

Eye of Prey: Subversions of the Postmodern (Theories of Contemporary Culture)

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Eye Of Prey Subversions Of The Postmodern

Paul E. Brodwin



Eye Of Prey Subversions Of The Postmodern:

The Eye of Prey Herbert Blau,1991 **Utopia Limited** Marianne DeKoven,2004-05-10 The end of the modern and the emergence of the postmodern in 1960s philosophy literature and popular culture Postmodernism: A Bibliography, 1926-1994 Deborah L. Madsen,2023-11-20 This is the first bibliography of Postmodernism to take account of work published in all subject areas and in all languages Deborah Madsen has identified a new first occurrence of the term in 1926 preceding by more than twenty years the first occurrence documented by the Oxford English Dictionary In a chronological listing books articles notes letters and working papers on Postmodernism are described with full bibliographical details Reviews of major books are documented and full contents listings are given for special issues of journals devoted to Postmodernism An appendix includes books on Postmodernism announced for publication in 1995 This bibliography brings together in one place all secondary material published on Postmodernism All disciplines are included from anthropology to zoology architecture cultural studies dance drama feminism fiction geography history legal studies literary theory mathematics medicine music pedagogical theory philosophy photography and film poetry politics religion sociology the visual and plastic arts and others The bibliography also documents items in a range of languages other than English Chinese French German Italian Japanese Russian Slovenian Spanish and the Scandinavian languages Access to the information contained in the bibliography is made easy with a comprehensive index providing guidance according to author subject language and key words Postmodernism A Bibliography 1926 1994 is an essential reference text for anyone working in the area of contemporary culture studies

Postmodern/drama Stephen Watt,1998 Scrutinizing the critical tendency to label texts or writers as postmodern scholar Stephen Watt argues that reading post modernly merely implies reading culture more broadly In contemporary drama Watt considers postmodernity less a question of genre or media than a mode of subjectivity shared by both playwright and audience 6 illustrations *Representing Animals* Nigel Rothfels,2002-11-28 Representing Animals explores the complex and often surprising connections between our imagining of animals and our cultural environment The contributors historians literary critics anthropologists artists art historians and scholars of cultural studies examine the ways we talk write photograph imagine and otherwise represent animals The book includes topics such as pet cloning fox hunting animatronic characters and how we displace our fear of aging onto our dogs Representing Animals demonstrates the deep connections between the way we think about animals and the way we have thought about ourselves and our cultures in different times and places Its publication marks a formative moment in the emerging field of animal studies Contributors Steve Baker Marcus Bullock Jane Desmond Erica Fudge Andrew Isenberg Kathleen Kete Akira Mizuta Lippit Teresa Mangum Garry Marvin Susan McHugh and Nigel Rothfels Performing History Freddie Rokem,2002-04-25 In his examination of the ways in which theatre participates in the ongoing representations of and debates about the past Freddie Rokem concentrates on the ways in which theatre after World War II has presented different aspects of the French Revolution and the Holocaust

showing us that by performing history actors bring the historical past and the theatrical present together Biotechnology and Culture Paul E. Brodwin, 2001-01-22 Essays on technology's effect on our relationship with our bodies A timely and perceptive look at some of the most anxiety producing issues of the day Paul Rabinow University of California Berkeley As birth illness and death increasingly come under technological control struggles arise over who should control the body and define its limits and capacities Biotechnologies turn the traditional facts of life into matters of expert judgment and partisan debate They blur the boundary separating people from machines male from female and nature from culture In these diverse ways they destroy the gold standard of the body formerly taken for granted Biotechnologies become a convenient tangible focus for political contests over the nuclear family legal and professional authority and relations between the sexes Medical interventions also transform intimate personal experience giving birth building new families and surviving serious illness now immerse us in a web of machines expert authority and electronic images We use and imagine the body in radically different ways and from these emerge new collective discourses of morality and personal identity This book brings together historians anthropologists cultural critics and feminists to examine the broad cultural effects of technologies such as surrogacy tissue culture research and medical imaging The moral anxieties raised by biotechnologies and their circulation across class and national boundaries provide other interdisciplinary themes for discourse in these essays The authors favor complex social dramas of the refusal celebration or ambivalent acceptance of new medical procedures Eschewing polemics or pure theory contributors show how biotechnology collides with everyday life and reshapes the political and personal meanings of the body Contributors include Paul Brodwin Lisa Cartwright Thomas Csordas Gillian Goslinga Roy Deborah Grayson Donald Joralemon Hannah Landecker Thomas Laqueur Robert Nelson Susan Squier Janelle Taylor and Alice Wexler This impressive collection offers a number of rich examples of why the development of anthropological studies of science technology and their disruptive social effects is a leading edge of critical enquiry Arthur Kleinman Harvard University Historical Dictionary of Contemporary American Theater: 1930-2010 James Fisher, 2011-06-01 From legends like Eugene O'Neill Tennessee Williams and Arthur Miller to successful present day playwrights like Neil LaBute Tony Kushner and David Mamet some of the most important names in the history of theater are from the past 80 years Contemporary American theater has produced some of the most memorable beloved and important plays in history including Death of a Salesman A Streetcar Named Desire Barefoot in the Park Our Town The Crucible A Raisin in the Sun and The Odd Couple Historical Dictionary of Contemporary American Theater presents the plays and personages movements and institutions and cultural developments of the American stage from 1930 to 2010 a period of vast and almost continuous change It covers the ever changing history of the American theater with emphasis on major movements persons plays and events This is done through a chronology an introductory essay an extensive bibliography and over 1 500 cross referenced dictionary entries This book is an excellent access point for students researchers and anyone wanting to know more about the history of American theater Historical

Dictionary of Contemporary American Theater James Fisher, 2021-07-15 Historical Dictionary of Contemporary American Theater Second Edition covers theatrical practice and practitioners as well as the dramatic literature of the United States of America from 1930 to the present The 90 years covered by this volume features the triumph of Broadway as the center of American drama from 1930 to the early 1960s through a Golden Age exemplified by the plays of Eugene O'Neill Elmer Rice Thornton Wilder Lillian Hellman Tennessee Williams Arthur Miller William Inge Lorraine Hansberry and Edward Albee among others The impact of the previous modernist era contributed greatly to this period of prodigious creativity on American stages This volume will continue through an exploration of the decline of Broadway as the center of U.S. theater in the 1960s and the evolution of regional theaters as well as fringe and university theaters that spawned a second Golden Age at the millennium that produced another and significantly more diverse generation of significant dramatists including such figures as Sam Shepard David Mamet Maria Irene Fornes Beth Henley Terrence McNally Tony Kushner Paula Vogel Lynn Nottage Suzan-Lori Parks Sarah Ruhl and numerous others The impact of the Great Depression and World War II profoundly influenced the development of the American stage as did the conformist 1950s and the revolutionary 1960s on in to the complex times in which we currently live Historical Dictionary of the Contemporary American Theater Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 1,000 cross-referenced entries on plays playwrights directors designers actors critics producers theaters and terminology This book is an excellent resource for students researchers and anyone wanting to know more about American theater

What the Body Cost Jane Blocker, 2004 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

World Encyclopedia of Contemporary Theatre Irving Brown (Consulting Bibliographer), Natasha Rappaport (Bibliographer), Don Rubin (General Editor), Rosabel Wang

(Consulting Bibliographer),2013-10-11 An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945 plus an index to key names throughout the six volumes of the series From Acting to Performance Philip Auslander,2002-04-12 From Acting to Performance collects for the first time major essays by performance theorist and critic Philip Auslander Together these essays provide a survey of the changes in acting and performance during the crucial transition from the ecstatic theatre of the 1960s to the ironic postmodernism of the 1980s Auslander examines performance genres ranging from theatre and dance to performance art and stand up comedy In doing so he discusses an impressive line up of practitioners including Antonin Artaud Jerzy Grotowski Peter Brook Willem Dafoe the Wooster Group Augusto Boal Kate Bornstein and Orlan From Acting to Performance is a must for all students and scholars interested in contemporary theatre and performance Sub-versions Ciaran Ross,2010 From Swift s repulsive shit flinging Yahoos to Beckett s dying but never quite dead moribunds Irish literature has long been perceived as being synonymous with subversion and all forms of subversiveness But what constitutes a subversive text or a subversive writer in twenty first century Ireland The essays in this volume set out to redefine and rethink the subversive potential of modern Irish literature Crossing three central genres one common denominator running through these essays whether dealing with canonical writers like Yeats Beckett and Flann O'Brien or lesser known contemporary writers like Sebastian Barry or Robert McLiam Wilson is the continual questioning of Irish identity Irishness going from its colonial paradigm and stereotype of the subaltern in MacGill to its uneasy implications for gender representation in the contemporary novel and the contemporary drama A subsidiary theme inextricably linked to the identity problematic is that of exile and its radical heritage for all Irish writing irrespective of its different genres Sub Versions offers a cross cultural and trans national response to the expanding interest in Irish and postcolonial studies by bringing together specialists from different national cultures and scholarly contexts Ireland Britain France and Central Europe The order of the essays is by genre This study is aimed both at the general literary reader and anyone particularly interested in Irish Studies *Critical Live Art* Dominic Johnson,2016-04-29 Live Art is a contested category not least because of the historical disciplinary and institutional ambiguities that the term often tends to conceal Live Art can be usefully defined as a peculiarly British variation on particular legacies of cultural experimentation a historically and culturally contingent translation of categories including body art performance art time based art and endurance art The recent social and cultural history of the UK has involved specific factors that have crucially influenced the development of Live Art since the late 1970s These have included issues in national cultural politics relating to sexuality gender disability technology and cultural policy In the past decade there has been a proliferation of festivals of Live Art in the UK and growing support for Live Art in major venues Nevertheless while specific artists have been afforded critical essays and monographs there is a relative absence of scholarly work on Live Art as a historically and culturally specific mode of artistic production Through essays by leading scholars and critical interviews with influential artists in the sector Critical

Live Art addresses the historical and cultural specificity of contemporary experimental performance and explores the diversity of practices that are carried out programmed read or taught as Live Art This book is based on a special issue of Contemporary Theatre Review **After Criticism** Gavin Butt,2008-04-15 It has recently become apparent that criticism has fallen on hard times Either commodification is deemed to have killed it off or it has become institutionally routine This book explores contemporary approaches which have sought to renew criticism s energies in the wake of a theatrical turn in recent visual arts practice and the emergence of a performative arts writing over the past decade or so Issues addressed include the performing of art s histories the consequences for criticism of embracing boredom distraction and other queer forms of inattention and the importance of exploring writerly process in responding to aesthetic experience Bringing together newly commissioned work from the fields of art history performance studies and visual culture with the writings of contemporary artists After Criticism provides a set of experimental essays which demonstrate how the critical might live on as a vital and efficacious force within contemporary culture **Comedy Matters** W. Demastes,2008-05-12 Comedy Matters traces the long tradition of the expansive comic embrace of cultural difference and diversity that manages to survive even in some of mankind s darkest moments Demastes argues that comedy has a hard nosed pragmatic dimension that can be mobilized against belligerent cultural forces Drawing from the works of Shakespeare Stoppard and a number of other comic masters Comedy Matters demonstrates how comedy continues to work against cultural regimentation by striving to re calibrate our decision making processes and challenging the stultifying rigidity of human economy in the broadest sense of the term

Psycho Paths Philip L. Simpson,2000 Philip L Simpson provides an original and broad overview of the evolving serial killer genre in the two media most responsible for its popularity literature and cinema of the 1980s and 1990s The fictional serial killer with a motiveless highly individualized modus operandi is the latest manifestation of the multiple murderers and homicidal maniacs that haunt American literature and particularly visual media such as cinema and television Simpson theorizes that the serial killer genre results from a combination of earlier genre depictions of multiple murderers inherited Gothic storytelling conventions and threatening folkloric figures reworked over the years into a contemporary mythology of violence Updated and repackaged for mass consumption the Gothic villains the monsters the vampires and the werewolves of the past have evolved into the fictional serial killer who clearly reflects American cultural anxieties at the start of the twenty first century Citing numerous sources Simpson argues that serial killers recent popularity as genre monsters owes much to their pliability to any number of authorial ideological agendas from both the left and the right ends of the political spectrum Serial killers in fiction are a kind of debased and traumatized visionary whose murders privately and publicly re empower them with a pseudo divine aura in the contemporary political moment The current fascination with serial killer narratives can thus be explained as the latest manifestation of the ongoing human fascination with tales of gruesome murders and mythic villains finding a receptive audience in a nation galvanized by the increasingly apocalyptic tension between the extremist

philosophies of both the New Right and the anti New Right Faced with a blizzard of works of varying quality dealing with the serial killer Simpson has ruled out the catalog approach in this study in favor of in depth an analysis of the best American work in the genre He has chosen novels and films that have at least some degree of public name recognition or notoriety including *Red Dragon* and *The Silence of the Lambs* by Thomas Harris *Manhunter* directed by Michael Mann *Henry Portrait of a Serial Killer* directed by John McNaughton *Seven* directed by David Fincher *Natural Born Killers* directed by Oliver Stone *Zombie* by Joyce Carol Oates and *American Psycho* by Bret Easton Ellis

Beckett Writing Beckett H. Porter Abbott, 2019-01-24 Suppose that before he is writing fiction before he is writing drama before he is writing any of the autonomous highly polished pieces that make up his life work Beckett is writing Beckett What follows from this In *Beckett Writing Beckett* H Porter Abbott argues that by the time he had written *Waiting for Godot* Beckett's art had crystallized as a life project keyed to the simultaneous action of writing and reading the self How does such an interpretive shift change the way we see the salient features of Beckett's art his extraordinary and persistent assaults on narrative his restless exploration of genres and media his attempts to exercise autocratic control over performance and publication his increasingly musical formal structures his tireless capacity to invent How moreover does this view relate to the contempt for autobiography so pervasive in Beckett's work In approaching these questions *Beckett Writing Beckett* seeks to redirect current discussion of such concepts as the author and originality Arguing on several widely contested fronts in Beckett criticism including such vexed issues as Beckett's postmodernism his politics and his relation to his audience Abbott develops an interpretive method grounded in the concept of autographical action The method allows Abbott to articulate the centrality of the inexhaustible strangeness of Beckett's work and to do so without robbing that strangeness of its power to surprise

Death Activism Patricia MacCormack, 2025-02-06 Traditional Western attitudes towards death deal with it as a painful inevitability something that has to be navigated as a trauma and a taboo They focus essentially on the management of death an anthropocentric practice prioritising the human life above every other type of existence Patricia MacCormack explores how we can develop a death activism a variety of tactics and posthuman practices which celebrate death its inevitability its forms from the slow to times of crisis and how trauma and mourning emerge as their own forms of expression Crucial to the foundation of death activism is the dissymmetry with which different deaths are met including the mass death of nonhuman animals and ecologies *Death Activism* is a feminist queer postcolonialist enquiry that seeks to queer death making queer our usual familiar death habits and trajectories of thought toward a jubilant activism that can transform death into a more democratically equal and a more jubilant force for life

Performing Drama/dramatizing Performance Michael Vanden Heuvel, 1993 Examines how the intertwining paths of avant garde theater and mainstream drama work to produce provocative new forms

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