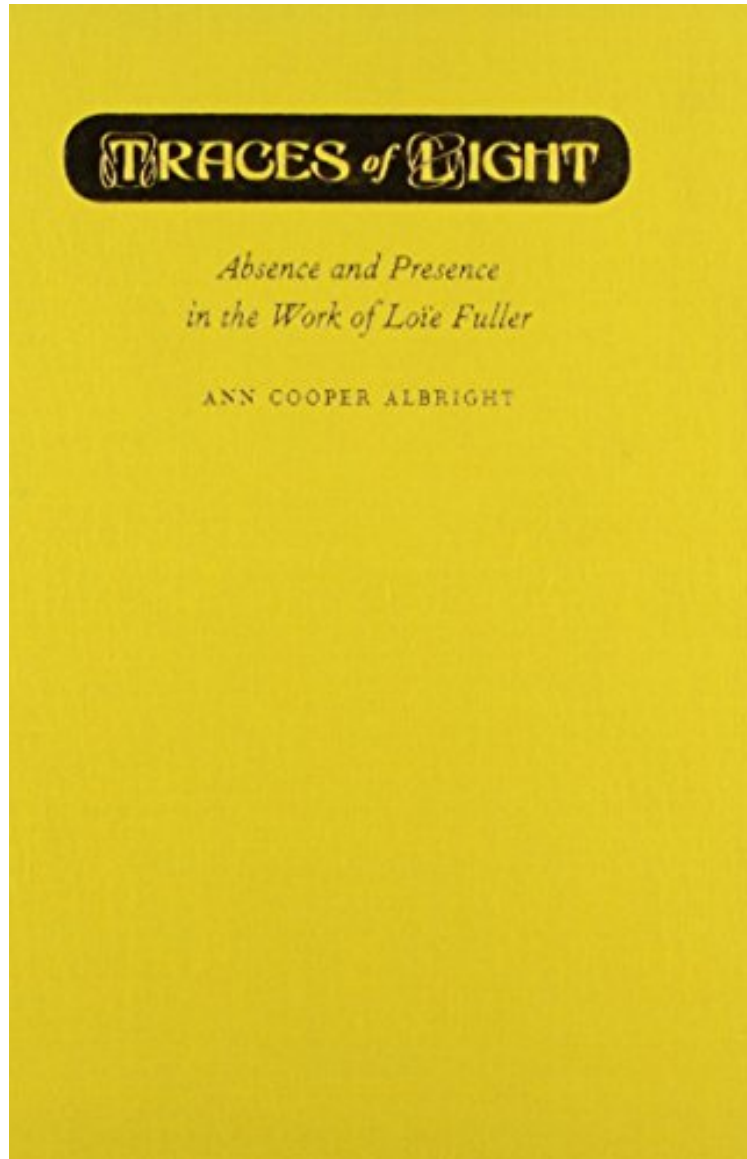


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Traces of Light: Absence and Presence in the Work of Loe Fuller

Ann Cooper Albright

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Ann Cooper Albright : Traces of Light: Absence and Presence in the Work of Loe Fuller before purchasing it in order to gage whether or not it would be worth my time, and all praised Traces of Light: Absence and Presence in the Work of Loe Fuller:

4 of 4 people found the following review helpful. groundbreaking American dancer in ParisBy Henry BerryLoie Fuller (born 1862) was a unique figure in early modern dance and in the history of dance. In her teens, she was a member of the Buffalo Bill troupe and worked in vaudeville besides being a temperance speaker. By the 1890s, she had achieved

renown dancing in Paris. "I was born in America, but I was made in Paris," Fuller once remarked. As posters, art work by Lautrec, the sculpture Larche, and others, and features in dance and theater periodicals testify, Fuller was a dancer of high interest; and she had an influence not only on dance, but also other fields of art. Fuller's dance had a strong element of exoticism, like the dance of the later more celebrated and better-known Josephine Baker who in the mid twentieth century also found adulation in Paris. But whereas Baker's exoticism was rooted in the primitive and the carnal, Fuller's manifested a visual sensuality and the mysticism of elaborate movement and possibilities. One sees in Fuller's effects of swirling and weaving hundreds of yards of silk high above her and around her as she danced a relation to the Japonisme art style popular in France at the time and also to Art Nouveau with its blendings of colors and references to forms of nature such as a flowing current or thicket of leaves. The whirlwinds of color created--generated--by Fuller would be accentuated by dramatic lighting. Fuller's influence can be seen in the dance of Isadora Duncan and Martha Graham; and also in costuming, scenery, and choreography of following modern dance. Including biography, social history, art, and aesthetics, Albright presents a full, multidimensional, study of this singular dancer. The author is a professor of dance at Oberlin College.

One of the most famous dancers of the early 1900s, Loe Fuller created an extraordinary sensation in Paris with her manipulations of hundreds of yards of silk, swirling high above her and lit dramatically from below. Her work inspired artists such as Henri de Toulouse-Lautrec, Auguste Rodin, and Stphane Mallarm, and she embodied many of the decorative themes of Art Nouveau. Because her work highlights important issues in dance such as the role of technology in defining a dancing signature, the emergence of a modern movement sensibility, and the role of popular entertainment in early modern dance, Fuller is a critical figure through whom to study the changing representations of women dancers in the early twentieth century. Author Ann Cooper Albright places Fuller in the context of fin-de-sicle culture and offers a compelling analysis of Fuller's innovations in lighting and movement that includes full-color reproductions of original posters, archival photos, and magazine and newspaper clippings. *Traces of Light* adds significantly to the literature on twentieth-century dance, illuminating a pioneer who helped to shape modern performance and stagecraft. There is a digital web companion to this book at <http://learningobjects.wesleyan.edu/wespress/traces/>. Hardcover is un-jacketed.

Rich in meticulous scholarship, Albright's biography provides a feast of insights into Loe Fullers life and times, and an exciting new model for dance scholarship. (Susan Leigh Foster, University of California, Los Angeles) Onstage, Loe Fuller's dancing body metamorphosed into lilies and flames. Albright's words forged both through extensive research and by physically experiencing Fuller's movement bring the artist captured in the books many illustrations to powerful, three-dimensional life. (Deborah Jowitt, dance critic, *The Village Voice*) About the Author ANN COOPER ALBRIGHT teaches dance at Oberlin College, where she is also chair of the gender and womens studies program. She is the head of the editorial board of the Society of Dance History Scholars, which produces the series *Studies in Dance History*.