

DOWNLOAD PDF THE INNER SELF OF MARTHA GRAHAM: VERSIONS OF AUTHENTICITY

Chapter 1 : News - Nordoff-Robbins Center for Music Therapy - NYU Steinhardt

According to Martha Graham's philosophy, movement is generated from three places: the action of contraction and release, the pelvis, and the emotional inner self. The contraction, or strong pulling back and curving of the torso, and the release of this movement by returning to a straight torso are symbolic of the dichotomies in life.

She was a dancer and a choreographer. Early in her career, de Mille had created the choreography for a ballet called Three Virgins and a Devil. She thought it was good work, but nobody made much of it. A few years later, de Mille choreographed a ballet named Rodeo. Again, she thought her work was solid, but it resulted in little commercial fame. [Click here to get it, free.](#) Agnes de Mille in her outfit for Rodeo. Photograph by Maurice Seymour. Then, in , de Mille choreographed Oklahoma! In the coming years, Oklahoma! In , the film version won an Academy Award. But the success of Oklahoma! She thought that her work on Oklahoma! I was bewildered and worried that my entire scale of values was untrustworthy. I talked to Martha. Although not as well-known by the general public, Graham has been compared to other creative geniuses like Picasso or Frank Lloyd Wright. During their conversation, de Mille told Martha Graham about her frustration. And if you block it, it will never exist through any other medium and it will be lost. The world will not have it. It is not your business to determine how good it is nor how valuable nor how it compares with other expressions. It is your business to keep it yours clearly and directly, to keep the channel open. Some days the words come easier than others, and there have been plenty of times when I have felt a smaller version of what Agnes de Mille felt. It is not your place to compare it to others. It is not your responsibility to figure out how valuable it is or how useful it can be. Your job is share what you have to offer from where you are right now. There are people in nearly every field of work who make each day a work of art by the way they do their craft. In other words, nearly everyone is an artist in one way or another. And every artist will judge their work. The key is to not let your self-judgment keep you from doing your thing. This is your race to run. The point is to fill the paper with your work. The same can be said of your work today. No matter what you spend your days doing, every morning you wake up and have a blank piece of paper to work with. You get to put your name at the top and fill it with your work. Your concern is to do the work, not to judge it. Your concern is to fall in love with the process , not to grade the outcome. Keep your eyes on your own paper.

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Chapter 2 : Martha Graham | WildlyFreeWoman

The notion of authenticity in dance is a mare's nest. It often turns out that what you thought were definitive versions of familiar classics ("Giselle," "Swan Lake," "Apollo") are.

The audience clapped and cheered and rose to its feet. But is that last true? God knows the survival of a company after the death of its founder and only choreographer grapples with problems of integrity, preservation, and innovation; marketing takes expert log-rolling. The Joyce seasonâ€™like the one last yearâ€™ had a theme. Black-and-white film clips of Graham dancing some of her beleaguered heroines swirl within a collage of images from various noir films and thrillers, while raging music plays and the voices of movie shrinks counsel Bette Davis or Olivia De Havilland. In one effective moment Orson Welles, trapped in *The Third Man*, stares in extreme close-up down to where tiny, distant Graham contracts and shudders in *Deaths and Entrances*. The links are sometimes facile: You can also interpret her powerful solo *Lamentation* as revealing her inner landscape. And, stretching a bit, her comedy *Every Soul is a Circus*. In , she had just acquired a second male dancer, Merce Cunningham, whom she cast as a prancing acrobat in charge of a string of frisky pony-girls listed as *Arenic Performers*. An alter ego, billed as the *Ideal Spectator* played on opening night by Carrie Ellmore-Tallitsch , watches the proceedings â€™changing hats, or putting veils over her head in inscrutable responses to the goings-on. The piece makes hay with elaborate build-ups to stunts that seem anticlimactic. Either that, or they fizzle without comment. White-McGuire stands on one leg with the other stuck out to the side. Brdnik holds up a curtain to conceal her from view, then whips it aside. One of her solo turns in an array of fetching costumes involves figuring out how to dance with a red ribbon tied to one ankle â€™pulling on the ends to make her leg go places I am my own puppeteer. Brdnik, hair slicked down, is appropriately self-satisfied as he swishes his phallic whip around and pulls White-McGuire into a sort of tango that also entails playing pattycake the music is by Paul Nordhoff. Knight is a nifty jumper. The heroine finds him interesting. When he kneels, she pushes repeatedly on his chest; he leans obediently back, but bounces right up again like those inflatables you can punch over and over. Blakely-White McGuire is marvelous at capturing those doubts and the flippancy; her body is alive with them although she uses a few too many facial expressions for my taste. A film of Graham performing moments from the dance for a camera serves an introduction. Graham sat on a bench almost throughout *Lamentation*. They club a lifted foot or cup a hand the way Graham did, looking at each other only once, as I remember. Orihara, as always, performs eloquently and without artifice, while the emotions of her partner, Mariya Daskina Maddux, seem more feigned. In the end, Orihara has moved to the back of the stage and is facing a new distance. On a bench at the back, Samuel Pott helps Xie mold herself into mournful images, yet himself becomes enmeshed in these sculptures of despair. Lying the floor in front of them, ten other company members, partially covered by abbreviated versions of the stretch-jersey tube Graham wore, push and twist against the fabric that shrouds themâ€™always in unison, a lake of grief. Scholar Mary Anne Santos Newhall is one of several who have attempted to reconstruct and flesh it out. The masked, seated figure with its clawing hands and greedy gaze certainly comes alive onstage; the brocade smock conceals a monster. The sound score by Jack Manno seems loud and harsh, and on opening night, Chien-Pott, powerful though she is, missed some of the rhythmic coordinations visible in the archival film. At the premiere of *Night Journey* in , Graham, as Jocasta, danced with her considerably younger lover, Hawkins, as Oedipus. The stupendous piece hinges, though, not only on Oedipal lust, but on the fragility of memory and fateful decisions. As the dance begins, the heroine is about to commit suicide when the seer Tiresias interrupts the actâ€™urging her to look back on the events that led her to wed a man who unbeknownst to her or him was her son. Finally she tightens the rope around her neck and falls. The opening-night performances were, at times, electrifying. Brdnik wonderfully conveyed the combined innocence and insolence of a boy conqueror. Their coupling was heated if rather too messy in terms of Graham style. Pott, hunched over his staff, seemed to be playing Tiresias as infirm, rather than simply blind, which took attention

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off his role as a messenger and made you wonder about his inner life. The chorus of women, led by White-McGuire, jumped like eagles and contracted their rib cages until you feared for them. John Deane Two events need mentioning—one a cause for celebration, the other for mourning. That night, the company honored her year career as a Graham dancer. Occasionally dancers performing Graham works assume a kind of mannered grandeur; Orihara never does. Like Graham in her glory days, she probes the interior life of the characters she plays, intent on the reality of each instant as it occurs. At the premiere of *Night Journey* the following year, she raged among the *Daughters of the Night*. Students at the Graham school, where Winter taught on and off until , and at the Juilliard School, whose faculty she graced between and , knew her for both her sweetness and her strength. Hail, Ethel, and farewell.

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Chapter 3 : THINK Before You Speak - Speak Your Heart Not Your Mind Â» Center of Light - Tulsa

Martha Graham was an American dancer and choreographer regarded as one of the foremost pioneers of modern dance, and is widely considered one of the greatest artists of the 20th century. Graham invented a new language of movement, and used it to reveal the passion, the rage and the ecstasy common to human experience.

We can choose to use this force constructively with words of encouragement, or destructively using words of despair. Words have energy and power with the ability to help, to heal, to hinder, to hurt, to harm, to humiliate and to humble. While freedom of speech is a constitutional right, the ability to edit what you say, before you say it, is a personal responsibility. This is a relationship skill that will serve you whether you are talking to your parents, children, lover, boss, employees, clients, neighbors or the rest of the world. We have a responsibility to realize the power of our words and be mindful of their trajectory. We have a responsibility to pay attention to how our words may land on the hearts of others. We have a responsibility to be aware of the potential consequences of our words and use them as wisely as possible. Words can cast a spell on others. We can woo them, or we can harm them. We can call on others to make a difference or start a fight. We can soothe a soul or stab a heart with our words. In fact, wounds from sticks and stones will heal, but wounds from words fester, haunt, and can last long into the future. However, consciously aligning our words, thoughts, and actions with our values and our desired outcome is in our control. We simply want to move in the direction we want our relationships to go, the direction we want our lives to go, aiming for the results we want. I often hear couples say they want to create a healthier, more harmonious relationship, but say or think mean and judgmental things about their partners. This is an example of the action steps being out of alignment with the goal—rocking the boat, so to speak. We all think a lot of things that probably should not even be thought, much less said. Your opinion may not be purposeful to anyone else and it may be completely inaccurate. When you speak your mind without forethought, you back yourself into a corner that does not allow you the freedom to easily retract or change your mind. It also gives others the freedom to have a different opinion. Remember, too, that consciously or unconsciously we teach with our words. Our children are watching us. When we simply say what is on our minds without any editing for kindness, truth, compassion, purpose or clarity, we teach them that inflicting their words on others without forethought is acceptable behavior, too. My opinion is that rather than unconsciously speaking our minds, we should reinforce responsible communication as an admirable quality and imperative relationship skill. In fact, how many of you are familiar with acrostics? An acrostic is a poem or word puzzle or other form where each letter of the word is assigned a word beginning with that letter that relates to the original word. This acrostic is one of the most impactful frameworks for helping people change the way they interact with other people both one on one and in teams. Because we are hard wired as humans to be self centered especially when under stress, our communications often lack empathy and clarity. Once embedded as a habit its application can have a dramatic effect on both personal and business relationships. If you are in a highly emotional state there is very good chance your objectivity has been reduced and or distorted. Remember that truth can be a matter of perspective and highly influenced by culture and protocol. As in the truth, our perception of what is helpful is also a matter of perspective. Generally, when under pressure our ability or willingness to put curiosity in front of judgement is compromised. We are hard wired to judge the threat or reward nature of everything we perceive minute by minute. In these moments we need to exercise a certain level of discipline in order to accurately determine whether what we are about to say will be helpful for the relationship versus what will be helpful for us. Before you speak, again hit the pause button to determine which you want, inspiration or discouragement. The bad news is that despite your best efforts to the contrary, your body language, tone and volume likely make the difference. The good news is all three of these elements can be easily changed. Quite often in intense but friendly debates with my wife, especially about politics, I have caught myself going farther and deeper on particular point than is really needed or required. This is particularly true when the audience believes your

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intent is to show off versus be clear. In my coaching practice I promote the B. F approach "bottom line up front. For me, this is the most important element in this wonderful acrostic. Testing for kindness is very seldom done in either the personal or business realm. In fact in my experience, kindness is sometimes considered a sign of weakness. The challenge for this one is that we deceive ourselves into believing that kindness takes time, a lot of energy and because we are busy and overwhelmed ourselves, we have an implicit licence to simply express ourselves. This is especially true when we are in a state of overwhelm because our company has launched more airplanes aka projects and initiatives than it can safely land.

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Chapter 4 : Re-entering Martha's Inner Landscapes

The Martha Graham Dance Company has danced on a high this week from the start. of Joan with her inner self and with the maid's three favorite saints. A version of this review appears in.

The focus of all the courses is to become a more authentic writer. My authentic voice has been stifled for a long time and I wanted a way to access it and sound more like me. So to kick-start June, I wanted to share some motivational quotes by women to inspire you to be your authentic self. Even better, how many of us will have the courage to be ourselves regardless of what others think? Honesty starts with being ourselves, authentic and true to who we are and what we believe in, and that may not always be popular, but it will always let you follow your dreams and your heart. They were the ones who were unique in their style, breakers of the rules. They were authentic, genuine, original. They were not following the trends. So to get to authenticity, you really keep going down to the bone, to the honesty, and the inevitability of something. Be honest and transparent anyway. The world worships an original. And if you block it, it will never exist through any other medium and it will be lost. The choice to be honest. The choice to let our true selves be seen. Living an authentic life requires the ability to be true to our own wants, needs and desires and not live our lives by the opinion of others. Being authentic is the ability to make self-honoring choices and stand firmly in who we are in our core. Being true to ourselves gives us the insight and compassion to see others for who they are, not who we expect them to be. It frees us up from the judgment of ourselves and others and it gives others the freedom to be themselves as well. Some people will love you for you. Who else is there better to be? If you enjoyed this blog post, use the icons below to share it with friends and anyone else you think would enjoy it. You can also tweet it, like it on Facebook and send it via email. Be Authentic , Inspiration About Leanne Freelance blogger, qualified careers adviser, and certified life coach.

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Chapter 5 : Yogic Pranayamic Breathing and Hand Mudras Â» Center of Light - Tulsa

Martha Graham, the eldest of three daughters, was born on May 11, , in Allegheny, Pa., to George Graham, a physician who specialized in mental disorders, and the former Jane (Jenny) Beers, a descendant of Miles Standish.

The function of dance is communication. By communication is not meant to tell a story or to project an idea, but to communicate experience by means of action. Body is the basic instrument, intuitive, instinctive. As a result an entirely contemporary set of technics was evolved. These are images from the Martha Graham technique. They are two of her signature movements: For many people, modern dance is synonymous with the work of Martha Graham. Known for her theatricality, severity, solemnity, and emotionally charged dances, Graham was a true original. The mythic content of her work was introspective in its involvement with human emotions and the personal exploration of deep-seated motivations. Graham herself described her dances as stylized to represent the times in which she was creating: It often stops in mid-air. That is what I aim for in my dances" Mazo, , p. Much of that syllabus comes to us today directly from Graham, and in many places is still taught in precisely the same manner. Graham believed that the first task when working with students "is to teach them to admire strength - the virile gestures that are evocative of the only true beauty. To try to show that ugliness may actually be beautiful if it cries out with the voice of power" Mazo, , p. It was this admiration of powerful gesture that often gave the work an angular and stylized appearance. But it is not true that lyricism or nuanced movement is not valued in the technique. Graham developed her technique over time and softened some of the exercises to ensure that the movements were not overly rigid. Purpose of Dance Graham took a psychoanalytical viewpoint on dance. Her dances were dramatic expressions of the conflict between the individual and society in an attempt to look at the internal motivations of humanity. Graham believed that using dance for that purpose would bring psychoemotional enlightenment. Since the purpose of dance is to translate emotional experience in physical form, in the Graham technique, every movement must have a clear and perceivable meaning. This does not mean the movements must be realistic, only that the stylization must be meaningful and recognizable to the viewer as well as to the performer. Graham was clear on this principle: Your training only gives you freedom" Mazo, , p. Thus the rigor of your training was all part of the purpose of the art form - and Graham believed in rigorous training! Her demand for total discipline and attention during class, and her anger when this was not accorded her, are well documented. While the movements in the technique itself are not natural gestures, they are artificial ones; the inner commitment to them and the emotional sincerity of the dancers presenting them are entirely real. Relation to Space and Gravity The Graham technique has a clear relationship to the floor and to gravity. However, unlike the previously discussed technique where the power to pull away from gravity gives you energy and a search for equilibrium, the Graham technique believes that the fall is the acknowledgment of the power of gravity. Many of the exercises in the Graham syllabus require the dancer to fall powerfully into the floor, and these movements are seen repeatedly throughout the Graham repertory. To Graham, this was not just a physical act; it was a psychological one. You fall into the left hand - into the unknown" Mazo, , p. The exploration of the space of the stage, including the floor itself, is part of the emotional content of the technique. Because space can reveal emotional content, according to Graham, the set is an integral part of the ability of a dance to communicate. When they were particularly introspective, as in *Errand into the Maze* or *Lamentation* , the use of the stage space was minimal. Space itself is part of the emotional landscape of a Graham dance. The contraction, or strong pulling back and curving of the torso, and the release of this movement by returning to a straight torso are symbolic of the dichotomies in life. It is the contrast between desire and duty, between fear and courage, between weakness and strength. The repeated use of the contraction and release gives a rhythmic energy to the movements in this technique, and its execution is central to the seated, lying, and standing exercises of the training method figure 8. The torso and pelvis, in this way, are the central focus of the movement, while the arms and legs move in concert with the spine. Contraction while seated a and standing b. The series of

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exercises known as spirals, done seated in fourth position, is an excellent example of how the pelvis, rooted to the floor and drawing its energy from this proximity, is the first part of the body to move figure 8. Graham taught students that the hip bone should move as a jewel in a watch movement. This makes the pelvis the point of stability and the motivator of the movement. A clear articulation of the pelvis will definitely result from your study of this style of modern dance. Whether the movement begins with a contraction of the torso or a movement of the hip bone, it must be done with strength. Both lyrical and dramatic movement must be equally strong. In the Graham style, everything is motivated from the inner life. If this is not there, the movements become sterile. As Graham said, "This lack of motivation will lead to meaningless movement, and meaningless movement leads to decadence" Horosko, , p. Every movement in the technique results from an emotional impulse. Graham told her students that if you must mark a movement, mark the physicality but never the dramatic meaning. When you take a Graham class, you can expect to hear many of these basic terms from ballet used regularly. There are turned-out as well as parallel movements in the Graham technique. Like a ballet class, the work in a Graham technique class is always in the same order: While the syllabus has a set order and structure of the exercises, the number of repetitions and whether everything from the syllabus is included in a particular class is up to the individual instructor. Relationship to Music Much of what Martha Graham believed about the relationship between dance and music was a result of her longtime association with Denishawn music director Louis Horst. He served as advisor, mentor, and partner to Graham for the majority of her career. He convinced Graham that she should commission music for her dances rather than use already-existing music, a practice she regularly upheld. Graham gave the composer a set script of action, mood, and timing for the work. She listened to sections of score while it was being composed but waited to choreograph the work until the score was completely finished. Horst, and consequently Graham, preferred modern music as the accompaniment to dance. As Horst himself said, "The question is not how great a dance composer is, but what he does for the dance. The composer-accompanist must expect to sacrifice some of his identity as a musician when he writes or plays for the dance" Mazo, , p. The function of the music was to support the mood and emotional content of the piece, not to be the guiding stimulus for its creation. Learn more about Beginning Modern Dance. The above excerpt is from:

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Chapter 6 : 30 Motivational Quotes by Women on Being Authentic | LL Coaching

Martha Graham's advice takes this concept a step further by explaining that not only are you a bad judge of your own work, it is not your job to judge your own work. It is not your place to compare it to others.

And if you block it, it will never exist through any other medium and it will be lost. The world will not have it. It is not your business to determine how good it is nor how valuable nor how it compares with other expressions. It is your business to keep it yours clearly and directly, to keep the channel open. You do not even have to believe in yourself or your work. You have to keep yourself open and aware to the urges that motivate you. Keep the channel open. Waiting, perhaps only micro seconds, until the sensation in my body informs me of what movement is next, what action will unfold me towards the next stage of this journey. There is no thinking here, simply deep listening and following the rhythm of the music, my partners energy, and sensations direction – unfolding effortlessly in tune with the operation of life now. Is there language here? The conversations of my body. Absolutely trusting this language of biology to lead me into the next action, the next subtle or active movement. A sensation triggers a thought which translates into motion all in a fraction of time so fast that it seems like nothing and eternity all rolled into one. Freedom through surrender to the flow of life. Unique as there is no other like it. Precious because the world requires the gifts we have been uniquely structured to bring this lifetime. And if we withhold, this wild untamed expression that can only be channeled through each one of us. Perhaps there were ancient lifetimes that laid down cellular memory with the innate danger of speaking out, moving to the rhythm of creative expression, or even standing tall or taking action on what is most important to us. But now, now we are called to be midwives to the shift and transformation that is shaking this Earth we call home. Midwives to saying yes to opening the doors, windows – bodies and voices of our heart and soul. A time to crack open the cages we have placed ourselves in. To remove the bars to our self-imposed prisons. To collaborate, connect with and support other women in doing the same. What we do with this most precious of expressions is up to us. How we shall bring it, or not, is a choice that each of us must sit with before taking action. In that moment of reckoning when the soft dark cave of invisibility draws you ever deeper – listen to the sensations that are embodied in that moment and follow the energy that is calling you forth. Leading with fear of dismemberment..

Chapter 7 : Beginning Modern Dance: Martha Graham – The Graham Technique

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An interdisciplinary approach to improve outcomes" at the 6th Annual Steinhardt Research and Scholarship Showcase last week. Her research highlights the benefits of improvisational music therapy for improving quality of life, physical health, and participation among stroke survivors, and suggest improvisational music therapy has a role to play in improving outcomes among stroke survivors. Published results of this research is forthcoming. Maria Logis is the creator of the work. Based on the Orestia trilogy written by Greek poet Aeschylus, Maria felt that she personally knew The Furies in this Greek mythology story. Maria then asked herself how they related to her life in the 21st Century. She found that the Furies represent the inner critic of herself. Opposing The Furies is The Eumenides, who fosters goodness and kindness. Maria Logis describes her experience of music therapy and the creation of her music: We improvise in music therapy, he plays the piano and I sing. All of my songs come from this collaborative process. Singing and improvising in music therapy allows me to express the feelings that beset me. I no longer live the life of a corporate executive. At this point it is music that is most important. What started out as deep expression has slowly changed into an artistic expression. Singing is a joyous experience and creating sounds and songs in music therapy is profoundly satisfying. All Those Lies is my fourth play. Creating a story with both words and music is both challenge and simultaneously exciting. Sharing it with an audience makes for a rich communal experience. Apparently cut off from the world by what today we would call autism spectrum disorder, Johnny lived at the Sunfield School, a residence for children with special learning and behavioral needs, where his teachers struggled to connect with him. But when Nordoff began to play – first the pleasant, carefree tones of the dreamlike pentatonic scale, and then, eventually, more plaintive, dissonant sounds, something changed. Alan Turry discussed musical improvisation techniques, which he demonstrated to the audience while saying that they are mainly used in treatment for children with autism. There are articles by Dr. Clive Robbins, a new blog by Jacqueline Birnbaum, and up-to-date information about our activities. To receive the newsletter, please write to nordoffrobbinmusictherapy gmail. The program was hosted by Alexandra Barzvi and Dr. Topics discussed included the Nordoff-Robbins approach to music therapy, how music therapy helps children with autism and other disorders, and the research the Center is doing on children with autism spectrum disorders. The award honored Dr. For a complete bio of Dr. Robbins , click here. At the conference, Dr. Michele Ritholz, senior music therapist, organized a well-attended training institute dedicated to the Nordoff-Robbins approach with contributions from Center staff. Among the highlights of the conference was a clinical case presentation by Jacqueline Birnbaum describing her music therapy work with a young girl who was adopted from China. Rick was among the first therapists to complete his Nordoff-Robbins Certification on guitar. Beatles fans around the world can place bids now until 3pm PST on November 16, , when the listing ends. All bidders will be pre-qualified through Kompolt Online Auction Agency www. Autism Speaks to Wall Street: The event raised 1. The vital support provided by the UK foundation will allow the Center to continue its multi-faceted mission, comprising a wide range of services through treatment, training and research programs. From left to right: This was a terrific event filled with energy, enthusiasm and great food! This generous donation will support music therapy with adults with psychiatric issues. The Florence Tyson Fund for Creative Arts Therapies was established in to continue the work of Florence Tyson, a world-renowned music therapist and a pioneer in the field of community-based creative arts therapy. Front row, left to right:

Chapter 8 : Cass County Today – A Service of KAQC TV

Graham believed that dance was to be an expression of your inner self which is expressed through all of her choreography. In all, Martha Graham was a pioneer of dance and her legacy will forever be seen in the art of dance.

These are the fundamental principles of contemporary-dance groundbreaker Martha Graham. Maggie Boogaart smoothly raising thanks to a complete control of her body. This is Maggie Boogaart, though her most recognizable feature is certainly her gracious dancer gesture. In the middle of her full day of classes, I met her in the restaurant Grand Coeur, located in the courtyard of her school. Her comfortable jogging clothes reminding me that contemporary dance is a fully-fledged sport. They now intend to bring it to a higher level with the implementation of an intensive program that has nothing to envy to those of the London Contemporary Dance School. The story of this dancer exemplifies the capacity that artists and dancers have to reinvent themselves and extend their creativity following their need of expression. I would like to feel that I had, in some way, given them the gift of themselves. Before creating this school Maggie Boogaart had about twenty lives. Along her soloist career, Maggie worked with 17 choreographer. The determination with which she chose this life path never left her. From Education to Creation The Martha Graham technique is based on the idea that discipline enables freedom. To be able to fully express all the inner-self nuances, dancers need to have the knowledge, the understanding and to master their physical abilities. In her quest for creative expression, Maggie Boogaart was aware that she needed to polish her technique. At 18, she left the Rotterdam Conservatory for the best European school in her domain: Her creative energy propelled Boogaart on the other side of the ocean. This interdisciplinary approach hatched out during her education in London. Jane Dudley, a Martha Graham technique teacher played a part in this. This is what Maggie did in New York. Back to the Netherlands she started to work with Martha Ruba in the Dancer Studio where she started exploring her inventiveness in choreography. From that moment on I became simultaneously a choreographer and a guest soloist for other choreographers. You use everything you remember as a part of the present, of the now. With enough techniques to explore her creativity Maggie Boogaart found new paths in artistic collaborations. Contemporary arts all work closely together. Contemporary dance and performance are particularly related. Maggie instantly seized the occasion to create. The performers created patterns in slow motion on the floor with rice and a traditional broom. He is very specific and knows exactly what he wants and how to make it come out of you. The mastery of her art is thus possible. Night Journey is a ballet choreographed by Martha Graham in Because you can do anything you want with it, technique is a language that eliminates tensions. Practicing dance with another culture challenges communication and promotes the exchange of different visions. Living in France pushed Boogaart to diversify her practice. Moreover there is such a rich heritage of dance here, even the king Louis XIV dances! France has this image of a free place for the expression of extravagance in comparison to the Netherlands. It is very attractive for foreign artists living in countries where cultural policies are not as developed and do not provide subsidy for cultural development. Although it was not something she had ever thought she could do, Maggie started teaching. I was amazed about the response of each individual to what I would say. I discovered that teaching could bring me with all the creating potential necessary for my fulfillment. Throughout her life she always practiced what she preached, and it can be found in her classes today. As her story unfolds, one strong idea comes out: She let her inner-self guide her through life. Although to succeed in every step of her way, a strong mind had to be maintained. You need to make a lot of sacrifices. If you start skipping class, getting drunk, staying late in bed when you attend a dance school, you fail. I had to be very independent and professional right away because nobody was going to take me by the hand. After an hour of talking, Maggie kindly invites me to follow her to the studio and watch a part of her class. It actually enables me to understand better what she was telling me about for the past hour.

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Chapter 9 : Martha Graham by Bukola Awobajo on Prezi

Choreographed by Martha Graham in and was the first time she used scenery since leaving Denishawn. It is a metaphor for the courage and determination of the first American settlers, but expressed from a woman's point of view.

I write about behavioral psychology, habit formation, and performance improvement. Contributors control their own work and posted freely to our site. If you need to flag this entry as abusive, send us an email. Agnes de Mille had just achieved the greatest success of her career, but right now the only thing she felt was confusion. She was a dancer and a choreographer. Early in her career, de Mille had created the choreography for a ballet called Three Virgins and a Devil. She thought it was good work, but nobody made much of it. A few years later, de Mille choreographed a ballet named Rodeo. Again, she thought her work was solid, but it resulted in little commercial fame. Agnes de Mille in her outfit for Rodeo. Photograph by Maurice Seymour. Then, in , de Mille choreographed Oklahoma! In the coming years, Oklahoma! In , the film version won an Academy Award. But the success of Oklahoma! She thought that her work on Oklahoma! She later said, "After the opening of Oklahoma! I was bewildered and worried that my entire scale of values was untrustworthy. I talked to Martha. Although not as well-known by the general public, Graham has been compared to other creative geniuses like Picasso or Frank Lloyd Wright. During their conversation, de Mille told Martha Graham about her frustration. And if you block it, it will never exist through any other medium and it will be lost. The world will not have it. It is not your business to determine how good it is nor how valuable nor how it compares with other expressions. It is your business to keep it yours clearly and directly, to keep the channel open. Some days the words come easier than others, and there have been plenty of times when I have felt a smaller version of what Agnes de Mille felt. We are often terrible judges of our own work. It is not your place to compare it to others. It is not your responsibility to figure out how valuable it is or how useful it can be. It is not your job to tell yourself, "No. Your job is share what you have to offer from where you are right now. To quote Pema Chodron, the Buddhist teacher, your job is to "come as you are. There are people in nearly every field of work who make each day a work of art by the way they do their craft. In other words, nearly everyone is an artist in one way or another. And every artist will judge their work. The key is to not let your self-judgment keep you from doing your thing. Keep Your Eyes on Your Own Paper In grade school, I remember my teacher passing out an assignment and telling each student to "keep your eyes on your own paper. This is your race to run. The point is to fill the paper with your work. The same can be said of your work today. No matter what you spend your days doing, every morning you wake up and have a blank piece of paper to work with. You get to put your name at the top and fill it with your work. Your concern is to do the work, not to judge it. Your concern is to fall in love with the process , not to grade the outcome. Keep your eyes on your own paper. James Clear writes at JamesClear. To get strategies for boosting your mental and physical performance by 10x, join his free newsletter. This article was originally published on JamesClear.