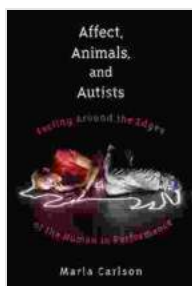


Feeling Around the Edges of the Human in Performance

By Colin Connor

In "Feeling Around the Edges of the Human in Performance," Colin Connor explores the intersection of performance and the human body. The book features a range of essays and images by artists and scholars, and it offers a unique perspective on the nature of performance.



Affect, Animals, and Autists: Feeling Around the Edges of the Human in Performance

★★★★★ 5 out of 5

Language : English
File size : 1709 KB
Text-to-Speech : Enabled
Screen Reader : Supported
Enhanced typesetting : Enabled
Word Wise : Enabled
Print length : 272 pages



Connor argues that performance is not simply a representation of the human body, but rather a way of experiencing the body in a new way. He writes, "Performance allows us to feel the edges of our own humanity, to explore the limits of our physical and mental abilities, and to discover new ways of being in the world."

The book is divided into four sections, each of which explores a different aspect of the relationship between performance and the body.

The Embodied Performer

The first section of the book, "The Embodied Performer," focuses on the physicality of performance. Connor argues that the body is not simply a tool for performance, but rather an integral part of the artistic experience. He explores the ways in which the body can be used to express emotion, communicate ideas, and create beauty.

This section includes essays by artists such as dancer William Forsythe and choreographer Merce Cunningham. These essays provide insights into the creative process and the challenges of working with the human body.

The Vulnerable Performer

The second section of the book, "The Vulnerable Performer," explores the emotional and psychological aspects of performance. Connor argues that performance is not simply a display of skill, but also a way of sharing our vulnerabilities with others. He explores the ways in which performers can use their own experiences to create powerful and moving works of art.

This section includes essays by artists such as actor John Leguizamo and singer-songwriter Tori Amos. These essays offer personal insights into the challenges of performing and the rewards of connecting with an audience.

The Political Performer

The third section of the book, "The Political Performer," explores the political and social dimensions of performance. Connor argues that performance can be used to challenge the status quo, raise awareness of important issues, and promote social change.

This section includes essays by artists such as playwright Tony Kushner and director Anna Deavere Smith. These essays provide insights into the power of performance to make a difference in the world.

The Future of Performance

The fourth section of the book, "The Future of Performance," explores the future of performance. Connor argues that performance is constantly evolving, and that new technologies and new ways of thinking are creating new possibilities for artistic expression.

This section includes essays by artists such as digital artist Rafael Lozano-Hemmer and performance theorist Peggy Phelan. These essays offer visions of the future of performance and the ways in which it will continue to push the boundaries of human experience.

Feeling Around the Edges of the Human in Performance is a groundbreaking book that offers a new perspective on the nature of performance. The book is essential reading for anyone interested in performance, the human body, or the arts.

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