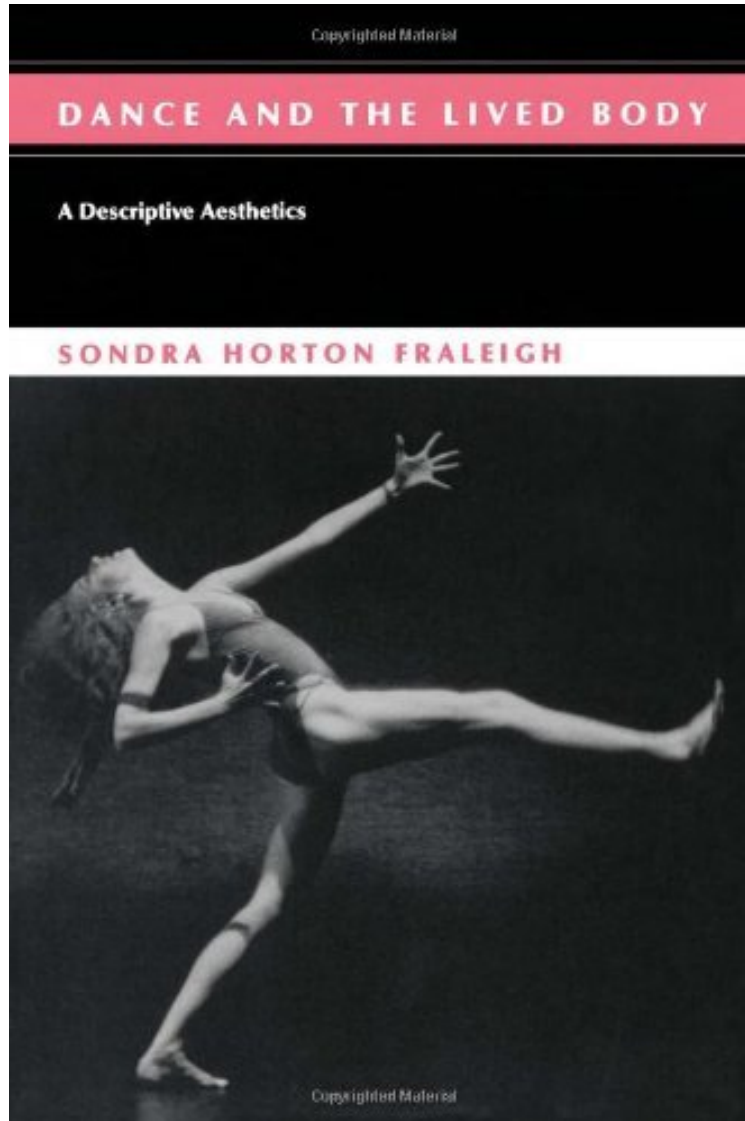


[Download pdf] Dance And Lived Body

Dance And Lived Body

Sondra Horton Fraleigh

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Sondra Horton Fraleigh : Dance And Lived Body before purchasing it in order to gage whether or not it would be worth my time, and all praised Dance And Lived Body:

1 of 1 people found the following review helpful. Fundamental study in dance philosophyBy K.N.Beautifully woven philosophical text with insights into dance aesthetics from the dancer's point of view, also moving to the audience position, and the choreographer's. This book is foundational in the philosophy of dance and widely quoted.3 of 5 people found the following review helpful. Not using for my Dance Aesthetics ClassBy The Thinking BodyIf only she had stopped writing after six chapters! The initial premise is good - examine dance informed by existentialism and

phenomenology - something that, as a dance artist/educator, I have been yearning for. Writings in Aesthetics about Dance are rare and very few writings from any standpoint that deal with the embodied experience of dancing are rarer still, so the initial premise of the book is very welcome. I was disappointed that she was excluding dance as recreation or ritual and only focusing the theatrical use of dance (and, more specifically, Modern concert dance), but I was willing to accept that limitation. The decision to not use Philosophical "jargon" seems, at first, an attempt to make the book more accessible to undergraduate students and other dance enthusiasts but it ultimately undermines the authority of the author as someone who has a serious grasp of philosophical dialogue. She provides out of context, partial quotes that don't fully delve into the original meaning of the words. This is reinforced when, discussing Heidegger, she points to his habit of turning nouns into verbs as his "dancing" with words, without acknowledging that the English translation she quotes is, indeed, a translation of the original text. This displays the author's intellectual dishonesty or her rather superficial understanding of philosophy - either way this undermines every other conclusion she makes about the central thrust of various philosophers' writings. The book goes completely off the tracks when she delves into Eastern religion and philosophy with a bunch of newage, muckity-muck poesy that is, unfortunately common to our profession. Yes we, as dancers, know that what we do is sacred centeredness but that kind of mysticism really doesn't fly with logocentric academia. She needed to stick with her initial thrust. Following chapters continue to wander further from the book's intent. Her concluding statements after a chapter analyzing different relational tensions that could be an extension of Humphrey's *The Art of Making Dances* demonstrate that even the author was aware of her tangent. The final chapter analyzing famous Modern dances directly contradicts her initial conviction that dance should be seen as subject/object as one by looking at the movements of these dances as Object in a very traditional analysis. Her statements claiming that Sokolow works as a director more than a choreographer betrays a very traditional way of defining what makes dance, dance - which is especially odd when one considers the original premise of the book that dance is thinking/feeling/movement by a subject not separated into an object. Lastly - Duchamp's first name is Marcel. While it may have just been an oversight, she named him Reneacute;. This mistake again tends to undercut her authority.

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.

ldquo;Sondra Fraleigh presents us with an in-depth description of modern dance as it relates to existential phenomenology, the dancer, choreographer, and the perceptive audience.rdqquo;--Dance Teacher Now