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YA5QTA - MAYO PALMER

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 explode 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 have 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 Kariamu Welsh

"Published on the occasion of the exhibition *Move: Choreographing You*, Hayward Gallery, London, 13 October 2010-9 January 2011; Haus der Kunst, Munich, 10 February-15 May 2011; Kunstsammlung Nor-

drhein-Westfalen, Deusseldorf, 16 July-25 September 2011."--T.p. verso.

"Who am I? I'm a man; an American, a father, a teacher, but most of all, I am a person who knows how the arts can change lives, because they transformed mine. I was a dancer." In this rich, expansive, spirited memoir, Jacques d'Amboise, one of America's most celebrated classical dancers, and former principal dancer with the New York City Ballet for more than three decades, tells the extraordinary story of his life in dance, and of America's most renowned and admired dance companies. He writes of his classical studies beginning at the age of eight at The School of American Ballet. At twelve he was asked to perform with Ballet Society; three years later he

joined the New York City Ballet and made his European debut at London's Covent Garden. As George Balanchine's protégé, d'Amboise had more works choreographed on him by "the supreme Ballet Master" than any other dancer, among them Tchaikovsky Pas de Deux; Episodes; A Midsummer's Night's Dream; Jewels; Raymonda Variations. He writes of his boyhood—born Joseph Ahearn—in Dedham, Massachusetts; his mother ("the Boss") moving the family to New York City's Washington Heights; dragging her son and daughter to ballet class (paying the teacher \$7.50 from hats she made and sold on street corners, and with chickens she cooked stuffed with chestnuts); his mother changing the family name from Ahearn to her maiden name, d'Amboise ("It's aristocratic. It has the 'd' apostrophe. It sounds better for the ballet, and it's a better name"). We see him, a neighborhood tough, in Catholic schools being taught by the nuns; on the streets, fighting with neighborhood gangs, and taking ten classes a week at the School of American Ballet . . . being taught professional class by Balanchine and by other

teachers of great legend: Anatole Oboukhoff, premier danseur of the Maryinsky; and Pierre Vladimiroff, Pavlova's partner. D'Amboise writes about Balanchine's succession of ballerina muses who inspired him to near-obsessive passion and led him to create extraordinary ballets, dancers with whom d'Amboise partnered—Maria Tallchief; Tanaquil LeClercq, a stick-skinny teenager who blossomed into an exquisite, witty, sophisticated "angel" with her "long limbs and dramatic, mysterious elegance . . ."; the iridescent Allegra Kent; Melissa Hayden; Suzanne Farrell, who Balanchine called his "alabaster princess," her every fiber, every movement imbued with passion and energy; Kay Mazzo; Kyra Nichols ("She's perfect," Balanchine said. "Uncomplicated—like fresh water"); and Karin von Aroldingen, to whom Balanchine left most of his ballets. D'Amboise writes about dancing with and courting one of the company's members, who became his wife for fifty-three years, and the four children they had . . . On going to Hollywood to make *Seven Brides for Seven Brothers* and being offered a long-term contract at MGM ("If you're

not careful," Balanchine warned, "you will have sold your soul for seven years") . . . On Jerome Robbins ("Jerry could be charming and complimentary, and then, five minutes later, attack, and crush your spirit—all to see how it would influence the dance movements"). D'Amboise writes of the moment when he realizes his dancing career is over and he begins a new life and new dream teaching children all over the world about the arts through the magic of dance. A riveting, magical book, as transformative as dancing itself.

While Jews are commonly referred to as the "people of the book," American Jewish choreographers have consistently turned to dance as a means to articulate personal and collective identities; tangle with stereotypes; advance social and political agendas; and imagine new possibilities for themselves as individuals, artists, and Jews. *Dancing Jewish* delineates this rich history, demonstrating that Jewish choreographers have not only been vital contributors to American modern and postmodern dance, but that they have also played a critical and unacknowledged role in the history of Jews in the United

States. By examining the role dance has played in the struggle between Jewish identification and integration into American life, the book moves across disciplinary boundaries to show how cultural identity, nationality, ethnicity, and gender are formed and performed through the body and its motions. A dancer and choreographer, as well as an historian, Rebecca Rossen offers evocative analyses of dances while asserting the importance of embodied methodologies to academic research. Featuring over fifty images, a companion website, and key works from 1930 to 2005 by a wide range of artists—including David Dorfman, Dan Froot, David Gordon, Hadassah, Margaret Jenkins, Pauline Koner, Dvora Lapson, Liz Lerman, Sophie Maslow, Anna Sokolow, and Benjamin Zemach—*Dancing Jewish* offers a comprehensive framework for interpreting performance and establishes dance as a crucial site in which American Jews have grappled with cultural belonging, personal and collective histories, and the values that bind and pull them apart. Robert Cohan is part of the pantheon of American contemporary choreogra-

phers which includes Alvin Ailey and Paul Taylor. Like them he follows in the tradition of their teacher Martha Graham whose works were grounded in finding through dance a way to express the human condition, in all its forms. This he has done in over fifty works, from early solos and duets to large group works which have been performed by contemporary and ballet companies around the world. A distinguished teacher, choreographer and advocate for dance, he has shaped the lives of generations of dance artists. Robert Cohan joined the Martha Graham Dance Company in 1946 and left it 23 years later when he was invited by Robin Howard to become the first Artistic Director of the Contemporary Dance Trust in London and as such was the founder Artistic Director of The Place, London Contemporary Dance School and London Contemporary Dance Theatre, which he directed for over 20 years. As director of LCDT he created many works for the Company in collaboration with leading composers and designers, including the classics, *Cell*, *Stabat Mater*, *Forest and Nymphaeas*. No one has had a greater influence on the

development of dance in Britain than Cohan. Having pioneered the teaching of contemporary dance technique in Britain, he was instrumental in the development of a vast following, not only for the repertory of LCDT but through his pioneering residencies held throughout the country, for the many other British companies which followed. Without him there would be no Robert North, Richard Alston, Siobhan Davies, Lloyd Newson, Rosemary Butcher, Dharshan Singh-Bhuller, Anthony van Laast: the list could go on and include choreographers and dancers in every part of the world. From 1980 to 1990 he acted as the Artistic Advisor to the Batsheva Dance Company and choreographed several works for them and the Bat Dor Company in Israel. He has been continually in demand as a director of choreographic courses, notably the International Course for Professional Choreographers and Composers which he directed six times. Since 1989 he has been working freelance and has choreographed ballets for Scottish Ballet as well as companies in Germany and Italy. This book is based on extensive interviews with Cohan, his family, friends

and colleagues. Drawing together his life in dance around the world, it provides the first in depth study of this seminal figure in the dance world. The author: Paul Jackson trained in both music and dance and has worked in both subjects internationally. He is a past Chair of the Standing Conference for Dance in Higher Education, the umbrella organisation for British university dance departments. From 1997-2002 he was head of music at Northumbria University where he also founded both dance degrees. He worked previously at the Arts Educational Schools, Islington Arts Factory, Central School of Ballet and at Walter Nicks' school the CFPD in Poitiers, France.

This all-inclusive guide to the art of creating dance moves and routines, written by the advisor and former dancer of the Martha Graham School and company, contains 247 projects that guide the user through a myriad of topics. Concepts and techniques such as form, sequencing, variation, surrealism, abstract movement, improvisation, ritual and ceremony, space, and floor patterns are examined and explained, encouraging the student to experiment and create

with movement.

A discussion of current practices in modern dance training

Speaking of Dance: Twelve Contemporary Choreographers on Their Craft delves into the choreographic processes of some of America's most engaging and revolutionary dancemakers. Based on personal interviews, the book's narratives reveal the methods and quests of, among others, Merce Cunningham, Meredith Monk, Bill T. Jones, Trisha Brown, and Mark Morris. *Morgenroth* shows how the ideas, craft, and passion that go into their work have led these choreographers to disrupt known forms and expectations. The history of dance in the making is revealed through the stories of these intelligent, articulate, and witty dance masters.

A comprehensive book that covers all aspects of choreography from the most fundamental techniques to highly sophisticated artistic concerns. *The Intimate Act of Choreography* presents the what and how of choreography in a workable format that begins with basics - time, space, force -- and moves on to the more complex issues faced by

the intermediate and advanced choreographer -- form, style, abstraction, compositional structures, and choreographic devices. The format of the book evolved from the idea that improvisation is a good way to learn choreography. This approach is in harmony with widely accepted dance philosophies that value the unique quality of each individual's creativity. After discussing a concept, the authors provide improvisations, and choreographic studies that give the student a physical experience of that concept. The language is stimulating an innovative, rich in visual images that will challenge the choreographer to explore new directions in movement. The book is for serious dance students and professionals who are interested in both the practical and theoretical aspects of the art, dancers who are just starting to choreograph, and teachers who are seeking fresh ideas and new approaches to use with young choreographers. (A Teacher's Addendum offers suggestions on how to use the material in the classroom.) It is a guide, a text, and an extensive resource of every choreographic concept central to the art form.

'Embodied Politics' reveals new perspectives of dance in four case studies that centre on social issues and identity politics in the USA and Britain. Counter-hegemonic and celebratory activities that shape the dance ecologies of their time and place are analysed, revealing intriguing points of connection and divergence between the two nations. America's left-wing dance roots are traced through Edith Segal's work in 1920s summer camps and her union activism in Detroit in the late 1930s. In Britain, dancer-choreographer Margaret Barr and the composer Alan Bush emerge as catalysts behind 1930s leftist modern dance in pageant and left-wing theatre performances. In analysis of contemporary dance, San Francisco's dance community activism contributes to a zeitgeist transforming the personal into the political in innovative collaborative productions. Britain's influential South Asian dance presence is explored through its practitioners' grassroots efforts linked to dance education and training. Concepts of place and space, politics of representation and protest, institution and creative imperatives are ex-

plored, analysed through the activities of passionate artists whose work is seen in picket lines, mass pageants, in street and aerial performances, heritage sites and in public festivals such as the Cultural Olympiad. THE AUTHOR Stacey Prickett is a Principal Lecturer in Dance Studies at the University of Roehampton, London. Drawing on her American and British dance training and education experience, she has published numerous journal articles, chapters in the books *Dance and Politics and Dance in the City*, and contributed entries to *Fifty Contemporary Choreographers*.

"This book provides a topical and authoritative guide to Communication, Cultural and Media Studies. It brings together in an accessible form some of the most important concepts that you will need, and shows how they have been -- or might be -- used. This third edition of the classic text *Key Concepts in Communication and Cultural Studies* forms an up-to-date, multi-disciplinary explanation and assessment of the key concepts and new terms that you will encounter in your studies, from 'anti-globalisation', to 'reality TV', from

'celebrity' to 'tech-wreck'."--Back cover.

In distinction to many extant histories of ballet, *The Oxford Handbook of Contemporary Ballet* prioritizes connections between ballet communities as it interweaves chapters by scholars, critics, choreographers, and working professional dancers. The book looks at the many ways ballet functions as a global practice in the 21st century, providing new perspectives on ballet's past, present, and future. As an effort to dismantle the linearity of academic canons, the fifty-three chapters within provide multiple entry points for readers to engage in balletic discourse. With an emphasis on composition and process alongside dances created, and the assertion that contemporary ballet is a definitive era, the book carves out space for critical inquiry. Many of the chapters consider whether or not ballet can reconcile its past and actually become present, while others see ballet as flexible and willing to be remolded at the hands of those with tools to do so.

Jews and Latinos have been unlikely partners through tumultuous times. This groundbreaking, eclectic book of read-

ings, edited by Ilan Stavans, whom The Washington Post described as "one of our foremost cultural critics," offers a sidebar of the ups and downs of that partnership. It includes some seventy canonical authors, Jews and non-Jews alike, through whose diverse oeuvre-poetry, fiction, theater, personal and philosophical essays, correspondence, historical documents, and even kitchen recipes-the reader is able to navigate the shifting waters of history, from Spain in the tenth century to the Spanish-speaking Americas and the United States today. The Reader showcases the writings of such notable authors as Solomon ibn Gabirol, Maimonides, Miguel de Cervantes, Henry W. Longfellow, Miguel de Unamuno, Federico Garcia Lorca, Jorge Luis Borges, Jacobo Timerman, Mario Vargas Llosa, Ruth Behar, and Ariel Dorfman to name only a few."

First published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

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This unique book offers clear definitions of Gurdjieff's teaching terms, plac-

ing him within the political, geographic and cultural context of his time. Entries look at diverse aspects of his Work, including: * possible sources in religious, Theosophical, occult, esoteric and literary traditions * the integral relationships between different aspects of the teaching * its internal contradictions and subversive aspects * the derivation of Gurdjieff's cosmological laws and Enneagram * the passive form of "New Work" teaching introduced by Jeanne de Salzmann.

This book provides an accessible overview of each director's contribution to cinema, incorporating a discussion of their career, major works and impact.

Fifty Contemporary Filmmakers examines the work of some of today's most popular, original and influential cinematic voices. Each entry offers both an overview and critique of its subject's career and works, looking at the genres in which they work and their relationship to other film and filmmakers. It covers figures drawn from diverse cinematic traditions from around the world and includes: *Luc Besson *James Cameron *David Lynch *John Woo *Julie Dash *Spike Lee

*Joel and Ethan Coen *Martin Scorsese *Mira Nair *Wim Wenders With each entry supplemented by a filmography, references and suggestions for further reading, this is an indispensable guide for anyone interested in contemporary film.

Psychology is an integral element of sport today, from the applied techniques of coaches and athletes, to the socio-psychological behaviour of sport fans. Sport and Exercise Psychology: The Key Concepts offers an introductory guide to the vocabulary of sport psychology, to its central theories and most important avenues of research, and to its application in sports performance. Modern and historical illustrations are used throughout the text, while an extensive bibliography and index ensure that the book is an indispensable research tool for any student of sport psychology. Covering fifty years of British dance, from Margot Fonteyn to innovative contemporary practitioners such as Wendy Houstoun and Nigel Charnock, Yes? No! Maybe is an innovative approach to performing and watching dance. Emilyn Claid brings her life experience and interweaves it with academic theory and historical narra-

tive to create a dynamic approach to dance writing. Using the 1970s revolution of new dance as a hinge, Claid looks back to ballet and forward to British independent dance which is new dance's legacy. She explores the shifts in performer-spectator relationships, and investigates questions of subjectivity, absence and presence, identity, gender, race and desire using psychoanalytical, feminist, postmodern, post-structuralist and queer theoretical perspectives. Artists and practitioners, professional performers, teachers, choreographers and theatre-goers will all find this book an informative and insightful read.

Here is the first dual biography of the early lives of two key figures in Russian ballet: famed choreographer George Balanchine and his close childhood friend and extraordinary ballerina Liidia (Lidochka) Ivanova. Tracing the lives and friendship of these two dancers from years just before the 1917 Russian Revolution to Balanchine's escape from Russia in 1924, Elizabeth Kendall's *Balanchine & the Lost Muse* sheds new light on a crucial flash point in the history of ballet. Drawing upon exten-

sive archival research, Kendall weaves a fascinating tale about this decisive period in the life of the man who would become the most influential choreographer in modern ballet. Abandoned by his mother at the St. Petersburg Imperial Ballet Academy in 1913 at the age of nine, Balanchine spent his formative years studying dance in Russia's tumultuous capital city. It was there, as he struggled to support himself while studying and performing, that Balanchine met Ivanova. A talented and bold dancer who grew close to the Bolshevik elite in her adolescent years, Ivanova was a source of great inspiration to Balanchine--both during their youth together, and later in his life, after her mysterious death just days before they had planned to leave Russia together in 1924. Kendall shows that although Balanchine would have a great number of muses, many of them lovers, the dark beauty of his dear friend Lidochka would inspire much of his work for years to come. Part biography and part cultural history, *Balanchine & the Lost Muse* presents a sweeping account of the heyday of modern ballet and the culture behind the unmoored

ideals, futuristic visions, and human decadence that characterized the Russian Revolution.

The Dancer's World 1920-1945 focuses on modern dancers as they saw themselves. Five chapters describe a narrative arc that encompasses Europe and the USA with a focus between 1920 and 1945. A final chapter considers contemporary relevance for dancers, dance artists, choreographers, dance students and scholars alike.

This comprehensive guide, from the author of *Acting in Musical Theatre*, will equip aspiring directors with all of the skills that they will need in order to guide a production from beginning to end. From the very first conception and collaborations with crew and cast, through rehearsals and technical production all the way to the final performance, Joe Deer covers the full range. Deer's accessible and compellingly practical approach uses proven, repeatable methods for addressing all aspects of a production. The focus at every stage is on working with others, using insights from experienced, successful directors to tackle common problems and devise solutions. Each section uses

the same structure, to stimulate creative thinking: Timetables: detailed instructions on what to do and when, to provide a flexible organization template Prompts and Investigations: addressing conceptual questions about style, characterization and design Skills Workshops: Exercises and 'how-to' guides to essential skills Essential Forms and Formats: Including staging notation, script annotation and rehearsal checklists Case Studies: Well-known productions show how to apply each chapter's ideas Directing in Musical Theatre not only provides all of the essential skills, but explains when and how to put them to use; how to think like a director.

Fifty Contemporary Choreographers is a unique and authoritative guide to the lives and work of prominent living contemporary choreographers; this third edition includes many new names in the field of choreography. Representing a wide range of dance genres and styles, each entry locates the individual in the context of contemporary dance and explores their impact. Those studied include: Kyle Abraham Germaine Acogny William Forsythe Marco Goeke Akram Khan

Wayne McGregor Crystal Pite Frances Rings Hofesh Shechter Sasha Waltz With an 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 everchanging world and variety of contemporary choreography.

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.

The long-awaited memoir from one of the most celebrated modern dancers of the past fifty years: the story of her own remarkable career, of the formative years of the Merce

Cunningham Dance Company, and of the two brilliant, iconoclastic, and forward-thinking artists at its center—Merce Cunningham and John Cage. From its inception in the 1950s until her departure in the 1970s, Carolyn Brown was a major dancer in the Cunningham company and part of the vibrant artistic community of downtown New York City out of which it grew. She writes about embarking on her career with Cunningham at a time when he was a celebrated performer but a virtually unknown choreographer. She describes the heady exhilaration—and dire financial straits—of the company's early days, when composer Cage was musical director and Robert Rauschenberg designed lighting, sets and costumes; and of the struggle for acceptance of their controversial, avant-garde dance. With unique insight, she explores Cunningham's technique, choreography, and experimentation with compositional procedures influenced by Cage. And she probes the personalities of these two men: the reticent, moody, often secretive Cunningham, and the effusive, fun-loving, enthusiastic Cage. *Chance and Circumstance* is an intimate chronicle of a cru-

cial era in modern dance, and a revelation of the intersection of the worlds of art, music, dance, and theater that is Merce Cunningham's extraordinary hallmark.

On March 11, 2011 one of the most powerful earthquakes in recorded history devastated Japan, triggering a massive tsunami and nuclear meltdowns at three reactors in the Fukushima Daiichi Nuclear Power Plant complex in a triple disaster known as 3.11. On five separate journeys, Japanese-born performer and dancer Eiko Otake and historian and photographer William Johnston visited multiple locations across Fukushima, creating 200 transformative color photographs that document the irradiated landscape, accentuated by Eiko's poses depicting both the sorrow and dignity of the land. The book also includes essays and commentary reflecting on art, disaster, and grief. From the Preface
THIS IS A BOOK OF FUKUSHIMA. THIS IS A BOOK OF WAILING AND UPSET, inhabiting time after March 11, 2011 and imagining time before then. This is a book of the irradiated landscape of Fukushima. This is a book of violence, and of disasters, fast and slow. This is

a book of people, mountains, fields and the sea. This book is A Body in Fukushima: the body of a performer—an immigrant artist from Japan, and the body of a historian who is also a photographer, and the body of the land itself. We traveled together to Fukushima five times between 2014 and 2019. Eiko performed in the disrupted landscapes. Bill photographed the performances. Together we selected the photographs and writings for this book, and Bill wrote the captions. The year 2021 marks the tenth anniversary of the Fukushima nuclear disaster. The Timeline in the book extends to include a deeper history that is part of this tragedy and this place. And Places Visited shows the coastline where we performed and photographed. We hope that these images allow you to enter Fukushima, to feel and smell it. —EO & WJ

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.

This work provides a guide to some of today's most important dance makers. Each entry includes: a biographical section; a chronological list of works; a detailed bibliography; and a critical essay. The entries locate each choreographer's style and influence within the development of contemporary theatre dance. The range of entries is broad, spanning ballet, modern, contemporary and post-modern dance, and includes dance makers from Europe and America. Contributors include: Dale Harris,

Alan Robertson, Stephanie Jordan, George Dorris, Robert Giskovic, Joan Accella, Hedi Gilpin, Ann Copper Albright and Katie Matheson.

Move : choreographing you explores the interaction between visual art and dance since the 1960s. Focusing on visual artists and choreographers who create sculptures and installations that direct the movements of audiences, making them dancers as much as active participants, *Move* sets out to show that choreography is not merely about the notation of movement on paper or in film, but that it may be equally implied by sculptural works and installations. The publication presents some of the diverse yet interconnected ways that visual art and choreography have come together over the last fifty years.

Sport psychology is no longer just an academic subject, it is a discipline studied and applied by all those associated with sport, whether athletes, coaches, journalists or fans. This text concerns key topics in the field of sport psychology.

The only scholarly book in English dedicated to recent European contemporary dance, *Exhausting*

Dance: Performance and the Politics of Movement examines the work of key contemporary choreographers who have transformed the dance scene since the early 1990s in Europe and the US. Through their vivid and explicit dialogue with performance art, visual arts and critical theory from the past thirty years, this new generation of choreographers challenge our understanding of dance by exhausting the concept of movement. Their work demands to be read as performed extensions of the radical politics implied in performance art, in post-structuralist and critical theory, in post-colonial theory, and in critical race studies. In this far-ranging and exceptional study, Andre Lepecki brilliantly analyzes the work of the choreographers: * Jerome Bel (France) * Juan Dominguez (Spain) * Trisha Brown (US) * La Ribot (Spain) * Xavier Le Roy (France-Germany) * Vera Mantero (Portugal) and visual and performance artists: * Bruce Nauman (US) * William Pope.L (US). This book offers a significant and radical revision of the way we think about dance, arguing for the necessity of a renewed engagement between dance studies and

experimental artistic and philosophical practices.

Key Writers on Art: The Twentieth Century offers a unique and authoritative guide to modern responses to art. Featuring 48 essays on the most important twentieth century writers and thinkers and written by an international panel of expert contributors, it introduces readers to key approaches and analytical tools used in the study of contemporary art. It discusses writers such as Adorno, Barthes, Benjamin, Freud, Greenberg, Heuser, Kristeva, Merleau-Ponty, Pollock, Read and Sontag.

"Moving Otherwise" examines how contemporary dance practices in Buenos Aires, Argentina enacted politics within climates of political and economic violence from the late 1960s to the present. From the repression of military dictatorships to the precarity of economic crises, contemporary dancers and audiences consistently responded to and reimagined the everyday choreographies that have accompanied Argentina's volatile political history. The central concept, "moving otherwise," names how concert dance - and its offstage practices and consumption - offer alter-

natives to, and sometimes critique, the patterns of movement and bodily comportment that shape everyday life in contexts marked by violence. Drawing on archival research, interviews, and the author's embodied experiences as a collaborator and performer, the book analyzes a wide range of practices including concert works, community dance initiatives, and the everyday labor that animates dance. It demonstrates how these diverse practices represent, resist, and remember violence and engender social mobilization on and off the theatrical stage. As the first book length critical study of Argentine contemporary dance, it introduces a breadth of choreographers to an English speaking audience, including Ana Kamien, Susana Zimmermann, Estela Maris, Alejandro Cervera, Renate Schottelius, Susana Tambutti, Silvia Hodgers, and Silvia Vladimivsky. It considers previously undocumented aspects of Argentine dance history, including crossings between contemporary dancers and 1970s leftist political militancy, Argentine dance labor movements, political protest, and the prominence of tango themes in

contemporary dance works that address the memory of political violence"--

Internationally renowned dancer, choreographer and teacher Jonathan Burrows explains how to navigate a course through the complex process of creating dance. He provides choreographers with an active manifesto and shares his wealth of experience of choreographic practice to allow each artist and dance-maker to find his or her own aesthetic process.

La Nijinska is the first biography of twentieth-century ballet's premier female choreographer. Overshadowed in life and legend by her brother Vaslav Nijinsky, Bronislava Nijinska had a far longer and more productive career. An architect of twentieth-century neoclassicism, she experienced the transformative power of the Russian Revolution and created her greatest work - *Les Noces* - under the influence of its avant-garde. Many of her ballets rested on the probing of gender boundaries, a mistrust of conventional gender roles, and the heightening of the ballerina's technical and artistic prowess. A prominent member of *Russia Abroad*, she worked with leading figures of

twentieth-century art, music, and ballet, including Stravinsky, Diaghilev, Poulenc, Alexandra Exter, Natalia Goncharova, Frederick Ashton, Alicia Markova, and Maria Tallchief. She was also a remarkable dancer in her own right with a bravura technique and powerful stage presence that enabled her to perform an unusually broad repertory. Finally, she was the author of an acclaimed volume of memoirs in addition to a major treatise on movement. Nijinska's career sheds new light on the modern history of ballet and of modernism more generally, recuperating the memory of lost works and forgotten artists, many of them women. But it also reveals the sexism pervasive in the upper echelons of the early and mid-twentieth-century ballet world, barriers that women choreographers still confront.

Fifty Key Thinkers on History is an essential guide to the most influential historians, theorists and philosophers of history. The entries offer comprehensive coverage of the long history of historiography ranging from ancient China, Greece and Rome, through the Middle Ages to the contemporary world. This third edition

has been updated throughout and features new entries on Machiavelli, Ranajit Guha, William McNeil and Niall Ferguson. Other thinkers who are introduced include: Herodotus Bede Ibn Khaldun E. H. Carr Fernand Braudel Eric Hobsbawm Michel Foucault Edward Gibbon Each clear and concise essay offers a brief biographical introduction; a summary and discussion of each thinker's approach to history and how others have engaged with it; a list of their major works and a list of resources for further study.

Pina Bausch's work has had tremendous impact

across the spectrum of late twentieth-century performance practice. It helped to redefine the possibilities of what both dance and theater can be. This edited collection presents a compendium of source material combined with contextual essays that serve as a base for the study of Pina Bausch's performance work. Edited by a renowned Bausch expert, Royd Climenhaga, it promises to help to open up Bausch's performative world for students, scholars and practitioners alike.

This is the definitive resource for understanding

and practicing the influential dance technique developed by two pioneers of modern dance, Alwin Nikolais and Murray Louis. The Nikolais/Louis Dance Technique is presented in a week-to-week classroom manual, providing an indispensable tool for teachers and students of this widely studied movement practice. Theoretical background for further reading is set off from the manual for those interested in deeper study. Their philosophy and methodology span a broad readership and offer an important addition to dance literature and American cultural history.