
Dancefilm Choreography And The Moving Image

Consuming Dance
The Routledge Research Companion to Media Geography
Moving from Within
Improvised Dance
Making Video Dance
Moving Modernism
The Bloomsbury Companion to Dance Studies
Dance and the Quality of Life
Celluloid Classicism
Screendance
Dance's Duet with the Camera
Body Knowledge
Choreography, Visual Art and Experimental Composition 1950s-1970s
Dancing Women
Choreography Invisible
POETICS AND POLITICS IN MOTION.
Hermes Pan
The Oxford Handbook of Screendance Studies
Screendance
The Oxford Handbook of Dance and Competition
Who's Who in Research: Performing Arts
Jumping the Color Line
Screendance
Making Video Dance
The Moving Form of Film
Performance
Dance on Its Own Terms
Dance Me a Song
Dance Film Directory
The Oxford Handbook of Dance and the Popular Screen
Movement and Performance in Berlin School Cinema
Moving from Within
Envisioning Dance on Film and Video
Envisioning Dance on Film and Video
Dancefilm
Movies, Moves and Music
The Palgrave Handbook of Intermediality
Milestones in Dance History

The Body, the Dance and the Text
Screendance from Film to Festival

*Dancefilm Choreography And The
Moving Image*

Downloaded from data.avac.org by guest

ANGELINA HAIDEN

Consuming Dance Springer

This book traces the deployment of intermedial aesthetics in the works of early twentieth-century female performers. By destabilizing medial and genre boundaries, these women created compelling and meaningful performances that negotiated turn-of-the-century American social and cultural issues.

The Routledge Research Companion to Media Geography
Routledge

Dance on its Own Terms: Histories and Methodologies

anthologizes a wide range of subjects examined from dance-centered methodologies: modes of research that are emergent, based in relevant systems of movement analysis, use primary sources, and rely on critical, informed observation of movement.

The anthology fills a gap in current scholarship by emphasizing dance history and core disciplinary knowledge rather than theories imported from disciplines outside dance. Individual chapters serve as case studies that are further organized into three categories of significant dance activity: performance and reconstruction, pedagogy and choreographic process, and notational and other written forms that analyze and document dance. The breadth of the content reflects the richness and vibrancy of the dance field; each deeply informed examination serves as a window opening onto the larger world of dance.

Conceptually, each chapter also raises concerns and questions that point to broadly inclusive methodological applications.

Engaging and insightful, *Dance on its Own Terms* represents a major contribution to research on dance.

Moving from Within Oxford University Press

From the first synchronized sound films of the late 1920s through the end of World War II, African American music and dance styles were ubiquitous in films. Black performers, however, were marginalized, mostly limited to appearing in "specialty acts" and various types of short films, whereas stardom was reserved for Whites. *Jumping the Color Line* discusses vernacular jazz dance in

film as a focal point of American race relations. Looking at intersections of race, gender, and class, the book examines how the racialized and gendered body in film performs, challenges, and negotiates identities and stereotypes. Arguing for the transformative and subversive potential of jazz dance performance onscreen, the six chapters address a variety of films and performers, including many that have received little attention to date. Topics include Hollywood's first Black female star (Nina Mae McKinney), male tap dance "class acts" in Black-cast short films of the early 1930s, the film career of Black tap soloist Jeni LeGon, the role of dance in the Soundies jukebox shorts of the 1940s, cinematic images of the Lindy hop, and a series of teen films from the early 1940s that appealed primarily to young White fans of swing culture. With a majority of examples taken from marginal film forms, such as shorts and B movies, the book highlights their role in disseminating alternative images of racial and gender identities as embodied by dancers - images that were at least partly at odds with those typically found in major Hollywood productions.

Improvised Dance Routledge

Virtually everyone working in dance today uses electronic media technology. *Envisioning Dance on Film and Video* chronicles this 100-year history and gives readers new insight on how dance creatively exploits the art and craft of film and video. In fifty-three essays, choreographers, filmmakers, critics and collaborating artists explore all aspects of the process of rendering a three-dimensional art form in two-dimensional electronic media. Many of these essays are illustrated by ninety-three photographs and a two-hour DVD (40 video excerpts). A project of UCLA - Center for Intercultural Performance, made possible through The Pew Charitable Trusts (www.wac.ucla.edu/cip).

Making Video Dance McFarland

The practice of dance and the technologies of representation has excited artists since the advent of film. This book weaves together theory from art and dance as well as appropriate historical reference material to propose a new theory of screendance, one that frames it within the discourse of post-modern art practice.

Moving Modernism Princeton, N.J. : Princeton Book Company
Dancer-choreographer-directors Fred Astaire, George Balanchine and Gene Kelly and their colleagues helped to develop a distinctively modern American film-dance style and recurring dance genres for the songs and stories of the American musical. Freely crossing stylistic and class boundaries, their dances were rooted in the diverse dance and music cultures of European immigrants and African-American migrants who mingled in jazz age America. The new technology of sound cinema let them choreograph and fuse camera movement, light, and color with dance and music. Preserved intact for the largest audiences in dance history, their works continue to influence dance and film around the world. This book centers them and their colleagues within the history of dance (where their work has been marginalized) as well as film tracing their development from Broadway to Hollywood (1924-58) and contextualizing them within the American history and culture of their era. This modern style, like the nation in which it developed, was pluralist and populist. It drew from aspects of the old world and new, "high" and "low", theatrical and social dance forms, creating new sites for dance from the living room to the street. A definitive ingredient was the freer more informal movement and behavior of their jazz-age generation, which fit with song lyrics that poeticized slangy American English. The Gershwins, Rodgers and Hart, and others wrote not only songs but extended dance-driven scores tailored to their choreography, giving a new prominence to the choreographer and dancer-actor. This book discuss how these choreographers collaborated with directors like Vincente Minnelli and Stanley Donen and cinematographers like Gregg Toland, musicians, dancers, designers and technicians to synergize music and moving image in new ways. Eventually, concepts and visual-musical devices derived from dance-making would give entire films the rhythmic flow and feeling of dance. Dancing Americans came to be seen around the world as archetypal embodiments of the free-spirited optimism and energy of America itself.

The Bloomsbury Companion to Dance Studies McFarland
Increasingly, academic communities transcend national boundaries. "Collaboration between researchers across space is

clearly increasing, as well as being increasingly sought after," noted the online magazine Inside Higher Ed in a recent article about research in the social sciences and humanities. Even for those scholars who don't work directly with international colleagues, staying up-to-date and relevant requires keeping up with international currents of thought in one's field. But when one's colleagues span the globe, it's not always easy to keep track of who's who—or what kind of research they're conducting. That's where Intellect's new series comes in. A set of worldwide guides to leading academics—and their work—across the arts and humanities, *Who's Who in Research* features comprehensive profiles of scholars in the areas of cultural studies, film studies, media studies, performing arts, and visual arts. *Who's Who in Research: Performing Arts* includes concise yet detailed listings include each academic's name, institution, biography, and current research interests, as well as bibliographic information and a list of articles published in Intellect journals. The volumes in the *Who's Who in Research* series will be updated each year, providing the most current information on the foremost thinkers in academia and making them an invaluable resource for scholars, hiring committees, academic libraries, and would-be collaborators across the arts and humanities.

Dance and the Quality of Life OUP USA

Dance's Duet with the Camera: Motion Pictures is a collection of essays written by various authors on the relationship between live dance and film. Chapters cover a range of topics that explore dance film, contemporary dance with film on stage, dance as an ideal medium to be captured by 3D images and videodance as kin to site-specific choreography. This book explores the ways in which early practitioners such as Loïe Fuller and Maya Deren began a conversation between media that has continued to evolve and yet still retains certain unanswered questions. Methodology for this conversation includes dance historical approaches as well as mechanical considerations. The camera is a partner, a disembodied portion of self that looks in order to reflect on, to mirror, or to presage movement. This conversation includes issues of sexuality, race, and mixed ability. Bodies and lenses share equal billing.

Celluloid Classicism Oxford University Press

Names: McPherson, Katrina, author. Title: Making video dance : a step-by-step guide to creating dance for the screen / Katrina

McPherson. Description: Second edition. | Abingdon, Oxon ; New York, NY : Routledge, 2019. | Includes bibliographical references and index. Identifiers: LCCN 2018020888 | ISBN 9781138699120 (hardback ; alk. paper) | ISBN 9781138699137 (pbk. ; alk. paper) | ISBN 9781315452654 (ebook) Subjects: LCSH: Dance in motion pictures, television, etc.--Production and direction--Handbooks, manuals, etc. | Video recordings--Production and direction--Handbooks, manuals, etc. | LCGFT: Handbooks and manuals. Classification: LCC GV1779 .M36 2019 | DDC 792.8--dc23 LC record available at <https://lccn.loc.gov/2018020888>

Screendance Routledge

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 Loïe 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.

Dance's Duet with the Camera Wesleyan University Press
The Oxford Handbook of Dance and the Popular Screen sets the

agenda for the study of dance in popular moving images - films, television shows, commercials, music videos, and YouTube - and offers new ways to understand the multi-layered meanings of the dancing body by engaging with methodologies from critical dance studies, performance studies, and film/media analysis. Through thorough engagement with these approaches, the chapters demonstrate how dance on the popular screen might be read and considered through bodies and choreographies in moving media. Questions the contributors consider include: How do dance and choreography function within the filmic apparatus? What types of bodies are associated with specific dances and how does this affect how dance(s) is/are perceived in the everyday? How do the dancing bodies on screen negotiate power, access, and agency? How are multiple choreographies of identity (e.g., race, class, gender, sexuality, and nation) set in motion through the narrative, dancing bodies, and/or dance style? What types of corporeal labors (dance training, choreographic skill, rehearsal, the constructed notion of "natural talent") are represented or ignored? What role does a specific film have in the genealogy of Hollywood dance film? How does the Hollywood dance film inform how dance operates in making cultural meanings? Whether looking at Bill "Bojangles" Robinson's tap steps in *Stormy Weather*, or Baby's leap into Johnny Castle's arms in *Dirty Dancing*, or even Neo's backwards bend in *The Matrix*, the book's arguments offer powerful new scholarship on dance in the popular screen.

Body Knowledge Oxford University Press, USA

In the twenty-first century, values of competition underpin the free-market economy and aspirations of individual achievement shape the broader social world. Consequently, ideas of winning and losing, success and failure, judgment and worth, influence the dance that we see and do. Across stage, studio, street, and screen, economies of competition impact bodily aesthetics, choreographic strategies, and danced meanings. In formalized competitions, dancers are judged according to industry standards to accumulate social capital and financial gain. Within the capitalist economy, dancing bodies compete to win positions in prestigious companies, while choreographers hustle to secure funding and attract audiences. On the social dance floor, dancers participate in dance-offs that often include unspoken, but nevertheless complex, rules of bodily engagement. And the media

attraction to the drama and spectacle of competition regularly plays out in reality television shows, film documentaries, and Hollywood cinema. Drawing upon a diverse collection of dances across history and geography, *The Oxford Handbook of Dance and Competition* asks how competition affects the presentation and experience of dance and, in response, how dancing bodies negotiate, critique, and resist the aesthetic and social structures of the competition paradigm.

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

The Moving Form of Film: Historicizing the Medium through Other Media charts the ways in which crossing borders between film and other arts and media can provide an encompassing, inclusive, and non-teleological understanding of film history. Evolutionary narratives of cinema have traditionally adopted the Second World War as a watershed that separates 'classical' Hollywood films from 'modern' European productions, a scheme that subjects the entire world to the cinematic history of two hegemonic centres. In turn, histories of film as a technological medium have focused on the specificity of cinema as it gradually separated from the other art and medial forms - theatre, dance, fairground spectacle, painting, literature, still photography and other pre-cinematic modes. Taking an ambitious step forward with relation to these approaches, this book focuses on the fluid quality of the film form by exploring an array of exciting and often neglected artistic expressions worldwide as they compare and interconnect films across temporal, geographical, and cultural borders. By observing the ebb and flow of film's contours within the bounds of other artistic and medial expressions, the chapters aspire to establish a flexible historical platform for the moving form of film, posited, from production to consumption, as a transforming and transformative medium.

Dancing Women Oxford University Press

Dancers, choreographers, & directors are embracing screendance: capturing dance as a moving image mediated by a camera. Rosenberg draws on psycho-analytic, literary, materialist, queer, & feminist modes of analysis to explore relationships between camera & subject, director & dancer, & the ephemeral nature of dance & the fixed nature of film.

Choreography Invisible Equinox Publishing (UK)

This book focuses on performance and performance-based

artworks as seen through the lens of conservation, which has long been overlooked in the larger theoretical debates about whether and how performance remains. Unraveling the complexities involved in the conservation of performance, *Performance: The Ethics and the Politics of Conservation and Care* (vol. 1) brings this new understanding to bear in examining performance as an object of study, experience, acquisition, and care. In so doing, it presents both theoretical frameworks and functional paradigms for thinking about—and enacting—the conservation of performance. Further, while the conservation of performance is undertheorized, performance is nevertheless increasingly entering the art market and the museum, meaning that there is an urgent need for discourse on how to care for these works long-term. In recent years, a few pioneering conservators, curators, and scholars have begun to create frameworks for the longterm care of performance. This volume presents, explicates, and contextualizes their work so that a larger discourse can commence. It will thus serve the needs of conservation students and professors, for whom literature on this subject is sorely needed. This interdisciplinary book thus implements a novel rethinking of performance that will challenge and revitalize its conception in many fields, such as art history, theater, performance studies, heritage studies, and anthropology.

POETICS AND POLITICS IN MOTION. Oxford University Press
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.

Hermes Pan Indiana University Press

This handbook provides an extensive overview of traditional and emerging research areas within the field of intermediality studies, understood broadly as the study of interrelations among all forms of communicative media types, including transmedial phenomena. Section I offers accounts of the development of the field of intermediality - its histories, theories and methods. Section II and III then explore intermedial facets of communication from ancient times until the 21st century, with discussion on a wide range of cultural and geographical settings, media types, and topics, by contributors from a diverse set of disciplines. It concludes in Section IV with an emphasis on urgent societal issues that an intermedial perspective might help understand.

The Oxford Handbook of Screendance Studies Indiana University Press

Winner of De La Torre Bueno First Book Special Citation, given by DSA, 2021 Celluloid Classicism provides a rich and detailed history of two important modern South Indian cultural forms: Tamil Cinema and Bharatanatyam dance. It addresses representations of dance in the cinema from an interdisciplinary, critical-historical perspective. The intertwined and symbiotic histories of these forms have never received serious scholarly attention. For the most part, historians of South Indian cinema have noted the presence of song and dance sequences in films, but have not historicized them with reference to the simultaneous revival of dance culture among the middle-class in this region. In a parallel manner, historians of dance have excluded deliberations on the influence of cinema in the making of the "classical" forms of modern India. Although the book primarily

focuses on the period between the late 1920s and 1950s, it also addresses the persistence of these mid-twentieth century cultural developments into the present. The book rethinks the history of Bharatanatyam in the twentieth century from an interdisciplinary, transmedia standpoint and features 130 archival images.

[Screendance](#) Springer

Dance is often considered an ephemeral art, one that disappears nearly as soon as it materializes, leaving no physical object behind. Yet some dance practice involves people trying to embody something that exists before - and survives beyond - their particular acts of dancing. What exactly is that thing? And

(how) do dances continue to exist when not performed? Anna Pakes seeks to answer these and related questions in this book, drawing on analytic philosophy of art to explore the metaphysics of dance making, performance and disappearance. Focusing on Western theater dance, Pakes also traces the different ways dances have been conceptualized across time, and what those historical shifts imply for the ontology of dance works.

The Oxford Handbook of Dance and Competition Oxford University Press

This book elucidates the technical aspects of improvised dance performance and reframes the notion of labour in the practice from one that is either based on compositionally formal logic or a

mysterious impulse, to one that addresses the (in)corporeal dimensions of practice. Mobilising the languages and conceptual frameworks of theories of affect, embodied cognition, somatics, and dance, this book illustrates the work of specialist improvisers who occupy divergent positions within the complex field of improvised dance. It offers an alternative narrative of the history and current practice of Western improvised dance centred on the epistemology of its (in)corporeal knowledges, which are elusive yet vital to the refinement of expertise. Written for both a disciplinary-specific and interdisciplinary audience, this book will interest dance scholars, students, and practising artists.

Best Sellers - Books :

- [The Subtle Art Of Not Giving A F*ck: A Counterintuitive Approach To Living A Good Life](#)
- [The Subtle Art Of Not Giving A F*ck: A Counterintuitive Approach To Living A Good Life By Mark Manson](#)
- [Too Late: Definitive Edition By Colleen Hoover](#)
- [My Butt Is So Christmassy! By Dawn Mcmillan](#)
- [The Seven Husbands Of Evelyn Hugo: A Novel](#)
- [I Will Teach You To Be Rich: No Guilt. No Excuses. Just A 6-week Program That Works \(second Edition\)](#)
- [A Court Of Thorns And Roses Paperback Box Set \(5 Books\) By Sarah J. Maas](#)
- [The 48 Laws Of Power By Robert Greene](#)
- [Dark Future: Uncovering The Great Reset's Terrifying Next Phase \(the Great Reset Series\) By Glenn Beck](#)
- [A Court Of Wings And Ruin \(a Court Of Thorns And Roses, 3\) By Sarah J. Maas](#)