

Choreographing The Folk

In this book Anthony Shay examines the life and works of renowned choreographer Igor Moiseyev and his dance company. Formed in 1937 the Moiseyev Dance Company have performed across the globe and are the first major Soviet dance group to perform in the United States.

Through the Moiseyev Dance Company, dance became a vital diplomatic tool, ballerinas replaced atom bombs, and helped usher in a new era of cultural exchange, formalized by an agreement signed by the United States and the Soviet Union. Through this book Shay explores the multiple lenses of spectacle, Russian nationalism, and the Cultural Cold War, to describe and analyse the history of Moiseyev 's company, and the shock that 'innocent' folk dance gave the American government. Blending academic study and personal anecdote Shay provides a nuanced analysis of Moiseyev 's importance and his place in the world of dance. This is the first English language study of Igor Moiseyev and his dance company.

In *Choreographing in Color*, J. Lorenzo Perillo investigates the development of Filipino popular dance and performance since the late 20th century. Drawing from nearly two decades of ethnography, choreographic analysis, and community engagement with artists, choreographers, and organizers, Perillo shifts attention away from the predominant Philippine neoliberal and U.S. imperialist emphasis on Filipinos as superb mimics, heroic migrants, model minorities, subservient wives, and natural dancers and instead asks: what does it mean for Filipinos to navigate the violent forces of empire and neoliberalism with street dance and Hip-Hop? Employing critical race, feminist, and performance studies, Perillo analyzes the conditions of

possibility that gave rise to Filipino dance phenomena across viral, migrant, theatrical, competitive, and diplomatic performance in the Philippines and diaspora. Advocating for serious engagements with the dancing body, Perillo rethinks a staple of Hip-Hop's regulation, the "euphemism," as a mode of social critique for understanding how folks have engaged with both racial histories of colonialism and gendered labor migration. Figures of euphemism - the zombie, hero, robot, and judge - constitute a way of seeing Filipino Hip-Hop as contiguous with a multi-racial repertoire of imperial crossing, thus uncovering the ways Black dance intersects Filipino racialization and reframing the ongoing, contested underdog relationship between Filipinos and U.S. global power. *Choreographing in Color* therefore reveals how the Filipino dancing body has come to be, paradoxically, both globally recognized and indiscernible. From the most brilliant and audacious choreographer of our time, the exuberant tale of a young dancer 's rise to the pinnacle of the performing arts world, and the triumphs and perils of creating work on his own terms—and staying true to himself Before Mark Morris became “ the most successful and influential choreographer alive ” (The New York Times), he was a six year-old in Seattle cramming his feet into Tupperware glasses so that he could practice walking on pointe. Often the only boy in the dance studio, he was called a sissy, a term he wore like a badge of honor. He was unlike anyone else, deeply gifted and spirited. Moving to New York at nineteen, he arrived to one of the great booms of dance in America. Audiences in 1976 had the luxury of Merce Cunningham 's finest experiments with time and space, of Twyla Tharp 's virtuosity, and Lucinda Childs's genius. Morris was flat broke but found a group of likeminded artists that danced together, travelled together, slept together. No one wanted to break the spell or miss a thing,

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because “ if you missed anything, you missed everything. ” This collective, led by Morris ’ s fiercely original vision, became the famed Mark Morris Dance Group. Suddenly, Morris was making a fast ascent. Celebrated by The New Yorker ’ s critic as one of the great young talents, an androgynous beauty in the vein of Michelangelo ’ s David, he and his company had arrived. Collaborations with the likes of Mikhail Baryshnikov, Yo-Yo Ma, Lou Harrison, and Howard Hodgkin followed. And so did controversy: from the circus of his tenure at La Monnaie in Belgium to his work on the biggest flop in Broadway history. But through the Reagan-Bush era, the worst of the AIDS epidemic, through rehearsal squabbles and backstage intrigues, Morris emerged as one of the great visionaries of modern dance, a force of nature with a dedication to beauty and a love of the body, an artist as joyful as he is provocative. Out Loud is the bighearted and outspoken story of a man as formidable on the page as he is on the boards. With unusual candor and disarming wit, Morris ’ s memoir captures the life of a performer who broke the mold, a brilliant maverick who found his home in the collective and liberating world of music and dance.

Race, Gender, and Intellectual Property Rights in American Dance

New Critical Essays on Zora Neale Hurston

Choreographing the Folk

Jets

A Journey Into the Religious and Folk Traditions

The Igor Moiseyev Dance Company

What Simple Folk Do

This study describes and analyzes the phenomenal popularity of exotic dance forms in America. Throughout the twentieth century and especially since 1950, millions have begun learning and performing various Balkan dances, the tango, and other Latin

American dances, along with the classical dances of India, Japan, and Indonesia. Most studies in dance ethnography and anthropology have focused specifically on "dancing in the field," or the dancing that native dancers do. This study, by contrast, examines the ways in which ethnic dancing has allowed many Americans to create more exciting, "exotic" and romantic identities. The author describes the uniquely American enthusiasm for exotic dances, and cites specific deficiencies in the U.S. cultural identity that have led many people to seek new feelings and experiences through exotic dance genres.

Moshiko is one of the most respected and popular creators in the field of Israeli folk dance. This is his personal and professional story, written in an honest and forthright manner.

When Men Dance explores the intersection of dance and perceptions of male gender and sexuality across history and different cultural contexts. Chapters tackle the history and dilemmas that revolve around dance and notions of masculinity from a variety of dance studies perspectives, and are accompanied by fascinating personal histories that complement their themes.

A Memoir

Ukrainian Folk Dance Choreography

The Encyclopedia of World Folk Dance

Dancing Against the Flow

Choreographing Identities

Comparison of Specific Ethnic and Choreographed Folk Dances

Visions

While there are books about folk dances from individual countries or regions, there isn't a single comprehensive book on folk dances across the globe. This illustrated compendium offers the student, teacher, choreographer, historian, media critic, ethnographer, and general reader an overview of the evolution and social and religious

significance of folk dance. The Encyclopedia of World Folk Dance focuses on the uniqueness of kinetic performance and its contribution to the study and appreciation of rhythmic expression around the globe. Following a chronology of momentous events dating from prehistory to the present day, the entries in this volume include material on technical terms, character roles, and specific dances. The entries also summarize the historical and ethnic milieu of each style and execution, highlighting, among other elements, such features as: origins purpose rituals and traditions props dress holidays themes

Everyone who viewed the opening ceremonies of the 2008 Beijing Olympic Games can understand the power of dance and mass movement in the service of politics. Well-known examples of such public performances and huge festivals are familiar in Nazi Germany, the former Soviet Union and today's North Korea, this new book addresses the lesser known examples of Spain under Franco, the Dominican Republic, Iran, Croatia and Uzbekistan, all of which have been subjected to various political regimes. Dance and choreographed mass movement is the newest field of serious research in dance studies, particularly in the fields of politics and international relations and gender and sexuality. The author uses dance as a lens through which to study political, ethnic, and gendered phenomena so that the reader grasps that dance constitutes an important non-verbal lens for the study of human behaviour. This is the first study on dance and

political science to focus specifically on authoritarian regimes. It is a significant and original contribution to scholarship in the field, with the key studies drawn from a variety of different geographical and historical backgrounds. In Spain under Franco, the Women's Section of the fascist Falange created a folk dance program that toured widely and through the performance of Spanish regional folk dances performed by virginal young Spanish women, embodying Catholic purity, permitted the regime to re-enter the world of polite diplomacy. The Dominican Republic dictator, Rafael Trujillo, himself a gifted dancer, raised the popular folk and vernacular dance, the merengue, to the level of the "national" dance, which became a symbol of his regime and Dominican identity, which merengue it still maintains. For over a thousand years, Croatia, has endured a series of authoritarian regimes – Hapsburg, Napoleon, the Yugoslav royal dictatorship, fascist, Josip Broz Tito's communist regime, Franjo Tudjman – that ruled that small nation. For over 70 years, Lado, the National Folk Dance Ensemble of Croatia, has served as "the light of Croatian identity." Through its public performances of folk dances and music, Lado has become the face of a series of different regimes. In Iran, dance became banned under the Islamic Republic after serving the Pahlavi regime as a form of representation of its peasant population and its historic Persian identity. Uzbekistan currently has expanded the role of the invented tradition of Uzbek "classical" dance, created

during the soviet period, as a representation of Uzbek identity, in national festivals. Thus, through these examples, the reader will see how dance and mass movement have become important as political means for a variety of authoritarian regimes to represent themselves. Primary readership will be dance scholars; particularly the growing number interested in ethno-identity dance in the second half of the twentieth-century. Will be of interest to academic libraries and departments, with valuable information and interest also for scholars of ethnology, anthropology, cultural studies, history.

Choreographing the Folk
The Dance Stagings of Zora Neale Hurston

The American Fascination with Exotic Dance Forms

Icon of Chinese Folk Dance, Pioneer of Chinese Ballet
Choreography Influenced by Folk Dance Forms and the Creative Process of Ansel Adams

Liner Notes for the Revolution

Folklife Center News

Filipinos, Hip-Hop, and the Cultural Politics of Euphemism

Liner Notes for the Revolution offers a startling new perspective on Black women musicians from Bessie Smith to Beyoncé. Informed by the overlooked contributions of women who wrote about the blues, rock, and pop, Daphne A. Brooks argues that acclaimed entertainers have also been radical intellectuals, challenging the culture industry to catch up.

Explains what jets are, how they work, how they were

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invented, how they are made, and the various types of jets that exist.

This is an extensive work on international folk dancing as practiced in the United States. It is a must for folk dance enthusiasts—novice to expert. Never before has such a wide variety of entries on this popular, multi-faceted social phenomenon been brought together. It tells how to do the hopak, czardas and the bamboo pole dance; plan an international folk dance program; do the little finger hold and the hambo swing. International Folk Dancing U.S.A. presents historical vignettes on pioneer folk dance leaders; instructions for 180 dances from 30 countries; contributions from 60 folk dance authorities; easy-to-follow dance step descriptions; a Glossary of folk dance terms; many helpful illustrations. “A tremendous achievement,” writes Miriam Gray in her Foreword, “a resource book par excellence, an encyclopedic treasure trove of folk dance information from the people and the countries who have done the most to influence the growth of international folk dancing in the United States. More than sixty authors, teachers, leaders, and folk dancers have contributed their thoughts, their knowledge, and their unique historical perspective.

Leaders—whether you are associated with local folk dance clubs, large urban community center, or recreation departments—this book is for you! Authors, dance students, international folk dancers, researchers, teachers (amateur and professional)—in fact, anyone who likes to dance or to read about dance—this book is for you, too! Every library, personal and public, should own a copy. You may never need to buy another folk dance book.”

The Intellectual Life of Black Feminist Sound

When Men Dance

The History and Development of Russian Folk Dance

Dancing Diplomats

Fifty Contemporary Choreographers

The Choreography and Presentation of a Program of Five Modern Dance Compositions Based Upon a Study of Israeli Folk Dance and Related Elements of the Israeli Culture

These Boots are made for Dancing

Dance intersects with ethnicity in a powerful variety of ways and at a broad set of venues. Dance practices and attitudes about ethnicity have sometimes been the source of outright discord, as when African Americans were - and sometimes still are - told that their bodies are 'not right' for ballet, when Anglo Americans painted their faces black to perform in minstrel shows, when 19th century Christian missionaries banned the performance of particular native dance traditions throughout much of Polynesia, and when the Spanish conquistadors and church officials banned sacred Aztec dance rituals. More recently, dance performances became a locus of ethnic disunity in the former Yugoslavia as the Serbs of Bosnia attended dance concerts but only applauded for the Serbian dances, presaging the violent disintegration of that failed state. The Oxford Handbook of Dance and Ethnicity brings together scholars from across the globe in an investigation of what it means to define oneself in an ethnic category and how this category is performed and represented by dance as an ethnicity. Newly-commissioned for the volume, the chapters of the book place a reflective lens on dance and its context to examine

the role of dance as performed embodiment of the historical moments and associated lived identities. In bringing modern dance and ballet into the conversation alongside forms more often considered ethnic, the chapters ask the reader to contemplate previous categories of folk, ethnic, classical, and modern. From this standpoint, the book considers how dance maintains, challenges, resists or in some cases evolves new forms of identity based on prior categories. Ultimately, the goal of the book is to acknowledge the depth of research that has been undertaken and to promote continued research and conceptualization of dance and its role in the creation of ethnicity. Dance and ethnicity is an increasingly active area of scholarly inquiry in dance studies and ethnomusicology alike and the need is great for serious scholarship to shape the contours of these debates. The Oxford Handbook of Dance and Ethnicity provides an authoritative and up-to-date survey of original research from leading experts which will set the tone for future scholarly conversation.

Poetry. LGBT Studies. Ronnie Burk, born in Sinton, Texas, April 1, 1955, was a visionary poet, a remarkable collagist, and a dedicated political activist. In his youth he studied Buddhism and literature at the Naropa Institute in Colorado. Mango Publications brought out his first book, *En el jard ın de los nopales*, in 1979. He was active in the early

Chicano movement of the 1970s and became a leading force in the controversial San Francisco branch of ACT UP, fighting for the rights of people diagnosed with HIV. Throughout his life Burk traveled widely and sought out like-minded friends and mentors, including Allen Ginsberg, Diane di Prima, Charles Henri Ford, and Philip Lamantia. He lived in the Southwest, Hawaii, and the two cities he was based in and loved most, San Francisco and New York. Ronnie Burk died in 2003 at the age of forty-seven. This is the first published volume of his writing.

Throughout its history, the United States has become a new home for thousands of immigrants, all of whom have brought their own traditions and expressions of ethnicity. Not least among these customs are folk dances, which over time have become visual representations of cultural identity. Naturally, however, these dances have not existed in a vacuum. They have changed—in part as a response to ever-changing social identities, and in part as a reaction to deliberate manipulations by those within as well as outside of a particular culture. Compiled in great part from the author's own personal dance experience, this volume looks at how various cultures use dance as a visual representation of their identity, and how “traditional” dances change over time. It discusses several “parallel layers” of dance: dances performed at intra-

cultural social occasions, dances used for representation or presentation, and folk dance performances. Individual chapters center on various immigrant cultures. Chiefly the work focuses on cultural representation and how it is sometimes manipulated. Key folk dance festivals in the United States and Canada are reviewed. Interviews with dancers, teachers, and others offer a first-hand perspective. An extensive bibliography encompasses concert programs and reviews as well as broader scholarly sources.

Israeli Folk Dance Forms

China Folk Dance

The Story of Dai Ailian

Out Loud

Tibetan Sacred Dance

Choreographing Empathy

Transposition of Movement Vocabulary from Chinese Folk and Ethnic Dance to Modern Dance Creation

"Croft has done a skillful job chronicling and organizing the life and works of an extraordinary writer. Recommended. Upper-division undergraduates and graduate students." "Plant...adds new dimension to the body of biographical literature already published, earnestly portraying Hurston's vitality and spirituality, characteristics that enabled her to

achieve innumerable accomplishments...An inspiring read, recommended for all libraries." Zora Neale Hurston is best known for the landmark novel. Their Eyes Were Watching God, which recently returned to the bestseller list in the wake of an acclaimed television adaptation. But no understanding of Hurston is complete without considering all the forms of her work---including her extraordinary contributions as a folklorist---in light of the treasure trove of newly discovered information, texts, and film footage. "The Inside Light": New Critical Essays on Zora Neale Hurston caps a decade of resurgent popularity and critical interest in Hurston to offer the most insightful critical analysis of her work to date. Encompassing all of Hurston's writings---fiction, folklore manuscripts, drama, and correspondence---it fully reaffirms the legacy of this phenomenal writer, whom The Color Purple's Alice Walker called "A Genius of the South." "The Inside Light" offers 20 critical essays covering the breadth of Hurston's writing, including her poetry, which up to now has received little attention. Essays throughout are informed by revealing new research, previously unseen manuscripts, and even film clips of Hurston. The book

also focuses on aspects of Hurston's life and work that remain controversial, including her stance on desegregation, her relationships with Charlotte Mason, Langston Hughes, and Richard Wright, and the veracity of her autobiography, *Dust Tracks on a Road*.

But the book also uncovers a host of marginalized figures - from the South Asian dancer Mohammed Ismail, to the African American pantomimist Johnny Hudgins, to the African American blues singer Alberta Hunter, to the white burlesque dancer Faith Dane - who were equally interested in positioning themselves as subjects rather than objects of property, as possessive individuals rather than exchangeable commodities. Choreographic copyright, the book argues, has been a site for the reinforcement of gendered white privilege as well as for challenges to it.

This study of the politics of representation and authentication among state-sponsored or state-assisted 'folk ensembles' shows that dance is a culturally significant social phenomena. Anthony Shay is also the author of *Choreophobia*.

The Oxford Handbook of Jewishness and Dance

Folk Sources for the Choreography of "The Widening Circle"

Choreographing in Color

International Folk Dancing U.S.A.

Choreographing Masculinities Across Borders

The Choreography and Performance of a Japanese Folk Tale

Israeli Folk Dances. : Choreography of Folk Dances

Responding to recent evolutions in the fields of dance and religious and secular studies, The Oxford Handbook of Jewishness and Dance documents and celebrates the significant impact of Jewish identity on a variety of communities and the dance world writ large. Focusing on North America, Europe, and Israel in the twentieth and twenty-first centuries, this Handbook highlights the sometimes surprising, often hidden and overlooked Jewish resonances within a range of styles from modern and postmodern dance to folk dance and flamenco. Privileging the historically marginalized voices of scholars, performers, and instructors the Handbook considers the powerful role of dance in addressing difference,

such as between American and Israeli Jewish communities. In the process, contributors advocate values of social justice, like Tikkun Olam (repair of the world), debate, and humor, exploring the fascinating and potentially uncomfortable contradictions and ambiguities that characterize this robust area of research.

"Choreographing Copyright provides a historical and cultural analysis of U.S.-based dance-makers' investment in intellectual property rights. Although federal copyright law in the U.S. did not recognize choreography as a protectable class prior to the 1976 Copyright Act, efforts to win copyright protection for dance began eight decades earlier. In a series of case studies stretching from the late nineteenth century to the early twenty-first, the book reconstructs those efforts and teases out their raced and gendered politics. Rather than chart a narrative of progress, the book shows how dancers working in a range of genres have embraced intellectual property rights as a means to both

consolidate and contest racial and gendered power. A number of the artists featured in Choreographing Copyright are well-known white figures in the history of American dance, including modern dancers Loie Fuller, Hanya Holm, and Martha Graham, and ballet artists Agnes de Mille and George Balanchine. But the book also uncovers a host of marginalized figures - from the South Asian dancer Mohammed Ismail, to the African American pantomimist Johnny Hudgins, to the African American blues singer Alberta Hunter, to the white burlesque dancer Faith Dane - who were equally interested in positioning themselves as subjects rather than objects of property, as possessive individuals rather than exchangeable commodities. Choreographic copyright, the book argues, has been a site for the reinforcement of gendered white privilege as well as for challenges to it. Drawing on critical race and feminist theories and on cultural studies of copyright, Choreographing Copyright offers fresh insight into such issues as: the raced and gendered hierarchies that govern the theatrical

marketplace, white women's historically contingent relationship to property rights, legacies of ownership of black bodies and appropriation of non-white labor, and the tension between dance's ephemerality and its reproducibility"--
A unique and authoritative guide to the lives and work of prominent living contemporary choreographers.

Representing a wide range of dance genres, each entry locates the individual in the context of modern dance theatre and explores their impact. Those studied include: Jerome Bel Richard Alston Doug Varone William Forsythe Phillippe Decoufle Jawole Willa Jo Zollar Ohad Naharin Itzik Gallili Twyla Tharp Wim Vandekeybus
With a new, updated introduction by Deborah Jowitt and further reading and references throughout, this text is an invaluable resource for all students and critics of dance, and all those interested in the fascinating world of choreography.

The Choreography for the Musical Camelot

Jane Eyre

Dance and Authoritarianism

"The Inside Light"

Dancing Across Borders

The State Academic Folk Dance Ensemble of the USSR Under the Direction of Igor Moiseyev

Choreographic Politics

Dancing the World Smaller examines international dance performances in New York City in the 1940s as sites in which dance artists and audiences contested what it meant to practice globalism in mid-twentieth-century America. During and after the Second World War, modern dance and ballet thrived in New York City, a fertile cosmopolitan environment in which dance was celebrated as an emblem of American artistic and cultural dominance. In the ensuing Cold War years, American choreographers and companies were among those the U.S. government sent abroad to serve as ambassadors of American cultural values and to extend the nation's geo-political reach. Less-known is that international dance performance, or what was then-called "ethnic" or "ethnologic" dance, enjoyed strong support among audiences in the city and across the nation as well. Produced in non-traditional dance venues, such as the American Museum of Natural History, the Ethnologic Dance Center, and Carnegie Hall, these performances elevated dance as an

intercultural bridge across human differences and dance artists as transcultural interlocutors. Dancing the World Smaller draws on extensive archival resources, as well as critical and historical studies of race and ethnicity in the U.S., to uncover a hidden history of globalism in American dance and to see artists such as La Meri, Ruth St. Denis, Asadata Dafora, Pearl Primus, José Limón, Ram Gopal, and Charles Weidman in new light. Debates about how to practice globalism in dance proxied larger cultural struggles over how to reconcile the nation's new role as a global superpower. In dance as in cultural politics, Americans labored over how to realize diversity while honoring difference and manage dueling impulses toward globalism, on the one hand, and isolationism, on the other.

A comprehensive survey of historical and contemporary Jewish dance.

These two dances were choreographed under the research experiment of testing the compatibility of movement vocabularies from Chinese folk and ethnic dance with modern dance choreography. This project report presents and explains the experimental approach of each choreographic work in relation to goals established upon entering the program and from their inception in the written thesis

proposal to the key methodologies employed while choreographing, and the post-performance analysis. At the end of the report, the artist statement contextualizes the choreographies in relation to larger artistic goals and vision.

***A Study in Comparative Choreography
Staging Globalism in Mid-Century America
Folk Dance, Ethnicity and Festival in the United States and Canada***

***Rediscovery of the Dance
State Folk Dance Companies, Representation and Power***

Dancing the World Smaller

The Dance Stagings of Zora Neale Hurston

An enormously respected and influential figure in China, both for her wide research into Chinese folk dance and her pivotal role in the establishment of ballet in China, the achievements of the teacher and choreographer Dai Ailian are not well known in the west. Here is her story, set in the wide social and historical context it deserves. Dai was born and spent her childhood in Trinidad, then went to study in England. She journeyed to China where she took part in the resistance to the Japanese invasion, then traveled to the remote Chinese Borderlands, collecting and recording the dances of minority populations. In 1954, Dai was appointed Principal of the Beijing Dance School, a post she held until interrupted by the notorious Cultural Revolution.

She was sent to work in the fields (as were many artists) and was “rehabilitated” in 1975. The next year she was made Artistic Adviser to the National Ballet of China, where she devoted the rest of her life to re-establishing the company's artistic and technical standards.

Explores the significance and symbolism of the sacred and secular ritual dances of Tibetan Buddhism, with lavish color and rare historic photographs depicting the dances, costumes, and masks. Original.

"This is an urgently needed book – as the question of choreographing behavior enters into realms outside of the aesthetic domains of theatrical dance, Susan Foster writes a thoroughly compelling argument." – André Lepecki, New York University

"May well prove to be one of Susan Foster's most important works." – Ramsay Burt, De Montford University, UK

What do we feel when we watch dancing? Do we "dance along" inwardly? Do we sense what the dancer's body is feeling? Do we imagine what it might feel like to perform those same moves? If we do, how do these responses influence how we experience dancing and how we derive significance from it? *Choreographing Empathy* challenges the idea of a direct psychophysical connection between the body of a dancer and that of their observer. In this groundbreaking investigation, Susan Foster argues

that the connection is in fact highly mediated and influenced by ever-changing sociocultural mores. Foster examines the relationships between three central components in the experience of watching a dance – the choreography, the kinesthetic sensations it puts forward, and the empathetic connection that it proposes to viewers. Tracing the changing definitions of choreography, kinesthesia, and empathy from the 1700s to the present day, she shows how the observation, study, and discussion of dance have changed over time. Understanding this development is key to understanding corporeality and its involvement in the body politic.

Seeing Israeli and Jewish Dance

Kinesthesia in Performance

Choreographing Copyright

The Oxford Handbook of Dance and Ethnicity

Tradition and Modernity, East and West

Morris and Matachin

From indignant orphan to independent woman, Jane Eyre's journey through passion, hardship, cruelty and suffering is captured in a dynamic stage version of this well loved story.