

LOOKING OUT

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Looking Out Perspectives On Dance And Criticism In A Multicultural World

Bruce Henderson, Noam Ostrander



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.

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 **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 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

The Enigmatic Realm of **Looking Out Perspectives On Dance And Criticism In A Multicultural World**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Looking Out Perspectives On Dance And Criticism In A Multicultural World** a literary masterpiece penned with a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those who partake in its reading experience.

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