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Autore	Julius Sarah
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Nota di contenuto	1. Introduction: Re-performance Now: Loss, Adaptation and Survival -- 2. Chapter One: Re-performance, Death, Mourning and Survival: A Theoretical Discourse -- 3. Chapter Two: Abjection and Memorial: Death and Finitude -- 4. Chapter Three: Adaptation, Echoes, Traces and Remains -- 5. Chapter Four: Loss and Mourning -- 6. Chapter Five: Re-performance, Adaptation, Legacy and the Future -- 7. Chapter Six: Mourning and Memorial -- 8. Conclusion: Adaptation, Afterlives, Survival and Re-performance.
Sommario/riassunto	This book examines the recent trend for re-performance and how this

impacts on the relationship between live performance and death. Focusing specifically on examples of performance art the text analyses the relationship between performance, re-performance and death, comparing the process of re-performance to the process of mourning and arguing that both of these are processes of adaptation and survival. Using a variety of case studies, including performances by Ron Athey, Julie Tolentino, Martin O'Brien, Sheree Rose, Jo Spence and Hannah Wilke, the book explores performances which can be considered acts of re-performance, as well as performances which examine some of the critical concerns of re-performance, including notions of illness, loss and death. By drawing upon both philosophical and performance studies discourses the text takes a novel approach to the relationship between re-performance, mourning and death. Sarah Julius completed her PhD at De Montfort University, UK, in February 2019, graduating in July 2019. During the completion of her thesis she presented her research at De Montfort University's Borderlines conference as well as at a postgraduate conference at Sapienza University of Rome, Italy. She also has experience teaching at De Montfort University as a visiting lecturer.
