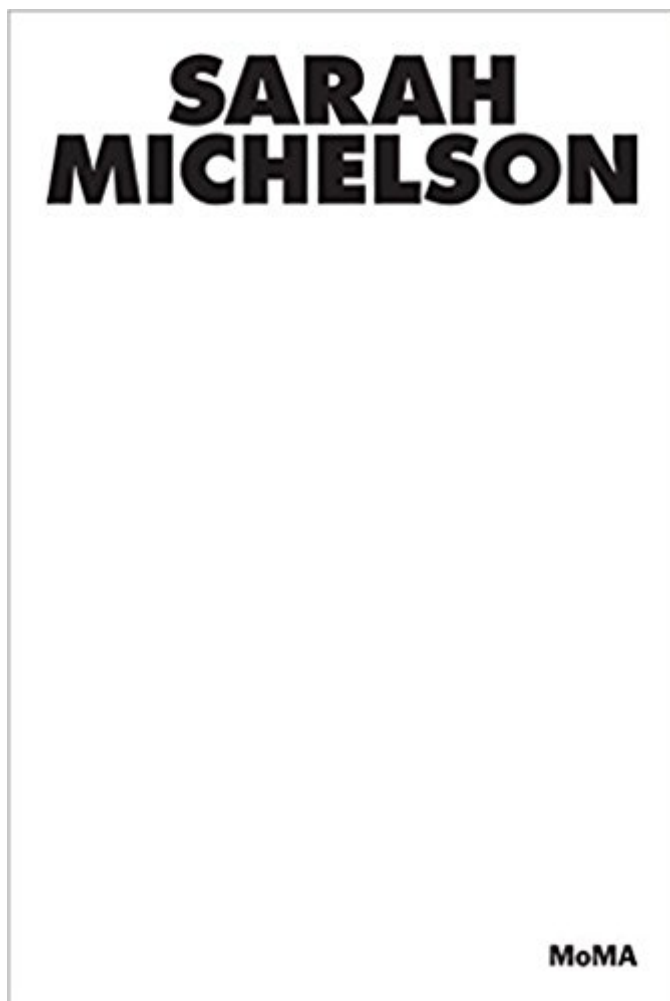


The book was found

Sarah Michelson: MoMA Dance (Modern Dance)



Synopsis

Born in Manchester, England, in 1964, Sarah Michelson has lived and worked in New York since 1991, where she has become a fixture of the downtown dance community. Her works are known for their athleticism, rigor, beauty and attention to architectural space. Her choreography, she has written, "risks rejection" and "denies safety"; deliberately difficult, it inspires both adoration and debate. This bookâfeaturing original essays, an interview with Michelson and a cultural history of her oeuvre written by her peersâexplores the concepts and content of the choreographerâs work, bringing it vividly to life.

Book Information

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Customer Reviews

In my own reading there are two main categories of experience. There are books that I read as research or due to an obligation I feel to the content; books that are boring or a struggle that I'm supposed to read. And there are books I read for fun, usually narrative, that sweep me up in their scope and language; books that read themselves. In this book, I felt immersed from the first sections in the world of Sarah Michelson's work, practice and experience. Not in a narrative way exactly, but swept up in the sense of experiencing the perspective, observations and analysis of the authors' in a clear, effortless way. This is not exactly a reference book, but a text that can be read for enjoyment.

Yes, this book is about Sarah Michelson, the choreographer who takes seemingly traditional concerns of virtuosity and technique and makes them alien. But it is also about the struggle of

creating art and how aging, gentrification, and disease alter the shape and flow and feel of a city, how a place can define an artist and vice versa. It's about the struggle of seeing art, the struggle of being an audience, how one becomes a fan, the movement of devotion. And how, amid the rubble of modern institutions, art can persevere, even thrive.

Clearly this book was murdered somewhere between galleys and final printing. (See: the 160p page count as advertised vs. the actual 125p, the previously advertised cover vs. the actual cover.)

Perhaps most criminal is its absence of any visual materials related to Michelson's ESSENTIALLY visual work. I suspect the artist herself may have had something to do with this choice but, in the end, what you get is a boring non-monograph of a monograph of a subject deserving more - and not worth the money. Very confused as to why MOMA would bother putting this out. If I wanted to read a bunch of random fan writing on Sarah Michelson, I could have just googled "Sarah Michelson."

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