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Speaking Of Dance

Patrick Vollmar



Speaking Of Dance:

Speaking of Dance Joyce Morgenroth, 2005-07-08 *Speaking of Dance Twelve Contemporary Choreographers on Their Craft* delves into the choreographic processes of some of America's most engaging and revolutionary dancemakers. Based on personal interviews, the book's narratives reveal the methods and quests of, among others, Merce Cunningham, Meredith Monk, Bill T. Jones, Trisha Brown, and Mark Morris. Morgenroth shows how the ideas, craft, and passion that go into their work have led these choreographers to disrupt known forms and expectations. The history of dance in the making is revealed through the stories of these intelligent, articulate, and witty dance masters. *Dancing on the Edge*, 1992. Performances recorded at the American Dance Festival. **Speaking of Dance**, 19?? **Steve Paxton**, 1996. Steve Paxton recalls beginning his long career in dance in Arizona following his training in gymnastics. He describes the predominant novelistic and literary bias of modern dance exemplified by the works of Martha Graham during his early years of study at Connecticut College and the contrasting painterly, scientific stage vision of Alwin Nikolais. Turning to the subject of Merce Cunningham, in whose company he danced, he discusses the ramifications of Cunningham's use of chance procedures and describes the vicissitudes of touring with Cunningham's company, which included composer John Cage and artist Robert Rauschenberg. Providing a dancer's view of performing Cunningham's choreography, he contrasts it with contact improvisation and the work of Cunningham's contemporaries, Graham, Helen Tamiris, and Jos Limón. He discusses his participation in Robert Ellis Dunn's dance workshop and its outgrowth, Judson Dance Theater, and recalls the artistic ferment of the times. He discusses contact improvisation, which he began to teach at Bennington College and introduced to New York City in 1972. Other topics include his attraction to the Japanese martial art of aikido, making a living in dance, the longevity of modern dancers as performers, modern dance as an antidote to traditional western attitudes towards the body. *Flickers*, 1978. **Talley Beatty**, 1993. Dance excerpts all choreographed by Talley Beatty. *Road of the Phoebe*, Snow danced by Dayton Contemporary Dance Company. *Mourner's Bench*, danced by W. Dean Arnett of Dayton Contemporary Dance Company. *Mourner's Bench*, recorded at Jacob's Pillow in 1948, danced by Talley Beatty. *A Study in Choreography for Camera*, directed by Maya Deren, danced by Talley Beatty. *Celebration*, complete, originally choreographed ca. 1973, performed by students of the six-week school of the American Dance Festival. *A Study in Choreography for Camera*, complete, silent, see credits above. *Flickers*, 1972. *Dance Pathologies* Felicia M. McCarren, 1998. A history of dance's pathologization may startle readers who find in dance performance grace, discipline, geometry, poetry, and the body's transcendence of itself. Exploring dance's historical links to the medical and scientific connotations of a pathology, this book asks what has subtended the idealization of dance in the West. It investigates the nineteenth-century response in the intersections of dance literature and medicine to the complex and long-standing connections between illness, madness, poetry, and performance. In the nineteenth century, medicine becomes a major cultural index to measure the body's meanings. As a particularly performative form of madness, nineteenth-century hysteria preserved

the traditional connection to dance in medical descriptions of choreas In its withholding of speech and its use of body code dance like hysteria functions as a form of symptomatic expression Yet by working like a symptom dance performance can also be read as a commentary on symptomatology and as a condition of possibility for such alternative approaches to mental illness as psychoanalysis By redeeming as art what is lost in hysteria dance expresses non hysterically what only hysteria had been able to express the somatic translation of idea the physicalization of meaning Medicine s discovery of idea manifesting itself in the body in mental illness strikingly parallels a literary fascination with the ability of nineteenth century dance to manifest idea suggesting that the evolution of medical thinking about mind body relations as they malfunction in madness as well as changes in the cultural reception of danced representations of these relations might be paradigmatic shifts caused by the same cultural factors concern about the body as a site of meaning and about vision as a theater of knowledge *Lucas Hoving (excerpts from "Growing Up in Public")* Lucas Hoving,1989 **Learn to Speak Dance** Ann-Marie Williams,2011-01-01

Watching a flashy music video or an episode of So You Think You Can Dance probably makes most people a little shy about their dancing skills but we all know how to dance After all dance is just a mash up of everyday movement and imagination And while a musician might learn how to play piano or guitar a dancer s instrument is her own body We just need to explore the unique artistic voice inside that instrument and Learn to Speak Dance is all about helping kids do just that Drawing upon years of experience as a dancer and dance teacher Ann Marie Williams exposes every aspect of the world of dance from different dance styles from around the world to tips on choreography costume design performance staging and even managing a potential career She s also brought along the expert opinions of a number of other dancers set designers choreographers and reality TV judges who share great tips and anecdotes throughout But there s no need to get stage fright Learn to Speak Dance isn t an audition a lecture or even a class It s simply a revelation of just how far your own two feet can take you

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