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DANCE ART IN THE PHILOSOPHICAL AND CULTURAL CONTEXT

Like any form of art, dance is a representation of human emotions, reflection of overall life. As it is a great part of the art world, it should be accessible to all humanity, which can be loved, argued and shared almost by all. Dance has no boundaries with regards to sex, race or social status; it is accessible to all peoples. In its purest form it is the movement of humanity, and therefore dance has often struggled to be taken seriously as an art. Dance is a form of human activity so it is assumed to be paradigmatically 'rational' and 'serious'.

For a long time dance was largely non-existent in the fields of aesthetics, art theory and philosophy. Yet movement is an eminently philosophical problem. Ultimately, it is essentially the power to move, of self-movement, that distinguishes the living and organic from the inorganic and inanimate. If movement is declared the foundation of an art form, as modernity has done, then the question arises about the nature of movement.

The earliest inklings of movement education occurred in the late 1800 s in the field of dance. In the wake of the body reform movement in the first third of the twentieth century and with the beginnings of modern dance, dance artists, Rudolf von Laban among others, found a definition of the dancer that has become interesting for theorists as well as dancers: the dancer is "the human being who consciously strives to weave clear intelligence, deep feeling and strong desire into an harmoniously balanced yet interactively moving whole". The project proposed by this theory of the human subject surmounts the classical dualism of mind and body and describes the dancing subject as a dynamic unity.

Talking about the genre of ballroom choreography as an art movement, we are faced primarily with the concept of body and image. Because when they interact central dancing aesthetics category are born: physicality of an image and imagery of a body. These categories lead us to an sense of beauty, harmony and rhythm, help to form our own understanding of a body, it's borders and the ability to express himself creatively.

Isadora Duncan, famous American dancer believed that «free soul should live in the body». Isadora devoted her life to the art of dance, taught others and carried the idea of a new dance and the dancer of the future: «Her movements will be similar to movements of nature... they will reflect human thoughts, thoughts about the universe in which we live... Her sign is as a sublime spirit in unlimited free body!» Dancing man through his body generates a wavy line, which in some arcane way connects Life, Art and Philosophy.

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