
Poetics Of Contemporary Dance

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*Poetics Of
Contemporary
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NOELLE HODGES

How to Land Springer
Using insights from translation theory, this book uncovers the value of female prophets' riddling

prophecies in Greek and Latin poetry.

**The Oxford
Handbook of
Screendance Studies**
Springer
There is a category of choreographic practice with a lineage stretching back to

mid-20th century North America that has re-emerged since the early 1990s: dance as a contemporary art medium. Such work belongs as much to the gallery as does video art or sculpture and is distinct from both performance art and its history as well as from theater-based dance. *The Persistence of Dance: Choreography as Concept and Material in Contemporary Art* clarifies the continuities and differences between the second-wave dance avant-garde in the 1950s–1970s and the third-wave starting in the 1990s. Through close readings of key artists such as Maria Hassabi, Sarah Michelson, Boris Charmatz, Meg Stuart, Philipp Gehmacher,

Adam Linder, Agatha Gothe-Snape, Shelley Lasica and Latai Taumoepeau, *The Persistence of Dance* traces the relationship between the third-wave and gallery-based work. Looking at these artists highlights how the discussions and practices associated with “conceptual dance” resonate with the categories of conceptual and post-conceptual art as well as with the critical work on the function of visual art categories. Brannigan concludes that within the current post-disciplinary context, there is a persistence of dance and that a model of post-dance exists that encompasses dance as a contemporary art medium. Literature, Modernism,

and Dance Rutgers University Press

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.

Multiplicity,

Embodiment and the Contemporary

Dancer University of Wisconsin Press

This book from renowned poetry critic Edna Longley presents fresh, dynamic perspectives on W. B. Yeats' enduring legacy.

Choreography and Corporeality

Routledge

This collection of essays by dancers, scholars of ethnochoreology, dance studies, drama studies, cultural studies, literature, and architecture explores Irish-German connections through dance in choreographic processes and on stage, in literary texts, photography, dance documentation, film, and architecture since the 1920s.

The Poetics of Crime
Routledge

A comprehensive and multifaceted anthology of dance history — ideal for the classroom.

This new collection of essays surveys the history of dance in an innovative and wide-ranging fashion. Editors Dils and Albright address the current dearth of comprehensive teaching material in the dance history field through the creation of a multifaceted, non-linear, yet well-structured and comprehensive survey of select moments in the development of both American and World dance. This book is illustrated with over 50 photographs, and would make an ideal text for undergraduate classes in dance ethnography, criticism or appreciation, as well as dance

history—particularly those with a cross-cultural, contemporary, or an American focus. The reader is organized into four thematic sections which allow for varied and individualized course use: Thinking about Dance History: Theories and Practices, World Dance Traditions, America Dancing, and Contemporary Dance: Global Contexts. The editors have structured the readings with the understanding that contemporary theory has thoroughly questioned the discursive construction of history and the resultant canonization of certain dances, texts and points of view. The historical readings are presented in a way that encourages thoughtful analysis and

allows the opportunity for critical engagement with the text.

Contemporary Olson

Bloomsbury Publishing

What does it mean to "fail" in performance?

How might staging failure reveal theatre's potential to expand our understanding of social, political and everyday reality? What can we learn from performances that expose and then celebrate their ability to fail? In *Performance Theatre and the Poetics of Failure*, Sara Jane Bailes begins with Samuel Beckett and considers failure in performance as a hopeful strategy. She examines the work of internationally acclaimed UK and US experimental theatre companies Forced Entertainment, Goat Island and Elevator

Repair Service, addressing accepted narratives about artistic and cultural value in contemporary theatre-making. Her discussion draws on examples where misfire, the accidental and the intentionally amateur challenge our perception of skill and virtuosity in such diverse modes of performance as slapstick and punk. Detailed rehearsal and performance analysis are used to engage theory and contextualise practice, extending the dialogue between theatre arts, live art and postmodern dance. The result is a critical account of performance theatre that offers essential reading for practitioners, scholars and students of

Performance, Theatre and Dance Studies.

Wallace Stevens and the Poetics of Modernist Autonomy

Dance Books Limited
For centuries, the art of translation has been misconstrued as a solitary affair. Yet, from Antiquity to the Middle Ages, groups of translators comprised of specialists of different languages formed in order to transport texts from one language and culture to another. Collaborative Translation uncovers the collaborative practices occluded in Renaissance theorizing of translation to which our individualist notions of translation are indebted. Leading translation scholars as well as professional translators have been invited here to detail

their experiences of collaborative translation, as well as the fruits of their research into this neglected form of translation. This volume offers in-depth analysis of rich, sometimes explosive, relationships between authors and their translators. Their negotiations of cooperation and control, assistance and interference, are shown here to shape the translation of prominent modern authors such as Günter Grass, Vladimir Nabokov and Haruki Murakami. The advent of printing, the cultural institutions and the legal and political environment that regulate the production of translated texts have each formalized many of the inherently

social and communicative practices of translation. Yet this publishing regime has been profoundly disrupted by the technologies that are currently revolutionizing collaborative translation techniques. This volume details the impact that this technological and environmental evolution is having upon the translator, proliferating sites and communities of collaboration, transforming traditional relationships with authors and editors, revisers, stage directors, actors and readers.

The Persistence of Dance University of Chicago Press
What I Say: Innovative Poetry by Black Writers in America is the

second book in a landmark two-volume anthology that explodes narrow definitions of African American poetry by examining experimental poems often excluded from previous scholarship. The first volume, *Every Goodbye Ain't Gone*, covers the period from the end of World War II to the mid-1970s. In *What I Say*, editors Aldon Lynn Nielsen and Lauri Ramey have assembled a comprehensive and dynamic collection that brings this pivotal work up to the present day. The elder poets in this collection, such as Nathaniel Mackey, C. S. Giscombe, Will Alexander, and Ron Allen, came of age during and were powerfully influenced by the Black Arts

Movement, and What I Say grounds the collection in its black modernist roots. In tracing the fascinating and unexpected paths of experimentation these poets explored, however, Nielsen and Ramey reveal the tight delineations of African American poetry that omitted noncanonical forms. This invigorating panoply of work, when restored, brings into focus the creatively elastic frontiers and multifaceted expressions of contemporary black poetry. Several of the poets discussed in *What I Say* forged relationships with members of the L=A=N=G=U=A=G=E poetry movement and participated in the broader community of innovative poetry that emerged in the late

1970s and early 1980s and continues to exert a powerful influence today. Each volume can stand on its own, and reading them in tandem will provide a clear vision of how innovative African American poetries have evolved across the twentieth century and into the twenty-first. *What I Say* is infinitely teachable, compelling, and rewarding. It will appeal to a broad readership of poets, poetics teachers, poetics scholars, students of African American literature in nonnarrative forms, Afro-futurism, and what lies between the modern and the contemporary in global and localized writing practices.

Fire Under My Feet
Dance Books Limited

"VISCERAL POETICS tracks "the chronic syndrome of the West" and the cruel treatments of poetry's resistance. At once a call for an embodied scholarship, a poetic work of criticism, and a fragmentary autoethnography of the author's health crisis at the millennium, Eleni Stecopoulos' book moves in a complex field of languages and bodies, between symptom and art, diagnosis and composition, fascia and form. Stecopoulos aligns her method with diviners of entrails and holistic healers, tracing the resonance between locations that range from demonic possession and parasitic vowels to acupuncture and diaspora Greek.

Opening new directions in poetry and poetics as well as literature and medicine, Stecopoulos argues for the body's poetic agency and a different understanding of the therapeutic potency of art. Focusing on works by Antonin Artaud and Paul Metcalf, Stecopoulos articulates a remarkable set of correspondences between experimental writing and the modalities and diagnostics of holistic medicine. In new readings of Artaud, Stecopoulos explores his collaboration with pain and use of energetic principles derived from modalities like homeopathy and acupuncture. She revisits the poetry and "translation therapy" of Artaud's asylum

years, understanding his exoticism as a technology of healing through world languages.

Stecopoulos animates the complicated role of Artaud's multiethnic background and ties his translations to histories of linguistic imagination situated in colonial encounter and nationalist and imperialist strategies."- Publisher's website.

Performing Arts and Digital Humanities

Taylor & Francis

This edited collection charts the development of contemporary dance in Central and Eastern Europe since the literal and symbolic revolutions of 1989. Central Europe and the former Soviet Bloc countries were a major presence in dance - particularly theatrical

dance – throughout the twentieth century. With the fragmentation of traditional structures in the final decade of the century came a range of aesthetic and ideological responses from dance practitioners. These ranged from attempts to reform classical ballet to struggles for autonomy from the state, and the nature of each was influenced by a set of contexts and circumstances particular to each country. Each contribution covers the strategies of a different country's dance practitioners, using a similar structure in order to invite comparisons. In general, they address: Historical context, showing the roots of contemporary dance forms The socio-

political climates that influenced emerging companies and forms The relationships between aesthetic exploration and institutional patronage The practitioners who were central to the development of dance in each country A diagnosis of the current state of the art and how it has come about The book's main through-line is the concept of community, and how all of the different approaches that it documents have in some way engaged with this notion, consciously or otherwise. This can take the form of oppositional relationships, institutional formations, or literally, in identifiable communities of dancers and

choreographers. Cassandra and the Poetics of Prophecy in Greek and Latin Literature Oxford University Press

When Words are Inadequate is a transnational history of modern dance written from and beyond the perspective of China. Author Nan Ma extends the horizon of China studies by rewriting the cultural history of modern China from a bodily movement-based perspective through the lens of dance modernism. The book examines the careers and choreographies of four Chinese modern dance pioneers—Yu Rongling, Wu Xiaobang, Dai Ailian, and Guo Mingda—and their connections to canonical Western counterparts, including

Isadora Duncan, Mary Wigman, Rudolf von Laban, and Alwin Nikolais. Tracing these Chinese pioneers' varied experiences in Paris, Tokyo, Trinidad, London, New York, and China's metropolises and borderlands, the book shows how their contributions adapted and reimagined the legacies of early Euro-American modern dance. In doing so, When Words are Inadequate reinserts China into the multi-centered, transnational network of artistic exchange that fostered the global rise of modern dance, further complicating the binary conceptions of center and periphery and East and West. By exploring the relationships between performance and representation, choreography and

politics, and nation-building and global modernism, it situates modern dance within an intermedial circuit of literary and artistic forms, demonstrating how modern dance provided a kinesthetic alternative and complements to other sibling arts in participating in China's successive revolutions, reforms, wars, and political movements.

Visceral Poetics

Routledge

Drawing on original contributions from four major contemporary Spanish voices--Luis Muñoz, Abraham Gragera, Josep M. Rodríguez, and Ada Salas--*The Poetics of Epiphany in the Spanish Lyric of Today* argues that for these writers the poem is the fundamental means of exploring the nature of

both knowledge and poetry.

Dance, Place, and Poetics Cambridge University Press

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.

Engaging Bodies

Oxford University Press
How to Land: Finding Ground in an Unstable World foregrounds the importance of embodiment as a means of surviving the disorientation of our twenty-first century

world. Linking somatics and politics, author Ann Cooper Albright argues that a renewed attention to gravity as both a metaphoric sensibility and a physical experience can help transform moments of personal disorientation into an opportunity to reflect on the important relationship between individual resiliency and communal responsibility. Long one of the nation's preeminent thinkers in dance studies, Albright asks how contemporary bodies are affected by repeated images of falling bodies, bombed-out buildings, and displaced peoples, as well as recurring evocations of global economies and governments in discursive free fall or

dissolution. What kind of fear gets lodged in connective tissue when there is an underlying anxiety that certain aspects of our world are in danger of falling apart? To answer this question, she draws on analyses of perception from cognitive studies, tracing the discussions of meaning, body and language through the work of Sara Ahmed, Jean-Luc Nancy, and Shaun Gallagher, among others. In addition, she follows the past decade of debate in contemporary media concerning the implications of the weightless and two-dimensional social media exchanges on structures of attention and learning, as well as their effect on the personal growth and socialization of a

generation of young adults. Each chapter interweaves discussions of movement actions with their cultural implications, documenting specific bodily experiences and then tracing their ideological ripples out through the world.

Futures of Dance Studies Taylor & Francis

This book expands the understanding of conditions defining the creation and circulation of contemporary dance that differ across Europe. It focuses on festival-making connected with the Balkan regional project 'Nomad Dance Academy' (NDA), and highlights collective approaches to sustain a theorisation of festivals using the concepts of dissensus

and imperceptible politics. Drawing from anthropological methods, three festivals PLESkavica, Slovenia; Kondenz, Serbia and LocoMotion, North Macedonia, are explored through social, political and historical currents affecting curatorial practice. This book closely follows how festival-makers navigate the values of international development that during and after the Yugoslav wars looked to art as part of peacekeeping and nation-building processes. This coincided with increasing discourse and practices of contemporary dance that gained momentum in the 1980s alongside European festivalisation. I show

how contemporary dance acts as an agent for transformation, but also a carrier of older forms of social organisation, reflecting methods and values of Yugoslav Worker Self-management that are deployed by the groups creating the festivals. This book will be of interest to dance scholars as well as researchers tracing the long-term effects of the dissolution of the Socialist Federal Republic of Yugoslavia. Choreography, Visual Art and Experimental Composition 1950s-1970s Ashgate Publishing, Ltd. Dance's Duet with the Camera: Motion Pictures is a collection of essays written by various authors on the relationship between live dance and film. Chapters cover a range

of topics that explore dance film, contemporary dance with film on stage, dance as an ideal medium to be captured by 3D images and videodance as kin to site-specific choreography. This book explores the ways in which early practitioners such as Loïe Fuller and Maya Deren began a conversation between media that has continued to evolve and yet still retains certain unanswered questions. Methodology for this conversation includes dance historical approaches as well as mechanical considerations. The camera is a partner, a disembodied portion of self that looks in order to reflect on, to mirror, or to presage

movement. This conversation includes issues of sexuality, race, and mixed ability. Bodies and lenses share equal billing.

**Multimodality,
Poetry and Poetics**

Routledge

A collaboration between well-established and rising scholars, *Futures of Dance Studies* suggests multiple directions for new research in the field. Essays address dance in a wider range of contexts--onstage, on screen, in the studio, and on the street--and deploy methods from diverse disciplines. Engaging African American and African diasporic studies, Latinx and Latin American studies, gender and sexuality studies, and Asian American and Asian

studies, this anthology demonstrates the relevance of dance analysis to adjacent fields"--

What I Say Springer
Nature

Locates Lloyd

Newson's *Strange Fish*, created for DV8

Physical Theatre, in the cultural frame of dance and art in the late twentieth century in Europe, bringing the spectator's role to the forefront. Lansdale's intertextual and creative engagement with the work is balanced by a sense of the uniqueness and integrity of *Strange Fish*. Drawing on texts related to Greek and Christian histories, to psychoanalytic thinking of recent times and to feminism and queer theory, Lansdale presents cogent interpretations which

are critical of, yet in sympathy with, the work. Adshead-Lansdale shows how dance research can aspire to, and equal, the much longer-standing analytic accounts of individual works in music, theatre and the visual arts, to penetrate the many layers of meaning that interpreters construct.

Poetics of

Contemporary Dance

John Wiley & Sons

This book explores the complex relationship between literature and dance in the era of modernism. During this period an unprecedented dialogue between the two art forms took place, based on a common aesthetics initiated by contemporary discussions of the body and gender, language,

formal experimentation, primitivism, anthropology, and modern technologies such as photography, film, and mechanisation. The book traces the origins of this relationship to the philosophical antecedents of modernism in the nineteenth century and examines experimentation in both art forms. The book investigates dance's impact on the modernists' critique of language and shows the importance to writers of choreographic innovations by dancers of the fin de siècle, of the Ballets Russes, and of European and American experimentalists in non-balletic forms of modern dance. A

reciprocal relationship occurs with choreographic use of literary text. Dance and literature meet at this time at the site of formal experiments in narrative, drama, and poetics, and their relationship contributes to common aesthetic modes such as symbolism, primitivism, expressionism, and constructivism. Focussing on the first half of the twentieth century, the book locates these transactions in a transatlantic field, giving weight to both European and American contexts and illustrating the importance of dance as a conduit of modernist

preoccupations in Europe and the US through patterns of influence and exchange. Chapters explore the close interrelationships of writers and choreographers of this period including Mallarmé, Nietzsche, Yeats, Conrad, Woolf, Lawrence, Pound, Eliot, and Beckett, Fuller, Duncan, Fokine, Nijinsky, Massine, Nijinska, Balanchine, Tudor, Laban, Wigman, Graham, and Humphrey, and recover radical experiments by neglected writers and choreographers from David Garnett and Esther Forbes to Andrée Howard and Oskar Schlemmer.