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Guerilla Guide to Performance Art Leslie Hill, 2004-06-01 The Guerilla Performance and Multimedia Handbook is the ultimate guide for artists at all stages of their careers engaged in creating original performance and multimedia work including hybrids of theatre visual art installation physical theatre dance CD Rom and web design It covers all aspects of artist support including starting up a company funding multimedia tools and documentation and marketing and incorporates a useful Yellow Pages section with contact information for production funding venues galleries publications festivals printers equipment hire technical support artists organizations performance archives copyright offices and software support The book is lavishly illustrated and interviews from major artists and directors of some of the leading artist support groups in the UK and US along with illuminating case studies address practical questions and offer indispensable insights into how to succeed in the performance arts

Performance Art in the Second Public Sphere Katalin Cseh-Varga, Adam Czirak, 2018-02-01 Performance Art in the Second Public Sphere is the first interdisciplinary analysis of performance art in East Central and Southeast Europe under socialist rule By investigating the specifics of event based art forms in these regions each chapter explores the particular critical roles that this work assumed under censorial circumstances The artistic networks of Yugoslavia Hungary Latvia Lithuania Poland Romania East Germany and Czechoslovakia are discussed with a particular focus on the discourses that shaped artistic practice at the time drawing on the methods of Performance Studies and Media Studies as well as more familiar reference points from art history and area studies

The Phenomenology of Blood in Performance Art T. J. Bacon, Chelsea Coon, 2025-02-28 The Phenomenology of Blood in Performance Art is a major new publication that expands the philosophical contextualisation of blood its presence and absence across the practice of performance art from a phenomenological perspective Edited by T J Bacon she they and Chelsea Coon she her this book moves through an established cannon of artists and beyond to ensure an inclusive representation of practices from a wider range of practitioners First hand interviews and conversations have been gathered from both canonical names as well as individuals who are prevalent in their communities and or respective subcultures but less represented within the frameworks of scholarly discourse Each offers the opportunity to examine their experiences creating artworks and in turn contributes to the context of phenomenological examination within this publication through complementary scholarly texts from leading thinkers who frame phenomenological application to both visual art and transdisciplinary context Featuring artists through new exclusive interviews and contributions including Marina Abramovi Jelili Atiku Ron Athey Franko B Niya B Marisa Carnesky Chelsea Coon Victor Martinez Diaz Rufus Elliot Ernst Fischer Louis Fleischauer Poppy Jackson Mirabelle Jones Andrei Molodkin Hermann Nitsch ORLAN Mike Parr Greta Sharp tjb and Paola Paz Yee and reference to many more Alongside new scholarly insight by leading phenomenological and interdisciplinary art scholars and philosophers including T J Bacon Chelsea Coon Stuart Grant Kelly Jordan Lynn Lu Roberta Mock Amber Musser and Raegan Truax Together they

represent a significant exploration of intricate and dynamic responses to the cultural fabric of contemporary lived experiences across space and time through the medium of blood in performance art This incredible analysis of this performance art will be of huge interest to students and practitioners of live art performance art phenomenology and performance philosophy **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

The Routledge Companion to Theatre and Performance Paul Allain,Jen Harvie,2013-05-13 Discussing some of the pivotal questions relating to the complementary fields of theatre and performance studies this engaging easy to use text is undoubtedly a perfect reference guide for the keen student and passionate theatre goer alike **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 Scanand 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 in Ireland Aine Phillips,2015-01-01 This book the first devoted to the history and contemporary forms of Irish performance art in the north and south of Ireland brings together contributions by prominent Irish artists and major academics It features rigorous critical and theoretical analysis as well as historical commentaries that provide an absorbing sense of the rich histories of performance art in Ireland Presenting diverse visual documentation of performance art practices this collection shows how performance art in Ireland engaged with and in turn influenced and led contemporary

performance and Live Art internationally Co published with Live Art Development Agency **Performance Art in China**

Thomas J. Berghuis, 2006 *Performance Art in China* takes as its subject one of the most dynamic and controversial areas of experimental art practice in China In his comprehensive study Sydney based theorist and art historian Thomas J Berghuis introduces and investigates the idea of the role of the mediated subject of the acting body in art a notion grounded in the realization that the body is always present in art practice as well as its subsequent secondary representations Through a series of in depth case studies Berghuis reveals how during the past 25 years Chinese performance artists have acted out their art often in opposition to the principles governing correct behavior in the public domain In addition to a 25 year chronology of events a systematic index of places names and key terms as well as a bibliography and a glossary in English and Chinese this study also offers the reader numerous previously unpublished photos and documents **Body**

Art/performing the Subject Amelia Jones, 1998 With great originality and scholarship Amelia Jones maps out an extraordinary history of body art over the last three decades and embeds it in the theoretical terrain of postmodernism The result is a wonderful and permissive space in which the viewer can wander Moira Roth Trefethen professor of art history Mills College

Tania El Khoury's Live Art Carrie Robbins, 2024-02-06 Tania El Khoury's *Live Art* is the first book to examine the work of Tania El Khoury a live artist deeply engaged in the politics and histories of the South West Asia and North Africa SWANA region Since the 2011 Syrian uprisings El Khoury has conceived and created works about lived experiences at and across international borders in collaboration with migrants refugees and displaced persons as well as other artists performers and revolutionaries All of El Khoury's works cross borders between forms of artistic practice between artists and audiences and between art and activism Facilitating critical dialogue about the politics of SWANA and the impact of globalization her performances and installations also test the boundaries of aesthetic political and everyday norms This interdisciplinary and multimedia reader features essays by artists curators and scholars who explore the dynamic possibilities and complexities of El Khoury's art From social workers to archeologists to archivists contributing authors engage with the radical epistemological and political revolutions that El Khoury and her collaborators invite us all to join **Aesthetics, Gender, and**

Disability in Interactive Digital Art and Performance Art Phaedra Shanbaum, 2024-11-29 This book explores the tensions between aesthetics gender and disability in contemporary digital media installations and performance art Notions of agency and subjectivity are connected to four contemporary political issues artificial intelligence migration and political violence contemporary medical technologies and practices and the Anthropocene and analyzed against a Western legacy of utopian and dystopian ideas and desires that have shaped and continue to shape what it means to be human The book's main argument is that agency and subjectivity are not universal attributes rather they are socio material entanglements and contextually bound enactments that are strategically negotiated by the subject Thus they involve conflict struggle and other forms of resistance The book will be of interest to scholars working in art history media and cultural studies disability studies

and gender studies **Anthropology of the Performing Arts** Anya Peterson Royce, 2004-05-05 Anya Peterson Royce turns the anthropological gaze on the performing arts attempting to find broad commonalities in performance art and artists across space time and culture She asks general questions as to the nature of artistic interpretation the differences between virtuosity and artistry and how artists interplay with audience aesthetics and style To support her case she examines artists as diverse as Fokine and the Ballets Russes Tewa Indian dancers 17th century commedia dell arte Japanese kabuki and butoh Zapotec shamans and the mime of Marcel Marceau adding her own observations as a professional dancer in the classical ballet tradition Royce also points to the recent move toward collaboration across artistic genres as evidence of the universality of aesthetics Her analysis leads to a better understanding of artistic interpretation artist audience relationships and the artistic imagination as cross cultural phenomena Over 29 black and white photographs and drawings illustrate the wide range of Royce s cross cultural approach Her well crafted volume will be of great interest to anthropologists arts researchers and students of cultural studies and performing arts **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 **Philosophy of the Performing Arts** David Davies, 2011-05-02 PHILOSOPHY OF THE PERFORMING ARTS David Davies s Philosophy of the Performing Arts is long awaited Not since Paul Thom s For an Audience has a book in the Anglo American philosophical tradition focused so clearly exclusively informatively and fairly on all the performing arts I will use this book in my classes James Hamilton Kansas State University author of The Art of Theater In this outstanding philosophical study David Davies subjects the different conflicting literatures characterizing works performances and their relationships to critical review en route to developing his own integrated theory Covering classical music to jazz Shakespeare to Brecht dance to performance art this is essential reading for anyone interested in the performing arts Stephen Davies University of Auckland author of The Philosophy of Art Philosophical inquiry concerning the performing arts has tended to focus on music specifically classical music which is assumed to provide a model for understanding the performing arts as a whole This book engages with this belief and

critically explores how the classical paradigm might be extended to other musical genres to theater and to dance Taking in key components of artistic performance improvisation rehearsal the role of the audience the embodied nature of the artistic performer the book examines similarities and differences between the performing art forms and presents the key philosophical issues that they bring into play These reflections are then applied to the disputed issue of those contemporary artworks usually classified as performance art Assuming no prior knowledge of the subject matter this book provides an accessible yet sophisticated introduction to the field and a comprehensive framework for thinking about the performing arts

Library of Congress Subject Headings Library of Congress,2007 *Performance: Visual art and performance art* Philip Auslander,2003 This collection reflects not only the multidisciplinary nature of current thinking about performance but also the complex and contested nature of the concept itself **Thinking about Art** Susan Hiller,1996 Collected talks lectures and conversations spanning 1975 1995 *A-E* Library of Congress. Office for Subject Cataloging Policy,1990

Aesthetics and the Iconoclasm of Contemporary Art Žarko Paić,2021-08-25 The main themes and aims of this book are understanding aesthetics contemporary art and the end of the avant garde not from the traditional viewpoint of the metaphysics of the beautiful and the sublime but rather thru close connection to the techno genesis of virtual worlds This book tackles problems in contemporary art theory such as the body in space and time of digital technologies along with other issues in visual studies and image science Further intentions exhibit the fundamental reasons for the disappearance of the picture in the era of virtual reality starting from the notion of contemporary art as realized iconoclasm art has no world for its image The author argues that the iconoclasm of contemporary art has severe consequences This text appeals to philosophers of art and those interested in contemporary art theory **Library of Congress Subject Headings** Library of Congress. Cataloging Policy and Support Office,1999

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