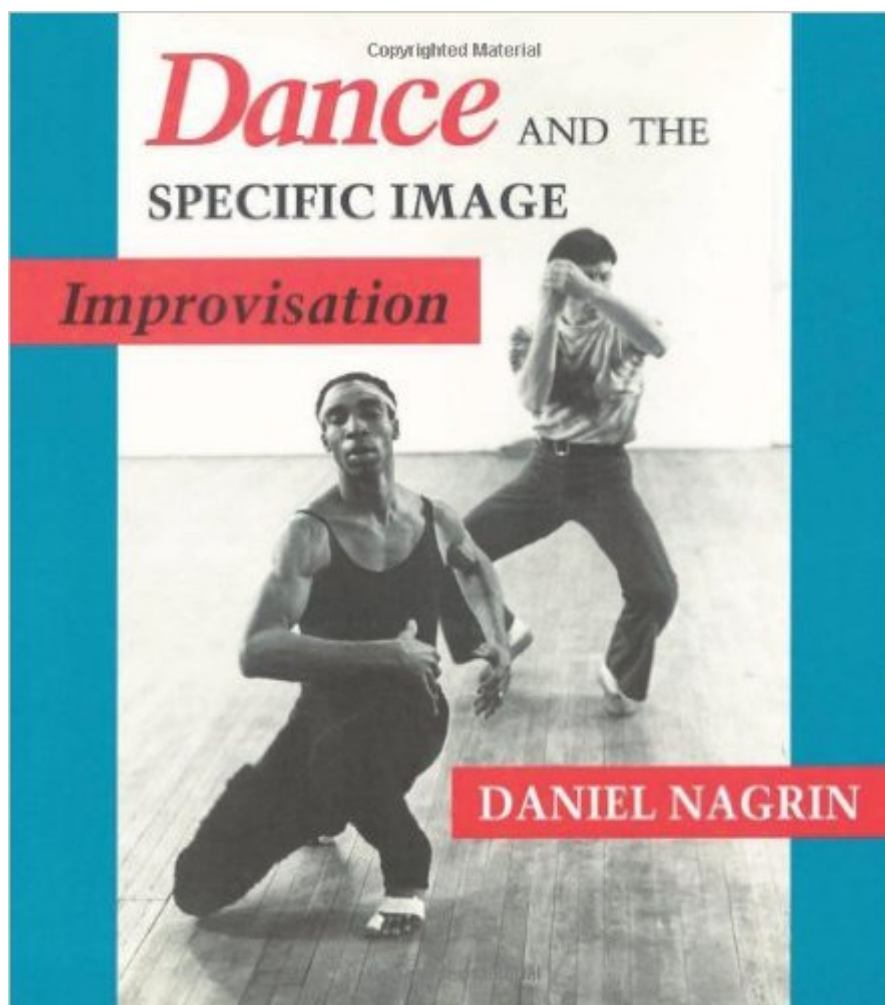


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# Dance And The Specific Image: Improvisation



## Synopsis

After an extraordinary career in dance - as a performer, choreographer, and teacher - Daniel Nagrin has now written an extraordinary book. In it he explores the roots of his aesthetic philosophy, influenced by Stanislavski, Helen Tamiris, Joseph Chaikin and the Open Theatre, and his work on and off Broadway as an actor and dancer. *Dance and the Specific Image* includes over one hundred improvisational structures that Nagrin created with his new company, the Workgroup, and has taught in dance classes and workshops all over the United States. Designed primarily for dancers, many can be adapted for actors and even musicians. In the 1960s, at a time when many modern dancers were working with movement as abstraction, Nagrin turned instead toward movement as metaphor. His passionate belief that dance must speak of people led him to found the Workgroup, a small company of dancers who, in the early 1970s, devoted themselves to the practice and performance of improvisation. Nagrin invites the reader into the mind of a dancer totally absorbed in his art, one who writes with wisdom and authority about what it means to be an artist.

## Book Information

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## Customer Reviews

An important book by an important dancer and choreographer. Thumb through "Dance and the Specific Image: Improvisation" and you will envision yourself performing improvisations onstage. Daniel Nagrin's exercises, games and structures (EGAS, he calls them) work behind closed doors or in front of live audiences. They are clear and have a beginning, middle and end, and yet offer rich unpredictable results. Nagrin's instructions are set apart from the rest of the text, so it's easy to

graze through the book. But the greatest rewards come from reading the book from cover to cover, because the narrative reveals every step of the creative process to which Nagrin committed himself. It's an enjoyable read. It's very generous in its sharing. It makes you want to dance in a whole new way -- particularly in group sessions like the ones he directed. Reading and re-reading this book is the next best thing to having Mr. Nagrin in residence. A surprising application: At George Mason University this book is required reading for graduate courses in 3D human animation!

I've never come across such an intelligent and holistic dance artist as Mr Nagrin, nor one with such integrity. He is sublimely articulate about his working methods, honest, and interesting to read. I can't wait to try some of the improvisations he describes with my tertiary students.

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