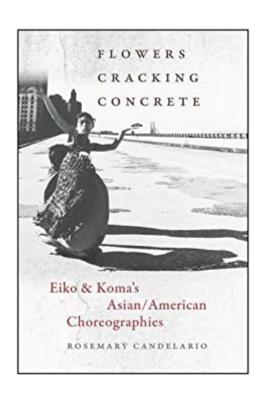


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Flowers Cracking Concrete: Eiko & Komaââ,¬â,,¢s Asian/American Choreographies





Synopsis

A long overdue study of two dance artists central to the American avant-garde dance scene since the 1970s

Book Information

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Customer Reviews

 \tilde{A} ¢â ¬Å"distinctive for its extremely slow, minimalistic movement and their collaborative, hands-on approach to every aspect, from movement to costumes to sets \tilde{A} ¢â ¬Â| site-specific works aimed to convey a message about the spaces they were performed in \tilde{A} ¢â ¬Â• \tilde{A} ¢â ¬â•Rachel Caldwell, Dance Teacher Magazine

 \tilde{A} ¢ \hat{a} "Clearly written, Flowers Cracking Concrete offers both a comprehensive, invaluable analysis of Eiko and Koma \tilde{A} ¢ \hat{a} ¬ \hat{a} ,¢s work and a compelling, insightful examination. This book is indispensible reading for those interested in the histories and practices of contemporary concert dance, and in the luminous works of these internationally renowned artists. \tilde{A} ¢ \hat{a} ¬ \hat{A} • (Judith Hamera, professor of dance, Lewis Center for the Arts, Princeton University) \tilde{A} ¢ \hat{a} ¬ \hat{A} "Eiko & Koma have been staggeringly creative pillars of American dance for decades. Now, Rosemary Candelario has given them their due in this rich picture of them as politically active avant-garde performers with complex Japanese/American identities who address intercultural contact, interfacing with nature, and communal mourning. \tilde{A} ¢ \hat{a} ¬ \hat{A} • (Bruce Baird, author of Hijikata Tatsumi and Butoh: Dancing in a Pool of Gray Grits) \tilde{A} ¢ \hat{a} ¬ \hat{A} *Flowers Cracking Concrete \tilde{A} \hat{A} contributes a vital perspective to the growing

scholarship on the groundbreaking artists Eiko & Koma.à Professor Candelario's detailed examination of their artistic development over half a century situates it in relation to discourses of orientalism and Asian American identity in a way that is critically illuminating.à It allows us to see the work of Eiko & Koma beyond the dead-ends of (orientalist) "identity" and deracinated aesthetics, while staying firmly grounded in Eiko & Koma's deeply personal and deeply political oeuvre.â⠬• (Karen Shimakawa, New York University)

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