



Art As Performance

Yicheng Fang



Art As Performance:

Site-Specific Art Nick Kaye, 2013-04-15 Site Specific Art charts the development of an experimental art form in an experimental way Nick Kaye traces the fascinating historical antecedents of today's installation and performance art while also assembling a unique documentation of contemporary practice around the world The book is divided into individual analyses of the themes of space materials site and frames These are interspersed by specially commissioned documentary artwork from some of the world's foremost practitioners and artists working today This interweaving of critique and creativity has never been achieved on this scale before Site Specific Art investigates the relationship of architectural theory to an understanding of contemporary site related art and performance and rigorously questions how such works can be documented The artistic processes involved are demonstrated through entirely new primary articles from Meredith Monk Station House Opera Brith Gof Forced Entertainment This volume is an astonishing contribution to debates around experimental cross arts practice

Mastering the Art of Performance Lars Jensen, 2023-11-22 Performance art is a dynamic and captivating form of artistic expression that challenges traditional boundaries of visual arts theater and dance In this subchapter we will explore the definition and evolution of performance art shedding light on its historical roots and its significance in contemporary society Designed specifically for students in the field of Performance Studies this chapter aims to provide a comprehensive understanding of the art form and its multifaceted nature First and foremost it is crucial to establish a clear definition of performance art Unlike traditional art forms performance art is ephemeral existing only in the moment of its creation It combines elements of visual art music dance theater and other artistic disciplines to convey a concept or provoke an emotional response Performance art often blurs the line between the artist and the audience encouraging viewer participation and interaction The evolution of performance art can be traced back to the early 20th century where artists began experimenting with unconventional ways of expressing themselves One of the pioneers of performance art was the Futurist movement which emerged in Italy in the early 1900s Futurists embraced technology and the industrial age incorporating elements of movement sound and light into their performances In the mid 20th century performance art gained momentum with the emergence of the Fluxus movement Fluxus artists rejected the notion of art as a commodity and sought to break down the boundaries between art and everyday life Their performances often involved absurd and humorous actions challenging the traditional notions of what constitutes art Performance art reached its zenith in the 1960s and 1970s with artists like Marina Abramovic Yoko Ono and Joseph Beuys pushing the boundaries of the art form Abramovic known for her endurance based performances explored the limits of the human body and the power of vulnerability Ono's Cut Piece invited audience members to participate by cutting off pieces of her clothing questioning the power dynamics between artist and spectator In recent years performance art has continued to evolve and adapt to the changing social and political landscape Artists are increasingly using the medium to address issues such as gender race and

identity while also incorporating digital technologies into their performances Studying performance art provides students with a unique perspective on the power of creativity and its ability to challenge societal norms By examining the history and evolution of performance art students gain a deeper understanding of the artistic process and the role of the audience in shaping the meaning of a performance

The Art of Performance Gregory Battcock, Robert Nickas, 1984 Abramovic Marina Acconci Vito Agnetti Vincenzo Anastasi William Anderson Laurie Antin Eleanor Armitage Karole Ball Hugo Bark Jared Beckley Connie Beuys Joseph Bodanza Gaetano K Bogosian Eric Brisley Stuart Burroughs William Burton Scott Cage John Chatham Rhys Colette Cunningham Merce Disband Dupuy Jean Edelson Mary Beth English Rose Export Valie Feminist Art Workers Fenley Molissa Fox Terry Friedman Ken Gerz Jochen Girouard Tina Gray Spalding Harrison Helen Heyward Julia Jonas Joan Kipper Kids Knox Sonia Kounellis Jannis Kriesche Richard Kushner Robert Labowitz Leslie Levine Les Maciunas George Maler Leopoldo Marioni Tom Meyers Michael Miller Larry Miller Stephen Paul Miller Tim Moorman Charlotte Nice Style Pose Band Nitsch Hermann Ontani Luigi Oppenheim Dennis Paik Nam June Pane Gina Parr Mike Picabia Francis Rainer Yvonne Satie Erik Schlemmer Oskar Schloss Arleen Schneemann Carolee Schober Helmut Schult HA Shapiro David Shiomie Mieko Chieko The Theatre of Mistakes Tzara Tristan Wilke Hannah Wilson Robert

The Analysis of Performance Art Anthony Howell, A. Howell, 2013-11-05 This finely illustrated book offers a simple yet comprehensive grammar of a new discipline Performance Art first became popular in the fifties when artists began creating happenings Since then the artist as a performer has challenged many of the accepted rules of the theatre and radically altered our notion of what constitutes visual art This is the first publication to outline the essential characteristics of the field and to put forward a method for teaching the subject as a discipline distinct from dance drama painting or sculpture Taking the theory of primary and secondary colours as his model Anthony Howell posits three primaries of action and shows how these may be mixed to obtain a secondary range of actions Based on a taught course the system is designed for practical use in the studio and is also entertaining to explore Examples are cited from leading performance groups and practitioners such as Bobbie Baker Orlan Stelarc Annie Sprinkle Robert Wilson Goat Island and Station House Opera This volume however is not just an illustrated grammar of action it also shows how the syntax of that grammar has psychoanalytic repercussions This enables the performer to relate the system to lived experience ensuring a realisation that meaning is being dealt with through these actions and that the system set forth is more than a dry structuring of the characteristics of movement Freud's notion of transference and Lacan's understanding of repetition are compared to a performer's usage of the same terms Thus the book provides a psychoanalytic critique of performance at the same time as it outlines an efficient method for creating live work on both fine art and theatre courses

Art and Performance, The Inherent Potential in Art Performance Iris Julian, 2025-08-13 This book spotlights artworks and art performances whose common denominator is the theme of self representation of artists in the woman category in scenes of love and sexuality Pursuing the research practice of deep drilling

this study presents various methodologies and research directions to create diverse perspectives on the selected artworks This book combines historical outlines based on art history visual culture studies new methodologies in theatre studies and digressions into sociology Philosophical readings will complement the resulting multiple perspective in which figures of thought such as transimmanence the theory of performativity and body mind dualism are of specific interest This research brings to the fore networks of sedimented and entangled histories and their role in shaping our ways of seeing This study will be of great interest to scholars and students in dance dance performance and art performance

Conversations on Art and Performance Bonnie Marranca, Gautam Dasgupta, 1999-02-26 In this fascinating collection of more than three dozen conversations on contemporary art and ideas Bonnie Marranca and Gautam Dasgupta bring together influential performers video artists playwrights filmmakers composers and critics to talk about the artistic process the perception of artworks by audiences and the complex aesthetic social and political interrelationships that artworks reflect in the life of a culture At the center of inquiry are issues that have preoccupied arts discussion in the last quarter of the century addressed here by the very artists and thinkers responsible for extending the boundaries of their chosen fields in their search for new artistic and critical languages Conversations takes up a broad range of key questions What is the nature of presence How does one see Where does meaning reside Topics include the creative process the impact of criticism and historical legacies arts funding and education the modernism postmodernism debates and the special tensions between private and public spheres and between personal statement and the need for communication This lively reader includes introductions by the founders of PAJ to each of the conversations highlighting their original context and important themes Organized into three sections Art and Its Audience Writers and Composers and Bodies of Work this volume includes more than fifty individual contributors in what amounts to a panoramic and polyvocal view of the American experimental arts scene Contributors include John Cage Gary Hill Laurie Anderson Edward Said Susan Sontag Umberto Eco John Ashbery Robert Jay Lifton Philip Glass Stanley Kauffmann Edwin Denby Mac Wellman Maria Irene Fornes Trisha Brown Carolee Schneemann Robert Wilson Richard Foreman Herbert Blau John Guare Judith Malina Elizabeth LeCompte Wallace Shawn In touchstones that are surprisingly similar what emerge from these conversations are the high standards and intellectual rigor these artists bring to their work commitment to artistic ideals and the demands placed on the artists as well as the public

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

The Knowing Body Louise Steinman, 1995-11-29 Steinman s book really stands alone among performance art books While there are many that document what particular artists are doing this one offers a way in for a person who wants to perform or know more about how performance artists work Must reading for anyone interested in performance art it will also be fascinating to those in theatre playwriting visual arts and performance of any sort

The Methuen Drama Companion to Performance Art Bertie Ferdman, Jovana Stokic, 2020-02-20 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.

Verbal Art as Performance Richard Bauman, 1974

Fair Play - Art, Performance and Neoliberalism J. Harvie, 2013-08-29

This book asks what is the quality of participation in contemporary art and performance. Has it been damaged by cultural policies which have entrepreneurialized artists, cut arts funding and cultivated corporate philanthropy? Has it been fortified by crowdfunding, pop ups and craftsmanship? And how can it help us to understand social welfare?

ART OF PERFORMANCE., 1979

Philosophy of the Performing Arts David Davies, 2011-05-02

PHILOSOPHY OF THE PERFORMING ARTS David Davies's *Philosophy of the Performing Arts* is long awaited. Not since Paul Thom's *For an Audience* has a book in the Anglo American philosophical tradition focused so clearly, exclusively, informatively and fairly on all the performing arts. I will use this book in my classes.

James Hamilton, Kansas State University, author of *The Art of Theater*. In this outstanding philosophical study, David Davies subjects the different, conflicting literatures characterizing works, performances and their relationships to critical review en route to developing his own integrated theory. Covering classical music to jazz, Shakespeare to Brecht, dance to performance art, this is essential reading for anyone interested in the performing arts.

Stephen Davies, University of Auckland, author of *The Philosophy of Art*. Philosophical inquiry concerning the performing arts has tended to focus on music, specifically classical music, which is assumed to provide a model for understanding the performing arts as a whole. This book engages with this belief and critically explores how the classical paradigm might be extended to other musical genres, to theater and to dance. Taking in key components of artistic performance: improvisation, rehearsal, the role of the audience, the embodied nature of the artistic performer, the book examines similarities and differences between the performing art forms and presents the key philosophical issues that they bring into play. These reflections are then applied to the disputed issue of those contemporary artworks usually classified as performance art. Assuming no prior knowledge of the subject matter, this book provides an accessible yet sophisticated introduction to the field and a comprehensive framework for thinking about the

performing arts Performance RoseLee Goldberg,1979 Performance Art in China Thomas J. Berghuis,2006

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 Art of Performance New York university. Art department,Centro de arte y comunicación (Buenos Aires),1979 **In Other Los Angeleses** Meiling Cheng,2002-03-20 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 Angeleses* 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 Moira Roth author of *Difference Indifference* *Art Into Theatre* Nick Kaye,1996 *Art Into Theatre* investigates the processes of hybrid forms of performance developed between 1952 and 1994 through a series of interviews with key practitioners and over 80 pieces of documentation many previously unpublished of the works under discussion Ranging from the austerity of Cage s 4 33 through the inter species communication of Schneeman s *Cat Scan* and the experimental theatre work of Schechner Foreman and Kirby to the recent performances of Abramovic *Forced Entertainment* and the Wooster Group *Art Into Theatre* offers a fascinating collection of perspectives on the destabilizing of conventional ideas of the art object and the theatrical text Nick Kaye s introductory essay to the volume offers a useful context for the reader and each interview is preceded by an informative biographical sketch *In Other Los Angeleses* Meiling Cheng,2002-03-20 This is a study of contemporary Los Angeles through the lens of performance art an intermedia visual art that incorporates theatrical elements in presentation The book proposes to examine the significant roles that performance art has played in shaping transforming and delineating the multicultural ecology of Los Angeles

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