

Unmarked



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As feminist film theory has made clear, representational visibility has psychic and political limitations. Simply being in the public eye does not guarantee access to power. Still, among the Left and within the field of cultural/performance studies, there is an almost ubiquitous assumption that visibility is a crucial aspect of progressive struggle. In *Unmarked*, Peggy Phelan looks at the relation between political and representational visibility within both the mainstream and the avant-garde. Phelan examines the limitations of visibility politics, suggesting that there may be political power inherent in disappearance from the visual field.

Unmarked is a controversial study of the politics of performance, employing the emerging theories of psychoanalysis, feminism and cultural studies to examine an unusually broad conception of what Phelan considers performance; she cites examples from photography, film, theatre, anti-abortion demonstrations and performance art in her arguments. A boldly speculative analysis of contemporary culture, *Unmarked* is of interest to performance theorists, cultural studies scholars, art critics and enthusiasts, intellectuals and activists.</P>

作者介绍:

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标签

peggy_phelan

艺术

performativity

Performance

英文版

艺术史

文化研究

performance

评论

Phelan指出性别、种族等层面的刻板印象往往把弱势群体理解为特定“肉身印记”的承载者，主流的平权运动认同representational visibility的重要性，试图让弱者被看见，而Phelan认为反抗的途径恰恰是主动退出视野去占据一个unmarked的位置，通过消解视觉再现的重要性来模糊自我／他者的二分。对visibility politics的质疑固然重要，但marked与unmarked之间的悖论无法被轻易拆解。Andrea Bachner对此书的批评：unmarked永远是被un-marked之后的效应（被“标记”为unmarked），因此这种策略依然内在于marking的逻辑，其激进性或保守性也无法被预先裁断。

The discussion was primarily focusing on the ontology of the performance art

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书评

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