

MOVE.



CHOREOGRAPHING
YOU

Art and Dance Since the 1960's

Move Choreographing You Art And Dance Since The 1960s

Yvonne Rainer

Move Choreographing You Art And Dance Since The 1960s:

Move. Choreographing You Stephanie Rosenthal,2011-08-05 How visual art has been enriched by dance and dance has been shaped by art in unprecedented and exciting ways for the past fifty years Move Choreographing You explores the interaction between visual art and dance since the 1960s This beautifully illustrated book published in connection with a major exhibition focuses on visual artists and choreographers who create sculptures and installations that direct the movements of audiences making them dancers and active participants Move shows that choreography is not merely about the notation of movement on paper or in film but about the ways the body inhabits sculpture and installations The book documents some of the diverse but interconnected ways that visual art and choreography have come together over the past fifty years Among the artists whose work helped to forge the art dance connection are Allan Kaprow Robert Morris Lygia Clark Bruce Nauman Trisha Brown Simone Forti Franz West Mike Kelley Isaac Julien and William Forsythe Artists from a younger generation who helped to bring the worlds of art and dance together are also looked at Trisha Donnelly Christian Jankowski and Tino Sehgal among them Move also features new commissions by leading international artists and reconstructions of important works from the past as well as an illustrated contextual archive and timeline **Move.**

Choreographing You Susan Leigh Foster,André Lepecki,Peggy Phelan,2010 Move choreographing you explores the interaction between visual art and dance since the 1960s Focusing on visual artists and choreographers who create sculptures and installations that direct the movements of audiences making them dancers as much as active participants Move sets out to show that choreography is not merely about the notation of movement on paper or in film but that it may be equally implied by sculptural works and installations The publication presents some of the diverse yet interconnected ways that visual art and choreography have come together over the last fifty years **Move** Susan Leigh Foster,André Lepecki,Peggy Phelan,2010 Published on the occasion of the exhibition Move Choreographing You Hayward Gallery London 13 October 2010 9 January 2011 Haus der Kunst Munich 10 February 15 May 2011 Kunstsammlung Nordrhein Westfalen Deusseldorf 16 July 25 September 2011 T p verso

An Anarchitectural Body of Work Friederike Schäfer,2025-12-23 The artist dancer and educator Suzanne Harris 1940 79 was a protagonist of the downtown New York City artists community in the 1970s With her boundary transgressing practice she played a decisive part in avant garde projects such as the Anarchitecture group 112 Greene Street FOOD and the Natural History of the American Dancer Harris furthermore participated in the Heresies editorial collective Nevertheless her own oeuvre fell into abeyance Friederike Schäfer reconstructs Harris's dispersed postminimalist body of work which broke the mold of art categories art practices art spaces and the common notion of space The author draws on post Marxist feminist theory to trace how Harris transcended both sculpture and dance to create site specific ephemeral installations Recipient of the Terra Foundation for American Art International Publication Grant 2021 Look Inside **Singular Plural Ways of Staging Together** Iris Julian,2024-05-06

Focusing on staging processes in contemporary dance and art performance creates new opportunities to study creative participation and co authorship To gain these new insights Iris Julian analyses experimental projects initiated by two groups and a single choreographer Collect if by Collect if Deufert Plischke and Xavier Le Roy By exploring nuances of staging work the concept of singular plural became the analytical guideline and resulted into three research perspectives theatre studies sociology and ontological reading Jean Luc Nancy Michaela Ott Gerald Raunig This approach makes it possible to look beyond the importance that is often credited to single authorship in the arts With a foreword by Prof Dr Gerald Siegmund

Choreography, Visual Art and Experimental Composition 1950s-1970s Erin Brannigan, 2022-03-29 Winner of the 2023 Selma Jeanne Cohen Prize in Dance Aesthetics The American Society for Aesthetics This book traces the history of engagements between dance and the visual arts in the mid twentieth century and provides a backdrop for the emerging field of contemporary intermedial art practice Exploring the disciplinary identity of dance in dialogue with the visual arts this book unpacks how compositional methods that were dance based informed visual art contexts The book provokes fresh consideration of the entangled relationship between and historiographic significance of visual arts and dance by exploring movements in history that dance has been traditionally mapped to Neo Avant Garde Neo Dada Conceptual art Postmodernism and Performance Art and the specific practices and innovations from key people in the field like John Cage Anna Halprin and Robert Rauschenberg This book also employs a series of historical and critical case studies which show how compositional approaches from dance breath weight tone energy informed the emergence of the intermedial Ultimately this book shows how dance and choreography have played an important role in shaping visual arts culture and enables the re imagination of current art practices through the use of choreographic tools This unique and timely offering is important reading for those studying and researching in visual and fine arts performance history and theory dance practice and dance studies as well as those working within the fields of dance and visual art Chapter 1 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution Non Commercial No Derivatives 4 0 license available at <http://www.taylorfrancis.com> *The Oxford Handbook of Screendance Studies* Douglas Rosenberg, 2016-06-03 The Oxford Handbook of Screendance Studies offers a full overview of the histories practices and critical and theoretical foundations of the rapidly changing landscape of screendance Drawing on their practices technologies theories and philosophies scholars from the fields of dance performance visual art cinema and media arts articulate the practice of screendance as an interdisciplinary hybrid form that has yet to be correctly sited as an academic field worthy of critical investigation Each chapter discusses and reframe current issues as a means of promoting and enriching dialogue within the wider community of dance and the moving image Topics addressed embrace politics of the body agency race and gender in screendance the relationship of choreography to image constructs of space and time representation and effacement production and curatorial practice and other areas of intersecting disciplines The Oxford Handbook of Screendance Studies features newly

commissioned and original scholarship that will be essential reading for all those interested in the intersection of dance and the moving image including film and video makers dance artists screendance artists academics and writers producers composers as well as the wider interested public It will become an invaluable resource for researchers and professionals in the field Walter Benjamin and Art Andrew Benjamin,2005-03-18 Walter Benjamin s most famous and influential essay remains The Work of Art in the Age of Mechanical Reproduction Walter Benjamin and the Work of Art is the first book to provide a broad and dedicated analysis of this canonical work and its effect upon core contemporary concerns in the visual arts aesthetics and the history of philosophy The book is structured around three distinct areas the extension of Benjamin s work the question of historical connection the importance of the essay in the development of criticism of both the visual arts and literature Contributors to the volume include major Benjamin commentators whose work has very much defined the reception of the essay and leading philosophers historians and aesthetician whose approaches open up new areas of interest and relevance *Dancing Times* ,1997 **Bibliographic Guide to Dance** New York Public Library. Dance Collection,1994

International Dictionary of Modern Dance Taryn Benbow-Pfalzgraf (editor),Glynis Benbow-Niemier,1998 Offering an up to date and comprehensive examination of modern dance this reference offers alphabetically arranged essays selected written and reviewed by expert contributors Nevertheless Yvonne Rainer,2025-07-16 A legendary choreographer s personal and practical guide to the art of dance making Yvonne Rainer was a founding member of Judson Dance Theater a 1960s New York artists collective that championed ordinary spare movements and spontaneity Rainer s decades of creativity in dance and in filmmaking have inspired generations of avant garde political and feminist choreographers Her many works include the iconic dance *Trio A* and the film *Hand Movie* In this book Rainer dancer and choreographer Emmanu le Phuon helps Rainer gather teaching notes from her dance classes and workshops passages from her creative journals and her newer thoughts on movement and art opening a window on to the life s work of a transformative artist With fifty prompts for improvisational movement 39 Travel a long distance as fast as you can while making regular changes in your means of locomotion sly illustrations by Pascal Lema tre and an illuminating interview with Phuon this workbook makes Rainer s friendly humorous and down to earth creative practice available to everyone Because as Rainer says if you can move you are a dancer **Nevertheless** Yvonne Rainer,2025-07-16 A legendary choreographer s personal and practical guide to the art of dance making Yvonne Rainer was a founding member of Judson Dance Theater a 1960s New York artists collective that championed ordinary spare movements and spontaneity Rainer s decades of creativity in dance and in filmmaking have inspired generations of avant garde political and feminist choreographers Her many works include the iconic dance *Trio A* and the film *Hand Movie* In this book Rainer dancer and choreographer Emmanu le Phuon helps Rainer gather teaching notes from her dance classes and workshops passages from her creative journals and her newer thoughts on movement and art opening a window on to the life s work of a transformative artist With fifty prompts for improvisational movement 39

Travel a long distance as fast as you can while making regular changes in your means of locomotion sly illustrations by Pascal Lema tre and an illuminating interview with Phuon this workbook makes Rainer s friendly humorous and down to earth creative practice available to everyone Because as Rainer says if you can move you are a dancer

The Choreographic

Jenn Joy,2014-10-17 An investigation of dance and choreography that views them not only as artistic strategies but also as intrinsically theoretical and critical practices The choreographic stages a conversation in which artwork is not only looked at but looks back it is about contact that touches even across distance The choreographic moves between the corporeal and cerebral to tell the stories of these encounters as dance trespasses into the discourse and disciplines of visual art and philosophy through a series of stutters steps trembles and spasms In The Choreographic Jenn Joy examines dance and choreography not only as artistic strategies and disciplines but also as intrinsically theoretical and critical practices She investigates artists in dialogue with philosophy describing a movement of conceptual choreography that flourishes in New York and on the festival circuit Joy offers close readings of a series of experimental works arguing for the choreographic as an alternative model of aesthetics She explores constellations of works artists writers philosophers and dancers in conversation with theories of gesture language desire and history She choreographs a revelatory narrative in which Walter Benjamin Pina Bausch Francis Al s and Cormac McCarthy dance together she traces the feminist and queer force toward desire through the choreography of DD Dorvillier Heather Kravas Meg Stuart La Ribot Miguel Gutierrez luciana achugar and others she maps new forms of communicability and pedagogy and she casts science fiction writers Samuel R Delany and Kim Stanley Robinson as perceptual avatars and dance partners for Ralph Lemon Marianne Vitali James Foster and Janet Cardiff and George Bures Miller Constructing an expanded notion of the choreographic Joy explores how choreography as critical concept and practice attunes us to a more productively uncertain precarious and ecstatic understanding of aesthetics and art making

Choreographing from Within Diana F. Green,2010 *Choreographing From Within Developing a Habit of Inquiry*

as an Artist presents an inquiry based approach to creating movement Students explore the elements of energy space and time discover how to synthesize those concepts using music transitions and formulas and experiment with discoveries to find the unique artist within themselves

The Moment Of Movement Lynne Anne Blom,L. Tarin Chaplin,1988-12-15

Dance improvisation the intriguing phenomenon of the creative process alive in the moving body exists powerfully sublimely lending insight solving problems allowing moments of transcendence diversion and delight Flourishing especially since the postmodern movement of the 1960s it has come into its own in the performing arts While there are many books containing ideas for developing improvisations few have tackled the difficult questions What is dance improvisation How does it work or What is its body of knowledge The Moment of Movement goes beyond lists of improvisations and into the heart of improvising As in their previous book The Intimate Act of Choreography the authors pursue both the philosophical and the practical They begin by examining the creative process as it applies to movement and especially the kinesthetic way in which the body

knows and uses movement They answer the often unstated and pertinent questions of the novice investigate the particular skills and traits needed by the leader consider ways of working with specific populations and provide challenging material for advanced movers They discuss the use of music and the specific situation of improvisation in performance For leaders who want to design their own improvisations they trace the evolution of an idea into an actual content and structure They also address the controversial issue of the legitimacy of improvisation in an academic curriculum A final chapter presents hundreds of improvs and improv ideas grouped into units and cross referenced The Moment of Movement is not tied to any one point of view The authors presentation of a broad range of material is flexible enough for use by choreographers directors educators and therapists In its perceptive investigation of the experiential and conceptual aspects of dance improvisation this book articulates the ephemeral

You, the Choreographer Vladimir Angelov,2023-08-30

YOU THE CHOREOGRAPHER Creating and Crafting Dance offers a synthesis of histories theories philosophies and creative practices across diverse genres of concert dance choreography The book is designed for readers at every stage of creative development who seek to refine their artistic sensibility Through a review of major milestones in the field including contributions to choreography from the humanities arts and modern sciences readers will gain new perspectives on the historical development of choreography Concise analyses of traditional fundamentals and innovative practices of dance construction artistic research methods and approaches to artistic collaboration offer readers new tools to build creative habits and expand their choreographic proficiencies For learners and educators this is a textbook For emerging professionals it is a professional development tool For established professionals it is a companion handbook that reinvigorates inspiration To all readers it offers a cumulative systematic understanding of the art of dance making with a wealth of cross disciplinary references to create a dynamic map of creative practices in choreography

Move Hayward Gallery,Southbank Centre,2010

Trisha Brown Susan Rosenberg,2016-11-01 Trisha Brown re shaped the landscape of modern dance with her game changing and boundary defying choreography and visual art Art historian Susan Rosenberg draws on Brown s archives as well as interviews with Brown and her colleagues to track Brown s deliberate evolutionary trajectory through the first half of her decades long career Brown has created over 100 dances six operas one ballet and a significant body of graphic works This book discusses the formation of Brown s systemic artistic principles and provides close readings of the works that Brown created for non traditional and art world settings in relation to the first body of works she created for the proscenium stage Highlighting the cognitive kinesthetic complexity that defines the making performing and watching of these dances Rosenberg uncovers the importance of composer John Cage s ideas and methods to understand Brown s contributions One of the most important and influential artists of our time Brown was the first woman choreographer to receive the coveted MacArthur Foundation Fellowship Genius Award

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

The book delves into Move Choreographing You Art And Dance Since The 1960s. Move Choreographing You Art And Dance Since The 1960s is a crucial topic that must be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Move Choreographing You Art And Dance Since The 1960s, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:

- Chapter 1: Introduction to Move Choreographing You Art And Dance Since The 1960s
- Chapter 2: Essential Elements of Move Choreographing You Art And Dance Since The 1960s
- Chapter 3: Move Choreographing You Art And Dance Since The 1960s in Everyday Life
- Chapter 4: Move Choreographing You Art And Dance Since The 1960s in Specific Contexts
- Chapter 5: Conclusion

2. In chapter 1, the author will provide an overview of Move Choreographing You Art And Dance Since The 1960s. The first chapter will explore what Move Choreographing You Art And Dance Since The 1960s is, why Move Choreographing You Art And Dance Since The 1960s is vital, and how to effectively learn about Move Choreographing You Art And Dance Since The 1960s.
3. In chapter 2, the author will delve into the foundational concepts of Move Choreographing You Art And Dance Since The 1960s. The second chapter will elucidate the essential principles that need to be understood to grasp Move Choreographing You Art And Dance Since The 1960s in its entirety.
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5. In chapter 4, this book will scrutinize the relevance of Move Choreographing You Art And Dance Since The 1960s in specific contexts. The fourth chapter will explore how Move Choreographing You Art And Dance Since The 1960s is applied in specialized fields, such as education, business, and technology.
6. In chapter 5, the author will draw a conclusion about Move Choreographing You Art And Dance Since The 1960s. The final chapter will summarize the key points that have been discussed throughout the book.

The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Move Choreographing You Art And Dance Since The 1960s.

<https://crm.allthingsbusiness.co.uk/data/scholarship/default.aspx/injury%20report%20this%20month.pdf>

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Move Choreographing You Art And Dance Since The 1960s Introduction

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