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KEY=DANCE - SINGLETON SPENCE

Stepping Left Dance and Politics in New York City, 1928-1942 Duke University Press Stepping Left simultaneously unveils the radical roots of modern dance and recalls the excitement and energy of New York City in the 1930s. Ellen Graff explores the relationship between the modern dance movement and leftist political activism in this period, describing the moment in American dance history when the revolutionary fervor of "dancing modern" was joined with the revolutionary vision promised by the Soviet Union. This account reveals the major contribution of Communist and left-wing politics to modern dance during its formative years in New York City. From Communist Party pageants to union hall performances to benefits for the Spanish Civil War, Graff documents the passionate involvement of American dancers in the political and social controversies that raged throughout the Depression era. Dancers formed collectives and experimented with collaborative methods of composition at the same time that they were marching in May Day parades, demonstrating for workers' rights, and protesting the rise of fascism in Europe. Graff records the explosion of choreographic activity that accompanied this lively period--when modern dance was trying to establish legitimacy and its own audience. Stepping Left restores a missing legacy to the history of American dance, a vibrant moment that was suppressed in the McCarthy era and almost lost to memory. Revisiting debates among writers and dancers about the place of political content and ethnicity in new dance forms, Stepping Left is a landmark work of dance history. **Stepping Out Dance and Politics in New York City, 1928-1942 The Wages of Sin Censorship and the Fallen Woman Film, 1928-1942 Discography of Western Swing and Hot String Bands, 1928-1942** Greenwood Publishing Group The result of years of research by its authors, this discography strives to identify and trace the recorded development of the musical style now known as western swing from its early years through World War II. The style developed from the Texas string band tradition, growing from a fiddle and guitar duo into full swing band groups, and along the way, it drew from and absorbed a variety of other musical styles, thus making it one of the most diverse genres in American music. Through exhaustive research and interviews, Ginell and Coffey have provided the most complete and comprehensive listing of pre-War western swing and hot string band recordings to date. **Converging Movements Modern Dance and Jewish Culture at the 92nd Street Y** Wesleyan University Press A groundbreaking study of the 92nd Street Y and its major influence on 20th-century American culture. The Y located at 92nd Street and Lexington Avenue in New York City is the largest and oldest continuously operating YM-YWHA in the US. Many of the most important figures in modern dance premiered on its stage, but until now no one has thought to ask why this should have been so. As Naomi Jackson shows in *Converging Movements*, the Y's particular conception of Jewishness laid the groundwork for the establishment of a center for dance in the 1930s. William Kolodney, who served as the Y's education director from 1934 until 1969, expanded its educational and arts programming to include a great deal of nonsectarian material, and as Jackson shows, modern dance epitomized Kolodney's humanistic ideals regarding the uplifting role of the arts. Together with his dance advisors, most notably Doris Humphrey, John Martin, and Louis Horst, Kolodney oversaw a program characterized by a broad mix of Jewish and non-Jewish performers from Alvin Ailey, Katherine Dunham, and Ruth St. Denis to Anna Sokolow, José Limón, Erick Hawkins, Hanya Holm, Pearl Primus, and national and folk companies from Israel, the Philippines, Russia, Mexico, and elsewhere. Drawing on the Y's extensive archives and illustrated with rare photographs, Jackson's book locates modern dance at the heart of the Jewish encounter with America. **Dance and Politics** Peter Lang This is the first anthology to explore the fertile intersection of dance and political studies. It offers new perspectives on the connections of dance to governmental, state and party politics, war, nationalism, activism, terrorism, human rights, political ideologies and cultural policy. This cutting-edge book features previously unpublished work by leading scholars of dance, theatre, politics, and management, alongside renowned contemporary choreographers, who propose innovative ways of looking at twentieth- and twenty-first-century dance. Topics covered range across the political spectrum: from dance tendencies under fascism to the use of choreography for revolutionary socialist ends; from the capacity of dance to reflect the modern market economy to its function in campaigns for peace and justice. The book also contains a comprehensive introduction to the relations between dance and politics. **Dancing Revelations Alvin Ailey's Embodiment of African American Culture** Oxford University Press, USA He also addresses concerns about how dance performance is documented, including issues around spectatorship and the display of sexuality, the relationship of Ailey's dances to civil rights activism, and the establishment and maintenance of a successful, large-scale Black Arts institution."--Jacket. **Unfinished Business Michael Jackson, Detroit, and the Figural Economy of American Deindustrialization** Oxford University Press How does structural economic change look and feel? How are such changes normalized? How are these trends represented in movement, in performance, and in culture? Looking at Detroit's postindustrial revitalization, The Heidelberg Project, and Michael Jackson's many performances, *Unfinished Business* argues that U.S. deindustrialization cannot be separated from issues of race, specifically from choreographed movements of African Americans that represent or resist normative or aberrant relationships to work and capital in transitional times. Presenting Jackson and Detroit as material entities with specific histories and as representations with uncanny persistence, the book divulges invaluable lessons on three decades of structural economic transition in the U.S., particularly on the changing nature of work and capitalism between the mid-1980s and 2016. Jackson and Detroit offer examples of the racialization of these economic changes, how they operate as structures of feeling and representations as well as shifts in the dominant mode of production, and how industrialization's successor mode, financialization, uses imagery both very similar to and very different from its predecessor. **Katherine Dunham Dance and the African Diaspora** Oxford University Press One of the most important dance artists of the twentieth century, dancer and choreographer Katherine Dunham (1909-2006) created works that thrilled audiences the world over. As an African American woman, she broke barriers of race and gender, most notably as the founder of an important dance company that toured the United States, Latin America, Europe, Asia, and Australia for several decades. Through both her company and her schools, she influenced generations of performers for years to come, from Alvin Ailey to Marlon Brando to Eartha Kitt. Dunham was also one of the first choreographers to conduct anthropological research about dance and translate her findings for the theatrical stage. *Katherine Dunham: Dance and the African Diaspora* makes the argument that Dunham was more than a dancer--she was an intellectual and activist committed to using dance to fight for racial justice. Dunham saw dance as a tool of liberation, as a way for people of African descent to reclaim their history and forge a new future. She put her theories into motion not only through performance, but also through education, scholarship, travel, and choices about her own life. Author Joanna Dee Das examines how Dunham struggled to balance artistic dreams, personal desires, economic needs, and political commitments in the face of racism and sexism. The book analyzes Dunham's multiple spheres of engagement, assessing her dance performances as a form of black feminist protest while also presenting new material about her schools in New York and East St. Louis, her work in Haiti, and her network of interlocutors that included figures as diverse as ballet choreographer George Balanchine and Senegalese president Leopold Sedar Senghor. It traces Dunham's influence over the course of several decades from the New Negro Movement of the 1920s to the Black Power Movement of the late 1960s and beyond. By drawing on a vast, never-utilized trove of archival materials along with oral histories, choreographic analysis, and embodied research, *Katherine Dunham: Dance and the African Diaspora* offers new insight about how this remarkable woman built political solidarity through the arts. **Dancers as Diplomats American Choreography in Cultural Exchange** Oxford University Press, USA *Dancers as Diplomats* chronicles the role of dance and dancers in American cultural diplomacy. In the early decades of the Cold War and the twenty-first century, American dancers toured the globe on tours sponsored by the US State Department. *Dancers as Diplomats* tells the story of how these tours shaped and some times re-imagined ideas of the United States in unexpected, often sensational circumstances--pirouetting in Moscow as the Cuban Missile Crisis unfolded and dancing in Burma shortly before the country held its first democratic elections. Based on more than seventy interviews with dancers who traveled on the tours, the book looks at a wide range of American dance companies, among them New York City Ballet, Alvin Ailey American Dance Theater, the Martha Graham Dance Company, Urban Bush Women, ODC/Dance, Ronald K. Brown/Evidence, and the Trey McIntyre Project, among others. During the Cold War, companies danced everywhere from the Soviet Union to Vietnam, just months before the US abandoned Saigon. In the post 9/11 era, dance companies traveled to Asia and Latin America, sub-Saharan Africa and the Middle East. **Proceedings, Twenty-fifth Annual Conference, Temple University, Philadelphia, Pennsylvania, 20 - 23 June, 2002 Seeing Israeli and Jewish Dance** Wayne State University Press A comprehensive survey of historical and contemporary Jewish dance. **Dancing Jewish Jewish Identity in American Modern and Postmodern Dance** Oxford University Press on Demand While Jews are commonly referred to as the "people of the book," American Jewish choreographers have consistently turned to dance as a means to articulate personal and collective identities; tangle with stereotypes; advance social and political agendas; and imagine new possibilities for themselves as individuals, artists, and Jews. *Dancing Jewish* delineates this rich history, demonstrating that Jewish choreographers have not only been vital contributors to American modern and postmodern dance, but that they have also played a critical and unacknowledged role in the history of Jews in the United States. By examining the role dance has played in the struggle between Jewish identification and integration into American life, the book moves across disciplinary boundaries to show how cultural identity, nationality, ethnicity, and gender are formed and performed through the body and its motions. A dancer and choreographer, as well as an historian, Rebecca Rossen offers evocative analyses of dances while asserting the importance of embodied methodologies to academic research. Featuring over fifty images, a companion website, and key works from 1930 to 2005 by a wide range of artists--including David Dorfman, Dan Froot, David Gordon, Hadassah, Margaret Jenkins, Pauline Koner, Dvora Lapson, Liz Lerman, Sophie Maslow, Anna Sokolow, and Benjamin Zemach--*Dancing Jewish* offers a comprehensive framework for interpreting performance and establishes dance as a crucial site in which American Jews have grappled with cultural belonging, personal and collective histories, and the values that bind and pull them apart. **Building a Housewife's Paradise Gender, Politics, and American Grocery Stores in the Twentieth Century** Univ of North Carolina Press Supermarkets are a mundane feature in the landscape, but as Tracey Deutsch reveals, they represent a major transformation in the ways that Americans feed themselves. In her examination of the history of food distribution in the United States, Deutsch demonstrates the important roles that gender, business, class, and the state played in the evolution of American grocery stores. Deutsch's analysis reframes shopping as labor and embeds consumption in the structures of capitalism. The supermarket, that icon of postwar American life, emerged not from straightforward consumer demand for low prices, Deutsch argues, but through government regulations, women customers' demands, and retailers' concerns with financial success and control of the "shop floor." From small neighborhood stores to huge corporate chains of supermarkets, Deutsch traces the charged story of the origins of contemporary food distribution, treating topics as varied as everyday food purchases, the sales tax, postwar celebrations and critiques of mass consumption, and 1960s and 1970s urban insurrections. Demonstrating connections between women's work and the history of capitalism, Deutsch locates the origins of supermarkets in the politics of twentieth-century consumption. **Music, Art and Diplomacy: East-West Cultural Interactions and the Cold War** Taylor & Francis Music, Art and Diplomacy shows how a vibrant field of cultural exchange between East and West was taking place during the Cold War, which contrasts with the orthodox understanding of two divided and antithetical blocs. The series of case studies on cultural exchanges, focusing on the decades following the Second World War, cover episodes involving art, classical music, theatre, dance and film. Despite the fluctuating fortunes of diplomatic relations between East and West, there was a continuous circulation of cultural producers and products. Contributors explore the interaction of arts and politics, the role of the arts in diplomacy and the part the arts played in the development of the Cold War. Art has always shunned political borders, wavering between the

guidance of individual and governmental patrons, and borderless expression. While this volume provides insight into how political players tried to harness the arts to serve their own political purposes, at the same time it is clear that the arts and artists exploited the Cold War framework to reach their own individual and professional objectives. Utilizing archives available only since the collapse of the Soviet Union, the volume provides a valuable socio-cultural approach to understanding the Cold War and cultural diplomacy. **Honest Bodies Revolutionary Modernism in the Dances of Anna Sokolow** Oxford University Press *Honest Bodies: Revolutionary Modernism in the Dances of Anna Sokolow* illustrates the ways in which Sokolow's choreography circulated American modernism among Jewish and communist channels of the international Left from the 1930s-1960s in the United States, Mexico, and Israel. Drawing upon extensive archival materials, interviews, and theories from dance, Jewish, and gender studies, this book illuminates Sokolow's statements for workers' rights, anti-racism, and the human condition through her choreography for social change alongside her dancing and teaching for Martha Graham. Tracing a catalog of dances with her companies Dance Unit, La Paloma Azul, Lyric Theatre, and Anna Sokolow Dance Company, along with presenters and companies the Negro Cultural Committee, New York State Committee for the Communist Party, Federal Theatre Project, Nuevo Grupo Mexicano de Clasicas y Modernas, and Inbal Dance Theater, this book highlights Sokolow's work in conjunction with developments in ethnic definitions, diaspora, and nationalism in the US, Mexico, and Israel. **Hard Travelin' The Life and Legacy of Woody Guthrie** Wesleyan University Press *Essays* discuss the folk musician's contribution to American music and culture, his impact on rock and roll, and his place in political and social movements of the time **Dance Hall Days Intimacy and Leisure Among Working-Class Immigrants in the United States** NYU Press *The rise of commercialized leisure coincided with the arrival of millions of immigrants to America's cities. Conflict was inevitable as older generations attempted to preserve their traditions, values, and ethnic identities, while the young sought out the cheap amusements and sexual freedom which the urban landscape offered. At immigrant picnics, social clubs, and urban dance halls, Randy McBee discovers distinct and highly contested gender lines, proving that the battle between the ages was also one between the sexes. Free from their parents and their strict rules governing sexual conduct, working women took advantage of their time in dance halls to challenge conventional gender norms. They routinely passed certain men over for dances, refused escorts home, and embraced the sensual and physical side of dance to further accentuate their superior skills and ability on the dance floor. Most men felt threatened by women's displays of empowerment and took steps to thwart the changes taking place. Accustomed to street corners, poolrooms, saloons, and other all-male get-togethers, working men tried to transform the dance hall into something that resembled these familiar hangouts. McBee also finds that men frequently abandoned the commercial dance hall for their own clubs, set up in the basements of tenement flats. In these hangouts, working men established rules governing intimacy and leisure that allowed them to regulate the behavior of the women who attended club events. The collective manner in which they behaved not only affected the organization of commercial leisure but also men and women's struggles with and against one another to define the meaning of leisure, sexuality, intimacy, and even masculinity.* **Martha Graham's Cold War The Dance of American Diplomacy** Oxford University Press, USA *Revision of author's thesis (doctoral)--Columbia University, 2013, titled Strange commodity of cultural exchange: Martha Graham and the State Department on tour, 1955-1987.* **Music for the Common Man Aaron Copland during the Depression and War** Oxford University Press *In the 1930s, Aaron Copland began to write in an accessible style he described as "imposed simplicity." Works like El Sal?n M?xico, Billy the Kid, Lincoln Portrait, and Appalachian Spring feature a tuneful idiom that brought the composer unprecedented popular success and came to define an American sound. Yet the cultural substance of that sound--the social and political perspective that might be heard within these familiar pieces--has until now been largely overlooked. While it has long been acknowledged that Copland subscribed to leftwing ideals, Music for the Common Man is the first sustained attempt to understand some of Copland's best-known music in the context of leftwing social, political, and cultural currents of the Great Depression and Second World War. Musicologist Elizabeth Crist argues that Copland's politics never merely accorded with mainstream New Deal liberalism, wartime patriotism, and Communist Party aesthetic policy, but advanced a progressive vision of American society and culture. Copland's music can be heard to accord with the political tenets of progressivism in the 1930s and '40s, including a fundamental sensitivity toward those less fortunate, support of multiethnic pluralism, belief in social democracy, and faith that America's past could be put in service of a better future. Crist explores how his works wrestle with the political complexities and cultural contradictions of the era by investing symbols of America--the West, folk song, patriotism, or the people--with progressive social ideals. Much as been written on the relationship between politics and art in the 1930s and '40s, but very little on concert music of the era. Music for the Common Man offers fresh insights on familiar pieces and the political context in which they emerged.* **Moving History/Dancing Cultures A Dance History Reader** Wesleyan University Press *A comprehensive and multifaceted anthology of dance history -- ideal for the classroom.* **Dances that Describe Themselves The Improvised Choreography of Richard Bull** Wesleyan University Press *An inquiry into improvisation as practiced by Richard Bull and his contemporaries.* **José Limón and La Malinche The Dancer and the Dance** University of Texas Press *José Limón (1908-1972) was one of the leading figures of modern dance in the twentieth century. Hailed by the New York Times as "the finest male dancer of his time" when the José Limón Dance Company debuted in 1947, Limón was also a renowned choreographer who won two Dance Magazine Awards and a Capezio Dance Award, two of dance's highest honors. In addition to directing his own dance company, Limón served as artistic director of the Lincoln Center's American Dance Theater and also taught choreography at the Juilliard School for many years. In this volume, scholars and artists from fields as diverse as dance history, art history, Mesoamerican ethnohistory, Mexican American studies, music studies, and Mexican history come together to explore one of José Limón's masterworks, the ballet La Malinche. Offering many points of entry into the dance, they examine La Malinche from various angles, such as Limón's life story and the influence of his Mexican heritage on his work, an analysis of the dance itself, the musical score composed by Norman Lloyd, the visual elements of props and costumes, the history and myth of La Malinche (the indigenous woman who served the Spanish conquistador Hernán Cortés as interpreter and mistress), La Malinche's continuing presence in Mexican American culture, and issues involved in a modern restaging of the dance. Also included in the book is a DVD written and directed by Patricia Harrington Delaney that presents the ballet in its entirety, accompanied by expert commentary that sets La Malinche within its artistic and historical context.* **Dancing Class Gender, Ethnicity, and Social Divides in American Dance, 1890-1920** Indiana University Press *"Tomko blazes a new trail in dance scholarship by interconnecting U.S. History and dance studies. . . . the first to argue successfully that middle-class U.S. women promoted a new dance practice to manage industrial changes, crowded urban living, massive immigration, and interchange and repositioning among different classes." --Choice* *From salons to dance halls to settlement houses, new dance practices at the turn of the century became a vehicle for expressing cultural issues and negotiating matters of gender. By examining master narratives of modern dance history, this provocative and insightful book demonstrates the cultural agency of Progressive-era dance practices.* **Usable Pasts Social Practice and State Formation in American Art** BRILL *"Usable Pasts addresses projects dating to two periods in the United States that saw increased financial support from the state for socially engaged culture. By analysing artworks dating to the 1990s by Suzanne Lacy, Rick Lowe and Martha Rosler in relation to experimental theatre, modern dance, and photography produced within the leftist Cultural Front of the 1930s, this book unpicks the mythic and material afterlives of the New Deal in American cultural politics in order to write a new history of social practice art in the United States. From teenage mothers organising exhibitions that challenged welfare reform, to communist dance troupes choreographing their struggles as domestic workers, Usable Pasts addresses the aesthetics and politics of these attempts to transform society through art in relation to questions of state formation"--* **Queer Dance** Oxford University Press *If we imagine multiple ways of being together, how might that shift choreographic practices and help us imagine ways groups assemble in more varied ways than just pairing another man with another woman? How might dancing queerly ask us to imagine futures through something other than heterosexuality and reproduction? How does challenging gender binaries always mean thinking about race, thinking about the postcolonial, about ableism? What are the arbitrary rules structuring dance in all its arenas, whether concert and social or commercial and competition, and how do we see those invisible structures and work to disrupt them? Queer Dance brings together artists and scholars in a multi-platformed project-book, accompanying website, and live performance series to ask, "How does dancing queerly progressively challenge us?" The artists and scholars whose writing appears in the book and whose performances and filmed interviews appear online stage a range of genders and sexualities that challenge and destabilize social norms. Engaging with dance making, dance scholarship, queer studies, and other fields, Queer Dance asks how identities, communities, and artmaking and scholarly practices might consider what queer work the body does and can do. There is great power in claiming queerness in the press of bodies touching or in the exceeding of the body best measured in sweat and exhaustion. How does queerness exist in the realm of affect and touch, and what then might we explore about queerness through these pleasurable and complex bodily ways of knowing?* **Modern Bodies Dance and American Modernism from Martha Graham to Alvin Ailey** Univ of North Carolina Press *In 1930, dancer and choreographer Martha Graham proclaimed the arrival of "dance as an art of and from America." Dancers such as Doris Humphrey, Ted Shawn, Katherine Dunham, and Helen Tamiris joined Graham in creating a new form of dance, and, like other modernists, they experimented with and argued over their aesthetic innovations, to which they assigned great meaning. Their innovations, however, went beyond aesthetics. While modern dancers devised new ways of moving bodies in accordance with many modernist principles, their artistry was indelibly shaped by their place in society. Modern dance was distinct from other artistic genres in terms of the people it attracted: white women (many of whom were Jewish), gay men, and African American men and women. Women held leading roles in the development of modern dance on stage and off; gay men recast the effeminacy often associated with dance into a hardened, heroic, American athleticism; and African Americans contributed elements of social, African, and Caribbean dance, even as their undervalued role defined the limits of modern dancers' communal visions. Through their art, modern dancers challenged conventional roles and images of gender, sexuality, race, class, and regionalism with a view of American democracy that was confrontational and participatory, authorial and populist. Modern Bodies exposes the social dynamics that shaped American modernism and moved modern dance to the edges of society, a place both provocative and perilous.* **From Sarah to Sydney The Woman Behind All-Of-a-Kind Family** Yale University Press *The untold life story of All-of-a-Kind Family author Sydney Taylor, highlighting her dramatic influence on American children's literature This is the first and only biography of Sydney Taylor (1904-1978), author of the award-winning All-of-a-Kind Family series of books, the first juvenile novels published by a mainstream publisher to feature Jewish children characters. The family--based on Taylor's own as a child--includes five sisters, each two years apart, dressed alike by their fastidious immigrant mother so they all look the same: all-of-a-kind. The four other sisters' names were the same in the books as in their real lives; only the real-life Sarah changed hers to the boyish Sydney while she was in high school. Cummins elucidates the deep connections between the progressive Taylor's books and American Jewish experiences, arguing that Taylor was deeply influential in the development of national Jewish identity. This biography conveys the vital importance of children's books in the transmission of Jewish culture and the preservation of ethnic heritage.* **A Companion to American Cultural History** John Wiley & Sons *A Companion to American Cultural History offers a historiographic overview of the scholarship, with special attention to the major studies and debates that have shaped the field, and an assessment of where it is currently headed. 30 essays explore the history of American culture at all analytic levels Written by scholarly experts well-versed in the questions and controversies that have activated interest in this burgeoning field Part of the authoritative Blackwell Companions to American History series Provides both a chronological and thematic approach: topics range from British America in the Eighteenth Century to the modern day globalization of American Culture; thematic approaches include gender and sexuality and popular culture* **Balanchine and Kirstein's American Enterprise** Oxford University Press, USA *In 1933 choreographer George Balanchine and impresario Lincoln Kirstein embarked on an elusive quest to found a ballet company and school in the United States. Though their efforts would eventually result in the creation of the New York City Ballet and the School of American Ballet, the first decade of their collaborative efforts was anything but assured. Tracing the tangled histories of two of the most important figures in twentieth-century dance, Balanchine and Kirstein's American Enterprise offers a fresh perspective on a pivotal period in cultural history. Deeply researched using sources only made available in recent years, the book challenges the mythologies surrounding the early years of the Balanchine-Kirstein enterprise. It also reveals the full extent of Kirstein's essential role and offers reconstructive analysis of lost works, as well as new and surprising details regarding some of Balanchine's most iconic ballets, including Serenade, Apollo, and Concerto Barocco. This history involved artists including Richard Rodgers, Martha Graham, George Gershwin, Katherine Dunham, Vera Zorina, and Igor Stravinsky, as well as dozens of lesser known players whose contributions have yet to be fully acknowledged. Capturing the full sweep of Balanchine and Kirstein's collaborative work across multiple genres and institutions, this book reveals their partnership in all of its exciting and ungainly complexity, showing how the 1930s Balanchine was not the artist that he would eventually become, and how the same was true of the institutions that he and Kirstein jointly created.* **Moving Otherwise Dance, Violence, and Memory in Buenos Aires** Oxford University Press, USA *"Moving Otherwise examines how contemporary dance practices in Buenos Aires, Argentina enacted politics within climates of political and economic violence from the late 1960s to the present. 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 central concept, "moving otherwise," names how concert dance - and its offstage practices and consumption - offer*

alternatives to, and sometimes critique, the patterns of movement and bodily comportment that shape everyday life in contexts marked by violence. Drawing on archival research, interviews, and the author's embodied experiences as a collaborator and performer, the book analyzes a wide range of practices 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 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 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"-- **The Work of Dance Labor, Movement, and Identity in the 1930s** Wesleyan University Press Explores the complex relationship between dance, work and labor in the 1930s. In this insightful new book, Mark Franko explores the many genres of theatrical dancing during the radical decade of the 1930s and their relationship to labor movements, including Fordist and unionist organizational structures, the administrative structures of the Federal Dance and Theatre Project, the International Ladies Garment Workers Union, and the Communist Party. Franko shows how the structures of labor organization were reproduced and acted out — but also profoundly reasoned through in corporeal terms — by choreography and performance of the proletarian mass dance, the chorus line of the Ziegfeld Follies and the reflexive backstage musical film, Martha Graham's modern dance, the revolutionary dance movement of the proletarian avant-garde, African-American "ethnic" opera-ballet, and Lincoln Kirstein's "American" ballet. The contributions of many important personalities of American theatrical, visual and literary culture are included in this study. Franko's focus extends from the direct impact of performances on audiences to the reviewing, reporting and photography of print journalism. **British Dance: Black Routes** Taylor & Francis British Dance, Black Routes is an outstanding collection of writings which re-reads the achievements of Black British dance artists, and places them within a broad historical, cultural and artistic context. Until now discussion of choreography by Black dance practitioners has been dominated by the work of African-American artists, facilitated by the civil rights movement. But the work produced by Black British artists has in part been within the context of Britain's colonial legacy. Ramsay Burt and Christy Adair bring together an array of leading scholars and practitioners to review the singularity and distinctiveness of the work of British-based dancers who are Black and its relation to the specificity of Black British experiences. From sub-Saharan West African and Caribbean dance forms to jazz and hip-hop, British Dance, Black Routes looks afresh at over five decades of artistic production to provide an unparalleled resource for dance students and scholars. **Critical Gestures Writings on Dance and Culture** Wesleyan University Press Collects the far-reaching and influential work of an eminent dance critic and scholar. **Modernism and the Practice of Proletarian Literature** Springer Nature This book tests critical reassessments of US radical writing of the 1930s against recent developments in theories of modernism and the avant-garde. Multidisciplinary in approach, it considers poetry, fiction, classical music, commercial art, jazz, and popular contests (such as dance marathons and bingo). Relating close readings to social and economic contexts over the period 1856-1952, it centers in on a key author or text in each chapter, providing an unfolding, chronological narrative, while at the same time offering nuanced updates on existing debates. Part One focuses on the roots of the 1930s proletarian movement in poetry and music of the nineteenth and early twentieth centuries. Part Two analyzes the output of proletarian novelists, considered alongside contemporaneous works by established modernist authors as well as more mainstream, popular titles. **Dancing Modernism / Performing Politics** Indiana University Press "... almost every page offers provocative commentary on the aesthetics and politics of modern dance." -- Signs "... [an] important step... in the ineluctable dance by postmodern historians across a bridge that spans the gaps among disciplines, between theory and practice, and between present and past." -- Theatre Journal "This complex and important book needs to be read by anyone interested in dance history or the cultural politics of dance." -- Dance Theatre Journal "Mark Franko's Dancing Modernism/Performing Politics is challenging, groundbreaking, insightful, and, I believe, an important contribution to the field of dance scholarship." -- Dance Research Journal A revisionary account of the evolution of "modern dance" in which Mark Franko calls for a historicization of aesthetics that considers the often-ignored political dimension of expressive action. Includes an appendix of articles of left-wing dance theory, which flourished during the 1930s. **Beyond Broadway The Pleasure and Promise of Musical Theatre Across America** Oxford University Press, USA The idea of American musical theatre often conjures up images of bright lights and big city, but its lifeblood is found in amateur productions at high schools, community theatres, afterschool programs, summer camps, and dinner theatres. In *Beyond Broadway*, author Stacy Wolf looks at the widespread presence and persistence of musical theatre in U.S. culture, and examines it as a social practice - a live, visceral experience of creating, watching, and listening. Why does local musical theatre flourish in America? Why do so many Americans continue to passionately engage in a century-old artistic practice that requires intense, person-to-person collaboration? And why do audiences still flock to musicals in their hometowns? Touring American elementary schools, a middle school performance festival, afterschool programs, high schools, summer camps, state park outdoor theatres, community theatres, and dinner theatres from California to Tennessee, Wolf illustrates musical theatre's abundance and longevity in the U.S. as a thriving social activity that touches millions of lives. **Martha Graham in Love and War The Life in the Work** Oxford University Press The author focuses on four of Martha Graham's (1894-1991) works, 'American Document' (1938), 'Appalachian Spring' (1944), 'Night Journey' (1948), and 'Voyage' (1953), tracing their connections to Graham's feelings of anti-fascism and her fascination with psychoanalysis. Moreover, he explores Graham's relationship with dancer and choreographer Erick Hawkins **The Routledge Dance Studies Reader** Routledge The second edition of *The Routledge Dance Studies Reader* offers fresh critical perspectives on classic and modern dance forms, including ballroom, tango, Hip-hop, site-specific performance, and disability in dance. Alexandra Carter and Janet O'Shea deliver a substantially revised and updated collection of key texts, featuring an enlightening new introduction, which tracks differing approaches to dance studies. Important articles from the first edition are accompanied by twenty new works by leading critical voices. The articles are presented in five thematic sections, each with a new editorial introduction and further reading. Sections cover: Making dance Performing dance Ways of looking Locating dance in history and society Debating the discipline *The Routledge Dance Studies Reader* gives readers access to over thirty essential texts on dance and provides expert guidance on their critical context. It is a vital resource for anyone interested in understanding dance from a global and contemporary perspective. **The Routledge Dance Studies Reader** Taylor & Francis Represents the range and diversity of writings on dance from the mid to late 20th century, providing contemporary perspectives on ballet, modern dance, postmodern 'movement performance' jazz and ethnic dance.