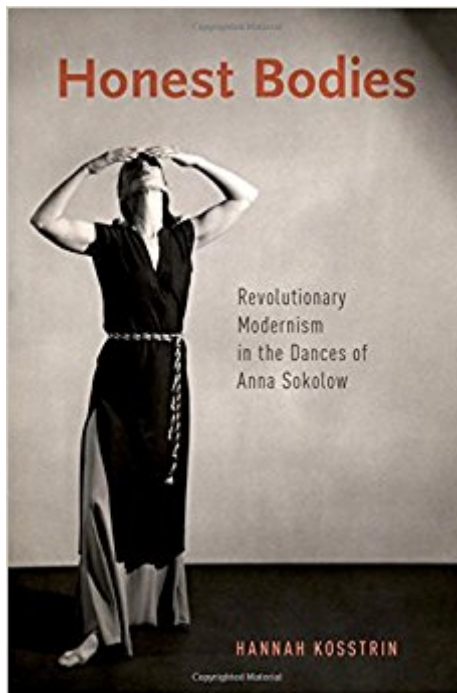




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Honest Bodies: Revolutionary Modernism In The Dances Of Anna Sokolow



Synopsis

Honest Bodies: Revolutionary Modernism in the Dances of Anna Sokolow illustrates the ways in which Sokolow's choreography circulated American modernism among Jewish and communist channels of the international Left from the 1930s-1960s in the United States, Mexico, and Israel. Drawing upon extensive archival materials, interviews, and theories from dance, Jewish, and gender studies, this book illuminates Sokolow's statements for workers' rights, anti-racism, and the human condition through her choreography for social change alongside her dancing and teaching for Martha Graham. Tracing a catalog of dances with her companies Dance Unit, La Paloma Azul, Lyric Theatre, and Anna Sokolow Dance Company, along with presenters and companies the Negro Cultural Committee, New York State Committee for the Communist Party, Federal Theatre Project, Nuevo Grupo Mexicano de Clásicas y Modernas, and Inbal Dance Theater, this book highlights Sokolow's work in conjunction with developments in ethnic definitions, diaspora, and nationalism in the US, Mexico, and Israel.

Book Information

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Customer Reviews

"Kosstrin's rigorously researched, beautifully written book demonstrates how Anna Sokolow merged communism, Jewish culture, feminism, and modernist aesthetics to wage a revolution in American dance and beyond. A significant contribution to both dance and Jewish studies, *Honest Bodies* deftly delineates the power of dance and dancers to engage politics and activate publics across national lines."--Rebecca Rossen, author of *Dancing Jewish: Jewish Identity in American Modern*

and Postmodern Dance"Adventurous and path-breaking, *Honest Bodies* charts new territory in the re-consideration of choreographer Anna Sokolow's life and work, both in the contexts of American modernism and the transnational Left. Hannah Kosstrin firmly situates Sokolow in the pantheon of choreographic innovators, while, at the same time, revealing how Sokolow's Jewishness was the unifying factor coupling communism, modernism, and gender in her work. Rigorously argued, beautifully illustrated, and paying keen attention to the bodily archive, this book is a bold addition to the field of dance studies."--Rebekah Kowal, co-editor of *The Oxford Handbook of Dance and Politics*

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