

Rosemary Butcher: Choreography Collisions and Collaborations

Rosemary Butcher and Susan Metros

Rosemary Butcher And Collaborations

Noyale Colin, Stefanie Sachsenmaier

Rosemary Butcher And Collaborations:

Rosemary Butcher Rosemary Butcher, Susan Melrose, 2005 Her artistic career is traced through a series of essays each focusing on a different aspect of her work Photographs of Rosemary Butcher's productions inform and combine with the text to make the book a work of art in its own right *Choreographies* Jacky Lansley, 2017-06-15 Choreographer Jacky Lansley has been practicing and performing for more than four decades In *Choreographies* she offers unique insight into the processes behind independent choreography and paints a vivid portrait of a rigorous practice that combines dance performance art visuals and a close attention to space and site *Choreographies* is both autobiography and archive documenting production through rehearsal and performance photographs illustrations scores process notes reviews audience feedback and interviews with both dancers and choreographers Covering the author's practice from 1975 to 2019 the book delves into an important period of change in contemporary British dance exploring British New Dance postmodern dance and experimental dance outside of a canonical US context A critically engaged reflection that focuses on artistic process over finished product *Choreographies* is a much needed resource in the fields of dance and choreographic art making

Collaboration in Performance Practice Noyale Colin, Stefanie Sachsenmaier, 2016-04-29 Collaboration between artists has been practised for centuries yet over recent decades the act of collaborating has taken different meanings This publication examines cultural philosophical and political issues tied to specific instances of collaborative practice in the performing arts Leading scholars and practitioners review historical developments of collaborative practice and reveal what it means to work together in creative contexts at the beginning of the twenty first century Key questions addressed include how artists are developing new ways of working together in response to contemporary economic trends the significance of collaborating across culture and what opportunities are apparent when co working between genres and disciplines Noyale Colin and Stefanie Sachsenmaier present these perspectives in three thematic sections which interrogate the premises of collective intentions the working strategies of current practitioners as well as the role of failure and compromise in collaborative modes of creative work This volume is an invaluable resource for scholars practitioners and those interested in contemporary artistic methods of working

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

Multiplicity, Embodiment and the Contemporary Dancer J. Roche, 2015-03-22 This book explores the co creative practice of contemporary dancers solely from the point of

view of the dancer It reveals multiple dancing perspectives drawn from interviews current writing and evocative accounts from inside the choreographic process illuminating the myriad ways that dancers contribute to the production of dance culture

Artistic Collaboration Today Victor M. Cassidy, 2018-10-18 Most artists work alone but some find a creative partner and team up for their entire careers Artistic collaborators often testify that their work done jointly is better than what each person could create on his or her own They say this collaboration is like marriage in the way that both partners benefit from a commitment to shared goals excellent communication and trust Based on studio visits and in depth interviews this book reports on more than forty collaborating sculptors painters printmakers photographers architects and performers who have worked in tandem with other artists

Contemporary Choreography Jo Butterworth, Liesbeth Wildschut, 2012-09-10 This innovative text provides a range of articles covering choreographic enquiry investigation into the creative process and traditional understandings of dance making Contemporary Choreography features contributions by practitioners and researchers from Europe America Africa Australasia and the Asia Pacific region investigating the field in six broad domains Conceptual and philosophic concerns Educational settings Communities Changing aesthetics Intercultural choreography Choreography's relationships with other disciplines By capturing the essence and progress of choreography in the twenty first century this reader supports and encourages rigorous thinking and research for future generations of dance practitioners and scholars

Artistic Research in Music: Discipline and Resistance Jonathan Impett, 2017-12-04 The Orpheus Institute celebrates 20 years of artistic research in music Artistic research has come of age and with it the Orpheus Institute Founded twenty years ago the Institute's purpose from the start has been to pursue research through the practice of musicians The Orpheus Institute is of the same generation as the field it was established to explore Like many young adults artistic research and its structures are still constructing their identity within a wider world How have they developed How will they mature How can they negotiate relationships with institutions disciplines and bodies of theory and yet retain the essence of their work the critical perspective of the artist In the last two decades there have been major changes in the dynamics and structures of culture its institutions and constituencies How can artistic research maintain a productive dialectic between its potential status as a discipline and its core as radical practice These and related questions are the threads woven through this collection of essays and assessments by present and past members of the Orpheus community researchers scholars administrators advisors Together and separately they weave a tapestry of past accomplishments current research and future perspectives They celebrate the twentieth anniversary of Orpheus not with congratulations but with challenges and questions a job for research a job for the Institute a job for the future The wide range of contributors to this volume includes practitioner researchers theorists and academic leaders from institutions at the forefront of artistic research in music Contributors Tom Beghin Orpheus Institute Ghent Paulo de Assis Orpheus Institute Ghent Leonella Grasso Caprioli Conservatorio di Vicenza Jonathan Impett Orpheus Institute Ghent Esa Kirkkopelto University of the Arts Helsinki Kari

Kurkela University of the Arts Helsinki Susan Melrose Middlesex University London Stefan stersj Orpheus Institute Ghent Gertrud Sandqvist Malm Art Academy Huib Schippers Vanessa Tomlinson Paul Draper Queensland Conservatorium Research Centre Griffith University Luk Vaes Orpheus Institute Ghent Janneke Wesseling Kitty Zijlmans Leiden University Radical Graphics/Graphic Radicals Laurel Harper, 1999-10 Today's highly accelerated visual culture a realm of converging media rapid technological advancement and unprecedented crossover among the arts popular culture and commerce compels the new breed of designer to create innovative visual languages radical graphics graphic radicals offers an unparalleled look at the work of those visionaries who are redefining graphic design in our era Book jacket **Staging and Re-cycling** John Keefe, Knut Ove Arntzen, 2020-06-01 In *Staging and Re-cycling* John Keefe and Knut Ove Arntzen re-visit and reappraise a selection of their work to explore how the retrieval re-approaching and re-framing of material can offer pathways for new work and new thinking The book includes a collection of reprinted and first published although previously presented textual material interspersed with editorial material reflective essays from John and Knut on these pieces from the archives and original essays from invited scholars that explore the theme of repetition and re-cycling The project has a number of aims to suggest how the status of new with regard to academic and staged dramaturgical materials may be reframed to re-examine these through certain lenses and concepts re-cycling re-working the spectator landscape post and other dramaturgies to explore the possibilities of critique offered by particular modes of juxtaposition dialogue and dialectic to offer further provocations to received ideas and to retrieve and re-approach material once published or presented that becomes lost in archives or on library shelves As shown here the role of the hyphen acts as an indicator to the status of re in relation to the new Written for scholars and academics researchers undergraduate and postgraduate students and practitioners working in all forms for theatre and performance *Staging and Re-cycling* suggests a new form of dialogue between work authors and readers and draws out threads that extend back into the past and potentially forward into the future *Choreography Invisible* Anna Pakes, 2020 Dance is often considered an ephemeral art one that disappears nearly as soon as it materializes leaving no physical object behind While most cultural works are tangible like books in print and framed artworks on display the practice of dance remains more elusive Dance involves people trying to embody some abstract unwritten thing that exists before and survives beyond their particular acts of dancing But what exactly is that thing For that matter what is a dance And do dances continue to exist when not performed Anna Pakes seeks to answer these questions and more in this exciting new volume which investigates what sort of thing dance really is Focusing on Western theater dance *Choreography Invisible: The Disappearing Work of Dance* explores the metaphysics of dance and choreographic works The volume traces the different ways dances have been conceptualized across time through such lenses as the cultural theory of Derrida the philosophy of Rancière and Baudouin and contemporary dance theory It examines how dances have survived through time and what it means for a dance work to be forgotten and lost In her exploration of the amorphous and fleeting nature of dance as a

cultural object Pakes ultimately transforms the way we understand the very nature of art *Transmissions in Dance* Lesley Main,2017-11-23 This book is a collection of essays that capture the artistic voices at play during a staging process Situating familiar practices such as reimagining reenactment and recreation alongside the related and often intersecting processes of transmission translation and transformation it features deep insights into selected dances from directors performers and close associates of choreographers The breadth of practice on offer illustrates the capacity of dance as a medium to adapt successfully to diverse approaches and further that there is a growing appetite amongst audiences for seeing dances from the near and far past This study spans a century from Rudolf Laban s *Dancing Drumstick* 1913 to Robert Cohan s *Sigh* 2015 and examines works by Mary Wigman Madge Atkinson Natural Movement Doris Humphrey Martha Graham Yvonne Rainer and Rosemary Butcher an eclectic mix that crosses time and borders Jonathan Burrows Daniela Perazzo Domm,2019-11-18 The first monograph on the work of British choreographer Jonathan Burrows this book examines his artistic practice and poetics as articulated through his choreographic works his writings and his contributions to current performance debates It considers the contexts principles and modalities of his choreography from his early pieces in the 1980s to his latest collaborative projects providing detailed analyses of his dances and reflecting on his unique choreomusical partnership with composer Matteo Fargion Known for its emphasis on gesture and humour and characterised by compositional clarity and rhythmical patterns Burrows artistic work takes the language of choreography to its limits and engages in a paradoxical and hence transformative relationship with dance s historical and normative structures Exploring the ways in which Burrows and Fargion s poetics articulates movement performative presence and the collaborative process in a minor register this study conceptualises the work as a politically compelling practice that destabilises major traditions from a minoritarian position *Performance Magazine* ,1989 **The Oxford Handbook of Improvisation in Dance** Vida L. Midgelow,2019-02-21 From the dance floor of a tango club to group therapy classes from ballet to community theatre improvised dance is everywhere For some dance artists improvisation is one of many approaches within the choreographic process For others it is a performance form in its own right And while it has long been practiced it is only within the last twenty years that dance improvisation has become a topic of critical inquiry With *The Oxford Handbook of Improvisation in Dance* dancer teacher and editor Vida L Midgelow provides a cutting edge volume on dance improvisation in all its facets Expanding beyond conventional dance frameworks this handbook looks at the ways that dance improvisation practices reflect our ability to adapt communicate and respond to our environment Throughout the handbook case studies from a variety of disciplines showcase the role of individual agency and collective relationships in improvisation not just to dancers but to people of all backgrounds and abilities In doing so chapters celebrate all forms of improvisation and unravel the ways that this kind of movement informs understandings of history socio cultural conditions lived experience cognition and technologies *The Future of Museum and Gallery Design* Suzanne MacLeod,Tricia Austin,Jonathan Hale,Oscar Ho

Hing-Kay,2018-06-18 *The Future of Museum and Gallery Design* explores new research and practice in museum design Placing a specific emphasis on social responsibility in its broadest sense the book emphasises the need for a greater understanding of the impact of museum design in the experiences of visitors in the manifestation of the vision and values of museums and galleries and in the shaping of civic spaces for culture in our shared social world The chapters included in the book propose a number of innovative approaches to museum design and museum design research Collectively contributors plead for more open and creative ways of making museums and ask that museums recognize design as a resource to be harnessed towards a form of museum making that is culturally located and makes a significant contribution to our personal social environmental and economic sustainability Such an approach demands new ways of conceptualizing museum and gallery design new ways of acknowledging the potential of design and new experimental and research led approaches to the shaping of cultural institutions internationally *The Future of Museum and Gallery Design* should be of great interest to academics and postgraduate students in the fields of museum studies gallery studies and heritage studies as well as architecture and design who are interested in understanding more about design as a resource in museums It should also be of great interest to museum and design practitioners and museum leaders **Index to Dance Periodicals** ,2001

Essential Guide to Dance, 3rd edition Linda Ashley,2012-04-13 This third edition of the bestselling text *ESSENTIAL GUIDE TO DANCE* is thoroughly updated to meet the new AS A2 specifications and relevant Applied A levels BTEC and other Dance qualifications Now in full colour highly illustrated and packed with tasks and activities to cover all aspects of current courses this text will appeal to both teachers and students Students are brought right up to date with clear explanations of choreography performance and appreciation of Dance as well as recent examples of new set works and choreographers With further video and photo interactive analysis tasks the addition of short revision tests and updated professional examples alongside many contemporary photographs *ESSENTIAL GUIDE TO DANCE Third Edition* provides students with comprehensive support and guidance With its emphasis on the practical aspects of Dance and its interactive features that encourage effective learning *ESSENTIAL GUIDE TO DANCE Third Edition* will be essential for all students of Dance and their teachers Linda Ashley has extensive experience as a writer choreographer performer and teacher of Dance Linda is currently Dance Research Leader at AUT University New Zealand Linda has written several Dance titles published in the UK and New Zealand including the two previous bestselling editions of *ESSENTIAL GUIDE TO DANCE* both published by Hodder

Dance Matters in Ireland Aoife McGrath,Emma Meehan,2017-11-29 This book addresses the need for critical scholarship about contemporary dance practices in Ireland Bringing together key voices from a new wave of scholarship to examine recent practice and research in the field of contemporary dance it examines the excitingly diverse range of choreographers and works that are transforming Ireland s performance landscape The first section provides a chronologically ordered collection of critical essays to ground the reader in some of the most important issues currently at

play in contemporary dance in Ireland The second section then provides an interrogation of individual choreographers processes The book traces new choreographic work and trends through a broad array of topics including somatics in performance screendance cultural trauma dance archives affect studies feminist perspectives choreographic process the dancer s voice interdisciplinarity and pedagogical paradigms Artists in the Archive Paul Clarke, Simon Jones, Nick Kaye, Johanna Linsley, 2018-06-13 Artists in the Archive explores the agency and materiality of the archival document through a stunning collection of critical writings and original artworks It examines the politics and philosophy behind re using remains historicising this artistic practice and considering the breadth of ways in which archival materials inform inflect and influence new works Taking a fresh look at the relationships between insider know how and outsider knowledge Artists in the Archive opens a vital dialogue between a global range of artists and scholars It seeks to trouble the distinction between artistic practice and scholarly research offering disciplinary perspectives from experimental theatre performance art choreography and dance to visual art making archiving and curating

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