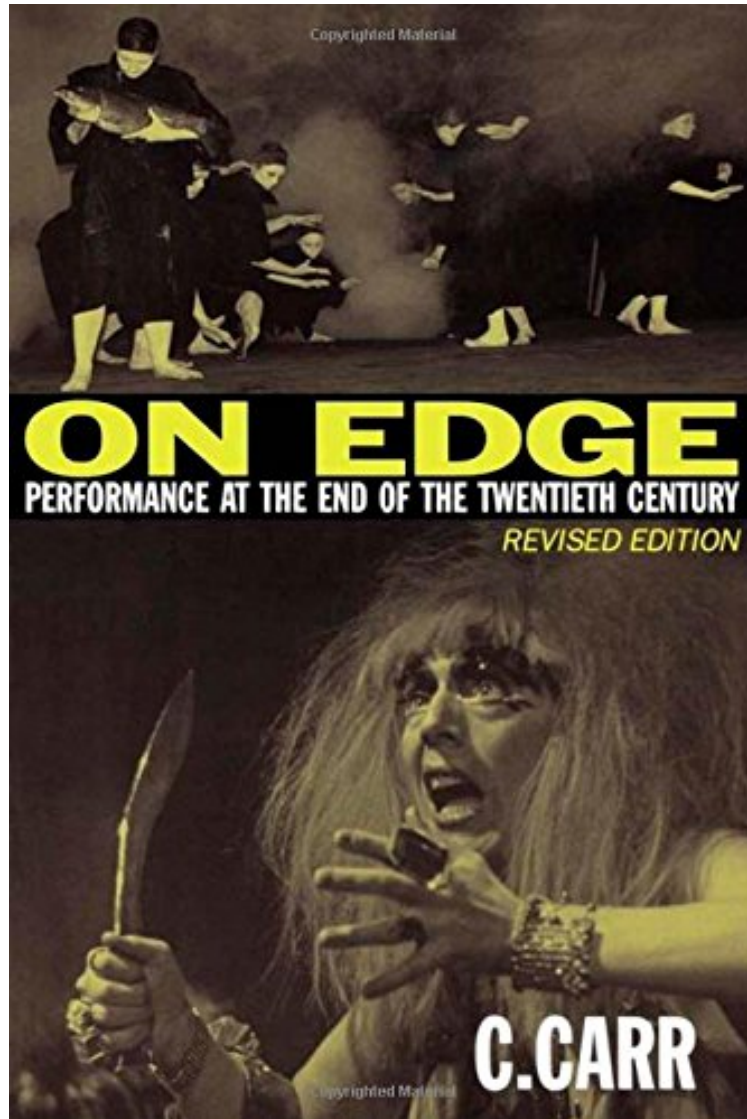


[Download] On Edge: Performance at the End of the Twentieth Century

On Edge: Performance at the End of the Twentieth Century

C. Carr

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C. Carr : On Edge: Performance at the End of the Twentieth Century before purchasing it in order to gage whether or not it would be worth my time, and all praised On Edge: Performance at the End of the Twentieth Century:

0 of 0 people found the following review helpful. Great read.By CCvery lively account of an eye witness and close observer of performances. Great read.2 of 2 people found the following review helpful. A Must-Read for Tactical Media, Street Artists and Alternate Reality Game (ARG) DesignersBy Celia PearceLast year, I attended Come Out Play, a festival of outdoor and alternate reality games, a growing genre of often technologically-enabled games that

take place in the real world. The lower Manhattan venues at which this distributed event was hosted were, in some cases, the very same locales where some of the performance art described in C. Carr's "On Edge" took place. Having been in New York at that time, and attended some of the "happenings" she described, I was amazed at how much this innovative new movement has in common, unbeknownst to itself, with this historical but often forgotten moment in intangible art. Indeed, there is one piece Carr describes which is so similar to Blast Theory's "Uncle Roy All Around You" it's uncanny. Anyway, for anyone working on tactical media, street art, or pervasive/locative games, ARG's, etc., this book will provide some valuable insight into contemporary practices through reflection past experimentation.

Through her engaged and articulate essays in the Village Voice, C. Carr has emerged as the cultural historian of the New York underground and the foremost critic of performance art. *On Edge* brings together her writings to offer a detailed and insightful history of this vibrant brand of theatre from the late 70s to today. It represents both Carr's analysis as a critic and her testament as a witness to performances which, by their very nature, can never be repeated. Carr has organized this collection both chronologically and thematically, ranging from the emphasis on bodily manipulation/endurance in the 70s to the underground club scene in New York to an insiders analysis of the Tompkins Square Riot as a manifestation of the cultural and social conflicts that underlie much of performance art. She examines the transgressive and taboo-shattering work of Ethyl Eichelberger, Karen Finley, and Holly Hughes; documents specific performances by Annie Sprinkle and Lydia Lunch; and maps the development of such artists as Robbie McCauley, Blue Man Group, and John Jesurun. She also describes the cross-over phenomenon of the mid-80s and considers the far-right backlash against this mainstreaming as cultural reactionaries sought to curb the influence of these new artists. CONTRIBUTORS: Linda Montano, Chris Burden, G.G Allin, Jean Baudrillard, Patty Hearts, Dan Quayle, Anne Magnouson, John Jesurun, John Kelly, Shu Lea Chang, Diamanda Galas, Salley May, Rafael Mantanez Ortiz, Sherman Fleming, Kristine Stiles, Laurie Carlos, Jessica Hafedorn, Robbie McCormick, Karen Finley, Poopo Shiraishi, Donna Henes, Holey Hughe, Ela Troyano, Michael Smith, Harry Koipper, John Sex, Nina Jagen, Ethyl Eichelberge, Marina Abramovic, Ulay.

From Publishers Weekly Since 1984, Village Voice critic Carr has chronicled the work of artists in that amorphous territory called "performance art." Though some of these 58 essays have gone stale, most convey spirited descriptions and sensitive defenses of obscure or much-maligned avant-gardists. She observes Holly Hughes and Carmelita Tropicana brazenly presenting politically incorrect lesbian theater, finds dragster Ethyl Eichelberger transmuting Shakespeare into Leer and notes how Chris Burden's apparent masochism (having himself crucified on top of a Volkswagen) forces the audience to confront iconographies of power. Foul-mouthed, food-smearing Karen Finley is, to Carr, an example of a shattered persona, "a self unable to put a face on things," while "feminist porn activist" Annie Sprinkle, allowing audiences to peer at her cervix, suggests a "supernakedness" that restores her power. Carr's best work takes on the critics of Finley and Robert Mapplethorpe, skewering Rev. Donald Wildmon and the would-be censors in Cincinnati. In an epilogue, Carr suggests the bohemian tradition has been energized as well as fractured by the advent of multiculturalism. Photos not seen by PW. Copyright 1993 Reed Business Information, Inc. "Like a parade, a reunion, a wake, a summit, or a coming out party, C. Carr's *On Edge* is an occasion. The book brings together the best of those exquisite Carr essays that have salt and peppered the Village Voice for ten years, telling the 'Real Deal' on the ever-cutting edge of what we, the 'nth' generation, refuse to let ourselves continue to call the avantgarde." Rebecca Schneider, TDR (The Drama)