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Titolo	Kinaesthesia and Visual Self-Reflection in Contemporary Dance // by Shantel Ehrenberg
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Collana	Cognitive Studies in Literature and Performance, , 2945-7300
Disciplina	792.8
Soggetti	Dance Stage management Science - Social aspects Actors Performing arts Theater Technology and Stagecraft Science and Technology Studies Performers and Practitioners Theatre and Performance Arts
Lingua di pubblicazione	Inglese
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	1. Chapter 1: Introducing, situating, positioning(s)- Chapter 2: Illuminating dancers' kinaesthetic experience -- Chapter 3: A Kinaesthetic Mode of Attention -- Chapter 4: Practices and values which develop and nurture a kinaesthetic mode of attention -- Chapter 5: Kinaesthesia and video self-image(s): foregrounding the imagination -- Chapter 6 Concluding Diffractions / Diffracting Conclusions.
Sommario/riassunto	"This book makes an extraordinarily timely contribution to the field of dance studies, through articulating the kinaesthetic awareness that contemporary dancers cultivate in their professional practice. Artfully synthesising previous scholarly research concerning the embodied knowledge of contemporary dancing subjects, Ehrenberg proposes exciting new ways of conceptualising the intra-action between dancers and the ubiquitous technology supporting dancemaking processes. A

highly engaging and impactful read, it points to important new directions in dance and related research fields.” -Dr Jenny Roche, Senior Lecturer in Contemporary Dance, University of Limerick, Ireland

“This book offers an invaluable insight to how dancers respond to and speak about the tension they may experience between the ‘felt-sense’ of their dancing and their visual image. As such it provides new understandings about how dancers experience being watched. By combining dancer commentary with a range of theories as diverse as feminist philosophy, post-structuralism and posthumanism, the book adeptly conceptualises and interrogates the concept of a ‘kinaesthetic mode of attention’ for contemporary dance.” -Professor Sarah Whatley, C-DaRE, Coventry University, UK

*Kinaesthesia and Visual Self-reflection in Contemporary Dance* features interviews with UK-based professional-level contemporary, ballet, hip hop, and breaking dancers and cross-disciplinary explication of kinaesthesia and visual self-reflection discourses. Expanding on the concept of a ‘kinaesthetic mode of attention’ leads to discussion of some of the key values and practices which nurture and develop this mode in contemporary dance. Zooming in on entanglements with video self-images in dance practice provides further insights regarding kinaesthesia’s historicised polarisation with the visual. It thus provides opportunities to dwell on and reconsider reflections, opening up to a set of playful yet disruptive diffractions inherent in the process of becoming a contemporary dancer, particularly amongst an increasingly complex landscape of visual and theoretical technologies. Shantel Ehrenberg is a practitioner/researcher/academic. Her research and practice focus on the complexity of the corporeal. She is Lecturer in Dance & Theatre at the University of Surrey, UK. Her research is also found in publications such as *Choreographic Practices*, *Dance Research Journal*, and *Research in Dance Education*.

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