



# Art Performance Media

**Susanne Foellmer, Maria Katharina  
Schmidt, Cornelia Schmitz**



## **Art Performance Media:**

**Art, Performance, Media** Nicholas Zurbrugg, 2004 Over the course of fifteen years Nicholas Zurbrugg interviewed the avant garde poets filmmakers dancers writers composers and performance artists who were defying tradition crossing genres and forever changing how art would be created performed and interpreted These conversations with thirty one of the leading multimedia artists in the United States now form a comprehensive record from the insiders perspectives of the most vital component of the postmodern American art world Passionate about postmodernism and committed to innovative creativity Zurbrugg asks these artists probing and insightful questions How did their work evolve Who most influenced them How did they assess changes in contemporary art and what did they think of each other s work Which of their experiences had the most powerful effects on their creative development What could lie ahead for American art As these questions are answered by individual artists the interviews also cumulatively address larger issues of artistic expression including the idea of the avant garde itself The book features interviews with Kathy Acker Charles Amirkhanian Laurie Anderson Robert Ashley Beth B David Blair William S Burroughs Warren Burt John Cage Richard Foreman Kenneth Gaburo Diamanda Galas John Giorno Philip Glass Brion Gysin Dick Higgins Jenny Holzer Mike Kuchar Robert Lax Jackson Mac Low Meredith Monk Nam June Paik Yvonne Rainer Steve Reich Rachel Rosenthal Bill Viola Larry Wendt Emmett Williams Robert Wilson Nick Zedd and Ellen Zweig Introductory notes to each interview provide context and connect the work and experiences of various artists and photographs of these artists contribute a significant visual element to the book Nicholas Zurbrugg 1947 2001 was professor of English and cultural studies as well as director of the Centre of Contemporary Arts at De Montfort University in Leicester England He is the author of The Parameters of Postmodernism and Critical Vices The Myths of Postmodern Theory

Digital Performance Steve Dixon, 2007-02-23 The historical roots key practitioners and artistic theoretical and technological trends in the incorporation of new media into the performing arts The past decade has seen an extraordinarily intense period of experimentation with computer technology within the performing arts Digital media has been increasingly incorporated into live theater and dance and new forms of interactive performance have emerged in participatory installations on CD ROM and on the Web In Digital Performance Steve Dixon traces the evolution of these practices presents detailed accounts of key practitioners and performances and analyzes the theoretical artistic and technological contexts of this form of new media art Dixon finds precursors to today s digital performances in past forms of theatrical technology that range from the deus ex machina of classical Greek drama to Wagner s Gesamtkunstwerk concept of the total artwork and draws parallels between contemporary work and the theories and practices of Constructivism Dada Surrealism Expressionism Futurism and multimedia pioneers of the twentieth century For a theoretical perspective on digital performance Dixon draws on the work of Philip Auslander Walter Benjamin Roland Barthes Jean Baudrillard and others To document and analyze contemporary digital performance practice Dixon considers changes in the representation of the body

space and time He considers virtual bodies avatars and digital doubles as well as performances by artists including Stelarc Robert Lepage Merce Cunningham Laurie Anderson Blast Theory and Eduardo Kac He investigates new media's novel approaches to creating theatrical spectacle including virtual reality and robot performance work telematic performances in which remote locations are linked in real time Webcams and online drama communities and considers the extratemporal illusion created by some technological theater works Finally he defines categories of interactivity from navigational to participatory and collaborative Dixon challenges dominant theoretical approaches to digital performance including what he calls postmodernism's denial of the new and offers a series of boldly original arguments in their place **Art,**

**Performance, Media**, 2004 Action-camera Thomas J. Berghuis, Maya Kovskaya, 2009 This exhibition is curated by Keith Wallace and explores an aspect of performance art that is prominent in mainland China and in particular Beijing In mainland China performance art is a relatively recent development with not much more than twenty years of activity Action Camera Beijing Performance Photography examines the trajectory from the discreet underground performance art community centered in Beijing's East Village in the early 1990s to a current internationally recognized practice By the late 1990s performance art became a more clearly defined practice and for many artists the photograph functioned not only as a document but also as a work of art in itself As a further development many performances were specifically created for the camera rather than a live audience the viewer's access to the performance was exclusively through the photograph The shift from live performance to staged photograph and the reasons behind it are a central anchor to this exhibition Performing Arts in Transition Susanne Foellmer, Maria Katharina Schmidt, Cornelia Schmitz, 2018-12-07 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 recreations 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 **Alles und noch viel mehr** Jean-Hubert Martin, Hans Christoph von Tavel, 1985 **Media Archaeology and Intermedial Performance** Nele Wynants, 2018-12-30 This book develops media archaeological approaches to theatre and intermediality As an age old art form theatre has always embraced new media To create theatrical effects and optical illusions theatre makers were ready to integrate state of the art technics and technologies and by doing so they playfully explored and popularized scientific knowledge on mechanics optics and sound for live audiences This book highlights this

obvious but often overlooked relation between media developments and the history of intermedial theater By considering the interplay between present intermedial performances and their archaeological traces the authors assembled here revisit old and often forgotten media approaches and theatre technologies This archaeology is understood less as the discovery of a forgotten past than as the establishment of an active relationship between past and present Rather than treating archaeological remains as representative tokens of a fragmented past that need to be preserved the authors stress the return of the past in the present but in a different performative guise

New Directions in Mobile Media and Performance Camille Baker, 2018-09-03 *New Directions in Mobile Media and Performance* explores various performative projects and forms of expression that have emerged since the onset of the smartphone It focuses mainly on new concepts and developments that have emerged in mobile media performance It showcases the intimate and phenomenological mobile aesthetic that has been unfolding within networked performance and media art projects for over a decade and a half This aesthetic utilises the potential and affordances with each iteration and update of modern smartphones Themes of embodiment presence liveness and connection through mobile networked and remote technology are revisited in the context of HD mobile cameras selfies and live video streaming from the phone as well as the impact of peer production opensource and Maker culture on mobile media performance practices It explores the surge in development of wearable devices in performance as well as how the quantified self movement has affected performance works It deals with concepts and developments in intermedial performance that incorporate mobile and wearable devices especially from the artist s designer s or dramaturge s perspective as the creator and their creative process working with technology as a collaborator not just a tool or guide The book demonstrates how artists have repurposed the device transforming it from merely a communication device using voice and text only to become a new collaborative medium a full visual synaesthetic interactive and performative tool of deeper expression and social change It discusses seminal works and the evolution of the medium within intermedial digital art and performance practices as medium for artistic expression creative process and staged performances It focuses on projects and artists who have pushed mobile media performance beyond the conventional blackbox Emerging visual digital interactive tactile gestural and theatrical or performance projects that incorporate mobile or wearable devices used as vehicles for more challenging experimental experiential and immersive performative artworks are highlighted The book also contextualises Baker s own media research and performance practice within the larger landscape with the field It is bookended with interviews with the artists themselves on their creative process and intentions It is the outcome of three years of research of artistic works around the world interviews in person viewings of performances as well as incorporating and reflecting on her own ongoing practice and projects in context

*Performance* Roselee Goldberg, 1998-10-15 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

**"Code of Massachusetts regulations, 2016"** ,2016 Archival snapshot of entire looseleaf Code of

Massachusetts Regulations held by the Social Law Library of Massachusetts as of January 2020     *The Wire* ,1998     **The Total Theater Artist and New Media Performance** Tome Cousin,2010-02 An exploration into the history of the new media performance artist This dissertation centers around a new classification of the Total Theatre artist as it applies to New Media Art and Performance The Total Theatre Artist one who is equally comfortable with dance drama technology speech direction and music filtered through the ever changing landscape of computer and film technology This artist is a limitless being yet little is discussed or researched as to their possible origins development preservation or the works that support such artists Included are a series of conducted interviews with landmark creative and performing artists in the field as well as emerging talents to aid in the visualization my concept and theory     *High Performance* ,1986     **A Guide to Curriculum Planning in Arts for EEN Students** Betty Ross-Thomson,1990     *Peterson's College Guide for Visual Arts Majors*, 2007 Peterson's Guides,Peterson's Guides Staff,2006 Program listings of accredited schools for Visual Arts Majors     **Liveness** Philip Auslander,2008-01-02 Liveness Performance in a Mediatized Culture addresses what may be the single most important question facing all kinds of performance today What is the status of live performance in a culture dominated by mass media Since its first appearance Philip Auslander s ground breaking book has helped to reconfigure a new area of study Looking at specific instances of live performance such as theatre rock music sport and courtroom testimony Liveness offers penetrating insights into media culture suggesting that media technology has encroached on live events to the point where many are hardly live at all In this new edition the author thoroughly updates his provocative argument to take into account new digital and media technologies and cultural social and legal developments In tackling some of the last great shibboleths surrounding the high cultural status of the live event this book will continue to shape discussion and to provoke lively debate on a crucial artistic dilemma what is live performance and what can it mean to us now     **Media International Australia** ,2002  
    *Flash Art* ,2008     *Yishu* ,2009     **Proceedings of the IEEE 1993 National Aerospace and Electronics Conference, NAECON 1993** ,1993

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