

Dancing Modernism Performing Politics

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<i>Dancing Modernism Performing Politics</i>	2023-06-18
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<p>Dance, Politics & Co-immunity Cambridge University Press</p> <p>The first in-depth study of the modern dance world of the 1940s and 1950s <i>A Game for Dancers</i> examines the difficulties American modern dancers faced as the Cold War took hold and the genre became institutionalized after its pioneering phase. It draws on the sociology of Pierre Bourdieu to explore the interconnections between art and politics while paying close attention to modern dance's ambivalent relationship to the market. At the heart of the book is an inquiry into modernism itself, and how dancers struggled with modernist ideas of abstraction and autonomy while rarely questioning them. Crucial, too, is the issue of embodiment, which appeared to answer modernist skepticism of representation and aid modern dance's elusive pursuit of independence. Subjects include modernist dance theory, the emergence of new constituencies including African-American choreographers, and the work of Merce Cunningham and Alwin Nikolais, whose objectivism was declared a new modern dance vanguard in the 1950s.</p> <p>Dancing in the Blood Princeton University Press</p> <p>This is the first anthology to explore the fertile intersection of dance and political studies. It offers new perspectives on the connections of dance to governmental, state and party politics, war, nationalism, activism, terrorism, human rights, political ideologies and cultural policy. This cutting-edge book features previously unpublished work by leading scholars of dance, theatre, politics, and management, alongside renowned contemporary choreographers, who propose innovative ways of looking at twentieth- and twenty-first-century dance. Topics covered range across the political spectrum: from dance tendencies under fascism to the use of choreography for revolutionary socialist ends; from the capacity of dance to reflect the modern market economy to its function in campaigns for peace and justice. The book also contains a comprehensive introduction to the relations between dance and politics.</p>	<p>diverse case studies to illuminate these patterns of movement and influence in movement and sound in the history of American public life. Christopher J. Smith spans centuries, geographies, and cultural identities as he delves into a wide range of historical moments. These include the God-intoxicated public demonstrations of Shakers and Ghost Dancers in the First and Second Great Awakenings; creolized antebellum dance in cities from New Orleans to Bristol; the modernism and racial integration that imbued twentieth-century African American popular dance; the revolutionary connotations behind images of dance from Josephine Baker to the Marx Brothers; and public movement's contributions to hip hop, antihegemonic protest, and other contemporary transgressive communities' physical expressions of dissent and solidarity. Multidisciplinary and wide-ranging, <i>Dancing Revolution</i> examines how Americans turned the rhythms of history into the movement behind the movements.</p> <p>Dance and politics Wesleyan University Press</p> <p>This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. This book examines the political power of dance, particularly its transgressive potential. Focusing on readings of dance pioneers Isadora Duncan and Martha Graham, Gumboots dancers in the gold mines of South Africa, the One Billion Rising movement, dabke in Palestine and dance as a protest against human rights abuse in Israel, the book explores moments in which the form succeeds in transgressing politics as articulated in words. Close readings and critical analysis grounded in radical democratic theory combine to show how interpreting political dance as 'interruption' can unsettle conceptions of both politics and dance.</p> <p>Politics of Modernism Edwin Mellen Press</p> <p>The only scholarly book in English dedicated to recent European contemporary dance, <i>Exhausting Dance: Performance and the Politics of Movement</i> 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.</p>
<p><i>The Oxford Handbook of Dance and Reenactment</i> Wesleyan University Press</p> <p>The age of high tech is haunted by an image from the last century that developed in the three decades between the patenting of the cinematographe and its turn toward sound: the dancing machine, paradox of the ease of mechanization and its tortures, embodiment of the motor and the automaton, image of fusion and fragmentation. An excavation of this image, in the historical context of maximum productivity and mechanical reproducibility, reveals its development in European Modernism--Modernism drawn to dancers of American, African, and Asian origins, to Taylorism as well as to Primitivism, to cinema and to myth. This book traces the abstraction and anonymity of the bodies making machines dance, in the codes of modernisms graphic and choreographic, and in the streamlined gestures of industry, avant-garde art, and entertainment. What surfaces is dance's centrality to machine aesthetics and to its alternatives, as well as to the early elaboration of the machine that would become the ultimate guarantor of modern dance's de-mechanization, the motion picture camera.</p> <p><i>Dancing Modernism</i> Indiana University Press</p> <p>"... almost every page offers provocative commentary on the aesthetics and politics of modern dance." -- Signs "... [an] important step... in the ineluctable dance by postmodern historians across a bridge that spans the gaps among disciplines, between theory and practice, and between present and past." -- Theatre Journal "This complex and important book needs to be read by anyone interested in dance history or the cultural politics of dance." -- Dance Theatre Journal "Mark Franko's <i>Dancing Modernism/Performing Politics</i> is challenging, groundbreaking, insightful, and, I believe, an important contribution to the field of dance scholarship." -- Dance Research Journal A revisionary account of the evolution of "modern dance" in which Mark Franko calls for a historicization of aesthetics that considers the often-ignored political dimension of expressive action. Includes an appendix of articles of left-wing dance theory, which flourished during the 1930s.</p>	<p><i>Dancing Modernism / Performing Politics</i> University of Wisconsin Press</p> <p>Loie Fuller was the most famous American in Europe throughout the late nineteenth and early twentieth centuries. Rising from a small-time vaudeville career in the States, she attained international celebrity as a dancer, inventor, impresario, and one of the first women filmmakers in the world. Fuller befriended royalty and inspired artists such as Mallarmé, Toulouse-Lautrec, Rodin, Sarah Bernhardt, and Isadora Duncan. Today, though, she is remembered mainly as an untutored "pioneer" of modern dance and stage technology, the "electricity fairy" who created a sensation onstage whirling under colored spotlights. But in Rhonda Garelick's <i>Electric Salome</i>, Fuller finally receives her due as a major artist whose work helped lay a foundation for all modernist performance to come. The book demonstrates that Fuller was not a mere entertainer or precursor, but an artist of great psychological, emotional, and sexual expressiveness whose work illuminates the centrality of dance to modernism. <i>Electric Salome</i> places Fuller in the context of classical and modern ballet, Art Nouveau, Orientalism, surrealism, the birth of cinema, American modern dance, and European drama. It offers detailed close readings of texts and performances, situated within broader historical, cultural, and theoretical frameworks. Accessibly written, the book also recounts the human story of how an obscure, uneducated woman from the dustbowl of the American Midwest moved to Paris, became a star, and lived openly for decades as a lesbian.</p>
<p><i>Electric Salome</i> Univ of North Carolina Press</p> <p>The book explores the revolutionary impact of modern dance on European culture in the early twentieth century. Edward Ross Dickinson uncovers modern dance's place in the emerging 'mass' culture of the modern metropolis and reveals the connections between dance, politics, culture, religion, the arts, psychology, entertainment, and selfhood.</p> <p>TDR. Verso Books</p> <p>The Grand Union was a leaderless improvisation group in SoHo in the 1970s that included people who became some of the biggest names in postmodern dance: Yvonne Rainer, Trisha Brown, Steve Paxton, Barbara Dilley, David Gordon, and Douglas Dunn. Together they unleashed a range of improvised forms from peaceful movement explorations to wildly imaginative collective fantasies. This book delves into the "collective genius" of Grand Union and explores their process of deep play. Drawing on hours of archival videotapes, Wendy Perron seeks to understand the ebb and flow of the performances. Includes 65 photographs.</p> <p><i>Dance Research Journal</i> Oxford Studies in Dance Theory</p> <p>Throughout American history, patterns of political intent and impact have linked the wide range of dance movements performed in public places. Groups diverse in their cultural or political identities, or in both, long ago seized on street dancing, marches, open-air revival meetings, and theaters, as well as in dance halls and nightclubs, as a tool for contesting, constructing, or reinventing the social order. <i>Dancing Revolution</i> presents richly</p>	<p><i>Futures of Dance Studies</i> Routledge</p> <p>"Accessible and well researched, [combines] practical and theoretical perspectives on ways that dance shapes the American experience. . . . Highly recommended."—Choice "Unpredictable. Counterintuitive. Stunningly conceived. So you think you know dance history? These anthologies are full of revelations."—Mindy Aloff, editor of <i>Leaps in the Dark: Art and the World</i> "This is a picture of American dance—and a picture of America through dance—as we have not conceived of it before, advancing the bold and capacious idea that movement can illuminate who Americans are and who they want to be. A startlingly original compilation that includes stops in the unlikeliest places, it makes the case that following the moving body into every byway of life reveals an America that has been hiding in plain sight. It will be impossible to think of this subject in the same way again."—Suzanne Carbonneau, George Mason University and scholar-in-residence, Jacob's Pillow Dancing embodies cultural history and beliefs, and each dance carries with it features of the place where it originated. Influenced by different social, political, and environmental circumstances, dances change and adapt. American dance evolved in large part through combinations of multiple styles and forms that arrived with each new group of immigrants. Perspectives on American Dance is the first anthology in over twenty-five years to focus exclusively on American dance practices across a wide span of American culture. This volume and its companion show how social experience, courtship, sexualities, and other aspects of life in America are translated through dancing into spatial patterns, gestures, and partner relationships. In this volume of Perspectives on American Dance, the contributors explore a variety of subjects: white businessmen in Prescott, Arizona, who created a "Smoki tribe" that performed "authentic" Hopi dances for over seventy years; swing dancing by Japanese American teens in World War II internment camps; African American jazz dancing in the</p>

work of ballet choreographer Ruth Page; dancing in early Hollywood movie musicals; how critics identified “American” qualities in the dancing of ballerina Nana Gollner; the politics of dancing with the American flag; English Country Dance as translated into American communities; Bob Fosse’s sociopolitical choreography; and early break dancing as Latino political protest. The accessible essays use a combination of movement analysis, thematic interpretation, and historical context to convey the vitality and variety of American dance. They offer new insights on American dance practices while simultaneously illustrating how dancing functions as an essential template for American culture and identity. Jennifer Atkins is associate professor of dance at Florida State University. Sally R. Sommer is professor of dance and director of the FSU in NYC program at Florida State University. Tricia Henry Young is professor emerita of dance history and former director of the American Dance Studies program at Florida State University. Contributors: Jennifer Atkins | Kathaleen Boche | Cutler Edwards | Karen Eliot | Lizzie Leopold | Julie Malnig | Adrienne L. McLean | Joellen A. Meglin | Dara Milovanovic | Jill Nunes Jensen | Marta Robertson | Lynette Russell | Sally Sommer, Ph.D. | Daniel J. Walkowitz | Sara Wolf, Ph.D. | Tricia Henry Young

Will Modern Dance Survive? Manchester University Press

Considered to be the founding father of British cultural theory, Williams was concerned throughout his life to apply a materialist and socialist analysis to all forms of culture, defined generously and inclusively as “structures of feeling.” In this major work, Williams applies himself to the problem of modernism. Rejecting stereotypes and simplifications, he is especially preoccupied with the ambivalent relationship between revolutionary socialist politics and the artistic avant-garde. Judiciously assessing the strengths and weaknesses of the modernist project, Williams shifts the framework of discussion from merely formal analysis of artistic techniques to one which grounds these cultural expressions in particular social formations. Animating the whole book is the question which Williams poses and brings us significantly closer to answering: namely, what does it mean to develop a cultural analysis that goes “beyond the modern” and yet avoids the trap of postmodernism’s “new conformism”?

Ritual and Event Wesleyan University Press

Focusing on politics, gender, and identities, a group of international dance scholars provide a broad overview of methodological approaches and how they can be applied to the study of ballet and modern dance.

Martha Graham’s Cold War Peter Lang

Ritual today can be encountered in the midst of catastrophic and transforming events. This collection reassesses and revises traditionally understood relationships between ritual and politics, ritual and everyday life, ritual and art making, and ritual and disaster. The methodologies as well as the subject matter are interdisciplinary: they range from the anthropological to the art and dance historical, from the theatrical and literary to the linguistic, philosophical, and psychoanalytic. It will be a valuable tool for scholars of Theater and Performance Studies, as well as Anthropology, Art, and History.

Dancing Machines Routledge

The Oxford Handbook of Dance and Politics presents cutting edge research investigating not only how dance achieves its politics, but also how notions of the political are themselves expanded when viewed from the perspective of dance.

Stepping Left Oxford University Press, USA

The Oxford Handbook of Dance and Reenactment brings together a cross-section of artists and scholars engaged with the phenomenon of reenactment in dance from a practical and theoretical standpoint. Synthesizing myriad views on danced reenactment and the manner in which this branch of choreographic performance intersects with important cultural concerns around appropriation this Handbook addresses originality, plagiarism, historicity, and spatiality as it relates to cultural geography. Others topics treated include transmission as a heuristic device, the notion of the archive as it relates to dance and as it is frequently contrasted with embodied cultural memory, pedagogy, theory of history, reconstruction as a

methodology, testimony and witnessing, theories of history as narrative and the impact of dance on modernist literature, and relations of reenactment to historical knowledge and new media.

Crossing the Borders of German and American Modernism Wesleyan University Press

Revision of author’s thesis (doctoral)--Columbia University, 2013, titled Strange commodity of cultural exchange: Martha Graham and the State Department on tour, 1955-1987.

Attitudes & Arabesques Duke University Press

Introduction: performing queer modernism -- "This feverish, jealous attachment of Paula's for Eellean": homosocial desire and the production of queer modernism -- "Fairy of light": performative ghosting and the queer uncanny -- "Without the assistance of any girls": queer sex and the shock of the new -- "I think very few people are completely normal really, deep down in their private lives": popular Plato, queer heterosexuality, comic form -- "What are you trying to say?" "I'm saying it": queer performativity in and across time -- Epilogue: "what is termed sin is an essential element of progress

Hitler’s Dancers Oxford University Press

Explores the complex relationship between dance, work and labor in the 1930s. In this insightful new book, Mark Franko explores the many genres of theatrical dancing during the radical decade of the 1930s and their relationship to labor movements, including Fordist and unionist organizational structures, the administrative structures of the Federal Dance and Theatre Project, the International Ladies Garment Workers Union, and the Communist Party. Franko shows how the structures of labor organization were reproduced and acted out — but also profoundly reasoned through in corporeal terms — by choreography and performance of the proletarian mass dance, the chorus line of the Ziegfeld Follies and the reflexive backstage musical film, Martha Graham’s modern dance, the revolutionary dance movement of the proletarian avant-garde, African-American “ethnic” opera-ballet, and Lincoln Kirstein’s “American” ballet. The contributions of many important personalities of American theatrical, visual and literary culture are included in this study. Franko’s focus extends from the direct impact of performances on audiences to the reviewing, reporting and photography of print journalism.

Meaning in Motion Stanford University Press

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.