

# Contract With The Skin Masochism Performance Art And The 1970s

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Performance ArtCritical Live ArtPerformances of Masculinity in the Avant-garde and  
Performance ArtThe Grove Encyclopedia of American ArtFeast of ExcessPerforming Bodies  
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Ground, 1965-1975Postmodern HereticsOrlanArtbibliographies ModernBombBookforum  
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Marter George Cotkin Marla Carlson Frank Jewett Mather Heather Michelle Murray Dana  
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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

with great originality and scholarship amelia jones maps out an extraordinary history of body art over the last three decades and embeds it in the theoretical terrain of postmoderism the result is a wonderful and permissive space in which the viewer can wander moira roth trefethen professor of art history mills college

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

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

arranged in alphabetical order these 5 volumes encompass the history of the cultural development of america with over 2300 entries

feast of excess is an engaging and accessible portrait of the new sensibility as it was named by susan sontag in 1965 the new sensibility sought to push culture in extreme directions either towards stark minimalism or gaudy maximalism through vignette profiles of prominent figures john cage patricia highsmith allen ginsberg andy warhol anne sexton john coltrane bob dylan erica jong and thomas pynchon to name a few george cotkin presents their bold headline grabbing performances and places them within the historical moment

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

this redesigned re edited illustrated new edition of the classic study postmodern heretics the catholic imagination in contemporary art challenges conventional wisdom about the relationship of contemporary art and religion it explores the catholic roots of controversial artists and the impact of catholicism on the 1990s culture wars

orlan is a french multimedia and performance artist whose performances have consisted of cosmetic surgery remaining conscious during cosmetic surgery photographing filming and broadcasting p 1

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