatre and explores their impact Those studied include Jerome Bel Richard Alston Doug Varone William Forsythe Phillippe Decoufle Jawole Willa Jo Zollar Ohad Naharin Itzik Gallili Twyla Tharp Wim Vandekeybus With a new updated introduction by Deborah Jowitt and further reading and references throughout this text is an invaluable resource for all students and critics of dance and all those interested in the fascinating world of choreography

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

Anatomy of Performance Training John Matthews, 2014-09-25 We train because we are human and we become human because we train This is the surprising and original conclusion of *Anatomy of Performance Training* in which John Matthews shows how training is a very human response to the problems of having a body and living in the world Using illustrative case studies of professional practice each chapter addresses a specific body part offering a self contained discussion of its symbolic and practical significance in the artistic and commercial

activities of training These anatomical case studies are cross referenced with other disciplines such as sport high diving deep diving and artisan craft to further expand our understanding of performance Stand alone chapters ideal for reference build towards an overall conclusion that the uniquely human practice of training is emerging as a new and pervasive ideology globally Ideal for readers seeking to understand the relationship the body has with the theatre and training or for teachers looking for a new innovative approach to performance Anatomy of Performance Training is an accessible original contribution to the philosophy of training for performance Contemporary Choreography Jo Butterworth, Liesbeth Wildschut, 2017-12-06 Fully revised and updated this second edition of Contemporary Choreography presents a range of articles covering choreographic enquiry investigation into the creative process and innovative challenges to traditional understandings of dance making Contributions from a global range of practitioners and researchers address a spectrum of concerns in the field organized into seven broad domains Conceptual and philosophical concerns Processes of making Dance dramaturgy structures relationships contexts Choreographic environments Cultural and intercultural contexts Challenging aesthetics Choreographic relationships with technology Including 23 new chapters and 10 updated ones Contemporary Choreography captures the essence and progress of choreography in the twenty first century supporting and encouraging rigorous thinking and research for future generations of dance practitioners and scholars **Hot Feet and Social Change** Kariamum Welsh, Esailama Diouf, Yvonne Daniel, 2019-12-23 The popularity and profile of African dance have exploded across the African diaspora in the last fifty years Hot Feet and Social Change presents traditionalists neo traditionalists and contemporary artists teachers and scholars telling some of the thousands of stories lived and learned by people in the field Concentrating on eight major cities in the United States the essays challenges myths about African dance while demonstrating its power to awaken identity self worth and community respect These voices of experience share personal accounts of living African traditions their first encounters with and ultimate embrace of dance and what teaching African based dance has meant to them and their communities Throughout the editors alert readers to established and ongoing research and provide links to critical contributions by African and Caribbean dance experts Contributors Ausetua Amor Amenkum Abby Carlozzo Steven Cornelius Yvonne Daniel Charles Chuck Davis Esailama G A Diouf Indira Etwaroo Habib Iddrisu Julie B Johnson C Kemal Nance Halifu Osumare Amaniyea Payne William Serrano Franklin and Kariamum Welsh

The Oxford Handbook of Critical Improvisation Studies, Volume 1 George E. Lewis, Benjamin Piekut, 2016-08-22 Improvisation informs a vast array of human activity from creative practices in art dance music and literature to everyday conversation and the relationships to natural and built environments that surround and sustain us The two volumes of the Oxford Handbook of Critical Improvisation Studies gather scholarship on improvisation from an immense range of perspectives with contributions from more than sixty scholars working in architecture anthropology art history computer science cognitive science cultural studies dance economics education ethnomusicology film gender studies history linguistics

literary theory musicology neuroscience new media organizational science performance studies philosophy popular music studies psychology science and technology studies sociology and sound art among others **The Oxford Handbook of Screendance Studies** Douglas Rosenberg, 2016-06-03 The Oxford Handbook of Screendance Studies offers a full overview of the histories practices and critical and theoretical foundations of the rapidly changing landscape of screendance Drawing on their practices technologies theories and philosophies scholars from the fields of dance performance visual art cinema and media arts articulate the practice of screendance as an interdisciplinary hybrid form that has yet to be correctly sited as an academic field worthy of critical investigation Each chapter discusses and reframes current issues as a means of promoting and enriching dialogue within the wider community of dance and the moving image Topics addressed embrace politics of the body agency race and gender in screendance the relationship of choreography to image constructs of space and time representation and effacement production and curatorial practice and other areas of intersecting disciplines The Oxford Handbook of Screendance Studies features newly commissioned and original scholarship that will be essential reading for all those interested in the intersection of dance and the moving image including film and video makers dance artists screendance artists academics and writers producers composers as well as the wider interested public It will become an invaluable resource for researchers and professionals in the field **Between Dancing and Writing** Kimerer L.

LaMothe, 2004 This book provides philosophical grounds for an emerging area of scholarship the study of religion and dance In the first part LaMothe investigates why scholars in religious studies have tended to overlook dance or rhythmic bodily movement in favor of textual expressions of religious life In close readings of Descartes Kant Schleiermacher Hegel and Kierkegaard LaMothe traces this attitude to formative moments of the field in which philosophers relied upon the practice of writing to mediate between the study of religion on the one hand and theology on the other In the second part LaMothe revives the work of theologian phenomenologist and historian of religion Gerardus van der Leeuw for help in interpreting how dancing can serve as a medium of religious experience and expression In so doing LaMothe opens new perspectives on the role of bodily being in religious life and on the place of theology in the study of religion **Modern Moves** Danielle Robinson, 2015-07-29 Modern Moves traces the movement of American social dance styles between black and white cultural groups and between immigrant and migrant communities during the early twentieth century Its central focus is New York City where the confluence of two key demographic streams an influx of immigrants from Eastern Europe and the growth of the city's African American community particularly as it centered Harlem created the conditions of possibility for hybrid dance forms like blues ragtime ballroom and jazz dancing Author Danielle Robinson illustrates how each of these forms came about as the result of the co mingling of dance traditions from different cultural and racial backgrounds in the same urban social spaces The results of these cross cultural collisions in New York City as she argues were far greater than passing dance trends they in fact laid the foundation for the twentieth century's social dancing practices throughout the United

States By looking at dance as social practice across conventional genre and race lines this book demonstrates that modern social dancing like Western modernity itself was dependent on the cultural production and labor of African diasporic peoples even as they were excluded from its rewards A cornerstone in Robinson's argument is the changing role of the dance instructor which was transformed from the proprietor of a small scale local dance school at the end of the nineteenth century to a member of a distinct self identified social industry at the beginning of the twentieth Whereas dance studies has been slow to connect early twentieth century dancing with period racial politics *Modern Moves* departs radically from prior scholarship on the topic and in so doing revises social and African American dance history of this period Recognizing the racialist beginnings of contemporary American social dancing it offers a window into the ways that dancing throughout the twentieth century has provided a key means through which diverse groups of people have navigated shifting socio political relations through their bodily movement *Modern Moves* asserts that the social practice of modern dancing with its perceived black origins empowered displaced people such as migrants and immigrants to grapple with the effects of industrialization urbanization and the rise of North American modernity Far more than simple appropriation the selling and practicing of black dances during the 1910s and 1920s reinforced whiteness as the ideal racial status in America through embodied and rhetorical engagements with period black stereotypes

Kinaesthesia and Visual Self-Reflection in Contemporary Dance Shantel Ehrenberg, 2021-08-16 *Kinaesthesia and Visual Self reflection in Contemporary Dance* features interviews with UK based professional level contemporary ballet hip hop and breaking dancers and cross disciplinary explication of kinaesthesia and visual self reflection discourses Expanding on the concept of a kinaesthetic mode of attention leads to discussion of some of the key values and practices which nurture and develop this mode in contemporary dance Zooming in on entanglements with video self images in dance practice provides further insights regarding kinaesthesia's historicised polarisation with the visual It thus provides opportunities to dwell on and reconsider reflections opening up to a set of playful yet disruptive diffractions inherent in the process of becoming a contemporary dancer particularly amongst an increasingly complex landscape of visual and theoretical technologies

Thinking Identities Avtar Brah, 1999-06-08 This book brings together research about a diverse range of groups who are rarely analysed together Welsh Irish Jewish Arab White African and Indian The aim of the book is to critique orthodox explanations in the field drawing upon the best of old and new theory Key contemporary questions include issues about the black white model of racism the underplaying of anti semitism the need to examine ethnic majorities as well as whiteness and the reconfiguration of the United Kingdom

No Angel in the Classroom Berenice M. Fisher, 2001 *No Angel in the Classroom Teaching through Feminist Discourse* presents a theoretically complex yet down to earth and personal account of feminist teaching in higher education Starting with a nuanced interpretation of consciousness raising longtime feminist educator Berenice Malka Fisher develops her philosophy of feminist teaching as a form of political discourse Through reflection on a series of candid classroom stories she analyzes knotty

problems faced by academics and activists What counts as knowledge in discussion of feminist issues Can teachers exercise authority without being authoritarian What is the role of caring in political deliberation Should safety be considered when students and teachers address volatile topics How can feminist and other teachers committed to social justice give serious attention to the intersections of gender race and sexual orientation This groundbreaking book is intended for the beginning and veteran teachers and others concerned with the contribution of education to extending social justice Fisher s work offers a pedagogical vision that inspires both passion and critical thinking *Discovering the Body's Wisdom* Mirka Knaster,2010-12-29 In an attractive oversized format enlivened with illustrations sidebar quotes personal accounts techniques to try and profiles of leaders in the field *Discovering the Body s Wisdom* is a basic resource for well being and natural health Body disciplines and therapies have enjoyed phenomenal growth in the past decade becoming a major alternative to mainstream medicine and traditional psychotherapy But with more than 100 000 practitioners and dozens of methods available in the United States alone how can consumers choose the right one for themselves Mirka Knaster s richly informative guide provides an overview of the principles and theories underlying the major Eastern and Western body therapies or bodyways It shows readers how to befriend their own bodies getting back in touch with their internal sources of health and wisdom It also describes more than 75 individual approaches answering such questions as How does each therapy work What can we expect from one session or a series What are the reasons for selecting this method How do we find a qualified practitioner What if any are the consumer bewares *Exploring the Senses* Axel Michaels,Christoph Wulf,2017-09-19 This fascinating volume offers a transdisciplinary and transcultural approach to understanding the senses by exploring themes in anthropologies of sound sight smell taste touch and movement as expressed through aesthetic perceptual religious and spiritual experiences In drawing upon comparative perspectives from Indian and Western theories the essays demonstrate the integral relation of senses with each other as well as with allied notions of the body emotion and cultural memory Stressing the continued relevance of senses as they manifest in a globalized world under the influence of new media this work will interest scholars of anthropology cultural studies sociology ritual studies psychology religion philosophy and history *Disability Culture and Community Performance* P. Kupperts,2011-07-12 Performances in hospices and on beaches cross cultural myth making in Wales New Zealand and the US communal poetry among mental health system survivors this book now in paperback presents a senior practitioner critic s exploration of arts based research processes sustained over more than a decade a subtle engagement with disability culture *Gesture, Gender, Nation* Mary M. Doi,2001-11-30 The national dancers of Uzbekistan are almost always female In a society that has been Muslim for nearly seven hundred years why and how did unveiled female dancers become a beloved national icon during the Soviet period Also why has their popularity continued after the Uzbek republic became independent The author argues that dancers as symbolic girls or unmarried females in the Uzbek kinship system are effective mediators between extended kin groups and the Uzbek

nation state The female dancing body became a tabula rasa upon which the state inscribed and reinscribed constructions of Uzbek nationalism Doi describes the politics of gender in households as well as the dominant kinship idioms in Uzbek society She traces the rise of national dance as a profession for women during the Soviet period prior to which women wore veils and kept purdah The final chapter examines emerging notions of Uzbek as regional and national groups contest the notion through debates about what constitutes authentic Uzbek dance Doi concludes with a comparative discussion of the power of marginality which enabled Uzbeks to maintain a domain where Uzbek culture and history could be honored within the Russocentric hegemony of the Soviet state

The Bloomsbury Companion to Dance Studies Sherril Dodds, 2019-03-21 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

Worlding Dance S. Foster, 2009-06-10 What world has been constructed for dancing through the use of the term world dance What kinds of worlds do we as scholars create for a given dance when we undertake to describe and analyze it This book endeavours to make new epistemological space for the analysis of the world s dance by offering a variety of new analytic approaches

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