

READING DANCING

Bodies and Subjects in Contemporary American Dance



• SUSAN LEIGH FOSTER •

Reading Dancing Bodies Subjects In Contemporary American Dance

Randy Martin



Reading Dancing Bodies Subjects In Contemporary American Dance:

Reading Dancing Susan Leigh Foster, 1986 Winner of the Dance Perspectives Foundation de la Torre Bueno Prize Recent approaches to dance composition seen in the works of Merce Cunningham and the Judson Church performances of the early 1960s suggest the possibility for a new theory of choreographic meaning Borrowing from contemporary semiotics and post structuralist criticism Reading Dancing outlines four distinct models for representation in dance which are illustrated first through an analysis of the works of contemporary choreographers Deborah Hay George Balanchine Martha Graham and Merce Cunningham and then through reference to historical examples beginning with court ballets of the Renaissance The comparison of these four approaches to representation affirms the unparalleled diversity of choreographic methods in American dance and also suggests a critical perspective from which to reflect on dance making and viewing

Reading Dancing : Bodies and Subjects in Contemporary American Dance Susan Leigh Foster, 1986 **Critical Moves** Randy Martin, 1998 A theoretical examination of the influence of political and social movements on the art of dance

Readings of Contemporary Circus Franziska Trapp, 2024-08-27 What are the characteristics of contemporary circus In what way does contemporary circus differ from theater dance and performance Where do hybrid forms exist Where are there observable commonalities Despite the diversity of contemporary circus performances are there generalizable characteristics that unite the performances What potential do these questions have for dramaturgical practice This book adapts a cultural semiotic approach to analyze contemporary circus performances It offers the first comprehensive documentation and interpretation of the art form based on the reading theories of cultural literature theater and dance studies The volume thereby provides a dramaturgy of contemporary circus which reveals its generalizable characteristics fundamental techniques and structures and the effects they produce At the same time theories and methods are modified and further developed regarding the characteristics of the circus This book is designed for students and scholars in the field of theater and performance studies as well as for artists dramaturges and directors working in the field of circus **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 *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

Tracing the Landscape of Dance in Greece Katia Savrami, 2019-11-12 This volume critically discusses dance's role as an art form in modern Greek society exploring both ethnographic and cross cultural issues The contents of the book unfold in parallel and intertwining dialogues and discourses incorporating reflections on philosophical and scientific subjects and experiences relating to dance The investigation places ballet modern and contemporary dance within the Greek context and juxtaposes these genres with international dance making It also uncovers the factors that have affected the development of dance practices in Greece during the twentieth and twenty first centuries and considers the reasons why until now dance as an embodied art form has not been established in Greece as an autonomous academic discipline with its own sustainable educational structures It paints a picture of the past and the present while also serving to inspire future artist practitioners and scholars to advocate and support the discipline of dance in Greece

Intercultural Communication and Creative Practice Laura Lengel, 2004-09-30 Lengel takes the reader on a journey from India and Romania where women preserve cultural rituals through mourning songs to South Africa where the body is a site of struggle for meaning and power in contemporary dance This volume examines the interrelationship of cultural and national identity ethnicity gender performance and lived experience It offers an understanding of how music and dance function within the lives of its performers and audiences and how they embody meaning carry social value and act as a vehicle for intercultural communication This book analyzes the communicative impact of women's cultural products and creative practice and creates links across disciplines such as communication cultural studies and performance studies Contributors have lived researched and performed in the United States Australia Belize Barbados Canada China England India the Pacific Romania and Yemen Their chapters address women's creative performance as a means of political and ideological expression

Dance Theatre in Ireland A. McGrath, 2012-12-03 Dance theatre has become a site of transformation in the Irish performance landscape This book conducts a socio political and cultural reading of dance theatre practice in Ireland from Yeats dance plays at the start of the 20th century to Celtic Tiger era works of Fabulous Beast Dance Theatre and CoisC im Dance Theatre at the start of the 21st

Dance and the Quality of Life Karen Bond, 2019-03-05 This is the first volume devoted to the topic of dance and

quality of life Thirty one chapters illuminate dance in relation to singular and overlapping themes of nature philosophy spirituality religion life span learning love family teaching creativity ability socio cultural identity politics and change sex and gender wellbeing and more With contributions from a multi generational group of artists community workers educators philosophers researchers students and health professionals this volume presents a thoughtful expansive yet focused and nuanced discussion of dance s contribution to human life The volume will interest dance specialists quality of life researchers and anyone interested in exploring dance s contribution to quality of living and being

The Oxford Handbook of Dance and Theater Nadine George-Graves, 2015-06-15 The Oxford Handbook of Dance and Theater collects a critical mass of border crossing scholarship on the intersections of dance and theatre Taking corporeality as an idea that unites the work of dance and theater scholars and artists and embodiment as a negotiation of power dynamics with important stakes these essays focus on the politics and poetics of the moving body in performance both on and off stage Contemporary stage performances have sparked global interest in new experiments between dance and theater and this volume situates this interest in its historical context by extensively investigating other such moments from pagan mimes of late antiquity to early modern archives to Bolshevik Russia to post Sandinista Nicaragua to Chinese opera on the international stage to contemporary flash mobs and television dance contests Ideologically the essays investigate critical race theory affect theory cognitive science historiography dance dramaturgy spatiality gender somatics ritual and biopolitics among other modes of inquiry In terms of aesthetics they examine many genres such as musical theater contemporary dance improvisation experimental theater television African total theater modern dance new Indian dance theater aesthetics philanthroproductions Butoh carnival equestrian performance tanztheater Korean Talchum Nazi Movement Choirs Lindy Hop Bomba Caroline Masques political demonstrations and Hip Hop The volume includes innovative essays from both young and seasoned scholars and scholar practitioners who are working at the cutting edges of their fields The handbook brings together essays that offer new insight into well studied areas challenge current knowledge attend to neglected practices or moments in time and that identify emergent themes The overall result is a better understanding of the roles of dance and theater in the performative production of meaning

How To Do Things with Dance Rebekah J. Kowal, 2010-10-01 Winner of the CORD Outstanding Publication Award 2012 In postwar America any assertion of difference from the mainstream anticommunist culture carried professional and personal risks For this reason modern dance artists left much of what they thought unsaid Instead they expressed themselves in movement *How To Do Things with Dance* positions modern dance as a vital critical discourse and suggests that dances of the late 1940s and the 1950s can be seen as compelling agents of social change Concentrating on choreographers whose artistic work conceived dance in terms of action Rebekah J Kowal shows how specific choreographic projects demonstrated increasing awareness of the stage as a penetrable space one on which socially suspect or marginalized modes of being could be performed with relative impunity and exerted in the real world

Artists covered include Martha Graham, Jose Limon, Anna Sokolow, Katherine Dunham, Pearl Primus, Merce Cunningham, Paul Taylor, Donald McKayle, Talley Beatty, and Anna Halprin. Ebook Edition Note: All images have been redacted.

Choreography and Corporeality Thomas F. DeFrantz, Philipa Rothfield, 2016-09-14 This book renews thinking about the moving body by drawing on dance practice and performance from across the world. Eighteen internationally recognised scholars show how dance can challenge our thoughts and feelings about our own and other cultures, our emotions and prejudices, and our sense of public and private space. In so doing, they offer a multi-layered response to ideas of affect and emotion, culture and politics, and ultimately the place of dance and art itself within society. The chapters in this collection arise from a number of different political and historical contexts. By teasing out their detail and situating dance within them, art is given a political charge. That charge is informed by the work of Michel Foucault, Stuart Hall, Gilles Deleuze, Jacques Derrida, Rancière, and Luce Irigaray, as well as their forebears such as Spinoza, Plato, and Freud. Taken together, *Choreography and Corporeality* RELAY in Motion puts thought into motion without forgetting its origins in the social world. **Spinning**

Mambo Into Salsa Juliet E. McMain, 2015 Arguably the world's most popular partnered social dance form, salsa's significance extends well beyond the Latino communities which gave birth to it. The growing international and cross-cultural appeal of this Latin dance form, which celebrates its mixed origins in the Caribbean and in Spanish Harlem, offers a rich site for examining issues of cultural hybridity and commodification in the context of global migration. Salsa consists of countless dance dialects enjoyed by varied communities in different locales. In short, there is not one dance called salsa, but many. *Spinning Mambo into Salsa* a history of salsa dance focuses on its evolution in three major hubs for international commercial export: New York, Los Angeles, and Miami. The book examines how commercialized salsa dance in the 1990s departed from earlier practices of Latin dance, especially 1950s mambo. Topics covered include generational differences between Palladium Era mambo and modern salsa, mid-century antecedents to modern salsa in Cuba and Puerto Rico, tension between salsa as commercial vs. cultural practice, regional differences in New York, Los Angeles, and Miami, the role of the Web in salsa commerce, and adaptations of social Latin dance for stage performance. Throughout the book, salsa dance history is linked to histories of salsa music, exposing how increased separation of the dance from its musical inspiration has precipitated major shifts in Latin dance practice. As a whole, the book dispels the belief that one version is more authentic than another by showing how competing styles came into existence and contention. Based on over 100 oral history interviews, archival research, ethnographic participant observation, and analysis of Web content and commerce, the book is rich with quotes from practitioners and detailed movement description. **Moving Words** Gay Morris, 2005-06-28 *Moving Words* provides a direct line into the most pressing issues in contemporary dance scholarship, as well as insights into ways in which dance contributes to and creates culture. Instead of representing a single viewpoint, the essays in this volume reflect a range of perspectives and represent the debates swirling within dance. The contributors confront basic questions of definition and interpretation within

dance studies while at the same time examining broader issues such as the body gender class race nationalism and cross cultural exchange Specific essays address such topics as the black male body in dance gender and subversions in the dances of Mark Morris race and nationalism in Martha Graham s American Document and the history of oriental dance

Glamour Addiction Juliet McMains,2024-08-01 In the wake of the blockbuster television success of Dancing with the Stars competitive ballroom dance has become a subject of new fascination and renewed scrutiny Known by its practitioners as DanceSport ballroom is a significant dance form and a fascinating cultural phenomenon In this first in depth study of the sport dancer and dance historian Juliet McMains explores the Glamour Machine that drives the thriving industry delving into both the pleasures and perils of its seductions She further explores the broader social issues invoked in American DanceSport representation of Latin economics that often foster inequality and issues of identity including gender race class and sexuality Putting ballroom dance in the larger contexts of culture and history Glamour Addiction makes an important contribution to dance studies while giving new and veteran enthusiasts a unique and unprecedented glimpse behind the scenes

Media and Performance in the Musical Raymond Knapp,Mitchell Morris,Stacy Wolf,2018-09-04 For the past several years the American musical has continued to thrive by reflecting and shaping cultural values and social norms and even commenting on politics whether directly and on a national scale Hamilton or somewhat more obliquely and on a more intimate scale Fun Home New stage musicals such as Come from Away and The Band s Visit open on Broadway every season challenging conventions of form and content and revivals offer audiences a different perspective on extant shows Carousel My Fair Lady Television musicals broadcast live hearken back to 1950s television s affection for musical theatre and aim to attract new audiences through the accessibility of television Film musicals including Les Mis rables and Into the Woods capitalize on the medium s technical capabilities of perspective and point of view as well as visual spectacle Television has embraced the genre anew and with unexpected gusto not only devising musical episodes for countless dramatic and comedy series but also generating musical series such as Galavant and Crazy Ex Girlfriend And animated musicals such as Disney s Moana hail child and adult audiences with their dual messages vibrant visual vocabulary and hummable music The chapters gathered in this book Volume II of the reissued Oxford Handbook explore the American musical from the various media in which musicals have been created to the different components of a musical and the people who do the work to bring a musical to life

The Routledge Dance Studies Reader Jens Richard Giersdorf,Yutian Wong,2010-02-25 Represents the range and diversity of writings on dance from the mid to late twentieth century providing contemporary perspectives on ballet modern dance postmodern movement performance jazz and ethnic dance

The Routledge Dance Studies Reader Alexandra Carter,Janet O'Shea,2010 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

Georges Perec's Geographies Charles Forsdick,Andrew Leak,Richard Phillips ,2019-10-14 Georges Perec

novelist filmmaker and essayist was one of the most inventive and original writers of the twentieth century A fascinating aspect of his work is its intrinsically geographical nature With major projects on space and place Perec s writing speaks to a variety of geographical urban and architectural concerns both in a substantive way including a focus on cities streets homes and apartments and in a methodological way experimenting with methods of urban exploration and observation classification enumeration and taxonomy Georges Perec s *Geographies* is the first book to offer a rounded picture of Perec s geographical interests Divided into two parts Part I Perec s *Geographies* explores the geographies within Perec s work in film literature and radio from descriptions of streets to the spaces of his texts while Part II *Perecquian Geographies* explores geographies in a range of material and metaphorical forms including photographic essays soundscapes theatre dance and writing created by those directly inspired by Perec Georges Perec s *Geographies* extends the body of Perec criticism beyond Literary and French Studies to disciplines including Geography Urban Studies Planning and Architecture to offer a complete and systematic examination of Georges Perec s geographies The diversity of readings and approaches will be of interest not only to Perec readers and fans but to students and researchers across these subjects

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