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)

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