

TAMIRIS
A Chronicle of Her
Dance Career
1927 - 1955



Tamiris A Chronicle Of Her Dance Career

Christena L. Schlundt, Daniel Nagrin



Tamiris A Chronicle Of Her Dance Career:

Tamiris Christena L. Schlundt, Daniel Nagrin, 1989 **Modern Dance, Negro Dance** Susan Manning, 2004 Two traditionally divided strains of American dance Modern Dance and Negro Dance are linked through photographs reviews film and oral history resulting in a unique view of the history of American dance *Helen Tamiris, a Pioneer of American Modern Dance* Ruth Parter, 1980 **The Playbook** James Shapiro, 2024-05-28 One of The Smithsonian s Ten Best History Books of the Year A brilliant and daring account of a culture war over the place of theater in American democracy in the 1930s one that anticipates our current divide by the acclaimed Shakespeare scholar James Shapiro From 1935 to 1939 the Federal Theatre Project staged over a thousand productions in 29 states that were seen by thirty million or nearly one in four Americans two thirds of whom had never seen a play before At its helm was an unassuming theater professor Hallie Flanagan It employed at its peak over twelve thousand struggling artists some of whom like Orson Welles and Arthur Miller would soon be famous but most of whom were just ordinary people eager to work again at their craft It was the product of a moment when the arts no less than industry and agriculture were thought to be vital to the health of the republic bringing Shakespeare to the public alongside modern plays that confronted the pressing issues of the day from slum housing and public health to racism and the rising threat of fascism The Playbook takes us through some of its most remarkable productions including a groundbreaking Black production of Macbeth in Harlem and an adaptation of Sinclair Lewis s anti fascist novel It Can t Happen Here that opened simultaneously in 18 cities underscoring the Federal Theatre s incredible range and vitality But this once thriving Works Progress Administration relief program did not survive and has left little trace For the Federal Theatre was the first New Deal project to be attacked and ended on the grounds that it promoted un American activity sowing the seeds not only for the McCarthyism of the 1950s but also for our own era of merciless polarization It was targeted by the first House un American Affairs Committee and its demise was a turning point in American cultural life for as Shapiro brilliantly argues the health of democracy and theater twin born in ancient Greece have always been mutually dependent A defining legacy of this culture war was how the strategies used to undermine and ultimately destroy the Federal Theatre were assembled by a charismatic and cunning congressman from East Texas the now largely forgotten Martin Dies who in doing so pioneered the right wing political playbook now so prevalent that it seems eternal *American Jewish Women's History* Pamela S. Nadell, 2003-04-05 It gives me a secret pleasure to observe the fair character our family has in the place by Jews Christians Abigail Levy Franks wrote to her son from New York City in 1733 Abigail was part of a tiny community of Jews living in the new world In the centuries that followed as that community swelled to several millions women came to occupy diverse and changing roles American Jewish Women s History an anthology covering colonial times to the present illuminates that historical diversity It shows women shaping Judaism and their American Jewish communities as they engaged in volunteer activities and political crusades battled stereotypes and

constructed relationships with their Christian neighbors It ranges from Rebecca Gratz s development of the Jewish Sunday School in Philadelphia in 1838 to protest the rising prices of kosher meat at the turn of the century to the shaping of southern Jewish women s cultural identity through food There is currently no other reader conveying the breadth of the historical experiences of American Jewish women available The reader is divided into four sections complete with detailed introductions The contributors include Joyce Antler Joan Jacobs Brumberg Alice Kessler Harris Paula E Hyman Riv Ellen Prell and Jonathan D Sarna Perspectives on American Dance Jennifer Atkins, Sally R. Sommer, Tricia Henry Young, 2020-04-14

Accessible and well researched combines practical and theoretical perspectives on ways that dance shapes the American experience Highly recommended Choice Unpredictable Counterintuitive Stunningly conceived So you think you know dance history These anthologies are full of revelations Mindy Aloff editor of *Leaps in the Dark Art and the World* This is a picture of American dance and a picture of America through dance as we have not conceived of it before advancing the bold and capacious idea that movement can illuminate who Americans are and who they want to be A startlingly original compilation that includes stops in the unlikeliest places it makes the case that following the moving body into every byway of life reveals an America that has been hiding in plain sight It will be impossible to think of this subject in the same way again Suzanne Carbonneau George Mason University and scholar in residence Jacob s Pillow *Dancing* embodies cultural history and beliefs and each dance carries with it features of the place where it originated Influenced by different social political and environmental circumstances dances change and adapt American dance evolved in large part through combinations of multiple styles and forms that arrived with each new group of immigrants *Perspectives on American Dance* is the first anthology in over twenty five years to focus exclusively on American dance practices across a wide span of American culture This volume and its companion show how social experience courtship sexualities and other aspects of life in America are translated through dancing into spatial patterns gestures and partner relationships In this volume of *Perspectives on American Dance* the contributors explore a variety of subjects white businessmen in Prescott Arizona who created a Smoki tribe that performed authentic Hopi dances for over seventy years swing dancing by Japanese American teens in World War II internment camps African American jazz dancing in the work of ballet choreographer Ruth Page dancing in early Hollywood movie musicals how critics identified American qualities in the dancing of ballerina Nana Gollner the politics of dancing with the American flag English Country Dance as translated into American communities Bob Fosse s sociopolitical choreography and early break dancing as Latino political protest The accessible essays use a combination of movement analysis thematic interpretation and historical context to convey the vitality and variety of American dance They offer new insights on American dance practices while simultaneously illustrating how dancing functions as an essential template for American culture and identity Jennifer Atkins is associate professor of dance at Florida State University Sally R Sommer is professor of dance and director of the FSU in NYC program at Florida State University Tricia Henry Young is professor

emerita of dance history and former director of the American Dance Studies program at Florida State University
Contributors Jennifer Atkins Kathaleen Boche Cutler Edwards Karen Eliot Lizzie Leopold Julie Malnig Adrienne L McLean
Joellen A Meglin Dara Milovanovic Jill Nunes Jensen Marta Robertson Lynette Russell Sally Sommer Ph D Daniel J Walkowitz
Sara Wolf Ph D Tricia Henry Young **Milestones in Dance in the USA** Elizabeth McPherson, 2022-09-30 Embracing
dramatic similarities glaring disjunctions and striking innovations this book explores the history and context of dance on the
land we know today as the United States of America Designed for weekly use in dance history courses it traces dance in the
USA as it broke traditional forms crossed genres provoked social and political change and drove cultural exchange and
collision The authors put a particular focus on those whose voices have been silenced unacknowledged and or uncredited
exploring racial prejudice and injustice intersectional feminism protest movements and economic conditions as well as
demonstrating how socio political issues and movements affect and are affected by dance In looking at concert dance
vernacular dance ritual dance and the convergence of these forms the chapters acknowledge the richness of dance in today s
USA and the strong foundations on which it stands Milestones are a range of accessible textbooks breaking down the need to
know moments in the social cultural political and artistic development of foundational subject areas This book is ideal for
undergraduate courses that embrace culturally responsive pedagogy and seek to shift the direction of the lens from western
theatrical dance towards the wealth of dance forms in the United States **Dance, Modernity and Culture** Helen
Thomas, 2003-09-02 By examining the development of modern dance in the USA in the inter war period Thomas develops a
framework for analysing dance from a sociological perspective She applies her approach to among others St Denis Ted
Shawn and Martha Graham **Dance Discourses** Susanne Franco, Marina Nordera, 2016-04-29 Focusing on politics gender
and identities a group of international dance scholars provide a broad overview of new methodological approaches with
specific case studies and how they can be applied to the study of ballet and modern dance With an introduction exploring the
history of dance studies and the development of central themes and areas of concerns in the field the book is then divided
into three parts politics explores Ausdruckstanz an expressive dance tradition first formulated in the 1920s by dancer Mary
Wigman and carried forward in the work of Pina Bausch and others gender examines eighteenth century theatrical dance a
time when elaborate sets costumes and plots examined racial and sexual stereotypes identity is concerned with modern
dance Exploring contemporary analytical approaches to understanding performance traditions Dance Discourses pedagogical
structure makes it ideal for courses in performing arts and humanities **Stepping Left** Ellen Graff, 1997 Stepping Left
simultaneously unveils the radical roots of modern dance and recalls the excitement and energy of New York City in the
1930s Ellen Graff explores the relationship between the modern dance movement and leftist political activism in this period
describing the moment in American dance history when the revolutionary fervor of dancing modern was joined with the
revolutionary vision promised by the Soviet Union This account reveals the major contribution of Communist and left wing

politics to modern dance during its formative years in New York City From Communist Party pageants to union hall performances to benefits for the Spanish Civil War Graff documents the passionate involvement of American dancers in the political and social controversies that raged throughout the Depression era Dancers formed collectives and experimented with collaborative methods of composition at the same time that they were marching in May Day parades demonstrating for workers rights and protesting the rise of fascism in Europe Graff records the explosion of choreographic activity that accompanied this lively period when modern dance was trying to establish legitimacy and its own audience Stepping Left restores a missing legacy to the history of American dance a vibrant moment that was suppressed in the McCarthy era and almost lost to memory Revisiting debates among writers and dancers about the place of political content and ethnicity in new dance forms Stepping Left is a landmark work of dance history

Aaron Copland and His World Carol J. Oja, Judith

Tick, 2018-06-05 Aaron Copland and His World reassesses the legacy of one of America's best loved composers at a pivotal moment as his life and work shift from the realm of personal memory to that of history This collection of seventeen essays by distinguished scholars of American music explores the stages of cultural change on which Copland's long life 1900 to 1990 unfolded from the modernist experiments of the 1920s through the progressive populism of the Great Depression and the urgencies of World War II to postwar political backlash and the rise of serialism in the 1950s and the cultural turbulence of the 1960s Continually responding to an ever changing political and cultural panorama Copland kept a firm focus on both his private muse and the public he served No self absorbed recluse he was very much a public figure who devoted his career to building support systems to help composers function productively in America This book critiques Copland's work in these shifting contexts The topics include Copland's role in shaping an American school of modern dance his relationship with Leonard Bernstein his homosexuality especially as influenced by the writings of Andr  Gide and explorations of cultural nationalism Copland's rich correspondence with the composer and critic Arthur Berger who helped set the parameters of Copland's reception is published here in its entirety edited by Wayne Shirley The contributors include Emily Abrams Paul Anderson Elliott Antokoletz Leon Botstein Martin Brody Elizabeth Crist Morris Dickstein Lynn Garafola Melissa de Graaf Neil Lerner Gail Levin Beth Levy Vivian Perlis Howard Pollack and Larry Starr

Dictionary of American Biography, 1951

I See America Dancing Maureen Needham, 2002 Representing dancers scholars admirers and critics I See America Dancing is a diverse collection of primary documents and articles about the place and shape of dance in the United States from colonial times to the present This volume offers a lively counterpoint between observers of the dance and dancers views of what they do when they dance Dance traditions represented include the Native American pow wow tribal music and dance activities on Sunday afternoons in New Orleans's Congo Square the colonial Playford Balls and their modern offspring country line dancing and the Buddhist inspired Japanese Bon dances in Hawaii Anti dance perspectives include government injunctions against Native American dancing and essays from a range of speakers who have declared the waltz the twist or

the senior prom to be a careless quick step away from hell or the brothel I See America Dancing examines the styles that have marked theatrical dance in America from French ballet to minstrel shows and presents the views of influential dancers choreographers and the pioneers of early modern dance in America Specific pieces examined include George Ballanchine s ballet Stars and Stripes Yvonne Rainer s protest piece Flag Dance 1970 and Sonj Mayo s Naked in America Covering historical social attitudes toward the dance as well as the performers and their works I See America Dancing is a comprehensive scholarly sourcebook that captures the energy and passion of this vital artform

Notable American Women Barbara Sicherman, Carol Hurd Green, 1980 Modeled on the Dictionary of American Biography this set stands alone but is a good complement to that set which contained only 700 women of 15 000 entries The preparation of the first set of Notable American Women was supported by Radcliffe College It includes women from 1607 to those who died before the end of 1950 only 5 women included were born after 1900 Arranged throughout the volumes alphabetically entries are from 400 to 7 000 words and have bibliographies There is a good introductory essay and a classified list of entries in volume three

Choreography And The Specific Image Daniel Nagrin, 2001-08-15 The world outside has burst into the studio writes the influential dancer teacher and choreographer Daniel Nagrin Many dancers want passionately to confront concrete difficult subjects But their formalistic training hasn t prepared them for what they need to say This book the first on choreography approached through content rather than structure is designed with them in mind Spiced with wit and strong opinions Choreography and the Specific Image explores in nineteen far ranging essays the art of choreography through the life s work of an important artist A career of performance creativity and teaching spanning five decades Nagrin reveals the philosophy and strategy of his work with Helen Tamiris a founder of modern American dance and of Workgroup his maverick improvisation company of the 1970s During an era when many dancers were working with movement as abstraction Nagrin turned instead toward movement as metaphor in the belief that dance should be about something In Choreography and the Specific Image Nagrin shares with the next generation of dancers just how that turn was accomplished It makes no sense to make dances unless you bring news he writes You bring something that a community needs something from you a vision an insight a question from where you are and what churns you up In a workbook following the essays Nagrin lays out a wealth of clear effective exercises to guide dancers toward such constructive self discovery Unlike all other choreography books Nagrin addresses the concerns of both modern and commercial show dance choreographers The need to discover the inner life he maintains is what fires the motion This is Nagrin s third book of a trilogy following Dance and the Specific Image Improvisation and The Six Questions Acting Technique for Dance Performance Each focuses on a different aspect of dance improvisation performance and choreography engaging the specific image as a creative tool Part history part philosophy part nuts and bolts manual Choreography and the Specific Image will be an indispensable resource for all those who care passionately about the world of dance and the world at large

Modern Dance in Germany and the United States Isa

Partsch-Bergsohn,2013-11-05 First Published in 1995 In Modern Dance in Germany and the United States Crosscurrents and Influences Isa Partsch Bergsohn discusses the phenomenon of the modern dance movement between 1902 and 1986 in an international context focussing on its beginnings in Europe and its philosophy as formulated by the pioneers Dalcroze Laban Wigman and Jooss The author traces the effects the Third Reich had on these artists and shows the influence these key choreographers had on the developing American modern dance movement through the postwar years concentrating in particular on Kurt Jooss and his Tanztheater When America took the lead in modern dance innovation during the sixties artists such as Martha Graham Jose Limon Paul Taylor Alvin Ailey and Alwin Nikolais overwhelmed European audiences Subsequently the artists of the New German Tanztheater revitalized German theatre traditions by blending new content with some of the American contemporary dance techniques Although the history of modern dance in these two countries is closely linked the author describes how each country has kept its own unique and distinctive style *Dancing on the Fault Lines of History* Susan Manning,2025-01-28

Dancing on the Fault Lines of History collects essential essays by Susan Manning one of the founders of critical dance studies recounting her career writing and rewriting the history of modern dance Three sets of keywords gender and sexuality whiteness and Blackness nationality and globalization illuminate modern dance histories from multiple angles coming together in varied combinations shifting positions from foreground to background Among the many artists discussed are Isadora Duncan Vaslav Nijinsky Ted Shawn Helen Tamiris Katherine Dunham Jos Limon Pina Bausch Reggie Wilson and Nelisiwe Xaba Calling for a comparative and transnational historiography Manning ends with an extended case study of Mary Wigman's multidimensional exchange with artists from Indonesia India China Korea and Japan Like the artists at the center of her research Manning's writing dances on the fault lines of history Her introduction and annotations to the essays reflect on how and why these keywords became central to her research revealing the autobiographical resonances of her scholarship as she confronts the cultural politics of the late twentieth and early twenty first centuries **A**

to Z of American Women in the Performing Arts Liz Sonneborn,2014-05-14 Presents biographical profiles of 150 American women of achievement in the field of performing arts including birth and death dates major accomplishments and historical influence **Days on Earth** Marcia B. Siegel,1993 Now available in paperback Days on Earth originally published in 1988 Yale University Press traces the dance career and artistic development of one of the founders of American modern dance In this biography of dance pioneer Doris Humphrey Marcia B Siegel follows Humphrey's career from her days with the Denishawn Company among fellow students like Martha Graham to her creative partnership with Charles Weidman to her tenure as artistic director of proto Jos Limon's dance company Siegel's reconsideration and description of Humphrey's dances including many that are no longer performed sheds important light on this pathbreaking dancer choreographer

Studies in Dance History ,1994

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