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The new PERFORMANCE IDEAS series explores performance that crosses boundaries of all live art forms and media. The series highlights the long-standing editorial commitment of PAJ Publications to bring together the histories of performance in theatre and in visual art for a more expansive vision of artistic practice.

art is (Speaking Portraits)
by George Quasha

Fifty artists working in performance, visual art, language, sound, and media address the impossible yet unavoidable question: what is art? A close-up of each artist at the most intense moment of responding appears in a still image as “speaking portrait.” Artists include Marina Abramović, Carolee Schneemann, Eiko Otake, Robert Wilson, Pamela Z, Lawrence Ferlinghetti, Ann Hamilton, Joan Jonas, Anthony Braxton, and Charles Bernstein.

The volume is drawn from Quasha’s ongoing video work art is/poetry is/music is (Speaking Portraits), comprising since 2002 over 1000 artists, poets, and musicians in eleven countries. Exhibitions include the Snite Museum of Art (University of Notre Dame), White Box (New York), the Samuel Dorsky Museum of Art (SUNY New Paltz), Anthology Film Archives, and international biennials. In the dual media of text and image, this unprecedented work offers an intimate view inside the artist’s mind.

George Quasha, artist, poet, and musician, is a Guggenheim Fellow whose twenty books including Axial Stones: An Art of Precarious Balance, An Art of Limina: Gary Hill’s Works and Writings, and Glossodelia Attract (preverbs), in addition to the influential poetry anthology America a Prophecy.

ISBN 1-55554-161-3 $14.00 Illus. 144p (forthcoming March 2016)
Conversations with Meredith Monk
by Bonnie Marranca

“Meredith Monk . . . as singer, dancer, composer, director, and filmmaker, is as close to a complete performing artist as American culture offers.” —Alex Ross, The New Yorker

Conversations with Meredith Monk offers a richly detailed portrait of the internationally renowned composer, performer, director, and filmmaker who has helped to create the new vocabularies of contemporary performance. Reflecting on her creative life in music, performance, and film over her entire career, Monk offers fascinating insights into how she works, the questions she asks herself as an artist, and the deeply held personal views of art practice as spiritual practice. “Each piece is making a world in itself and exploring the form and the principles of that world,” Monk explains.

Meredith Monk celebrated her 50th year as an artist in 2014-2015, which included an appointment for the Richard and Barbara Debs Composer’s Chair at Carnegie Hall. In the late seventies, she formed Meredith Monk & Vocal Ensemble. Among her many operas and music-theatre works are On Behalf of Nature, mercy and Songs of Ascension (both with the artist Ann Hamilton), Quarry, Education of the Girlchild, and Vessel. Monk is a recipient of the National Medal of Arts.

Bonnie Marranca is the author of three volumes of criticism, Performance Histories, Ecologies of Theatre, and Theatrewritings. She has also edited several play anthologies and essay collections. A Guggenheim Fellow and Fulbright Scholar, she has taught and lectured widely in the U.S. and abroad.

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newARTtheatre
Evolutions of the Performance Aesthetic
by Paul David Young

“The fresh and speculative perspective of these artists grappling with the evolving paradigm of the tightening entanglement between performance and visual art is worth a read now and may be rich material for historians to come.”
—Jess Wilcox, Brooklyn Rail

In several dialogues with artists and introductory essays newARTtheatre focuses on one of the hotly discussed issues of today—the turn by visual artists towards theatre as a way of working, by using plays, acting and rehearsal techniques for their art. Many crossover artists, including Pablo Helguera, Liz Magic Laser, David Levine, Janet Cardiff, Alix Pearlstein, Xaviera Simmons, and Michael Smith, offer challenging views on performance, video, photography, and sound.

The highly developed practices and theories rooted in theatre-making are being incorporated into the way art is made and understood. newARTtheatre explores the important strategies that artists are using in performance, painting, video, sculpture, photography, installation, and conceptual projects.

Paul David Young is a playwright and critic. His work has been produced at MoMA PS1, Marlborough Gallery, the Living Theatre, Lion Theatre, Kaffileikhusid in Reykjavik, and elsewhere. Young also co-curated Perverted by Theatre at apexart in New York. He is a contributing editor to the journal PAJ.

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PAJ explores innovative work in theatre, performance art, dance, video, writing, technology, sound, and music, bringing together all live arts in thoughtful cultural dialogue. Issues include critical essays, interviews, artists’ writings, plays, drawings and notations, with extended coverage of performance, festivals, and books.

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Now available for the first time in digitized format is the zine-style magazine that PAJ Publications created from 1979-1982. Initially called *Performance Art* (then retitled LIVE), the seven issues focus on the exciting art scene of downtown New York City in the 1970s. Reads like a who’s who of contemporary performance. Hot topics of the era: acting/non-acting, intermedia, comedy, solo performance, new wave rock, what is performance art?, gay and feminist performance, punk, and new dance.

The late-seventies in NYC generated a lively scene in experimental theatre, performance, dance, music, sound, video, film, clubs, and festivals. Numerous alternative spaces were opened up and publications started, though none were exclusively devoted to downtown performance, except *Performance Art/LIVE Magazine*. This archive exists as a record of a great time in performance history that is still being constructed.

Free online access to *PAJ* subscribers; individual issues and complete sets available.

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In 2016, PAJ Publications celebrates the 40th year since its founding. The press grew alongside the extraordinary arts scene of downtown Manhattan in the mid-seventies, charting new directions in theatre, dance, music, performance art, and media. Many of the artists who were written about, interviewed, or published their own writings in our publications have since become influential international figures. The first issue of the triannual *Performing Arts Journal* appeared in 1976. Within a few years our zine-style LIVE magazine and the first of our books of plays and essays followed, many of them now a part of the university curriculum and theatre repertoire. From the start our activities were rooted in a vision to publish important, original works and the critical commentary about them as an ongoing exploration of art, culture, and the world of ideas. The modern heritage is set in dialogue with the most innovative artworks of today in the pages of our publications.

This is a particularly engaging time in scholarship as we see the construction of a performance history that features prominently many of the artists PAJ Publications has supported over the decades, and whose essential currents of thought PAJ has contributed to. Our newest series, entitled Performance Ideas, brings together writings and conversations by artists, critics, and curators in small-size, inexpensive paperbacks. In addition, the publishing house continues to publish plays and performance texts from American and international writers.

We thank our readers over these four decades and hope you will continue to support independent, small presses at this time of enormous transformation in the publishing industry.
PAJ Publications has published more than 155 books of essays and play volumes. They feature more than 1000 plays, translated from twenty languages. The authors include recipients of the Nobel Prize, Pulitzer Prize, Guggenheim, and Obie Awards, as well as MacArthur Fellows. PAJ Publications has received an Obie Award for “Outstanding Achievement in the Off-Broadway and Off-Off-Broadway Theatre” and the ATHE—American Theatre in Higher Education Excellence in Editing Award for Sustained Achievement has been given to Bonnie Marranca, PAJ Editor and Publisher. The 112th issue of the periodical, PAJ, will be published in January 2016.

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