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# Move Choreographing You Art And Dance Since The 19

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Move. Choreographing You  
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The Live Art Almanac  
Exhausting Dance

Choreographing Empathy  
Soft Is Fast

*Move Choreographing You Art And  
Dance Since The 19*

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## VANESSA KAITLYN

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**Moving Together** Hatje Cantz Verlag

This book asks important questions about making performance through the means of collaboration and co-created practice. It argues that we can align ethics and aesthetics with collaborative performance to realise the importance of being in association with one another, and being engaged through our shared imaginations. Evident in the examples of practice visited in this study is the attention given by a number of practitioners to the development of shared, co-operative modes of creation. Here, we can appreciate ethical work as being relational, forged in association with the others as we cultivate ideas that matter. In looking at a range of work from practitioners including Meg Stuart, Rosemary Lee, Deufert&Philschke and Fevered Sleep, *Considering Ethics in Dance, Theatre and Performance* explores ways that we rehearse by attending to ethics, aesthetics and co-creation. In learning to listen, to observe, to co-operate and to negotiate, these practitioners reveal the ways that they bring their work into existence through the transmission of shared meaning.

[The Choreographic](#) Bloomsbury Publishing

This book renews thinking about the moving body by drawing on dance practice and performance from across the world. Eighteen internationally recognised scholars show how dance can challenge our thoughts and feelings about our own and other cultures, our emotions and prejudices, and our sense of public and private space. In so doing, they offer a multi-layered response to ideas of affect and emotion, culture and politics, and ultimately, the place of dance and art itself within society. The chapters in this collection arise from a number of different political and historical contexts. By teasing out their detail and situating dance within them, art is given a political charge. That charge is informed by the work of Michel Foucault, Stuart Hall, Gilles Deleuze, Jacques Derrida, Rancière and Luce Irigaray as well as their forebears such as Spinoza, Plato and Freud. Taken

together, *Choreography and Corporeality: RELAY in Motion* puts thought into motion, without forgetting its origins in the social world.

*Learning to Look* Oxford University Press

Come home Charley Patton is a moving and an imaginative memoir documenting the Civil Rights Era and contemporary southern culture. Intricately layered and deeply arresting, Ralph Lemon's research on the African American experience intertwines personal anecdotes and family remembrances with diaristic accounts of the making of a dance, as Lemon journeys the mythic roads of migration—visiting the sites of lynchings, following the paths of Civil Rights marches, and meeting the descendants of early blues musicians. Come home Charley Patton is a rich, transcendent text, and a historically-charged meditation on memory in America. It is a formidable finale for the *Geography* trilogy (including *Geography and Tree*), three books connected thematically by racial identity and the related dance projects choreographed by Lemon. Generously illustrated with family photos, original art, and photos of the performance, the book will take its place in the canon of great African American writing.

*Trisha Brown* transcript Verlag

"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.

*A Unicorn in a World of Donkeys* Oxford University Press

An innovative analysis of Simone Forti's interdisciplinary art, viewing her influential 1960s "dance constructions" as negotiating the aesthetic strategies of John Cage and Anna Halprin. Simone Forti's art developed within the overlapping circles of New York City's advanced visual art, dance, and music of the early 1960s. Her "dance constructions" and related works of the 1960s were important for both visual art and dance of the era. Artists Robert Morris and Yvonne Rainer have both acknowledged her influence. Forti seems to have kept one foot inside visual art's frames of meaning and the other outside them. In *Soft Is Fast*, Meredith Morse adopts a new way to understand Forti's work, based in art historical analysis but drawing upon dance history and cultural studies and the history of American social thought. Morse argues that Forti introduced a form of direct encounter that departed radically from the spectatorship proposed by Minimalism, and prefigured the participatory art of recent decades. Morse shows that Forti's work negotiated John Cage's ideas of sound, score, and theater through the unique approach to movement, essentially improvisational and grounded in anatomical exploration, that she learned from performer and teacher Ann (later Anna) Halprin. Attentive to Robert Whitman's and La Monte Young's responses to Cage, Forti reshaped Cage's concepts into models that could accommodate Halprin's charged spaces and imagined, interpenetrative understanding of other bodies. Morse considers Forti's use of sound and her affective use of materials as central to her work; examines Forti's text pieces, little discussed in art historical literature; analyzes *Huddle*, considered one of Forti's signature works; and explicates Forti's later improvisational practice. Forti has been relatively overlooked

by art historians, perhaps because of her work's central concern with modes of feeling and embodiment, unlike other art of the 1960s, which was characterized by strategies of depersonalization and affectlessness. *Soft Is Fast* corrects this critical oversight.

*Horizontal together* Taylor & Francis

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-imagining 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>

*Theatre, Exhibition, and Curation* National Geographic Books

An updated edition of this essential practical handbook for all those involved in or studying the dynamic field of curating. From pitching your ideas and writing loan requests to working with artists, lenders, and art handlers; from writing interpretation material to installing and promoting your exhibition, *The Curator's Handbook* is the most clear and complete guide yet to the art and practice of curating. An introduction maps the history of curating from its origins in the seventeenth century to the multifarious

roles of the curator today: tastemaker, custodian, interpreter, educator, facilitator, and organizer. Adrian George then guides the reader, across thirteen chapters, through the process of curating an exhibition. Each step is described in valuable detail and clear, informative language by this experienced curator, whose text pinpoints the keys to success (as well as which pitfalls to avoid). With advice and tips from a renowned cast of international museum directors and curators—including Daniel Birnbaum, Aric Chen, Elizabeth Ann Macgregor, Hans Ulrich Obrist, Jennifer Russell, and Nicholas Serota—this new edition, updated to reflect on current concerns in the art world and the latest recommended best practices, is the essential handbook for all students, museum, and gallery professionals, and established or aspiring curators.

**Architecture and Choreography** Berghahn Books

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.

Dayanita Singh BRILL

This book offers new ways of thinking about dance-related artworks that have taken place in galleries, museums and

biennales over the past two decades as part of the choreographic turn. It focuses on the concept of intersubjectivity and theorises about what happens when subjects meet within a performance artwork. The resulting relations are crucial to instances of performance art in which embodied subjects engage as spectators, participants and performers in orchestrated art events. *Choreographing Intersubjectivity in Performance Art* deploys a multi-disciplinary approach across dance choreography and evolving manifestations of performance art. An innovative, overarching concept of choreography sustains the idea that intersubjectivity evolves through places, spaces, performance and spectatorship. Drawing upon international examples, the book introduces readers to performance art from the South Pacific and the complexities of de-colonising choreography. Artists Tino Sehgal, Xavier Le Roy, Jordan Wolfson, Alicia Frankovich and Shigeyuki Kihara are discussed.

Artists in the Archive MIT Press

In *Minor China* Hentyle Yapp analyzes contemporary Chinese art as it circulates on the global art market to outline the limitations of Western understandings of non-Western art. Yapp reconsiders the all-too-common narratives about Chinese art that celebrate the heroic artist who embodies political resistance against the authoritarian state. These narratives, as Yapp establishes, prevent Chinese art, aesthetics, and politics from being discussed in the West outside the terms of Western liberalism and notions of the “universal.” Yapp engages with art ranging from photography and performance to curation and installations to foreground what he calls the minor as method—tracking aesthetic and intellectual practices that challenge the predetermined ideas and political concerns that uphold dominant conceptions of history, the state, and the subject. By examining the minor in the work of artists such as Ai Weiwei, Zhang Huan, Cao Fei, Cai Guo-Qiang, Carol Yinghua Lu, and others, Yapp demonstrates that the minor allows for discussing non-Western art more broadly and for reconfiguring dominant political and aesthetic institutions and structures.

**Scenographic Design Drawing** Bloomsbury Publishing

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.

Simone Forti UCL Press

In recent decades, dance has become a vehicle for querying assumptions about what it means to be embodied, in turn illuminating intersections among the political, the social, the aesthetical, and the phenomenological. The Oxford Handbook of Dance and Politics edited by internationally lauded scholars Rebekah Kowal, Gerald Siegmund, and the late Randy Martin presents a compendium of newly-commissioned chapters that address the interdisciplinary and global scope of dance theory - its political philosophy, social movements, and approaches to bodily difference such as disability, postcolonial, and critical race and queer studies. In six sections 30 of the most prestigious dance scholars in the US and Europe track the political economy of dance and analyze the political dimensions of choreography, of writing history, and of embodied phenomena in general. Employing years of intimate knowledge of dance and its cultural phenomenology, scholars urge readers to re-think dominant cultural codes, their usages, and the meaning they produce and theorize ways dance may help to re-signify and to re-negotiate established cultural practices and their inherent power relations. This handbook poses ever-present questions about dance politics- which aspects or effects of a dance can be considered political? What possibilities and understandings of politics are disclosed through dance? How does a particular dance articulate or undermine forces of authority? How might dance relate to emancipation or bondage of the body? Where and how can dance articulate social movements, represent or challenge political institutions, or offer insight into habits of labor and leisure? The handbook opens its critical terms in two directions. First, it offers an elaborated understanding of how dance achieves its politics. Second, it illustrates how notions of the political are themselves expanded when viewed from the perspective of dance, thus addressing both the relationship between the politics in dance and the politics of dance. Using the most sophisticated theoretical

frameworks and engaging with the problematics that come from philosophy, social science, history, and the humanities, chapters explore the affinities, affiliations, concepts, and critiques that are inherent in the act of dance, and questions about matters political that dance makes legible.

**Dramaturgy in the Making** Bloomsbury Publishing

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, Visual Art and Experimental Composition 1950s-1970s Oxford University Press

Moving Together: Dance and Pluralism in Canada explores how dance intersects with the shifting concerns of pluralism in a variety of racial and ethnic communities across Canada. Focusing on the twentieth and twenty-first centuries, contributors examine a broad range of dance styles used to promote diversity and intercultural collaborations. Examples include Fijian dance in Vancouver; Japanese dance in Lethbridge; Danish, Chinese, Kathak, and Flamenco dance in Toronto; African and European contemporary dance styles in Montréal; and Ukrainian dance in Cape Breton. Interviews with Indigenous and Middle Eastern dance artists along with an artist statement by a Bharata Natyam and contemporary dance choreographer provide valuable artist perspectives. Contributors offer strategies to decolonize dance education and also challenge longstanding critiques of multiculturalism. Moving Together demonstrates that dance is at

the cutting edge of rethinking the contours of race and ethnicity in Canada and is necessary reading for scholars, students, dance artists and audiences, and everyone interested in thinking about the future of racial and ethnic pluralism in Canada.

Performance Making and the Archive Manchester University Press

In popular thought, Christianity is often figured as being opposed to dance. Throughout the medieval era, the Latin Church denounced and prohibited dancing, often aligning it with demonic intervention, lust, pride, and sacrilege. However, Ringleaders of Redemption reveals how the historical sources - including biblical commentaries, sermons, saints' lives, ecclesiastical statutes, mystical treatises, vernacular literature, and iconography from France, Italy, Germany, England, Spain, and beyond - tell a different story. During the High and Late Middle Ages, Western theologians, liturgists, and mystics not only tolerated dance; they transformed it into a dynamic component of religious thought and practice.

*Ringleaders of Redemption* Bloomsbury Publishing

The Methuen Drama Companion to Performance Art offers a comprehensive guide to the major issues and interdisciplinary debates concerning performance in art contexts that have developed over the last decade. It understands performance art as an institutional, cultural, and economic phenomenon rather than as a label or object. Following the ever-increasing institutionalization and mainstreaming of performance, the book's chapters identify a marked change in the economies and labor practices surrounding performance art, and explore how this development is reflective of capitalist approaches to art and event production. Embracing what we perceive to be the 'oxymoronic status' of performance art-where it is simultaneously precarious and highly profitable-the essays in this book map the myriad gestures and radical possibilities of this extreme contradiction. This Companion adopts an interdisciplinary perspective to present performance art's legacies and its current practices. It brings together specially commissioned essays from leading innovative scholars from a wide range of approaches including art history, visual and performance studies, dance and theatre scholarship in order to provide a comprehensive and multifocal overview of the emerging research trends and methodologies devoted to performance art.

Writing Choreography Wilfrid Laurier Univ. Press

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 Alÿs, 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.

#### **Intervening Spaces** Springer

"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.

*It's Not Personal* Hayward Gallery

Situated at the crossroads of performance practice, museology, and cultural studies, live arts curation has grown in recent years to become a vibrant interdisciplinary project and a genuine global phenomenon. Curating Live Arts brings together bold and innovative essays from an international group of theorist-practitioners to pose vital questions, propose future visions, and survey the landscape of this rapidly evolving discipline. Reflecting the field's characteristic eclecticism, the writings assembled here offer practical and insightful investigations into the curation of theatre, dance, sound art, music, and other performance forms—not only in museums, but in community, site-specific, and time-based contexts, placing it at the forefront of contemporary dialogue and discourse.

*The Methuen Drama Companion to Performance Art* Routledge

"Works of art sometimes leave us speechless. But they almost never shut us up. They can't. There's just too much to say.

Talking about art doesn't leave things as they are; it changes everything. To look, to think, to say what you see, or why you respond as you do, this changes what you see and it changes your response. The effort and the caring remake us. They remake us, in real time, as we listen to the song, or examine the painting, or watch the movie. This is not unique to art, of course. What I have just outlined goes for all experience and is really life's first

principle: life is a process of growth and reorganization, a process that commences right then when we first act, for we reorganize ourselves and develop in response to the ways what we do changes what we undergo, as Dewey might have said. But art aims at this; there is art so that we may remake ourselves, and also, so that we may catch ourselves in the act of this remaking. Art requires creation, even from its beholder. Yogi Berra was right: you can see a lot by observing. But observation - the effort and the caring - this requires thought, attention, focus. It can be play, but it is also work-like. Art always proposes a task, and the task is neither easy nor quite well-enough defined. The task, though, is only this: try to perceive, try to bring what is there into focus. If you do this, you will find yourself unveiled and, to whatever little extent, put together anew. The crucial thing to accept is that we don't get all this - the wow, the pleasure, the unveiling, and the reorganization - just for the price of admission. We have to join in, turn on, throw thoughts and reactions at the works themselves, position ourselves to catch them on the rebound, and allow room for emotions, not always positive. This is something we typically do with other people, and in the field cast by their responses and their words and argument. Works of art are always strange provocations; sometimes they offend us; more often they leave us untouched, unaffected, even bored. And this is where their value lies. Each of the short writings collected here is an exercise in giving art and myself the time to let something happen; I try to do this work so that art may do its work. Some of them were written while I was working on my 2015 book *Strange Tools: Art and Human Nature*, and they flow from the same well of curiosity that nourished that project. The title is borrowed from Joshua C Taylor's famous *Learning To Look*, which was the first book about art that I ever read"--

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