

Dancing Lives Five Female Dancers From The Ballet

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the private and performance lives of five female dancers in western dance history

like the history of women dance has been difficult to capture as a historical subject yet in bringing together these two areas of study the nine internationally renowned scholars in this volume shed new and surprising light on women's roles as performers of dance choreographers shapers of aesthetic trends and patrons of dance in Italy France England and Germany before 1800 through dance women asserted power in spheres largely dominated by men the court the theater and the church as women's dance worlds intersected with men's their lives and visions were supported or opposed creating a complex politics of creative spiritual and political expression from a women's religious order in the thirteenth century low countries that used dance as a spiritual rite of passage to the salon culture of eighteenth century France where dance became an integral part of women's cultural influence the writers in this volume explore the meaning of these women's stories performances and dancing bodies demonstrating that dance is truly a field across which women have moved with finesse and power for many centuries past

preface i have been teaching the history of performing arts and Javanese dance Yogyakarta style for twenty years and there have always been two features of this history that made me think and rethink 1 wayang wong was never performed outside the palace's walls until the first quarter of the twentieth century because it was considered a pusaka sacred heirloom and 2 wayang wong performances were always put on the kraton bangsal kencana stage and started at dawn numerous ex wayang wong dancers of the Yogyakarta court gave me the same answers to my questions about these facts they said that 1 wayang wong was a pusaka because it was created by Sultan Hamengkubuwana I and 2 wayang wong performances we put on stage at the dawn of the day because it was karsa dalêm the Sultan's will in my opinion there must be something particularly significant behind the creation of wayang wong because the Surakarta court never performed this dance genre and i realized that to obtain satisfactory answers to these questions i would have to do extensive research on this subject in August 1977 when i participated in the World Music Congress at Berkeley i met Professor Judith Becker on one occasion i talked with her concerning the possibility of my pursuing a Ph.D degree at the University of Michigan with a dissertation topic wayang wong she responded wholeheartedly and without any delay made a long distance call to her husband Professor Alton I Becker both of them became my teachers advisors and co chairmen after my return from Berkeley i started to do research on some aspects

of wayang wong in 1980 i began my course work in southeast asian studies at the university of michigan emphasizing three areas of study 1 southeast asian performance traditions 2 southeast asian history and 3 southeast asian literature with the assistance of the asian cultural council i continued my research at the asia society and the library of performing arts in new york there i scrutinized wayang wong films especially the one of the lakon mintaraga made by mr tassilo adam in 1926 although the film is very choppy it gave me priceless information about the magnificent production and also about the large audience of kawula dalēm the sultan's subjects who witnessed the performance with the assistance of the asian cultural council the ford foundation and the university of michigan i returned to java during the summer of 1981 to continue my research at the yogya karta court libraries the sanabudaya museum and to interview numerous ex wayang wong dancers from these activities the first evidence for my hypothesis emerged i.e. that wayang wong was a state ritual and not just a mere entertainment in the yogyakarta court by reading numerous wayang wong texts sērat kandha and sērat pocapan all in javanese handwriting manuscripts about the yogyakarta's pusakas and by analysing the conception of kingship of mataram i obtained enough data to confirm my hypothesis further it became apparent to me that wayang wong was created by sultan hamengkubuwana i in the late 1970s as a revival of the old javanese wayang wong photographs play a significant role in this work since visual information about this dance drama gives us a clear image of numerous scenes with the exception of figures nos 1317 69 and 84 all the photographs and pictures are from my own collection and drawing photographs are nevertheless motionless shots of dance movement and therefore cannot distinguish the movements of one character from another hence i have felt it necessary to put the basic movements of the twenty one wayang wong types of character in labanotation

based on the author's thesis doctoral university of surrey 2003

featuring unique photographs and original drawings from kartomi's field observations of instruments and performances musical journeys in sumatra provides a comprehensive musical introduction to this neglected very large island with its hundreds of ethno linguistic musical groups kartomi is a professor of music at monash university in australia

in the representations of women in the middle kingdom tombs of officials lubica hudáková offers an in depth analysis of female iconography in the decorative programme of middle kingdom non royal tombs highlighting changes and innovations in

comparison to the old kingdom previously considered too uniform the study represents the first systematic investigation of two dimensional images of women and reveals their variability in space and time hudáková examines the roles appointed to women by analyzing how they are depicted in a variety of contexts taking into account their postures gestures garments hairstyles size of the body age as well as attributes and tools used by them along with the scene orientation she traces diachronic and diatopic developments and regional traditions in the middle kingdom tomb decoration

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