

# Dancing On My Grave An Autobiography

**Julia Schneider**

**Dancing on My Grave** Gelsey Kirkland, Greg Lawrence, 1992 The shattering story of a dream which became a heartbreaking nightmare for one of America's most famous ballerinas, Gelsey Kirkland, who chronicles her brilliant start as a dancer with George Balanchine, her legendary partnership with Mikhail Baryshnikov, her agonizing descent into drugs, and her struggles to rise again. Photographs.

Dancing on my grave Gelsey Kirkland, 1982

*A Matter of Appearance* Emily Wells, 2023-11-14 A dazzling memoir of chronic illness that explores the fraught intersection between pain, language, and gender, by a debut author. Emily Wells spent her childhood dancing through intense pain she assumed was normal for a ballerina pushing her body to its limits. For years, no doctor could tell Wells what was wrong with her, or they told her it was all in her head. In *A Matter of Appearance*, Wells traces her journey as she tries to understand and define the chronic pain she has lived with all her life. She draws on the critical works of Freud, Sontag, and others to explore the intersection between gender, pain, and language, and she traces a direct line from the “hysteria patients” at the Salpêtrière Hospital in nineteenth-century Paris to the contemporary New Age healers in Los Angeles, her stomping ground. At the crux of Wells’ literary project is the dilemma of how to diagnose an experience that is both private and public, subjective and quantifiable, and how to express all this in words. “Gorgeously written and brilliantly argued, *A Matter of Appearance* uses chronic illness as a lever to investigate the life of a body. It’s complex, inconclusive, and incredibly clear-eyed. Moving fluidly between histories of psychoanalysis, desire, ambition, pathology, Wells reminds us of the liminal state we all live in between sickness and health.” —Chris Kraus, author of *Aliens & Anorexia* and *Summer of Hate*

*The Narrative Study of Lives* Ruthellen Josselson, Amia Lieblich, 1993-03-31 This volume is especially appealing in that it celebrates diversity and embraces disagreement. . . . The narrative scholar, regardless of her/his research tradition or field, will most certainly benefit from the diversity and depth provided in *The Narrative Study of Lives*. Editors Ruthellen Josselson and Amia Lieblich have admirably fulfilled their criteria of breadth, coherence, and aesthetic appeal for works included in this volume. Moreover, they have provided the necessary forum for the study of lives and life histories. We can only hope to continue the conversation in future volumes. --Journal of Contemporary Ethnography Few questions have a longer, deeper, and livelier intellectual history than how we ‘construct’ our lives--and, indeed, how we create ourselves in the process. But it

is a question newly alive today, for modern scholarship has brought challenging new perspectives to the study of life writing. Literary theorists, linguists, legal scholars, and even political activists are bringing new and powerful insights to bear. The *Narrative Study of Lives* provides a needed forum for the debates now in progress and should attract a loyal and numerous band of readers. --Jerome Bruner, New York University For those psychologists searching for new approaches to the study of lives, this volume takes an important step toward the editors' promise of filling this gaping hole in psychology. --The Journal of Nervous and Mental Disease How do we derive concepts from stories and then use these concepts to understand people? What would have to be added to transform story material from the journalistic or literary to the academic and theoretically-enriching? Addressing these and other such issues as the interface between life as lived and the social times, this group of distinguished contributors from six different countries and four different disciplines explores this emerging new field. Beginning with the philosophical framework that underlies the study of narrative, the book covers such questions as: What makes people want to preserve the stories of their past? What methods can be used to deconstruct a narrative text? Can what we learn from people's narratives of their past be used to account for their current psychological functioning? What happens if people lose their ability to narrate their story? Can people's narrative accounts tell us something about identity and its development? Useful to researchers and students of human development and behavior, *The Narrative Study of Lives* provides rich stories and analysis of narrative approaches to life history.

**Reading Dance** Robert Gottlieb, 2008-11-04 Robert Gottlieb's immense sampling of the dance literature--by far the largest such project ever attempted--is both inclusive, to the extent that inclusivity is possible when dealing with so vast a field, and personal: the result of decades of reading. It limits itself of material within the experience of today's general readers, avoiding, for instance, academic historical writing and treatises on technique, its earliest subjects are those nineteenth-century works and choreographers that still resonate with dance lovers today: Giselle, *The Sleeping Beauty*, *Swan Lake*; Bournonville and *Petipa*. And, as Gottlieb writes in his introduction, "The twentieth century focuses to a large extent on the achievements and personalities that dominated it--from Pavlova and Nijinsky and Diaghilev to Isadora Duncan and Martha Graham, from Ashton and Balanchine and Robbins to Merce Cunningham and Paul Taylor and Twyla Tharp, from Fonteyn and Farrell and Gelsey Kirkland ("the Judy Garland of Ballet") to Nureyev and Baryshnikov and Astaire--as well as the critical and reportorial voices, past and present, that carry the most conviction." In structuring his anthology, Gottlieb explains, he has "tried to help the reader along by arranging its two hundred-plus entries into a coherent groups." Apart from the sections on major personalities and important critics, there are sections devoted to interviews (Tamara Toumanova, Antoinette Sibley, Mark Morris); profiles (Lincoln Kirstein, Bob Fosse, Olga Spessivtseva); teachers; accounts of the birth of important works from Petrouchka to *Apollo* to *Push Comes to Shove*; and the movies (from Arlene Croce and Alastair Macauley on Fred Astaire to director Michael Powell on the making of *The Red Shoes*). Here are the voices of Cecil Beaton and Irene Castle,

Ninette de Valois and Bronislava Nijinska, Maya Plisetskaya and Allegra Kent, Serge Lifar and José Limón, Alicia Markova and Natalia Makarova, Ruth St. Denis and Michel Fokine, Susan Sontag and Jean Renoir. Plus a group of obscure, even eccentric extras, including an account of Pavlova going shopping in London and recipes from Tanaquil LeClerq's cookbook." With its huge range of content accompanied by the anthologist's incisive running commentary, *Reading Dance* will be a source of pleasure and instruction for anyone who loves dance.

**Biography Index** Bea Joseph, 1988 A cumulative index to biographical material in books and magazines.

The New York Times Index, 2000

**New Books on Women and Feminism**, 1988

*Ballet's Feminisms* Carrie Gaiser Casey, 2009

**The Ballets of Ludwig Minkus** Robert Ignatius Letellier, 2008 The composer Ludwig Minkus represents one of musicâ (TM)s biggest mysteries. Who was he? Hardly anything is known about him, and yet he occupied an influential position in the theatres of the Imperial ballet in late nineteenth-century Russia. He has been recognised as a predecessor of Tchaikovsky, but as a musician is commonly held to have been so feeble as to be beneath contempt. Yet despite the scorn heaped on him, and his consequent obscurity, Minkus is far from being forgotten. Since the early 1960s his name has slowly begun to re-surface. Two works, *Don Quixote* (1869) and *La Bayadère* (1877), have been presented in their entirety for the first time to new audiences all over the world. The musical and dramatic power of both ballets has taken people by surprise. The stories have a very real human appeal, the choreography attracts the admiration of balletomanes, and the music, with its rhythm, verve, and beauty of melody, holds attention and engages the heart wherever it is heard. This introduction seeks to discover something more behind the blank façade of Minkusâ (TM)s life and work. What do we actually know about him as a man and as an artist? Are we able to apprehend his oeuvre as a whole, and how much can we establish from the available material? What is the nature of the music he created for those few works that have survived the years, and that have come to the fore again recently to delight those who have ears to hear? This study includes iconography from the life and times of the composer, many musical examples from his works, and a comprehensive bibliography and discography.

*The Literary Review*, 1987

**Encyclopaedia of Women and Development: Women and sexuality** Raj Pruthi, 2000

*The Autobiography of a Journalist (Complete)* William James Stillman, 1901

**Year Book Covering the Year ...**, 1987

**Waterstone's Guide to Books**, 1989

**Jim Kobak's Kirkus Reviews**, 1990

All the Days of My Life: an Autobiography Amelia E. Barr, 1913 During the ten years in which Austin was their home,

Amelia Barr took an active part in the social life of the frontier capital and wrote in her diary vivid pictures of many Texans and local events and scenes. In 1914 much of this material appeared in her autobiography, *All the Days of My Life!* Her accounts included women, Sam Houston, Indians who visited the capital, and local affairs concerning the Civil War. Though she did not show it outwardly, Amelia Barr was a mystic and deeply religious. Her life was governed by intuitions and prophetic dreams, many of which she related in striking detail. In 1866 the family moved to Galveston, where Barr had found new employment. In the yellow fever scourge of the next year, Barr and three sons died, leaving Mrs. Barr and three daughters. For a while she operated a boardinghouse on Tremont Street, but when this venture failed she went to New York--Tshaonline.org.

*Literature for Today's Young Adults* Kenneth L. Donelson, Alleen Pace Nilsen, 1989

*Kaapse bibliotekaris*, 1988 Issues for Nov. 1957- include section: Accessions. Aanwinste, Sept. 1957- (also published separately)

*The Autobiography of a Journalist* William James Stillman, 1901

## Whispering the Secrets of Language: An Mental Journey through **Dancing On My Grave An Autobiography**

In a digitally-driven earth wherever screens reign great and immediate interaction drowns out the subtleties of language, the profound techniques and mental subtleties hidden within phrases often move unheard. Yet, nestled within the pages of **Dancing On My Grave An Autobiography** a fascinating fictional value sporting with raw feelings, lies a fantastic journey waiting to be undertaken. Composed by a talented wordsmith, that marvelous opus encourages viewers on an introspective trip, lightly unraveling the veiled truths and profound impact resonating within ab muscles cloth of each word. Within the mental depths of the emotional evaluation, we shall embark upon a sincere exploration of the book's primary themes, dissect its captivating writing fashion, and succumb to the effective resonance it evokes deep within the recesses of readers hearts.

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