1. Record Nr. UNINA9910502989503321 Autore Wynne-Jones Victoria <1981-> **Titolo** Choreographing intersubjectivity in performance art // Victoria Wynne-Jones Cham, Switzerland:,: Palgrave Macmillan,, [2021] Pubbl/distr/stampa ©2021 **ISBN** 3-030-40585-0 Descrizione fisica 1 online resource (263 pages) Collana **New World Choreographies** Disciplina 709.050155 Soggetti Performance art Choreography Lingua di pubblicazione Inglese **Formato** Materiale a stampa Livello bibliografico Monografia Note generali Includes index. Intro -- Acknowledgements -- Praise for Choreographing Nota di contenuto Intersubjectivity in Performance Art -- Contents -- List of Figures -- 1 Introduction: Exhibitions and the Choreographic Turn -- 1.1 The Choreographic Turn: The Emergence and Flourishing of Dance Exhibitions -- 1.2 Defining Intersubjectivity -- 1.3 A Working Definition of Choreography -- 1.4 Summary of Chapters -- References -- 2 Museum Bodies: Choreo-Policing and Choreo-Politics -- 2.1 Museum Bodies: Self-Regulation -- 2.2 The Twentieth-Century Exhibition Space: The White Cube as a Mechanism for Viewing -- 2.3 Twenty-First Century Contemporary Art Museums and the Experience Economy -- 2.4 Choreographed Bodies: Institutions, Instruction and Choreo-Politics -- 2.5 The Choreo-Political Project -- References -- 3 Xavier Le Roy and the Male Subject as Performance Artist -- 3.1 Threshold Spaces and Machinic Voices -- 3.2 Bodymades: Metamorphosis and Transformation -- 3.3 Becoming-Animal --References -- 4 Human, Non-human and Post-human Moving Together: Tino Sehgal and Alicia Frankovich -- 4.1 Action, Alterity and Assignation: Philosophical Accounts of Intersubjectivity -- 4.2 A Relation of Relations: Gilbert Simondon's Transindividual -- 4.3 An Unruly Mob: Swarming, Social Bonding and the Multitude -- 4.4

Singularity and Dissensus: Félix Guattari and Intersubjectivity -- 4.5

The Posthuman: Post-Anthropocentrism, Darkness and De-

familiarisation -- References -- 5 From Elsewhere to Here: Rebecca Hobbs' Networked and Post-Internet Choreographies -- 5.1 Rebecca Hobbs' "Otara at Night" (2011) -- 5.2 Networked Choreographies, Subjectivity as Network -- 5.3 Post-Internet or Post-Digital Art and Performance -- 5.4 Becoming-Machine and Cyborgs -- 5.5 Pushing Movement Archives into the Body: The Internet as a Library of Dance -- 5.6 Rebecca Hobbs' "Mangere Mall" (2011) -- References. 6 Articulating Alternatives: val smith's Queer Choreographies -- 6.1 On the Possibility of Queering Choreography -- 6.2 val smith: Queer Authority and Shifting off Shame -- 6.3 val smith: Transitioning and Transformation -- References -- 7 Walking the Wall and Crossing the Threshold: Angela Tiatia, Kalisolaite 'Uhila and Shigeyuki Kihara's Counter-Hegemonic Choreographies -- 7.1 Walking the Wall: Pacific Bodies in Museums and Contemporary Art Galleries -- 7.2 Pasifika Styles: A Short Exhibition History of Pacific Bodies Performing in Museums and Contemporary Art Institutions -- 7.3 Crossing the Threshold: Decolonizing Choreographies -- 7.4 Dancing as if to Float: V and Relational Space -- References -- 8 Conclusion: Unsettling the Museum -- References -- Index.