

Perform Repeat Record

Provides an up-to-date overview of the present state Visual Cultural Studies, featuring new original content, topics, and methods The Wiley Blackwell Concise Companion to Visual Culture brings together original research by both established scholars and new voices in the dynamic field, exploring the history, current state, and possible future directions of visual cultural studies. Organized as a series of non-traditional keyword essays, this innovative volume engages readers with a diversity of ideas and perspectives to broaden and enrich their understanding of visual culture and its operations. This accessible, reader-friendly volume begins with a brief introduction to the history and practices of visual studies, featuring interviews and conversations with key figures such as W.J.T. Mitchell and Douglas Crimp. The majority of the text explores key concepts within a broad framework of history, ecologies, mediations, agencies, and politics while placing particular emphasis on interdisciplinarity and intersectionality. Essays cover keyword topics including Identities, Representation, Institutions, Architectures, Memes, Environment, Temporality, and many more. Offering a unique approach to the subject, this timely resource: Presents new work from a diverse group of scholars with a broad range of social, cultural, and generational perspectives Emphasizes the importance of activism and political urgency in humanities scholarship Discusses engaging objects and discourses beyond film and art, such as architecture, video games, political activism, and the nonhuman Highlights the diverse and interconnecting elements of visual culture scholarship Includes case studies and short introductions that provide context and reinforce core concepts The Wiley Blackwell Concise Companion to Visual Culture is essential reading for advanced undergraduate students, graduate students, and scholars in the fields of visual studies, art history, film studies, and media studies. Beyond the Happening uncovers the heterogeneous, uniquely interdisciplinary performance-based works that emerged in the aftermath of the early Happenings. By the mid-1960s Happenings were widely declared outmoded or even 'dead', but this book reveals how many practitioners continued to work with the form during the late 1960s and 1970s, developing it into a vehicle for studying interpersonal communication that simultaneously deployed and questioned contemporary sociology and psychology. Focussing on the artists Allan Kaprow, Marta Minujín, Carolee Schneemann and Lea Lublin, it charts how they revised and retooled the premises of the Happening within a wider network of

dynamic international activity. The resulting performances directly intervened in the wider discourse of communication studies, as it manifested in the politics of countercultural dropout, soft power and cultural diplomacy, alternative pedagogies, sociological art and feminist consciousness-raising. This book stages a timely discussion about the centrality of identity politics to theatre and performance studies. It acknowledges the important close relationship between the discourses and practices historically while maintaining that theatre and performance can enlighten ways of being with others that are not limited by conventional identitarian languages. The essays engage contemporary theatre and performance practices that pose challenging questions about identity, as well as subjectivity, relationality, and the politics of aesthetics, responding to neo-liberal constructions and exploitations of identity by seeking to discern, describe, or imagine a new political subject. Chapters by leading international scholars look to visual arts practice, digital culture, music, public events, experimental theatre, and performance to investigate questions about representation, metaphysics, and politics. The collection seeks to foreground shared, universalist connections that unite rather than divide, visiting metaphysical questions of being and becoming, and the possibilities of producing alternate realities and relationalities. The book asks what is at stake in thinking about a subject, a time, a place, and a performing arts practice that would come 'after' identity, and explores how theatre and performance pose and interrogate these questions.

An innovative analysis of Simone Forti's interdisciplinary art, viewing her influential 1960s "dance constructions" as negotiating the aesthetic strategies of John Cage and Anna Halprin. Simone Forti's art developed within the overlapping circles of New York City's advanced visual art, dance, and music of the early 1960s. Her "dance constructions" and related works of the 1960s were important for both visual art and dance of the era. Artists Robert Morris and Yvonne Rainer have both acknowledged her influence. Forti seems to have kept one foot inside visual art's frames of meaning and the other outside them. In *Soft Is Fast*, Meredith Morse adopts a new way to understand Forti's work, based in art historical analysis but drawing upon dance history and cultural studies and the history of American social thought. Morse argues that Forti introduced a form of direct encounter that departed radically from the spectatorship proposed by Minimalism, and prefigured the participatory art of recent decades. Morse shows that Forti's work negotiated John Cage's ideas of sound, score, and theater

through the unique approach to movement, essentially improvisational and grounded in anatomical exploration, that she learned from performer and teacher Ann (later Anna) Halprin. Attentive to Robert Whitman's and La Monte Young's responses to Cage, Forti reshaped Cage's concepts into models that could accommodate Halprin's charged spaces and imagined, interpenetrative understanding of other bodies. Morse considers Forti's use of sound and her affective use of materials as central to her work; examines Forti's text pieces, little discussed in art historical literature; analyzes Huddle, considered one of Forti's signature works; and explicates Forti's later improvisational practice. Forti has been relatively overlooked by art historians, perhaps because of her work's central concern with modes of feeling and embodiment, unlike other art of the 1960s, which was characterized by strategies of depersonalization and affectlessness. *Soft Is Fast* corrects this critical oversight.

An Introduction

Tall Tree, Nest of the Wind: The Javanese Shadow-play Dewa Ruci Performed by Ki Anom Soeroto

Specters of the Past

Dancing Across Borders

Contemporary Art and Feminism

Critical Live Art

Look Hot While You Fight the Patriarchy

The Routledge Companion to Theatre and Performance Historiography sets the agenda for inclusive and wide-ranging approaches to writing history, embracing the diverse perspectives of the twenty-first century and Critical Media History. Written by an international team of authors whose expertise spans a multitude of historical periods and cultures, this collection of fascinating essays poses the central question: "what is specific to the historiography of the performative?" The study of theatre, in conjunction with the wider sphere of performance, involves an array of multi-faceted methods for collecting evidence, interpreting sources, and creating meaning. Reflecting on issues of recording — from early modern musical scores, through VHS-technology to latest digital procedures — and on what is missing from records or oblique in practices, the contributors convey how theatre and performance history is integral to social and cultural relations. This expertly curated collection repositions theatre and performance history and is essential reading for Theatre and Performance Studies students or those interested in social and cultural history more generally.

Live Art in LA: Performance Art in Southern California, 1970-1983 documents and critically examines one of the most fecund periods in the history of live art. The book forms part of the Getty Institute's Pacific Standard Time initiative — a series of exhibitions, performance re-enactments and research projects focused on the greater Los Angeles area. This extraordinary volume, beautifully edited by one of the leading scholars in the field, makes vivid the compelling drama of performance history on the west coast.

Live Art in LA: moves lucidly between discussions of legendary figures such as Judy Chicago and Chris Burden, and the crucial work of less-celebrated solo artists and collectives; examines the influence of key institutions, particularly Los Angeles Contemporary Exhibitions and the California Institute of the Arts – and the Feminist Art Programme established at the latter; features original and incisive essays by Peggy Phelan and Amelia Jones, and eloquent contributions by Michael Ned Holte, Suzanne Lacy and Jennifer Flores Sternad. Combining cutting-edge research with over 100 challenging and provocative photographs and video stills, Live Art in LA represents a major re-evaluation of a crucial moment in performance history. And, as performance studies becomes ever more relevant to the history of art, promises to become a vital and enduring resource for students, academics and artists alike.

The Getty Research Journal features the work of art historians, museum curators, and conservators from around the world as part of the Getty 's mission to promote critical thinking in the presentation, conservation, and interpretation of the world 's artistic legacy. Articles present original research related to the Getty 's collections, initiatives, and research projects. This issue features essays on the cross-cultural features of a small alabaster vessel in the “ international style ” of the ancient Mediterranean, French and Flemish influences in the Montebourg Psalter, a new identification for the so-called bust of Saint Cyricus, the effects of the Reformation on the art market in northern Europe, sketchbooks kept by the Portuguese painter João Glama Stroeberle containing comments from his teachers, the origins of the architectural history survey, Japanese ink aesthetics in non-ink media, the impact of the invention of adhesive tape in the 1930s on the artistic process of abstract painters, and the importance of ephemeral artifacts for the documentation of Carolee Schneemann 's performance works. Shorter texts include notices on an Egyptian ushabti from the tomb of Neferibresaneith, a bronze statuette newly identified as representing the Alexandrian god Hermanubis, and an etching by Félix Bracquemond commissioned by the Parisian gallery Arnold & Tripp.

From the southern influence on nineteenth-century New York to the musical legacy of late-twentieth-century Athens, Georgia, to the cutting-edge cuisines of twenty-first-century Asheville, North Carolina, the bohemian South has long contested traditional views of the region. Yet, even as the fruits of this creative South have famously been celebrated, exported, and expropriated, the region long was labeled a cultural backwater. This timely and illuminating collection uses bohemia as a novel lens for reconsidering more traditional views of the South. Exploring wide-ranging locales, such as Athens, Austin, Black Mountain College, Knoxville, Memphis, New Orleans, and North Carolina's Research Triangle, each essay challenges popular interpretations of the South, while highlighting important bohemian sub- and countercultures. The Bohemian South provides an important perspective in the New South as an epicenter for progress, innovation, and experimentation. Contributors include Scott Barretta, Shawn Chandler Bingham, Jaime Cantrell, Jon Horne Carter, Alex Sayf Cummings, Lindsey A. Freeman, Grace E. Hale, Joanna Levin, Joshua Long, Daniel S. Margolies, Chris Offutt, Zandria F. Robinson, Allen Shelton, Daniel Cross Turner, Zackary Vernon, and Edward Whitley.

Art and Politics under the Khmer Rouge

Writing as/about Practice

A History and Theory of Identification and the Visual Arts

The Nature of Revolution

Perform, Repeat, Record

How Athens, Georgia, Launched Alternative Music and Changed American Culture

Border Spaces

Ron Athey is one of the most important, prolific and influential performance artists of the past four decades. A singular example of lived creativity, his radical performances are at odds with the art worlds and art marketplaces that have increasingly dominated contemporary art and performance art over the period of his career. *Queer Communion*, an exploration of Athey's career, refuses the linear narratives of art discourse and instead pays homage to the intensities of each mode of Athey's performative practice and each community he engages. Emphasizing the ephemeral and largely uncollectible nature of his work, the book places Athey's own writing at its centre, turning to memoir, memory recall and other modes of retrieval and narration to archive his performances. In addition to documenting Athey's art, ephemera, notes and drawings, the volume features commissioned essays, concise 'object lessons' on individual objects in the Athey archive, and short testimonials by friends and collaborators including Dominic Johnson, Amber Musser, Julie Tolentino, Ming Ma, David Getsy, Alpesh Patel and Zackary Drucker, among others. Together they form *Queer Communion*, a counter history of contemporary art.

This important new book examines contemporary art while foregrounding the key role feminism has played in enabling current modes of artmaking, spectatorship and theoretical discourse. *Contemporary Art and Feminism* carefully outlines the links between feminist theory and practice of the past four decades of contemporary art and offers a radical re-reading of the contemporary movement. Rather than focus on filling in the gaps of accepted histories by 'adding' the 'missing' female, queer, First Nations and women artists of colour, the authors seek to revise broader understandings of contemporary practice by providing case studies contextualised in a robust art historical and theoretical basis. Readers are encouraged to see where art ideas come from and evaluate past and present art strategies. What strategies, materials or tropes are less relevant in today's networked, event-driven art economies? What strategies and themes should we keep hold of, or develop in new ways? This is a significant and innovative intervention that is ideal for students in courses on contemporary art within fine arts, visual studies, history of art, gender studies and queer studies.

"Iconic works of art such as Jackson Pollock's *One* and Vincent van Gogh's *Starry Night* draw around 3 million viewers to New York's Museum of Modern Art annually. However, between the museum's permanent collection and its temporary exhibits on display, only just a fraction of MoMA's vast collection and the infrastructures that support it are visible to the public. In *Still Life*, Fernando Domínguez Rubio dives deep into the institutions, technologies, and histories that have made MoMA a cultural powerhouse. Domínguez Rubio seeks to uncover the considerable forces that support and sustain this growth. He shows us the veritable army of conservators, art movers, and curators who try to fend off the slow and inevitable deterioration of the works in MoMA's prestigious collection, as well as the enormous and idiosyncratic technologies they rely on, ranging from air conditioning units to specially designed storage

containers. And indeed, the vast majority of MoMA's immense collection is in storage. Of the museum's 1,221 works by Picasso, only 24 are regularly on display. These works are thus not only subject to the elements, but to trends in the art world. The prestige of a museum, then, is ultimately as fragile as the works it contains: not only do works of art decay over time, their perceived importance is constantly in flux"-- This book examines the recent trend for re-performance and how this impacts on the relationship between live performance and death. Focusing specifically on examples of performance art the text analyses the relationship between performance, re-performance and death, comparing the process of re-performance to the process of mourning and arguing that both of these are processes of adaptation and survival. Using a variety of case studies, including performances by Ron Athey, Julie Tolentino, Martin O'Brien, Sheree Rose, Jo Spence and Hannah Wilke, the book explores performances which can be considered acts of re-performance, as well as performances which examine some of the critical concerns of re-performance, including notions of illness, loss and death. By drawing upon both philosophical and performance studies discourses the text takes a novel approach to the relationship between re-performance, mourning and death.

Lorraine O'Grady and the Art of Language

Learning MySQL

Body, Space, Object

Dance in the Age of Performance

The Routledge Companion to Theatre and Performance Historiography

Art and Dance in Dialogue

A History and Theory Identification and the Visual Arts

Artists especially from dance and performance art as well as opera are involved to an increasing degree in the transfer between different media, not only in their productions but also the events, materials, and documents that surround them. At the same time, the focus on that which remains has become central to any discussion of performance.

Performing Arts in Transition explores what takes place in the moments of transition from one medium to another, and from the live performance to that which "survives" it.

Case studies from a broad range of interdisciplinary scholars address phenomena such as: The dynamics of transfer between the performing and visual arts. The philosophy and terminologies of transitioning between media. Narratives and counternarratives in historical re-creations. The status of chronology and the document in art scholarship. This is an essential contribution to a vibrant, multidisciplinary and international field of research emerging at the intersections of performance, visual arts, and media studies.

The Methuen Drama Companion to Performance Art offers a comprehensive guide to the major issues and interdisciplinary debates concerning performance in art contexts that have developed over the last decade. It understands performance art as an institutional, cultural, and economic phenomenon rather than as a label or object. Following the ever-increasing institutionalization and mainstreaming of performance, the book's chapters identify a marked change in the economies and labor practices surrounding performance art, and explore how this development is reflective of capitalist approaches to art and event production. Embracing what we perceive to be the 'oxymoronic status' of

performance art—where it is simultaneously precarious and highly profitable—the essays in this book map the myriad gestures and radical possibilities of this extreme contradiction. This Companion adopts an interdisciplinary perspective to present performance art's legacies and its current practices. It brings together specially commissioned essays from leading innovative scholars from a wide range of approaches including art history, visual and performance studies, dance and theatre scholarship in order to provide a comprehensive and multifocal overview of the emerging research trends and methodologies devoted to performance art.

Analyzes the author's transformation from academic to figure competitor. *Feminist Figure Girl* chronicles the transformation of art history professor Lianne McTavish, from a university professor into an extraordinarily tanned and crystal-encrusted bikini-wearing "figure girl." Figure competitions seek a softer appearance than traditional forms of bodybuilding but still require rigorous weightlifting, an extreme protein diet, and many hours of posing in high heels. While training for a figure show, McTavish combined autoethnographic methods, participant observation, and feminist theory to find new ways of thinking about physique culture and the female body. The author, who specializes in critical visual culture and the history of the body, explores such contemporary issues as body image, fat studies, identity politics, and "postfeminism," while rethinking fitness culture, diet regimes, feminist politics, reproductive activism, performance art, and the social function of photography. Written in a lively personal style reminiscent of McTavish's popular blog, she clearly explains the complex ideas stemming from the theoretical work of such writers as Judith Butler, Simone de Beauvoir, Michel Foucault, Iris Marion Young, Edmund Husserl, and Maurice Merleau-Ponty. The book also includes many photos documenting McTavish's physical transformation. "Dieting and exercising with the goal of posing onstage in a bikini and heels is not what many think of when they think of feminism, but then those people have never read *Feminist Figure Girl*. Lianne McTavish brings figure competitions and feminism—two seemingly opposed things—together in this intellectually challenging, deeply personal book. This is a must read for anyone with a passion for feminism and fitness." — Caitlin Constantine, editor of the *Fit and Feminist* blog

The *Oxford Handbook of Dance and Reenactment* brings together a cross-section of artists and scholars engaged with the phenomenon of reenactment in dance from a practical and theoretical standpoint. Synthesizing myriad views on danced reenactment and the manner in which this branch of choreographic performance intersects with important cultural concerns around appropriation this Handbook addresses originality, plagiarism, historicity, and spatiality as it relates to cultural geography. Other topics treated include transmission as a heuristic device, the notion of the archive as it relates to dance and as it is frequently contrasted with embodied cultural memory, pedagogy, theory of history, reconstruction as a methodology, testimony and witnessing, theories of history as narrative and the impact of dance on modernist literature, and relations of reenactment to historical knowledge and new media.

Feminism and Art History Now

The Oxford Handbook of Dance and Reenactment

Feminist Figure Girl

North America's Frontier Imagination

Still Life

Looking Beyond Borderlines

Forced Entertainment

Presents instructions on using MySQL, covering such topics as installation, querying, user management, security, and backups and recovery.

As practitioner-researchers, how do we discuss and analyse our work without losing the creative drive that inspired us in the first place? Built around a diverse selection of writings from leading researcher-practitioners and emerging artists in a variety of fields, *The Creative Critic: Writing as/about Practice* celebrates the extraordinary range of possibilities available when writing about one's own work and the work one is inspired by. It re-thinks the conventions of the scholarly output to propose that critical writing be understood as an integral part of the artistic process, and even as artwork in its own right. Finding ways to make the intangible nature of much of our work 'count' under assessment has become increasingly important in the Academy and beyond. *The Creative Critic* offers an inspiring and useful sourcebook for students and practitioner-researchers navigating this area. Please see the companion site to the book, <http://www.creativecritic.co.uk>, where some of the chapters have become unfixed from the page.

Community Performance: An Introduction is a comprehensive and accessible practice-based primer for students and practitioners of community arts, dance, and theatre, offering reflection on the ethical issues inherent to the field. It is both a classroom-friendly textbook and a handbook for the practitioner, perfectly answering the needs of a field where teaching is orientated around practice. Offering a toolkit for students interested in running community arts groups or community performance events, this book includes: international case studies and first-person stories by practitioners and participants sample exercises, both practical and reflective study questions excerpts of illustrative material from theorists and practitioners This second edition has been completely revised with over 25% new content to bring the book up to date with developments in both society and performance, including the rise of social media, updates in the contexts of social justice, new standards and norms in social practice, and the changing faces of funding, evaluation, and professional development. The book can be used as a standalone text or together with its companion volume, *Community Performance: A Reader*, to provide an excellent introduction to the field of community arts practice.

Perform, Repeat, Record *Live Art in History* Intellect Books

Beyond the Happening

Live Art in LA

Cool Town

Performance, Identity, and the Neo-Political Subject

Visualizing the U.S.-Mexico Frontera

Radical Critiques of Theory and Practice

How do ideas take shape? How do concepts emerge into form? This book argues that they take shape quite literally in the human body, often appearing on stage in new styles of performance. Focusing on the historical period of modernity, Performance and Modernity: Enacting Change on the Globalizing Stage demonstrates how the unforeseen impact of economic, industrial, political, social, and psychological change was registered in bodily metaphors that took shape on stage. In new styles of performance-acting, dance, music, pageantry, avant-garde provocations, film, video and networked media-this book finds fresh evidence for how modernity

has been understood and lived, both by stage actors, who, in modelling new habits, gave emerging experiences an epistemological shape, and by their audiences, who, in borrowing the strategies performers enacted, learned to adapt to a modernizing world.

This book addresses the politics of borders in the era of global art by exploring the identification of Chinese artists by location and exhibition. Focusing on performative, body-oriented video works by the post-1989 generation, it tests the premise of genealogical inscription and the ways in which cultural objects are attributed to the artist's residency, homeland or citizenship rather than cultural tradition, style or practice. Acknowledging historical definitions of Chineseness, including the orientalist assumptions of the past and the cultural-mixing of the present, the book's case studies address the paradoxes and contradictions of representation. An analysis of the historical matrix of global expositions reveals the structural connections among art, culture, capital and nation.

Speaking Out of Turn is the first monograph dedicated to the forty-year oeuvre of feminist conceptual artist Lorraine O'Grady. Examining O'Grady's use of language, both written and spoken, Stephanie Sparling Williams charts the artist's strategic use of direct address—the dialectic posture her art takes in relationship to its viewers—to trouble the field of vision and claim a voice in the late 1970s through the 1990s, when her voice was seen as “out of turn” in the art world. Speaking Out of Turn situates O'Grady's significant contributions within the history of American conceptualism and performance art while also attending to the work's heightened visibility in the contemporary moment, revealing both the marginalization of O'Grady in the past and an urgent need to revisit her art in the present.

Bringing together contributors from dance, theatre, visual studies and art history, Perform, Repeat, Record addresses the conundrum of how live art is positioned within history. Set apart from other art forms in that it may never be performed in precisely the same way twice, ephemeral artwork exists both at the time of its staging and long after in the memories of its spectators and their testimonies, as well as in material objects, visual media and text. These multiple occurrences and iterations offer new critical possibilities for thinking and writing the histories of performance. Among the artists, theorists and historians who contributed to this volume are Marina Abramovic, Guillermo Gómez-Peña, Rebecca Schneider, Boris Groys, Jane Blocker, Carolee Schneemann, Tehching Hsieh, Orlan, Tilda Swinton and Jean-Luc Nancy.

The Behind-The-Scenes Struggle to Preserve Art at MoMA

Being Together Is Not Enough (strikethrough) vol 2

Creating Countercultures, from Poe to Punk

Contemporary Histories of Performance in the UK

Perspectives on Dance, Young People and Change

The Methuen Drama Companion to Performance Art

The Creative Critic

The book is both a history of these ideas (for example, tracing the dominance of a binary model of self and other from Hegel through classic 1970s identity politics) and a political response to a common claim in art and popular political discourse that we are “beyond” or “post-” identity. In challenging this latter claim, Seeing Differently critically examines how and why we “identify” with works of art with an expressive subjectivity, noting the impossibility of claiming we are “post-identity” given the persistence of beliefs in art discourse and broader visual culture about what a subject “is,” and offers a new theory of how to think this kind of identification in a more thoughtful and self-reflexive way.

Grounded in the borderlands and prompted by art, this book considers the connections between art, land, and people in a fraught binational region--Provided by publisher.

A completely updated edition of a seminal work on fans and communities *We are all fans*. Whether we follow our favorite celebrities on Twitter, attend fan conventions such as Comic Con or simply wait with bated breath for the next episode of our favorite television drama—each of us is a fan. Recognizing that fandom is not unusual, but rather a universal subculture, the contributors in this book demonstrate that understanding fans—whether of toys, TV shows, celebrities, comic books, music, film, or politicians—is vital to an understanding of media audiences, use, engagement, and participatory culture in a digital age. Including eighteen new, original essays covering topics such as activism directed at racism in sports fandom, fan/producer interactions at Comic Con, the impact of new technologies on fandom, and the politics and legality of fanfic, this wide-ranging collection provides diverse approaches to fandom for anyone seeking to understand modern life in our increasingly mediated, globalized and binge-watching world.

This interdisciplinary book brings together essays that consider how the body enacts social and cultural rituals in relation to objects, spaces, and the everyday, and how these are questioned, explored, and problematised through, and translated into dance, art, and performance. The chapters are written by significant artists and scholars and consider practices from various locations, including Central and Western Europe, Mexico, and the United States. The authors build on dialogues between, for example, philosophy and museum studies, and memory studies and post-humanism, and engage with a wide range of theory from phenomenology to relational aesthetics to New Materialism. Thus this book represents a unique collection that together considers the continuum between everyday and cultural life, and how rituals and memories are inscribed onto our being. It will be of interest to scholars and practitioners, students and teachers and particularly those who are curious about the intersections between arts disciplines.

Staging art and Chineseness

The Bohemian South

Queer Communion

Performance in Southern California, 1970-1983

Seeing Differently

Getty Research Journal, No. 10

Singularities

The Nature of Revolution provides the first account of art and politics under the brutal Khmer Rouge regime in Cambodia. James A. Tyner repositions Khmer Rouge artworks within their proper political and economic context: the materialization of a political organization in an era of anticolonial and decolonization movements. Consequently, both the organization's policies and practices—including the production of poetry, music, and photography—were incontrovertibly shaped by and created to further the Khmer Rouge's agenda. Theoretically informed and empirically grounded, Tyner's work examines the social dimensions of the Khmer Rouge, while contributing broadly to a growing literature on the intersection of art and politics. Building on the foundational works of theorists such as Jacques Rancière, Theodor Adorno, and Walter Benjamin, Tyner explores the insights of Leon Trotsky and his descriptions of the politics of aesthetics specific to socialist revolutions. Ultimately, Tyner reveals a fundamental tension between individuality and bureaucratic control and its impact on artistic creativity and freedom. How does the production of performance engage with the

fundamental issues of our advanced neo-capitalist age? André Lepecki surveys a decade of experimental choreography to uncover the dual meaning of 'performance' in the twenty-first century: not just an aesthetic category, but a mode of political power. He demonstrates the enduring ability of performance to critique and subvert this power, examining this relationship through five 'singularities' in contemporary dance: thingness, animality, persistence, darkness, and solidity. Exploring the works of Mette Ingvarsen, Yvonne Rainer, Ralph Lemon, Jérôme Bel and others, Lepecki uses his concept of 'singularity'—the resistance of categorization and aesthetic identification—to examine the function of dance and performance in political and artistic debate.

American territorial borders have undergone significant and unparalleled changes in the last decade. They serve as a powerful and emotionally charged locus for American national identity that correlates with the historical idea of the frontier. But the concept of the frontier, so central to American identity throughout modern history, has all but disappeared in contemporary representation while the border has served to uncomfortably fill the void left in the spatial imagination of American culture. This book focuses on the shifting relationship between borders and frontiers in North America, specifically the ways in which they have been imaged and imagined since their formation in the 19th century and how tropes of visibility are central to their production and meaning. Rodney links ongoing discussions in political geography and visual culture in new ways to demonstrate how contemporary American borders exhibit security as a display strategy that is resisted and undermined through a variety of cultural practices.

To what extent have developments in global politics, artworld institutions, and local cultures reshaped the critical directions of feminist art historians? The significant new research gathered here engages with the rich inheritance of feminist historiography since around 1970, and considers how to maintain the forcefulness of its critique while addressing contemporary political struggles. Taking on subjects that reflect the museological, global and materialist trajectories of twenty-first-century art historical scholarship, the chapters address the themes of Invisibility, Temporality, Spatiality and Storytelling. They present new research on a diversity of topics that span political movements in Italy, urban gentrification in New York, community art projects in Scotland and Canada's contemporary indigenous culture. Individual chapter analyses focus on the art of Lee Krasner, The Emily Davison Lodge, Zoe Leonard, Martha Rosler, Carla Lonzi and Womanhouse. Together with a synthesising introductory essay, these studies provide readers with a view of feminist art histories of the past, present and future.

Performing Immanence

**Re-performance, Mourning and Death
A Concise Companion to Visual Culture
Fandom, Second Edition
Speaking Out of Turn**

**Performance art and the politics of communication
Performance and Modernity**

Dancing Across Borders presents formal and non-formal settings of dance education where initiatives in different countries transcend borders: cultural and national borders, subject borders, professional borders and socio-economic borders. It includes chapters featuring different theoretical perspectives on dance and cultural diversity, alongside case narratives that show these perspectives in a specific cultural setting. In this way, each section charts the processes, change and transformation in the lives of young people through dance. Key themes include how student learning is enhanced by cultural diversity, experiential teaching and learning involving social, cross-cultural and personal dimensions. This conceptually aligns with the current UNESCO protocols that accent empathy, creativity, cooperation, collaboration alongside skills- and knowledge-based learning in an endeavour to create civic mindedness and a more harmonious world. This volume is an invaluable resource for teachers, policy makers, artists and scholars interested in pedagogy, choreography, community dance practice, social and cultural studies, aesthetics and interdisciplinary arts. By understanding the impact of these cross-border collaborative initiatives, readers can better understand, promote and create new ways of thinking and working in the field of dance education for the benefit of new generations.

Performing Immanence: Forced Entertainment is a unique probe into the multi-faceted nature of the works of the British experimental theatre Forced Entertainment via the thought of Gilles Deleuze and Félix Guattari. Jan Suk explores the transformation-potentiality of the territory between the actors and the spectators, namely via Forced Entertainment's structural patterns, sympathy provoking aesthetics, audience integration and accentuated emphasis of the now. Besides writings of Tim Etchells, the company's director, the foci of the analyses are devised as well as durational projects of Forced Entertainment. The examination includes a wider spectrum of state-of-the-art live artists, e.g. Tehching Hsieh, Franko B or Goat Island, discussed within the contemporary performance discourse. Performing Immanence: Forced Entertainment investigates how the immanent reading of Forced Entertainment's performances brings the potentiality of creative transformative experience via the thought of Gilles Deleuze. The interconnections of Deleuze's thought and the contemporary devised performance theatre results in the symbiotic relationship that proves that such readings are not mere academic exercises, but truly life-illuminating realizations.

In the summer of 1978, the B-52's conquered the New York underground. A year later, the band's self-titled debut album burst onto the Billboard charts, capturing the imagination of fans and music critics worldwide. The fact that the group had formed in the sleepy southern college town of Athens, Georgia, only increased the fascination. Soon, more Athens bands followed the B-52's into the vanguard of the new American music that would come to be known as "alternative," including R.E.M., who catapulted over the course of the 1980s to the top of the musical mainstream. As acts like the B-52's, R.E.M., and Pylon drew the eyes of New York tastemakers southward, they discovered in Athens an unexpected mecca of music, experimental art, DIY spirit, and progressive politics--a creative underground as vibrant as any to be found in the country's major cities. In Athens in the eighties, if you were young and willing to live without much money, anything seemed possible. Cool Town reveals the passion, vitality, and enduring significance of a bohemian scene that became a model for others to follow. Grace Elizabeth Hale experienced the Athens scene as a

student, small-business owner, and band member. Blending personal recollection with a historian's eye, she reconstructs the networks of bands, artists, and friends that drew on the things at hand to make a new art of the possible, transforming American culture along the way. In a story full of music and brimming with hope, Hale shows how an unlikely cast of characters in an unlikely place made a surprising and beautiful new world.

Live Art is a contested category, not least because of the historical, disciplinary and institutional ambiguities that the term often tends to conceal. Live Art can be usefully defined as a peculiarly British variation on particular legacies of cultural experimentation – a historically and culturally contingent translation of categories including body art, performance art, time-based art, and endurance art. The recent social and cultural history of the UK has involved specific factors that have crucially influenced the development of Live Art since the late 1970s. These have included issues in national cultural politics relating to sexuality, gender, disability, technology, and cultural policy. In the past decade there has been a proliferation of festivals of Live Art in the UK and growing support for Live Art in major venues. Nevertheless, while specific artists have been afforded critical essays and monographs, there is a relative absence of scholarly work on Live Art as a historically and culturally specific mode of artistic production. Through essays by leading scholars and critical interviews with influential artists in the sector, *Critical Live Art* addresses the historical and cultural specificity of contemporary experimental performance, and explores the diversity of practices that are carried out, programmed, read or taught as Live Art. This book is based on a special issue of *Contemporary Theatre Review*.

The politics of trans/nationalism and global expositions

A Study in Performance Philology

Ron Athey

Reading Contemporary Performance

Theatricality Across Genres

Simone Forti in the 1960s and After

Community Performance

Javanese shadow puppetry is a sophisticated dramatic form, often felt to be at the heart of Javanese culture, drawing on classic texts but with important contemporary resonance in fields like religion and politics. How to make sense of the shadow-play as a form of world-making? In Tall Tree, Nest of the Wind, Bernard Arps explores this question by considering an all-night performance of Dewa Ruci, a key play in the repertoire. Thrilling and profound, Dewa Ruci describes the mighty Bratasena's quest for the ultimate mystical insight. The book presents Dewa Ruci as rendered by the distinguished master puppeteer Ki Anom Soeroto in Amsterdam in 1987. The book's unusual design presents the performance texts together with descriptions of the sounds and images that would remain obscure in conventional formats of presentation. Copious annotations probe beneath the surface and provide an understanding of the performance's cultural complexity. These annotations explain the meanings of puppet action, music, and shifts in language; how the puppeteer wove together into the drama the circumstances of the performance in Amsterdam, Islamic and other religious ideas, and references to contemporary Indonesian political ideology. Also revealed is the performance's historical multilayering and

the picture it paints of the Javanese past. Tall Tree, Nest of the Wind not only presents an unrivalled insight into the artistic depth of wayang kulit, it exemplifies a new field of study, the philology of performance.

Seeing Differently offers a history and theory of ideas about identity in relation to visual arts discourses and practices in Euro-American culture, from early modern beliefs that art is an expression of an individual, the painted image a "world picture" expressing a comprehensive and coherent point of view, to the rise of identity politics after WWII in the art world and beyond. The book is both a history of these ideas (for example, tracing the dominance of a binary model of self and other from Hegel through classic 1970s identity politics) and a political response to the common claim in art and popular political discourse that we are "beyond" or "post-" identity. In challenging this latter claim, Seeing Differently critically examines how and why we "identify" works of art with an expressive subjectivity, noting the impossibility of claiming we are "post-identity" given the persistence of beliefs in art discourse and broader visual culture about who the subject "is," and offers a new theory of how to think this kind of identification in a more thoughtful and self-reflexive way. Ultimately, Seeing Differently offers a mode of thinking identification as a "queer feminist durational" process that can never be fully resolved but must be accounted for in thinking about art and visual culture. Queer feminist durationality is a mode of relational interpretation that affects both "art" and "interpreter," potentially making us more aware of how we evaluate and give value to art and other kinds of visual culture.

As the nature of contemporary performance continues to expand into new forms, genres and media, it requires an increasingly diverse vocabulary. Reading Contemporary Performance provides students, critics and creators with a rich understanding of the key terms and ideas that are central to any discussion of this evolving theatricality. Specially commissioned entries from a wealth of contributors map out the many and varied ways of discussing performance in all of its forms – from theatrical and site-specific performances to live and New Media art. The book is divided into two sections: Concepts - Key terms and ideas arranged according to the five characteristic elements of performance art: time; space; action; performer; audience. Methodologies and Turning Points - The seminal theories and ways of reading performance, such as postmodernism, epic theatre, feminisms, happenings and animal studies. Case Studies – entries in both sections are accompanied by short studies of specific performances and events, demonstrating creative examples of the ideas and issues in question. Three different introductory essays provide multiple entry points into the discussion of contemporary performance, and cross-references for each entry also allow the plotting of one's own pathway. Reading Contemporary Performance is an invaluable

guide, providing not just a solid set of familiarities, but an exploration and contextualisation of this broad and vital field.

Soft Is Fast

Identities and Communities in a Mediated World

Enacting Change on the Globalizing Stage

Performing Arts in Transition

Live Art in History

Moving between Media