

The Dancers Gift

Valuing Dance Dance Touring Program Dictionary Catalog of the Dance
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Dance Essays on Opera, 1750–1800 G.K. Hall Bibliographic Guide to Dance The Great
Russian Dancers Brooklyn Museum Quarterly The Brooklyn Museum Quarterly Pipes
and Smoking Customs of the American Aborigines, Based on Material in the U.S.
National Museum Report of the Assistant Director and of the Curators of the U.S.
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Museum Annual Reports for the Years Ended June 30 ... and June 30 ... The Graduate
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Susan Leigh Foster New York Public Library. Dance Collection Naomi Macalalad
Bragin Cincinnati Art Museum New York Public Library. Dance Collection John A. Rice
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United States National Museum United States National Museum New York Public
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because dance materializes through and for people because we learn to dance from others and often present dance to others the moment of its transmission is one of dance's central and defining features valuing dance looks at the occasion when dancing passes from one person to another as an act of exchange one that is redolent with symbolic meanings including those associated with its history and all the labor that has gone into its making it examines two ways that dance can be exchanged as commodity and as gift reflecting on how each establishes dance's relative worth and merit differently when and why do we give dance where and to whom do we sell it how are such acts of exchange rationalized and justified valuing dance poses these questions in order to contribute to a conversation around what dance is what it does and why it matters

includes a few dances with music

kinethic california dancing funk and disco era kinships documents the emergence of new forms of black social and vernacular dance invented by youth living in 1970s california who helped build the foundations of contemporary hip hop streetdance culture naomi macalalad bragin weaves interviews and ethnographies of first generation 1960s 70s dancers of strutting boogaloo robotting popping locking waacking and punking styles as it advances a theory of dance as kinetic kinship formation through a focus on techniques and practices of the dancers themselves she offers that the term given to these collective movement practices is kinethic to bring attention to motion at the core of black aesthetics that generate dances as forms of kinship beyond blood relation kinethics reorient dancers toward kinetic kinship in ways that give continuity to black dance lineages under persistent conditions of disappearance and loss as dancers engage kinethics they reinvent gestural vocabularies that describe worlds they imagine into knowing being the stories in kinethic california attend to the aesthetics of everyday movement seen through the lens of young artists who from childhood listened to their family's soul and funk records observed the bent leg strolls and rhythmic handshakes of people moving through their neighborhoods and watched each other move at house parties school gyms and around the way social clubs their aesthetic sociality and geographic movement provided materials for collective study and creative play bragin attends to

such multidirectional conversations between dancer community and tradition by which california dance lineages emerge and take flight

pt 2 of the april issue 1936 1937 is the 55th 56th report of the cincinnati museum association for 1935 1936 1938 1941 includes the 57th 60th report for 1937 1940

the study of opera in the second half of the eighteenth century has flourished during the last several decades and our knowledge of the operas written during that period and of their aesthetic social and political context has vastly increased this volume explores opera and operatic life of the years 1750 1800 through a selection of articles intended to represent the last few decades of scholarship in all its excitement and variety

a century of classical ballet danced by 33 stellar exponents of russian style from the days of petipa and pavlova to the era of baryshnikov makarova and nureyev jacket

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