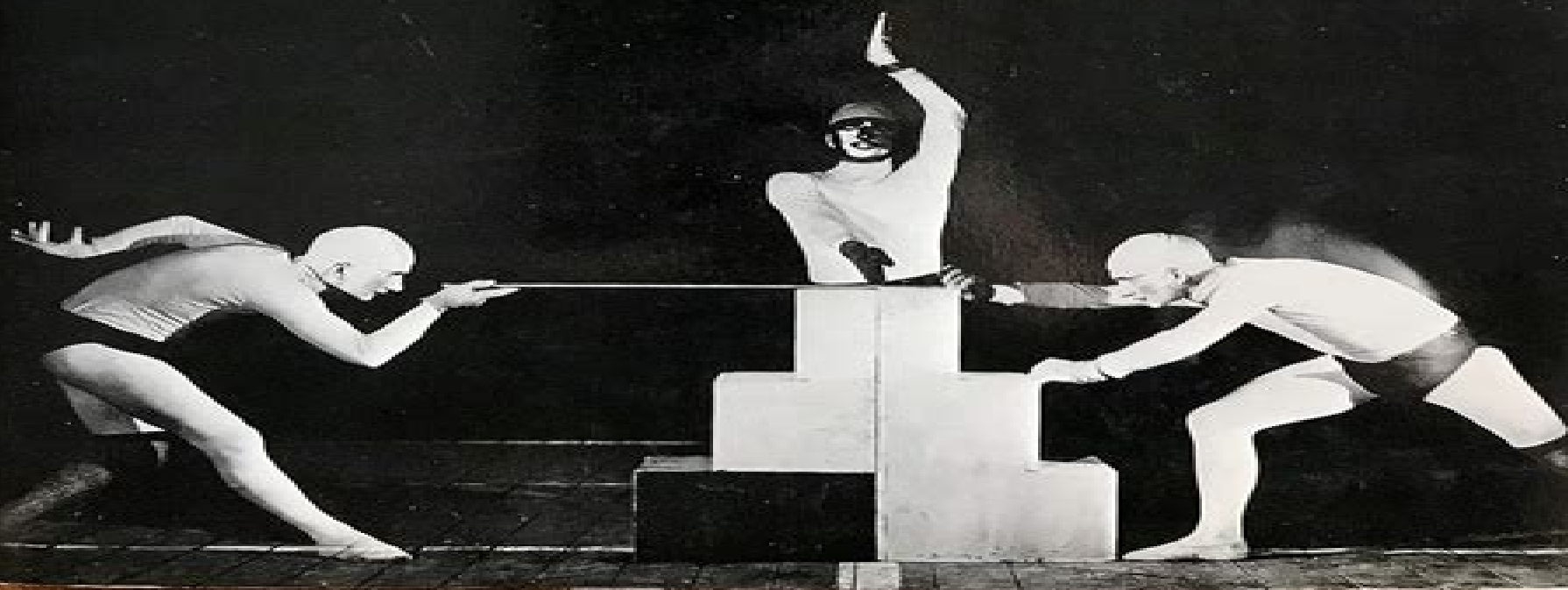




RoseLee Goldberg

PERFORMANCE

Live Art 1909 to the Present



Performance Live Art 1909 To The Present

Simon Goldhill, Robin Osborne



Performance Live Art 1909 To The Present:

Performance RoseLee Goldberg,1979 Performance RoseLee Goldberg,1979 Performance RoseLee Goldberg,1979 Critical Live Art Dominic Johnson,2016-04-29 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 **Histories and Practices of Live Art** Deirdre Heddon,Jennie Klein,2012-12-07 In this dynamic collection a team of experts map the development of Live Art culturally thematically and historically Supported with examples from around the world the text engages with a number of key practices asking what these practices do and how they can be contextualised and understood

The Methuen Drama Companion to Performance Art Bertie Ferdman,Jovana Stokic,2020-02-20 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 *Before, Between, and Beyond* Sally Banes,2007-05-25 Sally Banes has been a preeminent critic and scholar of American contemporary dance

and Before Between Beyond spans more than thirty years of her prolific work Beginning with her first published review and including previously unpublished papers this collection presents some of her finest works on dance and other artistic forms It concludes with her most recent research on Geroge Balanchine s dancing elephants In each piece Banes s detailed eye and sensual prose strike a rare balance between description context and opinion delineating the American artistic scene with remarkable grace With contextualizing essays by dance scholars Andrea Harris Joan Acocella and Lynn Garafola this is a compelling insightful indispensable summation of Banes s critical career

Art and Street Politics in the Global 1960s

William Marotti,2023-04-28 Anarchic street performances in late 1950s Japan inauguration of the first Happenings in Antwerp and charging of the magic circle in Amsterdam Bauhaus Situationiste and anti national art exchanges networks and communes As Happener and Art Missionary Yoshio Nakajima s storied career traverses an astounding range of locations scenes movements media and performance modes in the global 1960s and 1970s in ways that challenge our notions of the possibilities of art Nakajima repeatedly plays a role in jump starting spaces of possibility from Tokyo to Ubbesbodaville from Spui Square and the Dutch Provos to Antwerp and Sweden Despite this Nakajima s work has paradoxically been largely excluded from accounts where it might have justifiably featured The present volume represents an international collaboration of researchers working to remedy this oversight Nakajima s work demands a reconceptualization of narratives of this art and politics and their specific interrelation to consider his exemplary nonconformity and its exemplary exclusion This history demonstrates the inadequacy of notions of specificity that would oppose an authentic local or national frame to an inauthentic transnational one Conversely Nakajima manifests a key dimension of the 1960s as a global event in the interrelation between eventfulness itself and the redrawing of categories of practice and understanding

Sam Shepard and the Aesthetics of Performance

E. Creedon,2015-07-22 By concentrating on Sam Shepard s visual aesthetics Emma Creedon argues that a consideration of Shepard s plays in the context of visual and theoretical Surrealism illuminates our understanding of his experimental approach to drama

Lyotard and the 'figural' in Performance, Art and Writing

Kiff Bamford,2012-06-14 This original study offers a timely reconsideration of the work of French philosopher Jean Fran ois Lyotard in relation to art performance and writing How can we write about art whilst acknowledging the transformation that inevitably accompanies translations of both media and temporality That is the question that persistently dogs Lyotard s own writings on art and to which this book responds through reference to artists from the recently formed canon of performance art history including the myths of seminal figures Marina Abramovic and Vito Acconci and the controlled documentation of Gina Pane s actions Through the unstable untranslatable element that Lyotard calls the figural his thought is brought to bear on attempts to write a history of performance art and to question the paradoxically prescriptive demand for rules to govern re performance Kiff Bamford contextualises Lyotard s writings and approach with reference to both his contemporaries including Deleuze and Kristeva and the contemporary art about which they wrote whilst arguing for the pertinence of

Lyotard's provocations today **Arts and Business** Elena Raviola, Peter Zackariasson, 2016-10-04 Arts and Business aims at bringing arts and business scholars together in a dialogue about a number of key topics that today form different understandings in the two disciplines Arts and business are many times positioned as opposites Where one is providing symbolic and aesthetic immersion the other is creating goods for a market and markets for a good They often deal and struggle with the same issues framing it differently and finding different solutions This book has the potential of offering both critical theoretical and empirical understanding of these subjects and guiding further exploration and research into this field Although this dichotomy has a well documented existence it is reconstructed through the writing out of business in art and vice versa This edited volume distinguishes itself from other writings aimed at closing the gap between art and business as it does not have a firm standpoint in one of these fields but treating them as symmetrical and equal The belief that by giving art and business an equal weight the editors also create the opportunity to communicate to a wider audience and construct a path forward for art and business to coexist **NATØ: Narrative Architecture in Postmodern London** Claire Jamieson, 2017-01-20 Chronicling the last radical architectural group of the twentieth century NAT Narrative Architecture Today who emerged from the Architectural Association at the start of the 1980s this book explores the group's work which echoed a wider artistic and literary culture that drew on the specific political social and physical condition of 1980s London It traces NAT's identification with a particular stream of post punk postmodern expression a celebration of the abject an aesthetic of entropy and a do it yourself provisionality NAT has most often been documented in reference to Nigel Coates the instigator of NAT which has led to a one sided one dimensional record of NAT's place in architectural history This book sets out a more detailed contextual history of NAT told through photographs drawings and ephemera restoring a truer polyvocal narrative of the group's ethos and development **Arresting Images** Steven C. Dubin, 1992 First Published in 1994 Routledge is an imprint of Taylor Francis an informa company **Generations and Geographies in the Visual Arts: Feminist Readings** Griselda Pollock, 2005-08-12 An analysis of the visual arts from a critical feminist perspective Women artists responses to motherhood the body the land and history are examined **American Avant-Garde Theatre** Arnold Aronson, 2014-01-02 This stunning contribution to the field of theatre history is the first in depth look at avant garde theatre in the United States from the early 1950s to the 1990s American Avant Garde Theatre offers a definition of the avant garde and looks at its origins and theoretical foundations by examining Gertrude Stein John Cage The Beat writers Avant garde cinema Abstract Expressionism Minimalism There are fascinating discussions and illustrations of the productions of the Living Theatre the Wooster Group Open Theatre Ontological Hysteric Theatre and Performance Group among many others Aronson also examines why avant garde theatre declined and virtually disappeared at the end of the twentieth century **Neo-Aesthetic Theory** Miško Šuvaković, 2017-04-18 A permanent state of emergency a neo aesthetic view on contemporary politics and art Miško Šuvaković describes his experience of the twentieth and twenty first centuries as a

permanent state of emergency The author explores this perspective in relation to the politics of time dialectic historicizing and the politics of space geographic difference By mapping visual arts performance arts architecture music new media and postmedia arts with contemporary theory philosophy and aesthetics he challenges established conceptualizations in modern and contemporary art movements

DADA, Surrealism, and the Cinematic Effect R. Bruce Elder, 2015-10-15 This book deals with the early intellectual reception of the cinema and the manner in which art theorists philosophers cultural theorists and especially artists of the first decades of the twentieth century responded to its advent While the idea persists that early writers on film were troubled by the cinema's lowly form this work proposes that there was another largely unrecognized strain in the reception of it Far from anxious about film's provenance in popular entertainment some writers and artists proclaimed that the cinema was the most important art for the moderns as it exemplified the vibrancy of contemporary life This view of the cinema was especially common among those whose commitments were to advanced artistic practices Their notions about how to recast the art media or the forms forged from those media's materials and the urgency of doing so formed the principal part of the conceptual core of the artistic programs advanced by the vanguard art movements of the first half of the twentieth century This book a companion to the author's previous *Harmony Dissent* examines the Dada and Surrealist movements as responses to the advent of the cinema

Performance Culture and Athenian Democracy Simon Goldhill, Robin Osborne, 1999-06-13 This 1999 book discusses the ways performance is central to the practice and ideology of Athenian democracy

Off Limits Simon Anderson, Newark Museum, 1999 By constantly challenging one another to take art Off Limits George Brecht Geoffrey Hendricks Allan Kaprow Roy Lichtenstein Lucas Samaras George Segal Robert Watts and Robert Whitman defied the art world bringing Abstract Expressionism to a screeching halt and setting the stage for the art of the rest of the century Off Limits accompanies a major exhibition of the same title at The Newark Museum February 18 May 16 1999

Screendance Douglas Rosenberg, 2012-05-17 The relationship between the practice of dance and the technologies of representation has excited artists since the advent of film Dancers choreographers and directors are increasingly drawn to screendance the practice of capturing dance as a moving image mediated by a camera While the interest in screendance has grown in importance and influence amongst artists it has until now flown under the academic radar Emmy nominated director and auteur Douglas Rosenberg's groundbreaking book considers screendance as both a visual art form as well as an extension of modern and post modern dance without drawing artificial boundaries between the two Both a history and a critical framework *Screendance Inscribing the Ephemeral Image* is a new and important look at the subject As he reconstructs the history and influences of screendance Rosenberg presents a theoretical guide to navigating the boundaries of an inherently collaborative art form Drawing on psycho analytic literary materialist queer and feminist modes of analysis Rosenberg explores the relationships between camera and subject director and dancer and the ephemeral nature of dance and the fixed nature of film This interdisciplinary approach allows for a broader discussion of issues of

hybridity and mediatized representation as they apply to dance on film Rosenberg also discusses the audiences and venues of screendance and the tensions between commercial and fine art cultures that the form has confronted in recent years The surge of screendance festivals and courses at universities around the world has exposed the friction that exists between art which is generally curated and dance which is generally programmed Rosenberg explores the cultural implications of both methods of reaching audiences and ultimately calls for a radical new way of thinking of both dance and film that engages with critical issues rather than simple advocacy

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