

HAPPENINGS

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# Happenings An Anthology

**Michael Kirby**



## **Happenings An Anthology:**

Happenings ,1966      **Happenings** Michael Kirby,1967      **Happenings** Michael Kirby,1965      *Happenings, an Illustrated Anthology* Michael Kirby,1965      *Happenings* Michael Kirby,1965      *Happenings. An Illustrated Anthology. Written and Edited by Michael Kirby* Michael Kirby,1965      *Happenings* Michael Kirby,1966      Happenings, an Illustrated Anthology. Scripts and Productions Michael Kirby,1965      **Happenings** ,      *Trauma and Visuality in Modernity* Lisa Saltzman,Eric M. Rosenberg,2006 Essays exploring the role of trauma in modern art      **Happenings and Other Acts** Mariellen Sandford,2003-09-02 First published in 2004 Routledge is an imprint of Taylor Francis an informa company

**Happenings** Michael Kirby,1965      Happenings Michael Kirby,1965      **Essays on the Blurring of Art and Life** Allan Kaprow,2023-11-15 Allan Kaprow s happenings and environments were the precursors to contemporary performance art and his essays are some of the most thoughtful provocative and influential of his generation His sustained inquiry into the paradoxical relationship of art to life and into the nature of meaning itself is brought into focus in this newly expanded collection of his most significant writings A new preface and two new additional essays published in the 1990s bring this valuable collection up to date Allan Kaprow s happenings and environments were the precursors to contemporary performance art and his essays are some of the most thoughtful provocative and influential of his generation His sustained inquiry into the paradoxical relationship of      **The Methuen Drama Companion to Performance Art** Bertie Ferdman,Jovana Stokic,2020-02-20 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      **Soft Is Fast** Meredith Morse,2023-08-15 An innovative analysis of Simone Forti s interdisciplinary art viewing her influential 1960s dance constructions as negotiating the aesthetic strategies of John Cage and Anna Halprin Simone Forti s art developed within the overlapping circles of New York City s advanced visual art dance and music of the early 1960s Her dance constructions and related works of the 1960s were important for both visual art and dance of the era

Artists Robert Morris and Yvonne Rainer have both acknowledged her influence Forti seems to have kept one foot inside visual art's frames of meaning and the other outside them In *Soft Is Fast* Meredith Morse adopts a new way to understand Forti's work based in art historical analysis but drawing upon dance history and cultural studies and the history of American social thought Morse argues that Forti introduced a form of direct encounter that departed radically from the spectatorship proposed by Minimalism and prefigured the participatory art of recent decades Morse shows that Forti's work negotiated John Cage's ideas of sound score and theater through the unique approach to movement essentially improvisational and grounded in anatomical exploration that she learned from performer and teacher Ann later Anna Halprin Attentive to Robert Whitman's and La Monte Young's responses to Cage Forti reshaped Cage's concepts into models that could accommodate Halprin's charged spaces and imagined interpenetrative understanding of other bodies Morse considers Forti's use of sound and her affective use of materials as central to her work examines Forti's text pieces little discussed in art historical literature analyzes Huddle considered one of Forti's signature works and explicates Forti's later improvisational practice Forti has been relatively overlooked by art historians perhaps because of her work's central concern with modes of feeling and embodiment unlike other art of the 1960s which was characterized by strategies of depersonalization and affectlessness *Soft Is Fast* corrects this critical oversight

**Action Art** John Gray, 1993-05-30 This comprehensive international bibliography is the first to attempt documentation of this diverse field covering the history of Artist's Performance It focuses on its early twentieth century antecedents in such movements as Futurism Dada Russian Constructivism and the Bauhaus as well as its peak period in the 1950s 1960s and 1970s with such developments as Gutai Fluxus Viennese Actionism Situationism and Guerrilla Art Action Major emphasis is also given to sources on 115 individual performance artists and groups More than 3700 entries document print and media materials dating from 1914 to 1992 Organized for maximum accessibility the sources are also extensively cross referenced and are indexed by artist subject title and author Three appendices identify reference works libraries and archives and addenda material not found in the book text and two others list artists by country and by group or collective

**Michael Nyman: Collected Writings** Pwyll ap Siôn, 2016-04-22 For over three decades Michael Nyman's music has succeeded in reaching beyond the small community of contemporary music aficionados to a much wider range of listeners An important element in unlocking the key to Nyman's success lies in his writings about music which preoccupied him for over a decade from the late 1960s to the early 1980s During this time Nyman produced over 100 articles covering almost every conceivable musical style and genre from the Early Music revival and the West's interest in world music or from John Cage and minimalism to rock and pop Nyman initiated a number of landmark moments in the course of late twentieth century music along the way he was one of the first to critique the distinction between the European avant garde and the American experimental movement he was the first to coin the term minimalism in relation to the music of then largely unknown Steve Reich and Terry Riley and later Philip Glass the first to

seriously engage with the music of the English experimental tradition and the importance of Cornelius Cardew and to identify the importance of Art Colleges in nurturing and developing a radical alternative to modernism and one of the first writers to grasp the significance of post minimalists such as Brian Eno and Harold Budd and to realize how these elements could be brought together into a new aesthetic vision for his own creative endeavours which was formulated during the late 1970s and early 80s Much of what transformed and defined Nyman's musical character may be found within the pages of this volume of his writings comprehensively edited and annotated for the first time and including previously unpublished material from Nyman's second interview with Steve Reich in 1976 There is also much here to engage the minds of those who are interested in pre twentieth century music from Early and Baroque music Handel and Purcell in particular to innovative features in Haydn spatial elements in Berlioz or Bruckner and Mahler's symphonic works

**Across the Great Divide** Rhys Davies, Christopher Townsend, Alexandra Trott, 2014-10-21 There's nothing pure about modernism For all the later critical emphasis upon medium specificity modernist artists in their own times revel in the exchange of motifs and tropes from one kind of art to another they revel in staging events where different media play crucial roles alongside each other where different media interfere with each other to spark new and surprising experiences for their audiences This intermediality and multi media activity is the subject of this important collection of essays The authoritative contributions cover the full historical span of modernism from its emergence in the early twentieth century to its after shocks in the 1960s Studies include Futurism's struggle to create an art of noise for the modern age the radical experiments with poetry painting and ballet staged in Paris in the early 1920s the relationship of poetry to painting in the work of a neglected Catalan artist in the 1930s the importance of architecture to new conceptions of performance in 1960s Happenings and the complex exchange between film music and sadomasochism that characterises Andy Warhol's Exploding Plastic Inevitable

**Reactivations** Philip Auslander, 2018-05 Most people agree that witnessing a live performance is not the same as seeing it on screen however most of the performances we experience are in recorded forms Some aver that the recorded form of a performance necessarily distorts it or betrays it focusing on the relationship between the original event and its recorded versions By contrast Reactivations focuses on how the audience experiences the performance as opposed to its documentation How does a spectator access and experience a performance from its documentation What is the value of performance documentation The book treats performance documentation as a specific discursive use of media that arose in the middle of the 20th century alongside such forms of performance as the Happening and that is different both discursively and as a practice from traditional theater and dance photography Philip Auslander explores the phenomenal relationship between the spectator who experiences the performance from the document and the document itself The document is not merely a secondary iteration of the original event but a vehicle that gives us meaningful access to the performance itself as an artistic work

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