

Key title information

Sarah Burkhalter & Laurence Schmidlin [eds.] Spacescapes Dance



Younc Rainer's work adjusts manifold discursive mediums to specific stratations in ritime and space, involving personal history with political and critical issues. Her cultural references are often unusual, and she resorts to distancing strategies such as humor, montage, and derive, thus giving them shape and meaning in chorcographies, performances, essays, narratives, and films. Her complex research develops alongside her everyday life, and she discusses the radical, artistic sensibilities of the past few decades while conveying her commitment and a strong independent position. She studied acting with Lee Grant and dance with Merce Cunningham for eight years, and was one of the founding members of the Judson Dance Theater. The structure of her early dances was based on John Cage's random composition, close to ordinary Fluxus gestures and involved in thoughts about process and minimal art. From using narrative

Spacescapes

Drawing

Dance & Drawing

£16.00

Dance and drawing are intimately linked to the gesture that performs them. The dancing body creates a figure in space and leaves an impact on site, while the action of the artist sets a point into motion and captures an ephemeral event, which is then reproduced in graphic or visual form.

Throughout the 20th century, the performing and visual arts have converged on many occasions. As artists investigated the embodied and energetic value of form, dancers and choreographers experimented with the interfaces between sign and action, between annotation and improvisation, between a spatial sense of self and an architectural configuration of movement.

The hybridization of dance and drawing speeded up from mid-century onward, as performance art introduced innovative practices and as borders between disciplines were worn thin, causing interdisciplinary forms to emerge.

These encounters are the focus of this volume, a collection of original essays and interviews in which the accounts of theoreticians and practitioners echo each other. It aims to evaluate and discuss the specific interaction of the two media and how their practices have diversified since 1962, namely since the first public performance of the Judson Dance Group in New York.

This book follows, I Love Thinking on my Feet. Dance and Drawing Since 1962, an international symposium held at the Geneva University in 2012.

(French edition also available 9783037644706).

Product Details

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Publisher JRP | Editions ISBN 9783037644690

Format softback
Pages 256
Illustrations 30 b&w

Dimensions 210mm x 150mm

Weight 375

Publication Date: Mar 2017

Distributed by

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