



Perform Repeat Record

Sarah Julius



Perform Repeat Record:

Perform, Repeat, Record Amelia Jones, Adrian Heathfield, 2012-01-01 Bringing together contributors from dance theatre visual studies and art history this title addresses the conundrum of how live art is positioned within history

Performance Hanna B. Hölling, Jules Pelta Feldman, Emilie Magnin, 2024-11-22 Representing the output of the research project Performance Conservation Materiality Knowledge this volume brings together diverse voices methods and formats in the discussion and practice of performance conservation Conservators artists curators and scholars explore the ontology of performance art through its creation and institutionalization into an astonishing range of methods and approaches for keeping performance alive and well whether inside museum collections or through folk traditions Anchored in the disciplines of contemporary art conservation art history and performance studies the contributions range far beyond these to include perspectives from anthropology musicology dance law heritage studies and other fields While its focus is on performance as understood in the context of contemporary art the book's notion of performance is much wider including other media such as music theater and dance as well as an open ended concept of performance as a vital force across cultures While providing cutting edge research on an emerging and important topic this volume remains accessible to all interested readers allowing it to serve as a singularly valuable resource for museum professionals scholars students and practitioners

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

Airing the Past: Inquiries into Digital Memories Nuria Rodríguez Ortega, Fátima Díez-Platas, Seppo Kuivakari, 2019-01-04 This volume was first published by Inter Disciplinary Press in 2016 The articles comprised in this anthology are attempting to discuss the rapid change of digital media technologies and the way they impetus our understanding of history and memory History should not be regarded only as an object of research It is also a subject performing and registering agency The aim of the articles will not be to cover the whole

range of mediated histories but to claim fresh insights for debate and discovery in terms of digital memories In this sense contributions for this volume will leave the doors of perception Aldous Huxley wide open and sketch the impact of media to different cultural practices identity work and preservation of history as well as the examination of it Likewise divergence of the papers at hand indicates that the concept digital ought to be recognized as institutional practices methodological tools or as content providers for memories

Being Together Is Not Enough (strikethrough) vol 3 Five Years, Being Together Is Not Enough (strikethrough) vol 1 Five Years, **Being Together Is Not Enough (strikethrough) vol 2** Five Years, **Re-performance, Mourning and Death** Sarah Julius, 2021-10-30 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

Performance, Identity, and the Neo-Political Subject Fintan Walsh, Matthew Causey, 2013-04-17 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 collections 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

Performing Endurance Lara Shalson, 2018-10-18 Offers a formal account and theory of endurance as a practice in performance art and protest Discusses influential performances by Marina Abramovi Chris Burden Tehching Hsieh Yoko Ono and others as well as 1960s lunch counter sit ins and twenty first century protest camps Essential reading in performance theory art history and political activism

Performance and Media Sarah Bay-Cheng, Jennifer

Parker-Starbuck, David Z. Saltz, 2015-10-29 An innovative approach for explicating and mapping work at the media and performance nexus

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

Community Performance Petra Kupperts, 2019-04-09 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

Repetition in Performance Eirini Kartsaki, 2017-08-23 This book explores repetition in contemporary performance and spectatorship It offers an impassioned account of the ways in which speech movement and structures repeat in performances by Pina Bausch Anne Teresa De Keersmaeker Lone Twin Theatre Haranczak Navarre and Marco Berrettini It addresses repetition in relation to processes of desire and draws attention to the forces that repetition captures and makes visible What is it in performances of repetition that persuades us to return to them again and again How might we unpack their complexities and come to terms with their demands upon us While considering repetition in relation to the difficult pleasures we derive from the theatre this book explores ways of accounting for such experiences of theatre in memory and writing

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 **Getty Research Journal, No. 10** Gail Feigenbaum, 2018-03-06 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 Jo o 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 Felix Bracquemond commissioned by the Parisian gallery Arnold Tripp **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 **Reconstructing Performance Art** Tancredi

Gusman,2023-05-26 This book investigates the practices of reconstructing and representing performance art and their power to shape this art form and our understanding of it Performance art emerged internationally between the 1960s and 1970s crossing disciplinary boundaries between performing arts and visual arts Because of the challenge it posed to the ontologies and paradigms of these fields performance art has since stimulated an ongoing debate on the most appropriate means to document preserve and display it Tancredi Gusman brings together international scholars from different disciplinary fields to examine methods media and approaches by which this art form has been represented and re activated over time and its transnational history reconstructed Through contributions and case studies spanning various countries regions and artistic fields the authors outline an innovative theoretical methodological framework for capturing the processes and strategies for transmitting the tangible and intangible heritage of performance art This book will be of great appeal to students researchers and practitioners in the fields of Theatre and Performance Studies as well as Visual Arts and Art History who have an interest in performance art its history and presence in the contemporary artistic and cultural landscape Risk, Participation, and

Performance Practice Alice O'Grady,2017-11-17 This book explores a range of contemporary performance practices that engage spectators physically and emotionally through active engagement and critical involvement It considers how risk has been re configured re presented and re packaged for new audiences with a thirst for performances that promote encourage and embrace risky encounters in a variety of forms The collection brings together established voices on performance and risk research and draws them into conversation with next generation academic practitioners in a dynamic reappraisal of what it means to risk oneself through the act of making and participating in performance practice It takes into account the work of other performance scholars for whom risk and precarity are central concerns but seeks to move the debate forwards in response to a rapidly changing world where risk is higher on the political economic and cultural agenda than ever before

Performance Studies: The Basics Andreea S. Micu,2021-10-25 Performance Studies The Basics offers an overview of the multiple often overlapping definitions of performance from performance art performance as everyday life and rituals to the performative dimensions of identity such as gender race and sexuality This book defines the interdisciplinary field of performance studies as it has evolved over the past four decades at the intersection of academic scholarship and artistic and activist practices It discusses performance as an important means of communicating and of understanding the world highlighting its intersections with critical theory and arguing for the importance of performance in the study of human behaviour and social practices Complete with a helpful glossary and bibliography as well as suggestions for further reading this book is an ideal starting point for those studying performance studies as well as for general readers with an interest in the subject

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