

Interfaces Women Autobiography Image Performance

Interfaces Performing Women Lives of the Imaginary Artists in Cold War California Photography and Ontology Reading Lessons in Seeing Iranian Women in the Memoir Interfaces Bobby Baker Teaching Life Writing Texts The Public's Open to Us All Crossing the Borders of German and American Modernism The Journal of Popular Film and Television Performing World Biography Women's Theatrical Memoirs Women's Theatrical Memoirs: v. 1. Memoirs of the late Mrs Robinson (1801) 2006 Oregon Biennial Auto/biography Studies This 'self' which is Not One WIP Sidonie Smith Alison Oddey Monica Steinberg Donna West Brett Michael A. Chaney Emira Derbel Mich le Barrett Miriam Fuchs Laura Engel Karen A. Mozingo Laura Miriam Levin James Boaden Sharon M. Setzer Lorna Price Natalie Edwards Susan A. Hallgarth

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charts the ways that woman artists have represented themselves and their life stories

alison oddey s interviews with prominent performing women span generations cultures perspectives practice and the best part of the

twentieth century telling various stories collectively stand up classic actresses film and television personalities experimental and alternative practitioners discuss why they want to perform what motivates them and how their personal history has contributed to their desire to perform oddey s critical introductory and concluding chapters analyze both historical and cultural contexts and explore themes arising from the interviews these include sense of identity acting as playing recapturing and revisiting childhood displacement of roots performing motherhood and being performing comedy differences between theatre film and television performance attitudes towards and relationships with audiences and working with directors the prominent subtext of motherhood reveals a consciousness of split subjectives with and beyond performance this new edition of the book includes three new interviews with actresses and is useful primary resource material for undergraduate students on performance studies courses

how artists created fictionalized identities to realize works that resisted political overreach and art historical conventions this book explores how a group of real california artists created imaginary artists engaging with the political climate of the cold war era and frustrating the discipline of art history they employed pseudonymity obfuscation anonymity auto biografiction imaginary portraiture heteronymity role playing doubling and alter ego often laced with humor these exploits facilitated stylistic experimentation provoking reactions from art viewers and governing authorities alike and disrupting reliance on documentation and attribution within art history in the 1950s and early 1960s ed kienholz walter hopps robert alexander wally hedrick george herms and wallace berman activated imagined and secret identities provoking reactions within a conservative environment gripped by communist paranoia as political concerns shifted in the 1960s and 1970s to movements for peace and equality artists including billy al bengston ed ruscha joe goode lynda benglis larry bell judy chicago lowell darling and eleanor antin redirected these tactics to probe the rise of celebrity culture and the administrative state these practices also became the precursor for later interventions by bruce conner asco allen ruppberg senga nengudi and others considering a compelling range of visual material including paintings sculptures and performed intrusions as well as publications postcards and advertisements monica steinberg examines why these imaginary artists appeared when and where they did and to what ends

this edited collection explores the complex ways in which photography is used and interpreted as a record of evidence as a form of communication as a means of social and political provocation as a mode of surveillance as a narrative of the self and as an art form what makes photographic images unsettling and how do the re uses and interpretations of photographic images unsettle the self evident reality of the visual field taking up these themes this book examines the role of photography as a revelatory medium underscored by its complex association with history memory experience and identity

literary scholar michael a chaney examines graphic novels to illustrate that in form and function they inform readers on how they ought to be read his arguments result in an innovative analysis of the various knowledges that comics produce and the methods artists and writers employ to convey them theoretically eclectic this study attends to the lessons taught by both the form and content of today s most celebrated graphic novels chaney analyzes the embedded lessons in comics and graphic novels through the form s central tropes the iconic child storyteller and the inherent childishness of comics in american culture the use of mirrors and masks as ciphers of the unconscious embedded puzzles and games in otherwise story driven comic narratives and the form s self reflexive propensity for showing its work comics reveal the labor that goes into producing them embedding lessons on how to read the work as a whole throughout chaney draws from a range of theoretical insights from psychoanalysis and semiotics to theories of reception and production from film studies art history and media studies some of the major texts examined include marjane satrapi s *persepolis* chris ware s *jimmy corrigan the smartest kid on earth* joe sacco s *palestine* david b s *epileptic* kyle baker s *nat turner* and many more as chaney s examples show graphic novels teach us even as they create meaning in their infinite relay between words and pictures

this book investigates the various reasons behind the elevation of the memoir previously categorized as a marginalized form of life writing that denudes the private space of women especially in western asian countries such as iran through a comparative investigation of azar nafisi s *reading lolita in tehran* and marjane satrapi s *persepolis 1 and 2* the book examines the way both narrative and graphic memoirs offer possibilities for iranian women to reclaim new territory transgress a post traumatic revolution and reconstruct a new model of womanhood that evades socio political and religious restrictions exile is conceptualized as empowering rather than a

continued status of loss and disillusionment and the liminality of both women writers turns into a space of artistic production the book also resists the new orientalist scope within which reading *Lolita in Tehran* more than *Persepolis* has been misread in order to reject these allegations this work sheds light on the representation of Iranian women in reading *Lolita in Tehran* not as weak victims held captive by a totalitarian version of Islam but as active participants rewriting their stories through the liberating power of the memoir the comparative approach between narrative and comic memoirs is a fruitful way of displaying similar experiences of disillusionment loss return and exile through different techniques the common thread uniting both memoirs is their zeal to reclaim Iranian women's agency and strength over subservience and passivity

de essays in dit boek onderzoeken hoe twintigste eeuwse vrouwelijke artiesten zichzelf representeren op het raakvlak van het visuele beeld geschreven tekst en performance veertien auteurs kijken hoe deze artiesten gebruik maken van verschillende media schilderkunst fotografie performance beeldhouwen verhaal lied gedicht manifest om hybride zelfportretten te creëren die tussenkomen in kritische debatten over subjectiviteit feminisme en de geschiedenis van beeldvorming in het westen

the first full length book by and about one of the most important performance artists working today this collection brings together a best of selection of the myriad articles written about Baker's work by various writers and academics including Marina Warner and Griselda Pollock

the past thirty years have witnessed a rapid growth in the number and variety of courses and programs that study life writing from literary philosophical psychological and cultural perspectives the field has evolved from the traditional approach that biographies and autobiographies were always about prominent people historically significant persons the nobility celebrities writers to the conception of life writing as a genre of interrogation and revelation the texts now studied include memoirs testimonios diaries oral histories genealogies and group biographies and extend to resources in the visual and plastic arts in films and videos and on the internet today the tensions between canonical and emergent life writing texts between the famous and the formerly unrepresented are making the study of biography and autobiography a far more nuanced and multifarious activity this volume in the MLA series options for teaching

builds on and complements earlier work on pedagogical issues in life writing studies over forty contributors from a broad range of educational institutions describe courses for every level of postsecondary instruction some writers draw heavily on literary and cultural theory others share their assignments and weekly syllabi many essays grapple with texts that represent disability illness abuse and depression ethnic sexual and racial discrimination crises and catastrophes witnessing and testimonials human rights violations and genocide the classes described are taught in humanities cultural studies social science and language departments and are located in among other countries the united states great britain canada australia germany eritrea and south africa

© oethe public© tm s open to us all© essays on women and performance in eighteenth century england considers the relationship between british women and various modes of performance in the long eighteenth century from the moment charles ii was restored to the english throne in 1660 the question of women© tm s status in the public world became the focus of cultural attention both on and off the stage in addition to the appearance of the first actresses during this period female playwrights novelists poets essayists journalists theatrical managers and entrepreneurs emerged as skillful and often demanding professionals in this variety of new roles eighteenth century women redefined shifting notions of femininity by challenging traditional representations of female subjectivity and contributing to the shaping of eighteenth century society© tm s attitudes tastes and cultural imagination recent scholarship in eighteenth century studies reflects a heightened interest in fame the rise of celebrity culture and new ways of understanding women© tm s participation as both private individuals and public professionals what is unique to the body of essays presented here is the authors© tm focus on performance as a means of thinking about the ways in which women occupied negotiated re imagined and challenged the world outside of the traditional domestic realm the authors employ a range of historical literary and theoretical approaches to the connections among women and performance and in doing so make significant contributions to the fields of eighteenth century literary and cultural studies theatre history gender studies and performance studies

the © oeself© which is not one women© tm s life writing in french assembles articles on women© tm s life writing from diverse areas of the francophone world it is comprised of nine chapters that discuss female writers from north africa sub saharan africa the caribbean

and europe in addition to french writers the idea of the self is currently attracting widespread interest in academia most notably in the arts and humanities the development of postmodernism supposes a fragmented © oesubject© formed from the network of available discourses rather than a stable and coherent self jacques derrida for example wrote that there is no longer any such things as a © oefull subject © and julia kristeva now insists that the individual is a © oesubject in process © the growing importance of psychoanalytic theory particular in french studies has also impacted upon this development the basic tenet of psychoanalytic theory is that the individual is formed of a duality the conscious and unconscious parts of the self which prevent the individual from ever fully knowing her himself and which thus insists upon a plural incomplete self developments in the field of postcolonial studies have also made us aware of different ways of approaching the self in different parts of the world and eroded the idea of a stable conscious and complete self as scholars examine these new ways of approaching the self autobiography has been the subject of renewed interest several academic books have appeared in recent years that study the ways in which autobiographers represent the self as incomplete evolving and elusive in particular a number of books have appeared on the subject of women© tm s autobiography and female subjectivity such as works by sidonie smith julia watson and nancy miller and several volumes interrogate postcolonial women© tm s autobiography such as texts by fran-oise lionnet gayatri spivak carole boyce davies and chandra mohanty our volume unites these strands of criticism by examining ways that female autobiographies write the self as a fragmented plural construct across the francophone world this will be the first book length study of this important development this volume will be of interest primarily to students and scholars working in the areas of life writing french and francophone studies postcolonial studies and gender studies the volume contributes to multiple areas that are currently garnering substantial interest in academe postcolonial studies francophone studies gender studies and women© tm s writing by comparing works from across the francophone world our volume takes a global approach to the genre of autobiography and its inflections by women writers the © oeself© that is not one in women© tm s autobiography in french therefore represents a timely intervention in several interlinking academic fields and will thus garner substantial interest

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