

Choreography And Corporeality Relay In Motion

The Routledge Companion to Literature and Social Justice Masood Ashraf Raja, Nick T. C. Lu. 2023-11-20 The Routledge Companion to Literature and Social Justice is a comprehensive and multi-purpose collection on this important topic. With contributors working in various fields, the Companion provides in-depth analyses of both the cumulative and emergent issues, obstacles, praxes, propositions, and theories of social justice. The first section offers a historical overview of major developments and debates in the field, while the following sections look in more detail at the key traditions and show how literature and theory can be applied as analytical tools to real-world inequalities and the impact of doing so. The contributors provide reviews of major theoretical traditions, including Marxism, feminism, Critical Race Theory, disability studies, and queer studies. They also share literary analyses of influential authors including W. E. B. Du Bois, Yang Kui, Edwidge Danticat, Octavia Butler, and Rivers Solomon amongst others. The final section considers future possibilities for theory and action of justice, drawing specifically from theories and knowledges in decolonial, Indigenous, environmental, and posthumanist studies. This authoritative volume draws on the intersections between literary studies and social movements in order to provide scholars, students, and activists alike with a complete collection of the most up-to-date information on both canonical and emerging texts and case studies globally.

Dance Research Methodologies Rosemary Candelario, Matthew Henley. 2023-03-31 Dance Research Methodologies: Ethics, Orientations, and Practices captures the breadth of methodological approaches to research in dance in the fine arts, the humanities, the social sciences, and the natural sciences by bringing together researchers from around the world writing about a variety of dance forms and practices. This book makes explicit the implicit skills and experiences at work in the research processes by detailing the ethics, orientations, and practices fundamental to being a researcher across the disciplines of dance. Collating together approaches from key subdisciplines, this book brings together perspectives on dance practice, dance studies, dance education, dance science, as well as dance research in cross-, multi-, and interdisciplinary fields. Practice-based chapters cover methodological approaches that provide rich examples of how research design and implementation are navigated by practicing scholars. Dance Research Methodologies also includes a practical workbook that helps readers to decide upon, refine, and enact their research, as well as develop ways in which to communicate their process and outcomes. This vital textbook is a valuable resource for research faculty interested in interdisciplinary conversation and practice, emerging scholars honing their methodological approaches, graduate students engaged in research-based coursework and projects, and advanced undergraduates.

The Oxford Handbook of Improvisation in Dance Vida L. Midgelow. 2019-02-21 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.

Engaging Bodies Ann Cooper Albright. 2013-11-20 Winner of the Selma Jeanne Cohen Prize in Dance Aesthetics (2014) For twenty-five years, Ann Cooper Albright has been exploring the intersection of cultural representation and somatic identity in dance. For Albright, dancing is a physical inquiry, a way of experiencing and participating in the world, and her writing reflects an interdisciplinary approach to seeing and thinking about dance. In her engagement as both a dancer and a scholar, Albright draws on her kinesthetic sensibilities as well as her intellectual knowledge to articulate how movement creates meaning. Throughout Engaging Bodies movement and ideas lean on one another to produce a critical theory anchored in the material reality of dancing bodies. This blend of cultural theory and personal circumstance will be useful and inspiring for emerging scholars and dancers looking for a model of writing about dance that thrives on the interconnectedness of watching and doing, gesture and thought.

Practising with Deleuze Suzie Attiwill. 2018-07-31 First ever book-length study of Scotland's immigrant communities since 1945

Movements of Interweaving Gabriele Brandstetter, Gerko Egert, Holger Hartung. 2019 Movements of Interweaving is a rich collection of essays exploring the concept of interweaving performance cultures in the realms of movement, dance, and corporeality. This volume features an international team of scholars uniting to develop a new critical perspective on the cultural practices of movement, travel, and migration in and beyond dance.

Dance and the Corporeal Uncanny Philipa Rothfield. 2020-06-07 Dance and the Corporeal Uncanny takes the philosophy of the body into the field of dance, through the lens of subjectivity and via its critique. It draws on dance and performance as its dedicated field of practice to articulate a philosophy of agency and movement. It is organized around two conceptual paradigms - one phenomenological (via Merleau-Ponty), the other an interpretation of Nietzschean philosophy, mediated through the work of Deleuze. The book draws on dance studies, cultural critique, ethnography and postcolonial theory, seeking an interdisciplinary audience in philosophy, dance and cultural studies.

The Methuen Drama Companion to Performance Art Bertie Ferdman, Jovana Stokic. 2020-02-20 The Methuen Drama Companion to Performance Art offers a comprehensive guide to the major issues and interdisciplinary debates concerning performance in art contexts that have developed over the last decade. It understands performance art as an institutional, cultural, and economic phenomenon rather than as a label or object. Following the ever-increasing institutionalization and mainstreaming of performance, the book's chapters identify a marked change in the economies and labor practices surrounding performance art, and explore how this development is reflective of capitalist approaches to art and event production. Embracing what we perceive to be the 'oxymoronic status' of performance art where it is simultaneously precarious and highly profitable - the essays in this book map the myriad gestures and radical possibilities of this extreme contradiction. This Companion adopts an interdisciplinary perspective to present performance art's legacies and its current practices. It brings together specially commissioned essays from leading innovative scholars from a wide range of approaches including art history, visual and performance studies, dance and theatre scholarship in order to provide a comprehensive and multifocal overview of the emerging research trends and methodologies devoted to performance art.

Law in the First Person Plural Bert van Roermund. 2020-09-25 This incisive book offers an innovative understanding of Rousseau's politico-legal philosophy to illustrate the legal significance of plural agency and what it means for a people to act together. Testing these ideas in controversial contemporary debates, Bert van Roermund provides a critical assessment of 'political theology' and establishes a new interpretation of joint action as bodily entrenched.

Choreography and Corporeality Thomas F. DeFrantz, Philipa Rothfield. 2016-09-14 This book renews thinking about the moving body by drawing on dance practice and performance from across the world. Eighteen

internationally recognised scholars show how dance can challenge our thoughts and feelings about our own and other cultures, our emotions and prejudices, and our sense of public and private space. In so doing, they offer a multi-layered response to ideas of affect and emotion, culture and politics, and ultimately, the place of dance and art itself within society. The chapters in this collection arise from a number of different political and historical contexts. By teasing out their detail and situating dance within them, art is given a political charge. That charge is informed by the work of Michel Foucault, Stuart Hall, Gilles Deleuze, Jacques Derrida, Rancière and Luce Irigaray as well as their forebears such as Spinoza, Plato and Freud. Taken together, *Choreography and Corporeality: RELAY in Motion* puts thought into motion, without forgetting its origins in the social world.

Movements of Interweaving Gabriele Brandstetter, Gerko Egert, Holger Hartung. 2018-08-02 *Movements of Interweaving* is a rich collection of essays exploring the concept of interweaving performance cultures in the realms of movement, dance, and corporeality. Focusing on dance performances as well as on scenarios of cultural movements on a global scale, it not only challenges the concept of intercultural dance performances, but through its innovative approach also calls attention to the specific qualities of interweaving as a form of movement itself. Divided into four sections, this volume features an international team of scholars together developing a new critical perspective on the cultural practices of movement, travel and migration in and beyond dance.

The Oxford Handbook of Ethics and Art James Harold. 2023 Art has not always had the same salience in philosophical discussions of ethics that many other elements of our lives have. There are well-defined areas of applied ethics corresponding to nature, business, health care, war, punishment, animals, and more, but there is no recognized research program in applied ethics of the arts or art ethics. Art often seems to belong to its own sphere of value, separate from morality. The first questions we ask about art are usually not about its moral rightness or virtue, but about its beauty or originality. However, it is impossible to do any serious thinking about the arts without engaging in ethical questions--

LO: TECH: POP: CULT Priscilla Guy, Alanna Thain. 2024-04-24 This edited collection assembles international perspectives from artists, academics, and curators in the field to bring the insights of screendance theory and practice back into conversations with critical methods, at the intersections of popular culture, low-tech media practices, dance, and movement studies, and the minoritarian perspectives of feminism, queer theory, critical race studies and more. This book represents new vectors in screendance studies, featuring contributions by both artists and theoreticians, some of the most established voices in the field as well as the next generation of emerging scholars, artists, and curators. It builds on the foundational cartographies of screendance studies that attempted to sketch out what was particular to this practice. Sampling and reworking established forms of inquiry, artistic practice and spectatorial habits, and suspending and reorienting gestures into minoritarian forms, these conversations consider the affordances of screendance for reimagining the relations of bodies, technologies, and media today. This collection will be of great interest to students and scholars in dance studies, performance studies, cinema and media studies, feminist studies, and cultural studies.

Contemporary African Dance Theatre Sabine Sörgel. 2020-03-30 This book is the first to consider contemporary African dance theatre aesthetics in the context of phenomenology, whiteness, and the gaze. Rather than a discussion of African dance per se, the author challenges hegemonic perceptions of contemporary African dance theatre to interrogate the extent to which white supremacy and privilege weave through capitalist necropolitics and determine our perception of contemporary African dance theatre today. Multiple aesthetic strategies are discussed throughout the book to account for the affective experience of 'un-suturing' that touches white spectatorship and colonial guilt at their core. The critical analysis covers a broad range of dance choreography by artists from the Democratic Republic of Congo, Ivory Coast, South Africa, Canada, Europe, and the US as they travel, create, and show their works internationally to global audiences to contest racial divides and white supremacist politics.

Contemporary Dance Lighting Carol M. Press, Vickie J. Scott. 2022-09-23 *Contemporary Dance Lighting: The Poetry and the Nitty-Gritty* dynamically guides students toward aesthetically, creatively, and skillfully becoming lighting designers for dance in the 21st century. The book is organized in three parts, covering everything from the aesthetic considerations of lighting for dance to the tools and technology designers use to create compelling artistry. Part I, *Beginnings* establishes context, explaining the structure of the book and illuminating the history of contemporary dance and lighting. Part II, *The Poetry* elaborates on the key artistic and aesthetic elements of contemporary dance lighting: visual narrative; controllable functions and qualities of light; use of space, color, and time; importance and intricacies of collaboration; and continual effects and evolution of technology. Part III, *The Nitty-Gritty* steers students through the technical knowledge and skills necessary to design lighting, including understanding your tools and positioning instruments; creating layered light plots; organizing extensive paperwork; and archiving. The dance *Artifice*, choreographed by Jerry Pearson, is sequentially explored throughout the book to convey key concepts. Further Reflections conclude each chapter, written by a diverse group of renowned professionals, inviting young designers directly into the world of lighting design. This textbook is for use in Lighting Design and Design for Dance Lighting courses at the university level, along with professional training programs.

Perpetual Motion Harmony Bench. 2020-03-10 A new exploration of how digital media assert the relevance of dance in a wired world How has the Internet changed dance? Dance performances can now be seen anywhere, can be looped endlessly at user whim, and can integrate crowds in unprecedented ways. Dance practices are evolving to explore these new possibilities. In *Perpetual Motion*, Harmony Bench argues that dance is a vital part of civil society and a means for building participation and community. She looks at how, after 9/11, it became a crucial way of recuperating the common character of public spaces. She explores how crowdsourcing dance contributes to the project of performing a common world, as well as the social relationships forged when we look at dance as a gift in the era of globalization. Throughout, she asks how dance brings people together in digital spaces and what dance's digital travels might mean for how we experience and express community. From original research on dance today to political economies of digital media to the philosophy of dance, *Perpetual Motion* provides an ambitious, invigorating look at a commonly shared practice.

Contemporary Choreography Jo Butterworth, Liesbeth Wildschut. 2017-12-06 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.

Contemporary Dance Choreography and Spectatorship Lucía Piquero Álvarez. 2024-01-03 This book offers an approach which unites choreographic and spectatorial perspectives, and argues for dance itself—its materials, its structures—as a medium of emotional communication. Contemporary dance often seems to contend with issues of understanding, regularly being “read” in “languages” which alienate it. Even if emotion seems a significant part of people's engagement with dance, its workings are often surrounded by an air of mysticism. Engaging with these issues, this study investigates the experience of emotion in Euro-American contemporary dance theatre. It questions its dependence on the artist's personal emotions, and the assumption that it is mediated by representational meaning. Instead, this book proposes that the emotional import of dance emerges from an interplay between perceptual properties and symbolic elements in an embodied affective cognitive experience. This experience includes the background of the spectator as well as the context of work, choreographer, performer(s) and other creative agents.

Imagined Theatres Daniel Sack. 2017-04-07 *Imagined Theatres* collects theoretical dramas written by some of the leading scholars and artists of the contemporary stage. These dialogues, prose poems, and microfictions

describe imaginary performance events that explore what might be possible and impossible in the theatre. Each scenario is mirrored by a brief accompanying reflection, asking what they might mean for our thinking about the theatre. These many possible worlds circle around questions that include: In what way is writing itself a performance? How do we understand the relationship between real performances that engender imaginary reflections and imaginary conceptions that form the basis for real theatrical productions? Are we not always imagining theatres when we read or even when we sit in the theatre, watching whatever event we imagine we are seeing?

The Routledge Dance Studies Reader Jens Richard Giersdorf, Yutian Wong. 2018-12-07 The Routledge Dance Studies Reader has been expanded and updated, giving readers access to thirty-seven essential texts that address the social, political, cultural, and economic impact of globalization on embodiment and choreography. These interdisciplinary essays in dance scholarship consider a broad range of dance forms in relation to historical, ethnographic, and interdisciplinary research methods including cultural studies, reconstruction, media studies, and popular culture. This new third edition expands both its geographic and cultural focus to include recent research on dance from Southeast Asia, the People's Republic of China, indigenous dance, and new sections on market forces and mediatization. Sections cover: Methods and approaches Practice and performance Dance as embodied ideology Dance on the market and in the media Formations of the field. The Routledge Dance Studies Reader includes essays on concert dance (ballet, modern and postmodern dance, tap, kathak, and classical khmer dance), popular dance (salsa and hip-hop), site-specific performance, digital choreography, and lecture-performances. It is a vital resource for anyone interested in understanding dance from a global and contemporary perspective.

The Body, the Dance and the Text Brynn Wein Shiovitz. 2019-01-24 This collection of new essays explores the many ways in which writing relates to corporeality and how the two work together to create, resist or mark the body of the Other. Contributors draw on varied backgrounds to examine different movement practices. They focus on movement as a meaning-making process, including the choreographic act of writing. The challenges faced by marginalized bodies are discussed, along with the ability of a body to question, contest and re-write historical narratives.

Expanded Choreographies - Choreographic Histories Anna Leon. 2022-07-31 From objects to sounds, choreography is expanding beyond dance and human bodies in motion. This book offers one of the rare systematic investigations of expanded choreography as it develops in contemporaneity, and is the first to consider expanded choreography from a trans-historical perspective. Through case studies on different periods of European dance history - ranging from Renaissance dance to William Forsythe's choreographic objects and from Baroque court ballets to digital choreographies - it traces a journey of choreography as a practice transcending its sole association with dancing, moving, human bodies.

We Travel the Space Ways Henriette Gunkel, kara lynch. 2019-07-31 A new take on Afrofuturism, this book gathers together a range of contemporary voices who, carrying legacies of 500 years of contact between Africa, Europe, and the Americas, reach towards the stars and unknown planets, galaxies, and ways of being. Writing from queer and feminist perspectives and circumnavigating continents, they recalibrate definitions of Afrofuturism. The editors and contributors of this exciting volume thus reflect upon the re-emergence of Black visions of political and cultural futures, proposing practices, identities, and collectivities. With contributions from AfroFuturist Affair, John Akomfrah, Jamika Ajalon, Stefanie Alisch, Jim Chuchu, Grisha Coleman, Thomas F. DeFrantz, Abigail DeVille, M. Asli Dukan with Wildseeds, Kodwo Eshun, Anna Everett, Raimi Gbadamosi, Alexis Pauline Gumbs, Milumbe Haimbe, Ayesha Hameed, Kiluanji Kia Henda, Kara Keeling, Carla J. Maier, Tobias Nagl, Tavia Nyong'o, Rasheedah Phillips, Daniel Kojó Schrade, Nadine Siegert, Robyn Smith, Greg Tate and Frohawk Two Feathers.

Creative Approaches to Health Education Deborah Lupton, Deana Leahy. 2021-11-25 This book shows how creative methods, drawing on innovative arts-based and design-based approaches, can be employed in health education contexts. It takes a very broad view of 'health education', considering it as applying not only in school settings but across the lifespan, and as including physical education and sexuality education as well as public health campaigns, health activist initiatives and programmes designed for training educators and health professionals. The chapters outline a series of case studies contributed by leaders in the field, describing projects using a wide variety of creative methods conducted in a variety of global contexts. These include a rich constellation of arts-based and design-based methods and artefacts: sculptures, dance, walking and other somatic movement, diaries, paintings, drawings, zines, poems and other creative writing, body maps, collages, stories, films, photographs, theatre performances, soundscapes, potions, rock gardens, brainstorming, debates, secret ballots, murals and graffiti walls. There are no rules or guidelines outlined in these contributions about 'how to do' creative approaches to health education. However, the methods in the case studies the authors describe are explained in detail so that they can be adopted or re-invented in other contexts. More importantly, these contributions provide inspiration. They demonstrate what can be done in the field of health education (however it is defined) to go beyond the often stultifying and conventional boundaries it has set for itself. Creative Approaches to Health Education demonstrates that creative approaches can be used to inspire those working and teaching in health education and their publics to think and do otherwise as well as advance health education research and pedagogies into new, exciting and provocative directions. It will be of interest to postgraduate students and researchers in education and health-related fields who want to explore and experiment with creative methods and craftivism in applied inquiry.

Site, Dance and Body Victoria Hunter. 2021-02-05 How does the moving, dancing body engage with the materials, textures, atmospheres, and affects of the sites through which we move and in which we live, work and play? How might embodied movement practice explore some of these relations and bring us closer to the complexities of sites and lived environments? This book brings together perspectives from site dance, phenomenology, and new materialism to explore and develop how 'site-based body practice' can be employed to explore synergies between material bodies and material sites. Employing practice-as-research strategies, scores, tasks and exercises the book presents a number of suggestions for engaging with sites through the moving body and offers critical reflection on the potential enmeshments and entanglements that emerge as a result. The theoretical discussions and practical explorations presented will appeal to researchers, movement practitioners, artists, academics and individuals interested in exploring their lived environments through the moving body and the entangled human-nonhuman relations that emerge as a result.

Philosophy of Improvisation Susanne Ravn, Simon Høffding, James McGuirk. 2021-05-31 This volume brings together philosophical and interdisciplinary perspectives on improvisation. The contributions connect the theoretical dimensions of improvisation with different viewpoints on its practice in the arts and the classroom. The chapters address the phenomenon of improvisation in two related ways. On the one hand, they attend to the lived practices of improvisation both within and without the arts in order to explain the phenomenon. They also extend the scope of improvisational practices to include the role of improvisation in habit and in planned action, at both individual and collective levels. Drawing on recent work done in the philosophy of mind, they address questions such as whether improvisation is a single unified phenomenon or whether it entails different senses that can be discerned theoretically and practically. Finally, they ask after the special kind of improvisational expertise which characterizes musicians, dancers, and other practitioners, an expertise marked by the artist's ability to participate competently in complex situations while deliberately relinquishing control. Philosophy of Improvisation will appeal to anyone with a strong interest in improvisation, to researchers working in philosophy, aesthetics, and pedagogy as well as practitioners involved in different kinds of music, dance, and theater performances.

Dance Theory Tilden Russell. 2020 This book began in 2014 as an introduction to the book I was then writing about a small group of dance theorists-five Germans and an Englishman-and their treatises published between 1703 and 1721: obviously a very narrow conspectus in subject and years. The aim of the introduction was to place these largely ignored writers (especially the Germans) in a broad historical context that would demonstrate how essential and pivotal they were. As I read further in dance theory I found more and more sources on the subject that turned out to be far more interesting and complex than I had originally imagined. The introduction kept getting longer, until it became an albatross on the book's actual text, not only because of its ever-increasing length, but more gravely, because I had assumed it would trace a teleological ascent in

dance theory culminating in my authors and their works, followed by a degenerative aftermath. This tendentious viewpoint threatened not only to deter readers from a sympathetic reading of the book as a whole; it turned out, the more I read and learned, to be simply wrong. The history of dance theory, as I gradually came to realize, is too interesting and important to be exploited for spurious purposes. Also, it's an untold story. Dance historians are familiar with many or most of the authors and titles, but not what they have to say about dance theory. That's the part usually at the beginning of books that is skimmed through in order to get to the more urgent preoccupations of historical dancers and dance historians: performance practice, reconstruction, technique, and repertoire. Viewed superficially, moreover, it can seem as if the same self-evident and obligatory themes keep getting repeated like clichés in these sections under the general rubric of theory: a definition of dance and/or dance theory, or at least a list of their basic components; the relation of dance to the other arts and other areas of knowledge; dance's origin and history; and its utility (i.e., health, social conduct and success, recreation). Finally, and contrary to what I had long believed, dance theory is not dead. In fact, it is thriving in the twenty-first century. Yes, I was fully aware that something called dance theory was being copiously written and talked about, and that theory and theorizing and theorist had become wildly ubiquitous in dance scholars' lexicon, but I believed that what they were talking about was no genuine dance theory, had no kinship with what was historically accepted as dance theory, and did not meet the criteria of what a theory should be. I was convinced that what I considered dance theory had been swept away in the iconoclastic, irreverent, and nonconformist spirit of postmodernism. Luckily, early readers tactfully convinced me to address my folly. As I wrote, I learned. Writing this book has already served as a textbook in my own learning experience. There are some excellent compilations of readings in dance history. The common format is to devote each chapter to a historical period, with an introductory essay followed by relevant readings. The number of readings tends to increase as history marches on, peaking in the nineteenth century. A sampling of such compilations follows. Each book differs from this one in different ways, but in general, and by intent, none of them does everything this book sets out to do: treat theory in depth and as a discrete topic; treat theatrical and social dance equally; include readings dating from classical Antiquity to the twenty-first century; and link the readings, through brief introductory essays, from end to end by a narrative thread based on salient topics as seen from evolving perspectives--

Queer Dance Clare Croft.2017-03-31 If we imagine multiple ways of being together, how might that shift choreographic practices and help us imagine ways groups assemble in more varied ways than just pairing another man with another woman? How might dancing queerly ask us to imagine futures through something other than heterosexuality and reproduction? How does challenging gender binaries always mean thinking about race, thinking about the postcolonial, about ableism? What are the arbitrary rules structuring dance in all its arenas, whether concert and social or commercial and competition, and how do we see those invisible structures and work to disrupt them? Queer Dance brings together artists and scholars in a multi-platformed project-book, accompanying website, and live performance series to ask, How does dancing queerly progressively challenge us? The artists and scholars whose writing appears in the book and whose performances and filmed interviews appear online stage a range of genders and sexualities that challenge and destabilize social norms. Engaging with dance making, dance scholarship, queer studies, and other fields, Queer Dance asks how identities, communities, and artmaking and scholarly practices might consider what queer work the body does and can do. There is great power in claiming queerness in the press of bodies touching or in the exceeding of the body best measured in sweat and exhaustion. How does queerness exist in the realm of affect and touch, and what then might we explore about queerness through these pleasurable and complex bodily ways of knowing?

Improvised Dance Nalina Wait.2023-04-14 This book elucidates the technical aspects of improvised dance performance and reframes the notion of labour in the practice from one that is either based on compositionally formal logic or a mysterious impulse, to one that addresses the (in)corporeal dimensions of practice. Mobilising the languages and conceptual frameworks of theories of affect, embodied cognition, somatics, and dance, this book illustrates the work of specialist improvisers who occupy divergent positions within the complex field of improvised dance. It offers an alternative narrative of the history and current practice of Western improvised dance centred on the epistemology of its (in)corporeal knowledges, which are elusive yet vital to the refinement of expertise. Written for both a disciplinary-specific and interdisciplinary audience, this book will interest dance scholars, students, and practising artists.

Lives in Motion Pornrat Damrhung,Lowell Skar.2023-11-30 Lives in Motion celebrates dance in Thailand, focusing on the diversity of Thailand's dance cultures and their place in today's world. Giving voice to eminent artists and scholars on the complex roles that Thailand is pursuing for artful movement at home and abroad, the book provides key perspectives on Thai dance traditions and practitioners. It explores the many forms and meanings in contemporary dance, changing local traditions in the country, the evolution of Thai dance on the global stage, and hybrid features of the Thai dance world. The book examines how hybridity has been integral to dance cultures in Thailand and discusses how they have actively adapted and negotiated their knowledge in relation to modernity and globalization. Developing new models, standards and sites for dance, movement and theater, dance in Thai has been advancing in innovative ways, whether it is to include fresh forms of skilled bodily movement or to expand in new arenas like tourism and online platforms. Similarly, old systems of training, which included artists' homes, palaces, and temples, have been adapted into the new world of modern education, media, home schooling, and new community rituals. A pioneering contribution on Thai performing arts, this volume examines contemporary Thai dance cultures in the local, national, regional, and global contexts. It will be of great interest to scholars and researchers of dance and performance studies, cultural studies, Southeast Asia studies, and art.

Geographies of Dance Adam M. Pine,Olaf Kuhlke.2013-12-24 This book is the first comprehensive examination of the relationship between dance and geography. It includes articles from geographers, anthropologists, dance historians, architects, and urban planners and examines how dance uses, transforms and gives meaning to the everyday spaces we inhabit.

Material of Movement and Thought Anna Petronella Foultier,Cecilia Roos.2013 The articles in this volume have grown out of a research project on the dancer and the creative process, gathering both professional dancers and theoreticians. A number of issues are explored: How does the dancer work in the process where the dance takes shape? How does the understanding of a movement material shift through the performing of it? What is it to experience a movement from the perspective of the spectator? Through what concepts are we to think the dancer's practice and corporeality? Essays by Cecilia Roos, Anna Petronella Foultier, Chrysa Parkinson, Katarina Elam, Cecilia Sjöholm and Iréne Hultman.

Ethical Agility in Dance Noyale Colin,Catherine Seago,Kathryn Stamp.2023-11-13 This edited collection examines the potential of dance training for developing socially engaged individuals capable of forging ethical human relations for an ever-changing world and in turn frames dance as a fundamental part of human experience. This volume draws together a range of critical voices to reflect the inclusive potential of dance. The contributions offer perspectives on contemporary dance training in Britain from dance educators, scholars, practitioners and artists. Through examining the politics, values and ethics of learning dance today, this book argues for the need of a re-assessment of the evolving practices in dance training and techniques. Key questions address how the concept of 'technique' and associated systems of training in dance could be redefined to enable the collaboration of skills and application of ideas necessary to twenty-first-century dance. The editors present these ideas in different modes of writing. This collection of essays, conversations and manifestos offers a way to explore, debate and grasp the shifting values of contemporary dance. Examining these values in the applied field of dance reveals a complex and contrasting range of ideas, encompassing broad themes including the relationships between individuality and collectivity, rigour and creativity, and virtuosity and inclusivity. This volume points to ethical techniques as providing a way of navigating these contrasting values in dance. It serves as an invaluable resource for academics as well as practitioners and students.

The Routledge Companion to African American Theatre and Performance Kathy A. Perkins,Sandra L. Richards,Renée Alexander Craft,Thomas F. DeFrantz.2018-12-07 The Routledge Companion to African American Theatre and Performance is an outstanding collection of specially written essays that charts the emergence, development, and diversity of African American Theatre and Performance—from the nineteenth-century

African Grove Theatre to Afrofuturism. Alongside chapters from scholars are contributions from theatre makers, including producers, theatre managers, choreographers, directors, designers, and critics. This ambitious Companion includes: A Timeline of African American theatre and performance. Part I Seeing ourselves onstage explores the important experience of Black theatrical self-representation. Analyses of diverse topics including historical dramas, Broadway musicals, and experimental theatre allow readers to discover expansive articulations of Blackness. Part II Institution building highlights institutions that have nurtured Black people both on stage and behind the scenes. Topics include Historically Black Colleges and Universities (HBCUs), festivals, and black actor training. Part III Theatre and social change surveys key moments when Black people harnessed the power of theatre to affirm community realities and posit new representations for themselves and the nation as a whole. Topics include Du Bois and African Muslims, women of the Black Arts Movement, Afro-Latinx theatre, youth theatre, and operatic sustenance for an Afro future. Part IV Expanding the traditional stage examines Black performance traditions that privilege Black worldviews, sense-making, rituals, and innovation in everyday life. This section explores performances that prefer the space of the kitchen, classroom, club, or field. This book engages a wide audience of scholars, students, and theatre practitioners with its unprecedented breadth. More than anything, these invaluable insights not only offer a window onto the processes of producing work, but also the labour and economic issues that have shaped and enabled African American theatre. Chapter 20 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution-Non Commercial-No Derivatives (CC-BY-NC-ND) 4.0 license.

Lighting Dance Flaviana Xavier Antunes Sampaio.2020-10-15 *Lighting Dance* pioneers the discussion of the ability of lighting design to foreground shadow in dance performances. Through a series of experiments integrating light, shadow, and improvised dance movement, it highlights and analyses what it advances as an innovative expression of shadow in dance as an alternative to more conventional approaches to lighting design. Different art forms, such as painting, film, and dance pieces from Loie Fuller, the Russell Maliphant Dance Company, Elevenplay, Pilobolus, and the Tao Dance Theater served to inspire and contextualise the study. From lighting to psychology, from reviews to academic books, shadows are examined as a symbolic and manipulative entity. The book also presents the dance solo *Sombreiro*, which was created to echo the experiments with light, shadow, and movement aligned to an interpretation of cultural shadow (Jung 1954, in Samuels, Shorter, and Plaut 1986; Casement 2006; Ramos 2004; Stein 2004; and others). The historical development of lighting within dance practices is also outlined, providing a valuable resource for lighting designers, dance practitioners, and theatre goers interested in the visuality of dance performances.

Fifty Contemporary Choreographers Jo Butterworth, Lorna Sanders.2020-12-22 *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.

Choreographing Agonism Goran Petrović-Lotina.2021-10-15 In *Choreographing Agonism*, author Goran Petrović Lotina offers new insight into the connections between politics and performance. Exploring the political and philosophical roots of a number of recent leftist civil movements, Petrović Lotina forcefully argues for a re-imagining of artistic performance as an instrument of democracy capable of contesting a dominant politics. Inspired by post-Marxist theories of discourse theory, hegemony, conflict, and pluralism, and using tension as a guiding philosophical, political, and artistic force, the book expands the politico-philosophical debate on theories of performance. It offers both scholars and practitioners of performance a thought-provoking analysis of the ways in which artistic performance can be viewed politically as 'agonistic choreo-political practice,' a powerful strategy for mobilising alternative ways of living together and invigorating democracy. *Choreographing Agonism* makes a bold and innovative contribution to the discussion of political and philosophical thought in the field of Performance Studies.

Kinaesthesia and Visual Self-Reflection in Contemporary Dance Shantel Ehrenberg.2021-08-16 *Kinaesthesia and Visual Self-reflection in Contemporary Dance* features interviews with UK-based professional-level contemporary, ballet, hip hop, and breaking dancers and cross-disciplinary explication of kinaesthesia and visual self-reflection discourses. Expanding on the concept of a 'kinaesthetic mode of attention' leads to discussion of some of the key values and practices which nurture and develop this mode in contemporary dance. Zooming in on entanglements with video self-images in dance practice provides further insights regarding kinaesthesia's historicised polarisation with the visual. It thus provides opportunities to dwell on and reconsider reflections, opening up to a set of playful yet disruptive diffractions inherent in the process of becoming a contemporary dancer, particularly amongst an increasingly complex landscape of visual and theoretical technologies.

Dance Matters in Ireland Aoife McGrath, Emma Meehan.2017-11-29 This book addresses the need for critical scholarship about contemporary dance practices in Ireland. Bringing together key voices from a new wave of scholarship to examine recent practice and research in the field of contemporary dance, it examines the excitingly diverse range of choreographers and works that are transforming Ireland's performance landscape. The first section provides a chronologically-ordered collection of critical essays to ground the reader in some of the most important issues currently at play in contemporary dance in Ireland. The second section then provides an interrogation of individual choreographers' processes. The book traces new choreographic work and trends through a broad array of topics, including somatics in performance, screendance, cultural trauma, dance archives, affect studies, feminist perspectives, choreographic process, the dancer's voice, interdisciplinarity, and pedagogical paradigms.

Pragmatist Philosophy and Dance Eric Mullis.2019-11-29 This book investigates how Pragmatist philosophy as a philosophical method contributes to the understanding and practice of interdisciplinary dance research. It uses the author's own practice-based research project, *Later Rain*, to illustrate this. *Later Rain* is a post-dramatic dance theater work that engages primarily with issues in the philosophy of religion and socio-political philosophy. It focuses on ecstatic states that arise in Appalachian charismatic Pentecostal church services, states characterized by dancing, paroxysms, shouting, and speaking in tongues (glossolalia). Research for this work is interdisciplinary as it draws on studio practice, ethnographic field work, cultural history, Pentecostal history and theology, folk aesthetics, anthropological understandings of ecstatic religious rituals, and dance history regarding acclaimed works that have sought to present aspects of religious ecstasy on stage; Doris Humphrey's *The Shakers* (1931), Mark Godden's *Angels in the Architecture* (2012), Martha Clarke's *Angel Reapers* (2015) and Ralph Lemon's *Geography* trilogy (2005). The project thereby demonstrates a process model of dance philosophy, showing how philosophy and dance artistry intertwine in a specific creative process.

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