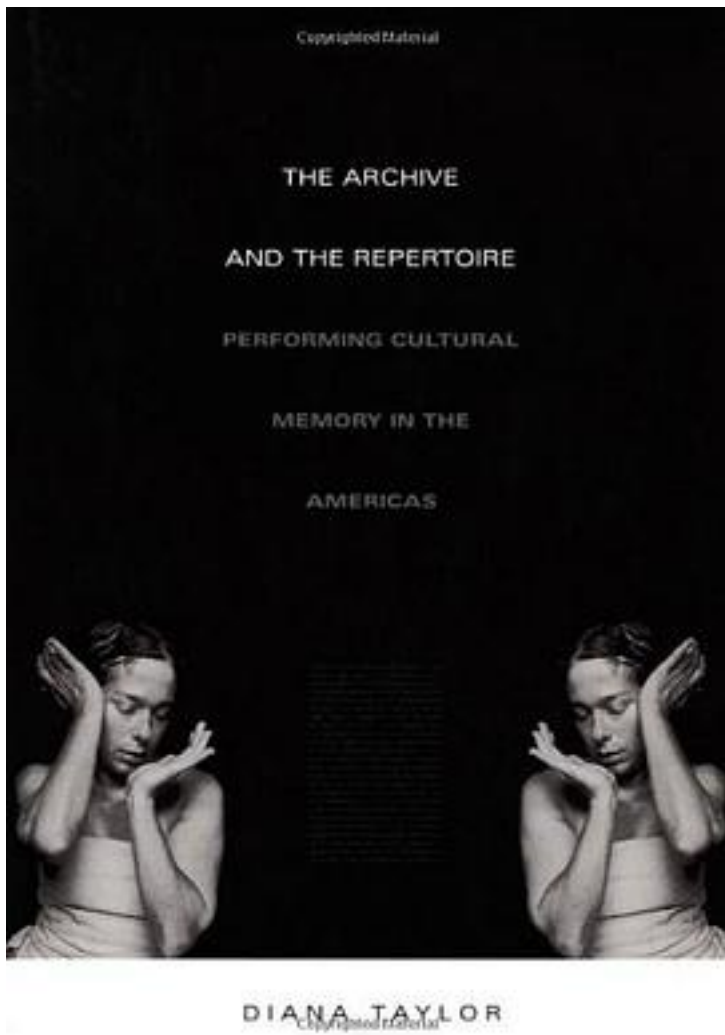


The Archive and the Repertoire



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In *The Archive and the Repertoire* pre-eminent performance studies scholar Diana Taylor provides a new understanding of the vital role of performance in the Americas. From plays to official events to grassroots protests, performance, she argues, must be taken seriously as a means of storing and transmitting knowledge. She shows how the repertoire of embodied memory - conveyed in gestures, the spoken word, movement, dance, song, and other performances - offers alternative perspectives to those derived from the written archive and is particularly useful to a reconsideration of historical processes of transnational contact. *The Archive and the Repertoire* invites a re-mapping of the Americas based on traditions of embodied practice. Taylor considers contemporary performances from North and South America. Among these are public demonstrations in Argentina over DNA and photographic identification of "the disappeared;" plays of Peru's leading theatre collective, Yuyachkani; performance artists Coco Fusco and Guillermo Gomez-Pena's show *Two Undiscovered Amerindians Visit...*; astrological readings by Univision personality Walter Mercado, the theatre of mourning surrounding Princess Diana's death, and Brazilian artist Denise Stoklos' *Civil Disobedience*. Through these studies and meditations on the media's representation of the Twin Towers disaster, New Yorkers' participation in the crisis through memorials and photography, and her own role as a witness to the events of 9/11, Taylor highlights the crucial role of performance in culture.

作者介绍:

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评论

花一晚上看完了第一章，后面具体的案例没看了。对performance studies的梳理提纲挈领，提出的archive和repertoire的区分虽然有缺陷但很有启发。表演研究是少有的完全从身体和情感角度来研究记忆的领域，一定程度上也提醒记忆研究学者反思学界对文本和再现的执迷。但是，究竟如何研究具身记忆（研究方法）？对具身记忆的研究成果是否不可避免地要以中介记忆的形式（文字）来呈现？还有不少问题可以进一步讨论。

do justice to the role of performance in transmitting cultural memory and reveals the power structure beneath the unbalanced relations between the archives of the assumingly enduring textual and physical materials and the repertoire of the embodied experience

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书评

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