

OXFORD STUDIES IN DANCE THEORY



# CHOREOGRAPHIES OF 21ST CENTURY WARS

EDITED BY GAY MORRIS &  
JENS RICHARD GIERSDORF

# Choreographies Of 21st Century Wars Oxford Studies In Dance Theory

**Ariel Osterweis**



## **Choreographies Of 21st Century Wars Oxford Studies In Dance Theory:**

**Choreographies of 21st Century Wars** Gay Morris, Jens Richard Giersdorf, 2016 *Choreographies of 21st Century Wars* addresses the interface between choreography and war in this century. The book challenges concepts of choreography as solely a structuring mechanism and an aesthetics of politics that is exclusively resistant. Instead, in the context of 21st century war, it calls for a rethinking of choreography that incorporates the disorder and dispersion of power away from nation states, which is central to this century. The collection is composed of an introduction and sixteen essays by individual authors who work across a number of disciplines through field notes, case studies, participant observations, and photographs, as well as essays reflecting on war issues and their relationship to choreographic practices.

**Choreographies of 21st Century Wars** Gay Morris, Jens Richard Giersdorf, 2016 *Choreographies of 21st Century Wars* is the first book to analyze the interface between choreography and contemporary warfare, a pertinent inquiry since choreography has long been linked to war and military training. Authors from a range of disciplines reconceptualize choreography in the face of this century's never-ending wars.

*The Fascist Turn in the Dance of Serge Lifar* Mark Franko, 2020 Ukrainian dancer and choreographer Serge Lifar (1905–86) is recognized both as the modernizer of French ballet in the twentieth century and as the keeper of the flame of the classical tradition upon which the glory of French ballet was founded. Having migrated to France from Russia in 1923 to join Diaghilev's Ballets Russes, Lifar was appointed star dancer and ballet director at the Paris Opéra in 1930. Despite being rather unpopular with the French press at the start of his appointment, Lifar came to dominate the Parisian dance scene through his publications as well as his dancing and choreography until the end of the Second World War, reaching the height of his fame under the German occupation of Paris (1940–44). Rumors of his collaborationism, having remained inconclusive throughout the postwar era, Lifar retired in 1958. This book not only reassesses Lifar's career both aesthetically and politically but also provides a broader reevaluation of the situation of dance, specifically balletic neoclassicism, in the first half of the twentieth century.

*The Fascist Turn in the Dance of Serge Lifar* is the first book not only to discuss the resistance to Lifar in the French press at the start of his much-mythologized career but also the first to present substantial evidence of Lifar's collaborationism and relate it to his artistic profile during the preceding decade. In examining the political significance of the critical discussion of Lifar's body and technique, author Mark Franko provides the ground upon which to understand the narcissistic and heroic images of Lifar in the 1930s as prefiguring the role he would play in the occupation. Through extensive archival research into unpublished documents of the era, police reports, the transcript of his postwar trial, and rarely cited newspaper columns, Lifar wrote Franko reconstructs the dancer's political activities, political convictions, and political ambitions during the Occupation.

**When Words are Inadequate** Nan Ma, 2023 *When Words are Inadequate* is a transnational history of modern dance written from and beyond the perspective of China. Author Nan Ma extends the horizon of China studies by rewriting the cultural history of modern China from a bodily movement-based perspective through the lens of dance modernism. The book

examines the careers and choreographies of four Chinese modern dance pioneers Yu Rongling Wu Xiaobang Dai Ailian and Guo Mingda and their connections to canonical Western counterparts including Isadora Duncan Mary Wigman Rudolf von Laban and Alwin Nikolais Tracing these Chinese pioneers varied experiences in Paris Tokyo Trinidad London New York and China's metropolises and borderlands the book shows how their contributions adapted and reimagined the legacies of early Euro American modern dance In doing so *When Words are Inadequate* reinserts China into the multi centered transnational network of artistic exchange that fostered the global rise of modern dance further complicating the binary conceptions of center and periphery and East and West By exploring the relationships between performance and representation choreography and politics and nation building and global modernism it situates modern dance within an intermedial circuit of literary and artistic forms demonstrating how modern dance provided a kinesthetic alternative and complement to other sibling arts in participating in China's successive revolutions reforms wars and political movements

*Body Impossible* Ariel Osterweis, 2024 *Body Impossible* theorizes the concept of virtuosity in contemporary dance and performance through a study of the career of dancer Desmond Richardson Focusing on Richardson's creative insistence on improvisatory fun and excellence throughout the decades approaching the millennium shaped by Reaganism the Culture Wars the AIDS epidemic the New Jim Crow and MTV this book brings dance into conversation with paradigms of blackness queerness masculinity and class in order to generate a socio culturally attentive understanding of virtuosity

*Moving Modernism* Nell Andrew, 2020-03-11 The emergence of modern dance and the early history of cinema ran concurrent with the European avant garde's development of pictorial abstraction in the first decades of the 20th century However many assume that modernist abstraction resulted from a century of natural autonomous evolution to painting styles and tastes In *Moving Modernism* author Nell Andrew challenges this assumption By examining dance and film created during this period she argues that performative modes of art created the link between bodily movement and movement depicted in modernist paintings In a seeming paradox dance and film durational arts involving real bodies in space participated in the development of abstract art With archival material collected in North America and Europe *Moving Modernism* resurfaces lost performances identifies working methods and establishes the circles of aesthetic influence and reception for avant garde dance pioneers and experimental film makers from the turn of the century to the interwar period Reexamining the motivation that fueled the emergence of abstraction Andrew claims that painters sought meaning not only in the material and formal picture but also in temporal and sensorial experience Andrew looks at major figures and intellectual movements including Loie Fuller and Symbolism Valentine de Saint Point and the Cubo Futurist and neo Symbolist movements and early cinematic abstraction from Edison and the Lumières to Hans Richter and Marcel Duchamp Close examinations of each figure show that theatrical display embodied self projection and kinesthetic desire are not necessarily in opposition to pictorial abstraction in fact they expand our understanding of the urges that created modern art

*One Dead at the Paris Opera Ballet* Felicia

McCarren,2020-04-23 In 1866 when the ballet *La Source* debuted the public at the Paris Opera may have been content to dream about its setting in the verdant Caucasus its exotic Circassians veiled Georgians and powerful Khan Yet the ballet's botany also played to a public thinking about ethnic and exotic others at the same time and in the same ways as they were thinking about plants Along with these stereotypes with a flower promising hybridity in a green ecology and the death of the embodied Source recuperated as a force for regeneration the ballet can be read as a fable of science and the performance as its demonstration Programmed for the opening gala of the new Opera the Palais Garnier in 1875 the ballet reflected not so much a timeless Orient as timely colonial policy and engineering in North Africa the management of water and women One Dead at the Paris Opera Ballet takes readers to four historic performances over 150 years showing how through the sacrifice of a feminized Nature *La Source* represented the biopolitics of sex and race and the cosmopolitics of human and natural resources Its 2011 reinvention at the Paris Opera following the adoption of new legislation banning the veil in public spaces might have staged gender and climate justice in sync with the Arab Spring but opted instead for luxury and dream Its 2014 reprise might have focused on decolonizing the stage or raising eco consciousness but exemplified the greater urgency attached to Islamist threat rather than imminent climate catastrophe missing the ballet's historic potential to make its audience think

**Resilient Bodies, Residual Effects** Sandra Noeth,2019-07-18 What does it take to cross a border and what does it take to belong Sandra Noeth examines the entangled experiences of borders and of collectivity through the perspective of bodies By dramaturgical analyses of contemporary artistic work from Lebanon and Palestine Noeth shows how borders and collectivity are constructed and negotiated through performative corporeal movement based and sensory strategies and processes This interdisciplinary study is made urgent by social and political transformations across the Middle East and beyond from 2010 onwards It puts to the fore the residual body bound structural effects of borders and of collectivity and proceeds to develop notions of agency and responsibility that are immanently bound to bodies in relation

Pragmatist Philosophy and Dance Eric Mullis,2019-11-29 This book investigates how Pragmatist philosophy as a philosophical method contributes to the understanding and practice of interdisciplinary dance research It uses the author's own practice based research project *Later Rain* to illustrate this *Later Rain* is a post dramatic dance theater work that engages primarily with issues in the philosophy of religion and socio political philosophy It focuses on ecstatic states that arise in Appalachian charismatic Pentecostal church services states characterized by dancing paroxysms shouting and speaking in tongues glossolalia Research for this work is interdisciplinary as it draws on studio practice ethnographic field work cultural history Pentecostal history and theology folk aesthetics anthropological understandings of ecstatic religious rituals and dance history regarding acclaimed works that have sought to present aspects of religious ecstasy on stage Doris Humphrey's *The Shakers* 1931 Mark Godden's *Angels in the Architecture* 2012 Martha Clarke's *Angel Reapers* 2015 and Ralph Lemon's *Geography* trilogy 2005 The project thereby demonstrates a process model of dance philosophy showing how

philosophy and dance artistry intertwine in a specific creative process      **Moving Otherwise** Victoria Fortuna, 2018-11-07

*Moving Otherwise* examines how contemporary dance practices in Buenos Aires Argentina enacted politics within climates of political and economic violence from the mid 1960s to the mid 2010s From the repression of military dictatorships to the precarity of economic crises contemporary dancers and audiences consistently responded to and reimagined the everyday choreographies that have accompanied Argentina's volatile political history The titular concept moving otherwise names how both concert dance and its off stage practice and consumption offer alternatives to and modes to critique the patterns of movement and bodily comportment that shape everyday life in contexts marked by violence Drawing on archival research based in institutional and private collections over fifty interviews with dancers and choreographers and the author's embodied experiences as a collaborator and performer with active groups the book analyzes how a wide range of practices moved otherwise including concert works community dance initiatives and the everyday labor that animates dance It demonstrates how these diverse practices represent resist and remember violence and engender new forms of social mobilization on and off the theatrical stage As the first book length critical study of Argentine contemporary dance it introduces a breadth of choreographers to an English speaking audience including Ana Kamien Susana Zimmermann Estela Maris Alejandro Cervera Renate Schottelius Susana Tambutti Silvia Hodgers and Silvia Vladimivsky It also considers previously undocumented aspects of Argentine dance history including crossings between contemporary dancers and 1970s leftist political militancy Argentine dance labor movements political protest and the prominence of tango themes in contemporary dance works that address the memory of political violence Contemporary dance the book demonstrates has a rich and diverse history of political engagement in Argentina      **Choreomania** Kéline Gotman, 2018

When political protest is read as epidemic madness religious ecstasy as nervous disease and angular dance moves as dark and uncouth the disorder being described is choreomania At once a catchall term to denote spontaneous gestures and the unruly movements of crowds choreomania emerged in the nineteenth century at a time of heightened class conflict nationalist policy and colonial rule In this book author Kéline Gotman examines these choreographies of unrest rethinking the modern formation of the choreomania concept as it moved across scientific and social scientific disciplines Reading archives describing dramatic misformations of bodies and body politics she shows how prejudices against expressivity unravel in turn revealing widespread anxieties about demonstrative agitation This history of the fitful body complements stories of nineteenth century discipline and regimentation As she notes constraints on movement imply constraints on political power and agency In each chapter Gotman confronts the many ways choreomania works as an extension of discourses shaping colonialist orientalism which alternately depict riotous bodies as dangerously infected others and as curious bacchanalian remains Through her research Gotman also shows how beneath the radar of this colonial discourse men and women gathered together to repossess on their terms the gestures of social revolt      The Candlelight Movement, Democracy, and Communication in

Korea JongHwa Lee, Chuyun Oh, Yong-Chan Kim, 2021-09-30 This book examines key features problems and implications of the 2016 2017 Candlelight Movement a historical cornerstone for democracy and social movements in South Korea The Candlelight Movement brought profound social changes with important lessons and questions for scholars practitioners activists and the public To examine the full complexity of the movement this edited volume utilises wide ranging methodological and theoretical approaches which include case study approaches ethnography survey feminist film criticism critical discourse analysis and rhetorical criticism Chapters place communication at the centre of their analyses calling attention to the mediated and mediatised the performative and other discursive practices of the 2016 2017 Candlelight Movement In doing so the book discusses not only the usual players and factors nor the institutions that exert their influence through democratic politics and the public sphere but also the counter public embracing new and social media collective singing the body and performance as their choice of political media As such this volume offers important insights into how communication plays a critical role in forming moving and transforming new social movements The Candlelight Movement Democracy and Communication in Korea will appeal to students and scholars of communication and media studies political science sociology and Korean studies      *The Bloomsbury Companion to Dance Studies* Sherril Dodds, 2019-03-21 The Bloomsbury Companion to Dance Studies brings together leading international dance scholars in this single collection to provide a vivid picture of the state of contemporary dance research The book commences with an introduction that privileges dancing as both a site of knowledge formation and a methodological approach followed by a provocative overview of the methods and problems that dance studies currently faces as an established disciplinary field The volume contains eleven core chapters that each map out a specific area of inquiry Dance Pedagogy Practice As Research Dance and Politics Dance and Identity Dance Science Screendance Dance Ethnography Popular Dance Dance History Dance and Philosophy and Digital Dance Although these sub disciplinary domains do not fully capture the dynamic ways in which dance scholars work across multiple positions and perspectives they reflect the major interests and innovations around which dance studies has organized its teaching and research Therefore each author speaks to the labels methods issues and histories of each given category while also exemplifying this scholarship in action The dances under investigation range from experimental conceptual concert dance through to underground street dance practices and the geographic reach encompasses dance making from Europe North and South America the Caribbean and Asia The book ends with a chapter that looks ahead to new directions in dance scholarship in addition to an annotated bibliography and list of key concepts The volume is an essential guide for students and scholars interested in the creative and critical approaches that dance studies can offer      **The Routledge Dance Studies Reader** Jens Richard Giersdorf, Yutian Wong, 2018-12-07 The Routledge Dance Studies Reader has been expanded and updated giving readers access to thirty seven essential texts that address the social political cultural and economic impact of globalization on embodiment and choreography These interdisciplinary essays in dance scholarship

consider a broad range of dance forms in relation to historical ethnographic and interdisciplinary research methods including cultural studies reconstruction media studies and popular culture This new third edition expands both its geographic and cultural focus to include recent research on dance from Southeast Asia the People s Republic of China indigenous dance and new sections on market forces and mediatization Sections cover Methods and approaches Practice and performance Dance as embodied ideology Dance on the market and in the media Formations of the field The Routledge Dance Studies Reader includes essays on concert dance ballet modern and postmodern dance tap kathak and classical khmer dance popular dance salsa and hip hop site specific performance digital choreography and lecture performances It is a vital resource for anyone interested in understanding dance from a global and contemporary perspective Unworking Choreography Frédéric Pouillaude, 2017-03-14 There is no archive or museum of human movement no place where choreographies can be collected and conserved in pristine form The central consequence of this is the incapacity of philosophy and aesthetics to think of dance as a positive and empirical art In the eyes of philosophers dance refers to a space other than art considered both more frivolous and more fundamental than the artwork without ever quite attaining the status of a work Unworking Choreography develops this idea and postulates an unworking as evidenced by a conspicuous absence of references to actual choreographic works within philosophical accounts of dance the late development and partial dominance of the notion of the work in dance in contrast to other art forms such as painting music and theatre the difficulties in identifying dance works given a lack of scores and an apparent resistance within the art form to the possibility of notation and the questioning of ends of dance in contemporary practice and the relativisation of the very idea that dance artistic or choreographic processes aim at work production Futures of Dance Studies Susan Manning, Janice Ross, Rebecca Schneider, 2020-01-14 A collaboration between well established and rising scholars Futures of Dance Studies suggests multiple directions for new research in the field Essays address dance in a wider range of contexts onstage on screen in the studio and on the street and deploy methods from diverse disciplines Engaging African American and African diasporic studies Latinx and Latin American studies gender and sexuality studies and Asian American and Asian studies this anthology demonstrates the relevance of dance analysis to adjacent fields **Art and Dance in Dialogue** Sarah Whatley, Imogen Racz, Katerina Paramana, Marie-Louise Crawley, 2020-11-07 This interdisciplinary book brings together essays that consider how the body enacts social and cultural rituals in relation to objects spaces and the everyday and how these are questioned explored and problematised through and translated into dance art and performance The chapters are written by significant artists and scholars and consider practices from various locations including Central and Western Europe Mexico and the United States The authors build on dialogues between for example philosophy and museum studies and memory studies and post humanism and engage with a wide range of theory from phenomenology to relational aesthetics to New Materialism Thus this book represents a unique collection that together considers the continuum between everyday and cultural life and how rituals and memories are inscribed onto our



being It will be of interest to scholars and practitioners students and teachers and particularly those who are curious about the intersections between arts disciplines

**Ungoverning Dance** Ramsay Burt, 2017 Ungoverning Dance examines recent contemporary dance in continental Europe Placing this in the context of neoliberalism and austerity it argues that dancers are developing an ethico aesthetic approach that uses dance practices as sites of resistance against dominant ideologies It attests to the persistence of alternative ways of thinking and living

*The Bloomsbury Handbook of Dance and Philosophy*, 2021-01-28 An innovative examination of the ways in which dance and philosophy inform each other Dance and Philosophy brings together authorities from a variety of disciplines to expand our understanding of dance and dance scholarship Featuring an eclectic mix of materials from exposes to dance therapy sessions to demonstrations Dance and Philosophy addresses centuries of scholarship dance practice the impacts of technological and social change politics cultural diversity and performance Structured thematically to draw out the connection between different perspectives this books covers Philosophy practice and how it corresponds to dance Movement embodiment and temporality Philosophy and dance traditions in everyday life The intersection between dance and technology Critical reflections on dance Offering important contributions to our understanding of dance as well as expanding the study of philosophy this book is key to sparking new conversations concerning the philosophy of dance

Gestural Imaginaries Lucia Ruprecht, 2019-06-04 Gestural Imaginaries Dance and Cultural Theory in the Early Twentieth Century offers a new interpretation of European modernist dance by addressing it as guiding medium in a vibrant field of gestural culture that ranged across art and philosophy Taking further Cornelius Castoriadis s concept of the social imaginary it explores this imaginary s embodied forms Close readings of dances photographs and literary texts are juxtaposed with discussions of gestural theory by thinkers including Walter Benjamin Sigmund Freud and Aby Warburg Choreographic gesture is defined as a force of intermittency that creates a new theoretical status of dance Author Lucia Ruprecht shows how this also bears on contemporary theory She shifts emphasis from Giorgio Agamben s preoccupation with gestural mediality to Jacques Rancière s multiplicity of proliferating singular gestures arguing for their ethical and political relevance Mobilizing dance history and movement analysis Ruprecht highlights the critical impact of works by choreographers such as Vaslav Nijinsky Jo Mihaly and Alexander and Clotilde Sakharoff She also offers choreographic readings of Franz Kafka and Alfred Döblin Gestural Imaginaries proposes that modernist dance conducts a gestural revolution which enacts but also exceeds the insights of past and present cultural theory It makes a case for archive based cross medial and critically informed dance studies transnational German studies and the theoretical potential of performance itself

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