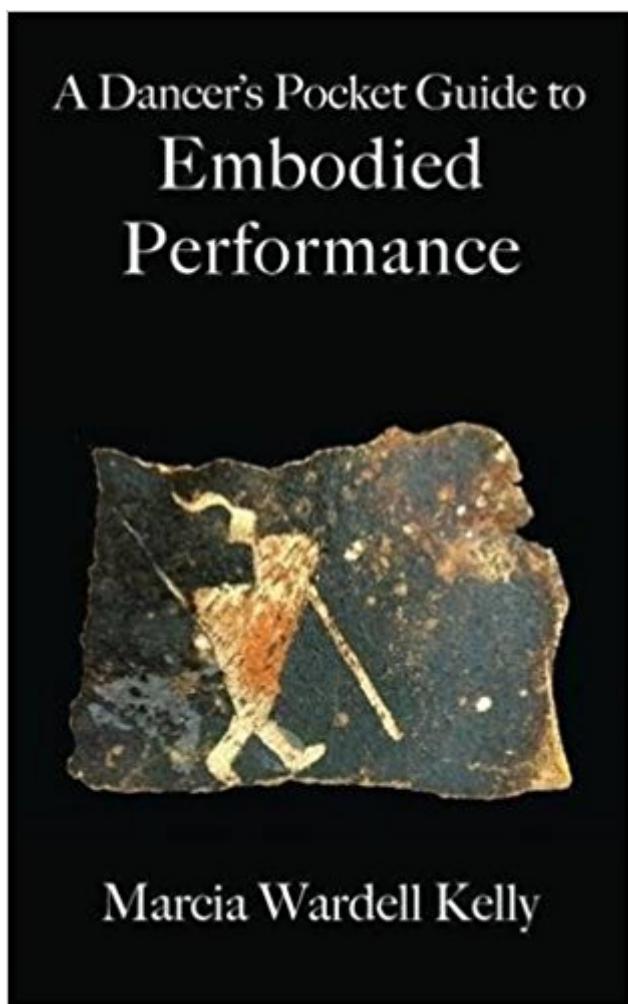


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A Dancer's Pocket Guide To Embodied Performance



Synopsis

A Dancer's Pocket Guide to Embodied Performance takes an inside, experiential view of the art of dance performance. It encourages dancers to reach through and beyond technique into the rich landscape of expression that sensory embodiment allows. Whether exploring this broader territory as a student, performer, teacher or audience member, the concepts presented will help the reader gain insight into the expressive elements of the art of dance.

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"This small book contains huge power. It is written so beautifully and evocatively about the aspect of dance performance which many dancers have either never experienced or have forgotten. It 'rekindles the fire and stirs the cauldron' for teachers and performing artists alike." -Joan J. Woodbury, Professor of Dance, Emerita, University of Utah, Co-Founder Ririe-Woodbury Dance Company "This small pocket guide is quite a miracle of a book." - Reginald A. Ray, PhD, Spiritual Director, Dharma Ocean Foundation "Marcia Wardell Kelly's exploration of Alwin Nikolais' theories of motion is sensorially explored and creatively inspiring." -Phyllis Lamhut, Choreographer, Original member Nikolais Dance Theater, Teacher, New York University Tisch School of the Arts "This concise book contains ideas synthesized from Alwin Nikolais' teaching that the serious dancer at any level of proficiency can practice to become a formidable performer." -Gladys Bailin, Distinguished Professor of Dance, Emerita, Ohio University, Former member of Nikolais Dance Theater "Marcia Wardell Kelly's translation of the Nikolais/Louis philosophy is exhilarating. She takes a new generation of dancers on a performer's journey through the creative elements of motion, space, shape and time." -Alberto Del Saz, Artistic Director,

Marcia Wardell Kelly performed in the Murray Louis Dance Company (1970-75) and The Nikolais Dance Theatre (1975 and 1978-81). She has been on the faculty of the Nikolais/Louis Dance Theatre Lab, NY; the Centre National de Danse Contemporaine, Angers, France; The American Dance Festival, Durham, NC; University of California Santa Cruz; University of Minnesota, St. Paul. Following her performing career, she worked as a dance company manager, court mediator, arts organization administrator, massage therapist, chaplain's assistant, special education advocate, and high school PTA president. She is currently a student of painting, yoga, Buddhist meditation, and Andean indigenous medicine. In recent years, she has renewed her dedication to the art of Dance, creating new choreography and writing this Pocket Guide.

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