Record Nr. UNINA9910145272503321 **Titolo** After criticism [[electronic resource]]: new responses to art and performance / / edited by Gavin Butt Pubbl/distr/stampa Malden, MA, : Blackwell, 2005 **ISBN** 80-470-7742-2 0-470-77424-X 1-281-31125-1 9786611311254 0-470-77735-4 Descrizione fisica 1 online resource (234 p.) Collana New interventions in art history;; 4 Altri autori (Persone) **ButtGavin** Disciplina 701.1809049 701/.18/09049 Soggetti Performance art Art criticism - United States - History - 20th century Performance (Art) Crítica d'art Història Llibres electrònics Estats Units d'Amèrica Lingua di pubblicazione Inglese **Formato** Materiale a stampa Livello bibliografico Monografia Note generali Description based upon print version of record. Nota di bibliografia Includes bibliographical references (p. [207]-211) and index. Nota di contenuto Contents; List of Illustrations; Notes on Contributors; Series Editor 's Preface; Introduction: The Paradoxes of Criticism; Part I Performing Art 's Histories; 1 Solo Solo Solo; 2 Binding to Another 's Wound:Of Weddings and Witness; 3 This is I; Part II Distracted and Bored: The Critic Looks Elsewhere; 4 The Trouble with Men,or,Sex,Boredom,and the Work of Vaginal Davis: 5 Utopia 's Seating Chart:Ray Johnson, Jill Johnston, and Queer Intermedia as System; 6 Looking Away: Participations in Visual Culture; Part III Critical Response/Performative **Process** 7 Itinerant Improvisations: From "My Favorite Things" to an "agency of

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## Transparent Lecture; Selected Bibliography; Index

## Sommario/riassunto

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 (in)attention; and the importan