

## Martha Graham

Entertaining and informative, the newly updated Britannica Student Encyclopedia helps children gain a better understanding of their world. Updated for 2012, more than 2,250 captivating articles cover everything from Barack Obama to video games. Children are sure to immerse themselves in 2,700 photos, charts, and tables that help explain concepts and subjects, as well as 1,200 maps and flags from across the globe. Britannica Student is curriculum correlated and a recent winner of the 2008 Teachers Choice Award and 2010 AEP Distinguished achievement award.

In 1930, dancer and choreographer Martha Graham proclaimed the arrival of "dance as an art of and from America." Dancers such as Doris Humphrey, Ted Shawn, Katherine Dunham, and Helen Tamiris joined Graham in creating a new form of dance, and, like other modernists, they experimented with and argued over their aesthetic innovations, to which they assigned great meaning. Their innovations, however, went beyond aesthetics. While modern dancers devised new ways of moving bodies in accordance with many modernist principles, their artistry was indelibly shaped by their place in society. Modern dance was distinct from other artistic genres in terms of the people it attracted: white women (many of whom were Jewish), gay men, and African American men and women.

Women held leading roles in the development of modern dance on stage and off; gay men recast the effeminacy often associated with dance into a hardened, heroic, American athleticism; and African Americans contributed elements of social, African, and Caribbean dance, even as their undervalued role defined the limits of modern dancers' communal visions. Through their art, modern dancers challenged conventional roles and images of gender, sexuality, race, class, and regionalism with a view of American democracy that was confrontational and participatory, authorial and populist. *Modern Bodies* exposes the social dynamics that shaped American modernism and moved modern dance to the edges of society, a place both provocative and perilous.

Dance is the art least susceptible to preservation since its embodied, kinaesthetic nature has proven difficult to capture in notation and even in still or moving images. However, frameworks have been established and guidance made available for keeping dances, performances, and choreographers' legacies alive so that the dancers of today and tomorrow can experience and learn from the dances and dancers of the past. In this volume, a range of voices address the issue of dance preservation through memory, artistic choice, interpretation, imagery and notation, as well as looking at relevant archives, legal structures, documentation and artefacts. The intertwining of dance preservation and creativity is a core theme discussed throughout this text, pointing to the essential continuity of dance history and dance innovation. The demands of preservation stretch across time, geographies, institutions and interpersonal connections, and this book focuses on the fascinating web that supports the fragile yet urgent effort

to sustain our dancing heritage. The articles in this book were originally published in the journal *Dance Chronicle: Studies in Dance and the Related Arts*.

Revision of author's thesis (doctoral)--Columbia University, 2013, titled *Strange commodity of cultural exchange: Martha Graham and the State Department on tour, 1955-1987*.

Presents the life and accomplishments of the dancer and choreographer who became known as the mother of American modern dance.

When World War II was over, a young bomber pilot with an itch for movement and action hung up his cap and learned another way to fly. Onstage with Martha Graham is the story of Stuart Hodes, a versatile and influential dancer who got his start with Martha Graham, an icon of modern dance. His memoir is a rare firsthand view of the dance world in the 1940s and through the end of the twentieth century. One of the few male dancers in Graham's company--and in the New York dance scene at the time--Hodes offers a unique perspective and a one-of-a-kind narrative. He describes how he fell into the art by chance, happening to walk into Graham's studio one day. He was soon hooked. He documents his experiences, travels, passions, and loves while learning from and performing with Graham, during which time he saw most of the United States, much of Europe, and some of Asia. Advancing quickly, he eventually danced as Graham's partner in *Appalachian Spring*, *Deaths and Entrances*, *Every Soul Is a Circus*, and *Errand into the Maze*. In his portrait of Martha Graham, who was the center of his dancing world, Hodes recounts conversations, revelations, bouts of temper and creativity, the daily ritual of deeply physical dancing, and the never-ending search for artistic validity. Direct, often humorous, and always authentic, Hodes shares his delight in dance as both hard work and a fantastic adventure.

What is the legacy of Martha Graham and why does it endure? How and why did the philosophy and subsequent canon of Martha Graham flood out into an artistic diaspora that is still a wellspring of inspiration for contemporary artists? How do dancers that have never studied with, or worked under, Martha Graham maintain her vision? All of these questions, and many more, are considered in this fascinating book, authored by one of the Martha Graham Company's ex-principal dancers, which illuminates the ongoing significance of the Martha Graham Dance Company almost 100 years after it was founded. Through doing so, we are offered a study of the history of the Martha Graham Dance Company - the longest-standing modern dance company in America, its international diaspora and the current generation of dancers taking up the mantel. Drawing on extensive interviews conducted for the book, the company's story is told through the experiences, inspirations, motivations and words of performers from Graham's iconic artistic lineage.

In *Goddess* more than 30 Martha Graham dancers recall the complex experience of studying, working and performing with this small giant of a woman. They represent all the decades of the Graham era, from the twenties into the nineties, and their commentary illuminates the creation and performance of such now

classic Graham works as Heretic, Primitive Mysteries, Letter to the World, Deaths and Entrances, Herodiade, Appalachian Spring, Dark Meadow, Cave of the Heart, Night Journey, Diversion of Angels and Clytemnestra. As the artists relive their time with Graham, their words and voices sound with stunning authenticity, while the incidents and the emotions they remember range from moments of exaltation and exhilaration to those of humiliation and fury. Throughout this remarkable oral history, legendary dancers show us Martha Graham as she has never been seen before - at work and in love, giving and demanding, inspiring and imperious, and as a presence that will always be with them.

Presents a dancer's perspective as a member of the Graham Group in the 1930s and a Broadway dancer during and after the second World War, sharing insights into the prestigious teacher's educational methods while describing period dance, theater, and politics. Reprint. (Performing Arts)

The innovative choreographer describes her childhood, her days with the Denishawn Dance Company, her tragic marriage, her own company, and her work with such artists as Chaplin, Louise Brooks, Aaron Copland, and Margot Fonteyn

Traces the life and career of Martha Graham, one of the most influential and successful artists in the world of modern dance

The author, a celebrated choreographer and a friend of Martha Graham for more than sixty years, traces Graham's life and career and discusses her training as a student, her early successes, and her development of a new language of dance

Martha Graham A Dancer's Life Houghton Mifflin Harcourt

"Focuses on the celebrated technique, though the stuff of memoir naturally seeps in as well . . . . The illuminating, aphoristic comments appended to specific exercises recall the rich verbal imagery Graham employed, famously, in her teaching."--Los Angeles Times "The only book in print with a syllabus of her movements (including advanced work)."--Dancer "Recommended for all dance and theater collections . . . . Invaluable."--Backstage Marian Horosko brings together new and previously published interviews of Martha Graham's "family" of dancers, teachers, choreographers, and actors and interweaves them with provocative biographical material about the life and influence of the creator of classic modern dance. The interviews testify to the remarkable legacy that inspired the careers of many in the dance world, among them dancers from the contemporary generation who inherited her technique but never saw her perform. The interviews of teachers, all former Graham students, reflect their passion for maintaining Graham's few fixed principles and her emotional integrity. Some of the foremost actors of Graham's time describe their stormy encounters with her as she attempted to teach them that "movement doesn't lie." This book offers the only syllabus in print of Graham's work. Drawn from a private film of a class for her advanced and professional company members in the 1960s, it includes comments from Graham and speaks to her use of imagery in teaching. Detailed photographs document the development of Graham's choreographic legacy, which expanded and changed as she created each new work, more than 200 in all. These images, along with the interviews and commentary, plot the evolution of Graham's methodology and vocabulary of movement, on which classical modern dance continues to rely.

The breathtaking images in Acts of Light are the result of John Deane's unprecedented access as a promotional photographer for the Martha Graham Dance Company. The first book to comprehensively survey Graham's dances in full color digital photography, it also features

personal interviews with this new generation of Graham interpreters, who reflect on their own lives, the meaning each dance has for them personally, and the Graham technique in frank and touching style. Dancers reveal how they approach now-classic works and personalize their interpretations, coming to them with a new sensibility and unique life experiences. The 18 featured works range from the Greek cycle and biblically inspired ballets through abstract studies of tragedy and hope, considerations of loss incurred in wartime, and literary speculations like *Deaths and Entrances*, a recently revived work on the Bronte sisters. Deane and Cano give special consideration to the beloved American masterwork Graham created in collaboration with composer Aaron Copland--*Appalachian Spring*.

Dorothy Madden's lively book about Louis ("You don't call me Mr. Horst, you call me Louis," he always said) makes for compulsive reading. She follows Louis Horst's extraordinary life, punctuating her narrative with reminiscences, illuminating anecdotes from her personal store of memories, as well as the shared thoughts of others, all interspersed with her choice of evocative and expressive photographs and illustrations, to create a dynamic and memorable portrait of this key figure in American modern dance.

Describes how Martha Graham became interested in dance as a child, recounts her dance training and professional career, and assesses her impact on modern dance

*Choreographing Copyright* is a new historical and cultural analysis of U.S. dance-makers' investment in intellectual property rights. Stretching from the late nineteenth century to the early twenty-first, the book reconstructs efforts to win copyright protection for choreography and teases out their raced and gendered politics, showing how dancers have embraced intellectual property rights as a means to both consolidate and contest racial and gendered power. A number of the artists featured in the book are well-known in the history of American dance, including Loie Fuller, Hanya Holm, and Martha Graham, Agnes de Mille, and George Balanchine. But the book also uncovers a host of marginalized figures--from the South Asian dancer Mohammed Ismail, to the African American pantomimist Johnny Hudgins, to the African American blues singer Alberta Hunter, to the white burlesque dancer Faith Dane--who were equally interested in positioning themselves as subjects rather than objects of property.

Drawing on critical race and feminist theories and on cultural studies of copyright, *Choreographing Copyright* offers fresh insight into the raced and gendered hierarchies that govern the theatrical marketplace, white women's historically contingent relationship to property rights, legacies of ownership of black bodies and appropriation of non-white labor, and the tension between dance's ephemerality and its reproducibility.

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.

Martha Graham's name was internationally recognized as part of the modern dance world, and though trends in choreography continue to change, her influence on dance as an art form endures. In this, the first extended feminist look at the modern dance pioneer, Victoria Thoms explores the cult of Graham and her dancing through a critical lens that exposes the gendered meaning behind much of her work. Thoms synthesizes a diverse archive of material on Graham from films, photographs, memoir, and critique in order to highlight Graham's unique contribution to the dance world and arts culture in general.

A photo-biography of the American dancer, teacher, and choreographer who was

born in Pittsburgh in 1895 and who became a leading figure in the world of modern dance.

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

A biography of the dancer, choreographer, and teacher who is generally considered to be one of America's greatest pioneers of modern dance.

This beautiful motivational journal would be a great dance gift for anyone who loves dance of any kind. Use it for taking notes, planning a dance routine, or just to write about your thoughts on anything.

Published nearly two decades before her death, this book is about the life of Martha Graham, the influential modern dancer and choreographer.

To what extent does a person's own success result in social transformation? This book offers 100 answers, providing thought-provoking examples of how American culture was shaped within a crucial time period by individuals whose lives and ideas were major agents of change. The author focuses on four of Martha Graham's (1894-1991) works, 'American Document' (1938), 'Appalachian Spring' (1944), 'Night Journey' (1948), and 'Voyage' (1953), tracing their connections to Graham's feelings of anti-fascism and her fascination with psychoanalysis. Moreover, he explores Graham's relationship with dancer and choreographer Erick Hawkins. Graham and dancers from the Graham company discuss the evolution of a technique that revolutionized the world of dance, and a syllabus outlines how to teach the Graham style. How does the production of performance engage with the fundamental issues of our advanced neo-capitalist age? André Lepecki surveys a decade of experimental choreography to uncover the dual meaning of 'performance' in the twenty-first century: not just an aesthetic category, but a mode of political power. He demonstrates the enduring ability of performance to critique and subvert this power, examining this relationship through five 'singularities' in contemporary dance: thingness, animality, persistence, darkness, and solidity. Exploring the works of Mette Ingvartsen, Yvonne Rainer, Ralph Lemon, Jérôme Bel and others, Lepecki uses his concept of 'singularity'—the resistance of categorization and aesthetic identification—to examine the function of dance and performance in political and artistic debate.

Celebrates the mastery and power of Martha Graham, her contributions to American choreography and modern dance, and the language, form, and expression of her craft

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