At the bottom of the sea, freedivers find that the world bestows humans with the magic of bodily and mental freedom, binding them in small communities of play, affect and respect for nature. On land, rational human interests dissolve this magic into prescriptive formulas of belonging to a profession, a nation and an acceptable modernity. The magical exploration is morphed by such multiple interventions successively from a pilgrimage, to a cinematic and digital articulation of an anarchic project, to an exercise in national citizenship and finally, a projection of post-imperial cosmopolitan belonging. This is the story of an embodied, relational and affective journey: the making of the explorer of worlds. At its heart stands a clash between individual and collective desires to belong, aspirations to create and the pragmatics of becoming recognised by others. The primary empirical context in which this is played is the contemporary margins of European modernity: the post-troika Greece. With the project of a freediving artist, who stages an Underwater Gallery outside the iconic island of Amorgos, as a sociological spyglass, it examines the networks of mobility that both individuals and nations have to enter to achieve international recognition, often at the
expense of personal freedom and alternative pathways to modernity. Inspired by fusions of cultural pragmatics, phenomenology, phanerology, the morphogenetic approach, feminist posthumanism and especially postcolonial theories of magical realism, this study examines interconnected variations of identity and subjectivity in contexts of contemporary mobility (digital and embodied travel/tourism). As a study of cultural emergism, the book will be of interest to students and scholars in critical theory, cultural, postcolonial and decolonial studies, and tourism/pilgrimage theory.

The Live Art Almanac Volume 3 is a collection of ‘found’ writings about and around Live Art that were originally published, shared, sent, spread and read between January 2010 and December 2011. Selected from an open call for submissions and produced with a network of international partners, Volume 3 reflects the dynamic, international contexts in which Live Art and radical performance-based practices are taking place and the many ways they are being written about. Volume 3 features more traditional forms of writing such as newspaper reviews, journal articles, catalogue essays and lecture texts as well as new platforms for critical discourses like blogs, tweets and other emergent online media, to reflect the huge diversity of work and the seismic shifts that have happened in Live Art over the last few years, particularly the unprecedented institutional embrace of performance and the rise and rise of activist practices. The publication is grouped into seven loosely themed sections: Performance and the Institution; The Presence of Performance in Pop Culture and New Media; Performance,
Activism and Public Protest; Taste, Trash and Outrageousness; On Stage/Off Stage: Performance and the Theatrical; Festivals, Scenes and Strategies: From the Local to the Global; and obituaries, lectures and miscellaneous writings. The Live Art Almanac Volume 3 is published by Live Art Development Agency and Oberon Books, and was developed in partnership with Live Art UK, Performance Space 122 (New York, USA), Performance Space (Sydney, Australia), La Pocha Nostra (San Francisco, USA), and Maska (Ljubljana, Slovenia), with additional support from Asia Art Archive (Hong Kong), ArteEast (New York/Middle East) and Ashkal Alwan (Beirut).

A performance project on self-starvation in the clinic, the arts, and prison, which considers starvation as a gendered practice.

This book investigates the wide-ranging connections between sculpture, sexuality, and history in Western culture from the eighteenth century to the present. Sculpture has offered a privileged site for the articulation of sexual experience and the formation of sexual knowledge. As historical objects, sculptures also draw attention to the different ways in which knowledge about sexuality is facilitated through an engagement with the past. Bringing together contributors from across disciplines, including art history, classics, film studies, gender studies, history, literary studies, museum studies, queer theory and reception studies, the volume presents original readings of sculptural art in relation to antiquarianism, aesthetics, collecting cultures, censorship and obscenity, psychoanalysis, sexology, and the experience and regulation of museum spaces. It
examines how sculptural encounters were imagined and articulated in literature, painting, film and science. As a whole, the book opens up a new understanding of the ways in which sculptures, as real or imagined objects, have fundamentally shaped approaches to and receptions of the past in relation to sex, gender and sexuality. Chapters 8 and 10 of this book are available open access under a CC BY 4.0 license at link.springer.com.

Collecting and Conserving Net Art explores the qualities and characteristics of net art and its influence on conservation practices. By addressing and answering some of the challenges facing net art and providing an exploration of its intersection with conservation, the book casts a new light on net art, conservation, curating and museum studies. Viewing net art as a process rather than as a fixed object, the book considers how this is influenced by and executed through other systems and users. Arguing that these processes and networks are imbued with ambiguity, the book suggests that this is strategically used to create suspense, obfuscate existing systems and disrupt power structures. The rapid obsolescence of hard and software, the existence of many net artworks within restricted platforms and the fact that artworks often act as assemblages that change or mutate, make net art a challenging case for conservation. Taking the performative and interpretive roles conservators play into account, the book demonstrates how practitioners can make more informed decisions when responding to, critically analysing or working with net art, particularly software-based processes.
Collecting and Conserving Net Art is intended for researchers, academics and postgraduate students, especially those engaged in the study of museum studies, conservation and heritage studies, curatorial studies, digital art and art history. The book should also be interesting to professionals who are involved in the conservation and curation of digital arts, performance, media and software.

This volume is a response to the growing need for new methodological approaches to the rapidly changing landscape of new forms of performative practices. The authors address a host of contemporary phenomena situated at the crossroads between science and fiction which employ various media and merge live participation with mediated hybrid experiences at both affective and cognitive level. All essays collected here move across disciplinary divisions in order to provide an account of these new tendencies, thus providing food for thought for a wide readership ranging from performative studies to the social sciences, philosophy and cultural studies.

This book presents a detailed account of authenticity in the visual arts from the Paleolithic to the postmodern. The restoration of works of art can alter the perception of authenticity and may result in the creation of fakes and forgeries. These interactions set the stage for the subject of this book, which initially examines the conservation perspective, then continues with a detailed discussion of notions of authenticity and philosophical background. There is a disputed territory between those who view the present-day cult of authenticity as fundamentally flawed and those who have analyzed
its impact upon different cultural milieus, operating across performative, contested, and fragmented ground. The book discusses several case studies where the ideas of conceptual authenticity, aesthetic authenticity, and material authenticity can be incorporated into an informative discourse about art from the ancient to the contemporary, illuminating concerns relating to restoration and art forgery.

Shakespeare, Spectatorship and the Technologies of Performance examines how rapid changes in performance technologies affect modes of spectatorship for early modern drama. It argues that seemingly disparate developments – such as the revival of early modern architectural and lighting technologies, digital performance technologies and the hybrid medium of theatre broadcast – are fundamentally related. How spectators experience performances is not only affected in medium-specific ways by particular technologies, but is also connected to the plays' roots in early modern performance environments. Aebischer's examples range from the use of candlelight and re-imagined early modern architecture, to set design, performance capture technologies, digital video, social media, hologram projection, biotechnologies and theatre broadcasts. This book argues that digital and analogue performance technologies alike activate modes of ethical spectatorship, requiring audiences to adopt an ethical standpoint as they decide how to look, where to look, what medium to look through, and how to take responsibility for looking.

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. Reflecting the dynamic creativity of its subject, this definitive guide spans the evolution, aesthetics, and practice of today's digital art, combining fresh, emerging perspectives with the nuanced insights of leading theorists. Showcases the critical and theoretical approaches in this fast-moving discipline Explores the history and evolution of digital art; its aesthetics and politics; as well as its often turbulent relationships with
established institutions provides a platform for the most influential voices shaping the current discourse surrounding digital art, combining fresh, emerging perspectives with the nuanced insights of leading theorists. Tackles digital art’s primary practical challenges – how to present, document, and preserve pieces that could be erased forever by rapidly accelerating technological obsolescence. Up-to-date, forward-looking, and critically reflective, this authoritative new collection is informed throughout by a deep appreciation of the technical intricacies of digital art.

Engaged Urbanism showcases the exciting ways in which urbanists are responding to this question and working towards fairer cities. Its authors offer succinct, candid and carefully illustrated commentaries on the trials and successes of risk-taking research, revealing how they collaborate across fields of expertise, inventing or adapting methods to suit bespoke situations. Featuring novel uses and combinations of practice—from activism, architectural design and undercover journalism, to film, sculpture, performance and photography— in a diversity of cities such as Beirut, Johannesburg, Kisumu, London and Rio de Janeiro, Engaged Urbanism demonstrates how some of the greatest challenges for present and future populations are being rigorously and creatively addressed.

What have we learned from the first experiments performed at the reconstructed Globe on Bankside? What light have recent productions shed on the way Shakespeare intended his plays to be seen? Written by the Leverhulme Fellow appointed to study
and record actor use of this new-old playhouse, here is the first analytical account of the discoveries that have been made in its important first years, in workshops, rehearsals and performances. It shows how actors, directors and playgoers have responded to the demands of 'historical' constraints (and unexpected freedoms) to provide valuable new insights into the dynamics of Elizabethan theatre.

Memory matters. It matters because memory brings the past into the present, and opens it up to the future. But it also matters literally, because memory is mediated materially. Materiality is the stuff of memory. Meaningful objects that we love (or hate) function not only as aide-mémoire but are integral to memory. Drawing on previous scholarship on the interrelation of memory and materiality, this book applies recent theories of new materialism to explore the material dimension of memory in art and popular culture. The book’s underlying premise is twofold: on the one hand, memory is performed, mediated, and stored through the material world that surrounds us; on the other hand, inanimate objects and things also have agency on their own, which affects practices of memory, as well as forgetting. By accounting for the material world as a medium through which acts of remembering and forgetting take place, the chapters of this book offer new insights on such topics as the study of ruins, the exchange and circulation of souvenirs, digitization and the Internet of Things, fashion and technology, as well as the material dimensions of corporeality and traumatic re-enactment.

An ambitious study of what it means to be a museum in the twenty-first century.
Museums Inside Out, Mark W. Rectanus investigates how museums are blurring the boundaries between their gallery walls and public spaces. He examines how artists are challenging and changing museums, taking readers deep into new experiments in exhibition making. Along the way, Rectanus offers insights about how museums currently exemplify the fusion of the creative and digital economies. Exploring contemporary museum practices, initiatives, and collaborations, Rectanus analyzes projects like the Collective Museum, which foster land-based museum ecologies by co-curating with local communities. The Schirn Kunsthalle, Petach Tikva Museum of Art, and Tate Modern reflect museums as cultural zones for performance, inside and outside the museum. In addition, he studies a joint project between the Van Gogh Museum and the investment firm Deloitte Luxembourg, extracting insights on the transfer of expertise from museums to the financial sector. Wide-ranging in its case studies, and boldly putting museum studies and art into conversation, Museums Inside Out delivers vital insights into the ideas and places that museums are creating in contemporary culture.

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.

Digital traces, whether digitized (programs, notebooks, drawings, etc.) or born digital (emails, websites, video recordings, etc.), constitute a major challenge for the memory of the ephemeral performing arts. Digital technology transforms traces into data and, in doing so, opens them up to manipulation. This paradigm shift calls for a renewal of methodologies for writing the history of theater today, analyzing works and their creative process, and preserving performances. At the crossroads of performing arts studies, the history, digital humanities, conservation and archiving, these methodologies allow us to take into account what is generally dismissed, namely, digital traces that are considered too complex, too numerous, too fragile, of dubious authenticity, etc. With the analysis of Merce Cunningham’s digital traces as a guideline, and through many other examples, this book is intended for researchers and archivists,
as well as artists and cultural institutions.

Examining the artistic, intellectual, and social life of performance, this book interrogates Theatre and Performance Studies through the lens of display and modern visual art. Moving beyond the exhibition of immaterial art and its documents, as well as re-enactment in gallery contexts, Guy's book articulates an emerging field of arts practice distinct from but related to increasing curatorial provision for ‘live’ performance. Drawing on a recent proliferation of object-centric events of display that interconnect with theatre, the book approaches artworks in terms of their curation together and re-theorizes the exhibition as a dynamic context in which established traditions of display and performance interact. By examining the current traffic of ideas and aesthetics moving between theatricality and curatorial practice, the study reveals how the reception of a specific form is often mediated via the ontological expectations of another. It asks how contemporary visual arts and exhibition practices display performance and what it means to generalize the ‘theatrical’ as the optic or directive of a curatorial concept. Proposing a symbiotic relation between theatricality and display, Guy presents cases from international arts institutions which are both displayed and performed, including the Tate Modern and the Guggenheim, and assesses their significance to the enduring relation between theatre and the
visual arts. The book progresses from the conventional alignment of theatricality and ephemerality within performance research and teases out a new temporality for performance with which contemporary exhibitions implicitly experiment, thereby identifying supplementary modes of performance which other discourses exclude. This important study joins the fields of Theatre and Performance Studies with exciting new directions in curation, aesthetics, sociology of the arts, visual arts, the creative industries, the digital humanities, cultural heritage, and reception and audience theories.

First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

Art and science work is experiencing a dramatic rise coincident with burgeoning Science and Technology Studies (STS) interest in this area. Science has played the role of muse for the arts, inspiring imaginative reconfigurations of scientific themes and exploring their cultural resonance. Conversely, the arts are often deployed in the service of science communication, illustration, and popularization. STS scholars have sought to resist the instrumentalization of the arts by the sciences, emphasizing studies of theories and practices across disciplines and the distinctive and complementary contributions of each. The manifestation of this commonality of creative and epistemic practices is the
emergence of Art, Science, and Technology Studies (ASTS) as the interdisciplinary exploration of art–science. This handbook defines the modes, practices, crucial literature, and research interests of this emerging field. It explores the questions, methodologies, and theoretical implications of scholarship and practice that arise at the intersection of art and STS. Further, ASTS demonstrates how the arts are intervening in STS. Drawing on methods and concepts derived from STS and allied fields including visual studies, performance studies, design studies, science communication, and aesthetics and the knowledge of practicing artists and curators, ASTS is predicated on the capacity to see both art and science as constructions of human knowledge-making. Accordingly, it posits a new analytical vernacular, enabling new ways of seeing, understanding, and thinking critically about the world. This handbook provides scholars and practitioners already familiar with the themes and tensions of art–science with a means of connecting across disciplines. It proposes organizing principles for thinking about art–science across the sciences, social sciences, humanities, and arts. Encounters with art and science become meaningful in relation to practices and materials manifest as perceptual habits, background knowledge, and cultural norms. As the chapters in this handbook demonstrate, a variety of STS tools can be brought to bear on art–science so that
systematic research can be conducted on this unique set of knowledge-making practices. This book analyses how Shakespeare is recreated in historical performance. In this interdisciplinary anthology, essays study the relationship between the imagination and images both material and mental. Through case studies on a diverse array of topics including photography, film, sports, theater, and anthropology, contributors focus on the role of the creative imagination in seeing and producing images and the imaginary. This book explores how Edwardian art writing shaped and narrated embodied, performative forms of aesthetic spectatorship. It argues that we need to expand the range of texts we think of as art writing, and features a diverse array of critical and fictional works, often including texts that are otherwise absent from art-historical study. Multi-disciplinary in scope, this book proposes a methodology for analyzing the aesthetic encounter within and through art writing, adapting and reworking a form of phenomenological-semiotic analysis found conventionally in performance studies. It focuses on moments where theories of spectatorship meet practice, moving between the varied spaces of Edwardian art viewing, from the critical text, to the lecture hall, the West End theatre and gallery, middle-class home, and fictional novel. It contributes to a rethinking of Edwardian culture by
exploring the intriguing heterogeneity and self-consciousness of viewing practices in a period more commonly associated with the emergence of formalism.

The early 21st century has seen contemporary art make continued use of audience participation, in which the spectator becomes part of the artwork itself. In this book, Kaija Kaitavuori claims that the `participator' is a new artistic role that does not fall under the auspices of artist or spectator and in proving such she devises a four-group typology of involvement. Her classification distinguishes between different forms of engagement and identifies their specific features. The key criteria she proposes are how concepts of authorship and ownership shift in relation to collectively created work, how contracts regulating the use and production of shared work are arranged and the extent to which involvement in making art can be regarded as democratic. This highly original book thus offers students and teachers the tools with which to improve their understanding of participatory art and removes the confusing terminology that has characterized so many other discussions.

Annotation Examining culture as social identity, this collection explores issues such as gender, technology, cultural ethnicity, and regionalism in four general areas: the media, individual and national identity, languages, and cultural dissent.
This book coincides with an increase in the programming of live art elements in many galleries and museums. Traditional art history has, however, been wary of live art's interdisciplinarity and its tendency to encourage increased formal and conceptual risk taking. Time-based performances have challenged the conventions of documentation and the viewer's access to the art experience. This book questions the canon of art history by exploring participation, liveness, interactivity, digital and process-based performative practices and performance for the camera, as presented in gallery spaces. The essays present both academic research as well as case studies of curatorial projects that have pushed the boundaries of the art historical practice. The authors come from a wide range of backgrounds, ranging from curators and art producers to academics and practising artists. They ask what it means to present, curate and create interdisciplinary performative work for gallery spaces and offer cutting-edge research that explores the intricate relationship between art history, live and performing arts, and museum and gallery space.

Performance Action looks to advance the understanding of how art activism works in practice, by unpacking the relationship between the processes and politics that lie at its heart. Focusing on the UK but situating its analysis in a global context of art activism, the book presents a range of different cases of performance-based art activism, including the anti-oil sponsorship performances of groups like Shell Out Sounds and BP or not BP?, the radical pedagogy project Shake!, the psychogeographic practice of Loiterers Resistance Movement, and the queer performances of the artist network Left Front Art. Based on participatory, ethnographic research, Performance Action brings together a wealth of first-hand accounts and interviews followed by in-depth analysis of the processes and politics of art activist practice. The book is
unique in that it adopts an interdisciplinary approach that borrows concepts and theories from the fields of art history, aesthetics, anthropology, sociology and performance studies, and proposes a new framework for a better understanding of how art activism works, focusing on processes. The book argues that art activism is defined by its dual nature as aesthetic-political practice, and that this duality and the way it is manifested in different processes, from the building of a shared collective identity to the politics of participation, is key towards fully understanding what sets apart art activism from other forms of artistic and political practice. The book is aimed at both specialist and non-specialist audiences, offering an accessible and engaging way into new theoretical contributions in the field of art activism, as well as on wider subjects such as participation, collective identity, prefiguration and institutional critique. "Performativity" refers to the emergent, ambiguous, and unexpected dimensions of any performance in the social, political, and artistic arena. The volume presents case studies of performativity in: linguistic translation; the city as stage of political performances; the theatricality of courtrooms and documentary film; contemporary theatre's political inheritance; and the historically punctured fabric of festival time. Its contributions to performance and theatre studies, sociology and folklore, and German studies, reflect this concept in a transdisciplinary and transatlantic dialogue.

Ubiquitous music is an interdisciplinary area of research that lies at the intersection of music and computer science. Initially evolving from the related concept of ubiquitous computing, today ubiquitous music offers a paradigm for understanding how the everyday presence of computers has led to highly diverse music practices. As we move from desktop computers to mobile and internet-based multi-platform systems, new ways to participate in creative musical
activities have radically changed the cultural and social landscape of music composition and performance. This volume explores how these new systems interact and how they may transform our musical experiences. Emerging out of the work of the Ubiquitous Music Group, an international research network established in 2007, this volume provides a snapshot of the ecologically grounded perspectives on ubiquitous music that share the concept of ecosystem as a central theme. Covering theory, software and hardware design, and applications in educational and artistic settings, each chapter features in-depth descriptions of exploratory and cutting-edge creative practices that expand our understanding of music making by means of digital and analogue technologies.

Bal's focus for this book is the idea that interdisciplinarity in the humanities - necessary, exciting, serious - must seek its heuristic and methodological basis in concepts rather than its methods.

"Iconic works of art such as Jackson Pollock's One and Vincent van Gogh's Starry Night draw around 3 million viewers to New York's Museum of Modern Art annually. However, between the museum's permanent collection and its temporary exhibits on display, only just a fraction of MoMA's vast collection and the infrastructures that support it are visible to the public. In Still Life, Fernando Domínguez Rubio dives deep into the institutions, technologies, and histories that have made MoMA a cultural powerhouse. Domínguez Rubio seeks to uncover the considerable forces that support and sustain this growth. He shows us the veritable army of conservators, art movers, and curators who try to fend off the slow and inevitable deterioration of the works in MoMA's prestigious collection, as well as the enormous and idiosyncratic technologies they rely on, ranging from air conditioning units to specially designed storage
containers. And indeed, the vast majority of MoMA's immense collection is in storage. Of the museum's 1,221 works by Picasso, only 24 are regularly on display. These works are thus not only subject to the elements, but to trends in the art world. The prestige of a museum, then, is ultimately as fragile as the works it contains: not only do works of art decay over time, their perceived importance is constantly in flux"--
to museum and design practitioners and museum leaders. The collections of museums, galleries and online art organisations are increasingly broadening to include more new media art. Because new media is used as a means of documenting, archiving and distributing art, and because new media art might be interactive with its audiences, this highlights the new kinds of relationships that might occur between audiences as viewers, participants, selectors, taggers or taxonomisers. New media art presents many challenges to the curator and collector, but there is very little published analytical material available to help meet those challenges. This book fills that gap. Drawing from the editor's extensive research and the authors' expertise in the field, the book provides clear navigation through a disparate arena. The authors offer examples from a wide geographical reach, including the UK, North America and Asia and integrate the consideration of audience response into all aspects of their work. The book will be essential reading for those studying or practicing in new media, curating or museums and galleries.

Museum Object Lessons for the Digital Age explores the nature of digital objects in museums, asking us to question our assumptions about the material, social and political foundations of digital practices. Through four wide-ranging chapters, each focused on a single object – a box, pen, effigy and cloak – this short, accessible book explores the legacies of earlier museum practices of collection, older forms of media (from dioramas to photography), and theories of how knowledge is produced in museums on a wide range of digital projects. Swooping from Ethnographic to Decorative Arts Collections, from the Google Art Project to bespoke digital experiments, Haidy Geismar explores the object lessons contained in digital form and asks what they can tell us about both the past and the future. Drawing on the author’s extensive
experience working with collections across the world, Geismar argues for an understanding of
digital media as material, rather than immaterial, and advocates for a more nuanced,
ethnographic and historicised view of museum digitisation projects than those usually adopted
in the celebratory accounts of new media in museums. By locating the digital as part of a
longer history of material engagements, transformations and processes of translation, this
book broadens our understanding of the reality effects that digital technologies create, and of
how digital media can be mobilised in different parts of the world to very different effects.
Looking beyond the impact photographs have on the perpetuation and expression of social
norms and stereotypes, and the influence of the act of taking a photograph, this new collection
brings together international scholars to examine the camera itself as an actor. Bringing the
camera back into view, this volume furthers our understanding of how, and in what ways,
imaging technology shapes us, our lives, and the representations out of which we fashion
knowledge, base our judgments and ultimately act. Through a broad range of case studies, the
authors in this collection make the convincing claim that the camera is much more than a
mechanical device brought to life by the photographer. This book will be of interest to scholars
in photography, visual culture, anthropology and the history of photography.
Situated at the crossroads of performance practice, museology, and cultural studies, live arts
curation has grown in recent years to become a vibrant interdisciplinary project and a genuine
global phenomenon. Curating Live Arts brings together bold and innovative essays from an
international group of theorist-practitioners to pose vital questions, propose future visions, and
survey the landscape of this rapidly evolving discipline. Reflecting the field’s characteristic
eclecticism, the writings assembled here offer practical and insightful investigations into the
curation of theatre, dance, sound art, music, and other performance forms—not only in museums, but in community, site-specific, and time-based contexts, placing it at the forefront of contemporary dialogue and discourse.

This volume is a study of the connected ideas of "queer" and "gender performance" or "performativity" over the past several decades, providing an ambitious history and crucial examination of these concepts while questioning their very bases. Addressing cultural forms from 1960s–70s sociology, performance art, and drag queen balls to more recent queer voguing performances by Pasifika and M?ori people from New Zealand and pop culture television shows such as RuPaul’s Drag Race, the book traces how and why "queer" and "performativity" seem to belong together in so many discussions around identity, popular modes of gender display, and performance art. Drawing on art history and performance studies but also on feminist, queer, and sexuality studies, and postcolonial, indigenous, and critical race theoretical frameworks, it seeks to denaturalize these assumptions by questioning the US-centrism and white-dominance of discourses around queer performance or performativity. The book’s narrative is deliberately recursive, itself articulated in order performatively to demonstrate the specific valence and social context of each concept as it emerged, but also the overlap and interrelation among the terms as they have come to co-constitute one another in popular culture and in performance and visual arts theory, history, and practice. Written from a hybrid art historical and performance studies point of view, this will be essential reading for all those interested in art, performance, and gender, as well as in queer and feminist theory. Performance in the digital age has undergone a radical shift in which a once ephemeral art form can now be relived, replayed and repeated. Until now, much scholarship has been
devoted to the nature of live performance in the digital age; Documenting Performance is the first book to provide a collection of key writings about the process of documenting performance, focused not on questions of liveness or the artistic qualities of documents, but rather on the professional approaches to recovering, preserving and disseminating knowledge of live performance. Through its four-part structure, the volume introduces readers to important writings by international practitioners and scholars on: * the contemporary context for documenting performance * processes of documenting performance * documenting bodies in motion * documenting to create In each, chapters examine the ways performance is documented and the issues arising out of the process of documenting performance. While theorists have argued that performance becomes something else whenever it is documented, the writings reveal how the documents themselves cannot be regarded simply as incomplete remains from live events. The methods for preserving and managing them over time, ensuring easy access of such materials in systematic archives and collections, requires professional attention in its own right. Through the process of documenting performance, artists acquire a different perspective on their own work, audiences can recall specific images and sounds for works they have witnessed in person, and others who did not see the original work can trace the memories of particular events, or use them to gain an understanding of something that would otherwise remain unknown to them and their peers.

In the first comprehensive study of the interactions between fashion, performance and performativity, a group of international experts explore fashion as the ideal 'complex space' – or, in other words, the ideal space where performance and performativity come together, according to the works of seminal theorists Eve Kosofsky Sedgwick and Andrew Parker.
Bringing together western and non-western, historical and contemporary case studies and theories, the book explores the magazines, photography, exhibitions, global colonial divides, digital media, and more, which have become key markers of the fashion industry as we know it today. Using existing literature as a springboard and incorporating perspectives from fashion studies, art history, media studies and gender studies, as well as from artists and practitioners, Fashion, Performance, and Performativity is an innovative and essential work for students, scholars and practitioners across multiple disciplines.

A relação entre o arquivo e as artes performativas tem vindo a ocupar um lugar de destaque no pensamento contemporâneo, desdobrando-se em diversas vertentes: o arquivo como processo, a performatividade do arquivo, o arquivo das práticas e o arquivo como prática. Este volume agrega perspetivas sobre o que constitui o arquivo na contemporaneidade, mostrando como este se constrói, dissolve e simultaneamente se materializa em formas de memória e em experiências incorporadas. O arquivo apresenta-se assim como uma categoria que se multiplica no discurso de colecionadores, arquivistas, investigadores, programadores, artistas e espectadores. Como universo plural, presente no discurso filosófico e historiográfico, traduz-se em documentos e em enunciados, continuamente arquivado e revificado, num movimento em se perdem e se ganham histórias. A leitura do índice deste livro é reveladora da abrangência temática e do olhar panorâmico que se procura lançar sobre as práticas de arquivo, em diversas inscrições disciplinares (performance, dança, teatro, música), em contexto nacional e em diálogo internacional.