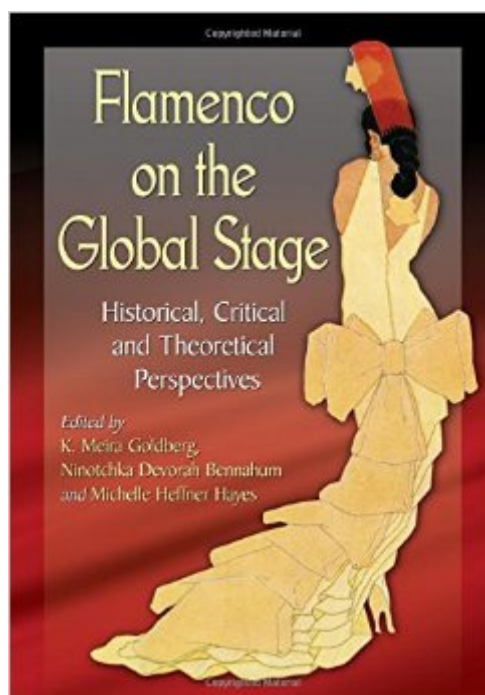


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# Flamenco On The Global Stage: Historical, Critical And Theoretical Perspectives



## Synopsis

The language of the body is central to the study of flamenco. From the records of the Inquisition, to 16th century literature, to European travel diaries, the Spanish dancer beguiles and fascinates. The word flamenco evokes the image of a sensuous and rebellious woman--the bailaora--whose movements seduce the audience, only to reject their attention with a stomp of defiance. The dancer's body is an agent of ideological resistance, conveying a conflicting desire for subjectivity and autonomy and implying deeply held ideas about history, national identity, femininity and masculinity. This collection of new essays provides an overview of flamenco scholarship, illuminating flamenco's narrative and chronology and addressing some common misconceptions. The contributors offer fresh perspectives on age-old themes and suggest new paradigms for flamenco as a cultural practice.

## Book Information

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## Customer Reviews

This is a fine collection of essays that collectively present cutting-edge scholarship on flamenco and other aspects of Spanish music and dance, but especially on flamenco dance and its historical antecedents. Studies of dance in general, and flamenco dance in particular, have traditionally faced severe challenges due to the lack of notation (as opposed to music), but the editors and contributors have made great strides here in studying flamenco dance, from reconstructing its origins and evolution to interpreting its aesthetics and images.

This was a fascinating, enlightening and most enjoyable discussion by panelists who were learned

and tops in their fields.

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