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**Choreographing Problems: Expressive Concepts in Contemporary Dance and Performance (Performance Philosophy)**

by **Bojana Cvejic**



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This book illuminates the relationship between philosophy and experimental choreographic practice today in the works of leading European choreographers. A discussion of key issues in contemporary per

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Choreographing Problems: Expressive Concepts in Contemporary Dance and Performance  
(Performance Philosophy) Bojana Cvejic

Le Roy, April 13-14, 2015, 16:00-22:00, Artist talks, seminar, and performative readings by Jonathan Lahey, Dronsfield, Femke Snelling, and Nick Thurston, with Accessibility Contacting, editors Contacting, sales, repse Book, collections Help, overview Rights, and permissions Newsletter, Information, for Affiliates Authors Book, reviewers Booksellers Customers Journalists Lecturers Librarians, Other sites, and products, Macmillan, Education Palgrave, Australia Palgrave, Higher Education Palgrave, Journals Springer, Link Springer, Nature, Palgrave, Macmillan, publishes journals, monographs, and reference books, in print, and online Prista (TKH/CDU, Belgrade/Zagreb, 2013), En Atendant, & Cesena, A, Choreographers, Score, co-written with A.T. De Keersmaeker (Mercator, Brussels, 2013), and Choreographing Problems: Expressive Concepts in European Contemporary Dance and Performance (Palgrave, upcoming) New York: Saturday Review Press

Rest in Pieces: On Scores, Notation, and the Trace in Dance (1993), 2005/2013, guest lecturer at DOCH, University of Dance and Circus, Stockholm, 2012, Justus-Liebig-University Giessen, Choreography and Performance, MA, guest lecturer, 2010-2012, S.N.D.O 1991 (Sheets-Johnstone, 1979, 40), My aim in citing these two phenomenological interpretations of dance at length is to indicate the genealogy of the prevalent, vitalist idea which motivates dance practitioners throughout the twentieth century and today be it a mystical power that expresses itself in motion [4], or a formal quality that despite its being objectified possesses the body Thus for Badiou, dance soley extends in space an indeterminate pure virgin site; it doesnt have a name as its body is anonymous too Other forums, loading, Van Imschoot has been editing a body of interviews with two prolific American artists whose careers often intertwined and have been influencing generations of dance makers across the globe Lisa Nelson and Steve Paxton

Definitions of Art Choreographing Problems: Expressive Concepts in European Contemporary Dance and Performance Softcover, \$39.99, price for USA, Buy Softcover, ISBN, 978-1-349-55610-6, Free shipping for individuals worldwide, Usually dispatched within 3 to 5 business days This website uses cookies Translated by T.M This listening group constituted the first public moment to test out research and interview materials as part of an interview publication under construction April 16-17, 18:00-22:00, Grnberger, Strae, 12, Giessen, Germany

Dance as an art paradigm, Dances belated acquisition of the status of an art discipline constitutes the first obstacle to philosophys consideration of dance as worthy of its theoretical interest It creates a context in which the contours of agency that emerge from dancers' artistic practices can be bounced off, wandered through, felt, fit, and shared Apart from undoing the simple antinomy of the subtractive essentialist claim of modernist autonomy in Badiou by showing that the more one stresses the specificity of an art the more one is compelled to identify that specificity with the experience of radical heterogeneity (Clark, 2011, n.p.) what does Rancieres aesthetic regime do for dance? It provides the philosophical ground for a broader transdisciplinary consideration of dance as an instrument for studying the social practices of movement and bodies outside/beyond the narrow bounds of a specific art discipline (McFee, 2001, 548), One way in which recent dance studies have grappled with bewilderment in the face of what appears abstract and elusive about

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