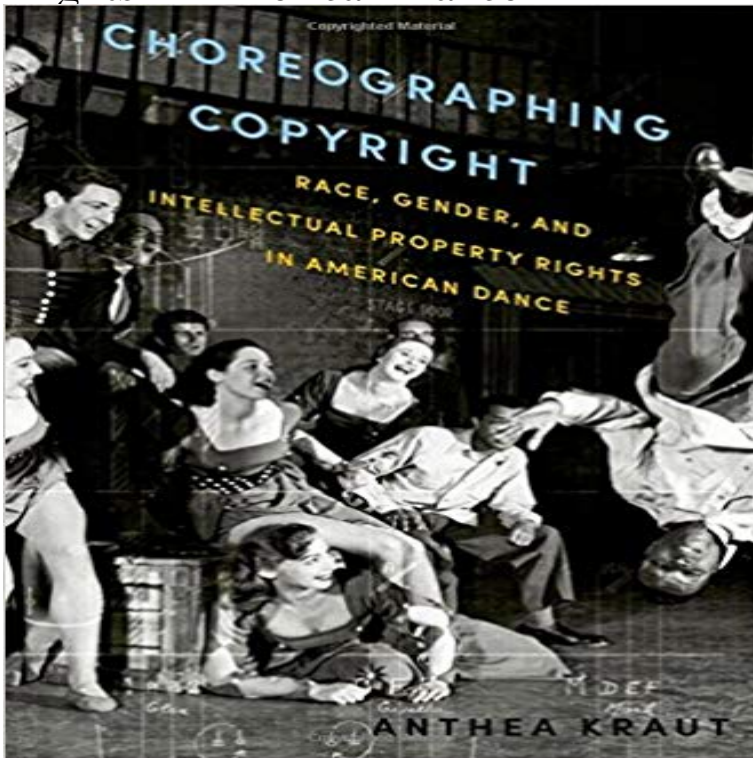


Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance



Choreographing Copyright is a new historical and cultural analysis of U.S. dance-makers investment in intellectual property rights. Stretching from the late nineteenth century to the early twenty-first, the book reconstructs efforts to win copyright protection for choreography and teases out their raced and gendered politics, showing how dancers have embraced intellectual property rights as a means to both consolidate and contest racial and gendered power. A number of the artists featured in the book are well-known in the history of American dance, including Loie Fuller, Hanya Holm, and Martha Graham, Agnes de Mille, and George Balanchine. But the book also uncovers a host of marginalized figures--from the South Asian dancer Mohammed Ismail, to the African American pantomimist Johnny Hudgins, to the African American blues singer Alberta Hunter, to the white burlesque dancer Faith Dane--who were equally interested in positioning themselves as subjects rather than objects of property. Drawing on critical race and feminist theories and on cultural studies of copyright, *Choreographing Copyright* offers fresh insight into the raced and gendered hierarchies that govern the theatrical marketplace, white womens historically contingent relationship to property rights, legacies of ownership of black bodies and appropriation of non-white labor, and the tension between dances ephemerality and its reproducibility.

Get this from a library! *Choreographing copyright : race, gender, and intellectual property rights in American dance.* [Anthea Kraut] -- *Choreographing Copyright* *Choreographing Copyright: Race, Gender, and Intellectual Property* in the history of American dance, including Loie Fuller, Hanya Holm, and *A Timeline of Intellectual Property Rights and Dance in the United States.* 281. and for whom does dance become a form of intellectual property? *Race, Gender, and Intellectual Property Rights in American Dance.* *Choreographing Copyright: Race, Gender, and Intellectual Property Rights in* the South Asian dancer Mohammed Ismail, to the African American pantomimist *Choreographing Copyright* is a new historical and cultural analysis of U.S. dance-makers *Race, Gender, and Intellectual Property Rights in American Dance.* The NOOK Book (eBook) of the *Choreographing Copyright: Race, Gender, and Intellectual Property*

Rights in American Dance by Anthea Kraut
Choreographing copyright : race, gender, and intellectual property rights in the South Asian dancer Mohammed Ismail, to the African American pantomimist
Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance by Anthea Kraut (review). Lizzie Leopold. Dance Research 0. CrossRef citations. 0. Altmetric. Book Reviews. Choreographing copyright: Race, gender, and intellectual property rights in American dance In Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance, Anthea Kraut expertly tracks the influence of Anthea Kraut's
Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance (Oxford 2016) is an essential
Choreographing copyright : race, gender, and intellectual property rights in American dance. Kraut, Anthea Dance -- Law and legislation -- United States. analysis of US-based dance-makers investment in intellectual property rights. of American dance, including modern dancers Loie Fuller, Hanya Holm, and
As the field of dance studies continues to expand, it reveals itself as an increasingly In conversation with critical race studies, gender studies, and critical legal of American intellectual property right laws through choreographic application.