

# Dance Is A Moment A Portrait Of Jose Limon In Word

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*The Publishers Weekly* - 1993

*Paperbound Books in Print* - 1992

*Current Biography* - 1969

*Library Journal* - 1992

Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a special section: School library journal, ISSN 0000-0035, (called Junior libraries, 1954-May 1961). Also issued separately.

**¡José! Nacido para bailar (Jose! Born to Dance)** - Susanna Reich  
2022-05-24

¡José! Nacido para bailar cuenta la historia de un niño que nació en un pequeño pueblo mexicano y que se convirtió en uno de los más grandes bailarines de todos los tiempos: José Limón. José era un niño con una canción en su corazón y la danza en los pasos. Nacido en México en 1908, vino al mundo tirando más patadas que un cabestro y, al crecer, se apasionó por el dibujo, el piano y los sueños. Los sueños de José lo llevaban a lugares distantes. Soñaba con toreros y con el sonido de los bailarines de cancan que él había visto con su padre. La danza encendió una llama en el alma de José. Con el corazón de guía, José dejó a su familia y fue a Nueva York a bailar. Aprendió a fluir y a flotar y a volar a través del espacio con pasos que eran como la brisa mexicana. Cuando José bailaba, su espíritu se elevaba por los aires. De Nueva York a tierras lejanas, José Limón llegó a ser conocido como el hombre que le dio al mundo su propio estilo de danza. El texto lírico de Susanna Reich y las brillantes ilustraciones de Raúl Colón cuentan la historia de un niño que estaba decidido a marcar la diferencia en el mundo y así lo hizo. ¡José! Nacido para bailar inspirará a los lectores a seguir a sus corazones y vivir sus sueños.

*Horizon Chasers* - Gerry Max 2007-02-21

Richard Halliburton was the quintessential world traveler of the early 20th century. In 1930, his celebrity equaled that of Charles Lindbergh and Amelia Earhart. Halliburton called himself a "horizon chaser" and recommended that one should see the world before committing to a routine. Not only did he live up to his ideal, but he was eager to write about his adventures. A prolific partnership with gifted editor and ghost writer Paul Mooney produced excellent work, and theirs became a close personal relationship. Sadly, Halliburton and Mooney disappeared at sea on March 24, 1939, along with the entire crew of Halliburton's Chinese junk Sea Dragon, as they attempted to cross the Pacific from Hong Kong to the San Francisco World's Fair. This biography records the life and adventures of Halliburton and Mooney, focusing--as no other Halliburton biography has--on the productive literary collaboration between the two. Drawing on the recollections of people who knew them both, the work discusses their backgrounds, the early years of their acquaintance, and their possible romantic relationship. Finally, their fateful journey to Hong Kong and the ill-advised voyage of the Sea Dragon is described in detail. A good deal of first-hand evidence is provided by William Alexander, Paul Mooney's best friend and designer of Halliburton's Laguna Beach house. Appendices contain seven poems by Mooney and facsimile letters, including one of praise written by Richard Halliburton to William Alexander. Never-before-published photographs are also included.

**José Limón** - José Limón 2001-09-27

A captivating illustrated autobiography of the early years of a major American choreographer. Both as a dancer and a choreographer, José Limón electrified audiences from the 1930s to the 1960s. With his striking looks and charismatic presence, he was American modern dance's first male star. Born in Culiacán, Mexico, in 1908, the eldest of twelve children, he came to the United States when he was seven. In 1928, after a year at UCLA as an art major, he left for New York. Here, he attended his first modern dance concert and discovered his destiny. He spent the 1930s

with the Humphrey-Weidman group. Then, in the 1940s, after a stint in the army, and with Doris Humphrey as artistic advisor, he formed one of the outstanding modern dance companies of the postwar era. His greatest works — The Moor's Pavane, La Malinche, The Traitor, A Choreographic Offering, There is a Time, Missa Brevis — extolled a humanism that endeared them to audiences the world over. Although Limón died in 1972, all these dances remain in the Limón Dance Company's active repertory. This memoir was commissioned by Wesleyan University Press in the late 1960s. Left unfinished at the time of Limón's death, it stands on its own as a Joycean account of the coming of age of an unusually perceptive dance artist. Limón writes with eloquence of his Mexican childhood. And of the numerous figures he memorializes, from Martha Graham to José Covarrubias, none is more luminously evoked than Doris Humphrey, the "goddess," "nymph," and "caryatid" of his life. Sensitively edited by Lynn Garafola, the book includes a complete list of Limón's works, richly informative notes, rare photographs, and a detailed bibliography. This is the single most important book on Limón and a riveting memoir of modern dance during its golden age

*Kliatt Young Adult Paperback Book Guide* - 1993

**Merce Cunningham** - Carrie Noland 2020-01-23

One of the most influential choreographers of the twentieth century, Merce Cunningham is known for introducing chance to dance. Far too often, however, accounts of Cunningham's work have neglected its full scope, focusing on his collaborations with the visionary composer John Cage or insisting that randomness was the singular goal of his choreography. In this book, the first dedicated to the complete arc of Cunningham's career, Carrie Noland brings new insight to this transformative artist's philosophy and work, providing a fresh perspective on his artistic process while exploring aspects of his choreographic practice never studied before. Examining a rich and previously unseen archive that includes photographs, film footage, and unpublished writing by Cunningham, Noland counters prior understandings of Cunningham's influential embrace of the unintended, demonstrating that Cunningham in fact set limits on the role chance played in his dances. Drawing on Cunningham's written and performed work, Noland reveals that Cunningham introduced variables before the chance procedure was applied and later shaped and modified the chance results. Chapters explore his relation not only to Cage, but also Marcel Duchamp, Robert Rauschenberg, James Joyce, and Bill T. Jones. Ultimately, Noland shows that Cunningham approached movement as more than "movement in itself," and that his work enacted archetypal human dramas. This remarkable book will forever change our appreciation of the choreographer's work and legacy.

*The Vision of Modern Dance* - Jean Morrison Brown 1998

The essential thinking of the most prominent exponents of modern dance.

**Index to Dance Periodicals** - 2001

**Dancing Times** - 1999

**Jose! Born to Dance** - Susanna Reich 2020-10-20

José was a boy with a song in his heart and a dance in his step. Born in Mexico in 1908, he came into the world kicking like a steer, and grew up to love to draw, play the piano, and dream. José's dreaming took him to faraway places. He dreamed of bullfighters and the sounds of the cancan dancers that he saw with his father. Dance lit a fire in José's soul. With his heart to guide him, José left his family and went to New York to dance. He learned to flow and float and fly through space with steps like a Mexican breeze. When José danced, his spirit soared. From New York to lands afar, José Limón became known as the man who gave the world his own kind of dance. ¡OLÉ! ¡OLÉ! ¡OLÉ! Susanna Reich's lyrical text and Raúl Colón's shimmering artwork tell the story of a boy who was determined to make a

difference in the world, and did. José! Born to Dance will inspire picture book readers to follow their hearts and live their dreams.  
Choice - 1994

Bibliographic Guide to Dance - New York Public Library. Dance Collection 1991

*Die Musik in Geschichte und Gegenwart* - 2004

*José Limón and La Malinche* - Patricia Seed 2014-03-07

José Limón (1908-1972) was one of the leading figures of modern dance in the twentieth century. Hailed by the New York Times as "the finest male dancer of his time" when the José Limón Dance Company debuted in 1947, Limón was also a renowned choreographer who won two Dance Magazine Awards and a Capezio Dance Award, two of dance's highest honors. In addition to directing his own dance company, Limón served as artistic director of the Lincoln Center's American Dance Theater and also taught choreography at the Juilliard School for many years. In this volume, scholars and artists from fields as diverse as dance history, art history, Mesoamerican ethnohistory, Mexican American studies, music studies, and Mexican history come together to explore one of José Limón's masterworks, the ballet *La Malinche*. Offering many points of entry into the dance, they examine *La Malinche* from various angles, such as Limón's life story and the influence of his Mexican heritage on his work, an analysis of the dance itself, the musical score composed by Norman Lloyd, the visual elements of props and costumes, the history and myth of *La Malinche* (the indigenous woman who served the Spanish conquistador Hernán Cortés as interpreter and mistress), *La Malinche*'s continuing presence in Mexican American culture, and issues involved in a modern restaging of the dance. Also included in the book is a DVD written and directed by Patricia Harrington Delaney that presents the ballet in its entirety, accompanied by expert commentary that sets *La Malinche* within its artistic and historical context.

*Attitudes & Arabesques* - 1995-08

*Dance Observer* - 1962

Dictionary of Hispanic Biography - Joseph C. Tardiff 1996

This book is an extensive compilation of biographical information on more than 470 notable Hispanic women and men from the 15th century to the present.--[from preface].

**Dance is a Moment** - Barbara Pollack 1993

Captures Jose's personality through his own words and reveals the inner workings of his choreographic process.

*The Funniest People in Books and Music* - David Bruce 2005-11-01

"The Funniest People Who Write Books and Make Music" contains such anecdotes as these: When Peg Bracken started writing, she would often type the first page of a famous short story for inspiration. Often, she discovered that the page did not look as impressive typed on a sheet of paper as it did printed on a page in a book, so sometimes she would imitate her English professor and write on the sheet of paper: "You can do better than this, Mr. Faulkner." Andri Previn played jazz with a couple of American-African musicians. Afterwards, he went into a diner, where two white men asked him, "Why the hell don't you play with your own kind?" Mr. Previn replied, "To tell you the truth, I wanted to, but I couldn't find two other Jews who swing." Soccer and Cup Final day are important in England. Once, the noted conductor Sir Thomas Beecham held a rehearsal on Cup Final day. The rehearsal had been going on for only a short time when a giant television was delivered to the rehearsal area. Sir Thomas then said, "Now, gentlemen, let's get down to the most important business of the day--watching the match."

**Jose Limon** - June Dunbar 2013-01-11

Jose Limon is universally recognized as one of the most important modern dancers of the 20th century. His technique is still taught at major colleges and dance schools; his dance company continues to revive his works, plus presents new works. His most famous work, *The Moor's Pavanne*, has been presented around the world by ballet and modern dance companies. This book presents a series of essays about Limon's life and works by noted scholars and dancers who were associated with Limon. It serves as a perfect introduction to his choreography and legacy. The book should appeal to fans of modern dance.

**Dancers and Choreographers** - Leslie Getz 1995

Covers the full range of English language dance book literature published in the twentieth century as well as all the scholarly periodicals in the field from the United States, Great Britain, Canada, and Australia.

**The Best Books for Academic Libraries: Social sciences** - 2002  
Books recommended for undergraduate and college libraries listed by Library of Congress Classification Numbers.

**Jose! Born to Dance** - Susanna Reich 2005-08-01

José was a boy with a song in his heart and a dance in his step. Born in Mexico in 1908, he came into the world kicking like a steer, and grew up to love to draw, play the piano, and dream. José's dreaming took him to faraway places. He dreamed of bullfighters and the sounds of the cancan dancers that he saw with his father. Dance lit a fire in José's soul. With his heart to guide him, José left his family and went to New York to dance. He learned to flow and float and fly through space with steps like a Mexican breeze. When José danced, his spirit soared. From New York to lands afar, José Limón became known as the man who gave the world his own kind of dance. ¡OLÉ! ¡OLÉ! ¡OLÉ! Susanna Reich's lyrical text and Raúl Colón's shimmering artwork tell the story of a boy who was determined to make a difference in the world, and did. José! Born to Dance will inspire picture book readers to follow their hearts and live their dreams.

**Popular Photography - ND** - 1951-08

The Library Journal - 1993-04

Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a special section: School library journal, ISSN 0000-0035, (called Junior libraries, 1954-May 1961). Also issued separately.

**Forthcoming Books** - Rose Arny 1993-04

**Book Review Digest** - 1995

**Dance for Export** - Naima Prevots 2012-01-01

At the height of the Cold War in 1954, President Eisenhower inaugurated a program of cultural exchange that sent American dancers and other artists to political "hot spots" overseas. This peacetime gambit by a warrior hero was a resounding success. Among the artists chosen for international duty were José Limón, who led his company on the first government-sponsored tour of South America; Martha Graham, whose famed ensemble crisscrossed southeast Asia; Alvin Ailey, whose company brought audiences to their feet throughout the South Pacific; and George Balanchine, whose New York City Ballet crowned its triumphant visits to Western Europe and Japan with an epoch-making tour of the Soviet Union in 1962. The success of Eisenhower's program of cultural export led directly to the creation of the National Endowment for the Arts and Washington's Kennedy Center. Naima Prevots draws on an array of previously unexamined sources, including formerly classified State Department documents, congressional committee hearings, and the minutes of the Dance Panel, to reveal the inner workings of "Eisenhower's Program," the complex set of political, fiscal, and artistic interests that shaped it, and the ever-uneasy relationship between government and the arts in the US. CONTRIBUTORS: Eric Foner.

**Dance Magazine** - 1961

*How To Do Things with Dance* - Rebekah J. Kowal 2010-10-01

Winner of the CORD Outstanding Publication Award (2012) In postwar America, any assertion of difference from the mainstream anticommunist culture carried professional and personal risks. For this reason, modern dance artists left much of what they thought unsaid. Instead they expressed themselves in movement. *How To Do Things with Dance* positions modern dance as a vital critical discourse, and suggests that dances of the late 1940s and the 1950s can be seen as compelling agents of social change. Concentrating on choreographers whose artistic work conceived dance in terms of action, Rebekah J. Kowal shows how specific choreographic projects demonstrated increasing awareness of the stage as a penetrable space, one on which socially suspect or marginalized modes of being could be performed with relative impunity and exerted in the real world. Artists covered include Martha Graham, José Limón, Anna Sokolow, Katherine Dunham, Pearl Primus, Merce Cunningham, Paul Taylor, Donald McKayle, Talley Beatty, and Anna Halprin. Ebook Edition Note: All images have been redacted.

□□□□ - 1995

**Louis Horst** - Janet Mansfield Soares 1992

From his musical beginnings as a piano player in gambling houses and society cafés, Louis Horst (1884-1964) became one of the chief architects of modern dance in the twentieth century. How a musician untrained in dance came to make such a mark is told here for the first time in rich detail. At the center of this story is Horst's relationship with Martha Graham, who was his intimate for decades. "I did everything for Martha,"

Horst said late in life. Indeed, as her lover, ally, and lifelong confidante, he worked with such conviction to make her the undisputed dance leader in the concert world that Graham herself would later remark: "Without him I could not have achieved anything I have done." Drawing on the conversation and writings of Horst and his colleagues, Janet Mansfield Soares reveals the inner workings of this passionate commitment and places it firmly in the context of dance history. Horst emerges from these pages as a man of extraordinary personality and multifaceted talent: a composer whose dance scores, such as the one for Graham's Primitive Mysteries, became models for many who followed; a concert pianist for American dancers such as Doris Humphrey and Helen Tamiris, as well as their German counterparts; an editor and writer whose advocacy for American dance made him a leading critic of his time; and, above all, a teacher and mentor whose work at the Neighborhood Playhouse, the Bennington School of Dance, American Dance Festival, and Juilliard helped shape generations of dancers and choreographers. Richly illustrated, sensitive to intimate detail and historical nuance, this comprehensive biography reveals the *raison d'être* underlying Horst's theories and practices, offering a wealth of insight into the development of dance as an art form under his virtually unchallenged rule.

**Moderner Tanz** - Sabine Huschka 2002

**Ear Training for the Body** - Katherine Teck 1994

An approach to music from the dancer's viewpoint, this book offers a two-part exploration of music as it relates to dance, beginning with an introduction to aspects of musicality that dancers--and other music lovers--can explore and put into practice immediately.

**Current Biography Yearbook** - 1969

*Alien Bodies* - Ramsay Burt 2002-09-11

*Alien Bodies* is a fascinating examination of dance in Germany, France, and the United States during the 1920s and 1930s. Ranging across ballet and modern dance, dance in the cinema and Revue, Ramsay Burt looks at the work of European, African American, and white American artists. Among the artists who feature are: \* Josephine Baker \* Jean Borlin \* George Balanchine \* Jean Cocteau \* Valeska Gert \* Katherine Dunham \* Fernand Leger \* Kurt Jooss \* Doris Humphrey Concerned with how artists responded to the alienating experiences of modern life, *Alien Bodies* focuses on issues of: \* national and 'racial' identity \* the new spaces of modernity \* fascists uses of mass spectacles \* ritual and primitivism in modern dance \* the 'New Woman' and the slender modern body

**Casa del tiempo** - 2003