



site-specific art

performance, place and documentation

Nick Kaye

Site Specific Art Performance Place And Documentation

Suzanne Lacy



Site Specific Art Performance Place And Documentation:

Site-Specific Art Nick Kaye, 2013-04-15 Site Specific Art charts the development of an experimental art form in an experimental way Nick Kaye traces the fascinating historical antecedents of today's installation and performance art while also assembling a unique documentation of contemporary practice around the world The book is divided into individual analyses of the themes of space materials site and frames These are interspersed by specially commissioned documentary artwork from some of the world's foremost practitioners and artists working today This interweaving of critique and creativity has never been achieved on this scale before Site Specific Art investigates the relationship of architectural theory to an understanding of contemporary site related art and performance and rigorously questions how such works can be documented The artistic processes involved are demonstrated through entirely new primary articles from Meredith Monk Station House Opera Brith Gof Forced Entertainment This volume is an astonishing contribution to debates around experimental cross arts practice

One Place after Another Miwon Kwon, 2004-02-27 A critical history of site specific art since the late 1960s Site specific art emerged in the late 1960s in reaction to the growing commodification of art and the prevailing ideals of art's autonomy and universality Throughout the 1970s and 1980s as site specific art intersected with land art process art performance art conceptual art installation art institutional critique community based art and public art its creators insisted on the inseparability of the work and its context In recent years however the presumption of unrepeatability and immobility encapsulated in Richard Serra's famous dictum to remove the work is to destroy the work is being challenged by new models of site specificity and changes in institutional and market forces One Place after Another offers a critical history of site specific art since the late 1960s and a theoretical framework for examining the rhetoric of aesthetic vanguardism and political progressivism associated with its many permutations Informed by urban theory postmodernist criticism in art and architecture and debates concerning identity politics and the public sphere the book addresses the siting of art as more than an artistic problem It examines site specificity as a complex cipher of the unstable relationship between location and identity in the era of late capitalism The book addresses the work of among others John Ahearn Mark Dion Andrea Fraser Donald Judd Renee Green Suzanne Lacy Inigo Manglano Ovalle Richard Serra Mierle Laderman Ukeles and Fred Wilson

From Margin to Center Julie H. Reiss, 2001 This is the first book length study of installation art Julie Reiss concentrates on some of the central figures in its emergence including artists critics and curators

Histories of Performance Documentation Gabriella Giannachi, Jonah Westerman, 2017-08-15 Histories of Performance Documentation traces the many ways in which museums have approached performance works from the 1960s onwards considering the unique challenges of documenting live events From hybrid and interactive arts to games and virtual and mixed reality performance this collection investigates the burgeoning role of the performative in museum displays Gabriella Giannachi and Jonah Westerman bring together interviews and essays by leading curators conservators artists and scholars from

institutions including MoMA Tate SFMOMA and the Whitney to examine a range of interdisciplinary practices that have influenced the field of performance documentation Chapters build on recent approaches to performance analysis which argue that it should not focus purely on the live event and that documentation should not be read solely as a process of retrospection These ideas create a radical new framework for thinking about the relationship between performance and its documentation and how this relationship might shape ideas of what constitutes performance in the first place

American Avant-Garde Theatre Arnold Aronson, 2014-01-02 This stunning contribution to the field of theatre history is the first in depth look at avant garde theatre in the United States from the early 1950s to the 1990s American Avant Garde Theatre offers a definition of the avant garde and looks at its origins and theoretical foundations by examining Gertrude Stein John Cage The Beat writers Avant garde cinema Abstract Expressionism Minimalism There are fascinating discussions and illustrations of the productions of the Living Theatre the Wooster Group Open Theatre Ontological Hysteric Theatre and Performance Group among many others Aronson also examines why avant garde theatre declined and virtually disappeared at the end of the twentieth century

A Journey Through Other Spaces Tadeusz Kantor, 1993-08-02 Polish director Tadeusz Kantor who died in 1990 at the age of 75 is widely recognized as one of the most important theatre artists of this century Critics have ranked him with such influential directors as Stanislavsky Meyerhold Brecht and Grotowski Known in the United States primarily for his visually stunning productions he is also highly regarded throughout Europe for his theoretically adventurous writings Michal Kobiak whom Kantor authorized to translate his work provides us with the first collection of Kantor s essays in English together with his analysis of the corpus of Kantor s work both written and staged

Installation Art between Image and Stage Anne Ring Petersen, 2015-09-21 Installationskunsten har g et sin sejrsgang verden over og er her i det 21 rhundrede en b de vel og anerkendt bestanddel af samtidskunsten Med p virkning fra og udveksling mellem billedkunst p den ene side og performanceteater p den anden befinder installationskunst sig som bogens titel viser netop i feltet mellem billede og scene I *Installation Art Between Image and Stage* unders ger Anne Ring Petersen grundstenene for en af nutidens mest udbredte kunstformer Installationer er ligesom skulpturer tredimensionelle formationer eller billedannelser men i mods tning til skulpturen er installationen karakteriseret ved at v re formet af rum eller rumlige scenografier som skaber betydning og sanseoplevelser gennem sit billedsprog Som resultat af dette er installationer ofte stort anlagte kunstv rker som beskueren kan g ind i og de lever dermed til fulde op til nutidens krav om spektakul re stetisk iscenesatte events og kulturoplevelser der taler til sanserne Gennem grundige analyser af v rker af kunstnere som Bruce Nauman Olafur Eliasson Jeppe Hein Mona Hatoum Pipilotti Rist og Ilya Kabakov som bagt ppe s ges der i denne bog svar p hvad en installation egentlig er hvilke virkemidler den bruger hvordan installationskunstens opst en kan forklares i et kulturhistorisk perspektiv og meget mere Ogs installationskunstens rumlige tidsm ssige og diskursive aspekter s vel som dens receptions stetik der s ttes ind i en overordnet kunst og kulturhistorisk ramme unders ges *Installation Art Between*

Image and Stage er et nyttigt værktøj for alle der ønsker at forstå denne mangefacetterede kunstforms konceptuelle fundament. Anne Ring Petersen, der er ph.d. og lektor ved Institut for Kunst og Kulturvidenskab på Københavns Universitet, har i 2009 udgivet *Installationskunsten mellem billede og scene* og er redaktør af *Contemporary Painting in Context* 2010. Despite its large and growing popularity to say nothing of its near ubiquity in the world's art scenes and international exhibitions of contemporary art, installation art remains a form whose artistic vocabulary and conceptual basis have rarely been subjected to thorough critical examination. In *Installation Art Between Image and Stage*, Anne Ring Petersen aims to change that. She begins by exploring how installation art developed into an interdisciplinary genre in the 1960s and how its intertwining of the visual and the performative has acted as a catalyst for the generation of new artistic phenomena. She investigates how it became one of today's most widely used art forms, increasingly expanding into consumer popular and urban cultures where installation's often spectacular appearance ensures that it meets contemporary demands for sense provoking and immersive cultural experiences. The main trajectory of the book is directed by a movement aimed at addressing a series of basic questions that get at the heart of what installation art is and how it is defined: How does installation structure time, space and representation? How does it address and engage its viewers? And how does it draw in the surrounding world to become part of the work? Featuring the work of such well-known artists as Bruce Nauman, Pipilotti Rist, Ilya Kabakov and many others, this book breaks crucial new ground in understanding the conceptual underpinnings of this multifaceted art form.

Anne Ring Petersen is associate professor in the Department of Arts and Cultural Studies at the University of Copenhagen and the editor of *Contemporary Painting in Context*.

Staging the UK Jen Harvie, 2005-11-29. This text examines some of the most important performance in Britain from the mid 1980s into the new millennium. It considers contemporary British theatre in relation to national and supranational identities, critical concepts like globalisation and diaspora and contemporary contexts such as the election of New Labour.

Living as Form Nato Thompson, 2012. *Living as Form* grew out of a major exhibition at Creative Time in New York City. Like the exhibition, the book is a landmark survey of more than 100 projects selected by a 30 person curatorial advisory team; each project is documented by a selection of colour images.

Site Specific Sound Brandon LaBelle, 2004. Documents a series of sound installations from 1998-2002 by Brandon LaBelle. Includes interview with Achim Wollscheid.

Environmental Theater Richard Schechner, 1994. There is an actual living relationship between the spaces of the body and the spaces the body moves through; human living tissue does not abruptly stop at the skin. Exercises with space are built on the assumption that human beings and space are both alive. Here are the exercises which began as radical departures from standard actor training etiquette and which stand now as classic means through which the performer discovers his or her true power of transformation. Available for the first time in fifteen years, the new expanded edition of *Environmental Theater* offers a new generation of theater artists the gospel according to Richard Schechner, the guru whose principles and influence have survived a quarter century of reaction and debate.

Performing Endurance Lara

Shalson,2018-10-18 Offers a formal account and theory of endurance as a practice in performance art and protest Discusses influential performances by Marina Abramovi 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 Getting Your Shit Together Karen Atkinson,2014 Far too often artists find themselves having to compromise their art and their life because they were not taught accurate up to date methods for dealing with business situations

Because of this lack of preparedness artists miss out on valuable opportunities financial rewards and access to receptive audiences This book aims to help all artists everywhere avoid these pitfalls and get on the track to success on their own terms Whether you are a gallery bound artist a public artist an emerging artist a hobbyist a crafts person a student or a seasoned artist in need of a tune up this manual is meant for you This comprehensive book is informed by decades of experience and years of research into how to perform as a professional artist in the 21st century art world or worlds This book is filled with easy to follow instructions that will help you do everything archive your work start a mailing list write a grant and everything else you can think of This straightforward book even addresses topics you may not think you need to know about now but you sure will later Consider this a handbook for all your artistic endeavors This book is written and designed to empower you to take your future into your own hands Art of Immersive Soundscapes Pauline Margaret Minevich, Ellen Waterman, James Harley, 2013 What is an immersive soundscape It can be as simple as a recording made in a forest leaves crunching underfoot birds chirping a squirrel chattering Or it can be as complex as a movie soundtrack which involves music but also uses many other sounds to set the mood for the action and to literally put the viewer in the picture Sound art defies categorization and artists using this medium describe their work in many different ways as sound installations audio art radio art and music The Art of Immersive Soundscapes provides a fascinating tour of contemporary sound art practices that comprises scholarly essays artists statements and a DVD with sonic and visual examples Included are perspectives from soundscape composition and performance site specific sound installation recording and festival curation The book and accompanying DVD will appeal to a broad audience interested in music sound installation art the environment digital culture and media arts Importantly it recognizes the pioneering place of Canadian sound artists within this international field Performing Site-Specific Theatre A. Birch, J. Tompkins, 2012-10-10 This book investigates the expanding parameters for site specific performance to account for the form s increasing popularity in the twenty first century Leading practitioners and theorists interrogate issues of performance and site to broaden our understanding of the role that place plays in performance and the ways that performance influences it Deep Storage Geoffrey Batchen, Hubertus Gassner, 1998 Everybody collects something sometime Many artists have discovered collecting and saving as a means of artistic expression and have made the storage of objects and information the subject of their work This ranges from digital memory to rows and stacks of materials to shelves packaging crates installations and entire areas filled with diverse objects

stored systematically or in states of utter chaos *Site-Specific Art* Nick Kaye, 2013-04-15 *Site Specific Art* charts the development of an experimental art form in an experimental way Nick Kaye traces the fascinating historical antecedents of today's installation and performance art while also assembling a unique documentation of contemporary practice around the world The book is divided into individual analyses of the themes of space materials site and frames These are interspersed by specially commissioned documentary artwork from some of the world's foremost practitioners and artists working today This interweaving of critique and creativity has never been achieved on this scale before *Site Specific Art* investigates the relationship of architectural theory to an understanding of contemporary site related art and performance and rigorously questions how such works can be documented The artistic processes involved are demonstrated through entirely new primary articles from Meredith Monk Station House Opera Brith Gof Forced Entertainment This volume is an astonishing contribution to debates around experimental cross arts practice Mapping the Terrain Suzanne Lacy, 1995 In this wonderfully bold and speculative anthology of writings artists and critics offer a highly persuasive set of argument and pleas for imaginative socially responsible and socially responsive public art Amazon **New Media as Performance in Site-specific Art** Shih-yun Lu, 2013-01-30 This practical based research explores space sites and interventions in particular site specific installation of art works involving the physical virtual space and interactive theatre space within new media art

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