

Contract With The Skin Masochism Performance Art And The 1970s

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Consequences Performances of Masculinity in the Avant-garde and Performance
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America Everywhere and All at Once Gina Pane Devouring Institutions October N.
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Joanna Frueh Kristine Stiles Tate Austin Davis Heather Michelle Murray Marla
Carlson John C. Welchman Frank Jewett Mather RoseLee Goldberg Gina Pane
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having oneself shot putting out fires with the bare hands and feet biting the body
and photographing the marks sewing one's own mouth shut all in front of an
audience what do these kinds of performances tell us about the social and
historical context in which they occurred fascinating and accessibly written contract
with the skin addresses the question in relation to psychoanalytic and legal
concepts of masochism 34 photos

offers a formal account and theory of endurance as a practice in performance art
and protest discusses influential performances by marina abramović chris burden
tehching hsieh yoko ono and others as well as 1960s lunch counter sit ins and
twenty first century protest camps essential reading in performance theory art
history and political activism

being gorgeous explores the ways in which extravagance flamboyance and

dressing up can open up possibilities for women to play around anarchically with familiar stereotypical tropes of femininity this is protest through play a pleasurable misbehaviour that reflects a feminism for the twenty first century willson discusses how whether through pastiche parody or pure pleasure artists artistes and indeed the spectators themselves can operate in excess of the restrictive images which saturate our visual culture by referring to a wide spectrum of examples including sofia coppola s marie antoinette matthew barney dr sketchy s audacity chutzpah burly q and carnesky s ghost train being gorgeous demonstrates how contemporary female performers embody critique and thoroughly relish their own representation by inappropriately re appropriating femininity

investigating modern art literature theory and the law this book illustrates the different ways in which sex gender and time intersect it demonstrates that time offers new critical perspectives on sex and gender and makes problematic reductive understandings of sexual identity as well as straight and queer time

ways of knowing against colonialism in the 1990s the north american free trade agreement nafta the violence against women act vawa and us and canadian boarding residential schools practices led to an increase in cases of missing and murdered indigenous women from the us mexico border guatemala canada and the united states indigenous artists aiming to recontextualize these state sponsored instances of violence created works grappling with time ancestry and relationality lilian mengesha interprets the works of these artists within a decolonial context through an aesthetic frame she calls critical dreaming using methods from performance studies gender studies and indigenous studies critical dreaming considers artists as expert world makers mengesha examines selected works by lara kramer regina josé galindo rebecca belmore monique mojica leanne howe and sky hopinka demonstrating how each materializes alternative modes of experiencing time making kin and communing with land mengesha argues that critical dreaming is a performance that advances material and embodied practices of survival both individual and collective to challenge colonial and nationalist discourses invested in a teleology of disappeared people history and land her writing provides valuable insight into the intergenerational effects of settler colonialism on indigenous communities throughout the americas looking at how artists build worlds anew through indigenous ways of knowing and making inspired from the past and repurposed for the present critical dreaming offers a resonant framework for understanding indigenous embodied ways of knowing that work against colonial attempts to discredit or disappear forms of imagination relationality and resistance connecting disparate indigenous communities this powerful book

urges readers to recognize how indigenous artists contribute to ongoing struggles against multiple forms of colonialism

this book is as seductive as the phenomenon that it explores with courage love and joy frueh crosses into unexplored terrains of beauty and pleasure where she finds a grotesquely captivating creature monster beauty by illuminating her journey with thoughtful insight and engaging prose she encourages readers to join her in her quest to articulate fresh ways of thinking about the aesthetic and the erotic and of theorizing the flux of lived experience john alan farmer senior editor of art journal monster beauty is a daringly provocative experiment in personal and erotic writing and an important book for anyone interested in breaking normative codes of beauty pedagogy and authorial methodology in a richly self revealing text frueh proposes nothing less than a rabellaisian re ordering of aesthetic embodiments within social relations mira schor author of wet on painting feminism and art culture giving new meaning to embodied writing this book goes farther than any other toward getting the body into the text joanna frueh is a performance artist first she is also an art historian a singer a poet a bodybuilder a professor an academic celebrity of modest fame but her performances collapse these distinctions frueh s intensely personal intensely physical prose brings an aura of presence to the book that rivals the effect she achieves on stage robyn warhol co editor of feminisms this book is monstrous full of gorgeous hypermuscular women step mothers and vampires full of ravishing muscular sex classroom erotics splendid aging it is a performance in which frueh explores and celebrates her body its powers and beauties and those of her friends and lovers alphonso lingis author of excesses abuses and dangerous emotions a welcome voice in contemporary feminist theory frueh s monster beauty reminds us of the pleasures of thinking teaching and creating in wholly embodied sensual and passionate acts frueh poetically enacts the self as an aesthetic erotic project affirming the many different and beautiful selves we can become it is a joy to read marsha meskimmon author of we weren t modern enough women artists and the limits of german modernism joanna frueh is a hero i sleep better knowing she s out there writing and thinking michael cunningham author of the hours

kristine stiles has played a vital role in establishing trauma studies within the humanities a formidable force in the art world stiles examines the significance of traumatic experiences both in the individual lives and works of artists and in contemporary international cultures since world war ii in concerning consequences she considers some of the most notorious art of the second half of the twentieth century by artists who use their bodies to address destruction and violence the

essays in this book focus primarily on performance art and photography from war and environmental pollution to racism and sexual assault stiles analyzes the consequences of trauma as seen in the works of artists like marina abramovic pope l and chris burden assembling rich intellectual explorations on everything from paleolithic paintings to the bible s patriarchal legacies to documentary images of nuclear explosions concerning consequences explores how art can provide a distinctive means of understanding trauma and promote individual and collective healing

the urgent debate about torture in public discourse of the twenty first century thrusts pain into the foreground while research in neuroscience is transforming our understanding of this fundamental human experience in late medieval france a country devastated by the black death torn by civil strife and strained by the hundred year s war with england the notion of pain shifted within the conceptual frameworks provided by theology and medicine performing bodies in pain analyzes the cultural work of spectacular suffering during these two periods reading recent dramatizations of torture and performances of self mutilating conceptual art against late medieval saint plays

edited by roselee goldberg text by roselee goldberg contributions by catherine wood jay sanders anthony huberman hans ulrich obrist

essays by 13 authors including robert mazzola carol siegel and svetlana mintcheva sections include writing between madness and paralysis building the body of desires attacking language and post plagiarism with an introduction by the editor and a primary and secondary bibliography of acker s work

international feminist art journal

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