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The Development of Modern Dance

The 20th century was a very important era for the development of the dance, the need of change allowed the arts to gain an incredible boost and total transformations giving place to new styles and techniques.

Modern dance refused classical ballet's stress on feet as the primary catalyst for dance movements. It, instead, put stress on torso employing such elements as contact – release, floor work, fall and recovery, and improvisation. It was usually performed in bare feet, often with non – traditional costuming.

The main artists that gave birth to this dance style were the Americans Loire Fuller (1862–1928), Isadora Duncan (1877–1927), Ruth St Denis (1879–1968) and Martha Graham (1894–1991), the Sweden Emile Jacques Dalcroze (1865–1950), the German Mary Wigman (1866–1973) and the Hungarian Rudolf von Laban (1879–1958).

The postmodern dance occurred in the 1960s in United States when society questioned truths and ideologies in politics and art. The influences from different periods of dance became more vague and fragmented [1].

Contemporary dance today includes both concert and commercial dance because of the lines being blurred by pop culture and television shows.

Martha Graham is often regarded as the founding mother of modern 20th – century concert dance. Graham developed her own dance technique that hinged on concepts of contraction and release. Her principal contributions to dance are the focus of the ‘center’ of the body, coordination between breathing and movement, and a dancer’s relationship with the floor.

Ashley Beger in 1967 begins working at her new studio in New York. Her dance methods later evolved to what we now know as pole dance.

The development of modern dance embraced the contributions of African American dance artists, regardless of whether they made pure modern dance works or blended modern dance with African and Caribbean culture influences.

Katherine Dunham opened a school in New York (1945) where she taught Katherine Dunham Technique, a blend of African and Caribbean movement (flexible torso and spine, articulated pelvis and isolation of the limbs and polyrhythmic movement) integrated with techniques of ballet and modern dance.

Pearl Primus, a dancer, choreographer, and anthropologist, drew on African and Caribbean dances to create strong dramatic works characterized by large leaps in the air.

Her dance company developed into the Pearl Primus Dance Language Institute, which teaches her method of blending African – American, Caribbean, and African influences with modern dance and ballet techniques.

Alvin Ailey, a student of Lester Horton, Bella Lewitzky, and later Martha Graham, Ailey spent several years working in both concert and theater dance [2].

In conclusion, we studied dance schools and their graduates, they are: Ted Shawn (Shawn Fundamentals) – Denishawn (school and company), Doris Humphrey and Charles Weidman (the Art of Making Dances Humphrey), Humphrey – Weidman school (Humphrey – Weidman technique fall and recovery) – José Limón (Limón technique), Martha Graham (Graham technique and Louis Horst), Erick Hawkins (via George Balanchine, Hawkins technique), Anna Sokolow, May O'Donnell, Ramiro Guerra Suarez, Merce Cunningham (Cunningham technique), Yvonne Rainer, Steve Paxton, Richard Alston, Paul Taylor, Twyla Tharp, Trisha Brown, Lester Horton (Horton Technique), Bella Lewitzky, Alvin Ailey, Rudolf von Laban, Kurt Jooss, Pina Bausch, Mary Wigman, Ursula Cain, Heike Hennig, Sonia Revid, Lola Laban, Hanya Holm, Valerie Bettis, Alwin Nikolais (decentralization), Murray Louis, Beverly Schmidt Blossom, Émile Jaques – Dalcroze, Mary Wigman, Marie Rambert, Katherine Dunham (Katherine Dunham Technique).

Bibliography

1. A dança moderna [Электронный ресурс] .– Режим доступа : http://pt.wikipedia.org/wiki/Dan%C3%A7a_moderna

2. African-American Dance [Электронныйресурс] – Режим доступа : http://en.wikipedia.org/wiki/African-American_dance