

2. See Kimerer LaMothe (2005) for an analysis of Duncan and Graham as participating in Nietzsche's project of revaluing Christian values.

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THE BLACK DANCING BODY: A GEOGRAPHY FROM COON TO COOL

by Brenda Dixon Gottschild. 2003. New York: Palgrave Macmillan. ix + 332 pp., illustrations, notes, index. \$29.95 cloth.

In her latest book, Gottschild has given herself the task of unpacking race in the concert dance world in terms of the ways in which the black dancing body is perceived and the implications such perceptions have for black and white dancers and choreographers. In particular, she shows how assumptions, distortions, and stereotypes influence definitions of the black dancing body, thus highlighting that the limitations

for the black dancing body are cultural creations rather than biological givens. In other words, even if we acknowledge that race is a biologically meaningless social construct, as Gottschild does, it is, nonetheless, an important and influential factor in human relations that should not be ignored. Race relations are a complex web of love and hate, attraction and repulsion in the world at large, as well as the dance world as a microcosm.

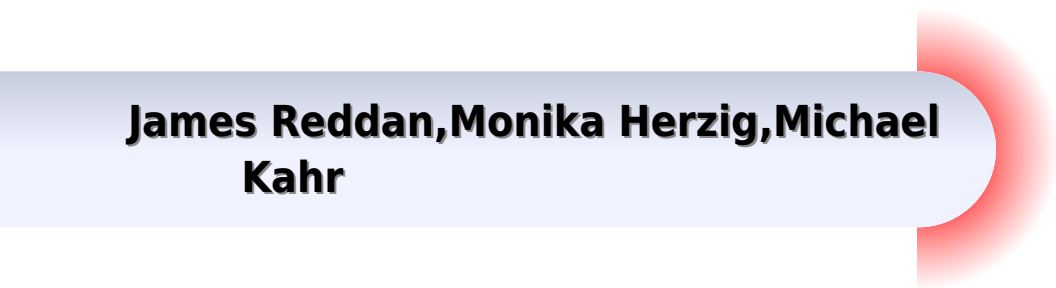
Gotschild attends to this complexity to the smallest detail. For example, she interrogates the myth that blacks have more heel than whites. She says, "this is partially based on the assumption that blacks, in general, have less lateral arch in the foot, causing the heel to protrude; and more directly based on skin color differentiation between soles of feet . . . and the rest of the black body" (29). Against this and other myths Gottschild argues for an understanding of differences between the white and the black dancing bodies as more a matter of training than biology; the body is malleable. Dancing bodies with similar training develop similarly.

Her targeted readers are those interested in current conversations about identity politics and race relations, as well as those interested in dance history. To that end, she explains even the most basic dance terminology, to the point of probable frustration for the aficionado. For example, she explains what contact improvisation and fouetté turns are. Also, she describes a typical technique class explaining where the "front" of the room is and explains that the student learns movement from a leader and then performs it. However, this is a small concern when weighed against the important work the text does in traversing fields in multidisciplinary dialogue.

This book is a personal as well as a po-

The Black Dancing Body A Geography From Coon To Cool

**James Reddan, Monika Herzig, Michael
Kahr**



The Black Dancing Body A Geography From Coon To Cool:

The Black Dancing Body B. Gottschild, 2016-04-30 What is the essence of black dance in America To answer that question Brenda Dixon Gottschild maps an unorthodox geography the geography of the black dancing body to show the central place black dance has in American culture From the feet to the butt to hair to skin face and beyond to the soul spirit Brenda Dixon Gottschild talks to some of the greatest choreographers of our day including Garth Fagan Francesca Harper Meredith Monk Brenda Buffalino Doug Elkins Ralph Lemon Fernando Bujones Bill T Jones Trisha Brown Jawole Zollar Bebe Miller Sean Curran and Shelly Washington to look at the evolution of black dance and its importance to American culture This is a groundbreaking piece of work by one of the foremost African American dance critics of our day **The Black Dancing Body** Brenda Dixon Gottschild, 2003 The author invites the reader on a journey of sorts and says The black dancing body a fiction based on reality a fact based upon illusion has infiltrated and informed the shapes and changes of the American dancing body "The" Black Dancing Body Brenda Dixon Gottschild, 2005 **Dancing for Health** Judith Lynne Hanna, 2006-07-20 Throughout history and in contemporary times people worldwide have danced to cope with the stresses of life But how has dance helped people resist reduce and escape stress What is it about dance that makes it a healing art What insights can we gain from learning about others use of dance across cultures and eras Dancing for Health addresses these questions and explains the cognitive emotional and physical dimensions of dance in a spectrum of stress management approaches Designed for anyone interested in health and healing Dancing for Health offers lessons learned from the experiences of people of different cultures and historical periods as well as current knowledge on how to resist reduce and dance away stress in the disquieting times of the 21st century Anthropologists and psychologists will benefit from the unique theoretical and ethnographic analysis of how dance affects communities and individuals while dancers and therapists will take away practical lessons on improving their and their patients quality of life *The Palgrave Handbook of Race and the Arts in Education* Amelia M. Kraehe, Rubén Gaztambide-Fernández, B. Stephen Carpenter II, 2018-07-12 The Palgrave Handbook of Race and the Arts in Education is the first edited volume to examine how race operates in and through the arts in education Until now no single source has brought together such an expansive and interdisciplinary collection in exploration of the ways in which music visual art theater dance and popular culture intertwine with racist ideologies and race making Drawing on Critical Race Theory contributing authors bring an international perspective to questions of racism and anti racist interventions in the arts in education The book's introduction provides a guiding framework for understanding the arts as white property in schools museums and informal education spaces Each section is organized thematically around historical discursive empirical and personal dimensions of the arts in education This handbook is essential reading for students educators artists and researchers across the fields of visual and performing arts education educational foundations multicultural education and curriculum and instruction The Oxford Handbook of Hip Hop Dance Studies Mary

Fogarty, Imani Kai Johnson, 2022 The Oxford Handbook of Hip Hop Dance Studies offers insights on individual and social histories of dance Afrodiasporic and global lineages of the genre the contribution of B Girls from Honey Rockwell to Rokafella the studio fication of hip hop and the cultural shift into theatre TV and the digital social media space **Performative**

Inter-Actions in African Theatre 1 Kene Igweonu, Osita Okagbue, 2014-01-14 This book is part of a three volume book set published under the general title of Performative Inter Actions in African Theatre Each of the three books in the set has a unique subtitle that works to better focus its content and differentiates it from the other two volumes The contributors backgrounds and global spread adequately reflect the international focus of the three books that make up the collection The contributions in their various ways demonstrate the many advances and ingenious solutions adopted by African theatre practitioners in tackling some of the challenges arising from the adverse colonial experience as well as the one sided advance of globalisation The contributions attest to the thriving nature of African theatre and performance which in the face of these challenges has managed to retain its distinctiveness while at the same time acknowledging contesting and appropriating influences from elsewhere into an aesthetic that is identifiably African Consequently the three books are presented as a comprehensive exploration of the current state of African theatre and performance both on the continent and diaspora Performative Inter Actions in African Theatre 1 Diaspora Representations and the Interweaving of Cultures explores the idea that in and from their various locations around the world the plays of the African diaspora acknowledge and pay homage to the cultures of home while simultaneously articulating a sense of their Africanness in their various inter actions with their host cultures Contributions in Diaspora Representations and the Interweaving of Cultures equally attest to the notion that the diaspora as we see it is not solely located outside of the African continent itself but can be found in those performances in the continent that engage performatively with the West and other parts of the world in that process of articulating identity

Routledge Handbook of Body Studies Bryan Turner, 2012-07-24 In the last three decades the human body has gained increasing prominence in contemporary political debates and it has become a central topic of modern social sciences and humanities Modern technologies such as organ transplants stem cell research nanotechnology cosmetic surgery and cryonics have changed how we think about the body In this collection of thirty original essays by leading figures in the field these issues are explored across a number of theoretical and disciplinary perspectives including pragmatism feminism queer theory post modernism post humanism cultural sociology philosophy and anthropology A wide range of case studies which include cosmetics diet organ transplants racial bodies masculinity and sexuality eating disorders religion and the sacred body and disability are used to appraise these different perspectives In addition this Handbook explores various epistemological approaches to the basic question what is a body It also offers a strongly themed range of chapters on empirical topics that are organized around religion medicine gender technology and consumption It also contributes to the debate over the globalization of the body how have military technology modern medicine sport and consumption led to this contemporary

obsession with matters corporeal The Handbook's clear direct style will appeal to a wide undergraduate audience in the social sciences particularly for those studying medical sociology gender studies sports studies disability studies social gerontology or the sociology of religion It will serve to consolidate the new field of body studies **The Dance Claimed Me** Peggy Schwartz, Murray Schwartz, 2011-01-01 Pearl Primus 1919 1994 blazed onto the dance scene in 1943 with stunning works that incorporated social and racial protest into their dance aesthetic In **The Dance Claimed Me** Peggy and Murray Schwartz friends and colleagues of Primus offer an intimate perspective on her life and explore her influences on American culture dance and education They trace Primus's path from her childhood in Port of Spain Trinidad through her rise as an influential international dancer an early member of the New Dance Group whose motto was Dance is a weapon and a pioneer in dance anthropology Primus traveled extensively in the United States Europe Israel the Caribbean and Africa and she played an important role in presenting authentic African dance to American audiences She engendered controversy in both her private and professional lives marrying a white Jewish man during a time of segregation and challenging black intellectuals who opposed the primitive in her choreography Her political protests and mixed race tours in the South triggered an FBI investigation even as she was celebrated by dance critics and by contemporaries like Langston Hughes For **The Dance Claimed Me** the Schwartzes interviewed more than a hundred of Primus's family members friends and fellow artists as well as other individuals to create a vivid portrayal of a life filled with passion drama determination fearlessness and brilliance **The Routledge Companion to Dance Studies** Helen Thomas, Stacey Prickett, 2019-10-30 The Routledge Companion to Dance Studies maps out the key features of dance studies as the field stands today while pointing to potential future developments It locates these features both historically within dance in particular social and cultural contexts and in relation to other academic influences that have impinged on dance studies as a discipline The editors use a thematically based approach that emphasizes that dance scholarship does not stand alone as a single entity but is inevitably linked to other related fields debates and concerns Authors from across continents have contributed chapters based on theoretical methodological ethnographic and practice based case studies bringing together a wealth of expertise and insight to offer a study that is in depth and wide ranging Ideal for scholars and upper level students of dance and performance studies The Routledge Companion to Dance Studies challenges the reader to expand their knowledge of this vibrant exciting interdisciplinary field **Sexuality and the Sacred, Second Edition** Marvin M. Ellison, Kelly Brown Douglas, 2010-09-21 Christian discourse on sexuality spirituality and ethics has continued to evolve since this book's first edition was published in 1994 This updated and expanded anthology featuring more than thirty contemporary essays includes more theologians and ethicists of color and addresses issues such as the intersection of race racism and sexuality transgender identity same sex marriage and reproductive health and justice **Glamour Addiction** Juliet McMains, 2006-11-17 Behind the scenes of DanceSport **Instruments of Embodiment** Eric Mullis, 2022-12-16 Instruments of Embodiment draws on fashion theory

and the philosophy of embodiment to investigate costuming in contemporary dance It weaves together philosophical theory and artistic practice by closely analyzing acclaimed works by contemporary choreographers considering interviews with costume designers and engaging in practice as research Topics discussed include the historical evolution of contemporary dance costuming Merce Cunningham s innovative collaborations with Robert Rauschenberg and costumes used in Ohad Naharin s *Virus* 2001 and in a ground breaking Butoh solo by Tatsumi Hijikata The relationship between dance costuming and high fashion wearable computing and the role costume plays in dance reconstruction are also discussed and along the way an anarchist materialism is articulated which takes an egalitarian view of artistic collaboration and holds that experimental costume designs facilitate new forms of embodied experience and ways of seeing the body This book will be of great interest to students and scholars working in performance philosophy philosophy of embodiment dance and performance studies and fashion theory

Error, Ambiguity, and Creativity Sita Popat, Sarah Whatley, 2020-06-30 This book offers a set of eleven discipline specific chapters from across the arts humanities psychology and medicine Each contributor considers the creative potential of error and or ambiguity defining these terms in the particular context of that discipline and exploring their values and applications Themes include error in choreography poetry media art healthcare psychology critical typography and mixed reality performance The book emerges from a core question of how dance research and HCI can inform each other through consideration of error ambiguity and messiness as methodological tools The digital age had heralded the possibility that error could be eradicated by the logic of computers but several chapters focus on glitch in arts practices that exploit errors in computer programmes or even create programmes specifically to produce errors Together the chapters explore how error can take us somewhere different or somewhere new to develop a new more interesting way of working

Sounding Like a No-No Francesca T. Royster, 2023-06-20 Black popular music and offbeat performance from Eartha Kitt to Meshell Ndegeocello

The ^AOxford Handbook of Improvisation in Dance Vida L. Midgelow, 2019-02-21 This handbook offers new arguments about the ways that dance improvisation informs understandings of history socio cultural conditions lived experience and technologies

Myth Performance in the African Diasporas Benita Brown, Dannabang Kuwabong, Christopher Olsen, 2013-12-24 Diaspora studies continue to expand in range and scope and remain fertile terrain for investigating multiple techniques of myth creation in dance performance history as performance dramatic narrative and staged rituals in the field Similarly research in postcoloniality gender sexuality intercultural and literary studies among others all engage and feature core components of performance and myth in articulating and understanding their fields This sharing of similar components also demonstrates the interrelatedness of these fields In *Myth Performance in the African Diasporas* Ritual Theatre and Dance the authors contend that performance traditions across artistic disciplines reveal a shared if sometimes varied journey among diasporic artists to reconnect with their African ancestors The volume begins with a historical and aesthetic overview of how dramatists choreographers and performance

artists have approached the task of interpreting African myth The individual chapters reveal how specific artists dramatists and choreographers have interpreted African myth and what performative approaches and traditions they have used Focusing on theatre practitioners from the nineteenth century through the present the authors examine performative traditions from Canada the United States the Caribbean and Latin America Drawing upon research in theatre dance and literary texts *Myth Performance in the African Diasporas* will be crucial to academics interested in African performance viewed through the prism of myth making and spiritual ritualistic stagings Besides those interested in diasporic studies this book will also be useful to scholars and students of history drama theatre and dance *Stories We Dance / Stories We Tell* Karen Schupp, Sherrie Barr, 2025-07-18 Higher education continually mediates long standing traditions while seeking new ways of thinking creating a quiet tension as institutions respond to shifting and multiple socio cultural values Dance programs not immune to these currents must consider intersecting obligations to build a more equitable curriculum meet the needs of an increasingly diverse population and prepare students for a wider array of dance based careers In view of their critical role in stewarding the next generation of dance artists educators scholars leaders and fostering change in higher education faculty must give more attention to the experiences of those committed to dance in higher education This collection articulates and considers these lived experiences revealing the inner workings of dance in higher education Autoethnographic essays varying in style and scope illuminate the pressures encountered across one s career trajectory By unearthing and contextualizing hidden challenges expectations and opportunities the authors speak to possibilities for how proactive change in dance education can occur **The Routledge Companion to Jazz and Gender** James Reddan, Monika Herzig, Michael Kahr, 2022-08-19 The Routledge Companion to Jazz and Gender identifies defines and interrogates the construct of gender in all forms of jazz jazz culture and education shaping and transforming the conversation in response to changing cultural and societal norms across the globe Such interrogation requires consideration of gender from multiple viewpoints from scholars and artists at various points in their careers This edited collection of 38 essays gathers the diverse perspectives of contributors from four continents exploring the nuanced and at times controversial construct of gender as it relates to jazz music in the past and present in four parts Historical Perspectives Identity and Culture Society and Education Policy and Advocacy Acknowledging the art form s troubled relationship with gender contributors seek to define the construct to include all possible definitions not only female and male without binary limitations contextualizing gender and jazz in both place and time As gender identity becomes an increasingly important consideration in both education and scholarship The Routledge Companion to Jazz and Gender provides a broad and inclusive resource of research for the academic community addressing an urgent need to reconcile the construct of gender in jazz in all its forms *I Want to Be Ready* Danielle Goldman, 2010-05-18 Danielle Goldman s contribution to the theory and history of improvisation in dance is rich beautiful and extraordinary In her careful rigorously imaginative analysis of the discipline of choreography in real time

Goldman both compels and allows us to become initiates in the mysteries of flight and preparation. She studies the massive volitional resources that one unleashes in giving oneself over to being unleashed. It is customary to say of such a text that it is long awaited or much anticipated because of Goldman's work; we now know something about the *potenza*, the kinetic explosion those terms carry. Reader, get ready to move and be moved. Fred Moten, Duke University.

In this careful, intelligent and theoretically rigorous book, Danielle Goldman attends to the tight spaces within which improvised dance explores both its limitations and its capacity to press back against them. While doing this, Goldman also allows herself and us to be moved by dance itself. The poignant conclusion evoking specific moments of embodied elegance, vulnerability and courage asks the reader: Does it make you feel like dancing? Whether taken literally or figuratively, I can't imagine any other response to this beautiful book. Barbara Browning, New York University.

This book will become the single most important reflection on the question of improvisation, a question which has become foundational to dance itself. The achievement of *I Want to Be Ready* lies not simply in its mastery of the relevant literature within dance, but in its capacity to engage dance in a deep and abiding dialogue with other expressive forms, to think improvisation through myriad sites and a rich vein of cultural diversity, and to join improvisation in dance with its manifestations in life, so as to consider what constitutes dance's own politics. Randy Martin, Tisch School of Arts at New York University.

I Want To Be Ready draws on original archival research, careful readings of individual performances, and a thorough knowledge of dance scholarship to offer an understanding of the freedom of improvisational dance. While scholars often celebrate the freedom of improvised performances, they are generally focusing on freedom from formal constraints. Drawing on the work of Michel Foucault and Houston Baker, among others, Danielle Goldman argues that this negative idea of freedom elides improvisation's greatest power. Far from representing an escape from the necessities of genre, gender, class and race, the most skillful improvisations negotiate an ever-shifting landscape of constraints. This work will appeal to those interested in dance history and criticism, and also interdisciplinary audiences in the fields of American and cultural studies. Danielle Goldman is Assistant Professor of Dance at The New School and a professional dancer in New York City, where she recently has danced for DD Dorvillier and Beth Gill. Cover art: Still from *Ghostcatching* (1999) by Bill T. Jones. Paul Kaiser and Shelley Eshkar. Image courtesy of Kaiser Eshkar.

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