

NEW INTERVENTIONS IN ART HISTORY

After Criticism

New Responses to Art and Performance

edited by Gavin Butt



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After Criticism New Responses To Art And Performance

Jocelyn Hackforth-Jones, Mary Roberts

After Criticism New Responses To Art And Performance:

After Criticism Gavin Butt, 2005 Annotation It has recently become apparent that criticism is in trouble Either commodification is deemed to have killed it off or it has become institutionally routine This book explores contemporary approaches that have sought to renew criticism's energies in the wake of a theatrical turn in recent visual arts practice and the emergence of a performative arts writing over the past decade or so Issues addressed include the performing of art's histories the consequences for criticism of embracing boredom distraction and other queer forms of inattention and the importance of exploring writerly process in responding to aesthetic experience Bringing together newly commissioned work from the fields of art history performance studies and visual culture with the writings of contemporary artists *After Criticism* provides a set of experimental essays that demonstrate how the critical might live on as a vital and efficacious force within contemporary culture

Hollywood Dance-Ins and the Reproduction of Bodies Anthea Kraut, 2025 *Hollywood Dance-Ins and the Reproduction of Bodies* proposes that a figure who barely registers in film studies or dance studies offers valuable insight into ideas about the body and the reproductive labor that gives rise to images of bodies The book is the first scholarly study of the dancer who executes a star's choreography as cameras are being focused and lights are being set While they share similarities with doubles and stand-ins dance-ins do not replace stars' bodies on screen and they often serve multiple unseen roles including as choreographers assistants and stars' coaches making them vital to the creation and transmission of choreography Focusing on dance-ins in mid-twentieth century Hollywood when film musicals and the studio system were at their height author Anthea Kraut exposes the racialized and gendered corporeal ecosystem that operated behind the scenes propping up and concealed behind the seeming self-referentiality of white stars' filmic dancing bodies A production history informed by feminist materialist approaches to labor and critical race theory *Hollywood Dance-Ins* tells the stories of the 1940s white pin-up star Betty Grable's dependence on her white dance in *Angie Blue* the African American jazz dancer Marie Bryant's private coaching of a myriad of stars in the late 1940s and early 1950s Carol Haney and Jeanne Coyne's training of the white ingenue Debbie Reynolds for *Singin' in the Rain* 1952 the Mexican American dancer Alex Romero's close partnership with the white star Gene Kelly and the biracial star Nancy Kwan's on and off screen exchanges with a white production team and Asian American ensemble members in *Flower Drum Song* 1961

Handbook of Autobiography / Autofiction Martina Wagner-Egelhaaf, 2019-01-29 Autobiographical writings have been a major cultural genre from antiquity to the present time General questions of the literary as e.g. the relation between literature and reality truth and fiction the dependency of author narrator and figure or issues of individual and cultural styles etc. can be studied preeminently in the autobiographical genre Yet the tradition of life writing has in the course of literary history developed manifold types and forms Especially in the globalized age where the media and other technological cultural factors contribute to a rapid transformation of lifestyles autobiographical writing has maintained even enhanced its popularity and

importance By conceiving autobiography in a wide sense that includes memoirs diaries self portraits and autofiction as well as media transformations of the genre this three volume handbook offers a comprehensive survey of theoretical approaches systematic aspects and historical developments in an international and interdisciplinary perspective While autobiography is usually considered to be a European tradition special emphasis is placed on the modes of self representation in non Western cultures and on inter and transcultural perspectives of the genre The individual contributions are closely interconnected by a system of cross references The handbook addresses scholars of cultural and literary studies students as well as non academic readers

Strange Spaces André Jansson,Amanda Lagerkvist,2009 Certain bizarre spaces where disruption or disarray rule leave us estranged and out of place This book examines such spaces highlighting the emotional and mediated geographies of uncertainty and the state of being in between of cognitive displacement loss fear or exhilaration It expands on why space is sometimes estranging and for whom it is strange

Remembering Vancouver's Disappeared Women Amber Dean,2016-01-27 Between the late 1970s and the early 2000s at least sixty five women many of them members of Indigenous communities were found murdered or reported missing from Vancouver s Downtown Eastside In a work driven by the urgency of this ongoing crisis which extends across the country Amber Dean offers a timely critical analysis of the public representations memorials and activist strategies that brought the story of Vancouver s disappeared women to the attention of a wider public Remembering Vancouver s Disappeared Women traces what lives on from the violent loss of so many women from the same neighbourhood Dean interrogates representations that aim to humanize the murdered or missing women asking how these might inadvertently feed into the presumed dehumanization of sex work Indigeneity and living in the Downtown Eastside of Vancouver Taking inspiration from Indigenous women s research activism and art she challenges readers to reckon with our collective implication in the ongoing violence of settler colonialism and to accept responsibility for addressing its countless injustices

Representations of Pain in Art and Visual Culture Maria Pia Di Bella,James Elkins,2013-06-26 The presentation of bodies in pain has been a major concern in Western art since the time of the Greeks The Christian tradition is closely entwined with such themes from the central images of the Passion to the representations of bloody martyrdoms The remnants of this tradition are evident in contemporary images from Abu Ghraib In the last forty years the body in pain has also emerged as a recurring theme in performance art Recently authors such as Elaine Scarry Susan Sontag and Giorgio Agamben have written about these themes The scholars in this volume add to the discussion analyzing representations of pain in art and the media Their essays are firmly anchored on consideration of the images not on whatever actual pain the subjects suffered At issue is representation before and often apart from events in the world Part One concerns practices in which the appearance of pain is understood as expressive Topics discussed include the strange dynamics of faked pain and real pain contemporary performance art international photojournalism surrealism and Renaissance and Baroque art Part Two concerns representations that cannot be readily assigned to that genealogy the

Chinese form of execution known as lingchi popularly the death of a thousand cuts whippings in the Belgian Congo American lynching photographs Boer War concentration camp photographs and recent American capital punishment These examples do not comprise a single alternate genealogy but are united by the absence of an intention to represent pain The book concludes with a roundtable discussion where the authors discuss the ethical implications of viewing such images

Practicing Archetype Göze Saner, 2025-05-27 Practicing Archetype addresses performer training specifically the self pedagogy of actors who train solo on their own as an independent learning process an opportunity for embodied research and a form of critical pedagogy Joining the current critical and inclusive turn in performer training the author reconfigures the psychophysical work on self trope as encounters with the self and turns to the genre of solo performance including examples of solo activism from recent years for a deeper understanding into how the self always already implicates and relates to others The space that opens in the dialogue between performer training and solo performance is negotiated around three key themes presence identity and action Using a methodology grounded in archetypal psychology alongside liberation psychology and decolonial feminist thought and engaging the mythological figures Echo Odysseus and Sisyphus the author reviews specific archetypal images that appear in key performer training texts and revisits well known practices through the insights drawn from solo performance Offering audio guided exercises traditionally used in performer training as embodied forms of inquiry into the relationships between the individual and the various collectives surrounding her the volume proposes that solo performer training can be mobilised for multiple interrelated objectives creative artistic or professional development critical reflective liberatory pedagogy and spiritual archetypal imaginative encounters The book speaks to all who are engaged in performer training students and teachers soloists and ensembles as well as those with an interest in embodied forms of critical pedagogy or decolonial approaches to archetype *Small Acts of Repair* Stephen

Bottoms, Matthew Goulish, 2013-04-03 Goat Island are one of the world's leading contemporary performance ensembles Their intimate low tech intensely physical performances represent a unique hybrid of strategies and techniques drawn from live art experimental theatre and postmodern dance Small Acts of Repair Performance Ecology and Goat Island is the first book to document and critique the company's performances processes politics aesthetics and philosophies It reflects on the company's work through the critical lens of ecology an emerging and urgent concern in performance studies and elsewhere This collage text combines and juxtaposes writing by company members and arts commentators to look in detail at Goat Island's distinctive collaborative processes and the reception of their work in performance The book includes a section of practical workshop exercises and thoughts on teaching drawn from the company's extensive experience providing an invaluable classroom resource By documenting the creative processes of this extraordinary company this book will make an important contribution to the critical debates surrounding contemporary performance practices In so doing it pays compelling tribute to committed art making creativity collaboration and the nature of the possible **Envisioning the Past** Sam

Smiles, Stephanie Moser, 2008-04-15 *Envisioning the Past* Archaeology and the Image is a groundbreaking collection of original essays that brings together archaeologists art historians and anthropologists to provide new perspectives on the construction of knowledge concerning the antiquity of man Covers a wide variety of time periods and topics from the Renaissance and the 18th century to the engravings photography and virtual realities of today Questions what we can learn from considering the use of images in the past and present that might guide our responsible use of them in the future Available within the prestigious New Interventions in Art History series published in connection with the Association of Art Historians

Edges of Empire Jocelyn Hackforth-Jones, Mary Roberts, 2008-04-15 *Edges of Empire* is a timely reassessment of the history and legacy of Orientalist art and visual culture through its focus on the intersection between modernization modernism and Orientalism Covers indigenous art and agency contemporary practices of collection and display and a survey of key Orientalist tropes Contains original essays on new perspectives for scholars and students of art history architecture museum studies and cultural and postcolonial studies Highlights contested identities and new definitions of self through topics such as 19th century monuments to Empire cultural cross dressing performance and display at the international exhibitions and contemporary museological practice

Feminist Practices Lori A. Brown, 2016-04-15 Women continue to be extremely under represented in the architectural profession Despite equal numbers of male and female students entering architectural studies there is at least 17 25% attrition of female students and not all remaining become practicing architects In both the academic and the professional fields of architecture positions of power and authority are almost entirely male and as such the profession is defined by a heterosexual Eurasian male perspective This book argues that it is vital for all architectural students and practitioners to be exposed to a diversity of contemporary architectural practices as this might provide a first step into broadening awareness and transforming architectural engagement It considers the relationships between feminist methodologies and the various approaches toward design and their impact upon our understanding and relationship to the built environment In doing so this collection challenges two conventional ideas firstly the definition of architecture and secondly what constitutes a feminist practice This collection of up and coming female architects and designers use a wide range of local and global examples of their work to question different aspects of these two conventional ideas While focusing on feminist perspectives the book offers insights into many different issues concerns and interpretations of architecture proposing through these types of engagement architecture can become more culturally politically and environmentally relevant This next generation of architects claim feminism as their own and through doing so help define what feminism means and how it is evolving in the 21st century

The Choreographic Jenn Joy, 2014-10-10 An investigation of dance and choreography that views them not only as artistic strategies but also as intrinsically theoretical and critical practices The choreographic stages a conversation in which artwork is not only looked at but looks back it is about contact that touches even across distance The choreographic moves between the corporeal and cerebral to tell the

stories of these encounters as dance trespasses into the discourse and disciplines of visual art and philosophy through a series of stutters steps trembles and spasms In *The Choreographic* Jenn Joy examines dance and choreography not only as artistic strategies and disciplines but also as intrinsically theoretical and critical practices She investigates artists in dialogue with philosophy describing a movement of conceptual choreography that flourishes in New York and on the festival circuit Joy offers close readings of a series of experimental works arguing for the choreographic as an alternative model of aesthetics She explores constellations of works artists writers philosophers and dancers in conversation with theories of gesture language desire and history She choreographs a revelatory narrative in which Walter Benjamin Pina Bausch Francis Al s and Cormac McCarthy dance together she traces the feminist and queer force toward desire through the choreography of DD Dorvillier Heather Kravas Meg Stuart La Ribot Miguel Gutierrez luciana achugar and others she maps new forms of communicability and pedagogy and she casts science fiction writers Samuel R Delany and Kim Stanley Robinson as perceptual avatars and dance partners for Ralph Lemon Marianne Vitali James Foster and Janet Cardiff and George Bures Miller Constructing an expanded notion of the choreographic Joy explores how choreography as critical concept and practice attunes us to a more productively uncertain precarious and ecstatic understanding of aesthetics and art making *Jonathan Burrows* Daniela Perazzo Domm, 2019-11-18 The first monograph on the work of British choreographer Jonathan Burrows this book examines his artistic practice and poetics as articulated through his choreographic works his writings and his contributions to current performance debates It considers the contexts principles and modalities of his choreography from his early pieces in the 1980s to his latest collaborative projects providing detailed analyses of his dances and reflecting on his unique choreomusical partnership with composer Matteo Fargion Known for its emphasis on gesture and humour and characterised by compositional clarity and rhythmical patterns Burrows artistic work takes the language of choreography to its limits and engages in a paradoxical and hence transformative relationship with dance s historical and normative structures Exploring the ways in which Burrows and Fargion s poetics articulates movement performative presence and the collaborative process in a minor register this study conceptualises the work as a politically compelling practice that destabilises major traditions from a minoritarian position *Fandom as Methodology* Catherine Grant, Kate Random Love, 2019-12-03 An illustrated exploration of fandom that combines academic essays with artist pages and experimental texts *Fandom as Methodology* examines fandom as a set of practices for approaching and writing about art The collection includes experimental texts autobiography fiction and new academic perspectives on fandom in and as art Key to the idea of fandom as methodology is a focus on the potential for fandom in art to create oppositional spaces communities and practices particularly from queer perspectives but also through transnational feminist and artist of color fandoms The book provides a range of examples of artists and writers working in this vein as well as academic essays that explore the ways in which fandom can be theorized as a methodology for art practice and art history *Fandom as Methodology* proposes that many

artists and art writers already draw on affective strategies found in fandom With the current focus in many areas of art history art writing and performance studies around affective engagement with artworks and imaginative potentials fandom is a key methodology that has yet to be explored Interwoven into the academic essays are lavishly designed artist pages in which artists offer an introduction to their use of fandom as methodology Contributors Taylor J Acosta Catherine Grant Dominic Johnson Kate Random Love Maud Lavin Owen G Parry Alice Butler SooJin Lee Jenny Lin Judy Batalion Ika Willis Artists featured in the artist pages Jeremy Deller Ego Ahaiwe Sowinski Anna Bunting Branch Maria Fusco Cathy Lomax Kamau Amu Patton Holly Pester Dawn Mellor Michelle Williams Gamaker The Women of Colour Index Reading Group Liv Wynter Zhiyuan Yang

On Not Looking Frances Guerin, 2015-01-09 On Not Looking The Paradox of Contemporary Visual Culture focuses on the image and our relationship to it as a site of not looking The collection demonstrates that even though we live in an image saturated culture many images do not look at what they claim viewers often do not look at the images and in other cases we are encouraged by the context of exhibition not to look at images Contributors discuss an array of images photographs films videos press images digital images paintings sculptures and drawings from everyday life museums and galleries and institutional contexts such as the press and political arena The themes discussed include politics of institutional exhibition and perception of images censored repressed and banned images transformations to practices of not looking as a result of new media interventions images in history and memory not looking at images of bodies and cultures on the margins responses to images of trauma and embodied vision

Disability, Space, Architecture: A Reader Jos Boys, 2017-02-17 Disability Space Architecture A Reader takes a groundbreaking approach to exploring the interconnections between disability architecture and cities The contributions come from architecture geography anthropology health studies English language and literature rhetoric and composition art history disability studies and disability arts and cover personal theoretical and innovative ideas and work Richer approaches to disability beyond regulation and design guidance remain fragmented and difficult to find for architectural and built environment students educators and professionals By bringing together in one place some seminal texts and projects as well as newly commissioned writings readers can engage with disability in unexpected and exciting ways that can vibrantly inform their understandings of architecture and urban design Most crucially Disability Space Architecture A Reader opens up not just disability but also ability dis ability as a means of refusing the normalisation of only particular kinds of bodies in the design of built space It reveals how our everyday social attitudes and practices about people objects and spaces can be better understood through the lens of disability and it suggests how thinking differently about dis ability can enable innovative and new kinds of critical and creative architectural and urban design education and practice

Scenographies of the Subject Lars Friedrich, Karin Harrasser, Céline Kaiser, 2019-03-21 Under what circumstances do subjects become visible And how do subjects themselves change and move the circumstances that allow them to appear Rather than describing medial architectural or rhetorical arrangements that are

readily available to subjects or concentrating on the processes of subject constitution without their scenic arrangements this volume is dedicated to the reciprocal production of both subjects and scenes From various perspectives it underlines the abysmal conditions in which subjects arrive on stage and vice versa the stages arrive at their subjects Through articles that analyze concrete scenes in a highly focused manner and question the concept of the scene itself this volume argues that there is not subject without a scene and no scene without an instance of description Based on this thesis this volume investigates antique drama and revolutionary rhetoric therapeutic and bureaucratic facilities experiments in fine art and film and not least scenes of theory rhetorical stages that perform arguments and politics Editors Dr Lars Friedrich works at the Institute for German Literature at the University of Frankfurt am Main Dr Karin Harrasser is a professor at the Art University in Linz Dr Celine Kaiser is a professor at the University of Applied Sciences and Arts in Ottersberg

Critical Perspectives on Applied Theatre Jenny Hughes, Helen Nicholson, 2016-04-14 This collection offers fresh perspectives on the aesthetics politics and histories of applied theatre in a range of global contexts

Neo-avant-garde David Hopkins, 2006 The neo avant garde of the 1950s 60s and 70s is due for a thoroughgoing reassessment This collection of essays represents the first full scale attempt to deal with the concept from an interdisciplinary standpoint A number of essays in this book concentrate on fine art particularly painting and sculpture thereby adding significantly to the growing art historical literature in the field but a number of the contributions also focus on poetry performance theatre film architecture and music Given that there are also major essays here dealing with geographical blindspots in current neo avant garde studies with thematic issues such as art's entanglement with gender mass culture and politics with key neo avant garde publications and with the purely theoretical problems attaching to the theorisation of the topic this collection offers a multi dimensional approach to the subject which is noticeably lacking elsewhere Taken together these essays represent a consolidated attempt at re thinking the cultural logic of the immediate post World War II period

Performance Hanna B Hölling, Jules Pelta Feldman, Emilie Magnin, 2023-11-01 This book focuses on performance and performance based artworks as seen through the lens of conservation which has long been overlooked in the larger theoretical debates about whether and how performance remains Unraveling the complexities involved in the conservation of performance Performance The Ethics and the Politics of Conservation and Care vol 1 brings this new understanding to bear in examining performance as an object of study experience acquisition and care In so doing it presents both theoretical frameworks and functional paradigms for thinking about and enacting the conservation of performance Further while the conservation of performance is undertheorized performance is nevertheless increasingly entering the art market and the museum meaning that there is an urgent need for discourse on how to care for these works long term In recent years a few pioneering conservators curators and scholars have begun to create frameworks for the long term care of performance This volume presents explicates and contextualizes their work so that a larger discourse can commence It will thus serve the needs of conservation students and professors for whom literature on this subject is sorely

needed This interdisciplinary book thus implements a novel rethinking of performance that will challenge and revitalize its conception in many fields such as art history theater performance studies heritage studies and anthropology

Decoding **After Criticism New Responses To Art And Performance**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**After Criticism New Responses To Art And Performance**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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