

Exhausting Dance

Christine Louise Hohlbaum

Exhausting Dance Andre Lepecki, 2006-07-13 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.

Of the Presence of the Body André Lepecki, 2004-03-24 Writing at the dynamic intersection of dance and performance studies.

Planes of Composition André Lepecki, Jenn Joy, 2009 'Planes of Composition' focuses on how contemporary choreographic strategies initiate new modes of understanding the moving body in its multiple performances: racial, kinetic, political, ethical, and theoretical.

Dance André Lepecki, 2012 Part of the acclaimed 'Documents of Contemporary Art' series of anthologies . This collection surveys the choreographic turn in the artistic imagination from the 1950s onwards, and in doing so outlines the philosophies of movement instrumental to the development of experimental dance. By introducing and discussing the concepts of embodiment and corporeality, choreopolitics, and the notion of dance in an expanded field, *Dance* establishes the aesthetics and politics of dance as a major impetus in contemporary culture. It offers testimonies and writings by influential visual artists whose work has taken inspiration from dance and choreography. Dance - because of its ephemerality, corporeality, precariousness, scoring, and performativity - is arguably the art form that most clearly engages the politics of aesthetics in contemporary culture. Dance's ephemerality suggests the possibility of an escape from the regimes of commodification and

fetishization in the arts. Its corporeality can embody critiques of representation inscribed in bodies and subjects. Its precariousness underlines the fragility of contemporary states of being. Scoring links it with conceptual art, as language becomes the articulator for possible as well as impossible modes of action. Finally, because dance always establishes a contract, or promise, between its choreographic planning and its actualization in movement, it reveals an essential performativity in its aesthetic project - a central concern for both art and critical thought in our time. Artists and choreographers surveyed include: Marina Abramovic, Pina Bausch, Jérôme Bel, Seydou Boro, Trisha Brown, Rosemary Butcher, John Cage, Boris Charmatz, Ananya Chatterjea, Merce Cunningham, João Fiadeiro, William Forsythe, Simone Forti, Bruno Freire, Anna Halprin, Deborah Hay, Tatsumi Hijikata, Ishmael Houston-Jones, Mette Ingvartsen, Joan Jonas, Akira Kasai, Pichet Klunchun, Ralph Lemon, Xavier Le Roy, Babette Mangolte, Vera Mantero, Mathilde Monnier, Robert Morris, Bruce Nauman, Hélio Oiticica, Lygia Pape, Steve Paxton, Adrian Piper, Yvonne Rainer, Robert Rauschenberg, La Ribot, Lia Rodrigues, Hooman Sharifi and Meg Stuart. Writers include: Giorgio Agamben, Bruce Altshuler, Charles Atlas, Sally Banes, Nicholas Birns, Terry Brennan, Barbara Browning, Jonathan Burrows, Mary Connolly, Bojana Cvejic, Arlene Croce, Gilles Deleuze, Katrin Deufert, DD Dorvillier, Douglas Dunn, Eiko & Koma, Tim Etchells, Jan Fabre, Matteo Fargion, Peter Eleey, Tim Etchells, Susan Foster, Sondra Fraleigh, Mark Franko, Adrian Heathfield, Graley Herren, Andrew Hewitt, Bill T. Jones, Jeff Kelley, Rosalind E. Krauss, Bojana Kunst, Henri Lefebvre, Boyan Manchev, Jean-Luc Nancy, Tamah Nakamura, Lloyd Newson, Yoko Ono, Halifu Osumare, Jeroen Peeters, Thomas Plischke, Yvonne Rainer, Richard Serra, Gerald Siegmund, Mårten Spångberg, Luc Van den Dries, Myriam Van Imschoot and Pascale Weber.

Chance or the Dance? Thomas Howard, 2018-02-01 In this new edition of a modern classic, Thomas Howard contrasts the Christian and secular worldviews, refreshing our minds with the illuminated vision of reality that inspired the world in times past and showing us that we cannot live meaningful lives without it. Howard explains in clear and beautiful prose the way materialism robs us of beauty, depth, and truth. With laser precision and lyrical ponderings he takes us through the dismal reductionist view of the world to the shimmering significance of the world as sign and sacrament. More timely now than when it was first written, this book is a prophetic examination of modern society's conscience.

Dance Andre Lepecki, 2012-08-10 Dance's galvanizing and transformative presence in art and theory over the last decade becomes part of a broader investigation of its dialogue with modernism's legacies. This collection surveys the choreographic turn in the artistic imagination from the 1950s onwards, and in doing so outlines the philosophies of movement instrumental to the development of experimental dance. By introducing and discussing the concepts of embodiment and corporeality, choreopolitics, and the notion of dance in an expanded field, *Dance* establishes the aesthetics and politics of dance as a major impetus in contemporary culture. It offers testimonies and writings by influential visual artists whose work has taken inspiration from dance and choreography. Dance—because of its ephemerality, corporeality, precariousness, scoring, and

performativity—is arguably the art form that most clearly engages the politics of aesthetics in contemporary culture. Dance's ephemerality suggests the possibility of an escape from the regimes of commodification and fetishization in the arts. Its corporeality can embody critiques of representation inscribed in bodies and subjects. Its precariousness underlines the fragility of contemporary states of being. Scoring links it with conceptual art, as language becomes the articulator for possible as well as impossible modes of action. Finally, because dance always establishes a contract, or promise, between its choreographic planning and its actualization in movement, it reveals an essential performativity in its aesthetic project—a central concern for both art and critical thought in our time. This title is published in collaboration with Sadler's Wells, London.

The Sacred Pulse April Fiet, 2021-12-14 Contemporary life is leaving us frazzled, overwhelmed, and out of sorts. Our life's rhythm is often borrowed from the pace of life around us. Humans have created such a loud, fast tempo of perfection and production that we often forget—if we ever knew it at all—the rhythms designed for our well-being. In *The Sacred Pulse*, pastor and author April Fiet invites us to examine the frantic patterns of our lives to reclaim the deeper, sacred pulses that pattern our days. Through stories, scripture, and practical guidance for daily living, she lays out twelve rhythms—including gardening, handcrafts, friendship, and holidays—that are both sustainable and sustaining. Everyday acts like mealtime and shopping, and sporadic rhythms like the occasional snow day: reclaiming these patterns can remind us of the holy movement of God in the world. In a world of hustle and bravado, silencing the noise takes practice. *The Sacred Pulse* shows us how to strip away all of the competing beats we have settled for so we can tap into the joyful, holy rhythms of life.

Well, This Is Exhausting Sophia Benoit, 2021-07-13 Like so many women, Benoit spent her formative years struggling to do the 'right' thing—to make others comfortable, to take minimal and calculated risks, to live up to society's expectations—only to realize that there was so little payoff to this tiresome balancing act. Now, in [this book], she shares her journey from aspiring good girl to proud feminist, and addresses the constantly shifting goalposts of what exactly it means to be 'good' in today's world. [Includes] topics as varied and laugh-out-loud funny as how to be the life of the party (even when you have crippling anxiety), navigating the disappointments of the dating world, and why no one should judge you for having an encyclopedic knowledge of reality TV stars—

The Power of Slow Christine Louise Hohlbaum, 2009-10-27 Overwhelmed by electronic gadgets? Buried under an avalanche of e-mails? Juggling too many tasks and responsibilities? Desperately in need of a deep breath and a time-out? For all of us who answer yes to any of these questions, help is on the way. Getting to the heart of our hassled and over-scheduled existence, Christine Louise Hohlbaum cheerfully investigates 101 ways to increase our quality of life and productivity by reevaluating how we perceive and use time. Everyone has their own personal bank account of time, and while we cannot control time itself, we can manage the activities with which we fill the time we have available to us. *The Power of Slow* gives

readers practical, concise directions to change the relationship they have with time and debunks the myths of multitasking, speed, and urgency as the only ways to efficiency. Tips include: · When working on a project on your computer, close all the windows, with the exception of the one you need to do your job. · Learn to say no in a polite and constructive way to favors, invitations, and requests. · Manage your own expectations, as well as those of others, by clearly stating what is possible in the time frame given. · Declare gadget-free zones (both geographical and temporal) to really enjoy your leisure time. · Know when your plate is full. · Make commitments to difficult tasks in five-minute increments and gradually increase the increments. · Save your most favorite or the easiest tasks for last to avoid procrastination. The Power of Slow will help readers identify areas in need of improvement and show them how to become more efficient and less frazzled at work and at home---and live a better, more balanced life.

The Sugarless Plum Zippora Karz,2011-02-01 It started as the perfect story. Zippora Karz was a member of the famed New York City Ballet by the age of eighteen. By twenty she was starring as the Sugar Plum Fairy in The Nutcracker, dancing roles created by Jerome Robbins, and traveling the world. It was the stuff dreams are made of until, at age twenty-one, Karz was diagnosed with diabetes. Balancing ballet and her blood sugar would be a long and difficult struggle for Karz. In The Sugarless Plum, Karz shares her journey from denial, shame and miseducation about her illness to how she led an active, balanced and satisfying life as an insulin-dependent diabetic and soloist with one of the world's most famous ballet companies. The Sugarless Plum takes readers deep into the heart and soul of a young dancer, and is a remarkable testament to determination and perseverance.

Dancing with the Devil in the City of God Juliana Barbassa,2015-07-28 From prizewinning journalist and Brazilian native Juliana Barbassa comes a deeply reported and beautifully written account of the seductive and chaotic city of Rio de Janeiro as it struggles with poverty and corruption on the brink of the 2016 Olympic Games. Juliana Barbassa moved a great deal throughout her life, but Rio was always home. After twenty-one years abroad, she returned to find her native city—once ravaged by inflation, drug wars, corrupt leaders, and dying neighborhoods—undergoing a major change. Rio has always aspired to the pantheon of global capitals, and under the spotlight of the 2014 World Cup and the 2016 Olympic Games it seems that its moment has come. But in order to prepare itself for the world stage, Rio must vanquish the entrenched problems that Barbassa recalls from her childhood. Turning this beautiful but deeply flawed place into a pristine showcase of the best that Brazil has to offer in just a few years is a tall order—and with the whole world watching, the stakes couldn't be higher. Library Journal called Dancing with the Devil in the City of God “akin to Charlie LeDuff’s Detroit”—a book that “combines history and personal interviews in an informative and engaging work.” This kaleidoscopic portrait of Rio introduces the reader to the people who make up this city of extremes, revealing their aspirations and their grit, their violence, their hungers, and their splendor, and shedding light on the future of this city they are building together. Dancing

with the Devil in the City of God is an insider perspective from a native daughter and “a fascinating look at the people who live in and aspire to change one of the world’s most impressive cities” (Booklist, starred review).

Chance and Circumstance Carolyn Brown,2009-12-23 The long-awaited memoir from one of the most celebrated modern dancers of the past fifty years: the story of her own remarkable career, of the formative years of the Merce Cunningham Dance Company, and of the two brilliant, iconoclastic, and forward-thinking artists at its center—Merce Cunningham and John Cage. From its inception in the 1950s until her departure in the 1970s, Carolyn Brown was a major dancer in the Cunningham company and part of the vibrant artistic community of downtown New York City out of which it grew. She writes about embarking on her career with Cunningham at a time when he was a celebrated performer but a virtually unknown choreographer. She describes the heady exhilaration—and dire financial straits—of the company’s early days, when composer Cage was musical director and Robert Rauschenberg designed lighting, sets and costumes; and of the struggle for acceptance of their controversial, avant-garde dance. With unique insight, she explores Cunningham’s technique, choreography, and experimentation with compositional procedures influenced by Cage. And she probes the personalities of these two men: the reticent, moody, often secretive Cunningham, and the effusive, fun-loving, enthusiastic Cage. *Chance and Circumstance* is an intimate chronicle of a crucial era in modern dance, and a revelation of the intersection of the worlds of art, music, dance, and theater that is Merce Cunningham’s extraordinary hallmark.

Dance Marathons Carol J. Martin,1994-01-01 This penetrating analysis of one of the most extraordinary fads ever to strike America details how dance marathons manifested a potent form of drama. Between the two world wars they were a phenomenon in which working-class people engaged in emblematic struggles for survival. Battling to outlast other contestants, the dancers hoped to become notable. There was crippling exhaustion and anguish among the contenders, but ultimately it was the coupling of authentic pain with staged displays that made dance marathons a national craze. Within the well-controlled space of theatre they revealed actual life's unpredictability and inconsistencies, and, indeed, the frightful aspects of social Darwinism. In this grotesque theatrical setting we see also a horrifying metaphor - the ailing nation grappling with difficult times.

Ring of Intrigue Jane Fancher,1997 With the city of Rhomatum under the control of the three Rhomandi brothers, attention is now turned to unifying their strife-torn family and to ensuring the security of the Rhomatum Syndicate of Nodes. But the future of this loose confederation of Rhomatum's satellite worlds is in danger, with jealousy, fear, mistrust, and whispered rumors of a coming war with Mauritem, their ancient and intractable enemy, weakening them from within.

Singularities Andre Lepecki,2016-06-17 How does the production of performance engage with the fundamental issues of our advanced neo-capitalist age? André Lepecki surveys a decade of experimental choreography to uncover the dual meaning of ‘performance’ in the twenty-first century: not just an aesthetic category, but a mode of political power. He demonstrates

the enduring ability of performance to critique and subvert this power, examining this relationship through five ‘singularities’ in contemporary dance: thingness, animality, persistence, darkness, and solidity. Exploring the works of Mette Ingvartsen, Yvonne Rainer, Ralph Lemon, Jérôme Bel and others, Lepecki uses his concept of ‘singularity’—the resistance of categorization and aesthetic identification—to examine the function of dance and performance in political and artistic debate.

Ricanness Sandra Ruiz, 2019-07-09 Honorable Mention, 2020 Barnard Hewitt Award for Outstanding Research in Theatre History, given by the American Society for Theatre Research Argues that Ricanness operates as a continual performance of bodily endurance against US colonialism In 1954, Dolores “Lolita” Lebrón and other members of the Puerto Rican Nationalist Party led a revolutionary action on the chambers of Congress, firing several shots at the ceiling and calling for the independence of the island. Ricanness: Enduring Time in Anticolonial Performance begins with Lebrón’s vanguard act, distilling the relationship between Puerto Rican subjectivity, gender, sexuality, and revolutionary performance under colonial time. Ruiz argues that Ricanness—a continual performance of bodily endurance against US colonialism through different measures of time—uncovers what’s at stake politically for the often unwanted, anticolonial, racialized and sexualized enduring body. Moving among theatre, experimental video, revolutionary protest, photography, poetry, and durational performance art, Ricanness stages scenes in which the philosophical, social, and psychic come together at the site of aesthetics, against the colonization of time. Analyzing the work of artists and revolutionaries like ADÁL, Lebrón, Papo Colo, Pedro Pietri, and Ryan Rivera, Ricanness imagines a Rican future through the time travel extended in their aesthetic interventions, illustrating how they have reformulated time itself through nonlinear aesthetic practices.

Post-choreography Shuntaro Yoshida, 2024-09-10 This book sheds light on the practice of French choreographer Jérôme Bel, who is active in the fields of performing arts and contemporary art. Shuntaro Yoshida examines a case study of collective creation involving the choreographer and a group of amateur workshop participants. The focus is on Atelier Danse et Voix (Dance and Voice Workshop) (2014) and workshops held with local diverse participants in Brussels, Venice, and Munich after the cancellation of the Dance and Voice Workshop. This study elucidates Bel’s creative method by exploring the relationship between choreographer and participants in a situation where the typical framework of actors has been expanded. The focus of the case study is not so much the choreographic methodology itself, but the relationship between the method and the participants and the ways in which the choreographer cedes creative decision-making power to participants. In order to investigate Bel’s creative method, this study makes use of participant observation field notes taken during a rehearsal. Additional data sources include Bel’s emailed materials, performance programs, and interviews with participants. This book will be of great interest to students and scholars in theater, performance, and dance studies.

Performing Arts in Transition Susanne Foellmer, Maria Katharina Schmidt, Cornelia Schmitz, 2018-12-07 Artists especially from dance and performance art as well as opera are involved to an increasing degree in the transfer between different

media, not only in their productions but also the events, materials, and documents that surround them. At the same time, the focus on that which remains has become central to any discussion of performance. *Performing Arts in Transition* explores what takes place in the moments of transition from one medium to another, and from the live performance to that which survives it. Case studies from a broad range of interdisciplinary scholars address phenomena such as: The dynamics of transfer between the performing and visual arts. The philosophy and terminologies of transitioning between media. Narratives and counternarratives in historical re-creations. The status of chronology and the document in art scholarship. This is an essential contribution to a vibrant, multidisciplinary and international field of research emerging at the intersections of performance, visual arts, and media studies.

Choreographing Intersubjectivity in Performance Art Victoria Wynne-Jones, 2021-09-29 This book offers new ways of thinking about dance-related artworks that have taken place in galleries, museums and biennales over the past two decades as part of the choreographic turn. It focuses on the concept of intersubjectivity and theorises about what happens when subjects meet within a performance artwork. The resulting relations are crucial to instances of performance art in which embodied subjects engage as spectators, participants and performers in orchestrated art events. *Choreographing Intersubjectivity in Performance Art* deploys a multi-disciplinary approach across dance choreography and evolving manifestations of performance art. An innovative, overarching concept of choreography sustains the idea that intersubjectivity evolves through places, spaces, performance and spectatorship. Drawing upon international examples, the book introduces readers to performance art from the South Pacific and the complexities of de-colonising choreography. Artists Tino Sehgal, Xavier Le Roy, Jordan Wolfson, Alicia Frankovich and Shigeyuki Kihara are discussed.

The Oxford Handbook of Contemporary Ballet Kathrina Farrugia-Kriel, Jill Nunes Jensen, 2020-09-01 In distinction to many extant histories of ballet, *The Oxford Handbook of Contemporary Ballet* prioritizes connections between ballet communities as it interweaves chapters by scholars, critics, choreographers, and working professional dancers. The book looks at the many ways ballet functions as a global practice in the 21st century, providing new perspectives on ballet's past, present, and future. As an effort to dismantle the linearity of academic canons, the fifty-three chapters within provide multiple entry points for readers to engage in balletic discourse. With an emphasis on composition and process alongside dances created, and the assertion that contemporary ballet is a definitive era, the book carves out space for critical inquiry. Many of the chapters consider whether or not ballet can reconcile its past and actually become present, while others see ballet as flexible and willing to be remolded at the hands of those with tools to do so.

This book delves into *Exhausting Dance*. *Exhausting Dance* is an essential topic that needs to be grasped by everyone,

ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Exhausting Dance , encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:

- Chapter 1: Introduction to Exhausting Dance
- Chapter 2: Essential Elements of Exhausting Dance
- Chapter 3: Exhausting Dance in Everyday Life
- Chapter 4: Exhausting Dance in Specific Contexts
- Chapter 5: Conclusion

2. In chapter 1, this book will provide an overview of Exhausting Dance . This chapter will explore what Exhausting Dance is, why Exhausting Dance is vital, and how to effectively learn about Exhausting Dance .

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5. In chapter 4, the author will scrutinize the relevance of Exhausting Dance in specific contexts. The fourth chapter will explore how Exhausting Dance is applied in specialized fields, such as education, business, and technology.

6. In chapter 5, this book will draw a conclusion about Exhausting Dance . This chapter will summarize the key points that have been discussed throughout the book.

This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Exhausting Dance .

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