



HISTORIES & PRACTICES OF **LIVE ART**

EDITED BY
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Histories And Practices Of Live Art

Simon Shepherd



Histories And Practices Of Live Art:

Histories and Practices of Live Art Deirdre Heddon, Jennie Klein, 2012-12-07 In this dynamic collection a team of experts map the development of Live Art culturally thematically and historically Supported with examples from around the world the text engages with a number of key practices asking what these practices do and how they can be contextualised and understood

The Live Art of Sociology Cath Lambert, 2018-01-12 The Live Art of Sociology attends to the importance of the live in contemporary social and political life Taking existing work in live sociology as a starting point this book considers some of its aspirations through unique empirical investigations Queer and feminist theory and methods are also employed in exploring the challenges of researching live experiences and temporalities With case study examples ranging from the work of live body artists to experiments in curating sociological research Lambert successfully demonstrates the diverse ways in which art can provide the aesthetic and affective conditions for social and political disruption By emphasising the political importance of how people knowledges materials emotions and senses are configured and reconfigured The Live Art of Sociology asserts a creative and vital role for sociology in not only representing but also generating social realities and political possibilities Putting aesthetics at the heart of contemporary sociology and making a strong case for a renewed sociological aesthetics this volume will appeal to undergraduate and postgraduate students as well as postdoctoral researchers and academics interested in fields such as Sociology Cultural Studies Art and Visual Culture Gender and Sexuality Studies and Leisure Studies It will also be of interest to creative practitioners

Live Art in the UK Maria Chatzichristodoulou, 2020-02-06 Since entering the performance lexicon in the 1970s the term Live Art has been used to describe a diverse but interrelated array of performance practices and approaches This volume offers a contextual and critical introduction to the scene of contemporary Live Art in Britain Focusing on key artists whose prolific body of work has been vital to the development of contemporary practice this collection studies the landscape of Live Art in the UK today and illuminates its origins as well as particular concerns and aesthetics The introduction to the volume situates Live Art in relation to other areas of artistic practice and explores the form as a British phenomenon It considers questions of cultural specificity financial and institutional support and social engagement by tracing the work and impact of key organizations on the UK scene the Live Art Development Agency SPILL Festival of Performance and Compass Live Art Across three sections leading scholars offer case studies exploring the practice of key artists Tim Etchells Marisa Carnesky Marcia Farquhar Franko B Martin O'Brien Oreet Ashery David Hoyle Jordan McKenzie and Cosey Fanni Tutti

Off Sites Bertie Ferdman, 2018-07-30 Honorable Mention ATHE's 2018 Outstanding Book Award Contextualizing the techniques and methods of the incredibly rich and vital genre of site specific performance author Bertie Ferdman traces the evolution of that term Originally used for experimental staging practices and then later also for engaged situational events site specific is no longer sufficient for the genre's many contemporary variations Using the term off site Ferdman illustrates five distinct ways artists

have challenged the disciplinary framework of site specific theatre blurring the traditional boundaries between the fictional and the real changing how the audience and actor interact with each other and whether they are physically together or apart fabricating sites from physically bound conceptually constructed or virtual spaces staging live situations in real nonreal and often mediated encounters and challenging our preconceived notions of time and space Tracing the genealogy of site based work through the twentieth and twenty first centuries Ferdman outlines the theoretical groundwork for her study in the introduction Individual chapters focus on distinct types of off sites the interdisciplinary discourse of disciplinary sites the spaces of audience engagement with spectator sites the dislocation of time for temporal sites and the historiographical spaces of mapping for urban sites Ferdman examines site based work being done in the Americas by contemporary companies and artists experimenting with new forms and practices for site driven theatre Key productions discussed include Private Moment by David Levine Geyser Land by Mary Ellen Strom and Ann Carlson Jim Findlay s Dream of the Red Chamber and Lola Arias Mi Vida Despu s *Interplay of Things* Anthony B. Pinn, 2021-09-20 Drawing on literature along with the visual and performing arts Anthony B Pinn theorizes religion as a technology for interrogating human experiences understanding the ways in which things are always involved in processes of exchange and interplay **Critical Live Art** Dominic Johnson, 2016-04-29 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 *The Phenomenology of Blood in Performance Art* T. J. Bacon, Chelsea Coon, 2025-02-28 The Phenomenology of Blood in Performance Art is a major new publication that expands the philosophical contextualisation of blood its presence and absence across the practice of performance art from a phenomenological perspective Edited by T J Bacon she they and Chelsea Coon she her this book moves through an established cannon of artists and beyond to ensure an inclusive representation of practices from a wider range of practitioners First hand interviews and conversations have been gathered from both canonical names as well as individuals

who are prevalent in their communities and or respective subcultures but less represented within the frameworks of scholarly discourse Each offers the opportunity to examine their experiences creating artworks and in turn contributes to the context of phenomenological examination within this publication through complementary scholarly texts from leading thinkers who frame phenomenological application to both visual art and transdisciplinary context Featuring artists through new exclusive interviews and contributions including Marina Abramovi Jelili Atiku Ron Athey Franko B Niya B Marisa Carnesky Chelsea Coon Victor Martinez Diaz Rufus Elliot Ernst Fischer Louis Fleischauer Poppy Jackson Mirabelle Jones Andrei Molodkin Hermann Nitsch ORLAN Mike Parr Greta Sharp tjb and Paola Paz Yee and reference to many more Alongside new scholarly insight by leading phenomenological and interdisciplinary art scholars and philosophers including T J Bacon Chelsea Coon Stuart Grant Kelly Jordan Lynn Lu Roberta Mock Amber Musser and Raegan Truax Together they represent a significant exploration of intricate and dynamic responses to the cultural fabric of contemporary lived experiences across space and time through the medium of blood in performance art This incredible analysis of this performance art will be of huge interest to students and practitioners of live art performance art phenomenology and performance philosophy

Histories, Practices, Interventions: A Reader In Singapore Contemporary Art Jeffrey Say, Yu Jin Seng, 2023-01-30 Histories Practices Interventions A Reader in Singapore Contemporary Art brings together key writings about ideas practices issues and art institutions that shape the understanding of contemporary art in Singapore This reader is conceived as an essential resource for advancing critical debates on post independence Singapore art and culture It comprises a total of thirty three texts by art historians art theorists art critics artists and curators In addition there is an introduction by the co editors Jeffrey Say and Seng Yu Jin as well as three section introductions contributed by Seng Yu Jin artist curator and writer Susie Wong and art educator and writer Lim Kok Boon Bundle set A Reader in Singapore Modern and Contemporary Art

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

The Methuen Drama Handbook of Gender and Theatre Sean Metzger, Roberta Mock, 2023-12-28 Shortlisted for the 2024 TaPRA Edited Collection Prize This is a guide to contemporary debates and theatre practices at a time when gender paradigms are both in flux and at the centre of explosive political battlegrounds The confluence of gender and theatre has long created intense debate about representation identification social conditioning desire embodiment and lived experience As this handbook demonstrates from the conventions of early modern English Chinese Japanese and Hispanic theatres to the subversion of racialized binaries of masculinity and femininity in recent North American African Asian Caribbean and European productions the matter of gender has consistently taken centre stage This handbook examines how critical discourses on gender intersect with key debates in the field of theatre studies as a lens to illuminate the practices of gender and theatre as well as the societies they inform and represent across space and time Of interest to scholars in the interrelated areas of feminist gender and sexuality studies theatre and performance studies cultural studies and globalization and diasporic studies this book demonstrates how researchers are currently addressing theatre about gender issues and gendered theatre practices While synthesizing and summarizing foundational and evolving debates from a contemporary perspective this collection offers interpretations and analyses that do not simply look back at existing scholarship but open up new possibilities and understandings Featuring essential research tools including a survey of keywords and an annotated play list this is an indispensable scholarly handbook for anyone working in theatre and performance

The Cambridge Introduction to Performance Theory Simon Shepherd, 2016-03-15 What does performance theory really mean and why has it become so important across such a large number of disciplines from art history to religious studies and architecture to geography In this introduction Simon Shepherd explains the origins of performance theory defines the terms and practices within the field and provides new insights into performance's wide range of definitions and uses Offering an overview of the key figures their theories and their impact Shepherd provides a fresh approach to figures including Erving Goffman and Richard Schechner and ideas such as radical art practice performance studies radical scenarism and performativity Essential reading for students scholars and enthusiasts this engaging account travels from universities into the streets and back again to examine performance in the context of political activists and teachers countercultural experiments and feminist challenges and ceremonies and demonstrations

Inclusivity and Equality in Performance Training Petronilla Whitfield, 2021-11-09 Inclusivity and Equality in Performance Training focuses on neuro and physical difference and disability in the teaching of performance and associated studies It offers 19 practitioners research based teaching strategies aimed to enhance equality of opportunity and individual abilities in performance education Challenging ableist models of teaching the 16 chapters address the barriers that can undermine those with disability or difference highlighting how equality of opportunity can increase innovation and enrich the creative work Key features include Descriptions of teaching

interventions research and exploratory practice to identify and support the needs and abilities of the individual with disability or difference Experiences of practitioners working with professional actors with disability or difference with a dissemination of methods to enable the actors A critical analysis of pedagogy in performance training environments how neuro and physical diversity are positioned within the cultural contexts and practices Equitable teaching and learning practices for individuals in a variety of areas such as dyslexia dyspraxia visual or hearing impairment learning and physical disabilities wheelchair users aphasia attention deficit hyperactivity disorder and autistic spectrum The chapter contents originate from practitioners in the UK USA and Australia working in actor training conservatoires drama university courses youth training groups and professional performance encompassing a range of specialist fields such as voice movement acting Shakespeare digital technology contemporary live art and creative writing Inclusivity and Equality in Performance Training is a vital resource for teachers directors performers researchers and students who have an interest in investigatory practice towards developing emancipatory pedagogies within performance education

Curating Live Arts Dena Davida, Marc Pronovost, Véronique Hudon, Jane Gabriels, 2018-11-29 Situated at the crossroads of performance practice museology and cultural studies live arts curation has grown in recent years to become a vibrant interdisciplinary project and a genuine global phenomenon Curating Live Arts brings together bold and innovative essays from an international group of theorist practitioners to pose vital questions propose future visions and survey the landscape of this rapidly evolving discipline Reflecting the field's characteristic eclecticism the writings assembled here offer practical and insightful investigations into the curation of theatre dance sound art music and other performance forms not only in museums but in community site specific and time based contexts placing it at the forefront of contemporary dialogue and discourse

Performance Art in Ireland Aine Phillips, 2015-01-01 This book the first devoted to the history and contemporary forms of Irish performance art in the north and south of Ireland brings together contributions by prominent Irish artists and major academics It features rigorous critical and theoretical analysis as well as historical commentaries that provide an absorbing sense of the rich histories of performance art in Ireland Presenting diverse visual documentation of performance art practices this collection shows how performance art in Ireland engaged with and in turn influenced and led contemporary performance and Live Art internationally Co published with Live Art Development Agency

The Palgrave Handbook of Contemporary Irish Theatre and Performance Eamonn Jordan, Eric Weitz, 2018-09-18 This Handbook offers a multiform sweep of theoretical historical practical and personal glimpses into a landscape roughly characterised as contemporary Irish theatre and performance Bringing together a spectrum of voices and sensibilities in each of its four sections Histories Close ups Interfaces and Reflections it casts its gaze back across the past sixty years or so to recall analyse and assess the recent legacy of theatre and performance on this island While offering information overviews and reflections of current thought across its chapters this book will serve most handily as food for thought and a springboard for curiosity Offering something different in its mix of

themes and perspectives so that previously unexamined surfaces might come to light individually and in conjunction with other essays it is a wide ranging and indispensable resource in Irish theatre studies **Live Art in LA** Peggy

Phelan, 2012-08-06 *Live Art in LA* Performance Art in Southern California 1970 1983 documents and critically examines one of the most fecund periods in the history of live art The book forms part of the Getty Institute's Pacific Standard Time initiative a series of exhibitions performance re enactments and research projects focused on the greater Los Angeles area This extraordinary volume beautifully edited by one of the leading scholars in the field makes vivid the compelling drama of performance history on the west coast *Live Art in LA* moves lucidly between discussions of legendary figures such as Judy Chicago and Chris Burden and the crucial work of less celebrated solo artists and collectives examines the influence of key institutions particularly Los Angeles Contemporary Exhibitions and the California Institute of the Arts and the Feminist Art Programme established at the latter features original and incisive essays by Peggy Phelan and Amelia Jones and eloquent contributions by Michael Ned Holte Suzanne Lacy and Jennifer Flores Sternad Combining cutting edge research with over 100 challenging and provocative photographs and video stills *Live Art in LA* represents a major re evaluation of a crucial moment in performance history And as performance studies becomes ever more relevant to the history of art promises to become a vital and enduring resource for students academics and artists alike *Performing Endurance* Lara

Shalson, 2018-10-18 In *Performing Endurance* Lara Shalson offers a new way of understanding acts of endurance in art and political contexts Examining a range of performances from the 1960s to the present including influential performance art works by Marina Abramovi Chris Burden Tehching Hsieh Linda Montano Yoko Ono and others as well as protest actions from the lunch counter sit ins of the US civil rights movement to protest camps in the twenty first century this book provides a formal account of endurance and illuminates its ethical and political significance *Endurance* Shalson argues raises vital questions about what it means to exist as a body that both acts and is acted upon from ethical questions about how we respond to the bodies of others to political questions about how we live in relation to institutions that shape life in fundamental ways In addition *Performing Endurance* rethinks how performance itself endures over time *Oral History in*

the Visual Arts Linda Sandino, Matthew Partington, 2013-04-25 The first book to explore the theory and practice of oral history as a methodology across a wide range fields including art design fashion textiles museum studies history and craft

Mime into Physical Theatre: A UK Cultural History 1970-2000 Mark Evans, Simon Murray, 2023-04-03 This is the first book to investigate the social political cultural artistic and economic forces which created conditions for the rise success and decline of mime and physical theatre in the United Kingdom from the 1970s to 2000 Unpicking the various routes through which mime and physical theatre emerged into wider prominence this book outlines key thematic strands within this history of practice The book blends historical description and reflective analysis It aims to juxtapose the various histories at play within this field giving critical attention to the voices of the artists funders and venue managers who were there at the time

particularly recognising the diversity of practitioners and the network of relationships that supported their work Drawing upon over 40 original interviews including amongst others Joseph Seelig Helen Lannaghan Steven Berkoff Julian Chagrin Annabel Arden Nola Rae Denise Wong David Glass Justin Case and Toby Sedgwick the book offers unique testimonies and memories from key figures active during these three decades This wide ranging account of the history social context key moments and practical methods gives an unparalleled chronicle of one of the UK s most vital and pioneering forms of theatre From undergraduate students to established scholars this is a comprehensive account for anyone studying contemporary theatre theatre history mime physical theatre and the structures that support the performing arts in the United Kingdom

Theatre, Exhibition, and Curation Georgina Guy, 2016-04-20 Examining the artistic intellectual and social life of performance this book interrogates Theatre and Performance Studies through the lens of display and modern visual art Moving beyond the exhibition of immaterial art and its documents as well as re enactment in gallery contexts Guy s book articulates an emerging field of arts practice distinct from but related to increasing curatorial provision for live performance Drawing on a recent proliferation of object centric events of display that interconnect with theatre the book approaches artworks in terms of their curation together and re theorizes the exhibition as a dynamic context in which established traditions of display and performance interact By examining the current traffic of ideas and aesthetics moving between theatricality and curatorial practice the study reveals how the reception of a specific form is often mediated via the ontological expectations of another It asks how contemporary visual arts and exhibition practices display performance and what it means to generalize the theatrical as the optic or directive of a curatorial concept Proposing a symbiotic relation between theatricality and display Guy presents cases from international arts institutions which are both displayed and performed including the Tate Modern and the Guggenheim and assesses their significance to the enduring relation between theatre and the visual arts The book progresses from the conventional alignment of theatricality and ephemerality within performance research and teases out a new temporality for performance with which contemporary exhibitions implicitly experiment thereby identifying supplementary modes of performance which other discourses exclude This important study joins the fields of Theatre and Performance Studies with exciting new directions in curation aesthetics sociology of the arts visual arts the creative industries the digital humanities cultural heritage and reception and audience theories

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