

The Explicit Body In Performance

The Body Artist
 It's Not Personal
 Performing Remains
 Performing Pedagogy
 Disability and Contemporary Performance
 The Body in Performance
 Sexually Explicit Art, Feminist Theory, and Gender in the 1970s
 Tacit and Explicit Knowledge
 Performing Arousal
 Interactive Art and Embodiment
 High Performance Habits
 Unmaking Mimesis
 Remain
 The Knowing Body
 The Explicit Body in Performance
 Embodied Acting
 Performing the Body/Performing the Text
 Body Art/performing the Subject
 Body and Performance
 Beyond the Score
 Theatre and History
 Anatomy Live
 The Body Remembers Continuing Education Test: The Psychophysiology of Trauma & Trauma Treatment
 Theory for Theatre Studies: Bodies
 Performing Endurance
 Out from Under
 Re-Dressing the Canon
 It's Perfectly Normal
 Sensual Excess
 Performance Evaluation and Attribution of Security Portfolios
 Theatre and History
 Interactive Art and Embodiment
 Critical Moves
 The Explicit Body in Performance
 Hardcore from the Heart
 Performing Remains
 The Knowing Body : Elements of Contemporary Performance & Dance
 What the Body Cost
 Female Bodies on the American Stage
 In Other Los Angeleses

The Explicit Body In Performance Downloaded from intra.itu.edu by guest

JAMIYA SWANSON

The Body Artist Routledge

Presents a number of the author's key performance texts and essays, and interviews with artists who have worked closely with her over the years, together with a critical introduction and commentaries. By locating her discourse on her own body, she renders exploitation impossible and refers to herself as a post-porn modernist .

It's Not Personal W. W. Norton & Company

Reimagines black and brown sensuality to develop new modes of knowledge production In *Sensual Excess*, Amber Jamilla Musser imagines epistemologies of sensuality that emerge from fleshiness. To do so, she works against the framing of black and brown bodies as sexualized, objectified, and abject, and offers multiple ways of thinking with and through sensation and aesthetics. Each chapter draws our attention to particular aspects of pornotropic capture that black and brown bodies must always negotiate. Though these technologies differ according to the nature of their encounters with white supremacy, together they add to our understanding of the ways that structures of domination produce violence and work to contain bodies and pleasures within certain legible parameters. To do so, *Sensual Excess* analyzes moments of brown jouissance that exceed these constraints. These ruptures illuminate multiple epistemologies of selfhood and sensuality that offer frameworks for minoritarian knowledge production which is designed to enable one to sit with uncertainty. Through examinations of installations and performances like Judy Chicago's *The Dinner Party*, Kara Walker's *A Subtlety*, Patty Chang's *In Love* and Nao Bustamante's *Neapolitan*, Musser unpacks the relationships between racialized sexuality and consumption to interrogate foundational concepts in psychoanalytic theory, critical race studies, feminism, and queer theory. In so doing, *Sensual Excess* offers a project of knowledge production focused not on mastery, but on sensing and imagining otherwise, whatever and wherever that might be.

Performing Remains Taylor & Francis

"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.

Performing Pedagogy Univ of California Press

The *Explicit Body in Performance* interrogates the avant-garde precedents and theoretical terrain that combined to produce feminist performance art. Among the many artists discussed are:

* Carole Schneemann * Annie Sprinkle * Karen Finley * Robbie McCauley * Ana Mendieta * Ann Magnuson * Sandra Bernhard * Spiderwoman Rebecca Schneider tackles topics ranging across the 'post-porn modernist movement', New Right censorship, commodity fetishism, perspectival vision, and primitivism. Employing diverse critical theories from Benjamin to Lacan to postcolonial and queer theory, Schneider analyses artistic and pop cultural depictions of the explicit body in late commodity capitalism. The *Explicit Body in Performance* is complemented by extensive photographic illustrations and artistic productions of postmodern feminist practitioners. The book is a fascinating exploration of how these artists have wrestled with the representational structures of desire.

Disability and Contemporary Performance Hay House, Inc

This book considers arousal as a mode of theoretical and artistic inquiry to encourage new ways of staging and examining bodies in performance across artistic disciplines, modern history, and cultural contexts. Looking at traditional drama and theatre, but also visual arts, performance activism, and arts-based community engagement, this collection draws on the complicated relationship between arousing images and the frames of their representability to address what constitutes arousal in a variety of connotations. It examines arousal as a project of social, scientific, cultural, and artistic experimentation, and discusses how our perception of arousal has transformed over the last century. Probing "what arouses" in relation to the ethics of representation, the book investigates the connections between arousal and pleasures of voyeurism, underscores the political impact of aroused bodies, and explores how arousal can turn the body into a mediated object.

The Body in Performance Simon and Schuster

This book explores the new performativity in art theory and practice, examining ways of rethinking interpretive processes in visual culture. Since the 1960s, visual art practices - from body art to minimalism - have taken contemporary art outside the museum and gallery; by embracing theatricality and performance and exploding the boundaries set by traditional art criticism. The contributors argue that interpretation needs to be recognised as much more dynamic and contingent. Offering its own performance script, and embracing both canonical fine artists such as Manet, De Kooning and Jasper Johns, and performance artists such as Vito Acconci and Gunter Brus, this book offers radical re-readings of art works and points confidently towards new models for understanding art.

Sexually Explicit Art, Feminist Theory, and Gender in the 1970s Amsterdam University Press

In *Beyond the Score: Music as Performance*, author Nicholas Cook supplants the traditional musicological notion of music as writing,

asserting instead that it is as performance that music is loved, understood, and consumed. This book reconceives music as an activity through which meaning is generated in real time, as Cook rethinks familiar assumptions and develops new approaches. Focusing primarily but not exclusively on the Western 'art' tradition, Cook explores perspectives that range from close listening to computational analysis, from ethnography to the study of recordings, and from the social relations constructed through performance to the performing (and listening) body. In doing so, he reveals not only that the notion of music as text has hampered academic understanding of music, but also that it has inhibited performance practices, placing them in a textualist straightjacket. *Beyond the Score* has a strong historical emphasis, touching on broad developments in twentieth-century performance style and setting them into their larger cultural context. Cook also investigates the relationship between recordings and performance, arguing that we do not experience recordings as mere reproductions of a performance but as performances in their own right. *Beyond the Score* is a comprehensive exploration of new approaches and methods for the study of music as performance, and will be an invaluable addition to the libraries of music scholars-including musicologists, music theorists, and music cognition scholars-everywhere.

Tacit and Explicit Knowledge NYU Press

Gross anatomy, the study of anatomical structures that can be seen by unassisted vision, has long been a subject of fascination for artists. For most modern viewers, however, the anatomy lesson—the technically precise province of clinical surgeons and medical faculties—hardly seems the proper breeding ground for the hybrid workings of art and theory. We forget that, in its early stages, anatomy pursued the highly theatrical spirit of Renaissance science, as painters such as Rembrandt and Da Vinci and medical instructors like Fabricius of Aquapendente shared audiences devoted to the workings of the human body. *Anatomy Live: Performance and the Operating Theatre*, a remarkable consideration of new developments on the stage, as well as in contemporary writings of theorists such as Donna Haraway and Brian Massumi, turns our modern notions of the dissecting table on its head—using anatomical theatre as a means of obtaining a fresh perspective on representations of the body, conceptions of subjectivity, and own knowledge about science and the stage. Critically dissecting well-known exhibitions like *Body Worlds* and *The Visible Human Project* and featuring contributions from a number of diverse scholars on such subjects as the construction of spectatorship and the implications of anatomical history, *Anatomy Live* is not to be missed by anyone with an interest in this engaging intersection of science and artistic practice.

Performing Arousal Bloomsbury Publishing

Performing Pedagogy examines the theory and practice of performance art as an art of politics. It discusses the different ways in which performance artists use memory and cultural history to critique dominant cultural assumptions, to construct identity, and to attain political agency. In doing so, Garoian argues, performance artists like Rachel Rosenthal, Guillermo Gómez-Peña, Robbie McCauley, Suzanne Lacy, and the performance art collective Goat Island engage in the practice of critical citizenship and radical forms of democracy that have significant implications for teaching in the schools. Finally, Garoian contextualizes performance art pedagogy within his own cultural work to illustrate how his own memory and cultural history have informed his production of performance art works and his classroom teaching practices.

Interactive Art and Embodiment University of Chicago Press
Re-Dressing the Canon examines the relationship between gender and performance in a series of essays which combine the critique of specific live performances with an astute theoretical analysis. Alisa Solomon discusses both canonical texts and contemporary productions in a lively jargon-free style. Among the dramatic texts considered are those of Aristophanes, Ibsen, Yiddish theatre, Mabou Mines, Deborah Warner, Shakespeare, Brecht, Split Britches, Ridiculous Theatre, and Tony Kushner. Bringing to bear theories of 'gender performativity' upon theatrical events, the author explores: * the 'double disguise' of cross-dressed boy-actresses * how gender relates to genre (particularly in Ibsen's realism) * how canonical theatre represented gender in ways which maintain traditional images of masculinity and femininity. *High Performance Habits* Routledge

Much of what humans know we cannot say. And much of what we do we cannot describe. For example, how do we know how to ride a bike when we can't explain how we do it? Abilities like this were called "tacit knowledge" by physical chemist and philosopher Michael Polanyi, but here Harry Collins analyzes the term, and the behavior, in much greater detail, often departing from Polanyi's treatment. In *Tacit and Explicit Knowledge*, Collins develops a common conceptual language to bridge the concept's disparate domains by explaining explicit knowledge and classifying tacit knowledge. Collins then teases apart the three very different meanings, which, until now, all fell under the umbrella of Polanyi's term: relational tacit knowledge (things we could describe in principle if someone put effort into describing them), somatic tacit knowledge (things our bodies can do but we cannot describe how, like balancing on a bike), and collective tacit knowledge (knowledge we draw that is the property of society, such as the rules for language). Thus, bicycle riding consists of some somatic tacit knowledge and some collective tacit knowledge, such as the knowledge that allows us to navigate in traffic. The intermixing of the three kinds of tacit knowledge has led to confusion in the past; Collins's book will at last unravel the complexities of the idea. Tacit knowledge drives everything from language, science, education, and management to sport, bicycle riding, art, and our interaction with technology. In Collins's able hands, it also functions at last as a framework for understanding human behavior in a range of disciplines.

Unmaking Mimesis Gylphi Limited

Just how successful is that investment? Measuring portfolio performance requires evaluation (measuring portfolio results against benchmarks) and attribution (determining individual results of the portfolio's parts). In this book, a professor and an asset manager show readers how to use theories, applications,

and real data to understand these tools. Unlike others, Fischer and Wermers teach readers how to pick the theories and applications that fit their specific needs. With material inspired by the recent financial crisis, Fischer and Wermers bring new clarity to defining investment success. Gives readers the theories and the empirical tools to handle their own data Features practice problems formerly from the CFA Program curriculum.

Remain Routledge

"Will be a 'must read' for anyone studying performance art or the art and culture of Southern California. Cheng is a brilliant and original thinker and writes with a lively, engaged and engaging poetic style through which she attempts to enact the very passion and performativity that she explores in her objects of study."—Amelia Jones, author of *Body Art/Performing the Subject* "Dazzling on many levels, a major contribution not only to performance art scholarship but more generally to contemporary American art, feminist, and cultural studies. In *Other Los Angeles* is going to transform performance studies because of the richness of Cheng's facts and scholarship and the equal richness of her theoretical frameworks and references."—Moir Roth, author of *Difference Indifference*

The Knowing Body Routledge

What is interactive art? Is this a genre? A medium? An art movement? Must a work be physically active to be classified as such, or do we interact when we sense and make sense? Is a switch-throw or link-click enough - I do this, and that happens - or must subjects and objects be confused over time? Is interaction multiple in its engagements (relational), or a one-to-one reaction (programmed)? Are interactive designs somehow more democratic and individualized than others, or is that merely a commercial strategy to sell products and ideas? This book argues that interactive art frames moving-thinking-feeling as embodiment; the body is addressed as it is formed, and in relation. Interactive installations amplify how the body's inscriptions, meanings, and matters unfold out, while the world's sensations, concepts, and matters unfold in. Interactive artwork creates situations that enhance, disrupt, and alter experience and action in ways that call attention to our varied relationships with and as both structure and matter. Nathaniel Stern's inspirational book, *Interactive Art and Embodiment*, outlines how new media has the ability to intervene in, and challenge, not only the construction of bodies and identities, but also the ongoing and emergent processes of embodiment, as they happen. It includes immersive descriptions of a significant number of interactive artworks and over 40 colour images. The theorists, artists, practitioners and curators discussed in this text include Brian Massumi, Christiane Paul, Sarah Cook, Beryl Graham, Kelli Fuery, Theodore Watson, William Kentridge, Char Davies, Stelarc, Janet Cardiff, Carlo Zanni, Tero Saarinen, Karen Barad, Daniel Rozin, Richard Schechner, Nicole Ridgway, Rebecca Schneider, Annie Sprinkle, Karen Finley, VALIE EXPORT, The Guerrilla Girls, Tegan Bristow, Brian Knepp, Anna Munster, Zach Lieberman, Golan Levin, Simon Penny, Camille Utterback, Jean-Luc Nancy, The Millefiore Effect, Nick Crossley, Mathieu Briand, Scott Snibbe, David Rokeby, José Gil, Erin Manning, Rafael Lozano-Hemmer, and Norah Zuniga Shaw Contents Acknowledgments Series Foreword Introduction: Art Philosophy Chapter 1: Digital is as Digital Does Chapter 2: The Implicit Body as Performance Chapter 3: A Critical Framework for Interactive Art Chapter 4: Body-Language Chapter 5: Social-Anatomies Chapter 6: Flesh-Space Chapter 7: Implicating Art Works In Production: Companion Chapter Bibliography Index *The Explicit Body in Performance* Routledge

Because performance is by its very nature ephemeral, it elicits a desire for what is lost more than any other form of art making. But what is the nature of that desire, and on what models has it been structured? How has it affected the ways in which the history of performance art gets told? In *What the Body Cost*, Jane Blocker revisits key works in performance art by Carolee Schneemann, Vito Acconci, Hannah Wilke, Yves Klein, Ana Mendieta, and others to challenge earlier critiques that characterize performance, or body art, as a purely revolutionary art form and fail to recognize its reactionary-and sometimes damaging-effects. The scholarship to date on performance art has not, she finds, gone far enough in locating the body at the center of the performance, nor has it acknowledged the psychic, emotional, or social costs exacted on that body. Drawing on the work of critical theorists such as Roland Barthes and Catherine Belsey, as well as queer theory and feminism, *What the Body Cost* reads against patriarchal and heteronormative tendencies in art history while providing a corrective to the established view that performance art is necessarily transgressive. Instead, Blocker suggests that the historiography of performance art is a postmodern lovers' discourse in which practitioners, historians, and critics alike fervently seek the body while doubting it can ever be found. Jane Blocker is assistant professor of art history at the University of Minnesota and author of *Where Is Ana Mendieta? Identity, Performativity, and Exile* (1999).

Embodied Acting U of Minnesota Press

This provocative book meets the supposedly 'live' practices of performance and the 'no-longer-live' historical past at their own dangerous crossroads. Focussing on the 'and' of the title, it addresses the tangled relations between the terms, practices, ideas, and aims embedded in these compatriot - but often oppositional - arts and acts of time.

Performing the Body/Performing the Text Bloomsbury Publishing
An in-depth and accessible study of the controversial and often shocking issues which surround the use of the female body in performance art.

Body Art/performing the Subject Cambridge University Press

Performing Remains is a collection of essays from one of Performance Studies' leading scholars, exploring the role of the fake, the false and the faux in contemporary theatre. Divided into seven essays, this book examines both contemporary and historical performance with a wide scope, questioning the importance of representation and reassessing the ritual value of failure.

Body and Performance Candlewick

12 contemporary approaches to the human body that are being used by performers or in the context of performance training.

Beyond the Score Bloomsbury Publishing

Engaging with remains and remainders of media cultures As new, as current, as now—this is primarily our understanding of technologies and their mediating of our social constructions. But past media and past practices continue to haunt and deflect our present social and technical arrangements. To trace this haunting, two performance theorists and a media theorist engage in this volume with remains and remainders of media cultures through the lenses of theatre and performance studies and of media archaeology. They address the temporalities and materialities of remain(s), the production of obsolescence in relation to the live body, and considerations of cultural memory as well as of infrastructure and the natural history of media culture.

Best Sellers - Books :

- [Little Blue Truck's Springtime: An Easter And Springtime Book For Kids](#)
- [To Kill A Mockingbird By Harper Lee](#)
- [A Court Of Silver Flames \(a Court Of Thorns And Roses, 5\)](#)
- [Stop Overthinking: 23 Techniques To Relieve Stress, Stop Negative Spirals, Declutter Your Mind, And Focus On The Present \(the Path To Calm\) By Nick Trenton](#)
- [Never Lie: An Addictive Psychological Thriller By Freida Mcfadden](#)
- [The Seven Husbands Of Evelyn Hugo: A Novel](#)
- [Saved: A War Reporter's Mission To Make It Home By Benjamin Hall](#)
- [The Psychology Of Money: Timeless Lessons On Wealth, Greed, And Happiness By Morgan Housel](#)
- [Girl In Pieces By Kathleen Glasgow](#)
- [Dog Man: Twenty Thousand Fleas Under The Sea: A Graphic Novel \(dog Man #11\): From The Creator Of Captain Underpants By Dav Pilkey](#)