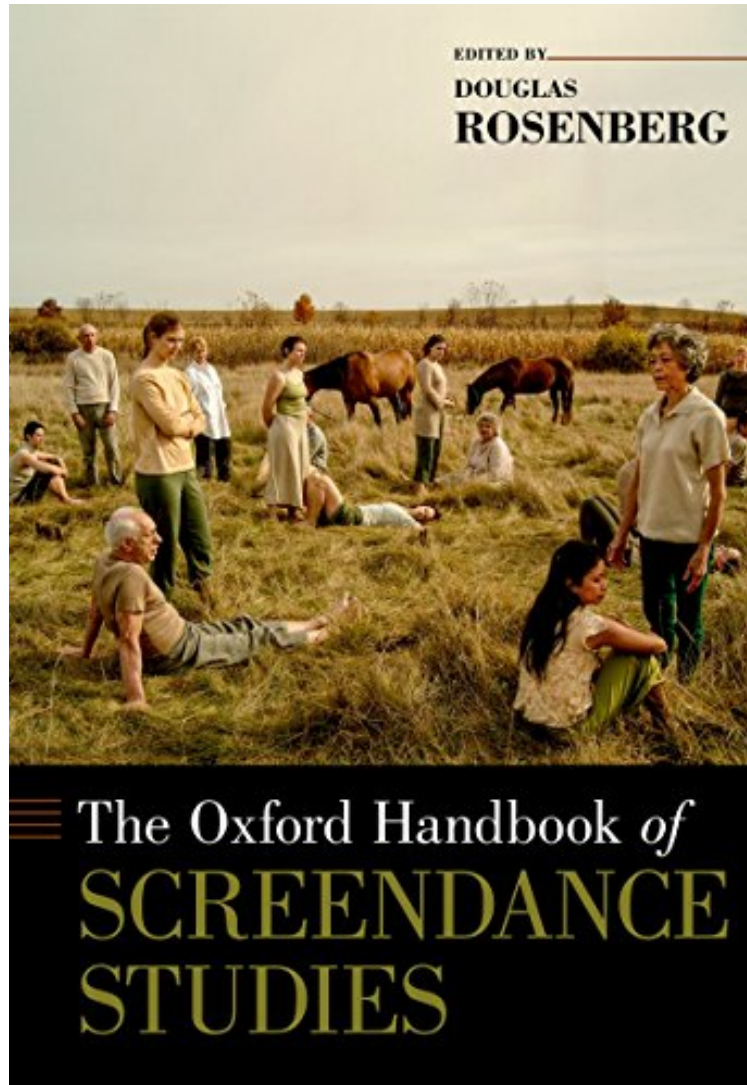


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The Oxford Handbook of Screenance Studies (Oxford Handbooks)

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From Oxford University Press : The Oxford Handbook of Screenance Studies (Oxford Handbooks) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Oxford Handbook of Screenance Studies (Oxford Handbooks):

The Oxford Handbook of Screenance Studies offers a full overview of the histories, practices, and critical and theoretical foundations of the rapidly changing landscape of screenance. Drawing on their practices, technologies, theories, and philosophies, scholars from the fields of dance, performance, visual art, cinema and media arts articulate the practice of screenance as an interdisciplinary, hybrid form that has yet to be correctly sited as an academic field

worthy of critical investigation. Each chapter discusses and reframes current issues, as a means of promoting and enriching dialogue within the wider community of dance and the moving image. Topics addressed embrace politics of the body; agency, race, and gender in screendance; the relationship of choreography to image; constructs of space and time; representation and effacement; production and curatorial practice; and other areas of intersecting disciplines. The Oxford Handbook of Screendance Studies features newly-commissioned and original scholarship that will be essential reading for all those interested in the intersection of dance and the moving image, including film and video-makers, dance artists, screendance artists, academics and writers, producers, composers, as well as the wider interested public. It will become an invaluable resource for researchers and professionals in the field.

"[A] proficient collection..."--The Dance Current "A collection of theoretical writings, The Oxford Handbook of Screendance Studies acts as a curator, contextualizing the discourse brewing at the nexus of cinema, media, dance, and performance. The essays Rosenberg (art, Univ. of Wisconsin, Madison; editor, the International Journal of Screendance) brings together offer diverse analytical perspectives on historical, anthropological, and political landscapes. Arranged in sections devoted to history, theory, and practice, the 36 essays illuminate technologically oriented movement research, using the body as center."--Choice About the Author Douglas Rosenberg is Professor of Art at the University of Wisconsin - Madison and an award winning filmmaker whose work for the screen has been exhibited internationally for over 25 years. He is a theorist, writer and advocate for screendance who has organized numerous symposia and conferences on the subject. He has directed and curated the International Festival of Screendance at the American Dance festival for 20 years.