

# Performance Live Art 1909 To The Present

PerformanceCritical Live ArtHistories and Practices of Live ArtPerformance Art in ChinaThe Methuen Drama Companion to Performance ArtPerformancePerformance, [performance] and PerformersCircaArt JournalAlles und noch viel mehrSubject CatalogArt in AmericaNew ObservationsRock, Paper ScissorsAnnual ReportModern/postmodernAn Introduction to Modern TimesHarry Gamboa and ASCOThe Perfect ThoughtBeyond Isadora RoseLee Goldberg Dominic Johnson Deirdre Heddon Thomas J. Berghuis Bertie Ferdman Roselee Goldberg Bruce Barber Jean-Hubert Martin Library of Congress Frank Jewett Mather Hammad Nasar Helena (Mont.) Public Library Silvio Gaggi George Myers S. Zaneta Kosiba-Vargas James Elliott Joanna Gewertz Harris

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live art is a contested category not least because of the historical disciplinary and institutional ambiguities that the term often tends to conceal live art can be usefully defined as a peculiarly british variation on particular legacies of cultural experimentation a historically and culturally contingent translation of categories including body art performance art time based art and endurance art the recent social and cultural history of the uk has involved specific factors that have crucially influenced the development of live art since the late 1970s these have included issues in national cultural politics relating to sexuality gender disability technology and cultural policy in the past decade there has been a proliferation of festivals of

live art in the uk and growing support for live art in major venues nevertheless while specific artists have been afforded critical essays and monographs there is a relative absence of scholarly work on live art as a historically and culturally specific mode of artistic production through essays by leading scholars and critical interviews with influential artists in the sector critical live art addresses the historical and cultural specificity of contemporary experimental performance and explores the diversity of practices that are carried out programmed read or taught as live art this book is based on a special issue of contemporary theatre review

in this dynamic collection a team of experts map the development of live art culturally thematically and historically supported with examples from around the world the text engages with a number of key practices asking what these practices do and how they can be contextualised and understood

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

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

this is the first ever complete and profusely illustrated survey of performance art from the 1960s to the present written by an internationally renowned performance artist

performance performance performers consists of two volumes volume 2 contains nine essays on performance art written over a thirty year period from 1976 to 2006 while volume 1 contains fourteen interviews with leading performance artists in canada and the u s conducted over the same period and is generously illustrated with photographs of many now landmark art performances

the artists in rock paper scissors nujoom alghanem sara al haddad vikram divecha ramini ronki haerizadeh and hesam rahmanian hind mezaina deepak unnikrishnan wtd magazine lantian xie and mohamed yousif enact the habitation of home through playful gestures and acts

this survey of 20th century arts and ideas attempts to identify underlying epistemological aesthetic and ethical issues the author emphasizes how works from diverse media relate to one another and how their relationships affect the contemporary artistic and philosophical climate

the art music recreation center is pleased to present bay area author dance critic and historian joanna gewertz harris

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