

Contract With The Skin Masochism Performance Art And The 1970s

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Contract With The Skin Masochism Contract with the Skin reveals how artists used self lesion to express both the alienation of maternal separation and the masochism of repressive institutional domination . . . O'Dell's book is essential reading for all who seek a deeper understanding of masochistic performance from the seventies to the present."

Contract With The Skin: Masochism, Performance Art, and ...

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Contract with the Skin — University of Minnesota Press Fascinating and accessibly written, Contract with the Skin addresses such questions through a reconsideration of these acts in relation to psychoanalytic and legal concepts of masochism. O ' Dell argues that the growth of masochistic performance during the 1970s must be seen in the context of society ' s response to the Vietnam War and contemporaneous changes in theories of contract.

Contract With The Skin: Masochism, Performance Art, and ...

Kathy O ' Dell ' s study, Contract With the Skin, focuses on a handful of now-legendary body-art pieces from the early ' 70s that were tinged with violence against the self. In her astute analysis, O ' Dell untangles the social, psychological, and legal implications of such infamous creative acts as Chris Burden shooting himself, Vito Acconci biting his arm and filling the teeth marks with ink, Gina Payne slitting her lip with a razor blade, and Ulay sewing his mouth shut while Marina ...

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Kathy O'Dell's Contract With the Skin: Masochism ... Contract With The Skin book. Read 4 reviews from the world's largest community for readers. Having oneself shot. Putting out fires with the bare hands an...

Contract With The Skin: Masochism, Performance Art, and ...

Contract with the Skin: Masochism, Performance Art, and the 1970s. Focusing on 1970s performance artists Vito Acconci, Chris Burden, Gina Pane, and collaborators Marina Abramovi c [accent over c]/Ulay as well as those with similar sensibilities from the late 1980s onward (Bob Flanagan, David Wojnarowicz, Simon Leung, Catherine Opie, Ron Athey, Lutz Bacher, and Robby Garfinkel), O ' Dell provides photographic documentation of performances and quotations from interviews with many of the artists.

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Contract with the Skin: Masochism, Performance Art, and ... Contract with the Skin: Masochism, Performance Art and the 1970s Harris, Jane 1999-06-01 00:00:00 Books ĩ ± ĩ ĩ · References Paz, Octavio ĩ ± ĩ ĩ ¶ ĩ ± Labyrinth of Solitude. Translated by Lysander Kemp.

Contract with the Skin: Masochism, Performance Art and the ...

Contract with the Skin: Masochism, Performance Art and the 1970s by Kathy O'Dell By Harris, J. Publication DRAMA REVIEW -NEW YORK THEN CAMBRIDGE MASSACHUSETTS-Serial. 1999. CONTRACT WITH THE SKIN: MASOCHISM, PERFORMANCE ART AND THE 1970s by Kathy O'Dell By Harris, Jane.

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Contract with the skin : masochism, performance art, and ...

contract with the skin masochism performance art and the 1970s Sep 08, 2020 Posted By Anne Rice Media TEXT ID 06215e87 Online PDF Ebook Epub Library cad pp xiv 128paperback editionkathy odell book contract with the skin masochism performance art and the 1970s the use of the term masochism to label chris burden and

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Contract With The Skin Masochism Performance Art And The ... by emily plemons contract with the skin masochism performance art and the 1970s tdr the drama review 432 157 159 contract with the skin masochism performance art and the 1970s 1500 cad pp xiv 128paperback editionkathy odell argues that the growth of masochistic performance during the 1970s must be seen in the context of societies

Contract With The Skin Masochism Performance Art And The ...

Monoskop

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Kathy O'Dell argues that the growth of masochistic performance during the 1970s must be seen in the context of society's response to the Vietnam War and contemporaneous changes in theories of contract.

Having oneself shot. Putting out fires with the bare hands and feet. Biting the body and photographing the marks. Sewing one's own mouth shut--all in front of an audience. What do these kinds of performances tell us about the social and historical context in which they occurred? Fascinating and accessibly written, CONTRACT WITH THE SKIN addresses the question in relation to psychoanalytic and legal concepts of masochism. 34 photos.

Because performance is by its very nature ephemeral, it elicits a desire for what is lost more than any other form of art making. But what is the nature of that desire, and on what models has it been structured? How has it affected the ways in which the history of performance art gets told? In What the Body Cost, Jane Blocker revisits key works in performance art by Carolee Schneemann, Vito Acconci, Hannah Wilke, Yves Klein, Ana Mendieta, and others to challenge earlier critiques that characterize performance, or body art, as a purely revolutionary art form and fail to recognize its reactionary-and sometimes damaging-effects. The scholarship to date on performance art has not, she finds, gone far enough in locating the body at the center of the performance, nor has it acknowledged the psychic, emotional, or social costs exacted on that body. Drawing on the work of critical theorists such as Roland Barthes and Catherine Belsey, as well as queer theory and feminism, What the Body Cost reads against patriarchal and heteronormative tendencies in art history while providing a corrective to the established view that performance art is necessarily transgressive. Instead, Blocker suggests that the historiography of performance art is a postmodern lovers' discourse in which practitioners, historians, and critics alike fervently seek the body while doubting it can ever be found. Jane Blocker is assistant professor of art history at the University of Minnesota and author of Where Is Ana Mendieta? Identity, Performativity, and Exile (1999).

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The changing role of the spectator in contemporary performance art

In everyday language, masochism is usually understood as the desire to abdicate control in exchange for sensation—pleasure, pain, or a combination thereof. Yet at its core, masochism is a site where power, bodies, and society come together. Sensational Flesh uses masochism as a lens to examine how power structures race, gender, and embodiment in different contexts. Drawing on rich and varied sources—from 19th century sexology, psychoanalysis, and critical theory to literary texts and performance art—Amber Jamilla Musser employs masochism as a powerful diagnostic tool for probing relationships between power and subjectivity. Engaging with a range of debates about lesbian S&M, racialization, femininity, and disability, as well as key texts such as Sacher-Masoch ' s Venus in Furs, Pauline Réage ' s The Story of O, and Michel Foucault's History of Sexuality, Musser renders legible the complex ways that masochism has been taken up by queer, feminist, and critical race theories. Furthering queer theory ' s investment in affect and materiality, she proposes " sensation " as an analytical tool for illustrating what it feels like to be embedded in structures of domination such as patriarchy, colonialism, and racism and what it means to embody femininity, blackness, and pain. Sensational Flesh is ultimately about the ways in which difference is made material through race, gender, and sexuality and how that materiality is experienced.

"Higgins bravely argues for the experiential, life-affirming qualities of Fluxus, combining theory and practice in a most sophisticated, engaging, and refreshing manner. She situates Fluxus in the context of American art history as well as international art practices, while exploring sense-related theory in enticing accounts of her own observations of and participation in Fluxus works."—Kathy O'Dell, author of Contract with the Skin: Masochism, Performance Art, and the 1970s "Higgins provides a new, refreshing way of seeing the politics within and around Fluxus, exposing the politically charged press coverage of the movement and dismantling its prejudicial legacy. Higgins represents a new generation of Fluxus scholars who are impatient with the objective pose and historical rigidity of academic art history."—Simon Anderson "Hannah Higgins's book Fluxus Experience is a wonderful and much needed addition to the literature on Fluxus. Both insightful and provocative, her work offers a thorough consideration of the development and reception of Fluxus from the late 1950s through the early 1990s. This book is essential for anyone interested in Fluxus, particularly anyone who wants to understand its cognitive and phenomenological bases."—Owen Smith, author of Fluxus: The History of an Attitude

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"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 postmoderism. The result is a wonderful and permissive space in which the viewer...can wander"...-Maira Roth, Trefethen professor of art history, Mills College.

Theoretically and representationally, responses to heterosexual female masochism have ranged from neglect in theories that focus predominantly or only upon masochistic sexuality within male subjects, to condemnation from feminists who regard it as an inverted expression of patriarchal control rather than a legitimate form of female desire. It has commonly been understood as a passive form of sexuality, thus ignoring the potential for activity and agency that the masochistic position may involve, which underpins the crucial argument that female masochism can be conceived as enquiring ethical activity. Taking as its subject the works of Jane Campion, Catherine Breillat, Michael Haneke and Lars von Trier as well as the films Secretary (Steven Shainberg), Dans Ma Peau (Marina de Van), Red Road (Andrea Arnold, 2006) Amer (Hélène Cattat and Bruno Forzani), and Sleeping Beauty (Julia Leigh), Female Masochism in Film avoids these reductive and simplistic approaches by focusing on the ambivalences and intricacies of this type of sexuality and subjectivity. Using the philosophical writings of Kristeva, Irigaray, Lacan, Scarry, and Bataille, McPhee argues that masochism cannot and should not be considered aside from its ethical and intersubjective implications, and furthermore, that the aesthetic tendencies emerging across these films - obscenity, extremity, confrontation and a transgressive, ambiguous form of beauty - are strongly related to these implications. Ultimately, this complex and novel work calls upon the spectator and the theorist to reconsider normative ideas about desire, corporeality, fantasy and suffering.

Since the 1890s, American artists have employed the arts of the freak show to envision radically different ways of being. The result is a rich avant-garde tradition that critiques and challenges capitalism from within. The Freak-garde traces the arts of the freak show from P. T. Barnum to Matthew Barney and demonstrates how a form of mass culture entertainment became the basis for a distinctly American avant-garde tradition. Exploring a wide range of writers, filmmakers, photographers, and artists who have appropriated the arts of the freak show, Robin Blyn exposes the disturbing power of human curiosities and the desires they unleash. Through a series of incisive and often startling readings, Blyn reveals how such figures as Mark Twain, Djuna Barnes, Tod Browning, Lon Chaney, Nathanael West, and Diane Arbus use these desires to propose alternatives to the autonomous and repressed subject of liberal capitalism. Blyn explains how, rather than grounding revolutionary subjectivities in imaginary realms innocent of capitalism, freak-garde works manufacture new subjectivities by exploiting potentials inherent to capitalism. Defying conventional wisdom, The Freak-garde ultimately argues that postmodernism is not the death of the avant-garde but the inheritor of a vital and generative legacy. In doing so, the book establishes innovative approaches to American avant-garde practices and embodiment and lays the foundation for a more nuanced understanding of the disruptive potential of art under capitalism.

A nation born of angels, vast and intricate and surrounded by danger... a woman born to servitude, unknowingly given access to the secrets of the realm... Born with a scarlet mote in her left eye, Phédre nó Delaunay is sold into indentured servitude as a child. When her bond is purchased by an enigmatic nobleman, she is trained in history, theology, politics, foreign languages, the arts of pleasure. And above all, the ability to observe, remember, and analyze. Exquisite courtesan, talented spy... and unlikely heroine. But when Phédre stumbles upon a plot that threatens her homeland, Terre d'Ange, she has no choice. Betrayed into captivity in the barbarous northland of Skaldia and accompanied only by a disdainful young warrior-priest, Phédre makes a harrowing escape and an even more harrowing journey to return to her people and deliver a warning of the impending invasion. And that proves only the first step in a quest that will take her to the edge of despair and beyond. Phédre nó Delaunay is the woman who holds the keys to her realm's deadly secrets, and whose courage will decide the very future of her world. Not since Dune has there been an epic on the scale of Kushiel's Dart-a massive tale about the violent death of an old age and the birth of a new. It is a novel of grandeur, luxuriance, sacrifice, betrayal, and deeply laid conspiracies. A world of cunning poets, deadly courtiers, deposed rulers and a besieged Queen, a warrior-priest, the Prince of Travelers, barbarian warlords, heroic traitors, and a truly Machiavellian villainess... all seen through the unflinching eyes of an unforgettable heroine. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

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