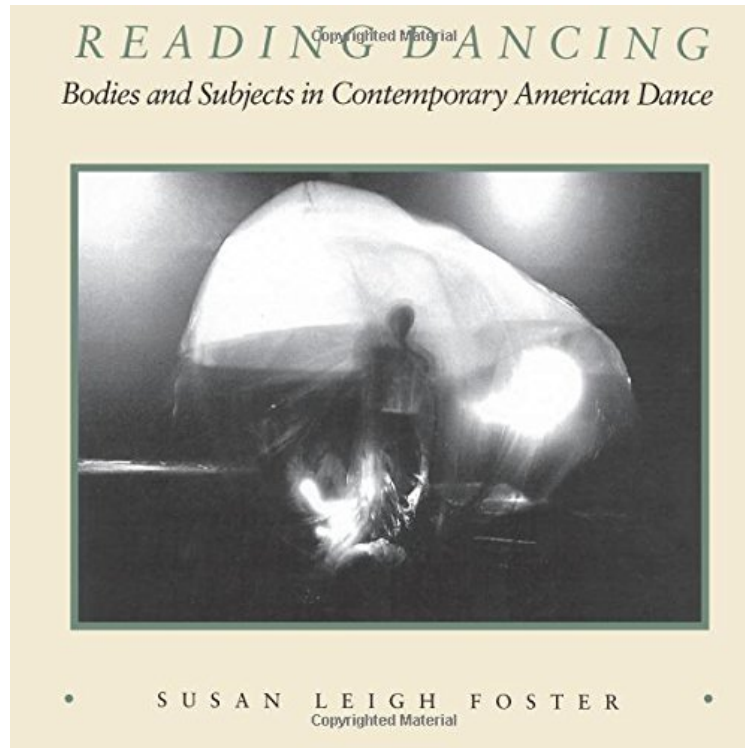


(Download) Reading Dancing: Bodies and Subjects in Contemporary American Dance

Reading Dancing: Bodies and Subjects in Contemporary American Dance

Susan Leigh Foster

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#820986 in Books Susan Leigh Foster 1988-04-22 1988-04-22 Original language: English PDF # 1 8.25 x .83 x 8.251, 1.23 #File Name: 0520063333224 pages Reading Dancing Bodies and Subjects in Contemporary American Dance | File size: 56.Mb

Susan Leigh Foster : Reading Dancing: Bodies and Subjects in Contemporary American Dance before purchasing it in order to gauge whether or not it would be worth my time, and all praised Reading Dancing: Bodies and Subjects in Contemporary American Dance:

0 of 0 people found the following review helpful. Crucial text on Modern and Contemporary Dance By randomreviewer I return to Foster's descriptions of choreography again and again. No one translates movement into language in quite the same way. 0 of 0 people found the following review helpful. Clear and insightful By taekwondomom Clear and insightful book that helps explain different trends in modern dance. 0 of 1 people found the following review helpful. Happy Customer By Book Worm The textbook I ordered was in Perfect condition cheap compared to other sellers. I had the option to expediate shipment and was suprised to receive it within two business days.

Borrowing from contemporary semiotics and post-structuralist criticism, Foster outlines four models for representation in dance which are illustrated through an analysis of the works of contemporary choreographers and through historical examples beginning with court ballets of the Renaissance.

From *Library Journal* Foster posits the view that dance is a system of meaning that can be interpreted and comprehended if the viewer understands its choreographic conventions. Using the work of four 20th-century choreographers George Balanchine, Martha Graham, Deborah Hay, and Merce Cunningham by way of example, Foster compares and contrasts aesthetics of ideas, historical antecedents and models, and specifics of composition, such as style, movement vocabulary, and means of representation. The philosophical and semiotic writings of Suzanne Langer, Roland Barthes, and Michel Foucault are the bases for some of Foster's analyses. The opening chapter is excellent but as the book progresses, Foster strays from her four examples and her argument loses its clarity. Still, few books attempt to do what this one does. A specialized work recommended for large collections. Joan Stahl, Enoch Pratt Free Lib., Baltimore Copyright 1987 Reed Business Information, Inc.