

# Amelia Jones Body Art Performing The Subject

**Susan Best**

*Body Art/performing the Subject* Amelia Jones, 1998 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 postmodernism. The result is a wonderful and permissive space in which the viewer...can wander...-Moira Roth, Trefethen professor of art history, Mills College.

**Body Art/performing the Subject** Amelia Jones, Professor of Art and Design and Vice Dean of Critical Studies Amelia Jones, 1998 Amelia Jones maps out an extraordinary history of body art over the last three decades and embeds it in the theoretical terrain of postmodernism.

**Art of the Twentieth Century** Jason Gaiger, Paul Wood, 2004-03-11 This reader, a companion to The Open University's four-volume Art of the Twentieth Century series, offers a variety of writings by art historians and art theorists. The writings were originally published as freestanding essays or chapters in books, and they reflect the diversity of art historical interpretations and theoretical approaches to twentieth-century art. Accessible to the general reader, this book may be read independently or to supplement the materials explored in the four course texts. The volume includes a general introduction as well as a brief introduction to each piece, outlining its origin and relevance.

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 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.

**It's Not Personal** Susan Best, 2021-06-17 How does something as potent and evocative as the body become a relatively neutral artistic material? From the 1960s, much body art and performance conformed to the anti-expressive ethos of minimalism and conceptualism, whilst still using the compelling human form. But how is this strange mismatch of vigour and impersonality able to transform the body into an expressive medium for visual art? Focusing on renowned artists such as Lygia Clark, Marina Abramovic and Angelica Mesiti, Susan Best examines how bodies are configured in late modern and contemporary art. She identifies three main ways in which they are used as material and argues that these formulations allow for the exposure of pressing social and psychological issues. In skilfully aligning this new typology for body art and

performance with critical theory, she raises questions pertaining to gender, inter-subjectivity, relation and community that continue to dominate both our artistic and cultural conversation.

Gender in Hispanic Literature and Visual Arts Tania Gómez, Christina Mougoyanni Hennessy, Patricia Bolaños-Fabres, 2015-12-24 *Gender in Hispanic Literature and Visual Arts* provides an interdisciplinary and multicultural perspective on gender within Hispanic film and literature. The contributors analyze the relationship between the historical and social contexts of various Hispanic countries—including Argentina, Colombia, Chile, Guatemala, Nicaragua, Mexico, Peru, Puerto Rico, Spain, and Uruguay—and the effects of their contexts on their representations of gender. This book examines gender-based violence, transvestism, lesbianism, (mis)representation, indigenism, dissent, identity, and voice as a means of better understanding the meaning and implications of gender within the diversity of people and cultures that comprise the Hispanic world.

**African American Artists Performing for the Camera After 1970** Martyna Ewa Majewska, 2025-03-27 This study demonstrates how African American artists active since the 1970s have instrumentalized performance for the camera to intervene in existing representations of Black and Brown people in America and beyond. Majewska argues that producing carefully designed photographs, films, and videos via performance became a key strategy for dismantling the conceptions of race and gender fixed by US popular culture, jurisprudence, and pseudoscience. Studying the work of Adrian Piper, Glenn Ligon, Lyle Ashton Harris, Senga Nengudi, Maren Hassinger, Howardena Pindell, David Hammons, and Pope.L, this book examines the ways in which these artists incorporate their bodies and personal experience into their respective performances, simultaneously courting and foreclosing autobiographical readings. The strategies examined here, while diverse, all challenge conventional interpretations of performance art—especially those overdetermined by race, gender, and sexuality. The book will be of interest to scholars working in art history, performance studies, photography, and African American studies.

**Intervening Spaces** Nycole Prowse, 2018-05-07 *Intervening Spaces* examines the interconnectedness between bodies, time and space - the oscillating and at times political impact that occurs when bodies and space engage in non-conventional ways. Bodies intervene with space, creating place. Likewise, space can reconceptualise notions of the subject-body. Such respatialisation does not occur in a temporal vacuum. The moment can be more significant than a millennia in producing new ways to see corporeal connections with space. Drawing on theorists as diverse as Foucault, Deleuze, Guattari, Heidegger, Merleau-Ponty, Lefebvre and Grosz, temporal and spatial dichotomies are dissolved, disrupted and interrupted via interventions—revealing new ways of inhabiting space. The volume crosses disciplines contributing to the fields of Sociology, Literature, Performance Arts, Visual Arts, Architecture and Urban Design. Contributors are Burcu Baykan, Pelin Dursun Çebi, Michelle Collins, Christobel Kelly, Anthi Kosma, Ana Carolina Lima e Ferreira, Katerina Mojanchevska, Clementine

Monro, Katsuhiko Muramoto, Nycole Prowse, Shelley Smith, Nicolai Steinø and İklim Topaloğlu.

*Horizontal together* Paisid Aramphongphan, 2021-05-11 *Horizontal together* tells the story of 1960s art and queer culture in New York through the overlapping circles of Andy Warhol, underground filmmaker Jack Smith and experimental dance star Fred Herko. Taking a pioneering approach to this intersecting cultural milieu, the book uses a unique methodology that draws on queer theory, dance studies and the analysis of movement, deportment and gesture to look anew at familiar artists and artworks, but also to bring to light queer artistic figures' key cultural contributions to the 1960s New York art world. Illustrated with rarely published images and written in clear and fluid prose, *Horizontal together* will appeal to specialists and general readers interested in the study of modern and contemporary art, dance and queer history.

*Feminist Interpretations of Theodor Adorno* Renee J. Heberle, 2010-11-01 Adorno is often left out of the &"canon&" of influences on contemporary feminist theory, but these essays show that his work can provide valuable material for feminist thinking about a wide range of issues. Theodor Adorno was a leading scholar of the Institute for Social Research in Frankfurt, Germany, otherwise known as the Frankfurt School. With Max Horkheimer he contributed to the advance of critical theorizing about Enlightenment philosophy and modernity. Inflected by Kant, Marx, Nietzsche, and Freud, Adorno's thinking defies easy categorization. Ranging across the disciplines of philosophy, musicology, and sociology, his work has had an impact in many fields. His *Dialectic of Enlightenment* (written with Max Horkheimer) was profoundly influential as a critique of fascistic and authoritarian impulses in Enlightenment thinking in the context of late capitalism. Questions addressed in the volume range from dilemmas in feminist aesthetic theory to the politics of suffering and democratic theory. The essays are exemplary as works in interdisciplinary scholarship, covering a wide range of issues and ideas in feminism as authors critically interpret the many facets of Adorno's work. They take Adorno's historical situatedness as a scholar into consideration while exploring the relevance of his ideas for post-Enlightenment feminist theory. His philosophical and cultural investigations inspire reconsideration of Enlightenment principles as well as a rethinking of &"postmodern&" ideas about identity and the self. *Feminist Interpretations of Theodor Adorno* will introduce feminists to Adorno's work and Adorno scholars to modes of feminist critique. It will be especially valuable for senior undergraduate and graduate courses in contemporary political, social, and cultural theory. In addition to the editor, contributors are Paul Apostolidis, Mary Caputi, Rebecca Comay, Jennifer Eagan, Mary Ann Franks, Eva Geulen, Sora Han, Andrew Hewitt, Gillian Howie, Lisa Yun Lee, Bruce Martin, and Lambert Zuidervart.

*Infrastructure and Form* Karin Zitzewitz, 2022-09-06 In the 1990s and 2000s, contemporary art in India changed radically in form, as an art world once dominated by painting began to support installation, new media, and performance. In response to the liberalization of India's economy, art was cultivated by a booming market as well as by new nonprofit institutions that combined strong local roots and transnational connections. The result was an unprecedented efflorescence of contemporary

art and growth of a network of institutions radiating out from India. Among the first studies of contemporary South Asian art, *Infrastructure and Form* engages with sixteen of India's leading contemporary artists and art collectives to examine what made this development possible. Karin Zitzewitz articulates the connections among formal trajectories of medium and material, curatorial frames and networks of circulation, and the changing conditions of everyday life after economic liberalization. By untangling the complex interactions of infrastructure and form, the book offers a discussion of the barriers and conduits that continue to shape global contemporary art and its relationship to capital more broadly.

The Mediatization of the Artist Rachel Esner, Sandra Kisters, 2018-01-31 This book offers trans-historical and trans-national perspectives on the image of "the artist" as a public figure in the popular discourse and imagination. Since the rise of notions of artistic autonomy and the simultaneous demise of old systems of patronage from the late eighteenth century onwards, artists have increasingly found themselves confronted with the necessity of developing a public persona. In the same period, new audiences for art discovered their fascination for the life and work of the artist. The rise of new media such as the illustrated press, photography and film meant that the needs of both parties could easily be satisfied in both words and images. Thanks to these "new" media, the artist was transformed from a simple producer of works of art into a public figure. The aim of this volume is to reflect on this transformative process, and to study the specific role of the media themselves. Which visual media were deployed, to what effect, and with what kind of audiences in mind? How did the artist, critic, photographer and filmmaker interact in the creation of these representations of the artist's image?

**How Secular Is Art?** Tapati Guha-Thakurta, Vazira Zamindar, 2024-05-31 As an invitation to interrogate the secular modality of art, the book unsettles both the categories of 'art' and 'secular' in their theoretical and historical implications. It questions the temporal, spatial, and cultural binaries between the 'sacred' and the 'secular' that have shaped art historical scholarship as well as artistic practice. Thinking from the south, all the essays here are anchored in a conception of a region – one fissured by histories of partition, state formations, and religious nationalisms but still offering a collective site from which to speak to the disciplines of art and the knowledge worlds in which they are embedded. The book asks: How do we complicate the religious designations of pre-modern art and architecture and the new forms of their resurgence in contemporary iconographies and monuments? How do we re-conceptualize the public and the political, as fiery contestations and new curatorial practices reconfigure the meaning of art in the proliferating spaces of museums, galleries, biennales and festivals? How do we understand South Asian art's deep entanglements with the politics of the present?

**Theorizing Sex and Disability: An Interdisciplinary Approach** Allison Leadley, 2019-07-22 This volume was first published by Inter-Disciplinary Press in 2016. This volume aims to unpack the points of intersection not only between disability and sex, but the related facets of gender, sexuality, desire, and romance that constitute the broader theoretical and discursive constellation of sex and sexuality. Utilizing an interdisciplinary model that culls upon the related fields of

sociology, anthropology, feminist theory, gender theory, queer studies, art history, and film studies (to name but a few), this volume seek to not only dismantle the dominant narratives of the disabled body as asexual and undesirable – a figure to be pitied, fear, or repulsed by the able-bodied – but also illustrates the myriad ways in which the disabled subject is indeed a sexually autonomous figure that is at once both desired and desiring. Finally, in seeking to challenge hegemonic constructions of a supposed ‘normal’ sexual and romantic desire vis-à-vis disability theory and subjectivity, this eBook also speaks to broader questions around the role of intersectionality within contemporary models of disability discourse and theory.

Retroactivity and Contemporary Art Craig Staff, 2018-04-19 Contemporary art is often preoccupied with time, or acts in which the past is recovered. Through specific case studies of artists who strategically work with historical moments, this book examines how art from the last two decades has sought to mobilize these particular histories, and to what effect, against the backdrop of Modernism. Drawing on the art theory of Rosalind Krauss and the philosophies of Paul Ricoeur, Gerhard Richter, and Pierre Nora, *Retroactivity and Contemporary Art* interprets those works that foreground some aspect of retroactivity – whether re-enacting, commemorating, or re-imagining – as key artistic strategies. This book is striking philosophical reflection on time within art and art within time, and an indispensable read for those attempting to understand the artistic significance of history, materiality, and memory.

*Performing Archives/Archives of Performance* Gunhild Borggreen, Rune Gade, 2013-07-12 *Performing Archives/Archives of Performance* contributes to the ongoing critical discussions of performance and its disappearance, of the ephemeral and its reproduction, of archives and mediatized recordings of liveness. The many contributions by excellent scholars and artists from a broad range of interdisciplinary fields as well as from various locations in research geographies demonstrate that despite the extensive discourse on the relationship between performance and the archive, inquiry into the productive tensions between ephemerality and permanence is by no means outdated or exhausted. New ways of understanding archives, history, and memory emerge and address theories of enactment and intervention, while concepts of performance constantly proliferate and enable a critical focus on archival residue. The contributions in *Performing Archives/Archives of Performance* cover philosophical inquiries as well as discussions of specific art works, performances, and archives.

**Contributions by:** Heike Roms, Amelia Jones, Julie Louise Bacon, Peter van der Meijden, Emma Willis, Rivka Syd Eisner, Rachel Fensham, Sarah Whatley, Tracy C. Davis, Barnaby King, Laura Luise Schultz, Malene Vest Hansen, Mette Sandbye, Bodil Marie Stavning Thomsen, Margeritha Sprio, Annelis Kuhlmann, Morten Søndergaard, Martha Wilson, Catherine Bagnall, Paul Clarke, Solveig Gade, Gunhild Borggreen, Rune Gade, Louise Wolthers, Mathias Danbolt, Marco Pustianaz.

**Gunhild Borggreen** is Associate Professor at the Department of Arts and Cultural Studies at the University of Copenhagen.

**Rune Gade** is Associate Professor at the Department of Arts and Cultural Studies at the University of Copenhagen.

Performing Remains Rebecca Schneider, 2011-03-01 'At last, the past has arrived! *Performing Remains* is Rebecca Schneider's authoritative statement on a major topic of interest to the field of theatre and performance studies. It extends and consolidates her pioneering contributions to the field through its interdisciplinary method, vivid writing, and stimulating polemic. *Performing Remains* has been eagerly awaited, and will be appreciated now and in the future for its rigorous investigations into the aesthetic and political potential of reenactments.' - Tavia Nyong'o, Tisch School of the Arts, New York University 'I have often wondered where the big, important, paradigm-changing book about re-enactment is: Schneider's book seems to me to be that book. Her work is challenging, thoughtful and innovative and will set the agenda for study in a number of areas for the next decade.' - Jerome de Groot, University of Manchester *Performing Remains* is a dazzling new study exploring the role of the fake, the false and the faux in contemporary performance. Rebecca Schneider argues passionately that performance can be engaged as what remains, rather than what disappears. Across seven essays, Schneider presents a forensic and unique examination of both contemporary and historical performance, drawing on a variety of elucidating sources including the America plays of Linda Mussmann and Suzan-Lori Parks, performances of Marina Abramovic' and Allison Smith, and the continued popular appeal of Civil War reenactments. *Performing Remains* questions the importance of representation throughout history and today, while boldly reassessing the ritual value of failure to recapture the past and recreate the original.

*Installation Art between Image and Stage* Anne Ring Petersen, 2015-09-21 Installationskunsten har gået sin sejrsgang verden over, og er her i det 21. århundrede en både vel- og anerkendt bestanddel af samtidskunsten. Med påvirkning fra og udveksling mellem billedkunst på den ene side og performanceteater på den anden befinder installationskunst sig - som bogens titel viser - netop i feltet mellem billede og scene. I *Installation Art: Between Image and Stage* undersøger Anne Ring Petersen grundstenene for en af nutidens mest udbredte kunstformer. Installationer er - ligesom skulpturer - tredimensionelle formationer eller billedannelser, men i modsætning til skulpturen er installationen karakteriseret ved at være formet af rum eller rumlige scenografier, som skaber betydning og sanseoplevelser gennem sit billedsprog. Som resultat af dette er installationer ofte stort anlagte kunstværker, som beskueren kan gå ind i, og de lever dermed til fulde op til nutidens krav om spektakulære, æstetisk iscenesatte events og kulturoplevelser, der taler til sanserne. Gennem grundige analyser af værker af kunstnere som Bruce Nauman, Olafur Eliasson, Jeppe Hein, Mona Hatoum, Pipilotti Rist og Ilya Kabakov som bagtæppe søges der i denne bog svar på, hvad en installation egentlig er, hvilke virkemidler den bruger, hvordan installationskunstens opståen kan forklares i et kulturhistorisk perspektiv og meget mere. Også

installationskunstens rumlige, tidsmæssige og diskursive aspekter såvel som dens receptionsæstetik, der sættes ind i en overordnet kunst- og kulturhistorisk ramme, undersøges. Installation Art: Between Image and Stage er et nyttigt værk for alle, der ønsker at forstå denne mangefacetterede kunstforms konceptuelle fundament. Anne Ring Petersen, dr.phil., er lektor ved Institut for Kunst og Kulturvidenskab, 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 multifacious 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.

**"Nancy Spero, Encounters "** Joanna S. Walker, 2017-07-05 An original and valuable intervention in the fast-growing field of feminist and new art histories, Nancy Spero, Encounters offers a sophisticated interpretation of the work of a highly original and under-represented woman artist. The study proposes a new model of comparatism within the field of visual studies, mirroring and complementing Spero's dialogic manner of working. Basing her analyses on extensive research and multiple face-to-face interviews with the artist, Joanna Walker examines how a selection of the artists and art forms Spero cited offer significant points of comparison with her work. Walker presents Spero's encounters with the art of Ana Mendieta; with the poetry of the American poet H.D.; with the dance of Isadora Duncan; and, turning the lens back on Spero as subject, with the portraits of the artist by Abe Frajndlich. Also included are transcripts of Walker's interviews with the artist, and a listing of the books contained in Spero's personal library which informed her practice. Not only does this book cast well-deserved light on an artist who spent most of her career on the margins of the mainstream - it reverses genealogies and revises the traditional remit of the art historical monograph through both its structure and content.

**"Nouveau R?isme, 1960s France, and the Neo-avant-garde "** Jill Carrick,2017-07-05 Jill Carrick's Nouveau R?isme, 1960s France, and the Neo-avant-garde provides the first in-depth historical analysis of the New Realism movement and the critical and theoretical debates it engaged. This text makes available a new corpus of material - the rich historical and theoretical analysis as well as the fascinating photographic documentation of artists and works - from one of the most significant French art movements of the post-World War II period, whose literature has up to now been dominated by the terms of its founder, Pierre Restany. The illustrations and surprising contextual material - many of which have been unearthed by the author's archival research - document artwork, artists' collaborations, and ephemeral events.

Delve into the emotional tapestry woven by Crafted by in Experience **Amelia Jones Body Art Performing The Subject** . This ebook, available for download in a PDF format ( PDF Size: \*), is more than just words on a page; it's a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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