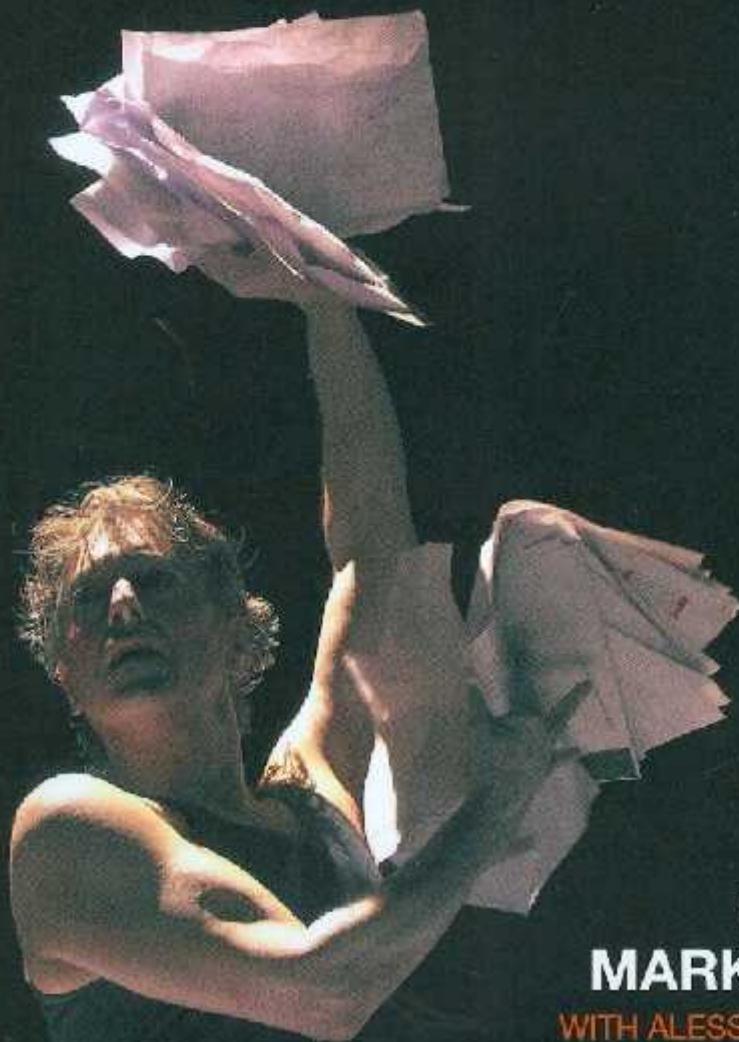


ROUTLEDGE  
R

# CHOREOGRAPHING DISCOURSES

A MARK FRANKO READER



EDITED BY  
**MARK FRANKO**  
WITH ALESSANDRA NICIFERO

# CONTENTS

<i>Photo captions and credits</i>	vii
<i>Foreword</i>	x
Randy Martin	
<i>Preface</i>	xiv
Mark Franke	
Introduction	1
<i>Gay Morris, Reconceptualizing time, historical time, and the         time of interpretation</i> 1	
<i>André Lepicki, Theory's moves</i> 6	
1 Writing for the body: notation, reconstruction, and reinvention in dance	13
2 History/theory – criticism/practice	29
3 From Croce's critical condition to the choreographic public sphere	54
4 Splintered encounters: the critical reception of William Forsythe in the US, 1979–1989	69
5 Archaeological choreographic practices: Foucault and Forsythe	81

vi Contents

6 Figurae: re-translating the encounter between Peter Welz, William Forsythe, and Francis Bacon	95
7 Dance and figurability	103
8 Can we inhabit a dance? Reflections on dancing the "Bauhaus Dances" in Dessau	116
9 The ready-made as movement: Cunningham, Duchamp, and Nam June Paik's two Merces	130
10 Dance as sign and unruly corporeality in Pasolini's film and theory	141
11 The dancing gaze across cultures: Kazuo Ohno's <i>Admiring La Argentina</i>	154
12 Bausch and the symptom	174
13 The quarrel of the queen and the transvestite: sexuality, class, and subculture in <i>Paris is Burning</i>	184
14 Dance, the de-materialization of labor, and the productivity of the corporeal	197
15 In the company of Donya Feier: an interdisciplinary method	209
16 In conversation: Alessandra Nicifero with Mark Franko	220

**Bibliography**

<i>Publications</i>	271
<b>Performance History</b>	
<i>Choreography, Performance</i>	281
<i>Index</i>	285