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## KEY=DANCE - MOSHE BIANCA

**Reading Dancing Bodies and Subjects in Contemporary American Dance** Univ of California Press Suggests a new theory of dance, describes four models for representation in dance, and discusses the work of modern choreographers, including Balanchine, Graham, and Tharp **Critical Moves Dance Studies in Theory and Politics** Duke University Press A theoretical examination of the influence of political and social movements on the art of dance. **Modern Bodies Dance and American Modernism from Martha Graham to Alvin Ailey** Univ of North Carolina Press 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. **The Body, the Dance and the Text Essays on Performance and the Margins of History** McFarland This collection of new essays explores the many ways in which writing relates to corporeality and how the two work together to create, resist or mark the body of the "Other." Contributors draw on varied backgrounds to examine different movement practices. They focus on movement as a meaning-making process, including the choreographic act of writing. The challenges faced by marginalized bodies are discussed, along with the ability of a body to question, contest and re-write historical narratives. **Body Knowledge Performance, Intermediality, and American Entertainment at the Turn of the Twentieth Century** Oxford University Press This book traces the deployment of intermedial aesthetics in the works of early twentieth-century female performers. By destabilizing medial and genre boundaries, these women created compelling and meaningful performances that negotiated turn-of-the-century American social and cultural issues. **The Oxford Handbook of Dance and Competition** Oxford Handbooks In the twenty-first century, values of competition underpin the free-market economy and aspirations of individual achievement shape the broader social world. Consequently, ideas of winning and losing, success and failure, judgment and worth, influence the dance that we see and do. Across stage, studio, street, and screen, economies of competition impact bodily aesthetics, choreographic strategies, and danced meanings. In formalized competitions, dancers are judged according to industry standards to accumulate social capital and financial gain. Within the capitalist economy, dancing bodies compete to win positions in prestigious companies, while choreographers hustle to secure funding and attract audiences. On the social dance floor, dancers participate in dance-offs that often include unspoken, but nevertheless complex, rules of bodily engagement. And the media attraction to the drama and spectacle of competition regularly plays out in reality television shows, film documentaries, and Hollywood cinema. Drawing upon a diverse collection of dances across history and geography, *The Oxford Handbook of Dance and Competition* asks how competition affects the presentation and experience of dance and, in response, how dancing bodies negotiate, critique, and resist the aesthetic and social structures of the competition paradigm. **Alien Bodies Representations of Modernity, 'Race' and Nation in Early Modern Dance** Routledge *Alien Bodies* is a fascinating examination of dance in Germany, France, and the United States during the 1920s and 1930s. Ranging across ballet and modern dance, dance in the cinema and Revue, Ramsay Burt looks at the work of European, African American, and white American artists. Among the artists who feature are: \* Josephine Baker \* Jean Borlin \* George Balanchine \* Jean Cocteau \* Valeska Gert \* Katherine Dunham \* Fernand Leger \* Kurt Jooss \* Doris Humphrey Concerned with how artists responded to the alienating experiences of modern life, *Alien Bodies* focuses on issues of: \* national and 'racial' identity \* the new spaces of modernity \* fascists uses of mass spectacles \* ritual and primitivism in modern dance \* the 'New Woman' and the slender modern body **Further Steps 2** **Fourteen Choreographers on What's the R.A.G.E. in Modern Dance** Routledge *Further Steps 2* brings together New York's foremost choreographers - among them MacArthur 'Genius' award winners Meredith Monk and Bill T. Jones - to discuss the past, present and future of dance in the US. In a series of exclusive and enlightening interviews, this diverse selection of artists discuss the changing roles of race, gender, politics, and the social environment on their work. Bringing her own experience of the New York dance scene to her study, Constance Kreemer traces the lives and works of the following choreographers: Lucinda Childs, Douglas Dunn, Molissa Fenley, Rennie Harris, Bill T. Jones, Kenneth King, Nancy Meehan, Meredith Monk, Rosalind Newman, Gus Solomons jr, Doug Varone, Dan Wagoner, Mel Wong and Jawole Zollar. **The Evolving Feminine Ballet Body** University of Alberta Dance has become increasingly visible within contemporary culture: just think of reality TV shows featuring this art form. This shift brings the ballet body

into renewed focus. Historically both celebrated and critiqued for its thin, flexible, and highly feminized aesthetic, the ballet body now takes on new and complex meanings at the intersections of performance art, popular culture, and fitness. *The Evolving Feminine Ballet Body* provides a local perspective to enrich the broader cultural narratives of ballet through historical, socio-cultural, political, and artistic lenses, redefining what many consider to be "high art." Scholars in gender studies, folklore, popular culture, and cultural studies will be interested in this collection, as well as those involved in the dance world. Contributors: Kelsie Acton, Marianne I. Clark, Kate Z. Davies, Lindsay Eales, Pirkko Markula, Carolyn Millar, Jodie Vandekerkhove

**Kinaesthesia and Visual Self-Reflection in Contemporary Dance** Springer Nature *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. **The Aging Body in Dance A cross-cultural perspective** Taylor & Francis What does it mean to be able to move? *The Aging Body in Dance* brings together leading scholars and artists from a range of backgrounds to investigate cultural ideas of movement and beauty, expressiveness and agility. Contributors focus on Euro-American and Japanese attitudes towards aging and performance, including studies of choreographers, dancers and directors from Yvonne Rainer, Martha Graham, Anna Halprin and Roemeo Castellucci to Kazuo Ohno and Kikuo Tomoeda. They draw a fascinating comparison between youth-oriented Western cultures and dance cultures like Japan's, where aging performers are celebrated as part of the country's living heritage. The first cross-cultural study of its kind, *The Aging Body in Dance* offers a vital resource for scholars and practitioners interested in global dance cultures and their differing responses to the world's aging population. **Bodies in Commotion Disability & Performance** University of Michigan Press "A testament to the synergy of two evolving fields. From the study of staged performances to examinations of the performing body in everyday life, this book demonstrates the enormous profitability of moving beyond disability as metaphor. . . . It's a lesson that many of our cultural institutions desperately need to learn." -Martin F. Norden, University of Massachusetts-Amherst This groundbreaking collection imagines disabled bodies as "bodies in commotion"-bodies that dance across artistic and discursive boundaries, challenging our understanding of both disability and performance. In the book's essays, leading critics and artists explore topics that range from theater and dance to multi-media performance art, agit-prop, American Sign Language theater, and wheelchair sports. *Bodies in Commotion* is the first collection to consider the mutually interpretive qualities of these two emerging fields, producing a dynamic new resource for artists, activists, and scholars. **The Concrete Body Yvonne Rainer, Carolee Schneemann, Vito Acconci** Yale University Press Cover -- Half-title -- Title -- Copyright -- Contents -- Acknowledgments -- Introduction. When the Body Is the Material -- 1 Hurray for People: Yvonne Rainer -- 2 Concretions: Carolee Schneemann -- 3 Reasons to Move: Vito Acconci -- Coda. Forming the Senses -- Notes -- Bibliography -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- R -- S -- T -- U -- V -- W -- Y -- Z -- Illustration Credits **Researching Dance Evolving Modes of Inquiry** University of Pittsburgh Pre In *Researching Dance*, an introduction to research methods in dance addressed primarily to graduate students, the editors explore dance as evolutionary, defining it in view of its intrinsic participatory values, its developmental aspects, and its purposes from art to ritual, and they examine the role of theory in research. The editors have also included essays by nine dancer-scholars who examine qualitative and quantitative inquiry and delineate the most common approaches for investigating dance, raising concerns about philosophy and aesthetics, historical scholarship, movement analysis, sexual and gender identification, cultural diversity, and the resources available to students. The writers have included study questions, research exercises, and suggested readings to facilitate the book's use as a classroom text. **Constructing the Black Masculine Identity and Ideality in African American Men's Literature and Culture, 1775-1995** Duke University Press In seven representative episodes of black masculine literary and cultural history—from the founding of the first African American Masonic lodge in 1775 to the 1990s choreographies of modern dance genius Bill T. Jones—*Constructing the Black Masculine* maps black men's historical efforts to negotiate the frequently discordant relationship between blackness and maleness in the cultural logic of American identity. Maurice O. Wallace draws on an impressive variety of material to investigate the survivalist strategies employed by black men who have had to endure the disjunction between race and masculinity in American culture. Highlighting their chronic objectification under the gaze of white eyes, Wallace argues that black men suffer a social and representational crisis in being at once seen and unseen, fetish and phantasm, spectacle and shadow in the American racial imagination. Invisible and disregarded on one hand, black men, perceived as potential threats to society, simultaneously face the reality of hypervisibility and perpetual surveillance. Paying significant attention to the sociotechnologies of vision and image production over two centuries, Wallace shows how African American men—as soldiers, Freemasons, and romantic heroes—have sought both to realize the ideal image of the American masculine subject and to deconstruct it in expressive mediums like modern dance, photography, and theatre. Throughout, he draws on the experiences and theories of such notable figures as Frederick Douglass, W. E. B. Du Bois, Booker T. Washington, and James Baldwin. **The Routledge Dance Studies Reader** Psychology Press Represents the range and diversity of writings on dance from the mid-to-late 20th century, providing contemporary perspectives on ballet, modern dance, postmodern 'movement performance' jazz and ethnic dance. **Dance Theatre in Ireland Revolutionary Moves** Springer Dance theatre has become a site of transformation in the Irish performance landscape. This book conducts a socio-political and cultural reading of dance theatre practice in Ireland from Yeats' dance plays at the start of the 20th century to Celtic-Tiger-era works of Fabulous Beast Dance Theatre and CoisCéim Dance Theatre at the start of the 21st. **The Routledge Dance Studies Reader** Routledge The second edition of *The Routledge Dance Studies Reader* offers fresh critical perspectives on classic and modern dance forms, including ballroom, tango, Hip-hop, site-specific performance, and disability in dance. Alexandra Carter and Janet O'Shea deliver a substantially revised and updated collection of key texts, featuring an enlightening new introduction, which tracks differing approaches to dance studies. Important articles from the first edition are accompanied by twenty new works by leading critical voices. The articles are presented in five thematic sections, each with a new editorial introduction and further reading. Sections cover: Making dance Performing dance Ways of looking Locating dance in history and society Debating the discipline *The Routledge Dance Studies Reader* gives readers access to over thirty essential texts on dance and provides expert guidance on their

critical context. It is a vital resource for anyone interested in understanding dance from a global and contemporary perspective.

**Between Dancing and Writing The Practice of Religious Studies** Fordham Univ Press This book provides philosophical grounds for an emerging area of scholarship: the study of religion and dance. In the first part, LaMothe investigates why scholars in religious studies have tended to overlook dance, or rhythmic bodily movement, in favor of textual expressions of religious life. In close readings of Descartes, Kant, Schleiermacher, Hegel, and Kierkegaard, LaMothe traces this attitude to formative moments of the field in which philosophers relied upon the practice of writing to mediate between the study of "religion," on the one hand, and "theology," on the other. In the second part, LaMothe revives the work of theologian, phenomenologist, and historian of religion Gerardus van der Leeuw for help in interpreting how dancing can serve as a medium of religious experience and expression. In so doing, LaMothe opens new perspectives on the role of bodily being in religious life, and on the place of theology in the study of religion. **Butting Out Reading Resistive Choreographies Through Works by Jawole Willa Jo Zollar and Chandralekha** Wesleyan University Press First major study of two important contemporary female dancers. Jawole Willa Jo Zollar and Chandralekha are major choreographers of the 20th century whose work will leave the dance field with a legacy as important and strong as that of Martha Graham and Doris Humphrey. Zollar is Artistic Director of the world-renowned company, The Urban Bush Women (based in New York City), and Chandralekha is an Indian choreographer (based in Madras) who has performed internationally and is known for her radical mixing of postmodern and traditional dance forms. In this nuanced and in-depth study, dance scholar Ananya Chatterjea shows how each of these choreographers has positioned herself through performance in terms of gender, race, and nationality. Reading each dancer's major works in order to assess their unique contributions to the development of global culture, *Butting Out* does important theoretical work to identify common threads in the history of cultural production and the aesthetic philosophies of the artists. Chatterjea draws on theory from an array of complementary fields, including women's studies, African-American studies, and postcolonial studies. The book is beautifully enhanced by 42 black and white photographs. **Dancing Modernism / Performing Politics** Indiana University Press "... almost every page offers provocative commentary on the aesthetics and politics of modern dance." -- *Signs* "... [an] important step... in the ineluctable dance by postmodern historians across a bridge that spans the gaps among disciplines, between theory and practice, and between present and past." -- *Theatre Journal* "This complex and important book needs to be read by anyone interested in dance history or the cultural politics of dance." -- *Dance Theatre Journal* "Mark Franko's *Dancing Modernism/Performing Politics* is challenging, groundbreaking, insightful, and, I believe, an important contribution to the field of dance scholarship." -- *Dance Research Journal* A revisionary account of the evolution of "modern dance" in which Mark Franko calls for a historicization of aesthetics that considers the often-ignored political dimension of expressive action. Includes an appendix of articles of left-wing dance theory, which flourished during the 1930s. **Georges Perec's Geographies** UCL Press Georges Perec, novelist, filmmaker and essayist, was one of the most inventive and original writers of the twentieth century. A fascinating aspect of his work is its intrinsically geographical nature. With major projects on space and place, Perec's writing speaks to a variety of geographical, urban and architectural concerns, both in a substantive way, including a focus on cities, streets, homes and apartments, and in a methodological way, experimenting with methods of urban exploration and observation, classification, enumeration and taxonomy. **Dance Data, Cognition, and Multimodal Communication** Taylor & Francis *Dance Data, Cognition, and Multimodal Communication* is the result of a collaborative and transdisciplinary effort towards a first definition of "dance data", with its complexities and contradictions, in a time where cognitive science is growing in parallel to the need of a renewed awareness of the body's agency in our manifold interactions with the world. It is a reflection on the observation of bodily movements in artistic settings, and one that views human social interactions, multimodal communication, and cognitive processes through a different lens—that of the close collaboration between performing artists, designers, and scholars. This collection focuses simultaneously on methods and technologies for creating, documenting, or representing dance data. The editors highlight works focusing on the dancers' embodied minds, including research using neural, cognitive, behavioural, and linguistic data in the context of dance composition processes. Each chapter deals with dance data from an interdisciplinary perspective, presenting theoretical and methodological discussions emerging from empirical studies, as well as more experimental ones. The book, which includes digital Support Material on the volume's Routledge website, will be of great interest to students and scholars in contemporary dance, neuro-cognitive science, intangible cultural heritage, performing arts, cognitive linguistics, embodiment, design, new media, and creativity studies. **Teaching Performance Studies** SIU Press An organized treatment of performance studies theory, practice and pedagogy. The 18 essays by scholars and educators seek to reflect the emergent and contested nature of performance studies, a field that looks at the broad range of human performance from everyday conversation to formal theatre. **Modern Dance, Negro Dance Race in Motion** U of Minnesota Press Two traditionally divided strains of American dance, Modern Dance and Negro Dance, are linked through photographs, reviews, film, and oral history, resulting in a unique view of the history of American dance. **Choreographing Difference The Body and Identity in Contemporary Dance** Wesleyan University Press The choreographies of Bill T. Jones, Cleveland Ballet *Dancing Wheels*, Zab Maboungou, David Dorfman, Marie Chouinard, Jawole Willa Jo Zollar, and others, have helped establish dance as a crucial discourse of the 90s. These dancers, Ann Cooper Albright argues, are asking the audience to see the body as a source of cultural identity — a physical presence that moves with and through its gendered, racial, and social meanings. Through her articulate and nuanced analysis of contemporary choreography, Albright shows how the dancing body shifts conventions of representation and provides a critical example of the dialectical relationship between cultures and the bodies that inhabit them. As a dancer, feminist, and philosopher, Albright turns to the material experience of bodies, not just the body as a figure or metaphor, to understand how cultural representation becomes embedded in the body. In arguing for the intelligence of bodies, *Choreographing Difference* is itself a testimonial, giving voice to some important political, moral, and artistic questions of our time. Ebook Edition Note: All images have been redacted. **Women's Studies Quarterly Curriculum Transformation in Community Colleges** Feminist Press at CUNY This issue of *WSQ* spotlights educators' efforts to transform the curriculum in community colleges, where women make up the majority of the students and over half of the faculty. **Corporealities Dancing Knowledge, Culture and Power** Psychology Press *Corporealities* vivifies the study of bodies through a consideration of bodily reality, not as natural or absolute given but as tangible and substantial category of cultural experience. The essays in this volume summon up bodies engaged in practices as diverse as pageantry, physical education, festivals and exhibitions, tourism, social and theatrical dance, and post-colonial and psychoanalytic encounters. They bring these bodies to life, quivering with all the political, gendered, social, racial, sexual, and aesthetic resonances

of which bodily motion is capable. **Dances that Describe Themselves The Improvised Choreography of Richard Bull** Wesleyan University Press An inquiry into improvisation as practiced by Richard Bull and his contemporaries. **Contemporary Directions in Asian American Dance** University of Wisconsin Press Original essays and interviews by artists and scholars who are making, defining, questioning, and theorizing Asian American dance in all its variety. **Choreographing Copyright Race, Gender, and Intellectual Property Rights in American Dance** Oxford University Press 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, as possessive individuals rather than exchangeable commodities. Choreographic copyright, the book argues, has been a site for the reinforcement of gendered white privilege as well as for challenges to it. **Bodies, Statues, and Machines Dance and the Visual Arts in France, 1900-1925** Dance in a World of Change Reflections on Globalization and Cultural Difference Human Kinetics With contributors from many fields and diverse cultural backgrounds, this book expands on the discourse and curriculum of dance in ways that connect it to the critical, political, moral and aesthetic dimensions of society, for example, examining choreography and issues of the self. **Contact Quarterly** A vehicle for moving ideas. **Exploring the Senses South Asian and European Perspectives on Rituals and Performativity** Routledge This fascinating volume offers a transdisciplinary and transcultural approach to understanding the senses by exploring themes in anthropologies of sound, sight, smell, taste, touch, and movement as expressed through aesthetic, perceptual, religious, and spiritual experiences. In drawing upon comparative perspectives from Indian and Western theories, the essays demonstrate the integral relation of senses with each other as well as with allied notions of the body, emotion and cultural memory. Stressing the continued relevance of senses as they manifest in a globalized world under the influence of new media, this work will interest scholars of anthropology, cultural studies, sociology, ritual studies, psychology, religion, philosophy, and history. **Ageing, Gender, Embodiment and Dance Finding a Balance** Springer This book explores the nexus between gender, ageing and culture in dancers practicing a variety of genres. It challenges existing cultural norms which equate ageing with bodily decline and draws on an interdisciplinary theoretical framework to explore alternatives for developing a culturally valued mature subjectivity through the practice of dance. **Puro Arte Filipinos on the Stages of Empire** NYU Press Winner of the 2012 Outstanding Book Award in Cultural Studies, Association for Asian American Studies Puro Arte explores the emergence of Filipino American theater and performance from the early 20th century to the present. It stresses the Filipino performing body's location as it conjoins colonial histories of the Philippines with U.S. race relations and discourses of globalization. Puro arte, translated from Spanish into English, simply means "pure art." In Filipino, puro arte however performs a much more ironic function, gesturing rather to the labor of over-acting, histrionics, playfulness, and purely over-the-top dramatics. In this book, puro arte functions as an episteme, a way of approaching the Filipino/a performing body at key moments in U.S.-Philippine imperial relations, from the 1904 St. Louis World's Fair, early American plays about the Philippines, Filipino patrons in U.S. taxi dance halls to the phenomenon of Filipino/a actors in Miss Saigon. Using this varied archive, Puro Arte turns to performance as an object of study and as a way of understanding complex historical processes of racialization in relation to empire and colonialism. **Moving Words Re-Writing Dance** Routledge Moving Words provides a direct line into the most pressing issues in contemporary dance scholarship, as well as insights into ways in which dance contributes to and creates culture. Instead of representing a single viewpoint, the essays in this volume reflect a range of perspectives and represent the debates swirling within dance. The contributors confront basic questions of definition and interpretation within dance studies, while at the same time examining broader issues, such as the body, gender, class, race, nationalism and cross-cultural exchange. Specific essays address such topics as the black male body in dance, gender and subversions in the dances of Mark Morris, race and nationalism in Martha Graham's 'American Document', and the history of oriental dance. **Dance, Spectacle, and the Body Politick, 1250-1750** Indiana University Press From the mid-13th to the mid-18th century the ability to dance was an important social skill for both men and women. Dance performances were an integral part of court ceremonies and festivals and, in the 17th and 18th centuries, of commercial theatrical productions. Whether at court or in the public theater danced spectacles were multimedia events that required close collaboration among artists, musicians, designers, engineers, and architects as well as choreographers. In order to fully understand these practices, it is necessary to move beyond a consideration of dance alone, and to examine it in its social context. This original collection brings together the work of 12 scholars from the disciplines of dance and music history. Their work presents a picture of dance in society from the late medieval period to the middle of the 18th century and demonstrates how dance practices during this period participated in the intellectual, artistic, and political cultures of their day. **Gender and Dance in Modern Iran Biopolitics on stage** Routledge Gender and Dance in Modern Iran: Biopolitics on Stage investigates the ways dancing bodies have been providing evidence for competing representations of modernity, urbanism, and religiosity across the twentieth century. Focusing on the transformation of the staged dancing body, its space of performance, and spectatorial cultural ideology, this book traces the dancing body in multiple milieus of performance, including the Pahlavi era's national artistic scene and the popular café and cabaret stages, as well as the commercial cinematic screen and the post-revolutionary Islamized theatrical stage. It links the socio-political discourses on performance with the staged public dancer, in order to interrogate the formation of dominant categories of "modern," "high," and "artistic," and the subsequent "othering" of cultural realms that were discursively peripheralized from the "national" stage. Through the study of archival and ethnographic research as well as a diverse literature pertaining to music, theater, cinema, and popular culture, it combines a close reading of primary sources such as official documents, press materials, and program notes with visual analysis of filmic materials and imageries, as well as interviews with practitioners. It offers an original and informed exploration into the ways performing bodies and their public have been associated with binary notions of vice and virtue, morality and immorality, commitment and degeneration, chastity and eroticism, and veiled-ness and nakedness. Engaging with a range of methodological and historiographical methods, including postcolonial, performance, and feminist studies, this book is a valuable resource for students and scholars of Middle East history and Iranian studies, as well as gender studies and dance and performance studies.