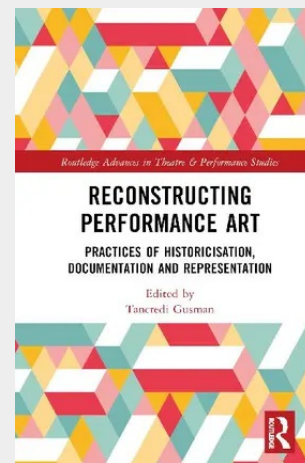


Reconstructing Performance Art

Practices of Historicisation, Documentation and Representation

This book investigates the practices of reconstructing and representing performance art and their power to shape this art form and our understanding of it. Performance art emerged internationally between the 1960s and 1970s crossing disciplinary boundaries between performing arts and visual arts. Because of the challenge it posed to the ontologies and paradigms of these fields, performance art has since stimulated an ongoing debate on the most appropriate means to document, preserve and display it. Tancredi Gusman brings together international scholars from different disciplinary fields to examine methods, media, and approaches by which this art form has been represented and (re)activated over time and its transnational history reconstructed. Through contributions and case studies spanning various countries, regions and artistic fields, the authors outline an innovative theoretical-methodological framework for capturing the processes and strategies for transmitting the tangible and intangible heritage of performance art. This book will be of great appeal to students, researchers, and practitioners in the fields of Theatre and Performance Studies as well as Visual Arts and Art History, who have an interest in performance art, its history and presence in the contemporary artistic and cultural landscape.

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