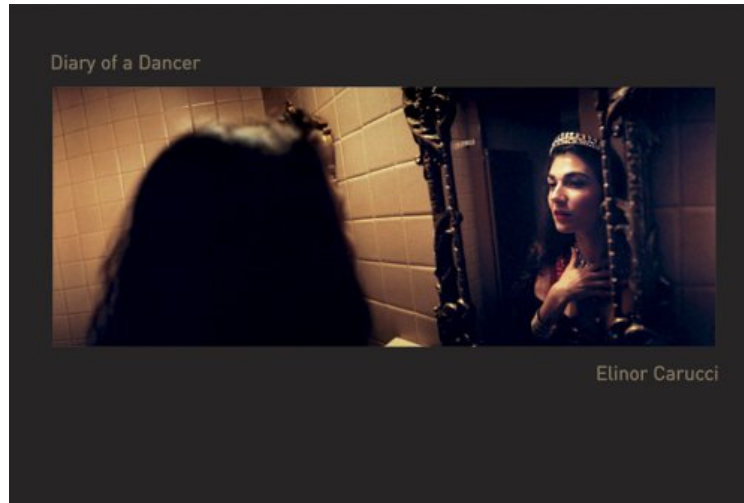


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Diary Of A Dancer

From Brand: Steidl

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From Brand: Steidl : Diary Of A Dancer before purchasing it in order to gauge whether or not it would be worth my time, and all praised Diary Of A Dancer:

2 of 3 people found the following review helpful. Not Really What I Expected By Margaret S. I was very disappointed in this collection especially given the price. I was expecting a "Diary of a Dancer" told in pictures. However, in trying to capture her experience as a Middle Eastern Dancer she inadvertently took away from her own experience by showcasing mainly pictures of the events and the people where she was dancing. There are not very many pictures of her getting ready to dance, dancing, costumes, or even after performance. I feel like I paid for some random people's wedding and special event photos. When I was looking at it my husband even asked me "who so and so was in the picture" before he realized it was a book. He thought I was looking at an album that one of our family members sent. There are some "neat" pictures but I am not sure I would consider them coffee table book pictures. Also, in looking up more of Carucci's work I found that most of the pictures are on her website. I have seen a few of her pictures before which were amazing and beautiful which led me to this book which unfortunately was not. I really wish I had loved this and found what I was looking for. 1 of 3 people found the following review helpful. A Middle Eastern dancer's NY world By D. Donovan, Editor/Sr. Reviewer Author Elinor Carucci, herself an immigrant, has been a Middle Eastern dancer for years, and her photographic tribute DIARY OF A DANCER comes from a period of three years in which she performed primarily around New York City, dancing for all ethnic communities and in places ranging from fancy restaurants to sleazy bars. An oblong presentation captures her dances onstage and provides an excellent selection of behind-the-scenes shots as well, portraying the people

"I have been a professional Middle Eastern dancer, or as it is called in the West, belly dancer, for ten years. I photographed this collection of images during a period of three years, in which I performed mostly around New York City's five boroughs, their vicinity and parts of New Jersey. I traveled to shows with a married couple, Israelis like myself, who were my agents. He was the drummer, she did the jewelry, so we were a small, tightly knit creative team, spending many hours together on the road. We sometimes did as many as six or seven shows an evening, each in a

different location and for a different kind of audience. I danced for Americans, Greeks, Indians, Bukharans, Punjabis, Turkish, Chinese and Gypsy communities. I danced in fancy restaurants for celebrities, in middle-class family events, in sleazy bars, or for men gathered in poor-house basements. There is a tension between the dance's beauty, grace and technical sophistication, and the fact that it thrives on its off-stage settings. It is not just choreographically complicated, it is also direct, sexual, warm, alive. More than that, it is, in its own way, truly intimate. It could not be all that if it wasn't performed in ordinary settings, among, rather than in front of, audiences. This is, in fact, what I personally like so much about it. The mixing with the people, dancing in living rooms, being surrounded by families, grandparents and children at once, the smell of the food and the messiness of real life..." --Elinor Carucci