

Judson Dance Theater The Work Is Never Done

Cosmin Costinas, Ana Janevski

Judson Dance Theater: the Work Is Never Done ,2018-09-13 An exploration of Judson Dance Theater's radical influence on postwar American art history and its lasting impact on contemporary artistic discourse. Taking its name from the Judson Memorial Church, a socially engaged Protestant congregation in New York's Greenwich Village, Judson Dance Theater was organized as a series of open workshops from which its participants developed performances. Redefining the kinds of movement that could count as dance, the Judson participants - Trisha Brown, Lucinda Childs, Philip Corner, Bill Dixon, Judith Dunn, David Gordon, Alex Hay, Deborah Hay, Fred Herko, Robert Morris, Steve Paxton, Rudy Perez, Yvonne Rainer, Robert Rauschenberg, Carolee Schneemann and Elaine Summers, among others - would go on to profoundly shape all fields of art in the second half of the 20th century. Judson Dance Theater: The Work Is Never Done highlights the ongoing significance of the history of Judson Dance Theater. Published in conjunction with an exhibition at The Museum of Modern Art, it charts the development of Judson, beginning with the workshops and classes led by Anna Halprin, Robert Ellis Dunn and James Waring, and exploring the influence of other figures working downtown such as Simone Forti and Andy Warhol, as well as venues for collective action like Judson Gallery and the Living Theatre. Lushly illustrated with film stills, photographic documentation, reproductions of sculptural objects, scores, music, poetry, architectural drawings and archival material, the publication celebrates the group's multidisciplinary and collaborative ethos as well as the range of its participants.

Democracy's Body Sally Banes,1993 Judson Dance Theater involved such collaborators as Merce Cunningham, Yvonne Rainer, Steve Paxton, Carolee Schneemann, Trisha Brown, Robert Rauschenberg, David Tudor, et al.

The Grand Union Wendy Perron,2020-07-03 The Grand Union was a leaderless improvisation group in SoHo in the 1970s that included people who became some of the biggest names in postmodern dance: Yvonne Rainer, Trisha Brown, Steve Paxton, Barbara Dilley, David Gordon, and Douglas Dunn. Together they unleashed a range of improvised forms from peaceful movement explorations to wildly imaginative collective fantasies. This book delves into the collective genius of Grand Union and explores their process of deep play. Drawing on hours of archival videotapes, Wendy Perron seeks to understand the ebb and flow of the performances. Includes 65 photographs.

Judson Dance Theater Ramsay Burt,2006-09-27 The Judson Dance Theatre explores the work and legacy of one of the most influential of all dance companies, which first performed at the Judson Memorial Church in downtown Manhattan in the early 1960s. There, a group of choreographers and dancers--including future well-known artists Twyla Tharp, Carolee Schneemann, Robert Morris, Trisha Brown, Yvonne Rainier, and others--created what came to be known as postmodern dance. Taking their cues from the experiments of Merce Cunningham, they took movements from everyday life--walking, running, gymnastics--to create dances that influenced not only future dance work but also minimalism in music and art, as well as the wedding of dance and speech in solo performance pieces. Judson's legacy has been explored primarily in the work of dance critic Sally Banes, in a book published in the 1980s. Although the dancers from the so-called Judson School continue to perform and create new works--and their influence continues to grow from the US to Europe and beyond--there has not been a book-length study in the last two decades that discusses this work in a broader context of cultural trends. Burt is a highly respected dance critic and historian who brings a unique new vision to his study of the Judson dancers and their work which will undoubtedly influence the discussion of these seminal figures for decades to come Performative Traces: Judson Dance Theatre and Its Legacy combines history, performance analysis, theory, and criticism to

give a fresh view of the work of this seminal group of dancers. It will appeal to students of dance history, theory, and practice, as well as all interested in the avant-grade arts and performance practice in the 20th century.

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Work 1961-73 Yvonne Rainer, 1974 On a shopping trip to the department store, Max's determination to get a dragon shirt leads him away from his distracted sister and into trouble.

Ted Shawn Paul A. Scolieri, 2019 Ted Shawn (1891-1972) is the self-proclaimed Father of American Dance who helped to transform dance from a national pastime into theatrical art. In the process, he made dancing an acceptable profession for men and taught several generations of dancers, some of whom went on to become legendary choreographers and performers in their own right, most notably his protégés Martha Graham, Louise Brooks, Doris Humphrey, and Charles Weidman. Shawn tried for many years and with great frustration to tell the story of his life's work in terms of its social and artistic value, but struggled, owing to the fact that he was homosexual, a fact known only within his inner circle of friends. Unwilling to disturb the meticulously narrated account of his paternal exceptionalism, he remained closeted, but scrupulously archived his journals, correspondence, programs, photographs, and motion pictures of his dances, anticipating that the full significance of his life, writing, and dances would reveal itself in time. *Ted Shawn: His Life, Writings, and Dances* is the first critical biography of the dance legend, offering an in-depth look into Shawn's pioneering role in the formation of the first American modern dance company and school, the first all-male dance company, and Jacob's Pillow, the internationally renowned dance festival and school located in the Berkshires. The book explores Shawn's writings and dances in relation to emerging discourses of modernism, eugenics and social evolution, revealing an untold story about the ways that Shawn's homosexuality informed his choreographic vision. The book also elucidates the influences of contemporary writers who were leading a radical movement to depathologize homosexuality, such as the British eugenicist Havelock Ellis and sexologist Alfred Kinsey, and conversely, how their revolutionary ideas about sexuality were shaped by Shawn's modernism.

Trisha Brown Susan Rosenberg, 2016-11-01 Trisha Brown re-shaped the landscape of modern dance with her game-changing and

boundary-defying choreography and visual art. Art historian Susan Rosenberg draws on Brown's archives, as well as interviews with Brown and her colleagues, to track Brown's deliberate evolutionary trajectory through the first half of her decades-long career. Brown has created over 100 dances, six operas, one ballet, and a significant body of graphic works. This book discusses the formation of Brown's systemic artistic principles, and provides close readings of the works that Brown created for non-traditional and art world settings in relation to the first body of works she created for the proscenium stage. Highlighting the cognitive-kinesthetic complexity that defines the making, performing and watching of these dances, Rosenberg uncovers the importance of composer John Cage's ideas and methods to understand Brown's contributions. One of the most important and influential artists of our time, Brown was the first woman choreographer to receive the coveted MacArthur Foundation Fellowship Genius Award.

Terpsichore in Sneakers Sally Banes, 1987-06-01 A dance critic's essays on post-modern dance. Drawing on the postmodern perspective and concerns that informed her groundbreaking *Terpsichore in Sneakers*, Sally Bane's *Writing Dancing* documents the background and development of avant-garde and popular dance, analyzing individual artists, performances, and entire dance movements. With a sure grasp of shifting cultural dynamics, Banes shows how postmodern dance is integrally connected to other oppositional, often marginalized strands of dance culture, and considers how certain kinds of dance move from the margins to the mainstream. Banes begins by considering the act of dance criticism itself, exploring its modes, methods, and underlying assumptions and examining the work of other critics. She traces the development of contemporary dance from the early work of such influential figures as Merce Cunningham and George Balanchine to such contemporary choreographers as Molissa Fenley, Karole Armitage, and Michael Clark. She analyzes the contributions of the Judson Dance Theatre and the Workers' Dance League, the emergence of Latin postmodern dance in New York, and the impact of black jazz in Russia. In addition, Banes explores such untraditional performance modes as breakdancing and the drunk dancing of Fred Astaire.

Feelings are Facts Yvonne Rainer, 2006 If you're interested in Plato, you're reading the wrong book. If you're interested in difficult childhoods, sexual misadventures, aesthetics, cultural history, and the reasons that a club sandwich and other meals--including breakfast--have remained in the memory of the present writer, keep reading. --from *Feelings Are Facts* In this memoir, dancer, choreographer, and filmmaker Yvonne Rainer traces her personal and artistic coming of age. *Feelings Are Facts* (the title comes from a dictum by Rainer's one-time psychotherapist) uses diary entries, letters, program notes, excerpts from film scripts, snapshots, and film frame enlargements to present a vivid portrait of an extraordinary artist and woman in postwar America. Rainer tells of a California childhood in which she was farmed out by her parents to foster families and orphanages, of sexual and intellectual initiations in San Francisco and Berkeley, and of artistic discoveries and accomplishments in the New York City dance world. Rainer studied with Martha Graham (and heard Graham declare, when you accept yourself as a woman, you will have turn-out--that is, achieve proper ballet position) and Merce Cunningham in the late 1950s and early 1960s, cofounded the Judson Dance Theater in 1962 (dancing with Trisha Brown, Steve Paxton, David Gordon, and Lucinda Childs), hobnobbed with New York artists including Robert Rauschenberg, Robert Morris (her lover and partner for several years), and Yoko Ono, and became involved with feminist and anti-war causes in the 1970s and 1980s. Rainer writes about how she constructed her dances--including *The Mind Is a Muscle* and its famous section, *Trio A*, as well as the recent *After Many a Summer Dies the Swan*--and about turning from dance to film and back to dance. And she writes about meeting her longtime partner Martha Gever and discovering the pleasures of domestic life. The mosaic-like construction of

Feelings Are Facts recalls the composition-by-juxtaposition of Rainer's work in film and dance, displaying prismatic variations from what she calls her reckless past for our amazement and appreciation.

Lamb at the Altar Deborah Hay, 1994 The intention of my work is to dislodge assumptions about the fixity of the three-dimensional body.--Deborah Hay Her movements are uncharacteristic, her words subversive, her dances unlike anything done before--and this is the story of how it all works. A founding member of the famed Judson Dance Theater and a past performer in the Merce Cunningham Dance Company, Deborah Hay is well known for choreographing works using large groups of trained and untrained dancers whose surprising combinations test the limits of the art. *Lamb at the Altar* is Hay's account of a four-month seminar on movement and performance held in Austin, Texas, in 1991. There, forty-four trained and untrained dancers became the human laboratory for Hay's creation of the dance *Lamb, lamb, lamb . . .*, a work that she later distilled into an evening-length solo piece, *Lamb at the Altar*. In her book, in part a reflection on her life as a dancer and choreographer, Hay tells how this dance came to be. She includes a movement libretto (a prose dance score) and numerous photographs by Phyllis Liedeker documenting the dance's four-month emergence. In an original style that has marked her teaching and writing, Hay describes her thoughts as the dance progresses, commenting on the process and on the work itself, and ultimately creating a remarkable document on the movements--precise and mysterious, mental and physical--that go into the making of a dance. Having replaced traditional movement technique with a form she calls a performance meditation practice, Hay describes how dance is enlivened, as is each living moment, by the perception of dying and then involves a freeing of this perception from emotional, psychological, clinical, and cultural attitudes into movement. *Lamb at the Altar* tells the story of this process as specifically practiced in the creation of a single piece.

I Want to Be Ready Danielle Goldman, 2010-05-04 A conceptual framework for understanding the development of improvised dance in late 20th-century America

Danspace Project, Platform 2012, 2012

Carolee Schneemann Carolee Schneemann, Dan Cameron, New Museum of Contemporary Art (New York, N.Y.), 1996

Beauty Is Experience Emmaly Wiederholt, 2017-04-01 *Beauty is Experience* is a collaboration between dancer/writer Emmaly Wiederholt and photographer Gregory Bartning. For more than two years, they collected interviews and photographs of dancers over age 50 along the West Coast. Spanning from Los Angeles and the San Francisco Bay Area to Portland and Seattle, the culmination includes over 50 interviews with dancers ranging in age from 50 to 95, and ranging in practice from ballet and Argentine tango to African and contact improvisation.

Simone Forti Sabine Breitwieser, 2014 This beautifully illustrated publication documents about 200 works of the artist, choreographer, dancer and writer Simone Forti, demonstrating her incredible diversity. Forti's examinations of the relationship between object and body in interaction with mental processes and language make an important contribution to art at the interface of sculpture and performance. Experiment and improvisation have always been crucial to Simone Forti's artistic *modus operandi*. The artist, born 1935, known as a pivotal figure of postmodern dance and minimal art, once stated: I am interested in what we learn about the world through our bodies. One of her most famous works is the celebrated *Dance Constructions* (1960/61) which incorporate minimal objects made of plywood and ropes, and which created radically new ways of looking at dance. This volume showcases her range of artistic media including holograms, drawing, sound pieces, videos and documentations of performances. Essays by specialists

assess and establish the new precedents set by Forti's work.

Physics and Dance Emily Coates, Sarah Demers, 2019-01-01 A fascinating exploration of our reality through the eyes of a physicist and a dancer--and an engaging introduction to both disciplines. From stepping out of our beds each morning to admiring the stars at night, we live in a world of motion, energy, space, and time. How do we understand the phenomena that shape our experience? How do we make sense of our physical realities? Two guides--a former member of New York City Ballet, Emily Coates, and a CERN particle physicist, Sarah Demers--show us how their respective disciplines can help us to understand both the quotidian and the deepest questions about the universe. Requiring no previous knowledge of dance or physics, this introduction covers the fundamentals while revealing how a dialogue between art and science can enrich our appreciation of both. Readers will come away with a broad cultural knowledge of Newtonian to quantum mechanics and classical to contemporary dance. Including problem sets and choreographic exercises to solidify understanding, this book will be of interest to anyone curious about physics or dance.--Jacket.

The Prickly Rose Jeff Slayton, 2006-11-09 Click this link to read a review of *The Prickly Rose*. Dancer, choreographer and renowned teacher, Viola Farber performed with the Merce Cunningham Dance Company for thirteen years. The Viola Farber Dance Company toured the United States and Europe from 1968-1983. Director of the National de Danse Contemporaine in Angers for three years and the recipient of many awards, Farber became the chairperson of the Dance Department at Sarah Lawrence College in 1987, and held that position until her sudden death in 1998. Written for dancers by her ex-husband and dance partner, *The Prickly Rose* offers excerpts from her letters and journals, reviews, articles regarding her work, interviews with dancers who worked with her, interviews with family members, and more. Viola Farber's legacy still lives on in the muscles of every dancer who was fortunate enough to study with her.

News animations Simone Forti, 2021

Is the Living Body the Last Thing Left Alive? Cosmin Costinas, Ana Janevski, 2017 The choreographic turn in the visual arts from 1958 to 1965 can be identified by the sudden emergence of works created by very different visual artists in very different places: artists such as Allan Kaprow, Carolee Schneeman, and Robert Rauschenberg in the United States; Lygia Pape and Hlio Oiticica in Brazil; the Gutai group in Japan; and Yves Klein in France. Each explicitly or implicitly used dance or choreographic procedures to reinvent and reimagine the practice and its history. Dedicated to the renewed encounter between dance and performance, *Is the Living Body the Last Thing Left Alive?* is a collection of essays and writings taken from the 2014 conference organized by Para Site, Hong Kong. Thirty contributors, coming from a broad field of discourse, joined together to rethink performance as more than a medium but rather as a series of questions and reflections about how art mediates social relations among people. Contributors include Belkis Ayn, Claire Bishop, Boris Buden, Amy Cheng, Bojana Cvejic, Patrick D. Flores, and Simryn Gil, and Yangjiang Group, among many others.

The Enigmatic Realm of **Judson Dance Theater** **The Work Is Never Done**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic.

Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Judson Dance Theater The Work Is Never Done** a literary masterpiece penned with a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of people who partake in its reading experience.

Table of Contents Judson Dance Theater The Work Is Never Done

1. Understanding the eBook Judson Dance Theater The Work Is Never Done
 - The Rise of Digital Reading Judson Dance Theater The Work Is Never Done
 - Advantages of eBooks Over Traditional Books
2. Identifying Judson Dance Theater The Work Is Never Done
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Judson Dance Theater The Work Is Never Done
 - User-Friendly Interface
4. Exploring eBook Recommendations from Judson Dance Theater The Work Is Never Done
 - Personalized Recommendations
 - Judson Dance Theater The Work Is Never Done User Reviews and Ratings
 - Judson Dance Theater The Work Is Never Done and Bestseller Lists
5. Accessing Judson Dance Theater The Work Is Never Done Free and Paid eBooks
 - Judson Dance Theater The Work Is Never Done Public Domain eBooks
 - Judson Dance Theater The Work Is Never Done eBook Subscription Services
 - Judson Dance Theater The Work Is Never Done Budget-Friendly Options
6. Navigating Judson Dance Theater The Work Is Never Done eBook Formats
 - ePub, PDF, MOBI, and More
 - Judson Dance Theater The Work Is Never Done Compatibility with Devices
 - Judson Dance Theater The Work Is Never Done Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Judson Dance Theater The Work Is Never Done
 - Highlighting and Note-Taking Judson Dance Theater The Work Is Never Done
 - Interactive Elements Judson Dance Theater The Work Is Never Done
8. Staying Engaged with Judson Dance Theater The Work Is Never Done
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Judson Dance Theater The Work Is Never Done
9. Balancing eBooks and Physical Books Judson Dance Theater The Work Is Never Done

- Benefits of a Digital Library
 - Creating a Diverse Reading Collection Judson Dance Theater The Work Is Never Done
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Judson Dance Theater The Work Is Never Done
 - Setting Reading Goals Judson Dance Theater The Work Is Never Done
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Judson Dance Theater The Work Is Never Done
 - Fact-Checking eBook Content of Judson Dance Theater The Work Is Never Done
 - Distinguishing Credible Sources
 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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