home and professional lives in California. Wittmann’s concise and in-depth analysis of several key aspects of both Halprin’s pedagogical and therapeutic strands is useful to both scholars and students, because it flags how much of Halprin’s approach directly emerged from her continuous interrogation of the meaning of movement expression across different artistic, social, and political contexts.

Together with the accompanying interviews and follow-up chapters written by the two other key proponents of Halprin in Germany, Ursula Schorn and Ronit Land, the book meaningfully connects Halprin’s Movement ritual and body work to wider concerns in humanistic psychotherapy and dance pedagogy. Schorn, for example, identifies kinaesthetic awareness as fostered by Halprin’s training approach as the key aspect of the five-part healing process in her dance movement therapy. Ronit Land’s final chapter, on the other hand, stresses the importance of Halprin’s work in not only educational and multicultural contexts, but also peace work and conflict resolution in her own life-long commitment to facilitating art projects in Israel and Palestine.

When Halprin’s work in Germany was for a long time mostly received in the context of dance pedagogy and therapy, the authors present a fresh perspective that provides not only an art historical and aesthetic analysis of Halprin’s movement investigation, but also includes a valuable chronological timeline of the performance work and several black and white photographs and illustrative diagrams. Even though some of the research on Halprin’s Life/Art process is known to English speaking readers familiar with scholarship by Janice Ross (2009) as well as Libby Worth and Helen Poynor (2004), the authors here present Halprin’s canon from the specific reception of her work in Germany. As such, the book shows that the internationally applied contexts of Halprin’s canon cannot be separated from the wide scope of her pedagogic and therapeutic approaches, and it speaks convincingly of Halprin’s global impact on contemporary dance and society today.

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Jacky Lansley’s archival memoir provides a lovingly curated and richly fleshed out view into the independent UK New Dance Movement and community from the 1970s through the current era. Lansley’s work as a choreographer extends across this period, from her earliest experimental works in 1972 as a member of Richard Alston’s company Strider, through her founding of Limited Dance Company in 1974 with Sally Potter, her 2002 establishment of the Dance Research Studio and shift to a slower production cycle, and up to the present day.
The volume’s central seven chapters, named after works Lansley created between 1977 and 2012, are bracketed by a brief survey of the emergence of minimalist dance in the UK, with two closing chapters, one dedicated to other key choreographic contemporaries, and the other a reflection on the work of choreography and its place in the world. Between these, Lansley lucidly describes the organisations that supported her, and the changes in both her modes of work and the field’s interests and focus. The author’s interviews and reminiscences with collaborators, including Sally Potter, Rosemary Lee, Tony Thacher, Matthew Hawkins and Miranda Tufnell amplify the volume’s context and perspective, while images and written scripts of Lansley’s scores offer deeper insight into her influential practice. Reviews and commentary gathered from performers and audience members further illuminate the production and reception of her work, while also reflecting postmodern choreography’s emergence and reception in the UK over four decades.

Following chapters describing her early work with Limited Dance Company and as part of the influential X6 Dance Space collective, Chapter 3 finds Lansley moving through a ‘hybridisation’ in the 1980s, as she shifts from experimental choreography to a more postmodern strategy. Here, the timeline makes a conceptually logical jump from Les Diables (1988–89) to Bird (2001), curiously eliding numerous collaborations between 1988 and 1997 as it does. In Chapter 4, a stylistic excursion into what Lansley terms ‘Writing Choreography,’ Lansley uses ‘present time to describe and reflect on the visceral reality’ of her 2004 work Holding Space. This chapter, like those that follow, also includes sections detailing her research and the performers, music, and locations in/for which the works were made, including the Cornwall coast (View from the Shore (2007)), cathedrals in York and Glasgow (Standing Stones (2008)), and The Hall in Cornwall (Guests (2010), Guest Suites (2012)). Each of the volume’s chapters concludes with extensive, largely biographical endnotes to facilitate understanding of the backgrounds and independent work of the collaborators and referents named. All in all, Choreographies is an intimate, generous portrait and history of this seminal artist and her community in its time and spaces that will engage and benefit readers interested in the emergence of experimental and postmodern dance in the UK.

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The contemporary dance community of Aotearoa, New Zealand is small, extremely eclectic and culturally diverse. We compete for the same small pot of money and attend each other’s shows as a kind of artist’s commitment to each other. My relationship with Limbs Dance Company began upon my return to