

# Nietzsche S Dancers Isadora Duncan Martha Graham A

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## JAIRO JORDAN

### *THE RE-BIRTH OF DANCE THROUGH THE SOUL OF TRAGEDY* Camden House

When the eighteenth-century choreographer Jean-Georges Noverre sought to develop what is now known as modern ballet, he turned to ancient pantomime as his source of inspiration; and when Isadora Duncan and her contemporaries looked for alternatives to the strictures of classical ballet, they looked to ancient Greek vases for models for what they termed 'natural' movement. This is the first book to examine systematically the long history of the impact of ideas about ancient Greek and Roman dance on modern theatrical and choreographic practices. With contributions from eminent classical scholars, dance historians, theatre specialists, modern literary critics, and art historians, as well as from contemporary practitioners, it offers a very wide conspectus on an under-explored but central aspect of classical reception, dance and theatre history, and the history of ideas.

*Philosophy of Dance* W. W. Norton & Company

Few philosophers have been as popular, prolific, and controversial as Friedrich Nietzsche, who has left his imprint not only on philosophy but on all the arts. Whether it is his concept of the übermensch or his nihilistic view of the world, Nietzsche's writings have aroused enormous interest, as well as anathema, in scholars for centuries. This third edition of *Historical Dictionary of Nietzscheanism* covers the history of this philosophy through a chronology, an introductory essay, appendixes, and an extensive bibliography. The dictionary section has over 400 hundred cross-referenced entries on his major writings, his contemporaries, and his successors. This book is an excellent access point for students, researchers, and anyone wanting to know more about Friedrich Nietzsche.

*Dancing in the Blood* Intellect Books

A well-known advocate and proponent of art in Chicago, Paul Klein is a long-time gallerist whose friendships with artists, dealers, collectors and curators have afforded him a rare vantage point on the vagaries and victories of the art world. Since closing his gallery in 2004, he has parlayed his insider knowledge into a cottage industry that addresses the imbalance between visual artists' gifts for creation and their frequent unfamiliarity with managing successful careers. Based on his many years in both the art world as a gallery owner and educator, *The Art Rules* is a practical, operational guide for visual artists that demystifies the art world and empowers practitioners to find success on their own terms. Filling a major void, *The Art Rules* gives practitioners the tools they need to realise their potential.

### *Theology, Aesthetics, and Culture*

Fordham Univ Press

This book traces the deployment of intermedial aesthetics in the works of early twentieth-century female performers. By destabilizing medial and genre boundaries, these women created compelling and meaningful performances that negotiated turn-of-the-century American social and cultural issues.

### *Isadora Duncan in the 21st Century* BRILL

In her remarkable book, Sondra Horton Fraleigh examines and describes dance through her consciousness of dance as an art, through the experience of dancing, and through the existential and phenomenological literature on the lived body. She describes, with performance photographs, specific imagery in dance masterworks by Doris Humphrey, Anna Sokolow, Viola Farber, Nina Weiner, and Garth Fagan.

### *Modernism's Mythic Pose* Intellect Books

This book provides philosophical grounds for an emerging area of scholarship: the study of religion and dance. In the first part, LaMothe investigates why scholars in religious studies have tended to overlook dance, or rhythmic bodily movement, in favor of textual expressions of religious life. In close readings of Descartes, Kant, Schleiermacher, Hegel, and Kierkegaard, LaMothe traces this attitude to formative

moments of the field in which philosophers relied upon the practice of writing to mediate between the study of religion, on the one hand, and theology, on the other. In the second part, LaMothe revives the work of the theologian, phenomenologist, and historian of religion Gerardus van der Leeuw for help in interpreting how dancing can serve as a medium of religious experience and expression. In so doing, LaMothe opens new perspectives on the role of bodily being in religious life, and on the place of theology in the study of religion.

### *Body Knowledge* Univ of California Press

The touch and movement senses have a large place in the modern arts. This is widely discussed and celebrated, often enough as if it represents a breakthrough in a primarily visual age. This book turns to history to show just how significant movement and the sense of movement were to pioneers of modernism at the turn of the 20th century. It makes this history vivid through a picture of movement in the lives of an extraordinary generation of Russian artists, writers, theatre people and dancers bridging the last years of the tsars and the Revolution. Readers will gain a new perspective on the relation between art and life in the period 1890-1920 in great innovators like the poets Mayakovsky and Andrei Bely, the theatre director Meyerhold, the dancer Isadora Duncan and the young men and women in Russia inspired by her lead, and esoteric figures like Gurdjieff. Movement, and the turn to the body as a source of natural knowledge, was at the centre of idealistic creativity and hopes for a new age, for a 'new man', and this was true both for those who looked forward to the technology of the future and those who looked back to the harmony of Ancient Greece. The book weaves history and analysis into a colourful, thoughtful affirmation of movement in the expressive life.

### *The Age of Atheists* Vandenhoeck & Ruprecht

Presenting a rich mosaic of embodied contemporary narratives in spirituality and movement studies, this book explicitly studies the relationship between

spirituality and the field of Somatic Movement Dance Education. It is the first scholarly text to focus on contemporary spirituality within the domain of dance and somatic movement studies. *Dance, Somatics and Spiritualities* brings together prominent authors and practitioners in order to elucidate how a wide range of sacred narratives/spiritualities are informing pedagogy, educational and therapeutic practice. As well as providing new insights and promoting creative/artistic awareness, this seminal text de-mystifies the spiritual/sacred and brings clarity and academic visibility to this largely uncharted and often misrepresented subject.

*The Nietzsche Legacy in Germany* Oxford University Press, USA

A remarkable account of a wildly artistic life, finally restored to its unexpurgated form, with a revealing new introduction by Joan Acocella. The visionary choreographer and dancer Isadora Duncan (1877–1927) not only revolutionized dance in the twentieth century but blazed a path for other visionaries who would follow in her wake. While many biographies have explored Duncan's crucial role as one of the founders of modern dance, no other book has proved as critical—as both historical record and vivid evocation of a riveting life—as her autobiography. From her early enchantment with classical music and poetry to her great successes abroad, to her sensational love affairs and headline-grabbing personal tragedies, Duncan's story is a dramatic one. *My Life* still stands alone as "a great document, revealing the truth of her life as she understood it, without reticence or apology or compromise" (New York Herald Tribune). Now, in this fully restored edition, with its risqué recollections and fervent idealism, *My Life* can be appreciated by a new generation.

*Spiritual Herstories* McFarland

What are the blissful islands? And where are they? This book takes as its starting-point the chapter called 'On the Blissful Islands' in Part Two of Nietzsche's *Thus Spoke Zarathustra*, and its enigmatic conclusion: 'The beauty of the Superman came to me as a shadow'. From this remarkable and powerful passage, it disengages the Nietzschean idea of the Superman and the Jungian notion of the shadow, moving these concepts into a new, interdisciplinary direction. In particular, *On the Blissful Islands* seeks to develop the kind of interpretative approach that Jung himself employed. Its chief topics are classical (the motif of the blissful islands), psychological (the shadow), and philosophical (the

Übermensch or superman), blended together to produce a rich, intellectual-historical discussion. By bringing context and depth to a nexus of highly problematic concepts, it offers something new to the specialist and the general reader alike. So this book considers the significance of the statue in the culture of antiquity (and in alchemy), and investigates the associated notion of self-sculpting as a form of existential exercise. This Neoplatonic theme is pursued in relation to a poem by Schiller, at the centre of which lies the notion of self-sculpting, thus highlighting Nietzsche's (and Jung's) relationship to Idealism. Its conclusion directly addresses the vexed (and controversial) question of Nietzsche's relation to Plato. This book's main ambition is to provide a cross-cultural, interdisciplinary reading of key themes and motifs, using Jungian ideas in general (and Jung's vast seminar on Zarathustra in particular) to uncover a dimension of deep meaning in key passages in Nietzsche. Engaging the reader directly on major existential questions, it aims to be an original, thought-provoking contribution to the history of ideas, and to show that Zarathustra was right: There still are blissful islands! This book will be stimulating reading for analytical psychologists, including those in training, and academics and scholars of Jungian studies, Nietzsche, and the history of ideas.

*Body Knowledge* University of Wisconsin Press

In her autobiography, Isadora Duncan recalled an assertion made by Karl Federn: "Only by Nietzsche, he said, will you come to the full revelation of dancing expression as you seek it" (Duncan 1995, 104). Duncan also told her students to read Nietzsche's *The Birth of Tragedy*, as if it was their "Bible" (Duncan 1928, 108). These statements justify an examination of Nietzsche's *The Birth of Tragedy* as an imperative source for understanding the depth of her dance philosophy. This dissertation asks what it means to see Duncan's philosophy of dance and its practice in the context of this nineteenth-century German philosopher. It examines Nietzsche's words and ideas about the birth of tragedy and how they become body in the writings and dance of Isadora Duncan. This dissertation focuses on the philosophical idea of the "tragic idea" according to Nietzsche's and Duncan's interpretations and applications of philosophy bodied forth in dance. This tragic idea comes from an emerging idea in intellectual history initiated by followers of Kant. The idea of drawing from Greek

tragedy a philosophy that could be used in philosophical thought to debate the meaning and function of art and even life was particular to German thinkers, philosophers and literati. While it drew from Greek tragic plays a philosophy, German thought on tragedy differed from the ancients in that it was applied as a philosophy for life. The ideas on Greek tragedy that Nietzsche situates his own within were developed within and against the Romantic aesthetic. The characteristics of Romantics provide context for understanding the use of tragedy as a source for thought and art. Although Nietzsche came to oppose aspects of Romanticism, his first book was in part a dialogue with German Romantic thought and aesthetics. Nietzsche's idea of tragic philosophy in his *The Birth of Tragedy* is examined in precedence to Duncan's use of his book. This dissertation provides an historical contextualization of the idea of a tragic philosophy to show that Duncan's choice to base her dance philosophy on Nietzsche's tragic philosophy follows this historical philosophical thread. As Nietzsche both dedicated *The Birth of Tragedy* to Wagner and based the book on Wagner's interpretation of Greek tragedy (Williamson 2004, 238), and Duncan wrote on and danced to Wagner, Wagner is relevant within the specific context of understanding Duncan's dance as a philosophical practice of *The Birth of Tragedy*. This dissertation, then, looks into Duncan's writings as a way to read Nietzsche's *The Birth of Tragedy*, and through these texts to interpret some aspects alive within the Romantic mood. In addition, this dissertation incorporates as part of both the literature and the analysis of Duncan's moving image, an embodied voice of personal experience from its writer, who has practiced this dance intimately. I weave my personal experience into the dissertation, using my experience in dancing within this dance form to reflect on the ideas presented here. The tragic idea as I see it within this movement drives the dancer's ideas about dance as an expressive art form. A tragic philosophy/wisdom motivates the imagination, the range of emotional expression and the physical body as it shapes and moves itself in, through and around space. A tragic sensibility represents a quality of investigation about the range of human experience that happens in and from out of the body. It comes from deep within the body's inner space and emotional and physical aliveness. It is an idea that the dancer is conscious of and actively engaged in as a

process of dancing (for oneself) and making dance (as performative).

*Dance and the Lived Body* Oxford University Press

This book investigates the role Nietzsche's dance images play in his project of "revaluing all values" alongside the religious rhetoric and subject matter evident in the work of Isadora Duncan and Martha Graham, who found justification and guidance in Nietzsche's texts for developing dance as a medium of religious expression.

**Dance as Third Space** Simon and Schuster

This volume brings together new work in the philosophy of dance for a general philosophical audience. Scholars working across the fields of philosophy, dance studies, and related areas explore the nature of dance as a practice and an artform. This collection of essays covers topics such as the experience of dancing, the nature and appreciation of dance artworks, and the distinctive contribution of dance to philosophical understanding.

*Dance, Somatics and Spiritualities* Bloomsbury Publishing

Modernism's Mythic Pose recovers the tradition of Delsartism, a popular international movement that promoted bodily and vocal solo performances, particularly for women. This strain of classical-antimodernism shaped dance, film, and poetics. Its central figure, the mythic pose, expressed both skepticism and nostalgia and functioned as an ambivalent break from modernity.

*Dance and American Art* Univ of California Press

This book explores the complex relationship between literature and dance in the era of modernism. During this period an unprecedented dialogue between the two art forms took place, based on a common aesthetics initiated by contemporary discussions of the body and gender, language, formal experimentation, primitivism, anthropology, and modern technologies such as photography, film, and mechanisation. The book traces the origins of this relationship to the philosophical antecedents of modernism in

the nineteenth century and examines experimentation in both art forms. The book investigates dance's impact on the modernists' critique of language and shows the importance to writers of choreographic innovations by dancers of the fin de siècle, of the Ballets Russes, and of European and American experimentalists in non-balletic forms of modern dance. A reciprocal relationship occurs with choreographic use of literary text. Dance and literature meet at this time at the site of formal experiments in narrative, drama, and poetics, and their relationship contributes to common aesthetic modes such as symbolism, primitivism, expressionism, and constructivism. Focussing on the first half of the twentieth century, the book locates these transactions in a transatlantic field, giving weight to both European and American contexts and illustrating the importance of dance as a conduit of modernist preoccupations in Europe and the US through patterns of influence and exchange. Chapters explore the close interrelationships of writers and choreographers of this period including Mallarmé, Nietzsche, Yeats, Conrad, Woolf, Lawrence, Pound, Eliot, and Beckett, Fuller, Duncan, Fokine, Nijinsky, Massine, Nijinska, Balanchine, Tudor, Laban, Wigman, Graham, and Humphrey, and recover radical experiments by neglected writers and choreographers from David Garnett and Esther Forbes to Andrée Howard and Oskar Schlemmer.

*The Art Rules* University of Chicago Press  
Countless attempts have been made to appropriate the ideas of Friedrich Nietzsche for diverse cultural and political ends, but nowhere have these efforts been more sustained and of greater consequence than in Germany. Aschheim offers a magisterial chronicle of the philosopher's presence in German life and politics.

*The Drama of History* McFarland  
This book traces the deployment of intermedial aesthetics in the works of early twentieth-century female performers. By destabilizing medial and genre boundaries, these women created

compelling and meaningful performances that negotiated turn-of-the-century American social and cultural issues.

**Ibsen's Hedda Gabler** Oxford University Press

This cultural study of modern dance icon Isadora Duncan is the first to place her within the thought, politics and art of her time. Duncan's dancing earned her international fame and influenced generations of American girls and women, yet the romantic myth that surrounds her has left some questions unanswered: What did her audiences see on stage, and how did they respond? What dreams and fears of theirs did she play out? Why, in short, was Duncan's dancing so compelling? First published in 1995 and now back in print, *Done into Dance* reveals Duncan enmeshed in social and cultural currents of her time — the moralism of the Progressive Era, the artistic radicalism of prewar Greenwich Village, the xenophobia of the 1920s, her association with feminism and her racial notion of "Americanness."

**Nietzsche and Music** Scarecrow Press

This is a collection of works by internationally recognized women leading the field of dance research and spirituality across the globe. Building on current soulful research scholarship in the discipline, these authors offer extensive and detailed research into spirituality, dance, gender, religion, somatics and women-centred dance research. Written by women dance scholars in higher education, this evocative and illuminating work highlights a growing discourse on gendered leadership in dance research. *Spiritual Herstories* provides new pathways and innovative research methods that respond to the educational needs of women emerging in male-centric socio-historic research traditions.

**Time and the Dancing Image** John Wiley & Sons

In this groundbreaking volume, theologians and scholars of religion criticize and refine new materialist views, to advance debate about the role of religious experience in social and political change.