

TAMIRIS
A Chronicle of Her
Dance Career
1927 - 1955



Tamiris A Chronicle Of Her Dance Career 1927 1955

Susan Manning



Tamiris A Chronicle Of Her Dance Career 1927 1955:

Tamiris Christena L. Schlundt, Daniel Nagrin, 1989

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 *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 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 **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

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

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

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

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

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

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 Lim n 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

Studies in Dance History, 1994 **Women, Art and the New Deal** Katherine H. Adams, Michael L. Keene, 2016-01-04 In 1935 the United States Congress began employing large numbers of American artists through the Works Progress Administration fiction writers photographers poster artists dramatists painters sculptors muralists wood carvers composers and choreographers as well as journalists historians and researchers Secretary of Commerce and supervisor of the WPA Harry Hopkins hailed it a renaissance of the arts if we can call it a rebirth when it has no precedent in our history Women were eminently involved creating a wide variety of art and craft interweaving their own stories with those of other women whose lives might not otherwise have received attention This book surveys the thousands of women artists who worked for the U S government the historical and social worlds they described and the collaborative depiction of womanhood they created at a pivotal moment in American history

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

Time and the Dancing Image Deborah Jowitt, 1989-01-01 If dance itself is a way of making ideas both visual and visceral Deborah Jowitt has discovered a literary voice in *Time and the Dancing Image* in which nineteenth and twentieth century thought in its relation to theatrical dancing becomes sensuous Sally Banes Cornell University The most vivid and immediately accessible serious dance book ever written Anyone from a neophyte to an aficionado will be challenged enlightened and delighted by Jowitt s clever juxtapositions Allen Robertson Dance Editor Time Out London In this brilliant book Deborah Jowitt has given us a fresh approach to dance history and criticism Instead of seeing dance in the usual way isolated in a windowless room with mirrored walls she looks to the society in which dance evolved Using the ideas of contemporary artists and thinkers she

illuminates changing tastes from the elegant ethereal sylphs of the 1830s to the agonized characters in the dances today For her reader Ms Jowitt opens both the eyes and the mind to the wonders of a many faceted art Selma Jeanne Cohen Editor International Encyclopedia of Dance Helen Tamiris, a Pioneer of American Modern Dance Ruth Parter,1980 Aaron Copland Howard Pollack,2000 Features the biography of Aaron Copland his life and his music *Modern Bodies* Julia L. Foulkes,2003-11-03 In 1930 dancer and choreographer Martha Graham proclaimed the arrival of dance as an art of and from America Dancers such as Doris Humphrey Ted Shawn Katherine Dunham and Helen Tamiris joined Graham in creating a new form of dance and like other modernists they experimented with and argued over their aesthetic innovations to which they assigned great meaning Their innovations however went beyond aesthetics While modern dancers devised new ways of moving bodies in accordance with many modernist principles their artistry was indelibly shaped by their place in society Modern dance was distinct from other artistic genres in terms of the people it attracted white women many of whom were Jewish gay men and African American men and women Women held leading roles in the development of modern dance on stage and off gay men recast the effeminacy often associated with dance into a hardened heroic American athleticism and African Americans contributed elements of social African and Caribbean dance even as their undervalued role defined the limits of modern dancers communal visions Through their art modern dancers challenged conventional roles and images of gender sexuality race class and regionalism with a view of American democracy that was confrontational and participatory authorial and populist *Modern Bodies* exposes the social dynamics that shaped American modernism and moved modern dance to the edges of society a place both provocative and perilous **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 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

Uncover the mysteries within is enigmatic creation, **Tamiris A Chronicle Of Her Dance Career 1927 1955** . This downloadable ebook, shrouded in suspense, is available in a PDF format (*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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