

## **CHAPTER OUTLINE**

### ***Choreography, Art and Experimental Composition 1950s -1970s***

**By Erin Brannigan**

#### **Chapter 1 Between Dance and the Visual Arts**

1. Minimalism, Experience, and Experiment
2. Writing Dance into Art History
3. Naming and Claiming
4. Dance Composition and a Material Lineage
5. Scoping the Project

#### **Chapter 2 Dance and Minimalism**

1. Minimalism and the Mid-century Artistic Milieu
2. Minimalist Strategies
  - A. Materiality
  - B. Egalitarianism
  - C. Agency Reduction
  - D. Anti-representation
  - E. Disciplinarity
  - F. Duration in Time
  - G. Masculinity
3. Strategy No.8: Participation

#### **Chapter 3 John Cage, Anna Halprin and Neo-Dada**

1. Dance and Neo-Dada
2. Neo-Dada, Cage, 'Theater' and Performance
3. Anna Halprin – Dance as Experience-Experiment
4. Cage and the Dance Neo-Avant-garde
5. Cagean Aesthetics

## **Chapter 4 Dance and the Neo-Avant-Garde**

1. Simone Forti (works 1960-1962)
2. Yvonne Rainer (works 1961-1965)
3. Trisha Brown (works 1962-1974)

## **Chapter 5 Robert Rauschenberg: choreographic tools for the visual arts**

1. Monochromes – Assemblages – Combines – Sets
2. Rauschenberg and the Dance Community
3. Rauschenberg's Choreographies

## **Conclusion**