

## Read Online Fifty Contemporary Choreographers

# Fifty Contemporary Choreographers

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Sok, Josh Price, \u0026 Julian DeGuzman |  
STEEZY.CO Royal Family | FRONTROW | World of  
Dance Los Angeles 2015 | #WODLA15 3 Dancers  
Choreograph To The Same Song – Ft. Marie Poppins,  
Kyla Fajardo, \u0026 Outrage | STEEZY.CO A  
Choreographer's Creative Process in Real Time |  
Wayne McGregor | TED Talks Worth it - Fifth  
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Dancers Choreograph To The Same Song – Danyel

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The Same Song – Couples Edition | STEEZY.CO  
Contemporary Choreographers

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Beginning Contemporary DanceHEY LITTLE FIGHTER  
- MODERN DANCE VIDEO 3 Dancers Choreograph To  
The Same Song – Ft. The Ford Sisters | STEEZY.CO

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Chandralekha's Sharira

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The Academy of Dance II Dance Workshop 2020

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Contemporary Dance Class | London Contemporary  
Dance School (full free online class)Dancing Museums:  
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Santiago, \u0026 Branlee Querubin | STEEZY.CO

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– 2 Levels of Dancers Take The Same Class |  
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Jason Lin | STEEZY.CO~~

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~~\\"Origins of Opera in America\" - Marc Scorca,  
President / CEO, OPERA America~~

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~~Contemporary Choreographers | Preview 8 top  
choreographers share their astonishing moves | The  
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Broadway Jazz Dance Choreographer Choreographers  
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India's Best Dancer How A Dancer Choreographs A  
Dance Routine | STEEZY.CO ~~Fifty Contemporary  
Choreographers~~

Each entry locates each choreographer's style and influence within the development of contemporary dance and includes: a biographical section; a chronological list of works; a detailed bibliography; and a critical essay. The choreographers discussed include: Michael Clark; Merce Cunningham; Mark Morris; Anne Teresa; De Keersmaeker; and Twyla Tharp.

~~Fifty Contemporary Choreographers (Routledge Key  
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authoritative guide to the lives and work of prominent living contemporary choreographers; this third edition includes many new names in the field of choreography. Representing a wide range of dance genres and styles, each entry locates the individual in the context of contemporary dance and explores their impact. Those studied include: Kyle ...

~~Fifty Contemporary Choreographers — 3rd Edition — Jo~~

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Alastair Macaulay Allen Robertson Alwin Nikolais  
Arlene Croce Armitage artistic director Arts audience  
Award Ballet Review Ballett InternationalL Biographical  
details Born body Butoh Career Danced chore

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choreogra choreographer Clark classical Cohan  
collaboration College contact improvisation created  
Dance and Dancers Dance Company Dance Magazine  
Dance Theatre Journal, Spring Dance Theatre  
Journal, Summer Dances mus Danse David Davies  
Deborah Jowitt developed Donald Hutera duet Eiko Feld  
...

~~Fifty Contemporary Choreographers - Google Books~~  
Fifty Contemporary Choreographers. Martha Bremser,  
Lorna Sanders. Routledge, Sep 22, 2005 - Performing  
Arts - 240 pages. 0 Reviews. First Published in 1999.  
Routledge is an imprint of Taylor & Francis, an informa  
company. More » .

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~~Fifty Contemporary Choreographers – Google Books~~

A unique and authoritative guide to the lives and work of prominent living contemporary choreographers. Representing a wide range of dance genres, each entry locates the individual in the context of modern dance theatre and explores their impact. Those studied include: Jerome Bel; Richard Alston; Doug Varone; William Forsythe; Phillippe Decoufle

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FIFTY CONTEMPORARY CHOREOGRAPHERS Fifty Contemporary Choreographers is a unique and



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authoritative guide to the lives and work of today ' s most prominent choreographers. Those included represent a wide range of dance genres, from ballet to postmodern. Among those whose work is discussed are Matthew Bourne, William Forsythe, Mark Morris and Twyla Tharp.

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In entries on choreographers such as Richard Alston, Pina Bausch, Laurie Booth, Christopher Bruce, Jonathan Burrows, Michael Clarke, Merce Cunningham, Anna Theresa De Keersmaeker, Eiko and Koma, William Forsythe, Jiri Kylaín, Mark Morris, Twyla Tharp and other leading figures, readers can easily locate each

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~~Fifty Contemporary Choreographers – Martha Bremser~~

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This is a guide to today's most important dance-makers. Each entry includes a biographical section, a chronological list of works, a detailed bibliography and a critical essay, while the range of dance styles covered ranges from ballet to post-modern dance

~~Fifty contemporary choreographers – Royal Borough of~~

...

Fifty Contemporary Choreographers. Jo Butterworth, Martha Bremser, Lorna Sanders. Taylor & Francis, Mar 15, 2011 - Biography & Autobiography - 382 pages. 0

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Reviews. A unique and authoritative guide to the lives and work of prominent living contemporary choreographers. Representing a wide range of dance genres, each entry locates the individual in the context of modern dance theatre and explores their impact.

~~Fifty Contemporary Choreographers - Google Books~~  
[www.amazon.co.uk](http://www.amazon.co.uk)

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Fifty Contemporary Choreographers (Routledge Key Guides) at AbeBooks.co.uk - ISBN 10: 0415380820 - ISBN 13: 9780415380829 - Routledge - 2011 - Softcover

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Fifty Contemporary Choreographers book. Read reviews from world ' s largest community for readers. First published in 1999. Routledge is an imprint of Tayl...

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Bremser~~

Bremner, M.and Sanders, L., Fifty Contemporary

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Choreographers, Routledge, 2011, (ISBN 978-0-415-38082-9) Things to see and do Please see the website of Sadler ' s Wells Theatre and the Southbank Centre for information on shows and events.

### ~~Acland Burghley School – Dance~~

Robert Cohan is part of the pantheon of American contemporary choreographers which includes Alvin Ailey and Paul Taylor. Like them he follows in the tradition of their teacher Martha Graham whose works were grounded in finding through dance a way to express the human condition, in all its forms. This he has done in over fifty works, from early solos and duets to large group works which have ...

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~~The Last Guru: Robert Cohan's Life in Dance : from Martha ...~~

This he has done in over fifty works, from early solos and duets to large group works which have been performed by contemporary and ballet companies around the world. A distinguished teacher, choreographer and advocate for dance, he has shaped the lives of generations of dance artists. Robert Cohan joined the Martha Graham Dance Company in 1946 ...

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Robert Cohan is part of the pantheon of American



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~~The Last Guru: The Authorised Biography of Robert Cohan...~~

The Last Guru: The Authorised Biography of Robert Cohan: Robert Cohan's Life in Dance, from Martha Graham to London Contemporary Dance Company: Jackson, Paul W.: Amazon.sg: Books

# Read Online Fifty Contemporary Choreographers

Fifty Contemporary Choreographers is a unique and authoritative guide to the lives and work of prominent living contemporary choreographers; this third edition includes many new names in the field of choreography. Representing a wide range of dance genres and styles, each entry locates the individual in the context of contemporary dance and explores their impact. Those studied include: Kyle Abraham Germaine Acogny William Forsythe Marco Goeke Akram Khan Wayne McGregor Crystal Pite Frances Rings Hofesh Shechter Sasha Waltz With an updated introduction by Deborah

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Jowitt and further reading and references throughout, this text is an invaluable resource for all students and critics of dance and all those interested in the everchanging world and variety of contemporary choreography.

This work provides a guide to some of today's most important dance makers. Each entry includes: a biographical section; a chronological list of works; a detailed bibliography; and a critical essay. The entries locate each choreographer's style and influence within the development of contemporary theatre dance. The range of entries is broad, spanning ballet, modern, contemporary and post-modern dance, and includes

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dance makers from Europe and America. Contributors include: Dale Harris, Alan Robertson, Stephanie Jordan, George Dorris, Robert Giskovic, Joan Acocella, Hedi Gilpin, Ann Copper Albright and Katie Matheson.

Covering today's most important modern, ballet, contemporary and post-modern choreographers in Europe and North America, this unique guide is a valuable quick reference for students and critics, dancers and general readers in love with dance. Each entry includes a biographical section, a chronological list of works, a detailed bibliography and a critical essay. In entries on choreographers such as Richard Alston, Pina Bausch, Laurie Booth, Christopher Bruce,

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First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

Speaking of Dance: Twelve Contemporary Choreographers on Their Craft delves into the choreographic processes of some of America's most

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engaging and revolutionary dancemakers. Based on personal interviews, the book's narratives reveal the methods and quests of, among others, Merce Cunningham, Meredith Monk, Bill T. Jones, Trisha Brown, and Mark Morris. Morgenroth shows how the ideas, craft, and passion that go into their work have led these choreographers to disrupt known forms and expectations. The history of dance in the making is revealed through the stories of these intelligent, articulate, and witty dance masters.

Robert Cohan is part of the pantheon of American

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Dance Trust in London and as such was the founder Artistic Director of The Place, London Contemporary Dance School and London Contemporary Dance Theatre, which he directed for over 20 years. As director of LCDT he created many works for the Company in collaboration with leading composers and designers, including the classics, Cell, Stabat Mater, Forest and Nymphaeas. No one has had a greater influence on the development of dance in Britain than Cohan. Having pioneered the teaching of contemporary dance technique in Britain, he was instrumental in the development of a vast following, not only for the repertory of LCDT but through his pioneering residencies held throughout the country, for the many



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other British companies which followed. Without him there would be no Robert North, Richard Alston, Siobhan Davies, Lloyd Newson, Rosemary Butcher, Dharshan Singh-Bhuller, Anthony van Laast: the list could go on and include choreographers and dancers in every part of the world. From 1980 to 1990 he acted as the Artistic Advisor to the Batsheva Dance Company and choreographed several works for them and the Bat Dor Company in Israel. He has been continually in demand as a director of choreographic courses, notably the International Course for Professional Choreographers and Composers which he directed six times. Since 1989 he has been working freelance and has choreographed ballets for Scottish Ballet as well as

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companies in Germany and Italy. This book is based on extensive interviews with Cohan, his family, friends and colleagues. Drawing together his life in dance around the world, it provides the first in depth study of this seminal figure in the dance world. The author: Paul Jackson trained in both music and dance and has worked in both subjects internationally. He is a past Chair of the Standing Conference for Dance in Higher Education, the umbrella organisation for British university dance departments. From 1997-2002 he was head of music at Northumbria University where he also founded both dance degrees. He worked previously at the Arts Educational Schools, Islington Arts Factory, Central School of Ballet and at Walter Nicks' school the

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CFPD in Poitiers, France.

Covering fifty years of British dance, from Margot Fonteyn to innovative contemporary practitioners such as Wendy Houstoun and Nigel Charnock, *Yes? No! Maybe* is an innovative approach to performing and watching dance. Emilyn Claid brings her life experience and interweaves it with academic theory and historical narrative to create a dynamic approach to dance writing. Using the 1970s revolution of new dance as a hinge, Claid looks back to ballet and forward to British independent dance which is new dance 's legacy. She explores the shifts in performer-spectator relationships, and investigates questions of subjectivity,

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absence and presence, identity, gender, race and desire using psychoanalytical, feminist, postmodern, post-structuralist and queer theoretical perspectives. Artists and practitioners, professional performers, teachers, choreographers and theatre-goers will all find this book an informative and insightful read.

Fully revised and updated, this second edition of Contemporary Choreography presents a range of articles covering choreographic enquiry, investigation into the creative process, and innovative challenges to traditional understandings of dance making.

Contributions from a global range of practitioners and researchers address a spectrum of concerns in the

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field, organized into seven broad domains: Conceptual and philosophical concerns Processes of making Dance dramaturgy: structures, relationships, contexts Choreographic environments Cultural and intercultural contexts Challenging aesthetics Choreographic relationships with technology. Including 23 new chapters and 10 updated ones, Contemporary Choreography captures the essence and progress of choreography in the twenty-first century, supporting and encouraging rigorous thinking and research for future generations of dance practitioners and scholars.

"Nearly four hundred and fifty years in, ballet still resonates-though the stages have become international,

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and the dancers, athletes far removed from noble amateurs. While vibrations from the form's beginnings clearly resound, much has transformed. Nowadays ballet dancers aspire to work across disciplines with choreographers who value a myriad of abilities. Dance theorists and historians make known possibilities and polemics in lieu of notating dances verbatim, and critics do the daily work of recording performance histories and interviewing artists. Ideas circulate, questions arise, and discussions about how to resist ballet's outmoded traditions take precedence. In the dance community, calls for innovation have defined palpable shifts in ballet's direction and resultantly we have arrived at a new moment in its history that is

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unquestionably recognized as a genre onto its own: Contemporary Ballet. An aspect of this recent discipline is that its dancemakers, more often than not, seek to reorient the viewer by celebrating what could be deemed vulnerabilities, re-construing ideals of perfection, problematizing the marginalized/mainstream dichotomy, bringing audiences closer in to observe, and letting the art become an experience rather than a distant object preciously guarded out of reach. Hence, the practice of ballet is moving to become a less-mediated and more active process in many circumstances. Performers and audiences alike are challenged, and while convention is still omnipresent, choices are being made. For some, this approach has

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been drawn on for decades, and for others it signifies a changing of the guard, yet however we arrive there, the conclusion is the same: Contemporary Ballet is not a style. That is to say, it is not a trend, phase, or fashionable term that will fade, rather it is a clear period in ballet's time deserved of investigation. And it is into this moment that we enter"--

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