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Perform, Repeat, Record Seeing Differently *Seeing Differently* **Getty Research Journal, No. 10** ~~Being Together Is Not Enough~~ **vol 2 Border Spaces Art and Dance in Dialogue** Speaking Out of Turn **Seeing Differently Live Art in LA** Feminist Figure Girl **Still Life Tall Tree, Nest of the Wind: The Javanese Shadow-play Dewa Ruci Performed by Ki Anom Soeroto** **Performance, Identity, and the Neo-Political Subject Singularities** Digital Humanities and Scholarly Research Trends in the Asia-Pacific **Autotheory as Feminist Practice in Art, Writing, and Criticism** Queer Communion Performing Immanence The Reclining Nude **Performing Arts in Transition** Structured COBOL by Design **The Methuen Drama Companion to Performance Art** Soft Is Fast **Pleading in the Blood** Reading Contemporary Performance The Label Machine: How to Start, Run and Grow Your Own Independent Music Label **The Oxford Handbook of Dance and Reenactment** Business Programming in FORTRAN IV and ANSI FORTRAN 77 Textbook of Clinical Laboratory Supervision The Routledge Companion to Theatre and Performance Historiography Federal Register **Body Art** Queer Communion **Re-performance, Mourning and Death Beyond the Happening** **Contemporary Art and Feminism** **Code of Federal Regulations** **Feminism and Art History** **Now** **Critical Live Art**

Seeing Differently Feb 24 2022 *Seeing Differently* offers a history and theory of ideas about identity in relation to visual arts discourses and practices in Euro-American culture, from early modern beliefs that art is an expression of an individual, the painted image a "world picture" expressing a comprehensive and coherent point of view, to the rise of identity politics after WWII in the art world and beyond. The book is both a history of these ideas (for example, tracing the dominance of a binary model of self and other from Hegel through classic 1970s identity politics) and a political response to the common claim in art and popular political discourse that we are "beyond" or "post-" identity. In challenging this latter claim, *Seeing Differently* critically examines how and why we "identify" works of art with an expressive subjectivity, noting the impossibility of claiming we are "post-identity" given the persistence of beliefs in art discourse and broader visual culture about who the subject "is," and offers a new theory of how to think this kind of identification in a more thoughtful and self-reflexive way. Ultimately, *Seeing Differently* offers a mode of thinking identification as a "queer feminist durational" process that can never be fully resolved but must be accounted for in thinking about art and visual culture. Queer feminist durationality is a mode of relational interpretation that affects both "art" and "interpreter," potentially making us more aware of how we evaluate and give value to art and other kinds of visual culture.

Autotheory as Feminist Practice in Art, Writing, and Criticism Jun 18 2021 *Autotheory*--the commingling of theory and philosophy with autobiography--as a mode of critical artistic practice indebted to feminist writing and activism. In the 2010s, the term "autotheory" began to trend in literary spheres, where it was used to describe books in which memoir and autobiography fused with theory and philosophy. In this book, Lauren Fournier extends the meaning of the term, applying it to other disciplines and practices. Fournier provides a long-awaited account of autotheory, situating it as a mode of contemporary, post-1960s artistic practice that is indebted to feminist writing, art, and activism. Investigating a series of works by writers and artists including Chris Kraus and Adrian Piper, she considers the politics, aesthetics, and ethics of autotheory.

Getty Research Journal, No. 10 Aug 01 2022 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 João 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 Félix Bracquemond commissioned by the Parisian gallery Arnold & Tripp.

Business Programming in FORTRAN IV and ANSI FORTRAN 77 Jun 06 2020

The Routledge Companion to Theatre and Performance Historiography Apr 04 2020 *The Routledge Companion to Theatre and Performance Historiography* sets the agenda for inclusive and wide-ranging approaches to writing history, embracing the diverse perspectives of the twenty-first century and *Critical Media History*. Written by an international team of authors whose expertise spans a multitude of historical periods and cultures, this collection of fascinating essays poses the central question: "what is specific to the historiography of the performative?" The study of theatre, in conjunction with the wider sphere of performance, involves an array of multi-faceted methods for collecting evidence, interpreting sources, and creating meaning. Reflecting on issues of recording — from early modern musical scores, through VHS-technology to latest digital procedures — and on what is missing from records or oblique in practices, the contributors convey how theatre and performance history is integral to social and cultural relations. This expertly curated collection repositions theatre and performance history and is essential reading for Theatre and Performance Studies students or those interested in social and cultural history more generally.

Speaking Out of Turn Mar 28 2022 *Speaking Out of Turn* is the first monograph dedicated to the forty-year oeuvre of feminist conceptual artist Lorraine O'Grady. Examining O'Grady's use of language, both written and spoken, Stephanie Sparling Williams charts the artist's strategic use of direct address—the dialectic posture her art takes in relationship to its viewers—to trouble the field of vision and claim a voice in the late 1970s through the 1990s, when her voice was seen as "out of turn" in the art world. *Speaking Out of Turn* situates O'Grady's significant contributions within the history of American conceptualism and performance art while also attending to the work's heightened visibility in the contemporary moment, revealing both the marginalization of O'Grady in the past and an urgent need to revisit her art in the present.

Perform, Repeat, Record Nov 04 2022 Bringing together contributors from dance, theater, visual studies, and art history, *Perform, Repeat, Record* addresses the conundrum of how live art is positioned within history. Set apart from other art forms in that it may never be performed in precisely the same way twice, ephemeral artwork exists both at the time of its staging and long after in the memories of its spectators and their testimonies, as well as in material objects, visual media, and text, all of which offer new critical possibilities. Among the artists, theorists, and historians who contributed to this volume are Marina Abramovic, Guillermo Gómez-Peña, Rebecca Schneider, Boris Groys, Jane Blocker, Carolee Schneemann, Tehching Hsieh, Orlan, Tilda Swinton, and Jean-Luc Nancy.

Queer Communion May 18 2021

Performance, Identity, and the Neo-Political Subject Sep 21 2021 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 collection 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.

The Label Machine: How to Start, Run and Grow Your Own Independent Music Label Aug 09 2020 Whether you want to start a record label, self-release your own music, or are just an avid music lover, this book will give you information about the business of music. *The Label Machine: How to Start, Run and Grow Your Own Independent Music Label* is the first book to give music artists practical step-by-step comprehensive instructions for setting up and running an independent music label to successfully distribute and market their music. You will learn all about the music industry business and how to navigate the tricky dos and don'ts. You will finally understand and take control of your music copyright and get to grips with the legalities involved. You will build your music business effortlessly, learning how to professionally market your music and artists - allowing you to reach thousands of fans. And essentially, you will learn how to create multiple label revenue streams

to create an established record label. It features a detailed breakdown of how every part of the industry works together, including copyright in the UK and US, record label set-up, record releases, and royalty collection. It also provides in-depth guides on marketing, covering; traditional PR, Facebook and Instagram advertising, Spotify playlisting, and fan growth. Includes templates for record label and management contracts, marketing and promotion schedules, press releases, and fan email automation.

Singularities Aug 21 2021 How does the production of performance engage with the fundamental issues of our advanced neo-capitalist age? André Lepecki surveys a decade of experimental choreography to uncover the dual meaning of 'performance' in the twenty-first century: not just an aesthetic category, but a mode of political power. He demonstrates the enduring ability of performance to critique and subvert this power, examining this relationship through five 'singularities' in contemporary dance: thingness, animality, persistence, darkness, and solidity. Exploring the works of Mette Ingvartsen, Yvonne Rainer, Ralph Lemon, Jérôme Bel and others, Lepecki uses his concept of 'singularity'—the resistance of categorization and aesthetic identification—to examine the function of dance and performance in political and artistic debate.

Performing Arts in Transition Feb 12 2021 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.

Re-performance, Mourning and Death Dec 01 2019 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.

The Methuen Drama Companion to Performance Art Dec 13 2020 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.

Pleading in the Blood Oct 11 2020 Ron Athey is an iconic figure in contemporary art and performance. In his frequently bloody portrayals of life, death, crisis, and fortitude in the time of AIDS, Athey calls into question the limits of artistic practice. These limits enable Athey to explore key themes including gender, sexuality, radical sex, queer activism, post-punk and industrial culture, tattooing and body modification, ritual, and religion. This landmark publication includes Athey's own writings, commissioned essays by maverick artists and leading academics, and full-color images of Athey's art and performances since the early 1980s. The diverse range of artistic and critical contributors to the book reflects Athey's creative and cultural impact, among them musician Antony Hegarty of Antony and the Johnsons who contributed a foreword.

Art and Dance in Dialogue Apr 28 2022 This interdisciplinary book brings together essays that consider how the body enacts social and cultural rituals in relation to objects, spaces, and the everyday, and how these are questioned, explored, and problematised through, and translated into dance, art, and performance. The chapters are written by significant artists and scholars and consider practices from various locations, including Central and Western Europe, Mexico, and the United States. The authors build on dialogues between, for example, philosophy and museum studies, and memory studies and post-humanism, and engage with a wide range of theory from phenomenology to relational aesthetics to New Materialism. Thus this book represents a unique collection that together considers the continuum between everyday and cultural life, and how rituals and memories are inscribed onto our being. It will be of interest to scholars and practitioners, students and teachers, and particularly those who are curious about the intersections between arts disciplines.

Seeing Differently Oct 03 2022 *Seeing Differently* offers a history and theory of ideas about identity in relation to visual arts discourses and practices in Euro-American culture, from early modern beliefs that art is an expression of an individual, the painted image a "world picture" expressing a comprehensive and coherent point of view, to the rise of identity politics after WWII in the art world and beyond. The book is both a history of these ideas (for example, tracing the dominance of a binary model of self and other from Hegel through classic 1970s identity politics) and a political response to the common claim in art and popular political discourse that we are "beyond" or "post-" identity. In challenging this latter claim, *Seeing Differently* critically examines how and why we "identify" works of art with an expressive subjectivity, noting the impossibility of claiming we are "post-identity" given the persistence of beliefs in art discourse and broader visual culture about who the subject "is," and offers a new theory of how to think this kind of identification in a more thoughtful and self-reflexive way. Ultimately, *Seeing Differently* offers a mode of thinking identification as a "queer feminist durational" process that can never be fully resolved but must be accounted for in thinking about art and visual culture. Queer feminist durationality is a mode of relational interpretation that affects both "art" and "interpreter," potentially making us more aware of how we evaluate and give value to art and other kinds of visual culture.

Performing Immanence Apr 16 2021 *Performing Immanence: Forced Entertainment* is a unique probe into the multi-faceted nature of the works of the British experimental theatre Forced Entertainment via the thought of Gilles Deleuze and Félix Guattari. Jan Suk explores the transformation-potentiality of the territory between the actors and the spectators, namely via Forced Entertainment's structural patterns, sympathy provoking aesthetics, audience integration and accentuated emphasis of the now. Besides writings of Tim Etchells, the company's director, the foci of the analyses are devised as well as durational projects of Forced Entertainment. The examination includes a wider spectrum of state-of-the-art live artists, e.g. Tehching Hsieh, Franko B or Goat Island, discussed within the contemporary performance discourse. *Performing Immanence: Forced Entertainment* investigates how the immanent reading of Forced Entertainment's performances brings the potentiality of creative transformative experience via the thought of Gilles Deleuze. The interconnections of Deleuze's thought and the contemporary devised performance theatre results in the symbiotic relationship that proves that such readings are not mere academic exercises, but truly life-illuminating realizations.

The Reclining Nude Mar 16 2021 This book, a sensuous evocation of images of the reclining nude, claims a female-identified pleasure in looking. Agnès Varda, Catherine Breillat, and Nan Goldin are re-imagining images of female beauty, display, (auto)eroticism, and intimacy. The reclining nude is compelling, for female-identified artists in the ethically adventurous, politically complex feminist issues it engages.

Border Spaces May 30 2022 Grounded in the borderlands and prompted by art, this book considers the connections between art, land, and people in a fraught binational region--Provided by publisher.

Federal Register Mar 04 2020

Beyond the Happening Oct 30 2019 *Beyond the Happening* uncovers the heterogeneous, uniquely interdisciplinary performance-based works that emerged in the aftermath of the early Happenings. By the mid-1960s Happenings were widely declared outmoded or even 'dead', but this book reveals how many practitioners continued to work with the form during the late 1960s and 1970s, developing it into a vehicle for studying interpersonal communication that simultaneously deployed and questioned contemporary sociology and psychology. Focussing on the artists Allan Kaprow, Marta Minujín, Carolee Schneemann and Lea Lublin, it charts how they revised and retooled the premises of the Happening within a wider network of dynamic international activity. The resulting performances directly intervened in the wider discourse of communication studies, as it manifested in the politics of countercultural dropout, soft power, and cultural diplomacy, alternative pedagogies, sociological art and feminist consciousness-raising.

Textbook of Clinical Laboratory Supervision May 06 2020

Feminist Figure Girl Dec 25 2021 Analyzes the author's transformation from academic to figure competitor. *Feminist Figure Girl* chronicles the transformation of art history professor Lianne McTavish, from a university professor into an extraordinarily tanned and crystal-encrusted bikini-wearing "figure girl." Figure competitions seek a softer appearance than traditional forms of bodybuilding but still require rigorous weightlifting, an extreme protein diet, and many hours of posing

in high heels. While training for a figure show, McTavish combined autoethnographic methods, participant observation, and feminist theory to find new ways of thinking about physique culture and the female body. The author, who specializes in critical visual culture and the history of the body, explores such contemporary issues as body image, fat studies, identity politics, and “postfeminism,” while rethinking fitness culture, diet regimes, feminist politics, reproductive activism, performance art, and the social function of photography. Written in a lively personal style reminiscent of McTavish’s popular blog, she clearly explains the complex ideas stemming from the theoretical work of such writers as Judith Butler, Simone de Beauvoir, Michel Foucault, Iris Marion Young, Edmund Husserl, and Maurice Merleau-Ponty. The book also includes many photos documenting McTavish’s physical transformation. “Dieting and exercising with the goal of posing onstage in a bikini and heels is not what many think of when they think of feminism, but then those people have never read *Feminist Figure Girl*. Lianne McTavish brings figure competitions and feminism—two seemingly opposed things—together in this intellectually challenging, deeply personal book. This is a must read for anyone with a passion for feminism and fitness.” — Caitlin Constantine, editor of the *Fit and Feminist* blog

[Structured COBOL by Design](#) Jan 14 2021

Tall Tree, Nest of the Wind: The Javanese Shadow-play Dewa Ruci Performed by Ki Anom Soeroto Oct 23 2021 Javanese shadow puppetry is a sophisticated dramatic form, often felt to be at the heart of Javanese culture, drawing on classic texts but with important contemporary resonance in fields like religion and politics. How to make sense of the shadow-play as a form of world-making? In *Tall Tree, Nest of the Wind*, Bernard Arps explores this question by considering an all-night performance of Dewa Ruci, a key play in the repertoire. Thrilling and profound, Dewa Ruci describes the mighty Bratasena’s quest for the ultimate mystical insight. The book presents Dewa Ruci as rendered by the distinguished master puppeteer Ki Anom Soeroto in Amsterdam in 1987. The book’s unusual design presents the performance texts together with descriptions of the sounds and images that would remain obscure in conventional formats of presentation. Copious annotations probe beneath the surface and provide an understanding of the performance’s cultural complexity. These annotations explain the meanings of puppet action, music, and shifts in language; how the puppeteer wove together into the drama the circumstances of the performance in Amsterdam, Islamic and other religious ideas, and references to contemporary Indonesian political ideology. Also revealed is the performance’s historical multilayering and the picture it paints of the Javanese past. *Tall Tree, Nest of the Wind* not only presents an unrivalled insight into the artistic depth of wayang kulit, it exemplifies a new field of study, the philology of performance.

Feminism and Art History Now Jul 28 2019 To what extent have developments in global politics, artworld institutions, and local cultures reshaped the critical directions of feminist art historians? The significant new research gathered here engages with the rich inheritance of feminist historiography since around 1970, and considers how to maintain the forcefulness of its critique while addressing contemporary political struggles. Taking on subjects that reflect the museological, global and materialist trajectories of twenty-first-century art historical scholarship, the chapters address the themes of Invisibility, Temporality, Spatiality and Storytelling. They present new research on a diversity of topics that span political movements in Italy, urban gentrification in New York, community art projects in Scotland and Canada’s contemporary indigenous culture. Individual chapter analyses focus on the art of Lee Krasner, The Emily Davison Lodge, Zoe Leonard, Martha Rosler, Carla Lonzi and Womanhouse. Together with a synthesising introductory essay, these studies provide readers with a view of feminist art histories of the past, present and future.

Soft Is Fast Nov 11 2020 An innovative analysis of Simone Forti’s interdisciplinary art, viewing her influential 1960s “dance constructions” as negotiating the aesthetic strategies of John Cage and Anna Halprin. Simone Forti’s art developed within the overlapping circles of New York City’s advanced visual art, dance, and music of the early 1960s. Her “dance constructions” and related works of the 1960s were important for both visual art and dance of the era. Artists Robert Morris and Yvonne Rainer have both acknowledged her influence. Forti seems to have kept one foot inside visual art’s frames of meaning and the other outside them. In *Soft Is Fast*, Meredith Morse adopts a new way to understand Forti’s work, based in art historical analysis but drawing upon dance history and cultural studies and the history of American social thought. Morse argues that Forti introduced a form of direct encounter that departed radically from the spectatorship proposed by Minimalism, and prefigured the participatory art of recent decades. Morse shows that Forti’s work negotiated John Cage’s ideas of sound, score, and theater through the unique approach to movement, essentially improvisational and grounded in anatomical exploration, that she learned from performer and teacher Ann (later Anna) Halprin. Attentive to Robert Whitman’s and La Monte Young’s responses to Cage, Forti reshaped Cage’s concepts into models that could accommodate Halprin’s charged spaces and imagined, interpenetrative understanding of other bodies. Morse considers Forti’s use of sound and her affective use of materials as central to her work; examines Forti’s text pieces, little discussed in art historical literature; analyzes *Huddle*, considered one of Forti’s signature works; and explicates Forti’s later improvisational practice. Forti has been relatively overlooked by art historians, perhaps because of her work’s central concern with modes of feeling and embodiment, unlike other art of the 1960s, which was characterized by strategies of depersonalization and affectlessness. *Soft Is Fast* corrects this critical oversight.

The Oxford Handbook of Dance and Reenactment Jul 08 2020 The *Oxford Handbook of Dance and Reenactment* brings together a cross-section of artists and scholars engaged with the phenomenon of reenactment in dance from a practical and theoretical standpoint. Synthesizing myriad views on danced reenactment and the manner in which this branch of choreographic performance intersects with important cultural concerns around appropriation this Handbook addresses originality, plagiarism, historicity, and spatiality as it relates to cultural geography. Other topics treated include transmission as a heuristic device, the notion of the archive as it relates to dance and as it is frequently contrasted with embodied cultural memory, pedagogy, theory of history, reconstruction as a methodology, testimony and witnessing, theories of history as narrative and the impact of dance on modernist literature, and relations of reenactment to historical knowledge and new media.

Code of Federal Regulations Aug 28 2019

Being Together Is Not Enough (strikethrough) vol 2 Jun 30 2022

Body Art Feb 01 2020

Still Life Nov 23 2021 "Iconic works of art such as Jackson Pollock’s *One* and Vincent van Gogh’s *Starry Night* draw around 3 million viewers to New York’s Museum of Modern Art annually. However, between the museum’s permanent collection and its temporary exhibits on display, only just a fraction of MoMA’s vast collection and the infrastructures that support it are visible to the public. In *Still Life*, Fernando Domínguez Rubio dives deep into the institutions, technologies, and histories that have made MoMA a cultural powerhouse. Domínguez Rubio seeks to uncover the considerable forces that support and sustain this growth. He shows us the veritable army of conservators, art movers, and curators who try to fend off the slow and inevitable deterioration of the works in MoMA’s prestigious collection, as well as the enormous and idiosyncratic technologies they rely on, ranging from air conditioning units to specially designed storage containers. And indeed, the vast majority of MoMA’s immense collection is in storage. Of the museum’s 1,221 works by Picasso, only 24 are regularly on display. These works are thus not only subject to the elements, but to trends in the art world. The prestige of a museum, then, is ultimately as fragile as the works it contains: not only do works of art decay over time, their perceived importance is constantly in flux"--

Live Art in LA Jan 26 2022 'Live Art in LA' explores the histories and legacies of performance art in Southern California in the 1970s and early 80s. Peggy Phelan documents and critically examines one of the most productive periods in the history of live art, using archival documents, historical resources and nearly 100 photographs.

Seeing Differently Sep 02 2022 The book is both a history of these ideas (for example, tracing the dominance of a binary model of self and other from Hegel through classic 1970s identity politics) and a political response to the common claim in art and popular political discourse that we are "beyond" or "post-" identity. In challenging this latter claim, *Seeing Differently* critically examines how and why we "identify" works of art with an expressive subjectivity, noting the impossibility of claiming we are "post-identity" given the persistence of beliefs in art discourse and broader visual culture about who the subject "is," and offers a new theory of how to think this kind of identification in a more thoughtful and self-reflexive way.

Digital Humanities and Scholarly Research Trends in the Asia-Pacific Jul 20 2021 Digital humanities is a dynamic and emerging field that aspires to enhance traditional research and scholarship through digital media. Although countries around the world are witnessing the widespread adoption of digital humanities, only a small portion of the literature discusses its development in the Asia Pacific region. *Digital Humanities and Scholarly Research Trends in the Asia-Pacific* provides innovative insights into the development of digital humanities and their ability to facilitate academic exchange and preserve cultural heritage. The content covers challenges including the need to maintain digital humanities momentum in libraries and research communities, to increase international collaboration, to maintain and promote developed digital projects, to deploy and redeploy resources to support research, and to build new skillsets and new professionals in the library. It is designed for librarians, government agencies, industry professionals, academicians, and researchers.

Reading Contemporary Performance Sep 09 2020 As the nature of contemporary performance continues to expand into new forms, genres and media, it requires an increasingly diverse vocabulary. *Reading Contemporary Performance* provides students, critics and creators with a rich understanding of the key terms and ideas that are central to any discussion of this evolving theatricality. Specially commissioned entries from a wealth of contributors map out the many and varied ways of discussing performance in all of its forms – from theatrical and site-specific performances to live and New Media art. The book is divided into two sections: Concepts - Key terms and ideas arranged according to the five characteristic elements of performance art: time; space; action; performer; audience. Methodologies and Turning Points - The seminal theories and ways of reading performance, such as postmodernism, epic theatre, feminisms, happenings and animal studies. Case Studies – entries in both sections are accompanied by short studies of specific performances and events, demonstrating creative examples of the ideas and issues in question. Three different introductory essays provide multiple entry points into the discussion of contemporary performance, and cross-references for each entry also allow the plotting of one’s own pathway. *Reading Contemporary Performance* is an invaluable guide, providing not just a solid set of familiarities, but an exploration and

contextualisation of this broad and vital field.

Critical Live Art Jun 26 2019 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.

Contemporary Art and Feminism Sep 29 2019 This important new book examines contemporary art while foregrounding the key role feminism has played in enabling current modes of artmaking, spectatorship and theoretical discourse. Contemporary Art and Feminism carefully outlines the links between feminist theory and practice of the past four decades of contemporary art and offers a radical re-reading of the contemporary movement. Rather than focus on filling in the gaps of accepted histories by ‘adding’ the ‘missing’ female, queer, First Nations and women artists of colour, the authors seek to revise broader understandings of contemporary practice by providing case studies contextualised in a robust art historical and theoretical basis. Readers are encouraged to see where art ideas come from and evaluate past and present art strategies. What strategies, materials or tropes are less relevant in today’s networked, event-driven art economies? What strategies and themes should we keep hold of, or develop in new ways? This is a significant and innovative intervention that is ideal for students in courses on contemporary art within fine arts, visual studies, history of art, gender studies and queer studies.

Queer Communion Jan 02 2020 Ron Athey is one of the most important, prolific and influential performance artists of the past four decades. A singular example of lived creativity, his radical performances are at odds with the art worlds and art marketplaces that have increasingly dominated contemporary art and performance art over the period of his career. Queer Communion, an exploration of Athey’s career, refuses the linear narratives of art discourse and instead pays homage to the intensities of each mode of Athey’s performative practice and each community he engages. Emphasizing the ephemeral and largely uncollectible nature of his work, the book places Athey’s own writing at its centre, turning to memoir, memory recall and other modes of retrieval and narration to archive his performances. In addition to documenting Athey’s art, ephemera, notes and drawings, the volume features commissioned essays, concise 'object lessons' on individual objects in the Athey archive, and short testimonials by friends and collaborators including Dominic Johnson, Amber Musser, Julie Tolentino, Ming Ma, David Getsy, Alpesh Patel and Zackary Drucker, among others. Together they form Queer Communion, a counter history of contemporary art.

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