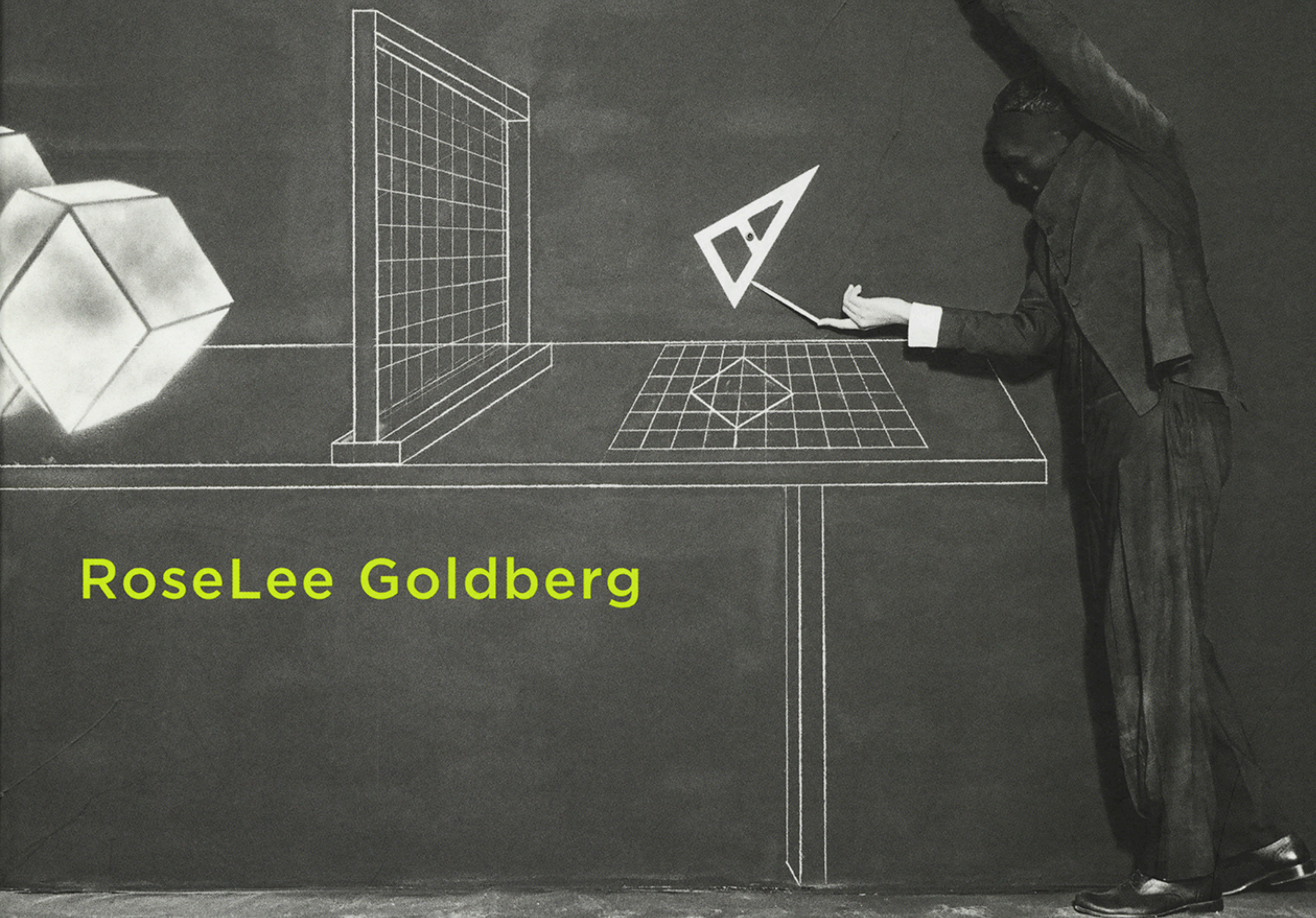


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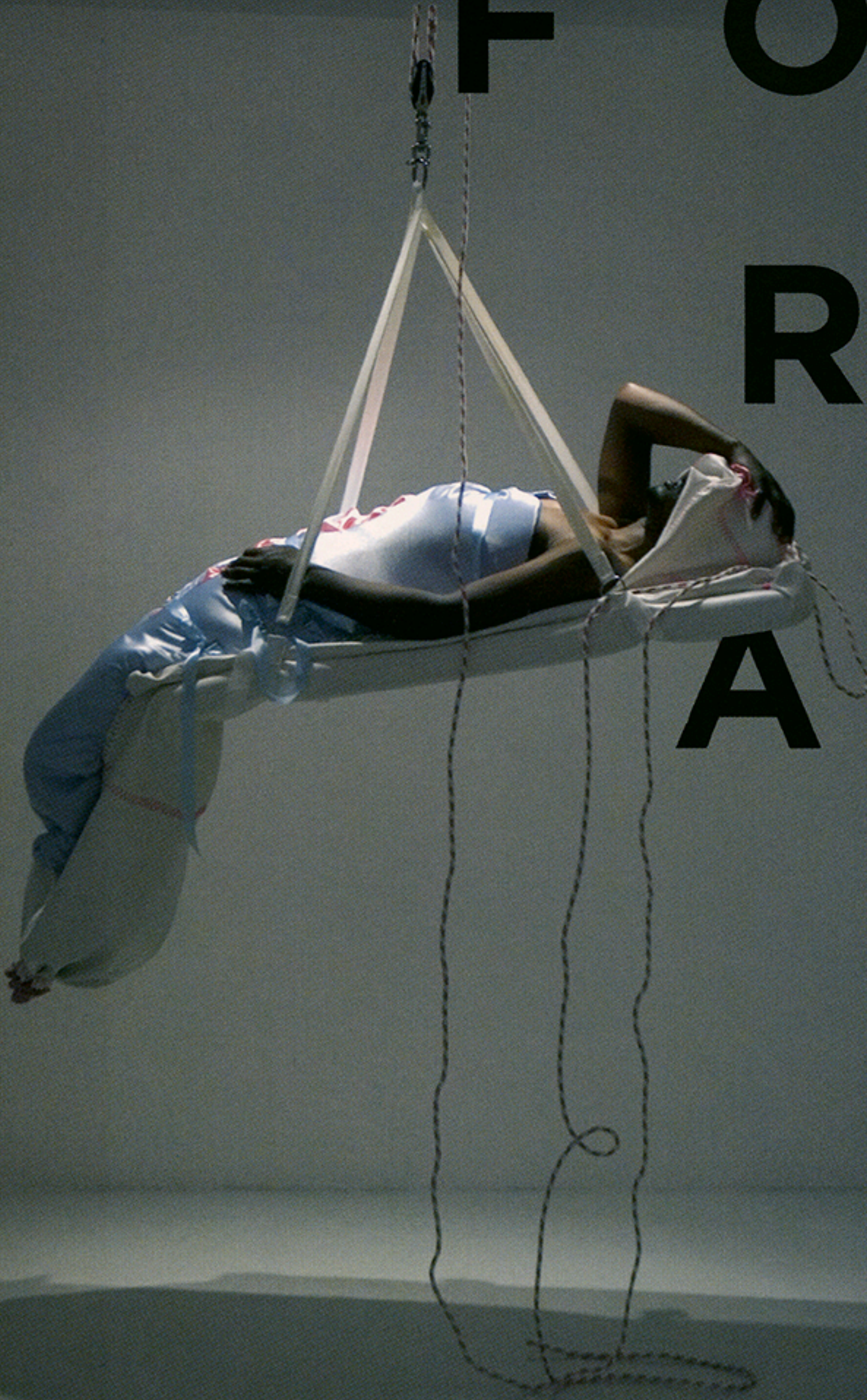


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Over 260 illustrations

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ON THE COVER Robin Rhode, *Apparatus*, 2009. C-prints mounted on Plexiglass. 36 parts, each: 35.6 x 33.3cm (14 x 11 in.).

PAGE 1 Araya Rasdjarmrearnsook, *Two Planets: Millet's The Gleaners and Thai Farmers*, 2008. Film still. Thailand.

PAGE 2-3 Nicholas Hlobo, *Ungamqhawuli*, 2008. Michael Stevenson Gallery, Cape Town.

THIS PAGE Pussy Riot Punk Prayer, 2012. Red Square, Moscow.



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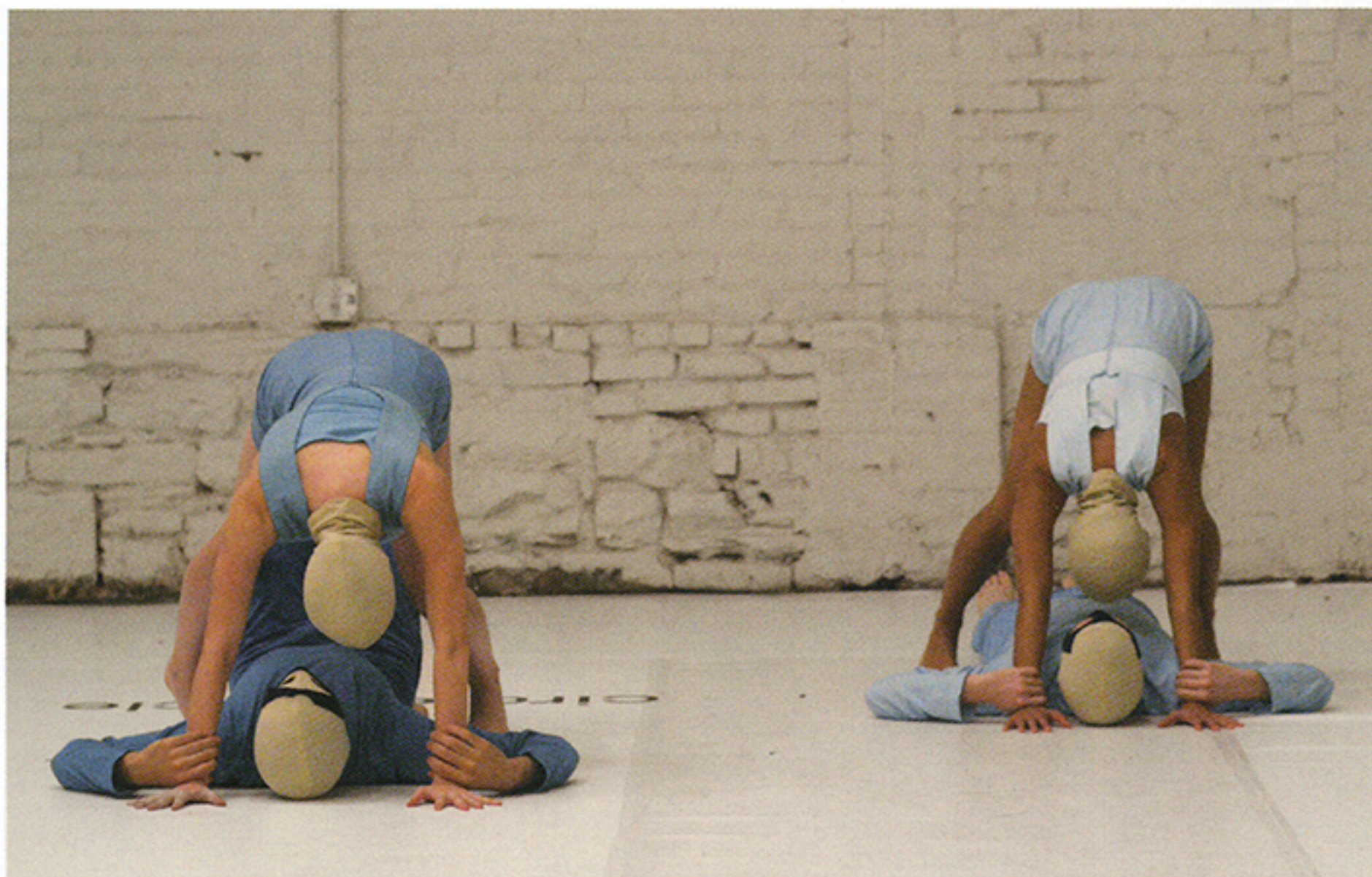
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KELLY NIPPER

Floyd on the Floor, 2004.

Commission for Performance 07, Judson Memorial Church, New York.

Photo by Paula Court.

Following the devastation of Hurricane Floyd – a Category 4 storm that swept across the East Coast of the United States in 1999 – Nipper’s choreographic investigation of disaster uses prognostication patterns of weather systems and shifts in barometric pressure to direct the movement of eight masked dancers. The performers clutch at an oversized parachute and whirl, tumble, fall and rise, allowing the order of choreographed steps in time to fall under the hazardous and erratic direction of a random system, while simultaneously harnessing it.

JACOLBY SATTERWHITE

Reifying Desire 6, 2012.

Film still. Commission for the Whitney Biennial 2014, New York.

Satterwhite remixes his performances with home movies, family photos, art-historical images, documentary footage and his mother’s drawings in surreal 3D animations that combine to produce a digital portrait. Here he plots individual narratives as data points to be interpreted in the fantasy landscape of a video game universe. Presented as a six-channel video installation, the work scatters attention as real and virtual characters move in and out. The artist becomes an avatar of sorts, into whose world the audience can step.



Now one of the most highly visible art forms, in the last two decades performance has emerged from the margins to become an essential vehicle for communication, transforming museums and galleries into lively cultural hubs for future generations. This landmark survey by renowned authority RoseLee Goldberg reveals how live art has developed in the 21st century as a visual medium, a global language and a political force. A mesmerizing survey of this most varied art form, *Performance Now* is the ultimate reference for artists, art students and historians, as well as theater, film, dance and architecture enthusiasts with an eye on the avant-garde.

RoseLee Goldberg is an art historian, critic and curator whose book, *Performance Art: From Futurism to the Present*, first published in 1979, pioneered the study of performance art. She is also the author of *Performance: Live Art Since the 1960s* and *Laurie Anderson*. In 2004 she founded *Performa*, now the leading arts organization for the development and presentation of 21st-century visual art performance.



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