

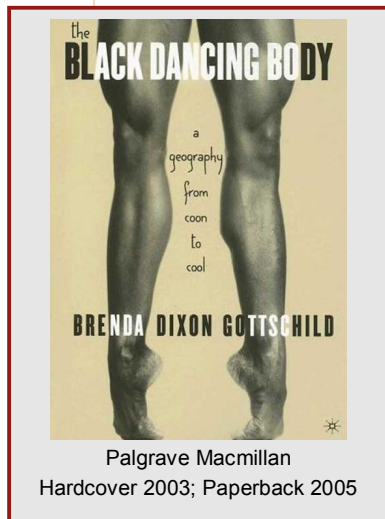
Brenda Dixon Gottschild

WRITER ON DANCE AND CULTURE

bdixongottschild.com

Praise for...

The Black Dancing Body *A Geography from Coon to Cool*



"For anyone who's ever sat in an audience wondering why the folks onstage look so very unlike the folks outside, this invigorating, argumentative, and highly personable book is a must."

— Laura Shapiro, *New York Magazine*

"Anyone interested in dance and in African-American culture will find much to ponder here."

— *Publishers Weekly Annex*

"Dixon Gottschild's happiest readers will share her adventurousness, her inclination to listen deeply and learn, and her honesty."

— Eva Yaa Asantewaa, *Dance Magazine*

"With typical generosity, Brenda Dixon Gottschild convenes a discussion of some of the most crucial issues defining black-white relations in contemporary American society. Skillfully weaving her own voice among those of diverse artists, she raises questions about racial stereotypes, expectations, and prejudices as they are experienced by performers and viewers. Because it focuses on the dancing body, situating its cultivation of physicality as part of more general cultural elaborations of corporeality, *The Black Dancing Body* addresses the experience of race at a profound and vital level. Candidly pursuing the racialized experiences of feet, butts, hair, and skin, Dixon Gottschild gives readers an abundance of perspectives, both historical and cultural, on the physical. She invites readers into a dialogue, marked by honesty, courage, and soul, that is capable of moving our bodies and our spirits."

— Susan Foster, author of *Reading Dancing: Bodies and Subjects in Contemporary American Dance*

Praise for cont...

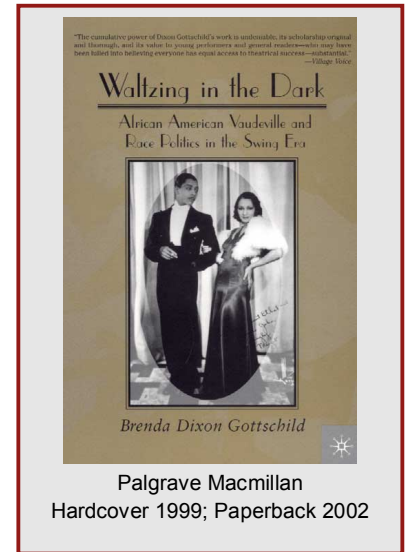
Waltzing in the Dark *African American Vaudeville and Race Politics in the Swing Era*

"Here is vigorous scholarship, possessing funk, rigor, and style. In the self-proclaimed information era, curious souls can be disoriented, blinded by a blizzard of narratives. Brenda Dixon Gottschild's *Waltzing in the Dark*, as sensuous as the artists she describes, employs a zigzagging, 'swinging' approach to her topic and provides a useful guide in our ongoing struggle against the sands of 'invisibilization'."

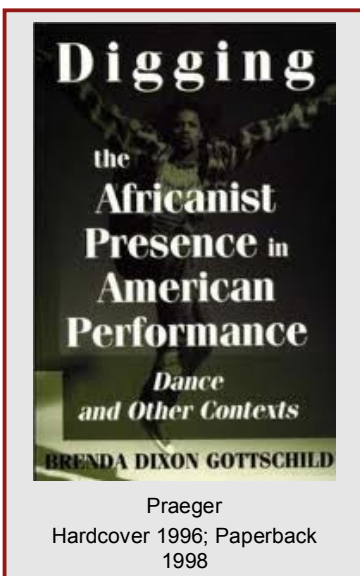
— Bill T. Jones, Co-founder and Artistic Director
The Bill T. Jones/Arnie Zane Dance Co.

"The cumulative power of Dixon Gottschild's work is undeniable, its scholarship original and thorough, and its value to young performers and general readers—who may have been lulled into believing everyone has equal access to theatrical success—substantial."

— *Village Voice*



Digging the Africanist Presence in American Performance *Dance and Other Contexts*



"Written with dynamism, passion, and perception on a subject of central importance to us all, this powerful book makes us ponder issues we took for granted. It deserves a broad readership."

— Lawrence W. Levine, author of *Black Culture and Black Consciousness* and *Highbrow/Lowbrow*

"...Gotschild's voice is convincing because of her eclectic documentation and it is touching as well because of the human experience the reader is drawn into within the related responses of her students, colleagues, herself, and her antagonists..."

— Yvonne Daniel, Associate Professor of Dance Anthropology,
Smith College and the Five College Dance Consortium

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Joan Myers Brown & The Audacious Hope of the Black Ballerina

A BIOHISTORY OF AMERICAN PERFORMANCE

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Contact:

Sacha Adorno | 267-243-1593 | sacha@SachaAdorno.com or Laura Henrich | 484-467-4315 | lahenrich@gmail.com