

THE ART AND FILMS OF
LYNN HERSHMAN LEESON

Secret Agents, Private I

Art And Films Of Lynn Hershman Leeson Secret Agents Private 1

Judith K. Brodsky



Art And Films Of Lynn Hershman Leeson Secret Agents Private 1:

The Art and Films of Lynn Hershman Leeson Meredith Tromble, 2005 Contents of accompanying DVD ROM on p 221 of text *The Art and Films of Lynn Hershman Leeson* Meredith Tromble, Lynn Hershman, 2005-12-05 Lynn Hershman Leeson's groundbreaking installation performance photography video digital and film works have earned her an international reputation as a prodigious and innovative artist This first historical and critical analysis of her work by prominent scholars and the artist herself brings nearly forty years of creative output into focus by tracking the development of her constant themes through each medium The provocative essays in this volume ranging from formal to theoretical to psychological to poetical analyses establish her place at the forefront of contemporary art Hershman Leeson's work explores vision spectatorship and the construction of sexed subjectivity touching on key feminist concerns relating to the lived experience of the physical body and the body as a medium on which social law and values are inscribed Her projects of self analysis and self mythification explode stable notions of identity The Art and Films of Lynn Hershman Leeson demonstrates how Hershman Leeson's work uniquely mirrors fragmented human subjectivity at the beginning of the twenty first century Especially useful are the artist's updated chronology and a DVD with excerpts from several of her works Copub Henry Art Gallery University of Washington

Reclaiming the Archive Vicki Callahan, 2010 Illustrates the rich relationship between film history and feminist theory Reclaiming the Archive Feminism and Film History brings together a diverse group of international feminist scholars to examine the intersections of feminism history and feminist theory in film Editor Vicki Callahan has assembled essays that reflect a range of methodological approaches including archival work visual culture reception studies biography ethno historical studies historiography and textual analysis by a diverse group of film and media studies scholars to prove that feminist theory film history and social practice are inevitably and productively intertwined Essays in Reclaiming the Archive investigate the different models available in feminist film history and how those feminist strategies might serve as paradigmatic for other sites of feminist intervention Chapters have an international focus and range chronologically from early cinema to post feminist texts organized around the key areas of reception stars and authorship A final section examines the very definitions of feminism post feminism cinema transmedia and archives virtual and online in place today The essays in Reclaiming the Archive prove that a significant heritage of film studies lies in the study of feminism in film and feminist film theory Scholars of film history and feminist studies will appreciate the breadth of work in this volume

The Oxford Handbook of Interactive Audio Karen Collins, Bill Kapralos, Holly Tessler, 2014 What does it mean to interact with sound How does interactivity alter our experience as creators and listeners What does the future hold for interactive musical and sonic experiences This book answers these questions with newly commissioned chapters that explore the full range of interactive audio in games performance design and practice

Archive Everything Gabriella Giannachi, 2023-09-19 How the archive evolved to include new technologies practices and media and how it became the

apparatus through which we map the everyday In Archive Everything Gabriella Giannachi traces the evolution of the archive into the apparatus through which we map the everyday The archive traditionally a body of documents or a site for the preservation of documents changed over the centuries to encompass often concurrently a broad but interrelated number of practices not traditionally considered as archival Archives now consist of not only documents and sites but also artworks installations museums social media platforms and mediated and mixed reality environments Giannachi tracks the evolution of these diverse archival practices across the centuries Archives today offer a multiplicity of viewing platforms to replay the past capture the present and map our presence Giannachi uses archaeological practices to explore all the layers of the archive analyzing Lynn Hershman Leeson's Women Art Revolution project a digital archive of feminist artists She considers the archive as a memory laboratory with case studies that include visitors encounters with archival materials in the Jewish Museum in Berlin She discusses the importance of participatory archiving examining the multimedia roadshow Digital Diaspora Family Reunion as an example She explores the use of the archive in works that express the relationship between ourselves and our environment citing Andy Warhol and Ant Farm among others And she looks at the transmission of the archive through the body in performance bioart and database artworks closing with a detailed analysis of Lynn Hershman Leeson's Infinity Engine The Cinematic Life of the Gene Jackie Stacey, 2010-04-02 A leading feminist film theorist argues that the cinema animates the tropes of and enacts our fears about cloning and other kinds of genetic engineering

Technologies of the Self-Portrait Gabriella Giannachi, 2022-07-29 This book demonstrates how artists have radically revisited the genre of the self portrait by using a range of technologies and media that mark different phases in what can be described as a history of self or selves production Gabriella Giannachi shows how artists constructed their presence subjectivity and personhood by using a range of technologies and media including mirrors photography sculpture video virtual reality and social media to produce an increasingly fluid multiple and social representation of their self This interdisciplinary book draws from art history performance studies visual culture new media theory philosophy computer science and neuroscience to offer a radical new reading of the genre **Documentary Media** Broderick Fox, 2015-10-16 Documentary Media History Theory Practice facilitates the study of documentary media its changing forms and diverse social functions Fox provides balanced and accessible coverage of the historical critical and the practical aspects of documentary media without mandating specialized skills sets in students or access to costly technology For practitioners and students alike Documentary Media lays out fundamental concepts and production processes needed to contribute to the contemporary production of non fiction media in the digital age Each chapter engages students by challenging traditional assumptions about documentary form and function posing critical and creative questions and offering historical and contemporary examples Additionally each chapter closes with an Into Practice section that assists readers in applying the chapter's concepts Fox aims to help the student establish a complete treatment aesthetic plan and pre production strategy for their

own documentary project *Aesthetics of Interaction in Digital Art* Katja Kwastek, 2015-08-21 An art historical perspective on interactive media art that provides theoretical and methodological tools for understanding and analyzing digital art Since the 1960s artworks that involve the participation of the spectator have received extensive scholarly attention Yet interactive artworks using digital media still present a challenge for academic art history In this book Katja Kwastek argues that the particular aesthetic experience enabled by these new media works can open up new perspectives for our understanding of art and media alike Kwastek herself an art historian offers a set of theoretical and methodological tools that are suitable for understanding and analyzing not only new media art but also other contemporary art forms Addressing both the theoretician and the practitioner Kwastek provides an introduction to the history and the terminology of interactive art a theory of the aesthetics of interaction and exemplary case studies of interactive media art Kwastek lays the historical and theoretical groundwork and then develops an aesthetics of interaction discussing such aspects as real space and data space temporal structures instrumental and phenomenal perspectives and the relationship between materiality and interpretability Finally she applies her theory to specific works of interactive media art including narratives in virtual and real space interactive installations and performance with case studies of works by Olia Lialina Susanne Berkenheger Stefan Schemat Teri Rueb Lynn Herschman Agnes Heged s Tmema David Rokeby Sonia Cillari and Blast Theory The Studio Reader Mary Jane Jacob, Michelle Grabner, 2010-06-15 The image of a tortured genius working in near isolation has long dominated our conceptions of the artist s studio Examples abound think Jackson Pollock dripping resin on a cicada carcass in his shed in the Hamptons But times have changed ever since Andy Warhol declared his art space a factory artists have begun to envision themselves as the leaders of production teams and their sense of what it means to be in the studio has altered just as dramatically as their practices The Studio Reader pulls back the curtain from the art world to reveal the real activities behind artistic production What does it mean to be in the studio What is the space of the studio in the artist s practice How do studios help artists envision their agency and beyond that their own lives This forward thinking anthology features an all star array of contributors ranging from Svetlana Alpers Bruce Nauman and Robert Storr to Daniel Buren Carolee Schneemann and Buzz Spector each of whom locates the studio both spatially and conceptually at the center of an art world that careens across institutions markets and disciplines A companion for anyone engaged with the spectacular sites of art at its making The Studio Reader reconsiders this crucial space as an actual way of being that illuminates our understanding of both artists and the world they inhabit **Dismantling the Patriarchy, Bit by Bit** Judith K. Brodsky, 2022-10-20 In Dismantling the Patriarchy Bit by Bit Judith K Brodsky makes a ground breaking intellectual leap by connecting feminist art theory with the rise of digital art Technology has commonly been considered the domain of white men but unrecognized until this book female artists including women artists of color have been innovators in the digital art arena as early as the late 1960s when computers first became available outside of government and university laboratories Brodsky an important figure in the

feminist art world looks at various forms of visual art that are quickly becoming the dominant art of the 21st century examining the work of artists in such media as video from pioneers Joan Jonas and Adrian Piper to Hannah Black today websites and social networking from Vera Frenkel to Ann Hirsch virtual and augmented reality art Jenny Holzer to Hyphen Lab and art using artificial intelligence She also documents the work of female identifying queer transgender and Black and brown artists including Legacy Russell and Micha C rdenas who are not only innovators in digital art but also transforming technology itself under the impact of feminist theory In this radical study Brodsky argues that their work frees technology from its patriarchal context illustrating the crucial need to transform all areas of our culture in order to achieve the goals of MeToo Black Lives Matter BLM and Black and Minority Ethnic BAME representation to empower female identifying and Black and brown people and to document their contributions to human history *N. Paradoxa*, 2007 International feminist art journal

WACK! Cornelia H. Butler, 2007 Written entries on each artist offer key biographical and descriptive information and accompanying essays by leading critics art historians and scholars offer new perspectives on feminist art practice The topics provide a broad social context for the artworks themselves **Cinematic Appeals** Ariel

Rogers, 2013-10-22 Cinematic Appeals follows the effect of technological innovation on the cinema experience specifically the introduction of widescreen and stereoscopic 3D systems in the 1950s the rise of digital cinema in the 1990s and the transition to digital 3D since 2005 Widescreen films drew the spectator into the world of the screen enabling larger than life close ups of already larger than life actors The technology fostered the illusion of physically entering a film enhancing the semblance of realism Alternatively the digital era was less concerned with manipulating the viewer's physical response and more with generating information flow awe disorientation and the disintegration of spatial boundaries This study ultimately shows how cinematic technology and the human experience shape and respond to each other over time Films discussed include Elia Kazan's East of Eden 1955 Star Wars The Phantom Menace 1999 The Matrix 1999 and Thomas Vinterberg's Dogme film The Celebration 1998 *Theories of Performance: Kéline Gotman*, 2022 Theories of Performance Critical and Primary Sources offers a comprehensive collection of key writings on a subject which has come to permeate fields as diverse as theatre comparative literature philosophy geography history English science and technology studies in what has been termed the transdisciplinary performative turn The collected essays draw upon writing from these diverse disciplines together illustrating how performance has become an ever more vibrant and plastic discursive practice It includes perspectives from regions and disciplines less well represented in performance theory up to now including from East Asia and the Middle East as well as from material sciences and engineering physics and education theory Selections also include indigenous and otherwise politically marginalized perspectives from within and outside the academic field of Performance Studies Each volume is introduced by the editor and arranged thematically with writings in chronological sequence so that the development of ideas can be traced within a theme The set includes 90 essays covering the following major areas

discipline method documentation and body politic Together the four volumes of Theories of Performance present a major scholarly resource for the field **Performance and the Medical Body** Alex Mermikides, Gianna Bouchard, 2016-02-25

This edited collection focuses on performance practice and analysis that engages with medical and biomedical sciences After locating the biologization of theatre at the turn of the twentieth century it examines a range of contemporary practices that respond to understandings of the human body as revealed by biomedical science In bringing together a variety of analytical perspectives the book draws on scholars scientists artists and practices that are at the forefront of current creative scientific and academic research Its exploration of the dynamics and exchange between performance and medicine will stimulate a widening of the debate around key issues such as subjectivity patient narratives identity embodiment agency medical ethics health and illness In focusing on an interdisciplinary understanding of performance the book examines the potential of performance and theatre to intervene in shape inform and extend vital debates around biomedical knowledge and practice in the contemporary moment **The Digital Interface and New Media Art Installations** Phaedra Shanbaum, 2019-08-22

This book is about the digital interface and its use in interactive new media art installations It examines the aesthetic aspects of the interface through a theoretical exploration of new media artists who create and tactically deploy digital interfaces in their work in order to question the socio cultural stakes of a technology that shapes and reshapes relationships between humans and non humans In this way it shows how use of the digital interface provides us with a critical framework for understanding our relationship with technology Art/Basel/Miami Beach ,2006 Documenting Performance Toni Sant, 2017-03-23 Performance in the digital age has undergone a radical shift in which a once ephemeral art form can now be relived replayed and repeated Until now much scholarship has been devoted to the nature of live performance in the digital age Documenting Performance is the first book to provide a collection of key writings about the process of documenting performance focused not on questions of liveness or the artistic qualities of documents but rather on the professional approaches to recovering preserving and disseminating knowledge of live performance Through its four part structure the volume introduces readers to important writings by international practitioners and scholars on the contemporary context for documenting performance processes of documenting performance documenting bodies in motion documenting to create In each chapters examine the ways performance is documented and the issues arising out of the process of documenting performance While theorists have argued that performance becomes something else whenever it is documented the writings reveal how the documents themselves cannot be regarded simply as incomplete remains from live events The methods for preserving and managing them over time ensuring easy access of such materials in systematic archives and collections requires professional attention in its own right Through the process of documenting performance artists acquire a different perspective on their own work audiences can recall specific images and sounds for works they have witnessed in person and others who did not see the original work can trace the memories of particular events or use them to gain an understanding of

something that would otherwise remain unknown to them and their peers

New Books on Women and Feminism ,2007

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