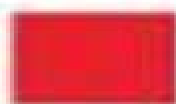


**“RÉTRO
SPECTIVE”
BY
XAVIER
LE ROY**

Edited by **Bojana Cvejić**



in press & roll

Retrospective By Xavier Le Roy

A Loxley



Retrospective By Xavier Le Roy:

Valentinou Charalambous a Documentary Film , *It's Not Personal* Susan Best,2021-06-17 How does something as potent and evocative as the body become a relatively neutral artistic material From the 1960s much body art and performance conformed to the anti expressive ethos of minimalism and conceptualism whilst still using the compelling human form But how is this strange mismatch of vigour and impersonality able to transform the body into an expressive medium for visual art Focusing on renowned artists such as Lygia Clark Marina Abramovic and Angelica Mesiti Susan Best examines how bodies are configured in late modern and contemporary art She identifies three main ways in which they are used as material and argues that these formulations allow for the exposure of pressing social and psychological issues In skilfully aligning this new typology for body art and performance with critical theory she raises questions pertaining to gender inter subjectivity relation and community that continue to dominate both our artistic and cultural conversation

The Persistence of Dance Erin Brannigan,2023-11-28 There is a category of choreographic practice with a lineage stretching back to mid 20th century North America that has re emerged since the early 1990s dance as a contemporary art medium Such work belongs as much to the gallery as does video art or sculpture and is distinct from both performance art and its history as well as from theater based dance *The Persistence of Dance* Choreography as Concept and Material in Contemporary Art clarifies the continuities and differences between the second wave dance avant garde in the 1950s 1970s and the third wave starting in the 1990s Through close readings of key artists such as Maria Hassabi Sarah Michelson Boris Charmatz Meg Stuart Philipp Gehmacher Adam Linder Agatha Gothe Snape Shelley Lasica and Latai Taumoepeau *The Persistence of Dance* traces the relationship between the third wave and gallery based work Looking at these artists highlights how the discussions and practices associated with conceptual dance resonate with the categories of conceptual and post conceptual art as well as with the critical work on the function of visual art categories Brannigan concludes that within the current post disciplinary context there is a persistence of dance and that a model of post dance exists that encompasses dance as a contemporary art medium Artists in the Archive Paul Clarke,Simon Jones,Nick Kaye,Johanna Linsley,2018-06-13 *Artists in the Archive* explores the agency and materiality of the archival document through a stunning collection of critical writings and original artworks It examines the politics and philosophy behind re using remains historicising this artistic practice and considering the breadth of ways in which archival materials inform inflect and influence new works Taking a fresh look at the relationships between insider know how and outsider knowledge *Artists in the Archive* opens a vital dialogue between a global range of artists and scholars It seeks to trouble the distinction between artistic practice and scholarly research offering disciplinary perspectives from experimental theatre performance art choreography and dance to visual art making archiving and curating The Postconceptual Condition Peter Osborne,2018-01-30 Tracking the postconceptual dimensions of contemporary art If as Walter Benjamin claimed it is the

function of artistic form to make historical content into a philosophical truth then it is the function of criticism to recover and to complete that truth Contemporary art makes this work more difficult than ever Today's art is a point of condensation for a vast array of social and historical forces economic and political forms and technologies of image production Contemporary art Osborne maintains expresses this condition through its distinctively postconceptual form These essays extending the scope and arguments of Osborne's *Anywhere or Not At All* Philosophy of Contemporary Art move from a philosophical consideration of the changing temporal conditions of capitalist modernity via problems of formalism the politics of art and the changing shape of art institutions to interpretation and analysis of particular works by Akram Zaatari Xavier Le Roy and Ilya Kabakov and the postconceptual situation of a crisis ridden New Music

Disordered Attention Claire Bishop, 2024-06-11 How technology and the politics of attention changed the way we look at art The ways we encounter contemporary art and performance has changed How are we expected to engage with today's diverse practice Is the old model of close looking still the ideal or has it given way to browsing skimming and sampling Across four provocative and insightful essays art historian and critic Claire Bishop identifies trends in contemporary practice Charting a critical path through the last three decades Bishop pinpoints how spectatorship and visual literacy are evolving under the pressures of digital technology She explores how researched based exhibitions have proliferated turning the artist into an investigator or archivist with mixed results Spatial performance can now involve the artist dancers or even the audience as participants often framed with Instagram in mind The political event is not longer activated without an understanding of the media that will record and distribute it The proliferation of works that use modernist architecture is noticeable but has this become a shorthand for something else

Disordered Attention is a vital survey of 21st century art from one of the leading art thinkers of our times

Curating the Contemporary in the Art Museum Malene Vest Hansen, Kristian Handberg, 2023-02-24 Curating the Contemporary in the Art Museum investigates the art museum as a space where the contemporary is staged in exhibitions collecting practices communication and policies Curating the Contemporary in the Art Museum traces the art museum back to the postwar era Including contributions by established and emerging art historians academics and curators the book proposes that the art museum is engaged in the contemporary in a double sense it represents contemporary art while the contemporary condition itself also has a significant impact on art and the museum that houses it Presenting a diverse range of international cases of exhibitions and curatorial practices which hail primarily from Europe and Scandinavia the essays examine the politics of staging national international and global framings of modernism as well as the new public spaces shaped in digital practices and changing political frameworks The book investigates both the seminal and the unknown exhibitions and institutions that created contemporary art as we know it today Curating the Contemporary in the Art Museum provides a historical perspective on the museum of contemporary art It constitutes a step towards differencing the canon of modernist and contemporary art and a more complex understanding of the politics of curating the contemporary in the art museum why it

will be of interest to academics and students engaged in the study of museums curating exhibitions and art history

Singular Plural Ways of Staging Together Iris Julian, 2024-05-06 Focusing on staging processes in contemporary dance and art performance creates new opportunities to study creative participation and co authorship To gain these new insights Iris Julian analyses experimental projects initiated by two groups and a single choreographer Collect if by Collect if Deufert Plischke and Xavier Le Roy By exploring nuances of staging work the concept of singular plural became the analytical guideline and resulted into three research perspectives theatre studies sociology and ontological reading Jean Luc Nancy Michaela Ott Gerald Raunig This approach makes it possible to look beyond the importance that is often credited to single authorship in the arts With a foreword by Prof Dr Gerald Siegmund Rétrospective by Xavier Le Roy Bojana Cvejic, 2014

EMPTY STAGES, CROWDED FLATS. PERFORMATIVITY AS CURATORIAL STRATEGY. Joanna Warsza, Florian Malzacher, 2017-07-24 During its impressive career over the last decades the term performative has been attributed with many parallel meanings in the humanities philosophy arts or economics Empty Stages Crowded Flats additionally applies the notion of the performative to the context of curating with the aim to unfold a potential that so far has been mostly unused The book is following J L Austin Judith Butler and others in their belief in the performative capacity to transform reality with words and other cultural utterances but it also emphasises the often dismissed colloquial notion of the performative as something being theatre like believing that those two strands are in fact interdependent and intertwined Empty Stages Crowded Flats investigates an array of staged situations from choreographed exhibitions immaterial museums theatres of negotiation and discursive marathons to street carnivals and subversive public art projects and asks how theatre like strategies and techniques can in fact enable reality making situations in art and how as a consequence curating itself becomes staged dramatised choreographed and composed With contributions by Fr d rique A t Touati Knut Ove Arntzen Nedjma Hadj Benchelabi Claire Bishop Beatrice von Bismarck Rui Catal o Vanessa Desclaux Tim Etchells Galerie Karin Harrasser Shannon Jackson Ana Janevski Lina Majdalanie Ewa Majewska Florian Malzacher Maayan Sheleff Gerald Siegmund Claire Tancons Kasia T rz Rachida Triki Jelena Vesi Joanna Warsza and Catherine Wood A publication by House on Fire Live Art Development Agency Alexander Verlag Berlin The book series Performing Urgency is supported by the Culture Programme of European Union **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

Singularities Andre Lepecki, 2016-06-17 How does the production of performance engage with the fundamental issues of our advanced neo capitalist age Andr 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 Ingvartsen Yvonne Rainer Ralph Lemon J r me 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

Performing Arts in Transition Susanne Foellmer, Maria Katharina Schmidt, Cornelia Schmitz, 2018-12-07 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

Curating Live Arts Dena Davida, Marc Pronovost, Véronique Hudon, Jane Gabriels, 2018-11-29 Situated at the crossroads of performance practice museology and cultural studies live arts curation has grown in recent years to become a vibrant interdisciplinary project and a genuine global phenomenon Curating Live Arts brings together bold and innovative essays from an international group of theorist practitioners to pose vital questions propose future visions and survey the landscape of this rapidly evolving discipline Reflecting the field s characteristic eclecticism the writings assembled here offer practical and insightful investigations into the curation of theatre dance sound art music and other performance forms not only in museums but in community site specific and time based contexts placing it at the forefront of contemporary dialogue and discourse

Choreografie im Museum als Institutionskritik Hannah Rocchi, 2024-11-22 Das Ph nomen choreografischer Arbeiten im Museum hat Tradition In den letzten hundert Jahren haben Choreograf innen verschiedener Generationen die R

umlichkeiten Settings und Formate des Museums zeitweise dem Theater vorgezogen White Cube und Black Box bilden dabei nur die u eren zwei Pole eines Felds das viele Varianten hervorbringt Sowohl die Judson Dance Theater als auch die Konzepttanz Choreograf innen werden daher in der Forschung mit Institutionskritik am Theater in Verbindung gebracht Hannah Rocchi pr ft anhand der Arbeiten von Trisha Brown Xavier Le Roy Boris Charmatz und Anne Teresa De Keersmaeker welche Institutionen kritisiert werden und welche Rolle das Museum das selbst seit Jahrzehnten stark von Institutionskritik betroffen ist dabei spielt **Independent Theatre in Contemporary Europe** Manfred Brauneck,ITI Zentrum

Deutschland,2017-03-15 Over the past 20 years European theatre underwent fundamental changes in terms of aesthetic focus institutional structure and in its position in society The impetus for these changes was provided by a new generation in the independent theatre scene This book brings together studies on the state of independent theatre in different European countries focusing on the fields of dance and performance children and youth theatre theatre and migration and post migrant theatre Additionally it includes essays on experimental musical theatre and different cultural policies for independent theatre scenes in a range of European countries *Wie kommt Tanz ins Museum?* Katharina de Andrade Ruiz,2023-11-02

Tanz gewinnt aktuell an Relevanz im Ausstellungskontext T nzer innen bewegen sich durch origin r f r Kunstobjekte geschaffene S le Choreograf innen bespielen Museen und werden zu Ausstellungsgestalter innen Mit Blick auf das Beziehungsgeflecht von Tanz bildender Kunst Museum und Ausstellung von Beginn des 20 Jahrhunderts bis zur Gegenwart zeigt Katharina de Andrade Ruiz auf wie die Tanzkunst in den Ausstellungskontext gelangt Im Fokus ihrer Analyse stehen choreografische Arbeiten von Xavier Le Roy Anne Teresa De Keersmaeker sowie Boris Charmatz die als Beispiele f r Live Tanz Ausstellungen Fusionen von zeitgen ssischer Tanzkunst und dem Pr sentationsformat Ausstellung dienen **Choreography, Visual Art**

and Experimental Composition 1950s-1970s Erin Brannigan,2022-03-29 Winner of the 2023 Selma Jeanne Cohen Prize in Dance Aesthetics The American Society for Aesthetics This book traces the history of engagements between dance and the visual arts in the mid twentieth century and provides a backdrop for the emerging field of contemporary intermedial art practice Exploring the disciplinary identity of dance in dialogue with the visual arts this book unpacks how compositional methods that were dance based informed visual art contexts The book provokes fresh consideration of the entangled relationship between and historiographic significance of visual arts and dance by exploring movements in history that dance has been traditionally mapped to Neo Avant Garde Neo Dada Conceptual art Postmodernism and Performance Art and the specific practices and innovations from key people in the field like John Cage Anna Halprin and Robert Rauschenberg This book also employs a series of historical and critical case studies which show how compositional approaches from dance breath weight tone energy informed the emergence of the intermedial Ultimately this book shows how dance and choreography have played an important role in shaping visual arts culture and enables the re imagination of current art practices through the use of choreographic tools This unique and timely offering is important reading for those studying and

researching in visual and fine arts performance history and theory dance practice and dance studies as well as those working within the fields of dance and visual art Chapter 1 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license available at <http://www.taylorfrancis.com>

Choreographing Relations Petra Sabisch, 2011 *Choreographing Relations* undertakes the experiment of a conceptual site development of contemporary choreography by means of practical philosophy Guided by the radically empiricist question What Can Choreography Do the book investigates the performances of Antonia Baehr Juan Dominguez Xavier Le Roy and Eszter Salamon and the philosophical works of Gilles Deleuze and Félix Guattari It establishes a relation between these practitioners as an encounter in method and develops method as a singular material and experimental practice In view of these singular methods and the participatory relations to which they give rise *Choreographing Relations* offers a prolific inventory of representational procedures that qualitatively transformed choreography and philosophy at the turn of the twentieth century Retrospective as mode of production: Zum Werkbegriff in "Rétrospective" par Xavier le Roy Franz Anton Cramer, 2013

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