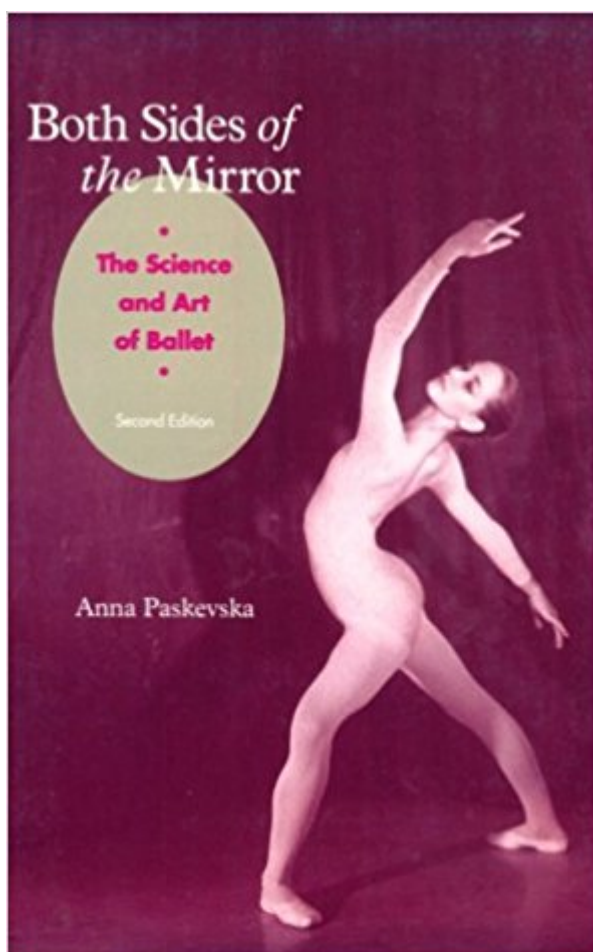




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Both Sides Of The Mirror: The Science & Art Of Ballet (Dance Horizons Book)



Synopsis

A technical exploration of the art of ballet incorporating findings in the fields of kinesiology, biomechanics, and physiology

Book Information

Series: Dance Horizons Book

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Customer Reviews

This is a technique book. Elements of artistry are not discussed. I felt like the title was misleading.

My first *martial arts* mentor suggested *fine dance* as the best background for *martial arts* practice. I now see the truth of that. *Fine dance* is a great way to acquire poise, grace, balance and co-ordination -- furthering general artful movement. *Both Sides of the Mirror* goes deeply into ideal aspects of fine dance circa Ballet. Via this book, there is much to learn about Ballet, dance and any dance-like movement -- including *cousin arts* such as Savate, Boxing or even Kenpo. Some may indeed view the deep ideas as exactly expressed in this work as *too scientific*. Others, such as I, will treasure such concise and precise presentation -- that does indeed go deeply into *psychosomatic* aspects of artful movement -- for example, I quote from page 27 on *Posture and Placement* ----"Dr Lulu Sweigard, who has written extensively on the subject of skeletal alignment, conducted a study on about 200 students. It was designed to test the importance of subcortical patterning of muscle function on the actual functioning of the skeleton. She discovered that changes in skeletal alignment could be achieved through the use of mental images to locate and visualize

movement in the body."---- VIA *Nine Lines of Movement* -- furthering artful movement par excellence of *The Science and Art of Ballet* +++

Great perspective on Ballet. The science is important to understand the artistry of Ballet.

Ms. Paskevskaja - a one time pupil of Cleo Nordi, who was a dancer with Pavlova, who in her turn was a pupil of Legat. That is ballet tradition at its very highest level - need one say more? A truly wonderful volume, full of wisdom and knowledge. It is a must for every teacher of ballet, every serious ballet student and also for parents. Do not let the technicalities and French terms daunt you! The historical details are interesting, explaining how the art has evolved during the centuries. As a fellow student of Ms. Paskevskaja back in the fifties in London I can only congratulate her on her achievement - in due course the book will be a standard work like "Basic principles" by Vaganova.

Make sure to have some water nearby. This book is as dry as the Sahara Desert. Nonetheless, the book contains invaluable insights and instruction on classical ballet. This is an important and helpful book to have in one's library.

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