

# Read Online Performance Politics And Activism Studies In International Performance 2013 04 11

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~~Books \u0026amp; Films to Inspire Political Activism How is art activism manifesting in politics today? Dana Mills Discusses her Book, Dance and Activism | Books Sandwiched In 23rd Annual Walter Rodney Lecture~~

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~~ICS (The UWI) Black Leadership, Partisan Politics \u0026 Social Activism Performance and Activism: Developing Resilient Futures through the Arts~~

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~~Political Activism, Cultural Conditions~~**Tips for How to Get Involved in Politics and Activism** *Is social media activism just a millennial fad?* Noam Chomsky - *The 5 Filters of the Mass Media Machine* *The Handbook for Transnational Activists - Book Presentation* ~~Policy Engagement \u0026 Political Activism~~ **Noam Chomsky - The Crimes of U.S. Presidents** ~~Education Is a System of Indoctrination of the Young - Noam Chomsky~~

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~~Dear Future Generations: Sorry (AV17884) Art and Politics: Cultural Activism in a Time of Crisis~~

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~~Book Talk | Welp: Climate Change and Arctic Identities~~**Art and Action: Writers as Political Activists** ~~Masterclass on Art and Activism~~ ~~Research-Based Theater~~ ~~Get comfortable with being uncomfortable + Luvvie Ajayi Jones~~ *The Insightful Leader Live: Leadership in a Time of Social and Political Activism* *High School Theatre Show with Emma Stone - SNL* **Age Studies Activism From Across the Humanities, Arts and Social Sciences** ~~Performance Politics And Activism Studies~~

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Most companies know that hedge fund activism may cost them in the long term, but our study can serve as yet another note of caution against becoming a target. If a company does wind up in the ...

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~~An Unintended Side effect of Hedge Fund Activism? Human Capital Loss Especially in today's social and political context ... It is easy to sink into a performative allyship. Performance activism plays a large role in recruiting people but ultimately creates ...~~

~~Diversity and Inclusion: 11 Business Strategies for Implementing and Executing a Successful Workplace That Can Be Measured in Value~~  
There is a strong correlation between Avant-Garde music and film. Especially in the late 20th century, these two mediums contributed to each other both ...

~~A Comparison of the Similarities Between the Artists Called Culture Jammers~~

Particular research strengths include big data, future cities, resource management and global economic performance ... undergraduates study US politics and international political systems and relate ...

~~Best universities for social science degrees 2022~~

Gender and Intersectionality in Post-Soviet Armenia. This two-day international conference, hosted by the Zoryan Institute in partnership with The Promise Armenian Institute at UC ...

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## ~~Gender and Intersectionality in Post Soviet Armenia~~

Although gun violence is always topical in America, this is not a topical or political story ... of addressing her emotional needs, but sees activism as a sufficient coping mechanism for his ...

## ~~Jason Isaacs Explores the Fraught Relationship Between Masculinity and Trauma in 'Mass'~~

Rush eventually stepped away from the activist organization and ran for political office. He talked to Playbook about what's changed in activism ... are safer. Study after study has assessed ...

## ~~Illinois Dems see promise in Q3 numbers~~

They will open with a major retrospective of work from Chicana artist and activist Yolanda López, who died Sept. 3 at the age of 79. López's art – and her activism – had a profound impact on the ...

## ~~'Always in her youthfulness and in her hunger': Yolanda López at MCASD~~

Welcome to "The Ezra Klein Show." [MUSIC PLAYING] I'm a big Nick Offerman fan in the sense that I'm a big Ron Swanson fan. And if you don't know who Ron Swanson is, he's the head of the Pawnee, Ind.

## ~~'There Are Better Riches Than Commerce' and Other Lessons From Nick~~

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Offerman

CytoDyn Urges Shareholders to Vote on Company's BLUE Proxy Card to Ensure their Vote Counts CytoDyn Inc. (OTCQB: CYDY) ("CytoDyn" or the "Company"), a late-stage biotechnology company developing ...

~~CytoDyn Announces Delaware Court Has Denied Activist Group's Motion to Prevent Annual Meeting from Taking Place~~

a sociologist at the University of Maryland who studies activism and climate change. Grist thanks its sponsors. Become one. There are a few explanations for this. One is the pandemic - people ...

~~Two years and a pandemic later, climate protests return to Washington~~  
Beginning with Lauren Berlant's idea of subaltern political activism and subsequent "diva acts of citizenship", this paper will consider Black female intellectuals in early 19th century America and ...

~~The "Citizenship Divas" of Early 19th Century America: Black Female Intellectuals and the Intersection of Racial and Gendered Performance~~  
Ahead of the UN climate talks in Glasgow in November, Paul McQueen visits an exhibition exploring carbon capture and storage, and looks at five projects in which art, science and ecology are working ...

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~~How creative collaborations are fighting climate change~~

As the London Film Festival returns in full, the Into Film curation team pick some of the most exciting films from this year's vibrant programme.

~~London Film Festival 2021: Round Up~~

Through this approach, it gives a feel of wholesome analysis. A valuable addition to political science literature on ethnic studies attempts to cover all sides of Sindh's politics Another ...

~~NON FICTION: DISSECTING SINDHI NATIONALISM~~

In 1965 singer Rubén Guevara got his big break on national TV, performing on the ABC musical variety series Shindig! There was just one catch. He had to drop his real name in favor of an ...

~~Doc On "God Of Funk" Rubén Funkahuatl Guevara Chicano Singer, Activist Opens New Season Of KCET's 'Artbound'~~

Inside and outside the USC Fisher Art Museum complex, USC Visions and Voices hosted an event that celebrated ongoing projects from the USC Arts & Climate Collective, the wisdom of local South LA ...

~~Artistically confronting the climate crisis~~

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Through council, mayors set the performance ... of politics, and is an activist for education - even authoring a book using the structure of the Zulu language to help learners study maths.

~~Political parties treating Durban residents like fools, says ActionSA national chairperson~~

Incumbent Gordon Gauss, appointee Kelly Castleberry, former city attorney Tamaris Henagan and first-time candidate Douglas Miller are on the ballot.

Considering both making political performance and making performance politically, this collection explores engagements of political resistance, public practice and performance media, on various scales of production within structures of neoliberal and liberal government and power.

Performance Action looks to advance the understanding of how art activism works in practice, by unpacking the relationship between the processes and politics that lie at its heart. Focusing on the UK but situating its analysis in a global context of art activism, the book

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presents a range of different cases of performance-based art activism, including the anti-oil sponsorship performances of groups like Shell Out Sounds and BP or not BP?, the radical pedagogy project Shake!, the psychogeographic practice of Loiterers Resistance Movement, and the queer performances of the artist network Left Front Art. Based on participatory, ethnographic research, Performance Action brings together a wealth of first-hand accounts and interviews followed by in-depth analysis of the processes and politics of art activist practice. The book is unique in that it adopts an interdisciplinary approach that borrows concepts and theories from the fields of art history, aesthetics, anthropology, sociology and performance studies, and proposes a new framework for a better understanding of how art activism works, focusing on processes. The book argues that art activism is defined by its dual nature as aesthetic-political practice, and that this duality and the way it is manifested in different processes, from the building of a shared collective identity to the politics of participation, is key towards fully understanding what sets apart art activism from other forms of artistic and political practice. The book is aimed at both specialist and non-specialist audiences, offering an accessible and engaging way into new theoretical contributions in the field of art activism, as well as on wider subjects such as participation, collective identity,



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prefiguration and institutional critique.

This is the first book length study of performance activism. While Performance Studies recognizes the universality of human performance in daily life, what is specifically under investigation here is performance as an activity intentionally entered into as a means of engaging social issues and conflicts, that is, as an ensemble activity by which we re-construct/transform social reality. Performance Activism: Precursors and Contemporary Pioneers provides a global overview of the growing interface of performance with education, therapy, conflict resolution, civic engagement, community development and social justice activism. It combines an historical study of the processes by which, over the course of the 20th Century, performance has been loosened from the institutional constraints of the theatre with a mosaic-like overview of the diverse work/play of contemporary performance activists around the world. Performance Activism will be of interest to theatre and cultural historians, performance practitioners and researchers, psychologists and sociologists, educators and youth workers, community organizers and political activists.

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Demonstrates the power of embodied and digital networks in confronting neoliberal sociopolitical regimes in the Americas

Against queer theory's long-suffering romance with mourning and

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melancholia and a national agenda that urges homosexuals to renounce pleasure if they want to be taken seriously, *Acts of Gaiety* seeks to reanimate notions of "gaiety" as a political value for LGBT activism by recovering earlier mirthful modes of political performance. The book mines the archives of lesbian-feminist activism of the 1960s-70s, highlighting the outrageous gaiety—including camp, kitsch, drag, guerrilla theater, zap actions, rallies, manifestos, pageants, and parades alongside "legitimate theater"—at the center of the social and theatrical performances of the era. Juxtaposing figures such as Valerie Solanas and Jill Johnston with more recent performers and activists including Hothead Paisan, Bitch and Animal, and the Five Lesbian Brothers, Sara Warner shows how reclaiming this largely discarded and disavowed past elucidates possibilities for being and belonging. *Acts of Gaiety* explores the mutually informing histories of gayness as politics and as *joie de vivre*, along with the centrality of liveliness to queer performance and protest.

*Desi Divas: Activism in South Asian American Cultural Performances* is the product of five years of field research with progressive activists associated with the School for Indian Languages and Cultures (SILC), South Asian Americans Leading Together (SAALT), the feminist dance collective Post Natyam, and the grassroots feminist political

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organization South Asian Sisters. Christine L. Garlough explores how traditional cultural forms may be critically appropriated by marginalized groups and used as rhetorical tools to promote deliberation and debate, spur understanding and connection, broaden political engagement, and advance particular social identities. Within this framework she examines how these performance activists advocate a political commitment to both justice and care, to both deliberative discussion and deeper understanding. To consider how this might happen in diasporic performance contexts, Garlough weaves together two lines of thinking. One grows from feminist theory and draws upon a core literature concerning the ethics of care. The other comes from rhetoric, philosophy, and political science literature on recognition and acknowledgment. This dual approach is used to reflect upon South Asian American women's performances that address pressing social problems related to gender inequality, immigration rights, ethnic stereotyping, hate crimes, and religious violence. Case study chapters address the relatively unknown history of South Asian American rhetorical performances from the early 1800s to the present. Avant-garde feminist performances by the Post Natyam dance collective appropriate women's folk practices and Hindu goddess figures make rhetorical claims about hate crimes against South Asian Americans after 9/11. In Yoni ki Bat (a South Asian American version of The

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Vagina Monologues) a progressive performer transforms aspects of the Mahabharata narrative to address issues of sexual violence, such as incest and rape. Throughout the volume, Garlough argues that these performers rely on calls for acknowledgment that intertwine calls for justice and care. That is, they embed their testimony in traditional cultural forms to invite interest, reflection, and connection.

Maps the divisions that stall the production of knowledge in theatre and performance studies, queer studies, and women's studies. Each of Jill Dolan's three academic locations – theatre and performance studies, lesbian/gay/queer studies (LGQ studies), and women's studies – is both interdisciplinary and fraught with divisions between theory and practice. As teacher, administrator, author, and performer, Dolan places her professional labor in relation to issues of community, pedagogy, public culture, administration, university missions, and citizenship. She works from the assumption that the production and dissemination of knowledge can be forms of activism, extending conversations on radical politics in the academy by other writers, such as Cary Nelson, Michael Berube, Gerald Graff, and Richard Ohmann. The five interconnected essays in Geographies of Learning map the divisions and dissensions that stall the production of progressive knowledge in theatre and performance studies, LGQ studies, and women's

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studies, while at the same time exploring some of the theoretical and pedagogical tools these fields have to offer one another.

This scholarly work looks at the issue of politics and performance in America today with particular attention paid to performances produced by activists, the NEA Four, and "Miss Saigon".

*Performing Southeast Asia: Performance, Politics and the Contemporary* is an important reconsideration of the histories and practices of theatre and performance in a fluid and dynamic region that is also experiencing an overarching politics of complexity, precarity and populist authoritarian tendencies. In a substantial introductory essay and essays by leading scholars, activists and practitioners working inside the region, the book explores fundamental questions for the arts. The book asks how theatre contributes to and/or addresses the political condition in the contemporary moment, how does it represent the complexity of experiences in peoples' daily lives and how does theatre engage in forms of political activism and enable a diversity of voices to flourish. The book shows how, in an age of increasingly violent politics, political institutions become sites for bad actors and propaganda. Forces of biopolitics, neo-liberalism and religious and ethnic nationalism intersect in unpredictable ways with decolonial

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practices - all of which the book argues are forces that define the contemporary moment. Indeed, by putting the focus on contemporary politics in the region alongside the diversity of practices in contemporary theatre, we see a substantial reformation of the idea of the contemporary moment, not as a cosmopolitan and elite artistic practice but as a multivalent agent of change in both aesthetic and political terms. With its focus on community activism and the creative possibilities of the performing arts the region, *Performing Southeast Asia*, is a timely intervention that brings us to a new understanding of how contemporary Southeast Asia has become a site of contest, struggle and reinvention of the relations between the arts and society. Peter Eckersall The Graduate Center City University of New York *Performing Southeast Asia* - with chapters concerned with how regional theatres seek contextually-grounded, yet post-national(istic) forms; how history and tradition shape but do not hold down contemporary theatre; and how, in the editors' words, such artistic encounters could result in theatres 'that do not merely attend to matters of cultural heritage, tradition or history, but instead engage overtly with theatre and performance in the contemporary' - contributes to the possibility of understanding what options for an artistically transubstantiated now-ness may be: to the possibility, that is, of what might be called a 'Present-Tense Theatre'. C. J.

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W.-L. Wee Professor of English Nanyang Technological University  
Performing Southeast Asia examines contemporary performance practices and their relationship with politics and governance in Southeast Asia in the twenty-first century. In a region haunted historically by strongman politics, authoritarianism and militarism, religious tension and ethnic strife, the chapters reveal how contemporary theatre and performances in the present reflect yet challenge dominant socio-political discourses. The authors analyse works of political commitment and conviction, created and performed by Southeast Asian artists, as modes and platforms of reaction and resistance to the shifting political climates that inform contemporary life in urban Southeast Asia. The discussions center on issues of state hegemonies and biopolitics, finance and sponsorship, social liberalism and conservatism, the relevance of history and tradition, and globalisation and cultural practice. These diverse yet related concerns converge on an examination of the efficacies of theatre and performance as means of political intervention and transformation that point to alternative embodiments of political consciousness through which artists propose critical options for rethinking the state, citizenship, identity and belonging in a time of seismic socio-political change. The editors also reframe an understanding of 'the contemporary' not simply as a temporal adjective but, in the context



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of present Southeast Asia, as a geopolitical condition that shapes  
artistic and performance practices.

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