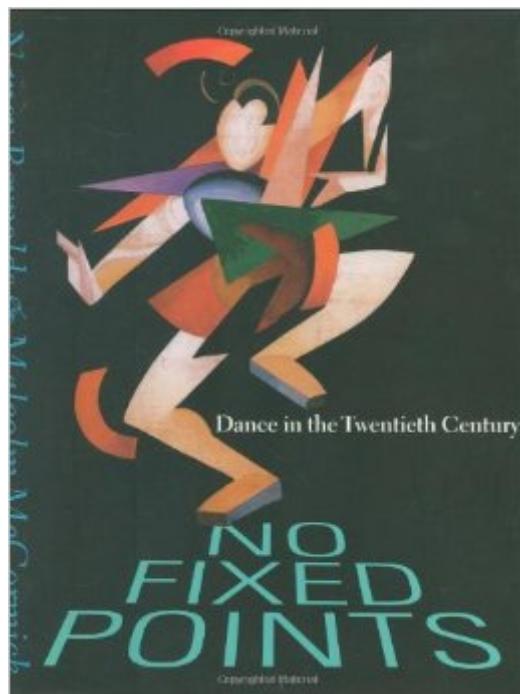


The book was found

No Fixed Points: Dance In The Twentieth Century



Synopsis

This book chronicles 100 years of dramatic developments in ballet, modern and experimental dance for stage and screen in Europe and North America. The volume encompasses the history of theatrical dance from 1900 through to 2000. Beginning with turn-of-the-century dancer-choreographers like Loie Fuller, Isadora Duncan, Michel Fokine and a bit later Vaslav Nijinsky, and proceeding through the profusion of dance styles performed at the beginning of the 21st century, the book provides a view of dance in performance as it changed and grew in the 20th century. historical contexts, examine specific dance works and explore the contributions of outstanding choreographers, performers, visual artists, impresarios, composers, critics and other figures. They discuss the breakaway barefoot dance of the early 1900s and demonstrate its links with later forms and styles. With detail, illustrations and wide-ranging insights, this volume is a guide to the transformations in the dance scene of the 20th century.

Book Information

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Customer Reviews

Dance, in whatever form, is a human activity that is usually done vertically, albeit with occasional (and deliberate) falls to the floor that are recovered with skill and grace. And to appreciate dance fully one must do so vertically, and revile in the accompanying overdoses of perspiration that are liquid proof of its exertions. But one can also appreciate dance from a more intellectual viewpoint, from the comfort of the armchair: as a researcher or as a spectator, as a reader or as a viewer. This book, thick and massive, and packed full of fascinating insights and information, will definitely be of utility to those of the former class. It is a book that must be read cover to cover, as its literary

patterns conform to an organized choreography. Anyone who is heavily involved in dance, either as a professional dancer, a historian, or as a choreographer will have some preconceptions of the history of dance. The content of this book will no doubt challenge some of these preconceptions. In many instances it offers viewpoints, along with references that seem to be contrary to accepted wisdom. For example, it has been asserted in many works that modern dance in America began as a rebellion against ballet, against its rigidity and insistence on structure. Certainly there is anecdotal evidence for this belief, but the authors paint a picture that is somewhat more complicated. Ballet, they say, at least high quality ballet, was not available at the time, and dance in general was viewed as 'virtual prostitution'. Readers will also get introduced to a lot of figures in dance that may be unknown to them, such as Maud Allan, Loie Fuller, Leonid Massine, Nikolai Semenoff, Hans von Manen, and Jiri Kylian.

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