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## TEXTS



012 OLGA GERDT  
CONTEMPORARY DANCE:  
THE HISTORY  
OF THREE DEATHS

The history of the 20th century's contemporary dance is the history of three deaths: the body, the dance and the author. THEATRE tells about the reasons and after-effects of their deaths.

038 IRINA SIROTKINA  
ISADORA DUNCAN:  
ONE HUNDRED AND TEN  
YEARS OF FREE DANCE

THEATRE undertakes to find out what the famous dancer meant by "authenticity" and how it afterwards resounded in the Russian dance.

048 ANNA GORDEYEVA  
SIDESTEPPING  
EQUALS FLIGHT

The modern dance history in Russia is very brief yet. THEATRE recalls how it began.

054 YEKATERINA VASENINA  
THE HISTORY  
OF BABUSHKA DOLL

Why did the modern Russian dance seek identity in the folklore tradition but in the end favored technical perfection and adherence to the European standards.

062 YELENA KOVALSKAYA  
SHOPFLOOR SOUNDS  
INDUSTRIAL

SHOPFLOOR was created by choreographer Sasha Pepelyayev and producer Yelena Tupyseva in the Noughties. For fifteen years it has been combining various trends of modern dance. But Pepelyayev lives predominantly in Estonia while Tupyseva heads "Ballet Moscow". THEATRE asked them about the present-day status and perspectives of modern dance in Russia.

070 VITA KHLOPOVA  
20TH CENTURY  
AMERICAN DANCE:  
WHY DID TERPSICHORE  
PUT ON SNEAKERS?

Two features of the 20th century American dance – modernism and post-modernism – brought about complete transformation of the world choreography. THEATRE undertook to find out how modernism and post-modernism effected changes in other art forms.

084 ANNA ILDATOVA  
YVONNE RAINER:  
A DANCER'S VIEW

In 1970 the famous ambadress of American post-modernism basically quit dance. By that time she had made five non-fiction one-reelers. THEATRE tries to find out why Rainer preferred film to dance and how her filmography exposes and explains her choreographic motifs.

088 SERGEI KONAYEV  
THE RECORD  
OF BODY AND THE BODY  
OF RECORD

In classical ballet concentrated on self-preservation the role of the choreographic notation is simple and clear, but THEATRE was interested in tracing the adventures of notation in "non-ballet"

100 DINA GODER  
ISRAELI  
CONTEMPORARY  
DANCE: DANCING  
IN BUS STATION

How did contemporary dance come about in Israel? THEATRE posed this question to choreographers, dancers, a director, a journalist, a manager and a pedagogue. Their answers took shape of a discussion of not so much about dance as about freedom, communication, corporality and the nature of the national character.

110 NIKA PARKHOMOVSKAYA,  
INNA ROZOVA  
“CARMEN” — FROM OPERA  
TO CONTEMPORARY DANCE  
THEATRE looked into the evolution  
of the dance language as exemplified  
by the popular story that inspired  
such choreographers as Marius  
Petipa, Kasyan Goleizovsky,  
Roland Petit, Mats Ek,  
Mathew Bourne and Jiří Kylián.

120 SONYA LEVIN  
YANG AND YIN  
IN MODERN DANCE  
THEATRE undertakes to find  
out how and where the ideology  
of the queer community crosses  
paths with the basic postulates  
of contemporary dance.

128 EVGENY BORISENKO  
THE VIEWERS QUESTION:  
THE SUBJECTNESS  
OF THE VIEWER IN  
CONTEMPORARY DANCE.  
The contemporary dance possesses  
a wide range of instruments  
to conceptualize the position  
of the audience. More often than  
not the dancers destroy “the fourth  
wall” and break into the space  
of the viewers. But more interesting  
are the incidents when viewers  
themselves become subjects  
of performance.

136 EVGENY BORISENKO  
THE BODY  
OF CONTEMPORARY  
DANCE  
What kind of body best suites  
the choreographers? What kind  
of body can become a medium between  
the viewer frozen in anticipation  
and the choreographer hiding behind  
the scenes? Are there bodies that  
one would feel awkward to show  
on stage? THEATRE analyzes  
the methods of representing  
a body in contemporary dance.

144 MARAT ZAKIROV  
MATHILD MONNIER  
AND METTE INGVARSTEN:  
JOINT EXPERIENCE  
OF FRAGILITY

Of all the forms of art contemporary  
dance is the boldest in stepping into  
the territory of contemporary art.  
It does it so boldly that the border  
between theatre artists and theatre  
objects all too often becomes  
completely washed out.

152 MAYA PRAMATOROVA  
THE NON-CHOREOGRAPHER  
With Ivo Dimchev contemporary  
dance especially boldly invaded  
the space of the performance art.  
THEATRE asked Dimchev to explain  
the difference between choreographer  
and performer if there is any.

MANIFESTOS  
OF CONTEMPORARY DANCE



CONTEMPORARY DANCE  
GLOSSARY



YELLOW PAGES



201 BEST SCHOOLS  
OF CONTEMPORARY DANCE  
204 BEST CONTEMPORARY  
DANCE FESTIVALS  
207 RECOMMENDED READING  
ON CONTEMPORARY DANCE