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1

# MINIMAL POLITICS

PERFORMATIVITY  
AND  
MINIMALISM  
IN  
RECENT  
AMERICAN  
ART

MAURICE  
BEJLER

# Minimal Politics Performativity And Minimalism In Recent American Art

**Julius B. Fleming Jr.**



## **Minimal Politics Performativity And Minimalism In Recent American Art:**

**Minimal Politics** Maurice Berger, 1997 This book traces the evolution of the style and thinking of Hans Haacke Mary Kelly Robert Morris Adrian Piper and Yvonne Rainer five artists who explore the complex relationship between form theatricality and ideology Minimal Politics demonstrates how their work evolved from a more minimal formal aesthetic in the 1960s to a more overtly ideological perspective

**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

*Embodied Avatars* Uri McMillan, 2015-05-15 How black women have personified art expression identity and freedom through performance Winner 2016 William Sanders Scarborough Prize presented by the Modern Language Association for an outstanding scholarly study of African American literature or culture Winner 2016 Barnard Hewitt Award for Outstanding Research in Theatre History presented by the American Society for Theatre Research Winner 2016 Errol Hill Award for outstanding scholarship in African American theater drama and or performance studies presented by the American Society for Theatre Research Tracing a dynamic genealogy of performance from the nineteenth to the twenty first century Uri McMillan contends that black women artists practiced a purposeful self objectification transforming themselves into art objects In doing so these artists raised new ways to ponder the Intersection of art performance and black female embodiment McMillan reframes the concept of the avatar in the service of black performance art describing black women performers skillful manipulation of synthetic selves and adroit projection of their performances into other representational mediums A bold rethinking of performance art Embodied Avatars analyzes daring performances of alterity staged by ancient negress Joice Heth and fugitive slave Ellen Craft seminal artists Adrian Piper and Howardena Pindell and contemporary visual and music artists Simone Leigh and Nicki Minaj Fusing performance studies with literary analysis and visual culture studies McMillan offers astute readings of performances staged in theatrical and quotidian locales from freak shows to the streets of 1970s New York in literary texts from artists writings to slave narratives and in visual and digital mediums including engravings photography and video art Throughout McMillan reveals how these performers manipulated the dimensions of objecthood black performance art and avatars in a powerful re

scripting of their bodies while enacting artful forms of social misbehavior The Critical Lede interview with Uri McMillan

**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>

**Women and Experimental Filmmaking** Jean Petrolle, Virginia Wright Wexman, 2005 Women and Experimental Filmmaking gathers essays by some of the top scholars in cinema studies dealing with women experimental filmmakers Tracking the topic across racial economic geographic and even temporal boundaries Jean Petrolle and Virginia Wexman's selections reflect the deep diversity of methodologies and research The introduction sets out by addressing the basic difficulties of both historiography and definition before providing a historical overview of how these particular filmmakers have helped shape moviemaking traditions The essays explore the major theoretical controversies that have arisen around the work of groundbreaking women such as Leslie Thornton Su Friedrich Nina Menkes and Faith Hubley With the film makers representations of women's subjectivity ranging across film video digital media ethnography animation and collage Women and Experimental Filmmaking represents the full spectrum of genres techniques and modes

**Museum Studies** Bettina Messias Carbonell, 2012-04-23 Updated to reflect the latest developments in twenty first century museum scholarship the new Second Edition of Museum Studies An Anthology of Contexts presents a comprehensive collection of approaches to museums and their relation to history culture and philosophy Unique in its deep range of historical sources and by its inclusion of primary texts by museum makers Places current praxis and theory in its broader and deeper historical context with the collection of primary and secondary sources spanning more than 200 years Features the

latest developments in museum scholarship concerning issues of inclusion and exclusion repatriation indigenous models of collection and display museums in an age of globalization visitor studies and interactive technologies Includes a new section on relationships interactions and responsibilities Offers an updated bibliography and list of resources devoted to museum studies that makes the volume an authoritative guide on the subject New entries by Victoria E M Cain Neil G W Curtis Catherine Ingraham Gwyneira Isaac Robert R Janes Sean Kingston Barbara Kirshenblatt Gimblett Sharon J Macdonald Saloni Mathur Gerald McMaster Sidney Moko Mead Donald Preziosi Karen A Rader Richard Sandell Roger I Simon Crain Soudien Paul Tapsell Stephen E Weil Paul Williams and Andrea Witcomb

*Papermill* Joseph Antony Kalar, 2006 The gritty landscape and language of the working man from a great forgotten writer *Black Patience* Julius B. Fleming Jr., 2022-03-29

Honorable Mention 2024 Callaway Prize for the Best Book on Drama Theatre and Performance Studies New York University 2024 College Language Association Book Award Winner 2023 Hooks National Book Award Winner Benjamin L Hooks Institute for Social Change Honorable Mention Association for the Study of the Arts of the Present 2023 Book Prize Honorable Mention 2023 John W Frick Book Award American Theatre and Drama Society Finalist 2022 George Freedley Memorial Award of the Theatre Library Association Finalist Barnard Hewitt Award for Outstanding Research in Theatre History ASTR Finalist ATHE Outstanding Book Award A bold rethinking of the Civil Rights Movement through the lens of Black theater Freedom Now This rallying cry became the most iconic phrase of the Civil Rights Movement challenging the persistent command that Black people wait in the holds of slave ships and on auction blocks in segregated bus stops and schoolyards for their long deferred liberation In *Black Patience* Julius B Fleming Jr argues that during the Civil Rights Movement Black artists and activists used theater to energize this radical refusal to wait Participating in a vibrant culture of embodied political performance that ranged from marches and sit ins to jail ins and speeches these artists turned to theater to unsettle a violent racial project that Fleming refers to as Black patience Inviting the likes of James Baldwin Lorraine Hansberry Alice Childress Douglas Turner Ward Duke Ellington and Oscar Brown Jr to the stage *Black Patience* illuminates how Black artists and activists of the Civil Rights era used theater to expose critique and repurpose structures of white supremacy In this bold rethinking of the Civil Rights Movement Fleming contends that Black theatrical performance was a vital technology of civil rights activism and a crucial site of Black artistic and cultural production

**Group Works** Ethan Philbrick, 2023-04-25 An exciting new reflection on the role of artistic collaboration collectivism and the politics of group formation in the neoliberal era The artist and author Ethan Philbrick's *Group Works* re imagines the group by undertaking an historiographic archaeology of group aesthetics and politics Written against both phobic and romantic accounts of collectivity *Group Works* contends that the group emerges as a medium for artists when established forms of collective life break down Philbrick pairs group pieces in dance literature film and music from the 1960s and 1970s downtown Manhattan scene alongside a series of recent group experiments Simone Forti's dance construction *Huddle* 1961 is put into relation with

contemporary re performances of Forti s score and huddling as a feminist political tactic Samuel Delany s memoir of communal living *Heavenly Breakfast An Essay on the Winter of Love* 1969 78 speaks to performance artist Morgan Bassichis s 2017 communal musical adaptation of Larry Mitchell s 1977 text *The Faggots and Their Friends Between Revolutions* Lizzie Borden s experimental documentary of feminist collectivity *Regrouping* 1976 sits alongside visual artist Sharon Hayes s 2014 piece on Manhattan s Pier 54 *Women of the World Unite they said* and Julius Eastman s insurgent piece of chamber music for four pianos *Gay Guerrilla* 1979 resonates alongside contemporary projects that take up Eastman s legacy by artists such as Tiona Nekkia McClodden By analyzing works that articulate the politics of race gender and sexuality as questions of group formation Philbrick approaches the group not as a stable idealizable entity but as an ambivalent way to negotiate and contest shifting terms of associational life *Group Works* presents an engaging exploration of what happens when small groups become a material and medium for artistic and political experimentation *Deadpan* Tina Post,2023-01-10 *Deadpan The Aesthetics of Black Inexpression* is an examination of the aesthetic assertions that inhere in gestures of expressionlessness inscrutability and emotional withholding in African American cultural production *Vidding* Francesca Coppa,2022-02-23 *Vidding* is a well established remix practice where fans edit an existing film music video TV show or other performance and set it to music of their choosing Vids emerged forty years ago as a complicated technological feat involving capturing footage from TV with a VCR and syncing with music and their makers and consumers were almost exclusively women many of them queer women The technological challenges of doing this kind of work in the 1970s and 1980s when vidding began gave rise to a rich culture of collective work as well as conventions of creators who gathered to share new work and new techniques While the rise of personal digital technology eventually democratized the tools vidders use the collective aspect of the culture grew even stronger with the advent of YouTube Vimeo and other channels for sharing work *Vidding A History* emphasizes vidding as a critical feminist form of fan practice Working outward from interviews VHS liner notes convention programs and mailing list archives Coppa offers a rich history of vidding communities as they evolved from the 1970s through to the present Built with the classroom in mind the open access electronic version of this book includes over one hundred vids and an appendix that includes additional close readings of vids **Out of Minimalism** Malin Hedlin Hayden,2003 This Ph D dissertation involves a threefold investigation of sculpture Firstly the interpretations are focused on particular artworks by three British sculptors Antony Gormley Anish Kapoor and Rachel Whiteread respectively The notion applied minim

**Post-Partum Document** Mary Kelly,1999 Mary Kelly s *Post Partum Document* one of this century s most significant and influential artistic statements on identity represents the ultimate merging of feminism and minimalist performativity It is an extraordinary work that is viscerally experienced rather than statically received Maurice Berger *New School for Social Research* **The Andy Warhol Foundation for the Visual Arts 20-year Report, 1987-2007: Grants and exhibitions** Andy Warhol Foundation for the Visual Arts,2007 **Adrian Piper** Adrian Piper,Maurice Berger,1999 *Black Abstraction*

Eben Y. Wood, 2004     Art/Work Julia Quinn Bryan-Wilson, 2004     **Visual Culture and Bioscience** Suzanne Anker, J. D. Talasek, 2008 Edited by Suzanne Anker JD Talasek Preface by David Yager Foreword by JD Talasek Introduction by Suzanne Anker     Yvonne Rainer Sid Sachs, Yvonne Rainer, 2002 Radical Juxtapositions is the first book to present both artistic facets of Yvonne Rainer dance innovator and award winning filmmaker One of the most respected artists of the twentieth century Rainer broke new ground as part of the Judson Dance Theater in the early 1960s where she created choreography that connected directly to life and utilized everyday movements very much in sync with the contemporaneous aesthetics of Happenings Pop art and Minimalism When dance failed to provide her with avenues through which to broach political subject matter Rainer became a radical filmmaker In this monograph her work is examined from various vantage points by noted dance film and art historians with Rainer herself contributing an essay on how aging has affected her work and life Including the score for her new work After Many a Summer Dies the Swan Hybrid this volume is completed by an annotated biography and a full chronology and filmography     **The 1980s** Maurice Berger, 2007 In his introduction to The 1980s An Internet Conference moderator Maurice Berger writes As Fredric Jameson reminds us in his essay Periodizing the 1960s decades are never neat clearly defined episodes Their boundaries are porous their roots long their implications far reaching their stories a jumble of events that historical orthodoxy all too easily erases overestimates or devalues For the purposes of this conference then The 1980s serves as an historical hook a convenient means for focusing on a constellation of events sensibilities cultural objects methodologies and social movements that took form in the United States in the era roughly between the late 1970s and early 1990s Contributors include Alexander Alberro Max Becher Dan Cameron Mary Kelly Wayne Koestenbaum David A Ross Irving Sandler Carolee Schneemann Carol Squiers Oliver Wasow Linda Yablonsky and others

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