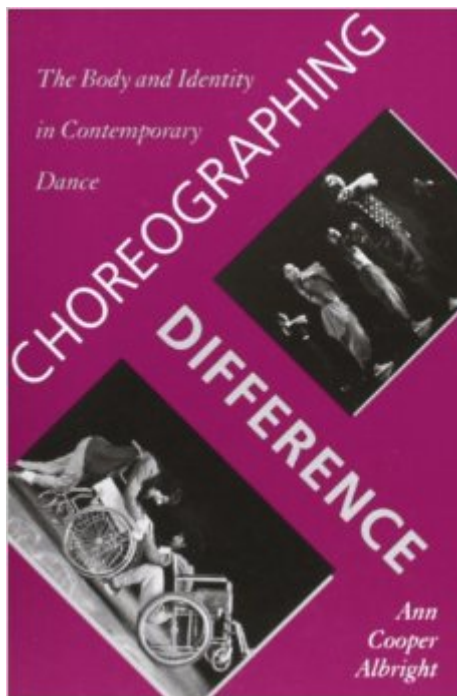


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# Choreographing Difference: The Body And Identity In Contemporary Dance (Studies. Engineering Dynamics Series;9)



## Synopsis

The choreographies of Bill T. Jones, Cleveland Ballet Dancing Wheels, Zab Maboungou, David Dorfman, Marie Chouinard, Jawole Willa Jo Zollar, and others, have helped establish dance as a crucial discourse of the 90s. These dancers, Ann Cooper Albright argues, are asking the audience to see the body as a source of cultural identity â ” a physical presence that moves with and through its gendered, racial, and social meanings. Through her articulate and nuanced analysis of contemporary choreography, Albright shows how the dancing body shifts conventions of representation and provides a critical example of the dialectical relationship between cultures and the bodies that inhabit them. As a dancer, feminist, and philosopher, Albright turns to the material experience of bodies, not just the body as a figure or metaphor, to understand how cultural representation becomes embedded in the body. In arguing for the intelligence of bodies, *Choreographing Difference* is itself a testimonial, giving voice to some important political, moral, and artistic questions of our time.

## Book Information

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## Customer Reviews

Albright has certainly accomplished a task few dance history scholars have: she gives us a comprehensive approach to dance from a variety of theoretical perspectives. However, I find her narrative style elliptical, and I also find fault with her seemingly overzealous application of theory. Albright applies many of the theorists currently en vogue in academia to dance study, often with

great results. On the other hand, the variety of rubrics she uses obscures the most important part of her study: her point of view. Her pairings are stimulating, and certainly evocative. Yet what results is a good amount of speculation, not firmly grounded in rigorous historical/cultural research or in choreographic analysis. I found each chapter glittered with fascinating ideas and concepts which could have been better fleshed out. Albright presents those interested in applying theory to dance with an interesting challenge: how can dance theory change its reputation from being a field of dilettantism to a field of scholarship? I think the first step is to set out a cohesive analytic frame from the start of a study, rather than throwing a hodge-podge of post-structural/post-colonial theory to bat against a corpus composed of two hundred+ years of history and thousands of works.

I truly love this book that teaches one how to go about the art of choreography including those using wheelchairs! This book makes choreographers and dancers aware of how to train and prepare for routines that are built around dancers who are "different" in other ways, as well. It is an important addition to the curriculum of dance study and of those seeking to teach dance or to teach in special education, where dance can be a form of therapy and skill development.

An essential read for the socially concerned dance lover. This book navigates a tricky path that follows the dancing body through subjectivism and objectivism, and the identities that it cannot escape. Albright delicately manages to show how lines of gender, race, form, ability and other identities can be created and crossed by dances and the bodies that dance them. Recommended to choreographers, dancers, dance watchers and anyone who is interested in social constructs of identity.

recommended to all of those dance researches.. specially good for dance majors enrolled in an university as undergrads or teachers/choreographers that are looking for notes that question dance parameters.

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