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Impressions Left by Isadora Duncan: Partially Annotated Bibliography

Dwyer, Paul James. "Isadora Duncan: Barefoot at Massey Hall." *Dance Collection Dance: The News*, no. 38, 1994, pp.1-2.

Gaido, D. "The American Path of Bourgeois Development." *The Journal of Peasant Studies*, vol. 29, no. 2, 14 Sept. 2002, pp.1-23. *Taylor & Francis Online*, doi: [10.1080/03066150412331311019b](https://doi.org/10.1080/03066150412331311019b).

Isadora Duncan Archive. www.isadoraduncanarchive.org/. Accessed 3 April 2022.

Irmscher, Christoph. "An Isadorable Unbound." *Raritan*, vol. 39, no. 2, 2019, pp.11-35.

ProQuest, www.proquest.com/docview/2327841600/fulltext/7C809CB1E8934B12PQ/1?accountid=13631.

Jankowski, Harmony. "Writing Bodies: Isadora Duncan, Movement, and Metaphor." *Congress on Research in Dance Conference Proceedings*, 2015, pp. 83-8. *Cambridge Core*, doi: [10.1017/cor.2015.15](https://doi.org/10.1017/cor.2015.15).

This article provides an insightful perspective on how Isadora Duncan was described by a myriad of modernist writers, including many vivid quotes from Charlotte Perkins Gilman, John Dos Passos, and Gertrude Stein. Jankowski's use and analysis of these quotes greatly develops her point that Duncan's movement was distinctly captivating, expressive, and inspiring in her time. Jankowski, who has completed a Ph.D. in English and teaches both literature and dance studies at Indiana University, Bloomington, brilliantly highlights Duncan's movement qualities by connecting the poetic interpretations of her dance within the greater historical context of the modernist

movement in literature (Jankowski 364). Given the fascination with describing or replicating Duncan's physicality and movement that the modernist writers were working through these connections are beneficial in the process of creating a digital painting that could portray some of the abstract and often spiritual sensations Duncan was able to evoke from her audiences.

Peters, Meindert E. "Revaluations through Dance: Friedrich Nietzsche's Thought in Isadora Duncan's Speech The Dance of the Future." *Dance Research*, vol. 37, no. 2, Nov. 2019, pp. 206-19. *EBSCOhost*, doi: [10.3366/drs.2019.0273](https://doi.org/10.3366/drs.2019.0273).

Rabinovitch-Fox, Einav. "New Women in Early 20th-Century America." *Oxford Research Encyclopedia of American History*, 22 Aug. 2017. *Oxford University Press*, doi: [10.1093/acrefore/9780199329175.013.427](https://doi.org/10.1093/acrefore/9780199329175.013.427).

Yagishita, Emi. "Isadora Duncan's Early Career in the United States." *Congress on Research in Dance Conference Proceedings*, vol. 2016, 2016, pp. 436-42. *Cambridge Core*, doi: [10.1017/cor.2016.58](https://doi.org/10.1017/cor.2016.58).

Emi Yagishita examines how Isadora Duncan's childhood and family influenced and affected her early professional career in the United States. The article highlights how close the Duncan family was, how Isadora's appreciation for nature and her mother's homeschooling contributed to her becoming a dancer, as well as some of the events that lead to her believing dance "lacked sufficient recognition" in the U.S. and eventually moving to Europe (Yagishita 441). It is recognized that her greatest success took place in Europe, which corroborates with numerous other sources (Dwyer, Irmscher, Peters), however this article provides information that is integral in developing an understanding of Isadora Duncan's values as a movement artist within her lifespan and career. It is also

notable that some of this information is intimate and exclusive because it came from Raymond Duncan's unpublished papers (Isadora's younger brother) that were shared with the author directly through the descendants of Isadora.

Yushkova, Elena. "New Insights into Isadora Duncan's Dance." Review of *Isadora Duncan in the Twenty-First Century: Capturing the Art and Spirit of the Dancer's Legacy* by Andrea Mantell Seidel. *Dance Chronicle*, vol. 39, no. 3, 2016. *Taylor & Francis Online*, doi: [10.1080/01472526.2016.1220793](https://doi.org/10.1080/01472526.2016.1220793).

While Yushkova only reviews a book surrounding Duncan, the review itself is quite extensive and proved a valuable starting point for much of the research that took place in this project. Yushkova discusses how Seidel's book, along with conferences in 2013 and 2015 devoted to Duncan, mark a "growing interest in her art" and a "new revival of Duncan dance". As such, recent research on Duncan is described as well as how Duncan is situated in and appreciated with a current dance history context and understanding. Yushkova commends Seidel's ability to "reveal the depth and variety of Duncan's art" including the periods of and levels within her work along with Duncan's impact reaching multiple generations of dancers. This aligns with many other sources surrounding Duncan including Jankowski's article by connecting Duncan's dance with poetry and text, and the importance of her first students as discussed in Irmischer's "An Isadorable Unbound".