

# Subversive Expectations Performance Art And Paratheater In New York 1976 85

**Subversive Expectations Performance Art And Paratheater In New York 1976 85** Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Subversive Expectations Performance Art And Paratheater In New York 1976 85**," compiled by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

*The Grove Encyclopedia of American Art* Joan M. Marter 2011 Arranged in alphabetical order, these 5 volumes encompass the history of the cultural development of America with over 2300 entries.

*The Interdisciplinary Theatre of Ping Chong* Yuko Kurahashi 2019-12-24 This first-ever biography exploring the life of Ping Chong (1946), successful avant-garde artist and Presidential Medal of Freedom recipient, focuses on his valuable contributions to modern theatre. Drawing on primary sources and her own attendance of Chong's productions, the author takes a broad and informative approach to his work as a performer, playwright and director over 48 years.

**Dances that Describe Themselves** Susan Leigh Foster 2002-09-04 An inquiry into improvisation as practiced by Richard Bull and his contemporaries.

*Theatre and Performance Design* Jane Collins 2012-10-02 *Theatre and Performance Design: A Reader in Scenography* is an essential resource for those interested in the visual composition of performance and related scenographic practices. Theatre and performance studies, cultural theory, fine art, philosophy and the social sciences are brought together in one volume to examine the principle forces that inform understanding

of theatre and performance design. The volume is organised thematically in five sections: looking, the experience of seeing space and place the designer: the scenographic bodies in space making meaning This major collection of key writings provides a much needed critical and contextual framework for the analysis of theatre and performance design. By locating this study within the broader field of scenography - the term increasingly used to describe a more integrated reading of performance - this unique anthology recognises the role played by all the elements of production in the creation of meaning. Contributors include Josef Svoboda, Richard Foreman, Roland Barthes, Oscar Schlemmer, Maurice Merleau-Ponty, Richard Schechner, Jonathan Crary, Elizabeth Wilson, Henri Lefebvre, Adolph Appia and Herbert Blau.

*The Oxford Companion to Theatre and Performance* Dennis Kennedy 2010-08-26 "This Companion is a concise and updated version of *The Oxford encyclopedia of theatre and performance* (2 volumes, 2003)"-- Pref.

*Freaks in Late Modernist American Culture* Nancy Bombaci 2006 *Freaks in Late Modernist American Culture* explores the emergence of what Nancy Bombaci terms «late modernist freakish aesthetics» - a creative fusion of «high» and «low» themes and forms in relation to distorted

bodies. Literary and cinematic texts about «freaks» by Nathanael West, Djuna Barnes, Tod Browning, and Carson McCullers subvert and reinvent modern progress narratives in order to challenge high modernist literary and social ideologies. These works are marked by an acceptance of the disteleology, anarchy, and degeneration that racist discourses of the late nineteenth and early twentieth centuries associated with racial and ethnic outsiders, particularly Jews. In a period of American culture beset with increasing pressures for social and political conformity and with the threat of fascism from Europe, these late modernist narratives about «freaks» defy oppressive norms and values as they search for an anarchic and transformational creativity.

*Strange Footing* Seeta Chaganti 2018-05-30 For premodern audiences, poetic form did not exist solely as meter, stanzas, or rhyme scheme. Rather, the form of a poem emerged as an experience, one generated when an audience immersed in a culture of dance encountered a poetic text. Exploring the complex relationship between medieval dance and medieval poetry, *Strange Footing* argues that the intersection of texts and dance produced an experience of poetic form based in disorientation, asymmetry, and even misstep. Medieval dance guided audiences to approach poetry not in terms of the body's regular marking of time and space, but rather in the irregular and surprising forces of virtual motion around, ahead of, and behind the dancing body. Reading medieval poems through artworks, paintings, and sculptures depicting dance, Seeta Chaganti illuminates texts that have long eluded our full understanding, inviting us to inhabit their strange footings askew of conventional space and time. *Strange Footing* deploys the motion of dance to change how we read medieval poetry, generating a new theory of poetic form for medieval studies and beyond.

**Robert Wilson** Maria Shevtsova 2007-05-07 This book is a comprehensive study of the theatre work of Robert Wilson with some reference to his installations and design. The focus is *Einstein on the Beach* which marked the turning point in his career and from which began his reputation as a major international figure. He is as an American-European director who is also a performer, installation artist,

writer, designer of light and much more. The book groups Wilson's diverse output in an accessible manner and foregrounds his 'visual book', workshop and rehearsal methods, and collaborative procedures. It details his aesthetic principles and the elements of composition that distinguish his directorial approach, and provides insight into how they operate through practical exercise of benefit for students and practitioners.

**Edges of Loss** Mark Pizzato 1998 Investigates the reasons for postmodern theory's fascination with theater

**Performance Theatre and the Poetics of Failure** Sara Jane Bailes 2011-03-17 What does it mean to "fail" in performance? How might staging failure reveal theatre's potential to expand our understanding of social, political and everyday reality? What can we learn from performances that expose and then celebrate their ability to fail? In *Performance Theatre and the Poetics of Failure*, Sara Jane Bailes begins with Samuel Beckett and considers failure in performance as a hopeful strategy. She examines the work of internationally acclaimed UK and US experimental theatre companies Forced Entertainment, Goat Island and Elevator Repair Service, addressing accepted narratives about artistic and cultural value in contemporary theatre-making. Her discussion draws on examples where misfire, the accidental and the intentionally amateur challenge our perception of skill and virtuosity in such diverse modes of performance as slapstick and punk. Detailed rehearsal and performance analysis are used to engage theory and contextualise practice, extending the dialogue between theatre arts, live art and postmodern dance. The result is a critical account of performance theatre that offers essential reading for practitioners, scholars and students of Performance, Theatre and Dance Studies.

*Interdisciplinary Performance* Natasha Lushetich 2018-08-14 Spanning a hundred years (1910 - 2010) and three geographical locations - Europe, Japan and North America - this unique book examines the capacity of performance to recode reality. It argues for a seamless continuity between philosophy, critical theory and artistic practice. Each chapter ends with scores, providing readers with the opportunity to explore the

discussed ideas in an embodied, and, where applicable, interactional way. The book's analysis of such landmark phenomena as the ready-made, action painting, intermedia, feminine writing, identity politics, cyborgian bio-art and ludic (h)activism make it an invaluable source for practical theorists, and undergraduate and Masters-level students of performance studies, performing arts, fine and visual arts and cultural studies.

**Beauty Matters** Peg Zeglin Brand 2000-05-22 Beauty has captured human interest since before Plato, but how, why, and to whom does beauty matter in today's world? Whose standard of beauty motivates African Americans to straighten their hair? What inspires beauty queens to measure up as flawless objects for the male gaze? Why does a French performance artist use cosmetic surgery to remake her face into a composite of the master painters' version of beauty? How does beauty culture perceive the disabled body? Is the constant effort to remain young and thin, often at considerable economic and emotional expense, ethically justifiable? Provocative essays by an international group of scholars discuss aesthetics in aesthetics, the arts, the tools of fashion, the materials of decoration, and the big business of beautification—beauty matters—to reveal the ways gender, race, and sexual orientation have informed the concept of beauty and driven us to become more beautiful. Here, Kant rubs shoulders with Calvin Klein. *Beauty Matters* draws from visual art, dance, cultural history, and literary and feminist theory to explore the values and politics of beauty. Various philosophical perspectives on ethics and aesthetics emerge from this penetrating book to determine and reveal that beauty is never disinterested.

**The Senses in Performance** Sally Banes 2012-08-21 This groundbreaking anthology is the first to be dedicated to assessing critically the role of the human sensorium in performance. *Senses in Performance* presents a multifaceted approach to the methodological, theoretical, practical and historical challenges facing the scholar and the artist. This volume examines the subtle actions of the human senses including taste, touch, smell and vision in all sorts of performances in Western and non-

Western traditions, from ritual to theatre, from dance to interactive architecture, from performance art to historical opera. With eighteen original essays brought together by an international ensemble of leading scholars and artists including Richard Schechner and Philip Zarrilli. This covers a variety of disciplinary fields from critical studies to performance studies, from food studies to ethnography from drama to architecture. Written in an accessible way this volume will appeal to scholars and non-scholars interested in Performance/Theatre Studies and Cultural Studies. *Theatrical Performance and the Forensic Turn* James Frieze 2019-04-09 Contemporary theatre, like so much of contemporary life, is obsessed with the ways in which information is detected, packaged and circulated. Running through forms as diverse as neo-naturalistic playwriting, intimately immersive theatre, verbatim drama, intermedial performance, and musical theatre, a common thread can be observed: theatre-makers have moved away from assertions of what is true and focussed on questions about how truth is framed. Commentators in various disciplines, including education, fine art, journalism, medicine, cultural studies, and law, have identified a 'forensic turn' in culture. The crucial role played by theatrical and performative techniques in fuelling this forensic turn has frequently been mentioned but never examined in detail. Political and poetic, *Theatrical Performance and the Forensic Turn* is the first account of the relationship between theatrical and forensic aesthetics. Exploring a rich variety of works that interrogate and resist the forensic turn, this is a must-read not only for scholars of theatre and performance but also of culture across the arts, sciences and social sciences.

**Drama/Theatre/Performance** Simon Shepherd 2004-09-16 This text explores the concept of these related terms and considers the complex relationship that exists between all three. This useful guidebook is an essential read for any student of literature, drama, theatre and performance studies.

**The Routledge Companion to Performance Practitioners** Franc Chamberlain 2020-08-17 *The Routledge Companion to Performance Practitioners* collects the outstanding biographical and production

overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks. Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laban and Decroux, and places their work in its social and historical context. Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are represented, with this volume covering those born after 1915. This is the definitive first step for students, scholars and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these seminal figures.

**Digital Performance** Steve Dixon 2015-01-30 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.

*The Oxford Handbook of Jewishness and Dance* Naomi M. Jackson 2021-11-16 Responding to recent evolutions in the fields of dance and religious and secular studies, *The Oxford Handbook of Jewishness and Dance* documents and celebrates the significant impact of Jewish identity on a variety of communities and the dance world writ large. Focusing on North America, Europe, and Israel in the twentieth and twenty-first centuries, this Handbook highlights the sometimes surprising, often hidden and overlooked Jewish resonances within a range of styles from modern and postmodern dance to folk dance and flamenco. Privileging the historically marginalized voices of scholars, performers, and instructors the Handbook considers the powerful role of dance in addressing difference, such as between American and Israeli Jewish communities. In the process, contributors advocate values of social justice, like *Tikkun Olam* (repair of the world), debate, and humor, exploring the fascinating and potentially uncomfortable contradictions and ambiguities that characterize this robust area of research.

**The Encyclopedia of New York City** Kenneth T. Jackson 2010-12-01 Covering an exhaustive range of information about the five boroughs, the first edition of *The Encyclopedia of New York City* was a success by every measure, earning worldwide acclaim and several awards for reference excellence, and selling out its first printing before it was officially published. But much has changed since the volume first appeared in 1995: the World Trade Center no longer dominates the skyline, a

billionaire businessman has become an unlikely three-term mayor, and urban regeneration—Chelsea Piers, the High Line, DUMBO, Williamsburg, the South Bronx, the Lower East Side—has become commonplace. To reflect such innovation and change, this definitive, one-volume resource on the city has been completely revised and expanded. The revised edition includes 800 new entries that help complete the story of New York: from Air Train to E-ZPass, from September 11 to public order. The new material includes broader coverage of subject areas previously underserved as well as new maps and illustrations. Virtually all existing entries—spanning architecture, politics, business, sports, the arts, and more—have been updated to reflect the impact of the past two decades. The more than 5,000 alphabetical entries and 700 illustrations of the second edition of *The Encyclopedia of New York City* convey the richness and diversity of its subject in great breadth and detail, and will continue to serve as an indispensable tool for everyone who has even a passing interest in the American metropolis.

*Dancing Motherhood* Ali Duffy 2023-05-10 *Dancing Motherhood* explores how unique factors about the dance profession impact pregnant women and mothers working in it. Ali Duffy introduces the book by laying a foundation of social and cultural histories and systemic structures and power that shape the issues mothers in dance negotiate today. This book then reveals perspectives from mothers in dance working in areas such as performance, choreography, dance education, administration, and advocacy through survey and interview data. Based on participant responses, recommendations for changes in policy, hiring, evaluation, workplace environment, and other professional and personal practices to better support working mothers in dance are highlighted. Finally, essays from eight working mothers in dance offer intimate, personal stories and guidance geared to mothers, future mothers, policymakers, and colleagues and supervisors of mothers in the dance field. By describing lived experiences and offering suggestions for improved working conditions and advocacy, this book initiates expanded discussion about women in dance and promotes change to positively impact dancing mothers, their employers, and the dance field.

*Taken by Surprise* Ann Cooper Albright 2003-10-24 This collection of classic and contemporary writings on dance improvisation brings together 21 essays by prominent dancers, scholars and historians. It reflects the development of improvisation as a compositional and performance mode in a wide variety of dance contexts.

**The Routledge Companion to Studio Performance Practice** Franc Chamberlain 2021-11-29 *The Routledge Companion to Studio Performance Practice* is a unique, indispensable guide to the training methods of the world's key theatre practitioners. Compiling the practical work outlined in the popular *Routledge Performance Practitioners* series of guidebooks, each set of exercises has been edited and contextualised by an expert in that particular approach. Each chapter provides a taster of one practitioner's work, answering the same key questions: 'How did this artist work? How can I begin to put my understanding of this to practical use?' Newly written chapter introductions put the exercises in context, explaining how they fit into the wider methods and philosophy of the practitioner in question. All 21 volumes in the original series are represented in this volume.

**Cinema and Nation** Mette Hjort 2000 *Cinema and Nation* considers the ways in which film production and reception are shaped by ideas of national belonging and examines the implications of globalisation for the concept of national cinema.

*J.G. Ballard's Surrealist Imagination* Jeannette Baxter 2016-12-05 Making the case that J. G. Ballard's fictional and non-fictional writings must be read within the framework of Surrealism, Jeannette Baxter argues for a radical revisioning of Ballard that takes account of the political and ethical dimensions of his work. Ballard's appropriation of diverse Surrealist aesthetic forms and political writings, Baxter suggests, are mobilised to contest official narratives of postwar history and culture and offer a series of counter-historical and counter-cultural critiques. Thus Ballard's work must be understood as an exercise in Surrealist historiography that is politically and ethically engaged. Placing Ballard's illustrated texts within this critical framework permits Baxter to explore the effects of photographs, drawings, and other visual symbols on the

reading experience and the production of meaning. Ballard's textual spectacles raise a variety of questions about the shifting role of the reader and the function of the written text within a predominantly visual culture, while acknowledging the visual contexts of Ballard's Surrealist writings allows a very different historical picture of the author and his work to emerge.

*Brazilian Bodies and Their Choreographies of Identification* Cristina F. Rosa 2015-08-26 Brazilian Bodies, and their Choreographies of Identification retraces the presence of a particular way of swaying the body that, in Brazil, is commonly known as *ginga*. Cristina Rosa its presence across distinct and specific realms: *samba-de-roda* (samba-in-a-circle) dances, *capoeira* angola games, and the repertoire of Grupo Corpo.

*The Routledge Companion to Theatre and Performance* Paul Allain 2014-08-01 What is theatre? What is performance? What connects them and how are they different? What events, people, practices and ideas have shaped theatre and performance in the twentieth and twenty-first century? The Routledge Companion to Theatre and Performance offers some answers to these big questions. It provides an analytical, informative and engaging introduction to important people, companies, events, concepts and practices that have defined the complementary fields of theatre and performance studies. This fully updated second edition contains three easy to use alphabetized sections including over 120 revised entries on topics and people ranging from performance artist Ron Athey, to directors Vsevolod Meyerhold and Robert Wilson, megamusicals, postdramatic theatre and documentation. Each entry includes crucial historical and contextual information, extensive cross-referencing, detailed analysis and an annotated bibliography. The Routledge Companion to Theatre and Performance is a perfect reference guide for the keen student.

*Vaudeville old & new* Frank Cullen 2007

*Forthcoming Books* Rose Arny 1998-04

*Postmodern/drama* Stephen Watt 1998 Scrutinizing the critical tendency to label texts or writers as "postmodern", scholar Stephen Watt argues

that "reading post modernly" merely implies reading culture more broadly. In contemporary drama, Watt considers postmodernity less a question of genre or media than a mode of subjectivity shared by both playwright and audience. 6 illustrations.

*Performances of Masculinity in the Avant-garde and Performance Art* Tate Austin Davis 2001

*Subversive Expectations* Sally Banes 1998 The rise of performance art as chronicled by renowned critic Sally Banes. Her approach to the complex matrix of art, community, and culture draws on histories and theories of painting, photography, dance, theater, and folklore. Her vivid descriptions and provocative interpretations fill a gap in the history of contemporary performance--where the avant-garde met the mainstream. *The Oxford Dictionary of Dance* Debra Craine 2010-08-19 This comprehensive and up-to-date dictionary provides all the information necessary for dance fans to navigate the diverse dance scene of the 21st century. It includes entries ranging from classical ballet to the cutting edge of modern dance.

**Einstein on the Beach: Opera beyond Drama** Jelena . Novak 2019-12-06 Philip Glass and Robert Wilson's most celebrated collaboration, the landmark opera *Einstein on the Beach*, had its premiere at the Avignon Festival in 1976. During its initial European tour, Metropolitan Opera premiere, and revivals in 1984 and 1992, *Einstein* provoked opposed reactions from both audiences and critics. Today, *Einstein* is well on the way itself to becoming a canonized avant-garde work, and it is widely acknowledged as a profoundly significant moment in the history of opera or musical theater. *Einstein* created waves that for many years crashed against the shores of traditional thinking concerning the nature and creative potential of audiovisual expression. Reaching beyond opera, its influence was felt in audiovisual culture in general: in contemporary avant-garde music, performance art, avant-garde cinema, popular film, popular music, advertising, dance, theater, and many other expressive, commercial, and cultural spheres. Inspired by the 2012-2015 series of performances that re-contextualized this unique work as part of the present-day nexus of theoretical, political,

and social concerns, the editors and contributors of this book take these new performances as a pretext for far-reaching interdisciplinary reflection and dialogue. Essays range from those that focus on the human scale and agencies involved in productions to the mechanical and post-human character of the opera's expressive substance. A further valuable dimension is the inclusion of material taken from several recent interviews with creative collaborators Philip Glass, Robert Wilson, and Lucinda Childs, each of these sections comprising knee plays, or short intermezzo sections resembling those found in the opera *Einstein on the Beach* itself. The book additionally features a foreword written by the influential musicologist and cultural theorist Susan McClary and an interview with film and theater luminary Peter Greenaway, as well as a short chapter of reminiscences written by the singer-songwriter Suzanne Vega.

**Intermediality in Theatre and Performance** 2006-01-01

Intermediality: the incorporation of digital technology into theatre practice, and the presence of film, television and digital media in contemporary theatre is a significant feature of twentieth-century performance. Presented here for the first time is a major collection of essays, written by the Theatre and Intermediality Research Group of the International Federation for Theatre Research, which assesses intermediality in theatre and performance. The book draws on the history of ideas to present a concept of intermediality as an integration of thoughts and medial processes, and it locates intermediality at the intersections situated in-between the performers, the observers and the confluence of media, medial spaces and art forms involved in performance at a particular moment in time. Referencing examples from contemporary theatre, cinema, television, opera, dance and puppet theatre, the book puts forward a thesis that the intermedial is a space where the boundaries soften and we are in-between and within a mixing of space, media and realities, with theatre providing the staging space for intermediality. The book places theatre and performance at the heart of the 'new media' debate and will be of keen interest to students, with clear relevance to undergraduates and post-graduates in Theatre Studies

and Film and Media Studies, as well as the theatre research community. 1001 Beds Tim Miller 2006-03-21 For a quarter century, Tim Miller has worked at the intersection of performance, politics, and identity, using his personal experiences to create entertaining but pointed explorations of life as a gay American man—from the perils and joys of sex and relationships to the struggles of political disenfranchisement and artistic censorship. This intimate autobiographical collage of Miller's professional and personal life reveals one of the celebrated creators of a crucial contemporary art form and a tireless advocate for the American dream of political equality for all citizens. Here we have the most complete Miller yet—a raucous collection of his performance scripts, essays, interviews, journal entries, and photographs, as well as his most recent stage piece *Us*. This volume brings together the personal, communal, and national political strands that interweave through his work from its beginnings and ultimately define Miller's place as a contemporary artist, activist, and gay man.

**The Improvisation Studies Reader** Ajay Heble 2014-08-07

Improvisation is a performance practice that animates and activates diverse energies of inspiration, critique, and invention. In recent years it has coalesced into an exciting and innovative new field of interdisciplinary scholarly inquiry, becoming a cornerstone of both practical and theoretical approaches to performance. The *Improvisation Studies Reader* draws together the works of key artists and thinkers from a range of disciplines, including theatre, music, literature, film, and dance. Divided by keywords into eight sections, this book bridges the gaps between these fields. The book includes case studies, exercises, graphic scores and poems in order to produce a teaching and research resource that identifies central themes in improvisation studies. The sections include: Listening Trust/Risk Flow Dissonance Responsibility Liveness Surprise Hope Each section of the Reader is introduced by a newly commissioned think piece by a key figure in the field, which opens up research questions reflecting on the keyword in question. By placing key theoretical and classic texts in conversation with cutting-edge research and artists' statements, this book answers the urgent questions

facing improvising artists and theorists in the mediatized Twenty-First Century.

The Lofts of SoHo Aaron Shkuda 2016-04-18 American cities changed forever when, beginning in the 1950s, artists, developers, and others looked upon a decaying industrial zone in Lower Manhattan and saw opportunity: cheap rents, lax regulation, and wide open spaces. The area that became SoHo was the forerunner of gentrified districts in cities nationwide and introduced the idea that art might drive municipal prosperity. Without the example of SoHo, no one would have any idea what the term "creative class" refers to. Aaron Shkuda studies the transition of SoHo from industrial space to an artist enclave to an affluent residential area, focusing on the legacy of urban renewal in and around SoHo; the growth of artist-led redevelopment; the conflict between residents and property owners; and the city's embrace of loft conversions as an urban development strategy. In the process, Shkuda comes to fresh conclusions about what happened to bring about SoHo, and what it has meant for all of our cities.

**The Routledge Reader in Politics and Performance** Jane de Gay 2002-01-31 The Routledge Reader in Politics and Performance brings together for the first time a comprehensive collection of extracts from key writings on politics, ideology, and performance. Taking an interdisciplinary approach to the subject, and including new writings from leading scholars, the book provides material on: \* post-coloniality and performance theory and practice \* critical theories and performance \* intercultural perspectives \* power, politics and the theatre \* sexuality in performance \* live arts and the media \* theatre games.

*What the Body Cost* Jane Blocker 2004 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).

**Theatre of the Ridiculous** Kelly I. Aliano 2018-10-30 Theatre of the Ridiculous is a significant movement that highlighted the radical possibilities inherent in camp. Much of contemporary theatre owes this form a great debt but little has been written about its history or aesthetic markers. This book offers a comprehensive overview of the important practitioners, along with critical commentary of their work. Beginning with Ridiculous' most recognizable name, Charles Ludlam, the author traces the development of this campy, queer genre, from the B movies of Maria Montez to the Pop Art scene of Andy Warhol to the founding of the Play-House of the Ridiculous and the dawn of Ludlam's career and finally to the contemporary theatre scene.

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