



MODERN DANCE NEGRO DANCE

RACE in MOTION

Susan Manning

Modern Dance Negro Dance

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Modern Dance Negro Dance:

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 **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

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

The Black Tradition in American Modern Dance Gerald Eugene Myers, 1988

Black Dance Edward Thorpe, 1989 This is a study of Black dance from its origins in Africa in the slave songs and dances of the Caribbean and the American South through the minstrel shows and burlesque theatres of the 1980s and 90s

Dancing in Blackness Halifu Osumare, 2019-02-08 Cover DANCING IN BLACKNESS Title Copyright Dedication Contents

List of Illustrations Foreword Acknowledgments Introduction Dance and Blackness 1 Coming of Age through Black Dance in the San Francisco Bay Area 2 Dancing in Europe 3 Dancing in New York 4 Dancing Back into the San Francisco Oakland Bay Area 1973 1976 5 Dancing in Africa 6 Dancing in Oakland and Beyond 1977 1993 Notes Bibliography Index

Dances of

José Limón and Erick Hawkins James Moreno, 2020-04-19 Dances of José Limón and Erick Hawkins examines stagings of masculinity whiteness and Latinidad in the work of US modern dance choreographers José Limón 1908-1972 and Erick Hawkins 1908-1994. Focusing on the period between 1945 to 1980 this book analyzes Limón and Hawkins' work during a time when modern dance was forming new relationships to academic and governmental institutions, mainstream markets and notions of embodiment. The pre-war expressionist tradition championed by Limón and Hawkins' mentors faced multiple challenges as ballet and Broadway complicated the tenets of modernism and emerging modern dance choreographers faced an increasingly conservative post-war culture framed by the Cold War and Red Scare. By bringing the work of Limón and Hawkins together in one volume, *Dances of José Limón and Erick Hawkins* accesses two distinct approaches to training and performance that proved highly influential in creating post-war dialogues on race, gender, and embodiment. This book approaches Limón and Hawkins' training regimes and performing strategies as social practices symbiotically entwined with their geo-political backgrounds. Limón's queer and Latino heritage is put into dialogue with Hawkins' straight and European heritage to examine how their embodied social histories worked co-constitutively with their training regimes and performance strategies to produce influential stagings of masculinity, whiteness, and Latinidad.

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 Carboneau, 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 *Dancing Revelations* Thomas DeFrantz, 2004 He also addresses concerns about how dance performance is documented including issues around spectatorship and the display of sexuality the relationship of Ailey's dances to civil rights activism and the establishment and maintenance of a successful large scale Black Arts institution Jacket

Black Dance in the United States from 1619 to 1970 Lynne Fauley

Emery, 1972 **I Want to Be Ready** Danielle Goldman, 2010-05-18 Danielle Goldman's contribution to the theory and history of improvisation in dance is rich beautiful and extraordinary In her careful rigorously imaginative analysis of the discipline of choreography in real time Goldman both compels and allows us to become initiates in the mysteries of flight and preparation She studies the massive volitional resources that one unleashes in giving oneself over to being unleashed It is customary to say of such a text that it is long awaited or much anticipated because of Goldman's work we now know something about the potenza the kinetic explosion those terms carry Reader get ready to move and be moved Fred Moten Duke University In this careful intelligent and theoretically rigorous book Danielle Goldman attends to the tight spaces within which improvised dance explores both its limitations and its capacity to press back against them While doing this Goldman also allows herself and us to be moved by dance itself The poignant conclusion evoking specific moments of embodied elegance vulnerability and courage asks the reader Does it make you feel like dancing Whether taken literally or figuratively I can't imagine any other response to this beautiful book Barbara Browning New York University This book will become the single most important reflection on the question of improvisation a question which has become foundational to dance itself The achievement of *I Want to Be Ready* lies not simply in its mastery of the relevant literature within dance but in its capacity

to engage dance in a deep and abiding dialogue with other expressive forms to think improvisation through myriad sites and a rich vein of cultural diversity and to join improvisation in dance with its manifestations in life so as to consider what constitutes dance's own politics Randy Martin Tisch School of Arts at New York University I Want To Be Ready draws on original archival research careful readings of individual performances and a thorough knowledge of dance scholarship to offer an understanding of the freedom of improvisational dance While scholars often celebrate the freedom of improvised performances they are generally focusing on freedom from formal constraints Drawing on the work of Michel Foucault and Houston Baker among others Danielle Goldman argues that this negative idea of freedom elides improvisation's greatest power Far from representing an escape from the necessities of genre gender class and race the most skillful improvisations negotiate an ever shifting landscape of constraints This work will appeal to those interested in dance history and criticism and also interdisciplinary audiences in the fields of American and cultural studies Danielle Goldman is Assistant Professor of Dance at The New School and a professional dancer in New York City where she recently has danced for DD Dorvillier and Beth Gill Cover art Still from Ghostcatching 1999 by Bill T Jones Paul Kaiser and Shelley Eshkar Image courtesy of Kaiser Eshkar **Dance Observer** ,1946 **The Dramatic Index for ...** Frederick Winthrop Faxon,Mary Estella Bates,Anne C. Sutherland,1928 Issues for 1912 16 1919 accompanied by an appendix The Dramatic books and plays in English title varies slightly This bibliography was incorporated into the main list in 1917 18 **Annual Magazine Subject-index** Frederick Winthrop Faxon,Mary Estella Bates,Anne C. Sutherland,1928 **UCLA Journal of Dance Ethnology** ,1995 **The Hindustan Review** ,1930 **Mind and Body** ,1934 **The Crisis** William Edward Burghardt Du Bois,1921 **Journal of Health, Physical Education, Recreation** ,1952 **The Light** ,1920

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