
Legacies Of Twentieth Century Dance

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The Encyclopedia of World Ballet
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Origins, Experiences, and Culture
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Dance on Its Own Terms
Chinese Dance and the Socialist Legacy
Making Music for Modern Dance

BURKE ENRIQUE

Whiteness as Status Property Springer Nature

The collection of essays demonstrates that ballet is not a single White Western dance form but has been shaped by a range of other cultures. In so doing, the authors open a conversation and contribute to the discourse beyond the vantage point of mainstream to look at such issues as homosexuality and race. And to demonstrate that ballet's denial of the first and exclusion of the second needs rethinking. This is an important contribution to dance scholarship. The contributors include professional ballet dancers and teachers, choreographers, and dance scholars in the UK, Europe and the USA to give a three dimensional overview of the field of ballet beyond the traditional mainstream. It sets out to acknowledge the alternative and parallel influences that have shaped the culture of ballet and demonstrates they are alive, kicking and have a rich history. Ballet is complex and encompasses individuals and communities, often invisibilized, but who have contributed to the diaspora of ballet in the twenty-first century. It will initiate conversations and contribute to discourses about the panorama of ballet beyond the narrow vantage point of the mainstream – White, patriarchal, Eurocentric, heterosexual constructs of gender, race and class. This book is certain to be a much-valued resource within the field of ballet studies, as well as an important contribution to dance scholarship more broadly. It has an original focus and brings together issues more commonly addressed only in journals, where issues of race are frequently discussed. The primary market will be academic. It will appeal to academics, researchers, scholars and students working and studying in dance, theatre and performance arts and cultural studies. It will also be of interest to dance professionals and practitioners. Academics and students interested in the intersection of gender, race and dance may also find it interesting.

Dance Appreciation Oxford University Press

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 Salome's appropriation and reincarnation across the arts - not just Wilde's heroine, nor Richard Strauss's - but Salome as a cultural icon in fin-de-siècle society, whose appeal for ever new interpretations of the biblical story still endures today. Using Salome 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 Salome 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 Salome 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 Salome. By examining important productions of Strauss's Salome 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.

Ida Rubinstein Oxford University Press, USA

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.

Ballet Class Human Kinetics Publishers

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

Women Writing on the French Riviera Routledge

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.

When Ballet Became French Routledge

Literature, Modernism, and Dance explores the complex reciprocal relationship between literature and dance in the modernist period

The Golden Age of the Spanish Dance SUNY Press

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.

Martha Hill and the Making of American Dance Routledge
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.

Encyclopedia of the African Diaspora: Origins, Experiences, and Culture [3 volumes] Springer

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

The Encyclopedia of World Ballet University of California 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.

An American History Oxford University Press

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.

The Fascist Turn in the Dance of Serge Lifar Legacies of Twentieth-Century Dance

La Nijinska is the first biography of twentieth-century ballet's premier female choreographer. Overshadowed in life and legend by her brother Vaslav Nijinsky, Bronislava Nijinska had a far longer and more productive career. An architect of twentieth-century neoclassicism, she experienced the transformative power of the Russian Revolution and created her greatest work - *Les Noces* - under the influence of its avant-garde. Many of her ballets rested on the probing of gender boundaries, a mistrust of conventional gender roles, and the heightening of the ballerina's technical and artistic prowess. A prominent member of *Russia Abroad*, she worked with leading figures of twentieth-century art, music, and ballet, including Stravinsky, Diaghilev, Poulenc, Alexandra Exter, Natalia Goncharova, Frederick Ashton, Alicia Markova, and Maria Tallchief. She was also a remarkable dancer in her own right with a bravura technique and powerful stage presence that enabled her to perform an unusually broad repertory. Finally, she was the author of an acclaimed volume of memoirs in addition to a major treatise on movement. Nijinska's career sheds new light on the modern history of ballet and of modernism more generally, recuperating the memory of lost works and forgotten artists, many of them women. But it also reveals the sexism pervasive in the upper echelons of the early and mid-twentieth-century ballet world, barriers that women choreographers still confront.

Choreographer of the Modern BRILL

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.

Origins, Experiences, and Culture Princeton University Press
"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"--

The Life and Afterlife of Ballet Rowman & Littlefield
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.

Legacies of Twentieth-Century Dance Lulu Press, Inc

A comprehensive survey of historical and contemporary Jewish dance.

Revolutionary Bodies Wayne State University Press

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.

Rethinking Dance History McGill-Queen's Press - MQUP

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.

Mirrors and Scrims Intellect Books

This printed material is a chronological history of dance, bringing together many different dancers and styles, a unification of Spanish art-forms. We have seen a handful of dance biographies always declaring the career of their subject as the most important. Let's place into perspective that we had many dancers during the same time frame and each one contributed, some more than others. Noting the artistic contributions made by these performers made it easier to review the period of Spanish dance as an 'era'. We took these performers and placed them into one account, foretelling how this style of dance contributed to the overall American style of the Spanish dance. Americans Ted Shawn, Ruth St. Denis, La Meri, Carmelita Maracci and Ballet Russes Anna Pavlova, Adolph Bolm and Leonide Massine were all in some way affected by the Spanish dance. Even Hollywood and Broadway were instrumental in the birth of Hispanic culture in the country. In this first book I have highlighted the careers of two artists, La Argentina and Vicente Escudero, both worked together forming a part-time partnership important in this early era. Later Spaniards who exemplified the art-form in America were La Argentinita, Pilar Lopez, Rosario & Antonio, Jose Greco, and Nana Lorca whose reflections are mirrored within these pages and later editions.

How a New Generation of Dancers Is Saving Ballet from Itself Triangulations: Lesbian/Gay/Qu

The first book-length exploration of drag dance in the U.S.

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