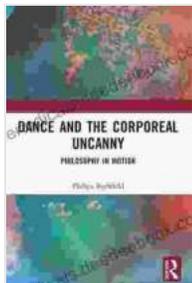


Dance and the Corporeal Uncanny: Philosophy in Motion



When we see a dancer move, we see something that is both familiar and strange. On the one hand, the dancer's body is a human body, like our own. We can recognize its basic structure and functions. Yet on the other

hand, the dancer's body is transformed in some way. It is more fluid, more expressive, and more powerful than our own. This strange familiarity is what we call the corporeal uncanny.



Dance and the Corporeal Uncanny: Philosophy in Motion by Peter Goss

★★★★★ 5 out of 5

Language : English
File size : 6380 KB
Text-to-Speech : Enabled
Screen Reader : Supported
Enhanced typesetting : Enabled
Word Wise : Enabled
Print length : 263 pages



The corporeal uncanny is a powerful tool for choreographers and dancers to communicate complex and challenging ideas about the human condition. By making the body strange, they can make us see it in a new way. They can reveal to us the hidden possibilities of our own bodies and the ways in which our bodies can connect us to the world around us.

The Corporeal Uncanny in Dance

The corporeal uncanny is a concept that has been explored in many different ways in dance. Some choreographers have used it to create a sense of strangeness and discomfort. Others have used it to explore the possibilities of the human body. Still others have used it to create a sense of beauty and wonder.

One choreographer who has explored the corporeal uncanny in his work is William Forsythe. In his piece *In the Middle Somewhat Elevated*, Forsythe uses a series of repetitive and disjointed movements to create a sense of estrangement between the dancer's body and their surroundings. The dancers move as if they are puppets, or as if they are controlled by some unseen force. This effect is further heightened by the use of sound and lighting, which create a sense of tension and unease.

Another choreographer who has explored the corporeal uncanny is Akram Khan. In his piece *Desh*, Khan uses the body to explore the themes of migration and displacement. The dancers move in a fluid and expressive style, but their bodies are often contorted and misshapen. This effect creates a sense of unease and discomfort, which reflects the experiences of migrants and refugees.

The Corporeal Uncanny and Philosophy

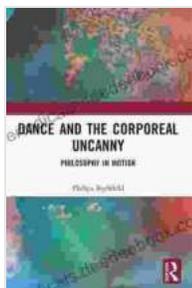
The corporeal uncanny is a fascinating concept that has implications for philosophy as well as for dance. It raises questions about the nature of the body, the self, and the world around us. By exploring the corporeal uncanny, dance can help us to understand ourselves and our place in the world.

One philosopher who has written about the corporeal uncanny is Sigmund Freud. In his essay "The Uncanny," Freud argues that the uncanny is a feeling of strangeness and unease that is caused by something that is both familiar and unfamiliar. Freud identifies several different types of the uncanny, including the corporeal uncanny. He argues that the corporeal uncanny is caused by the body's ability to be both a source of pleasure and

a source of pain. This duality can lead to feelings of estrangement and unease.

Another philosopher who has written about the corporeal uncanny is Jacques Derrida. In his book *The Gift of Death*, Derrida argues that the corporeal uncanny is a site of resistance to dominant ideologies. He argues that the corporeal uncanny can disrupt our sense of what is normal and acceptable, and can open up new possibilities for thought and action.

The corporeal uncanny is a powerful and complex concept that has implications for both dance and philosophy. It is a site of estrangement and unease, but it is also a site of possibility and potential. By exploring the corporeal uncanny, dance can help us to understand ourselves and our place in the world.



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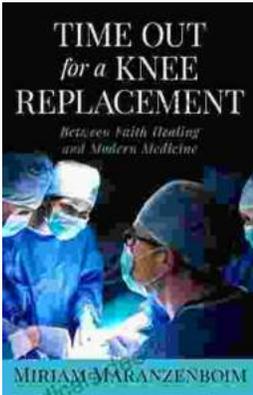
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