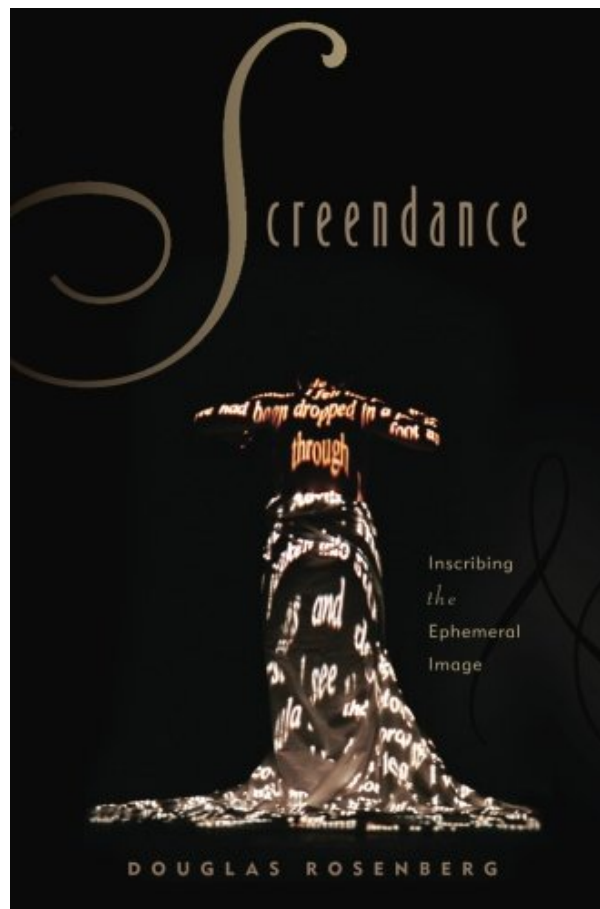
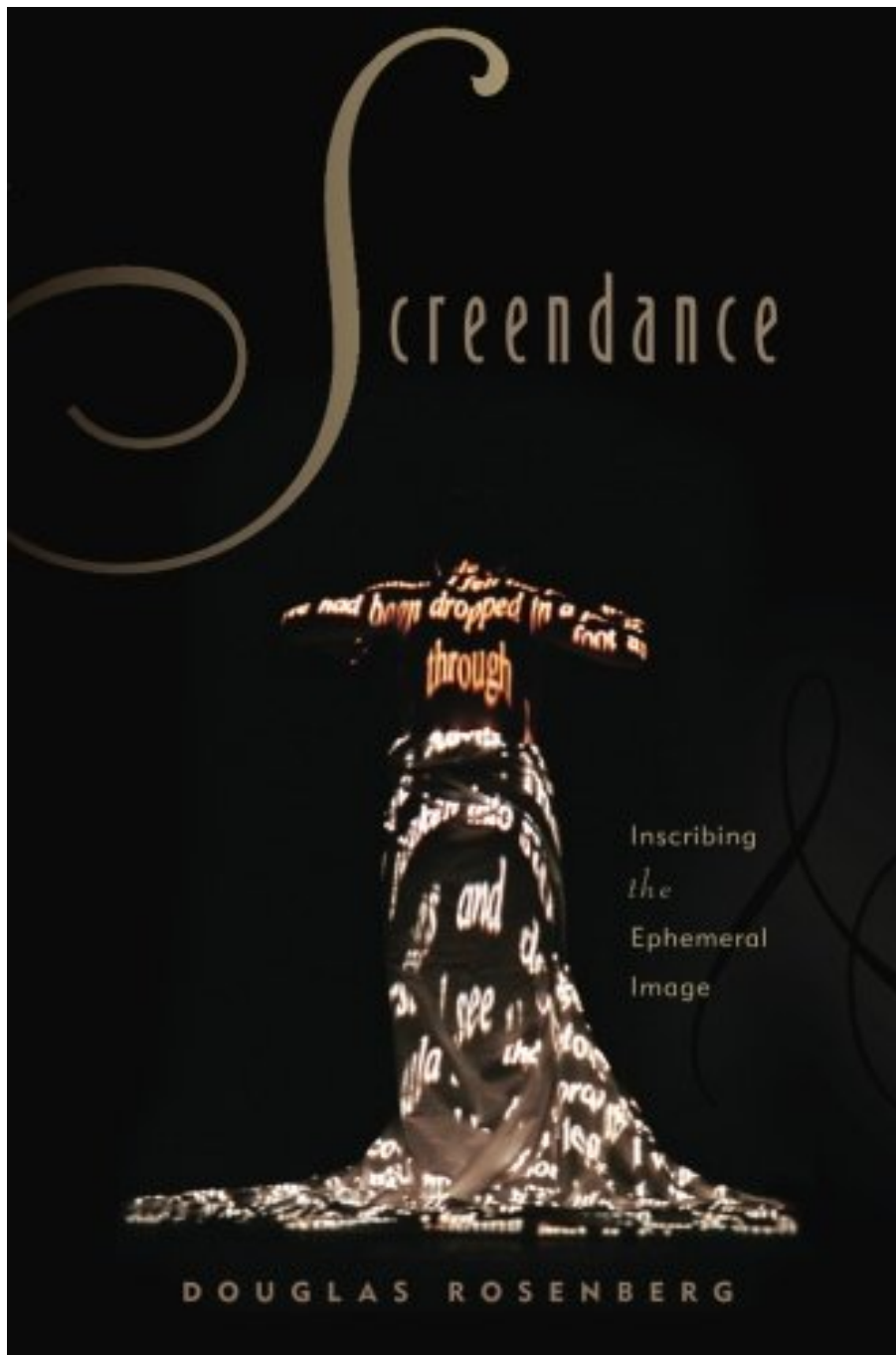


SCREENDANCE: INSCRIBING THE EPHEMERAL IMAGE BY DOUGLAS ROSENBERG



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Review

"Doug Rosenberg's genealogy of dance on screens masterfully elucidates the critical issues of this emerging field. A must-read for practitioners and theorists alike."--

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International Journal of Screendance

About the Author

Douglas Rosenberg is an artist and scholar working at the intersection of performance and media. He is internationally recognized as a pioneer in screendance both as director and as a theorist. He organized the first international symposium on screendance and is a founding editor of the International Journal of Screendance.

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The relationship between the practice of dance and the technologies of representation has excited artists since the advent of film. Dancers, choreographers, and directors are increasingly drawn to screendance, the practice of capturing dance as a moving image mediated by a camera. While the interest in screendance has grown in importance and influence amongst artists, it has until now flown under the academic radar. Emmy-nominated director and auteur Douglas Rosenberg's groundbreaking book considers screendance as both a visual art form as well as an extension of modern and post-modern dance without drawing artificial boundaries between the two. Both a history and a critical framework, *Screendance: Inscribing the Ephemeral Image* is a new and important look at the subject.

As he reconstructs the history and influences of screendance, Rosenberg presents a theoretical guide to navigating the boundaries of an inherently collaborative art form. Drawing on psycho-analytic, literary, materialist, queer, and feminist modes of analysis, Rosenberg explores the relationships between camera and subject, director and dancer, and the ephemeral nature of dance and the fixed nature of film. This interdisciplinary approach allows for a broader discussion of issues of hybridity and mediated representation as they apply to dance on film.

Rosenberg also discusses the audiences and venues of screendance and the tensions between commercial and fine-art cultures that the form has confronted in recent years. The surge of screendance festivals and courses at universities around the world has exposed the friction that exists between art, which is generally curated, and dance, which is generally programmed. Rosenberg explores the cultural implications of both methods of reaching audiences, and ultimately calls for a radical new way of thinking of both dance and film that engages with critical issues rather than simple advocacy.

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inspired and inspiring

By hipsync

I just finished reading Rosenberg's "Screendance" and feel at once legitimized and inspired. At last! a text that moves beyond the generalizations often borne out of the suspicion and clumsiness attached to 'beginnings' and embraces hybridity in practice and thinking. This is a call to arms written with potency--generously articulated from a multiplicity of perspectives yet with the strength and deliberateness of an individual voice. This is a seminal text that I know will be central in my own doctoral research.

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Context for body as text

By Jody Oberfelder

As a dance choreographer and dance film maker, Rosenberg's book 'Screendance' hit the spot. He examines not only the history of dance on screen, but provokes you to examine notions of context, form, re-form, body as text. A great book--inspiring!

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