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The MAKERS of MODERN DANCE in GERMANY

RUDOLF LABAN

MARY WIGMAN

KURT JOOSS



by Isa Partsch-Bergsohn and Harold Bergsohn

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Makers Of Modern Dance In Germany Rudolf Laban Mary Wigman Kurt Jooss

Harry Eiss



Makers Of Modern Dance In Germany Rudolf Laban Mary Wigman Kurt Jooss:

The Makers of Modern Dance in Germany Isa Partsch-Bergsohn, Harold Bergsohn, 2003 This is the story of three passionate choreographers and their colleagues who created European modern dance in the twentieth century despite the storms of war and oppression It begins with Rudolf Laban innovator and guiding force and continues with the careers of his two most gifted and influential students Mary Wigman and Kurt Jooss Included are others who made significant contributions Hanya Holm Sigurd Leeder Gret Palucca Berthe Trumpy Vera Skoronel Yvonne Georgi and Harold Kreutzberg The first book to weave together the connections among these extraordinary artists The Makers of Modern Dance in Germany contains interviews personal recollections and translations from German publications all of which have never appeared before Illustrated with archival photographs Makers of Modern Dance in Germany Part 1: Rudolf Laban, Mary Wigman, Kurt Jooss ,2001 **Makers of Modern Dance in Germany Part 2: Rudolf Laban, Mary Wigman, Kurt Jooss** ,2001

Makers of Modern Dance in Germany I: Rudolf Laban, Mary Wigman, Kurt Jooss ,2001 This Part 1 of a two part documentary begins with Rudolf Laban 1879 1958 credited with being one of the most important innovators and guiding forces of modern dance It continues with two of his most gifted and influential students Mary Wigman who became the foremost choreographer and exponent of German expressionist dance and Kurt Jooss who was Laban s assistant and lead dancer Jooss later established his own company Ballets Jooss with great success until forced to leave Germany for political reasons in 1933 Part I concludes with preparations for the 1936 Olympics in Berlin Makers of Modern Dance in Germany II: Rudolf Laban, Mary Wigman, Kurt Jooss ,2001 Part 2 begins with the 1936 Olympics and the cancellation by Josef Goebbels of Laban s massive opening choreographic piece The Spring Wind and the New Joy and Laban s consequent downfall and escape from Germany World War II finds Laban and Jooss in England while Wigman remains in Germany only to experience of the destruction of her school in air raid The post war period focuses on Jooss s return to Germany and the Folkwang School and Wigman s eventual move to West Germany and return to choreography Jooss who has outlived the others has the last word Documentary concludes in 1933 **The Oxford Handbook of Dance and Theater** Nadine George-Graves, 2015 This handbook brings together genres aesthetics cultural practices and historical movements that provide insight into humanist concerns at the crossroads of dance and theatre broadening the horizons of scholarship in the performing arts and moving the fields closer together **The Mythology of Dance** Harry Eiss, 2013-09-18 The lights dim and soon the theatre becomes dark The audience conversations end with a few softly dissipating whispers and the movie begins Nina Sayers a young ballerina dances the prologue to Tchaikovsky s Swan Lake a ballet expressing a story drawn from Russian folk tales about a princess who has been turned into a White Swan and can only be turned back if a man swears eternal fidelity to her However this is not that ballet This is the beginning of Black Swan a controversial movie employing symbolism in a complex interweaving of dance and film to reveal the struggles and paradoxes of everything from a female

rite of passage to questions about where artistic expression should demand self sacrifice and whether such sacrifice is worth the price The dance floor is the stage of life the place where physical actions take on the symbolic meanings of mythology and express the deepest archetypes of the human mind This book explores how dance gives shape to those human needs and how it reflects and even creates the maps of meaning and value that structure our lives Though the volume looks at all the forms of dance it focuses on three main categories in particular religious social and artistic Since the American Musical and subsequent Musical Videos have both reflected and influenced our current world they receive the most space such acclaimed performers as Fred Astaire Gene Kelly Judy Garland Ricky Nelson Elvis Presley and Michael Jackson such important composers and lyricists as Gershwin Rodgers and Hammerstein Porter Berlin Webber Bernstein the Beatles and the Who and such choreographers as Graham Balanchine Robbins and Fosse are examined in particular detail **Rudolf Laban** Karen

Bradley, 2018-08-06 Rudolf Laban was one of the leading dance theorists of the twentieth century His work on dance analysis and notation raised the status of dance as both an art form and a scholarly discipline This is the first book to combine an overview of Laban's life work and influences an exploration of his key ideas including the revolutionary Laban Movement Analysis system analysis of his works *Die Gr n en Clowns* and *The Mastery of Movement* and their relevance to dance theater from the 1920s onwards a detailed exercise based breakdown of Laban's key teachings As a first step towards critical understanding and as an initial exploration before going on to further primary research *Routledge Performance Practitioners* are unbeatable value for today's student *Mary Wigman* Mary Anne Santos Newhall, 2017-12-14 This book considers

dancer teacher and choreographer Mary Wigman a leading innovator in Expressionist dance whose radical explorations of movement and dance theory are credited with expanding the scope of dance as a theatrical art Now reissued this book combines a full account of Wigman's life and work an analysis of her key ideas detailed discussion of her aesthetic theories including the use of space as an invisible partner and the transcendent nature of performance a commentary on her key works including *Hexentanz* and *The Seven Dances of Life* an extensive collection of practical exercises designed to provide an understanding of Wigman's choreographic principles and her uniquely immersive approach to dance As a first step towards critical understanding and as an initial exploration before going on to further primary research *Routledge Performance Practitioners* are unbeatable value for today's student

Martha Graham's Cold War Victoria Phillips, 2020 I am not a propagandist declared the matriarch of American modern dance Martha Graham while on her State Department funded tour in 1955 Graham's claim inspires questions the United States government exported Graham and her company internationally to over twenty seven countries in Europe Eastern Europe the Middle East the Near and Far East and Russia representing every seated president from Dwight D Eisenhower through Ronald Reagan and planned under George H W Bush Although in the diplomatic field she was titled The Picasso of modern dance and Forever Modern in later years Graham proclaimed I am not a modernist During the Cold War the reconfigured history of modernism as apolitical in its expression of

the heart and soul of mankind suited political needs abroad In addition she declared I am not a feminist yet she intersected with politically powerful women from Eleanor Roosevelt Eleanor Dulles sister of Eisenhower s Dulles brothers in the State Department and CIA Jackie Kennedy Onassis Betty Ford and political matriarch Barbara Bush While bringing religious characters on the frontier and biblical characters to the stage in a battle against the atheist communists Graham explained I am not a missionary Her work promoted the United States as modern culturally sophisticated racially and culturally integrated To her abstract and mythic works she added the trope of the American frontier With her tours and Cold War modernism Graham demonstrates the power of the individual immigrants republicanism and ultimately freedom from walls and metaphorical fences with cultural diplomacy with the unfettered language of movement and dance **Ancient**

Dramatic Chorus through the Eyes of a Modern Choreographer Katia Savrami,2017-01-06 This book critically analyses the work of Zouzou Nikoloudi a major Greek choreographer 1917 2004 and the way she presented with her company Chorica the choral odes of ancient Greek drama especially tragedy It also sheds light on the theoretical underpinnings of Nikoloudi s choreographic work the result of her own research on this central problem in contemporary performances of ancient Greek drama particularly the manner in which the ancient Greek chorus may be revived More specifically the book provides answers to several key questions concerning Nikoloudi s work namely What were her views about ancient dramatic art and how were they influenced by the School of Koula Pratsika and Expressionist Dance Which elements from her own training did she apply to her teaching method for actors and dancers and to what extent do these elements correspond to our existing knowledge about ancient Greek tragic drama How did she integrate her embodied experiences and aesthetics into praxis while choreographing with her company The book examines the work of Nikoloudi in relation to ancient Greek views of tragedy and the ways in which those views have been reinterpreted in contemporary dance practice thus elucidating both the work of a distinguished twentieth century Greek choreographer and our understanding of classical Greek aesthetic theories

The Routledge Companion to Studio Performance Practice Franc Chamberlain,Bernadette Sweeney,2021-11-29 The Routledge Companion to Studio Performance Practice is a unique indispensable guide to the training methods of the world s key theatre practitioners Compiling the practical work outlined in the popular Routledge Performance Practitioners series of guidebooks each set of exercises has been edited and contextualised by an expert in that particular approach Each chapter provides a taster of one practitioner s work answering the same key questions How did this artist work How can I begin to put my understanding of this to practical use Newly written chapter introductions put the exercises in context explaining how they fit into the wider methods and philosophy of the practitioner in question All 21 volumes in the original series are represented in this volume **The Routledge Companion to Performance Practitioners** Franc Chamberlain,Bernadette Sweeney,2020-08-16 The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of

guidebooks Each of the chapters is written by an expert on a particular figure from Stanislavsky and Brecht to Laban and Decroux and places their work in its social and historical context Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice All 22 practitioners from the original series are represented with this volume covering those born before the end of the First World War This is the definitive first step for students scholars and practitioners hoping to acquaint themselves with the leading names in performance or deepen their knowledge of these seminal figures

Modern Dance in Germany and the United States Isa Partsch-Bergsohn, 2013-11-05 First Published in 1995 In *Modern Dance in Germany and the United States* Crosscurrents and Influences Isa Partsch Bergsohn discusses the phenomenon of the modern dance movement between 1902 and 1986 in an international context focussing on its beginnings in Europe and its philosophy as formulated by the pioneers Dalcroze Laban Wigman and Jooss The author traces the effects the Third Reich had on these artists and shows the influence these key choreographers had on the developing American modern dance movement through the postwar years concentrating in particular on Kurt Jooss and his Tanztheater When America took the lead in modern dance innovation during the sixties artists such as Martha Graham Jose Limon Paul Taylor Alvin Ailey and Alwin Nikolais overwhelmed European audiences Subsequently the artists of the New German Tanztheater revitalized German theatre traditions by blending new content with some of the American contemporary dance techniques Although the history of modern dance in these two countries is closely linked the author describes how each country has kept its own unique and distinctive style

Pina Bausch Royd Climenhaga, 2018-06-13 This newly updated second edition explores Pina Bausch's work and methods by combining interviews first hand accounts and practical exercises from her developmental process for students of both dance and theatre This comprehensive overview of her work offers new and exciting insight into the theatrical approach of a singular performance practitioner This is an essential introduction to the life and work of one of the most significant choreographers directors of the twentieth and twenty first centuries As a first step towards critical understanding and as an initial exploration before going on to further primary research Routledge Performance Practitioners offer unbeatable value for today's student

Dance Studies: The Basics Jo Butterworth, 2011-02-27 A concise introduction to the study of dance ranging from the practical aspects such as technique and choreography to more theoretical considerations such as aesthetic appreciation and the place of dance in different cultures This book answers questions such as Exactly how do we define dance What kinds of people dance and what kind of training is necessary How are dances made What do we know about dance history Featuring a glossary chronology of dance history and list of useful websites this book is the ideal starting point for anyone interested in the study of dance

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 The Pina Bausch Sourcebook Royd Climenhaga,2013 Pina Bausch e tm s work has had tremendous impact across the spectrum of late twentieth century performance practice helping to redefine the possibilities of what both dance and theater can be This edited collection presents a compendium of source material and contextual essays that examine Pina Bausch s history practice and legacy and the development of Tanztheater as a new form with sections including Dance and theatre roots and connections Bausch e tm s developmental process The creation of Tanztheater Bausch e tm s reception Critical perspectives Interviews reviews and major essays chart the evolution of Bausch e tm s pioneering approach and explore this evocative new mode of performance Edited by noted Bausch scholar Royd Climenhaga The Pina Bausch Sourcebook aims to open up Bausch e tm s performative world for students scholars dance and theatre artists and audiences everywhere Choreography and Verbatim Theatre Jess McCormack,2018-05-31 How might spoken words be translated into choreography This book addresses the field of verbatim dance theatre around which there is currently limited existing scholarly writing Grounded in extensive research the project combines dance studies and performance studies theory detailed analysis of professional choreographic work and examples of experimental practice to then employ the framework of translation studies in order to consider what a focus on movement and an attempt to dance move other people s words can offer to the field of verbatim theatre It investigates ways to understand articulate and engage in the process of choreographing movement as a response to verbatim spoken language It is directed at an international audience of dance studies scholars theatre and performance studies scholars and dance theatre practitioners and it would be appropriate reading material for undergraduate students seeking to develop their understanding of choreographic processes that use written spoken text as a starting point and graduate students working in the area of adaptation verbatim theatre physical theatre or devised theatre *The Oxford Handbook of Music and the Body* Dr. Youn Kim,Dr. Sander L. Gilman,2019-08-01 The presence of the phenomenological body is central to music in all of its varieties and contradictions With the explosion of scholarly works on the body in virtually every field in the humanities the social as well as the biomedical sciences the question of how such a complex understanding of the body is related to music with its own complexity has been investigated within specific disciplinary perspectives The Oxford Handbook of Music and the Body brings together scholars from across these fields providing a platform for the discussion of the multidimensional interfaces of music and the body The book is organized into six sections each discussing a topic that defines the field the

moving and performing body the musical brain and psyche embodied mind embodied rhythm the disabled and sexual body music as medicine and the multimodal body Connecting a wide array of diverse perspectives and presenting a survey of research and practice the Handbook provides an introduction into the rich world of music and the body

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