

PERFORMANCE PROJECTIONS

FILM AND THE BODY IN ACTION



Stephen Barber

Performance Projections Film And The Body In Action

Steve Dixon



Performance Projections Film And The Body In Action:

Performance Projections Stephen Barber, 2014-11-15 Film does far more than document performance it actively recreates the time and space of performance and overhauls its rapport with the viewer's eye and body The first book to look in depth at the intersection of film and performance in relation to issues and theories of space *Performance Projections* travels from the origins of film in Europe and the United States to the world of digital media today exploring the dynamic relationship between these vitally connected ideas Drawing from a wide range of examples including filmic depictions of German and Japanese and Chinese performance art and street cultures Stephen Barber argues that the act of filming has the power to draw distinctively performative dimensions out of unruly human gatherings such as riots and political protests while also accentuating the outlandish and aberrant aspects of performance Spanning the history of film Barber moves from performance in film's formative years such as Edward Muybridge's work in the 1880s to contemporary performance artworks for example Rabih Mroué's investigations of the often lethal camera phone filming of snipers in Syrian cities Proposing that the future conception of filmed performance needs to be radically expanded in response to the transformations of digital film cultures *Performance Projections* is a critical addition to the literature on both film and art history

Performance art and revolution Sanja Perovic, 2023-10-31 Stuart Brisley is a pioneering multi media and performance artist who developed performance art as a form of social action in the 1960s and 1970s This book assesses his seminal influence on British art through a focus on his lifelong engagement with the histories and imaginaries of revolution Linking revolutionary history with material from a critical dialogue established with Brisley over the last decade the book recognises Brisley's corpus as a fascinating stage for addressing important questions about the relationship of art politics and history How do we make sense of politically committed art in a contemporary context where revolution has supposedly died or is deemed impossible What can the afterlives of performance art tell us about the historical past including the promises and contradictions of revolutionary time

The Space of Sex Shelton Waldrep, 2021-05-20 As film and television become ever more focused on the pornographic gaze of the camera the human body undergoes a metamorphosis becoming both landscape and building part of an architectonic design in which the erotics of the body spread beyond the body itself to influence the design of the film or televisual shot The body becomes the *mise en scène* of contemporary moving imagery Opening *The Space of Sex* Shelton Waldrep sets up some important tropes for the book the movement between high and low art the emphasis on the body looking and framing the general intermedial and interdisciplinary methodology of the book as a whole *The Space of Sex*'s second half focuses on how sex gender and sexuality are represented in several recent films including Paul Schrader's *The Canyons* 2013 Oliver Stone's *Savages* 2012 Steven Soderbergh's *Magic Mike* 2012 Lars Von Trier's *Nymphomaniac* 2013 and Joseph Gordon Levitt's *Don Jon* 2013 Each of these mainstream or independent movies and several more are examined for the ways they have attempted to absorb pornography if not the pornography industry specifically into their plot According to

Waldrep the utopian elements of seventies porn get reprocessed in a complex way in the twenty first century as both a utopian impulse the desire to have sex on the screen to re eroticize sex as something positive and lacking in shame with a mixed feeling about pornography itself with an industry that can be seen in a dystopian light In other words sex in our contemporary world still does not come without compromise

Screened Stages Rachel Joseph, 2024-02-28 This book is devoted to tracing the variety of ways that theatre theatricality and performance are embedded in Hollywood cinema as screened stages A screened stage is the literal or metaphorical appearance of a stage on screen When the Hollywood style emerged in cinema history it traumatically severed the entwined relationship between film and theatre The book makes the argument that cinema longs for theatre after that separation The histories of stage and screen persistently crisscross one another making their separation problematic The screened stage from the end of the nineteenth century until now offers a miniaturized version of cinema and theatre history Moments of the stage within the screen compress historical styles and movements into saturated representations on film Such examples overflow the cinematic screen into singular manifestations of presentness Screened stages uncover what it means to be simultaneously present and absent This book would be of great interest to students and scholars of theatre film dance and performance

Theatre History Studies 2018, Vol. 37 Sara Freeman, 2018-12-18 Theatre History Studies THS is a peer reviewed journal of theatre history and scholarship published annually since 1981 by the Mid America Theatre Conference

THEATRE HISTORY STUDIES VOLUME 37 STEFAN AQUILINA Meyerhold and The Revolution A Reading through Henri Lefebvre s Theories on Everyday Life VIVIAN APPLER Shuffled Together under the Name of a Farce Finding Nature in Aphra Behn s The Emperor of the Moon KRISTI GOOD Kate Soffel s Life of Crime A Gendered Journey from Warden s Wife to Criminal Actress PETER A CAMPBELL Staging Ajax s Suicide A Historiography BRIAN E G COOK Rousing Experiences Theatre Politics and Change MEGAN LEWIS Until You See the Whites of Their Eyes Brett Bailey s Exhibit B and the Consequences of Staging the Colonial Gaze PATRICIA GABORIK Taking the Theatre to the People Performance Sponsorship and Regulation in Mussolini s Italy ILINCA TODORUT AND ANTHONY SORGE To Image and to Imagine Walid Raad Rabih Mour and the Arab Spring SHULAMITH LEV ALADGEM Where Has the Political Theatre in Israel Gone Rethinking the Concept of Political Theatre Today CHRISTINE WOODWORTH Equal Rights By All Means Beatrice Forbes Robertson s 1910 Suffrage Matinee and the Onstage Junction of the US And UK Franchise Movements LURANA DONNELLS O MALLEY Why I Wrote the Phyllis Wheatley Pageant Play Mary Church Terrell s Bicentennial Activism JULIET GUZZETTA The Lasting Theatre of Dario Fo and Franca Rame ASHLEY E LUCAS Chavez Ravine Culture Clash and the Political Project of Rewriting History NOE MONTEZ The Heavy Lifting Resisting the Obama Presidency s Neoliberalist Conceptions of the American Dream in Kristoffer Diaz s The Elaborate Entrance of Chad Deity

Walking's New Movement Phil Smith, 2015-03-18 A book about developments in walking and walk performance for enthusiasts practitioners students and academics

Werner Herzog Joshua Lund, 2020-07-06 Werner Herzog s protean

imagination has produced a filmography that is nothing less than a sustained meditation on the modern human condition. Though Herzog takes his topics from around the world, the Americas have provided the setting and subject matter for iconic works ranging from *Aguirre: The Wrath of God* and *Fitzcarraldo* to *Grizzly Man*. Joshua Lund offers the first systematic interpretation of Werner Herzog's American-themed works, illuminating the director's career as a political filmmaker. A label Herzog himself rejects, Lund draws on materialist and postcolonial approaches to argue that Herzog's American work confronts us with the circulation, distribution, accumulation, application, and negotiation of power that resides quietly at the center of his films. By operating beyond conventional ideological categories, Herzog renders political ideas in radically unfamiliar ways while fearlessly confronting his viewers with questions of world historical significance. His maddeningly opaque viewpoint challenges us to rethink discovery and conquest, migration and exploitation, resource extraction, slavery, and other foundational traumas of the contemporary human condition.

Footbook of Zombie Walking Phil Smith, 2015-10-22
 A book about despair, climate change, zombie films, multiple apocalypses, the everyday city dwelling zombies walking and walking performance, imperialism, sex, zombie literature, refugees, popular culture, and zombies.

Digital Performance Steve Dixon, 2015-01-30
 The historical roots, key practitioners, and artistic, theoretical, and technological trends in the incorporation of new media into the performing arts. The past decade has seen an extraordinarily intense period of experimentation with computer technology within the performing arts. Digital media has been increasingly incorporated into live theater and dance, and new forms of interactive performance have emerged in participatory installations on CD-ROM and on the Web. In *Digital Performance*, Steve Dixon traces the evolution of these practices, presents detailed accounts of key practitioners and performances, and analyzes the theoretical, artistic, and technological contexts of this form of new media art. Dixon finds precursors to today's digital performances in past forms of theatrical technology that range from the *deus ex machina* of classical Greek drama to Wagner's *Gesamtkunstwerk* concept of the total artwork, and draws parallels between contemporary work and the theories and practices of Constructivism, Dada, Surrealism, Expressionism, Futurism, and multimedia pioneers of the twentieth century. For a theoretical perspective on digital performance, Dixon draws on the work of Philip Auslander, Walter Benjamin, Roland Barthes, Jean Baudrillard, and others. To document and analyze contemporary digital performance practice, Dixon considers changes in the representation of the body, space, and time. He considers virtual bodies, avatars, and digital doubles, as well as performances by artists including Stelarc, Robert Lepage, Merce Cunningham, Laurie Anderson, Blast Theory, and Eduardo Kac. He investigates new media's novel approaches to creating theatrical spectacle, including virtual reality and robot performance, work, telematic performances in which remote locations are linked in real time, Webcams, and online drama communities, and considers the extratemporal illusion created by some technological theater works. Finally, he defines categories of interactivity from navigational to participatory and collaborative. Dixon challenges dominant theoretical approaches to digital performance, including what he calls postmodernism's denial of the new, and offers a series of boldly

original arguments in their place *Avant-garde Performance* Günter Berghaus, 2017-09-16 How did the concept of the avant garde come into existence How did it impact on the performing arts How did the avant garde challenge the artistic establishment and avoid the pull of commercial theatre gallery and concert hall circuits How did performance artists respond to new technological developments Placing key figures and performances in their historical social and aesthetic context Günter Berghaus offers an accessible introduction to post war avant garde performance Written in a clear engaging style and supported by text boxes and illustrations throughout this volume explains the complex ideas behind avant garde art and evocatively brings to life the work of some of its most influential performance artists Covering hot topics such as multi media and body art performances this text is essential reading for students of theatre studies and performance *Music and Performance During the Weimar Republic* Bryan Randolph Gilliam, 1994-07-21 Composers performers and audiences alike sought to negate their recent past in various ways by affirming modern technology electronic or mechanical music sound recordings radio and film exploring music of a more remote past principally Baroque music and celebrating popular music particularly jazz The essays contained in this volume address these fundamental themes *Renegotiating the Body* Kathy Battista, 2012-11-20 What makes art feminist art Although feminist artists do have a unique aesthetic there can be no essential feminist aesthetic argues Kathy Battista in this exciting new art history Domesticity the body its traces and sexuality have become prominent themes in contemporary feminist practice but where did these preoccupations begin and how did they come to signify a particular type of art Kathy Battista's re engagement with the founding generation of female practitioners centres on 1970s London as the cultural hub from which a new art practice arose Emphasising the importance of artists including Bobby Baker Anne Bean Catherine Elwes Rose English Alexis Hunter Tina Keane Hannah O Shea Kate Walker and Silvia Ziranek and examining works such as Mary Kelly's Post Partum Document Judy Clark's 1973 exhibition Issues Carolee Schneemann's Meat Joy and Cosey Fanni Tutti's Prostitution shown in 1976 Kathy Battista investigates some of the most controversial and provocative art from the era This book not only deals with the famous art events but includes analysis of lesser known exhibitions and performances and explains why so much feminist art has been both marginalised in art history and grossly under represented in institutional archives and collections **Beyond Traditional Media: New Frontiers in Artistic Expression** Ahmed Musa, 2025-01-06 Step into the future of art with Beyond Traditional Media This book highlights innovative artistic practices that go beyond paint and canvas from virtual reality installations to bio art and generative algorithms Through captivating examples and expert insights Beyond Traditional Media invites readers to rethink what art can be Whether you're an artist or an enthusiast this book will inspire you to explore the limitless possibilities of modern artistic expression **The Japanese Cinema Book** Hideaki Fujiki, Alastair Phillips, 2020-04-02 The Japanese Cinema Book provides a new and comprehensive survey of one of the world's most fascinating and widely admired filmmaking regions In terms of its historical coverage broad thematic approach and the significant international range of its

authors it is the largest and most wide ranging publication of its kind to date Ranging from renowned directors such as Akira Kurosawa to neglected popular genres such as the film musical and encompassing topics such as ecology spectatorship home movies colonial history and relations with Hollywood and Europe The Japanese Cinema Book presents a set of new and often surprising perspectives on Japanese film With its plural range of interdisciplinary perspectives based on the expertise of established and emerging scholars and critics The Japanese Cinema Book provides a groundbreaking picture of the different ways in which Japanese cinema may be understood as a local regional national transnational and global phenomenon The book s innovative structure combines general surveys of a particular historical topic or critical approach with various micro level case studies It argues there is no single fixed Japanese cinema but instead a fluid and varied field of Japanese filmmaking cultures that continue to exist in a dynamic relationship with other cinemas media and regions The Japanese Cinema Book is divided into seven inter related sections Theories and Approaches Institutions and Industry Film Style Genre Times and Spaces of Representation Social Contexts Flows and Interactions

The Cinematic Body Steven Shaviro, 1994
 A radical approach to film viewing

Performance Art Angeliki Avgitidou, 2023-03-30
 Performance Art Education and Practice is an introduction to performance art through activities and practice prompts that are framed by seminal moments in the history of the medium as well as the current theoretical discussions surrounding performance The book begins by introducing the terminology related to performance art and its early history The basic elements of performance including the body objects space the public and the public sphere are approached through thematic and conceptual correlations such as objects as autobiography body as an expression of gendered identity performance and the everyday the augmented body the archive of performance and public space as space for intervention Case studies analysed in each chapter are accompanied by reflective questions and discussion topics The book proposes a wide range of exercises and comprehensive practice prompts that aim to enhance performance skills promote experimentation and encourage an experiential understanding of the theory history and concepts relating to performance art Performance Art Education and Practice is addressed to students of Fine Arts and Performance Studies from beginner to intermediate level performance and visual artists who are interested in expanding their knowledge base and creative range and artist teachers who are interested in developing their own curriculum and workshop content

Art Into Theatre Nick Kaye, 2013-11-05
Art Into Theatre investigates the processes of hybrid forms of performance developed between 1952 and 1994 through a series of interviews with key practitioners and over 80 pieces of documentation many previously unpublished of the works under discussion Ranging from the austerity of Cage s 4 33 through the inter species communication of Schneeman s Cat Scan and the experimental theatre work of Schechner Foreman and Kirby to the recent performances of Abramovic Forced Entertainment and the Wooster Group *Art Into Theatre* offers a fascinating collection of perspectives on the destabilizing of conventional ideas of the art object and the theatrical text Nick Kaye s introductory essay to the volume offers a useful context for the reader and each interview is

preceded by an informative biographical sketch Performance Art RoseLee Goldberg, 2025-09-23 Performance Art is a pioneering history of one of the most important art forms to emerge in modern times Now in its fourth edition it has been completely updated to reflect on performance in an age where digital technologies are increasingly dominant and where live art stands out as an antidote to the overwhelming effects of our media world Renowned art historian and curator RoseLee Goldberg explains the worldwide phenomenon of performance art and outlines developments in the medium up to and within the second decade of the twenty first century The astonishing increase in the number of works testifies to the significance of the medium for new generations of artists entering the global conversation of art and culture and for articulating difference Matthew Barney Tania Bruguera Nikhil Chopra Nicholas Hlobo Zhang Huan Anne Imhof and Rashid Johnson are among the many artists whose work can now be seen in the context of innovators in the field from the Futurists and Dadaists to Yves Klein Marina Abramovic and Laurie Anderson Art, Performance, Media Nicholas Zurbrugg, 2004 Over the course of fifteen years Nicholas Zurbrugg interviewed the avant garde poets filmmakers dancers writers composers and performance artists who were defying tradition crossing genres and forever changing how art would be created performed and interpreted These conversations with thirty one of the leading multimedia artists in the United States now form a comprehensive record from the insiders perspectives of the most vital component of the postmodern American art world Passionate about postmodernism and committed to innovative creativity Zurbrugg asks these artists probing and insightful questions How did their work evolve Who most influenced them How did they assess changes in contemporary art and what did they think of each other s work Which of their experiences had the most powerful effects on their creative development What could lie ahead for American art As these questions are answered by individual artists the interviews also cumulatively address larger issues of artistic expression including the idea of the avant garde itself The book features interviews with Kathy Acker Charles Amirkhanian Laurie Anderson Robert Ashley Beth B David Blair William S Burroughs Warren Burt John Cage Richard Foreman Kenneth Gaburo Diamanda Galas John Giorno Philip Glass Brion Gysin Dick Higgins Jenny Holzer Mike Kuchar Robert Lax Jackson Mac Low Meredith Monk Nam June Paik Yvonne Rainer Steve Reich Rachel Rosenthal Bill Viola Larry Wendt Emmett Williams Robert Wilson Nick Zedd and Ellen Zweig Introductory notes to each interview provide context and connect the work and experiences of various artists and photographs of these artists contribute a significant visual element to the book Nicholas Zurbrugg 1947 2001 was professor of English and cultural studies as well as director of the Centre of Contemporary Arts at De Montfort University in Leicester England He is the author of The Parameters of Postmodernism and Critical Vices The Myths of Postmodern Theory Greek and Roman Drama: Translation and Performance John Barsby, 2017-01-23 Der vorliegende Band ist aus einer internationalen Tagung zum Thema Griechisches und r misches Drama bersetzung und Auff hrung hervorgegangen Neben Beitr gen zu Auff hrungen in der alten Welt stehen vor allem moderne bertragungen und Auff hrungen im Zentrum die unter theoretischen praktischen und historischen Aspekten behandelt

werden Autorinnen und Autoren repräsentieren sechs verschiedene Länder Neuseeland Australien Zimbabwe Russland Großbritannien und Kanada und sind Klassische Philologen Theaterwissenschaftler und Praktiker

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