

Trisha Brown Choreography As Visual Art 1962 1987

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Hiking the Horizontal Univ of North Carolina Press

"Drawing on the whole practical and theoretical heritage of modern dance and its pre-cursors and including discussion of works up to and including the 1980s, Louppe reviews the main 'tools' of contemporary dance creation and thought: the body, weight, space, time, flow, breath, style and composition. She also weaves through her analysis a vision of the broader historical and philosophical concerns and challenges specific to this art and its defining values. Rather than taking an objective, cognitive approach to her role as observer and critic, Louppe writes from an intimate place of attention to all of the contemporary dancer's resources and practices: from the 'pre-movement' when stylistic values are born invisibly in bodies, to the moment and location of performance and the encounter with a public."--Publisher.

Choreography Invisible Oxford University Press

Published in conjunction with exhibitions held at Walker Art Center, Minneapolis, February 8-July 30, 2017, and Museum of Contemporary Art, Chicago, February 11-April 30, 2017.

Anna Halprin Haskell House Pub Limited

In this unique critical volume, the authors turn the semiotic spotlight on an obscure area of art: the drawings and notations choreographers use to think about the human body in motion.

Literature, Modernism, and Dance Wesleyan University Press

What is the essence of black dance in America? To answer that question, Brenda Dixon Gottschild maps an unorthodox 'geography', the geography of the black dancing body, to show the central place black dance has in American culture. From the feet to the butt, to hair to skin/face, and beyond to the soul/spirit, Brenda Dixon Gottschild talks to some of the greatest choreographers of our day including Garth Fagan, Francesca Harper, Meredith Monk, Brenda Buffalino, Doug Elkins, Ralph Lemon, Fernando Bujones, Bill T. Jones, Trisha Brown, Jawole Zollar, Bebe Miller, Sean Curran and Shelly Washington to look at the evolution of black dance and its importance to American culture. This is a groundbreaking piece of work by one of the foremost African-American dance critics of our day.

Robert Rauschenberg, a Retrospective Mit Press

The Creative Formula has helped thousands of artists go from wild inspiration to polished work using a proven-effective three step method. This powerful and easily accessible book will hold your hand through the dark tunnel of your creative path and show you the way out. Holly Shaw, who has mentored hundreds of artists, from composers, to choreographers and directors, shares the fruits of her creative research and examples from her 30 plus years in film, television, and theatre to help you streamline your process and clarify your work so it pops with "you-ness"! You'll get the foundation for making award-winning work over and over again through: A simple, but powerful three-part method to creating that helps you work with your inspiration to pull the best work out of you. Highly effective exercises and ideas for making work, suggested exactly the way that you need them to actually originate ideas, create, edit, organize, and polish your work. Important Compositional Tools like: how to manage a big project, narrow your variables, and how to structure, organize, and edit your work in order to craft show stopping performances. Extra bonus chapters sharing powerful tools and clear examples of how you can begin using the Creative Formula in your own studio, in classrooms, coaching sessions, and even in performances.

Merce Cunningham Oxford University Press

This collection reflects not only the multidisciplinary nature of current thinking about performance, but also the complex and contested nature of the concept itself.

Dance We Must OUP Oxford

The unique career of choreographer Liz Lerman has taken her from theater stages to shipyards, and from synagogues to science labs. In this wide-ranging collection of essays and articles, she reflects on her life-long exploration of dance as a vehicle for human insight and understanding of the world around us. Lerman has been described by the Washington Post as "the source of an epochal revolution in the scope and purposes of dance art." Here, she combines broad outlooks on culture and society with practical applications and accessible stories. Her expansive scope encompasses the craft, structure, and inspiration that bring theatrical works to life as well as the applications of art in fields as diverse as faith, aging, particle physics, and human rights law. Offering readers a gentle manifesto describing methods that bring a horizontal focus to bear on a hierarchical world, this is the perfect book for anyone curious about the possible role for art in politics, science, community, motherhood, and the media. The paperback edition includes an afterword with updates and additions to each section of the book. Ebook Edition Note: Two images have been redacted, on page 200, Dances at a Cocktail Party, and on page 201, the bottom photo of Small Dances about Big Ideas.

The Black Dancing Body University of Pittsburgh Pre

If you're interested in Plato, you're reading the wrong book. If you're interested in difficult childhoods, sexual misadventures, aesthetics, cultural history, and the reasons that a club sandwich and other meals--including breakfast--have remained in the memory

of the present writer, keep reading. --from Feelings Are Facts In this memoir, dancer, choreographer, and filmmaker Yvonne Rainer traces her personal and artistic coming of age. Feelings Are Facts(the title comes from a dictum by Rainer's one-time psychotherapist) uses diary entries, letters, program notes, excerpts from film scripts, snapshots, and film frame enlargements to present a vivid portrait of an extraordinary artist and woman in postwar America. Rainer tells of a California childhood in which she was farmed out by her parents to foster families and orphanages, of sexual and intellectual initiations in San Francisco and Berkeley, and of artistic discoveries and accomplishments in the New York City dance world. Rainer studied with Martha Graham (and heard Graham declare, "when you accept yourself as a woman, you will have turn-out"--that is, achieve proper ballet position) and Merce Cunningham in the late 1950s and early 1960s, cofounded the Judson Dance Theater in 1962 (dancing with Trisha Brown, Steve Paxton, David Gordon, and Lucinda Childs), hobnobbed with New York artists including Robert Rauschenberg, Robert Morris (her lover and partner for several years), and Yoko Ono, and became involved with feminist and anti-war causes in the 1970s and 1980s. Rainer writes about how she constructed her dances--including The Mind Is a Muscled and its famous section, Trio A, as well as the recent After Many a Summer Dies the Swan--and about turning from dance to film and back to dance. And she writes about meeting her longtime partner Martha Gever and discovering the pleasures of domestic life. The mosaic-like construction of Feelings Are Facts recalls the composition-by-juxtaposition of Rainer's work in film and dance, displaying prismatic variations from what she calls her "reckless past" for our amazement and appreciation.

Dancers as Diplomats Oxford University Press

An exploration of Judson Dance Theater's radical influence on postwar American art history and its lasting impact on contemporary artistic discourse. Taking its name from the Judson Memorial Church, a socially engaged Protestant congregation in New York's Greenwich Village, Judson Dance Theater was organized as a series of open workshops from which its participants developed performances. Redefining the kinds of movement that could count as dance, the Judson participants - Trisha Brown, Lucinda Childs, Philip Corner, Bill Dixon, Judith Dunn, David Gordon, Alex Hay, Deborah Hay, Fred Herko, Robert Morris, Steve Paxton, Rudy Perez, Yvonne Rainer, Robert Rauschenberg, Carolee Schneemann and Elaine Summers, among others - would go on to profoundly shape all fields of art in the second half of the 20th century. Judson Dance Theater: The Work Is Never Done highlights the ongoing significance of the history of Judson Dance Theater. Published in conjunction with an exhibition at The Museum of Modern Art, it charts the development of Judson, beginning with the workshops and classes led by Anna Halprin, Robert Ellis Dunn and James Waring, and exploring the influence of other figures working downtown such as Simone Forti and Andy Warhol, as well as venues for collective action like Judson Gallery and the Living Theatre. Lushly illustrated with film stills, photographic documentation, reproductions of sculptural objects, scores, music, poetry, architectural drawings and archival material, the publication celebrates the group's multidisciplinary and collaborative ethos as well as the range of its participants.

Changes Chronicle Books

This book traces the history of engagements between dance and the visual arts in the mid-twentieth century and provides a backdrop for the emerging field of contemporary, intermedial art practice. Exploring the disciplinary identity of dance in dialogue with the visual arts, this book unpacks how compositional methods that were dance-based informed visual art contexts. The book provokes fresh consideration of the entangled relationship between, and historiographic significance of, visual arts and dance by exploring movements in history that dance has been traditionally mapped to (Neo-Avant Garde, Neo-Dada, Conceptual art, Postmodernism, and Performance Art) and the specific practices and innovations from key people in the field (like John Cage, Anna Halprin, and Robert Rauschenberg). This book also employs a series of historical and critical case studies which show how compositional approaches from dance—breath, weight, tone, energy—formed the emergence of the intermedial. Ultimately this book shows how dance and choreography have played an important role in shaping visual arts culture and enables the re-imagination of current art practices through the use of choreographic tools. This unique and timely offering is important reading for those studying and researching in visual and fine arts, performance history and theory, dance practice and dance studies, as well as those working within the fields of dance and visual art.

Dance, Draw Oxford University Press

This comprehensive biography examines Halprin's fascinating life in the context of American culture - in particular popular culture and the West Coast as a center of artistic experimentation from the Beats through the Hippies to the present.

Night's Dancer Springer

"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 Nordrhein-Westfalen, Dusseldorf, 16 July-25 September 2011."--T.p. verso.

Judson Dance Theater Routledge

The Peabody lectures of 1938 delivered at the George Peabody College for Teachers in Nashville. Reprint of the original edition without illustrations. First published in Great Britain by Dennis Dobson in 1946.

The Creative Formula Taylor & Francis

Drawing on the postmodern perspective and concerns that informed her groundbreaking Terpischore in Sneakers, Sally Bane 's Writing Dancing documents the background and development of avant-garde and popular dance, analyzing individual artists, performances, and entire dance movements. With a sure grasp of shifting cultural dynamics, Banes shows how

postmodern dance is integrally connected to other oppositional, often marginalized strands of dance culture, and considers how certain kinds of dance move from the margins to the mainstream. Banes begins by considering the act of dance criticism itself, exploring its modes, methods, and underlying assumptions and examining the work of other critics. She traces the development of contemporary dance from the early work of such influential figures as Merce Cunningham and George Balanchine to such contemporary choreographers as Molissa Fenley, Karole Armitage, and Michael Clark. She analyzes the contributions of the Judson Dance Theatre and the Workers' Dance League, the emergence of Latin postmodern dance in New York, and the impact of black jazz in Russia. In addition, Banes explores such untraditional performance modes as breakdancing and the "drunk dancing" of Fred Astaire. Ebook Edition Note: All images have been redacted.

At the Vanishing Point Hatje Cantz Pub

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.

Move Oxford University Press

Exploring the ballet boom in Britain during WWII, this book asks how art and artists thrive during conflict. Author Karen Eliot shows how ballet in Britain flourished during war, exhibiting a surprising heterogeneity and vibrant populism. The book focuses especially on the roles of dance critics, male and female dancers, producers, audiences, and choreographers.

Judson Dance Theater: the Work Is Never Done Wesleyan University Press

A retrospective of the artist's work.

Performing Arts in Transition Wesleyan University Press

Dancefilm: Choreography and the Moving Image examines the choreographic in cinema - the way choreographic elements inform cinematic operations in dancefilm. It traces the history of the form from some of its earliest manifestations in the silent film era, through the historic avant-garde, musicals and music videos to contemporary experimental short dancefilms. In so doing it also examines some of the most significant collaborations between dancers, choreographers, and filmmakers. The book also sets out to examine and rethink the parameters of dancefilm and thereby re-conceive the relations between dance and cinema. Dancefilm is understood as a modality that challenges familiar models of cinematic motion through its relation to the body, movement and time, instigating new categories of filmic performance and creating spectatorial experiences that are grounded in the somatic.

Drawing on debates in both film theory (in particular ideas of gesture, the close up, and affect) and dance theory (concepts such as radical phrasing, the gestural anacrusis and somatic intelligence) and bringing these two fields into dialogue, the book argues that the combination of dance and film produces cine-choreographic practices that are specific to the dancefilm form. The book thus presents new models of cinematic movement that are both historically informed and thoroughly interdisciplinary.

Trisha Brown Createspace Independent Publishing Platform

On choreography: "Choreography is a negotiation with the patterns your body is thinking" On rules: "Try breaking the rules on a need to break the rules basis" *A Choreographer's Handbook* invites the reader to investigate how and why to make a dance performance. In an inspiring and unusually empowering sequence of stories, ideas and paradoxes, internationally renowned dancer, choreographer and teacher Jonathan Burrows explains how it's possible to navigate a course through this complex process. It is a stunning reflection on a personal practice and professional journey, and draws upon five years' of workshop discussions, led by Burrows. Burrows' open and honest prose gives the reader access to a range of exercises, meditations, principles and ideas on choreography that allow artists and dance-makers to find their own aesthetic process. It is a book for anyone interested in making performance, at whatever level and in whichever style.

The Oxford Handbook of Dance and Wellbeing Univ of California Press

"The Judson Dance Theatre "explores the work and legacy of one of the most influential of all dance companies, which first performed at the Judson Memorial Church in downtown Manhattan in the early 1960s. There, a group of choreographers and dancers--including future well-known artists Twyla Tharp, Carolee Schneemann, Robert Morris, Trisha Brown, Yvonne Rainier, and others--created what came to be known as " postmodern dance." Taking their cues from the experiments of Merce Cunningham, they took movements from everyday life--walking, running, gymnastics--to create dances that influenced not only future dance work but also minimalism in music and art, as well as the wedding of dance and speech in solo performance pieces. Judson's legacy has been explored primarily in the work of dance critic Sally Banes, in a book published in the 1980s. Although the dancers from the so-called "Judson School" continue to perform and create new works--and their influence continues to grow from the US to Europe and beyond--there has not been a book-length study in the last two decades that discusses this work in a broader context of cultural trends. Burt is a highly respected dance critic and historian who brings a unique new

vision to his study of the Judson dancers and their work which will undoubtedly influence the discussion of these seminal figures for decades to come "Performative Traces: Judson" "Dance Theatre and Its Legacy "combines history, performance analysis, theory, and criticism to give a fresh view of the work of this seminal group of dancers. It will appeal to students of dance history, theory, and practice, as well as all interested in the avant-grade arts and performance practice in the 20th century.