

Marina Abramovic Rhythm 0

Yōko Ono, Chrissie Iles

Modern Art Pam Meecham, Julie Sheldon, 2005 Revised and restructured, this second edition of *Modern Art* traces the historical and contemporary contexts for understanding modern art movements, and the theories that influenced and attempted to explain them. Its radical approach foregoes the chronological approach to art movements in favour of looking at the ways in which art has been understood. The editors investigate the main developments in art interpretation and draw examples from a wide range of genres including painting, sculpture, photography, installation and performance art. This second edition has been fully updated to include many more examples of recent art practice, as well as an expanded glossary and comprehensive marginal notes providing definitions of key terms. Extensively illustrated with a wide range of visual examples, *Modern Art* is the essential textbook for students of art history.

The Third Hand Charles Green, 2001 Since the 1960s, a number of artists have challenged the image of the lonely artist by embarking on long term collaborations that dramatically altered the terms of artistic identity. In this book, Green offers a sustained critical examination of collaboration in international contemporary art.

Performing Endurance Lara Shalson, 2018-10-18 In *Performing Endurance*, Lara Shalson offers a new way of understanding acts of endurance in art and political contexts. Examining a range of performances from the 1960s to the present, including influential performance art works by Marina Abramović, Chris Burden, Tehching Hsieh, Linda Montano, Yoko Ono, and others, as well as protest actions from the lunch counter sit-ins of the US civil rights movement to protest camps in the twenty-first century, this book provides a formal account of endurance and illuminates its ethical and political significance. Endurance, Shalson argues, raises vital questions about what it means to exist as a body that both acts and is acted upon, from ethical questions about how we respond to the bodies of others to political questions about how we live in relation to institutions that shape life in fundamental ways. In addition, *Performing Endurance* rethinks how performance itself endures over time.

Russian Theatre at the Margins of High Putinism Alex Trustrum-Thomas, 2025-10-16 *Russian Theatre at the Margins of High Putinism* traces the development of fringe theatre in Russia over the course of the second decade of the twenty-first century. This is a period that bears witness to the conservative-authoritarian turn in modern Russian politics and the subsequent slide into open repression of nonconformist elements in society. Through a close examination of various aspects

of contemporary Russian theatre, including new trends in dramaturgy, documentary theatre, hybridization of media, performance, and actionist theatre, a picture emerges of a vibrant, heterogeneous subculture existing on the margins of cultural life and yet fully engaged in dialogue with the shifting political realities of the day. Utilizing extensive interviews with a number of significant theatre practitioners, the book offers a final firsthand glimpse of contemporary Russian culture and society in the years prior to two events that changed the country beyond recognition-the global pandemic and the full-scale invasion of Ukraine. Consideration of the seismic impact of those events on contemporary theatre and culture in Russia concludes the study.

No Innocent Bystanders Frazer Ward, 2012 The changing role of the spectator in contemporary performance art

ArtQuake Susie Hodge, 2022-01-25 An alternative introduction to modern art, focusing on the stories of 50 key works that consciously questioned the boundaries, challenged the status quo and made shockwaves we are still feeling today.

Marina Abramović Marina Abramović, Germano Celant, 2001 Marina Abramovic's entire artistic philosophy revolves around energy.

Marina Abramović Mary Elizabeth Richards, 2010 Marina Abramovic's legendary performances have earned her the title of 'The Grandmother of Performance Art'. Her extreme and challenging pieces focus on the relationship between the performer and their audience, and the role of the body and the mind in performance art.

The 'Do-it-Yourself' Artwork Anna Dezeuze, 2010-08-15 Viewers of contemporary art are often invited to involve themselves actively in artworks, by entering installations, touching objects, performing instructions or clicking on interactive websites. Why have artists sought to engage spectators in these new forms of participation? In what ways does active participation affect the viewer's experience and the status of the artwork? Spanning a range of practices including kinetic art, happenings, environments, performance, installations, relational and new media art from the 1950s to the present, this critical anthology sheds light on the history and specificity of artworks that only come to life when you -- the viewer -- are invited to do it yourself. Rather than a specialist topic in the history of twentieth- and twenty-first century art, the do-it-yourself artwork raises broader issues concerning the role of the viewer in art, the status of the artwork, and the socio-political relations between art and its contexts.

Subjective Realities Refco Group, Adam Brooks, 2003 Edited by Adam Brooks. Essays by Lynne Cooke, Dave Hickey, A.M. Homes, David Rimanelli and Katy Siegel. Introduction by Judith Russi Kirshner.

Artbibliographies Modern, 2004

Speaking of Art William Furlong, 2010-03-31 Begun in 1973, Audio Arts is a one-of-a-kind venture: an audio magazine of new interviews with the world's most important contemporary artists. Distributed in cassette format until 2002 and on CD from 2003-07, the interviews in Audio Arts have never before been published. Speaking of Art collects the 50 best interviews

from the Audio Arts archive. These range from towering figures in art history (Joseph Beuys, Frank Stella, John Cage) to the current stars of the contemporary scene (Wolfgang Tillmans, Thomas Demand, Mike Nelson). At a future date all 350 interview transcripts from the Audio Arts archive will be unveiled on the Phaidon web site, creating an unparalleled online resource that will be a trove for artists, students, researchers and art fans everywhere.

R.S.V.P. Heather Michelle Murray, 2002

Live Adrian Heathfield, 2004

The Body in Contemporary Art Sally O'Reilly, 2009 This international survey presents art made over the last two decades in which the human form is central. From painting and sculpture to installation, video art, and performance, it examines the roles played by the body in art, from being the subject of portraiture to becoming an active presence in participatory events. Organized thematically, the book focuses on subjects such as nature and technology, the grotesque, identity politics, and the place of the individual in society. Featuring work by artists such as Matthew Barney, Marlene Dumas, Olafur Eliasson, Oleg Kulik, and Ernesto Neto, it shows how the body continues to be pivotal to the understanding and expression of our place in the universe.

Yoko Ono Yoko Ono, Chrissie Iles, 1997 Published to accompany exhibition held at the Museum of Modern Art, Oxford, 23/11/97 - 15/3/98.

East Art Map Irwin (Artist group), 2006 This book surveys the extraordinary artistic landscape of the eastern half of the European continent. It is an ambitious attempt to reconstruct some of the hidden histories of contemporary art and offers compelling discoveries for readers based both outside and within these geographic limits. The Slovenian artists' group IRWIN, who initiated the concept of East Asia Map, have invited artists, curators, theorists and critics to record a wide range of innovations and radical actions that have taken place in the region since 1945. Despite its substantial contribution to a new art history, this book also remains an artists' project, with a subjective and quixotic appeal in addition to its informative contents. - BOOK JACKET.

It's All Allowed Deirdre Heddon, Dominic Johnson, 2016 Adrian Howells (1962-2014) was one of the world's leading figures in the field of one-to-one performance practice--the act of staging an event for one audience participant at a time. Developed over more than a decade, Howells's award-winning work demonstrated not only his enduring commitment to this genre of performance, but also his determination to find new challenges and innovations in performance art, intimate theatre, and socially engaged art. *It's All Allowed*, edited by Deirdre Heddon and Dominic Johnson, is the first book devoted to Howells's remarkable achievements and legacy. Contributors here testify to the methodological, thematic, and historiographical challenges posed by Howells' performances. Citing his permissive mantra as its title, *It's All Allowed* includes new writing from leading scholars and artists, as well as writing by Howells himself, an extensive interview, scores,

and visual materials, which together reveal new insight into Howells's groundbreaking process.

Circa ,1995

Reading Art, Reading Irigaray Hilary Robinson,2006-10-31 By examining the work of women artists in light of Irigaray's thought, this work reveals the implications of her work for the relationships between gender, subjectivity, language and art.

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Marina Abramovic Rhythm O Introduction

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