

Doris Humphrey



Die Kunst Tänze zu machen

*Zur Choreographie
des Modernen Tanzes*

Florian Noetzel
Taschenbuchverlag

Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes

Doris Humphrey



Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes:

Merce Cunningham und der Moderne Tanz Sabine Huschka, 2000 *Die révolution im Tanz* Jurgita Imbrasaite, 2018-09-11 Wenn Louis XIV 1661 direkt nach seinem Machtantritt die Académie Royale de Danse gründet legt er hiermit den Grundstein für Tanz als eine akademische Disziplin in einem neuzeitlichen Sinne Mit Ballett kommt nicht nur die bis heute vorherrschende Tanzform zur Welt sondern vor allem auch die Kondition des Tanzes als autonomer Bühnenkunst überhaupt In *Die révolution im Tanz* wird die Entstehung des neuzeitlichen Tanzdiskurses als Folge des Niedergangs souveräner Macht und als Symptombereich moderner Subjektivierungsstrategien entdeckt und seine Kontinuität bis in die Gegenwart untersucht Unter Anwendung der vier Diskurse nach Jacques Lacan kann der schwer greifbare Fall der Souveränität und die Geburt der modernen Wissensgesellschaft als diskursive Revolution veranschaulicht werden die in der Tanzgeschichte überraschend deutlich hervortritt Durch Neubewertung zentraler tanzhistorischer Dokumente wie der Lettres Patentes und mithilfe der Repräsentationstheorien von Michel Foucault und Louis Marin sowie einiger weiterer Ansätze kritischer Theorie entfaltet sich das Buch als eine Relektüre der Ballettgeschichte und der Moderne zugleich *Die Kunst, Tänze zu machen* Doris Humphrey, 1985 **Der moderne Tanz** Hans Brandenburg, 1921 **Moderner Tanz** Sabine Huschka, 2002 *Neue Zeitschrift für Musik*, 1987 Experimentelles Musik- und Tanztheater Frieder Reininghaus, Katja Schneider, Sabine Sanio, 2004 **Dance Practices as Research** Vicky Kämpfe, 2023-06-18 This book contributes to the growing scientific literature on intangible cultural heritage determined by UNESCO to be particularly worthy of safeguarding and transmission by advancing a theoretical analytical framework for the intangible cultural heritage of dance By exploring the potential of the intangible materiality of dance practice the book argues that implementing the concept of a performative dance archive creates a new analytic field research in praxis The concept of the performative dance archive draws out the potential for safeguarding and transmission of dance heritage but also the challenges of the opposition between living heritage and the codifying of cultural inventories This book uses the formal and contextual transformation of Argentine tango and German modern dance to discuss this ambiguity of intangible heritage and how the performative dance archive creates a cognitive empirical approach to determine archive and distribute dance knowledge This is a timely methodological intervention in the context of the increasing importance of the intangible cultural heritage It enables us to re revise the concept of intangibility and the specific knowledges within cultural practice as a necessary fundamental category for research processes and societal growth This book is directed both to researchers in the field of intangible cultural heritage and to practitioners and researchers searching for new ways of investigating methods and perspectives to understand immaterial materialities

Tanzen und tanzen und nichts als tanzen Amelie Soyka, 2004 In einfühlsamen Porträts nähern sich die Autorinnen den Tänzerinnen der Moderne die die Sprache des Tanzes jeweils auf ihre eigene ganz persönliche Art und Weise zu revolutionieren wussten Die Regeln des klassischen Balletts wurden von diesen Meisterinnen der Körpersprache aufgebrochen und ersetzt

durch die Kraft des individuellen Ausdrucks in der sie alle zu brillieren verstanden In insgesamt 16 Kapiteln werden die wichtigsten Stationen des Ausdruckstanzes anhand ihrer renommiertesten Vertreterinnen von Isadora Duncan bis Mary Wigman bis hin zu Martha Graham vor dem Leser ausgebreitet *Gesellschaftsmusik, Bläsermusik, Bewegungsmusik* Siegfried Mauser, Elisabeth Schmierer, 2009 *Europäische Enzyklopädie zu Philosophie und Wissenschaften* Hans Jörg Sandkühler, Arnim Regenbogen, 1990 **Das Flüchtige bewahren. Herkömmliche und moderne**

Dokumentationssysteme zur Reproduktion einer Choreografie im (Bühnen-)Tanz Ann-Sophie Müller, 2014-11-14 Studienarbeit aus dem Jahr 2012 im Fachbereich Theaterwissenschaft Tanz Note 1 Sprache Deutsch Abstract Ereignisse die uns bewegen zu bewahren und festzuhalten ist von jeher im Interesse des Menschen So beginnt auch die Geschichte der Tanznotation bereits sehr früh im 15. Jh Die älteste Aufzeichnungsform des Tanzes ist die grafische Notation Eine der Sprache oder Musik vergleichbare Schrift hat sich jedoch nicht etabliert Vielmehr haben sich über Jahrhunderte hinweg die Notationsformen immer wieder modifiziert Seit dem Aufkommen der Videoaufzeichnung in den 70er Jahren werden vermehrt filmische Aufzeichnungen zur Dokumentation von Tanz genutzt Neue digitale Aufzeichnungssysteme ermöglichen nicht nur die bloße Reproduktion einer Tanzaufführung sondern lassen videobasierte Multimedia Partituren entstehen welche choreografische Informationen in neue Visualisierungsformen übertragen und kreative Übersetzungs- und Analyseprozesse der Choreografie ermöglichen Anliegen der Arbeit ist es etablierte Notationssysteme zur Dokumentation und Reproduktion von Tanz zu erfassen und zu beschreiben Vorteile und Nachteile der einzelnen Verfahren herauszustellen und dies mit der Anwendbarkeit in der Praxis zu hinterlegen Spurgeon - Taylor, Jeremy Gerhard Müller, 2020-06-08 Keine ausführliche Beschreibung für Spurgeon Taylor Jeremy verfügbar Tänzerische Körperbildung Hans-Gerd Artus, Maud Paulissen-Kaspar, 1999 Verzeichnis lieferbarer Bücher, 1988 **A History of Theatrical Art in Ancient and Modern**

Times: The middle ages and the renaissance Karl Mantzius, 1903 **Composition à deux?** Oliver Peter Graber, 1997 **Körper denken in Bewegung** Christiane Berger, 2006 William Forsythe und Saburo Teshigawara zeigen in ihren Choreographien eigensinnige Körper die einer bewegungsimmanenten Logik folgen Auf diese Weise erreicht der Tanz eine hohe Komplexität extreme Geschwindigkeiten und einen kontinuierlichen Fluss Diese Qualitäten sprechen das Körperwissen des Zuschauers an der das Geschehen mit Hilfe seines Bewegungssinnes mitvollzieht So wird deutlich wie wesentlich und prägend die körperlichen Kompetenzen des Zuschauers für seine Wahrnehmung der bewegten Körper ist Die Studie betrachtet tänzerische Körperbewegung ohne diese in Bedeutungen stillzustellen Vielmehr hebt sie ihren Eigensinn und ihre Prozesshaftigkeit hervor und arbeitet die aus der Tanzpraxis stammenden Begriffe Bewegungssinn und Bewegungslogik wissenschaftlich aus **Börsenblatt für den deutschen Buchhandel**, 1985 *A History of Theatrical Art in Ancient and Modern Times* Karl Mantzius, 1903

This book delves into Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes. Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes is a crucial topic that must be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:
 - Chapter 1: Introduction to Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes
 - Chapter 2: Essential Elements of Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes
 - Chapter 3: Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes in Everyday Life
 - Chapter 4: Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes in Specific Contexts
 - Chapter 5: Conclusion
 2. In chapter 1, this book will provide an overview of Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes. This chapter will explore what Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes is, why Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes is vital, and how to effectively learn about Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes.
 3. In chapter 2, the author will delve into the foundational concepts of Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes. The second chapter will elucidate the essential principles that need to be understood to grasp Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes in its entirety.
 4. In chapter 3, the author will examine the practical applications of Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes in daily life. This chapter will showcase real-world examples of how Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes can be effectively utilized in everyday scenarios.
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 6. In chapter 5, the author will draw a conclusion about Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes. This chapter will summarize the key points that have been discussed throughout the book.
- The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Die Kunst Tanze Zu Machen Zur Choreographie Des Modernen Tanzes.

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