

Legacies Of Twentieth Century Dance

Lynn Garafola has written some of the most influential historical studies & criticism in the field of dance. This volume offers a selection of her essays & reviews that together document the extraordinary transformation of dance, especially ballet, since the early 20th century.

Throughout the centuries, ballet has had a rich and ever-evolving role in the humanities. Renowned choreographers, composers, and performers have contributed to this unique art form, staging enduring works of beauty. Significant productions by major companies embrace innovations and adaptations, enabling ballet to thrive and delight audiences all over the globe. In *The Encyclopedia of World Ballet*, Mary Ellen Snodgrass surveys the emergence of ballet from ancient Asian models to the present, providing overviews of rhythmic movement as a subject of art, photography, and cinema. Entries in this volume reveal the nature and purpose of ballet, detailing specifics about leaders in classic design and style, influential costumers and companies, and trends in technique, partnering, variation, and liturgical execution. This reference covers: Choreographers Composers Costumers Dance companies Dancers Productions Set designers Techniques Terminology Among the principal figures included here are Alvin Ailey, Afrasiyab Badalbeyli, George Balanchine, Mikhail Baryshnikov, Pierre Beauchamp, Sergei Diaghilev, Agnes DeMille, Nacho Duato, Isadora Duncan, Boris Eifman, Mats Ek, Erté, Martha Graham, Inigo Jones, Louis XIV, Amalia Hernández Navarro, Rudolf Nureyev, Marius Petipa, Jerome Robbins, Twyla Tharp, and Agrippina Vaganova. This work also features dance companies from the Americas, Australia, China, Cuba, Egypt, Iran, Korea, New Zealand, Russia, South Africa, and Vietnam. Productions include such universal narrative favorites as *Coppélia*, *The Nutcracker*, *The Sleeping Beauty*, *Scheherazade*, *Firebird*, and *Swan Lake*. Featuring a chronology that identifies key events and figures, this volume highlights significant developments in stage presentations over the centuries. *The Encyclopedia of World Ballet* will serve general readers, dance instructors, and enthusiasts from middle school through college as well as professional coaches and performers, troupe directors, journalists, and historians of the arts.

Dancing the World Smaller examines international dance performances in New York City in the 1940s as sites in which dance artists and audiences contested what it meant to practice globalism in mid-twentieth-century America. During and after the Second World War, modern dance and ballet thrived in New York City, a fertile cosmopolitan environment in which dance was celebrated as an emblem of American artistic and cultural dominance. In the ensuing Cold War years, American choreographers and companies were among those the U.S. government sent abroad to serve as ambassadors of American cultural values and to extend the nation's geo-political reach. Less-known is that international dance performance, or what was then-called "ethnic" or "ethnologic" dance, enjoyed strong support among audiences in the city and across the nation as well. Produced in non-traditional dance venues, such as the American Museum of Natural History, the Ethnologic Dance Center, and Carnegie Hall, these performances elevated dance as an intercultural bridge across human differences and dance artists as transcultural interlocutors. *Dancing the World Smaller* draws on extensive archival resources, as well as critical and historical studies of race and ethnicity in the U.S., to uncover a hidden history of globalism in American dance and to see artists such as La Meri, Ruth St. Denis, Asadata Dafora, Pearl Primus, José Limón, Ram Gopal, and Charles Weidman in new light. Debates about how to practice globalism in dance proxied larger cultural struggles over how to reconcile the nation's new role as a global superpower. In dance as in cultural politics, Americans labored over how to realize diversity while honoring difference and manage dueling impulses toward globalism, on the one hand, and isolationism, on the other.

At publication date, a free ebook version of this title will be available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more. *Revolutionary Bodies* is the first English-language primary source-based history of concert dance in the People's Republic of China. Combining over a decade of ethnographic and archival research, Emily Wilcox analyzes major dance works by Chinese choreographers staged over an eighty-year period from 1935 to 2015. Using previously unexamined film footage, photographic documentation, performance programs, and other historical and contemporary sources, Wilcox challenges the commonly accepted view that Soviet-inspired revolutionary ballets are the primary legacy of the socialist era in China's dance field. The digital edition of this title includes nineteen embedded videos of selected dance works discussed by the author.

Legacies of Twentieth-Century Dance Wesleyan University Press

In *Women Writing on the French Riviera* Rosemary Lancaster examines the varied literary and artistic works of nine women visitors and their unique contributions to the cultural identity of the Riviera in its seminal rise to fame.

Dance Legacies of Scotland compiles a collage of references portraying percussive Scottish dancing and explains what influenced a wide disappearance of hard-shoe steps from contemporary Scottish practices. Mats Melin and Jennifer Schoonover explore the historical references describing percussive dancing to illustrate how widespread the practice was, giving some glimpses of what it looked and sounded like. The authors also explain what influenced a wide disappearance of hard-shoe steps from Scottish dancing practices. Their research draws together fieldwork, references from historical sources in English, Scots, and Scottish Gaelic, and insights drawn from the authors' practical knowledge of dances. They portray the complex network of dance dialects that existed in parallel across Scotland, and share how remnants of this vibrant tradition have endured in Scotland and the Scottish diaspora to the present day. This book will be of interest to scholars and students of Dance and Music and its relationship to the history and culture of Scotland.

Exploring the experiences of early to mid-twentieth century British theatre-makers in Russia, this book imagines how these travellers interpreted Russian realism, symbolism, constructivism, agitprop, pageantry, dance or cinema. With some searching for an alternative to the corporate West End, some for experimental techniques and others still for methods that might politically inspire their audiences, did these journeys make any differences to their practice? And how did distinctly Russian techniques affect British theatre history? *Migrating Modernist Performance* seeks to answer these questions, reimagining the experiences and creative output of a range of, often under-researched, practitioners. What emerges is a dynamic collection of performances that bridge geographical, aesthetic, chronological and political divides.

The first systematic study of the impact of ideas about ancient Greek and Roman dance on modern theatrical and choreographic practices. With contributions from experts in a range of fields, the volume presents a wide conspectus on an under-explored but central aspect of classical reception, dance and theatre history, and the history of ideas.

The music of Maurice Ravel (1875-1937), beloved by musicians and audiences since its debut, has been a difficult topic for scholars. The traditional stylistic categories of impressionism, symbolism, and neoclassicism, while relevant, have offered too little purchase on this fascinating but enigmatic work. In *Ravel the Decadent*, author Michael Puri provides an innovative and productive solution by locating the aesthetic origins of this music in the French Decadence and demonstrating the extension of this influence across the length of his oeuvre. From an array of Decadent topics Puri selects three--memory, sublimation, and desire--and uses them to delineate the content of this music, pinpoint its overlap with contemporary cultural discourse, and link it to its biographical context, as well as to create new methods altogether for the analysis and interpretation of music. *Ravel the Decadent* opens by defining the main concepts, giving particular attention to memory and decadence. It then stakes out contrasting modes of memory in this music: a nostalgic mode that views the past as forever lost, and a more optimistic one that imagines its resurrection and reanimation. Acknowledging Ravel's lifelong identity as a dandy--a figure that embodies the Decadence and its aspiration toward the sublime--Puri identifies possible moments of musical self-portraiture before stepping back to theorize dandyism in European musical modernism at large. He then addresses the dialectic between desire and its sublimation in the pairing of two genres--the bacchanal and the idyl--and leverages the central trio of concepts to offer provocative readings of Ravel's two waltz sets, the *Valses nobles et sentimentales* and *La valse*. Puri concludes by invoking the same terms to identify a topic of "faun music" that promises to create new common ground between Ravel and Debussy. Rife with close readings that will satisfy the musicologist, *Ravel the Decadent* also suits a more general reader through its broadly humanistic key concepts, immersion in contemporary art and literature, and clarity of language.

Martha Hill (1900–1995) was one of the most influential figures of twentieth century American dance. Her vision and leadership helped to establish dance as a serious area of study at the university level and solidify its position as a legitimate art form. Setting Hill's story in the context of American postwar culture and women's changing status, this riveting biography shows us how Hill led her colleagues in the development of American contemporary dance from the Kellogg School of Physical Education to Bennington College and the American Dance Festival to the Juilliard School at Lincoln Center. She created pivotal opportunities for Martha Graham, Doris Humphrey, Charles Weidman, Hanya Holm, José Limón, Merce Cunningham, and many others. The book provides an intimate look at the struggles and achievements of a woman dedicated to taking dance out of the college gymnasium and into the theatre, drawing on primary sources that were previously unavailable. It is lavishly illustrated with period photographs. Ebook Edition Note: All images have been redacted.

While dance has always been as demanding as contact sports, intuitive boundaries distinguish the two forms of performance for men. Dance is often regarded as a feminine activity, and men who dance are frequently stereotyped as suspect, gay, or somehow unnatural. But what really happens when men dance? *When Men Dance* offers a progressive vision that boldly articulates double-standards in gender construction within dance and brings hidden histories to light in a globalized debate. A first of its kind, this trenchant look at the stereotypes and realities of male dancing brings together contributions from leading and rising scholars of dance from around the world to explore what happens when men dance. The dancing male body emerges in its many contexts, from the ballet, modern, and popular dance worlds to stages in Georgian and Victorian England, Weimar Germany, India and the Middle East. The men who dance and those who analyze them tell stories that will be both familiar and surprising for insiders and outsiders alike.

For centuries before the 1789 revolution, ballet was a source of great cultural pride for France, but by the twentieth century the art form had deteriorated along with France's international standing. It was not until Serge Diaghilev's *Ballets Russes* found success in Paris during the first decade of the new century that France embraced the opportunity to restore ballet to its former glory and transform it into a hallmark of the nation. In *When Ballet Became French*, Ilyana Karthas explores the revitalization of ballet and its crucial significance to French culture during a period of momentous transnational cultural exchange and shifting attitudes towards gender and the body. Uniting the disciplines of cultural history, gender and women's studies, aesthetics, and dance history, Karthas examines the ways in which discussions of ballet intersect with French concerns about the nation, modernity, and gender identities, demonstrating how ballet served as an important tool for France's project of national renewal. Relating ballet commentary to themes of transnationalism, nationalism, aesthetics, gender, and body politics, she examines the process by which critics, artists, and intellectuals turned ballet back into a symbol of French culture. The first book to study the correlation between ballet and French nationalism, *When Ballet Became French* demonstrates how dance can transform a nation's cultural and political history. In 1933 choreographer George Balanchine and impresario Lincoln Kirstein embarked on an elusive quest to found a ballet company and school in the United States. Though their efforts would eventually result in the creation of the New York City Ballet and the School of American Ballet, the first decade of their collaborative efforts was anything but assured. Tracing the tangled histories of two of the most important figures in twentieth-century dance, Balanchine and Kirstein's *American Enterprise* offers a fresh perspective on a pivotal period in cultural history. Deeply researched using sources only made available in recent years, the book challenges the mythologies surrounding the early years of the Balanchine-Kirstein enterprise. It also reveals the full extent of Kirstein's essential role and offers reconstructive analysis of lost works, as well as new and surprising details regarding some of Balanchine's most iconic ballets, including *Serenade*, *Apollo*, and *Concerto Barocco*. This history involved artists including Richard Rodgers, Martha Graham, George Gershwin, Katherine Dunham, Vera Zorina, and Igor Stravinsky, as well as dozens of lesser known players whose contributions have yet to be fully acknowledged. Capturing the full sweep of Balanchine and Kirstein's collaborative work across multiple genres and institutions, this book reveals their partnership in all of its exciting and ungainly complexity, showing how the 1930s Balanchine was not the artist that he would eventually become, and how the same was true of the institutions that he and Kirstein jointly created.

"Undergrad text for general-education courses helps students fulfill fine arts credits. This text will help students form a connection to and appreciation for dance as both an art form and a lifetime physical activity, no matter their primary course of study or eventual career path"--

When Igor Stravinsky's ballet *Le Sacre du printemps* (*The Rite of Spring*) premiered during the 1913 Paris season of Sergei Diaghilev's *Ballets Russes*, its avant-garde music and jarring choreography scandalized audiences. Today it is considered one of the most influential musical works of the twentieth century. In this volume, the ballet finally receives the full critical attention it deserves, as distinguished music and dance scholars discuss the meaning of the work and its far-reaching influence on world music, performance, and culture. Essays explore four key facets of the ballet: its choreography and movement; the cultural and historical contexts of its performance and reception in France; its structure and use of innovative rhythmic and tonal features; and the reception of the work in Russian music history and theory.

The authoritative source for information on the people, places, and events of the African Diaspora, spanning five continents and five centuries. * More than 500 A-Z entries * Contributions from hundreds of leading scholars * Maps showing key locations in the African Diaspora

Dance intersects with ethnicity in a powerful variety of ways and at a broad set of venues. Dance practices and attitudes about ethnicity have sometimes been the source of outright discord, as when African Americans were - and sometimes still are - told that their bodies are 'not right' for ballet, when Anglo Americans painted their faces black to perform in minstrel shows, when 19th century Christian missionaries banned the performance of particular native dance traditions throughout much of Polynesia, and when the Spanish conquistadors and church officials banned

sacred Aztec dance rituals. More recently, dance performances became a locus of ethnic disunity in the former Yugoslavia as the Serbs of Bosnia attended dance concerts but only applauded for the Serbian dances, presaging the violent disintegration of that failed state. The Oxford Handbook of Dance and Ethnicity brings together scholars from across the globe in an investigation of what it means to define oneself in an ethnic category and how this category is performed and represented by dance as an ethnicity. Newly-commissioned for the volume, the chapters of the book place a reflective lens on dance and its context to examine the role of dance as performed embodiment of the historical moments and associated lived identities. In bringing modern dance and ballet into the conversation alongside forms more often considered ethnic, the chapters ask the reader to contemplate previous categories of folk, ethnic, classical, and modern. From this standpoint, the book considers how dance maintains, challenges, resists or in some cases evolves new forms of identity based on prior categories. Ultimately, the goal of the book is to acknowledge the depth of research that has been undertaken and to promote continued research and conceptualization of dance and its role in the creation of ethnicity. Dance and ethnicity is an increasingly active area of scholarly inquiry in dance studies and ethnomusicology alike and the need is great for serious scholarship to shape the contours of these debates. The Oxford Handbook of Dance and Ethnicity provides an authoritative and up-to-date survey of original research from leading experts which will set the tone for future scholarly conversation. A study of Isadora Duncan that places her within the intellectual and political context of her time explores her appeal to audiences and examines the factors that made her form of modern dance so compelling.

The Routledge Companion to Dance Studies maps out the key features of dance studies as the field stands today, while pointing to potential future developments. It locates these features both historically—within dance in particular social and cultural contexts—and in relation to other academic influences that have impinged on dance studies as a discipline. The editors use a thematically based approach that emphasizes that dance scholarship does not stand alone as a single entity, but is inevitably linked to other related fields, debates, and concerns. Authors from across continents have contributed chapters based on theoretical, methodological, ethnographic, and practice-based case studies, bringing together a wealth of expertise and insight to offer a study that is in-depth and wide-ranging. Ideal for scholars and upper-level students of dance and performance studies, The Routledge Companion to Dance Studies challenges the reader to expand their knowledge of this vibrant, exciting interdisciplinary field.

Library of Congress Subject Headings (LCSH) are increasingly seen as 'the' English language controlled vocabulary, despite their lack of a theoretical foundation, and their evident US bias. In mapping exercises between national subject heading lists, and in exercises in digital resource organization and management, LCSH are often chosen because of the lack of any other widely accepted English language standard for subject cataloguing. It is therefore important that the basic nature of LCSH, their advantages, and their limitations, are well understood both by LIS practitioners and those in the wider information community. Information professionals who attended library school before 1995 - and many more recent library school graduates - are unlikely to have had a formal introduction to Library of Congress Subject Headings (LCSH). Paraprofessionals who undertake cataloguing are similarly unlikely to have enjoyed an induction to the broad principles of LCSH. This is the first compact guide to LCSH written from a UK viewpoint. Key topics include: • background and history of LCSH • subject heading lists • structure and display in LCSH • form of entry • application of LCSH • document analysis • main headings • topical, geographical and free-floating sub-divisions • building compound headings • name headings • headings for literature, art, music, history and law • LCSH in the online environment. Readership: There is a strong emphasis throughout on worked examples and practical exercises in the application of the scheme, and a full glossary of terms is supplied. No prior knowledge or experience of subject cataloguing is assumed. This is an indispensable guide to LCSH for practitioners and students alike.

Belle-époque Paris witnessed the emergence of a vibrant and diverse dance scene, one that crystallized around the Ballets Russes, the Russian dance company formed by impresario Sergey Diaghilev. The company has long served as a convenient turning point in the history of dance, celebrated for its revolutionary choreography and innovative productions. This book presents a fresh slant on this much-told history. Focusing on the relation between music and dance, Davinia Caddy approaches the Ballets Russes with a wide-angled lens that embraces not just the choreographic, but also the cultural, political, theatrical and aesthetic contexts in which the company made its name. In addition, Caddy examines and interprets contemporary French dance practices, throwing new light on some of the most important debates and discourses of the day.

While Jews are commonly referred to as the "people of the book," American Jewish choreographers have consistently turned to dance as a means to articulate personal and collective identities; tangle with stereotypes; advance social and political agendas; and imagine new possibilities for themselves as individuals, artists, and Jews. Dancing Jewish delineates this rich history, demonstrating that Jewish choreographers have not only been vital contributors to American modern and postmodern dance, but that they have also played a critical and unacknowledged role in the history of Jews in the United States. A dancer and choreographer, as well as an historian, author Rebecca Rossen offers evocative analyses of dances while asserting the importance of embodied methodologies to academic research. Featuring over fifty images, a companion website, and key works from 1930 to 2005 by a wide range of artists - including David Dorfman, Dan Froot, David Gordon, Hadassah, Margaret Jenkins, Pauline Koner, Dvora Lapson, Liz Lerman, Sophie Maslow, Anna Sokolow, and Benjamin Zemach - Dancing Jewish offers a comprehensive framework for interpreting performance and establishes dance as a crucial site in which American Jews have grappled with cultural belonging, personal and collective histories, and the values that bind and pull them apart.

This pioneering study of ballets staged in Parisian music halls brings to light a vibrant dance culture central to the renewal of French choreography at the fin de siècle.

A cultural history of Russia that ranges from the reign of Tsar Nicholas II to perestroika examines the complex interconnection between Russian rulers and artists as exemplified by the stories behind the great masterpieces of luminaries in the fields of art, music, literature, theater, cinema and dance. Reprint.

Throughout her history, the ballerina has been perceived as the embodiment of beauty and perfection—the feminine ideal. But the reality is another story. From the earliest ballerinas in the 17th century, who often led double lives as concubines, through the poverty of the corps de ballet dancers in the 1800's and the anorexic and bulimic ballerinas of George Balanchine, starvation and exploitation have plagued ballerinas throughout history. Using the stories of great dancers such as Anna Pavlova, Isadora Duncan, Suzanne Farrell, Gelsey Kirkland, and

Evelyn Hart, Deirdre Kelly exposes the true rigors for women in ballet. She rounds her critique with examples of how the world of ballet is slowly evolving for the better. But to ensure that this most graceful of dance forms survives into the future, she says that the time has come to rethink ballet, to position the ballerina at its center and accord her the respect she deserves.

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 *Electric Salome*, 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. *Electric Salome* 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.

Surveying the state of American ballet in a 1913 issue of McClure's Magazine, author Willa Cather reported that few girls expressed any interest in taking ballet class and that those who did were hard-pressed to find anything other than dingy studios and imperious teachers. One hundred years later, ballet is everywhere. There are ballet companies large and small across the United States; ballet is commonly featured in film, television, literature, and on social media; professional ballet dancers are spokespeople for all kinds of products; nail polish companies market colors like "Ballet Slippers" and "Prima Ballerina;" and, most importantly, millions of American children have taken ballet class. Beginning with the arrival of Russian dancers like Anna Pavlova, who first toured the United States on the eve of World War I, *Ballet Class: An American History* explores the growth of ballet from an ancillary part of nineteenth-century musical theater, opera, and vaudeville to the quintessential extracurricular activity it is today, pursued by countless children nationwide and an integral part of twentieth-century American childhood across borders of gender, class, race, and sexuality. A social history, *Ballet Class* takes a new approach to the very popular subject of ballet and helps ground an art form often perceived to be elite in the experiences of regular, everyday people who spent time in barre-lined studios across the United States. Drawing on a wide variety of materials, including children's books, memoirs by professional dancers and choreographers, pedagogy manuals, and dance periodicals, in addition to archival collections and oral histories, this pathbreaking study provides a deeply-researched national perspective on the history and significance of recreational ballet class in the United States and its influence on many facets of children's lives, including gender norms, consumerism, body image, children's literature, extracurricular activities, and popular culture.

The Bodies of Others explores the politics of gender in motion. From drag ballerinas to faux queens, and from butoh divas to the club mothers of modern dance, the book delves into four decades of drag dances on American stages. Drag dances take us beyond glittery one-liners and into the spaces between gender norms. In these backstage histories, dancers give their bodies over to other selves, opening up the category of realness. The book maps out a drag politics of embodiment, connecting drag dances to queer hope, memory, and mourning. There are aging étoiles, midnight shows, mystical séances, and all of the dust and velvet of divas in their dressing-rooms. But these forty years of drag dances are also a cultural history, including Mark Morris dancing the death of Dido in the shadow of AIDS, and the swans of Les Ballets Trockadero de Monte Carlo sketching an antiracist vision for ballet. Drawing on queer theory, dance history, and the embodied practices of dancers themselves, *The Bodies of Others* examines the ways in which drag dances undertake the work of a shared queer and trans politics.

With its first public live performance in Paris on 11 February 1896, Oscar Wilde's *Salomé* took on female embodied form that signalled the start of 'her' phenomenal journey through the history of the arts in the twentieth century. This volume explores *Salomé*'s appropriation and reincarnation across the arts - not just Wilde's heroine, nor Richard Strauss's - but *Salomé* as a cultural icon in fin-de-siècle society, whose appeal for ever new interpretations of the biblical story still endures today. Using *Salomé* as a common starting point, each chapter suggests new ways in which performing bodies reveal alternative stories, narratives and perspectives and offer a range and breadth of source material and theoretical approaches. The first chapter draws on the field of comparative literature to investigate the inter-artistic interpretations of *Salomé* in a period that straddles the end of the nineteenth century and the beginning of the Modernist era. This chapter sets the tone for the rest of the volume, which develops specific case studies dealing with censorship, reception, authorial reputation, appropriation, embodiment and performance. As well as the Viennese premiere of Wilde's play, embodied performances of *Salomé* from the period before the First World War are considered, offering insight into the role and agency of performers in the production and complex negotiation of meaning inherent in the role of *Salomé*. By examining important productions of Strauss's *Salomé* since 1945, and more recent film interpretations of Wilde's play, the last chapters explore performance as a cultural practice that reinscribes and continuously reinvents the ideas, icons, symbols and gestures that shape both the performance itself, its reception and its cultural meaning.

Ukrainian dancer and choreographer Serge Lifar (1905-86) is recognized both as the modernizer of French ballet in the twentieth century and as the keeper of the flame of the classical tradition upon which the glory of French ballet was founded. Having migrated to France from Russia in 1923 to join Diaghilev's Ballets Russes, Lifar was appointed star dancer and ballet director at the Paris Opéra in 1930. Despite being rather unpopular with the French press at the start of his appointment, Lifar came to dominate the Parisian dance scene-through his publications as well as his dancing and choreography-until the end of the Second World War, reaching the height of his fame under the German occupation of Paris (1940-44). Rumors of his collaborationism having remained inconclusive throughout the postwar era, Lifar retired in 1958. This book not only reassesses Lifar's career, both aesthetically and politically, but also provides a broader reevaluation of the situation of dance-specifically balletic neoclassicism-in the first half of the twentieth century. *The Fascist Turn in the Dance of Serge Lifar* is the first book not only to discuss the resistance to Lifar in the French press at the start of his much-mythologized career, but also the first to present substantial evidence of Lifar's collaborationism and relate it to his artistic profile during the preceding decade. In examining the political significance of the critical discussion of Lifar's body and technique, author Mark Franko provides the ground upon

which to understand the narcissistic and heroic images of Lifar in the 1930s as prefiguring the role he would play in the occupation. Through extensive archival research into unpublished documents of the era, police reports, the transcript of his postwar trial and rarely cited newspaper columns Lifar wrote, Franko reconstructs the dancer's political activities, political convictions, and political ambitions during the Occupation.

Both the identity of dance and that of theory are at risk as soon as the two intertwine. This anthology collects observations by choreographers and scholars, dancers, dramaturges and dance theorists in an effort to trace the multiple ways in which dance and theory correlate and redefine each other: What is the nature of their relationship? How can we outline a theory of dance from our particular historical perspective which will cover dance both as a practice and as an academic concept? The contributions examine which concepts, interdependencies and discontinuities of dance and theory are relevant today and promise to engage us in the future. They address crucial topics of the current debate in dance and performance studies such as artistic research, aesthetics, politics, visibility, archives, and the »next generation«.

The effort to win federal protection for dance in the United States was a racialized and gendered contest. Picart traces the evolution of choreographic works from being federally non-copyrightable to becoming a category potentially copyrightable under the 1976 Copyright Act, specifically examining Loie Fuller, George Balanchine, and Martha Graham.

A reckoning with one of our most beloved art forms, whose past and present are shaped by gender, racial, and class inequities—and a look inside the fight for its future Every day, in dance studios all across America, legions of little children line up at the barre to take ballet class. This time in the studio shapes their lives, instilling lessons about gender, power, bodies, and their place in the world both in and outside of dance. In *Turning Pointe*, journalist Chloe Angyal captures the intense love for ballet that so many dancers feel, while also grappling with its devastating shortcomings: the power imbalance of an art form performed mostly by women, but dominated by men; the impossible standards of beauty and thinness; and the racism that keeps so many people of color out of ballet. As the rigid traditions of ballet grow increasingly out of step with the modern world, a new generation of dancers is confronting these issues head on, in the studio and on stage. For ballet to survive the twenty-first century and forge a path into a more socially just future, this reckoning is essential.

Author Ann Cooper Albright places Fuller in the context of fin-de-siecle culture and offers a compelling analysis of Fuller's innovations in lighting and movement that includes full-color reproductions of original posters, archival photos, and magazine and newspaper clippings. *Traces of Light* adds significantly to the literature on twentieth century dance, illuminating a pioneer who helped to shape modern performance and stagecraft."--BOOK JACKET.

Compiles biographies, interviews, and profiles on dancers, choreographers, and performances.

Dance on its Own Terms: Histories and Methodologies anthologizes a wide range of subjects examined from dance-centered methodologies: modes of research that are emergent, based in relevant systems of movement analysis, use primary sources, and rely on critical, informed observation of movement. The chapters emphasize dance history and core disciplinary knowledge in three categories of significant dance activity: performance and reconstruction, pedagogy and choreographic process, and notational and other written forms that analyze and document dance. Conceptually, each chapter also raises concerns and questions that point to broadly inclusive methodological applications. Engaging and insightful, *Dance on its Own Terms* represents a major contribution to research on dance.

Making Music for Modern Dance traces the collaborative approaches, working procedures, and aesthetic views of the artists who forged a new and distinctly American art form during the first half of the 20th century. The book offers riveting first-hand accounts from innovative artists in the throes of their creative careers and provides a cross-section of the challenges faced by modern choreographers and composers in America. These articles are complemented by excerpts from astute observers of the music and dance scene as well as by retrospective evaluations of past collaborative practices. Beginning with the careers of pioneers Isadora Duncan, Ruth St. Denis, and Ted Shawn, and continuing through the avant-garde work of John Cage for Merce Cunningham, the book offers insights into the development of modern dance in relation to its music. Editor Katherine Teck's introductions and afterword offer historical context and tie the artists' essays in with collaborative practices in our own time. The substantive notes suggest further materials of interest to students, practicing dance artists and musicians, dance and music history scholars, and to all who appreciate dance.

A comprehensive survey of historical and contemporary Jewish dance.

The need to 'rethink' and question the nature of dance history has not diminished since the first edition of *Rethinking Dance History*. This revised second edition addresses the needs of an ever-evolving field, with new contributions considering the role of digital media in dance practice; the expansion of performance philosophy; and the increasing importance of practice-as-research. A two-part structure divides the book's contributions into:

- *Why Dance History?* – the ideas, issues and key conversations that underpin any study of the history of theatrical dance.
- *Researching and Writing* – discussions of the methodologies and approaches behind any successful research in this area. Everyone involved with dance creates and carries with them a history, and this volume explores the ways in which these histories might be used in performance-making – from memories which establish identity to re-invention or preservation through shared and personal heritages. Considering the potential significance of studying dance history for scholars, philosophers, choreographers, dancers and students alike, *Rethinking Dance History* is an essential starting point for anyone intrigued by the rich history and many directions of dance.

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