## In Other Los Angeleses: Multicentric Performance Art (Paperback)



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## Reviews

This publication is wonderful. Better then never, though i am quite late in start reading this one. I am very happy to tell you that here is the best book we have read through inside my personal daily life and could be he finest pdf for actually. (Ms. Sydnee Lesch)

# IN OTHER LOS ANGELESES: MULTICENTRIC PERFORMANCE ART (PAPERBACK)



University of California Press, United States, 2002. Paperback. Book Condition: New. New.. 226 x 150 mm. Language: English . Brand New Book. Performance art and Los Angeles, two subjects spectacularly resistant to definitions, illuminate each other in this searching study by Meiling Cheng. A marginal artistic pursuit by choice as well as necessity, performance art has flourished in and about multicentric Los Angeles for nearly four decades, finding its own centers of activity, moving and changing as the margins have reconstituted themselves. The notion of multicentricity serves, somewhat paradoxically, as the unifying motif in Cheng s imaginative views of center and periphery, self and other, and mainstream and marginal cultures. She analyzes individual artists and performances in detail, bringing her own center gracefully and unmistakably into contact with all those others. Without suggesting that her approach is definitive, she offers a way of thinking and talking coherently about particularly elusive, ephemeral artwork. Cheng describes performance art as an intermedia visual art form that uses theatrical elements in presentation . Performance art, which uses the living body as its central medium, occurs only here and only now. Because it is intentionally volatile, highly adaptable, and often site-specific, with emphasis on audience interaction, context is inseparable from the work itself. When Cheng writes about Suzanne Lacy or Tim Miller, Johanna Went or Oguri and Renzoku, Sacred Naked Nature Girls or osseus labyrint, she is conscious of her role in extending their creative expression. As members of the virtual audience, readers and viewers of other documentation concerning performance art are arrayed outside the center represented by a given artist and the circle represented by the immediate witnesses to a performance, but all may entertain what Cheng calls a conceptual ownership of the work. A person who reads about a performance, she...

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