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positioned within history. Set apart from other art forms in that it may never be performed in precisely the same way twice, ephemeral artwork exists both at the time of its staging and long after in the memories of its spectators and their testimonies, as well as in material objects, visual media, and text, all of which offer new critical ...

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Bringing together contributors from dance, theatre, visual studies and art history, Perform, Repeat, Record addresses the conundrum of how live art is positioned within history. Set apart from other art forms in that it may never be performed in precisely the same way twice, ephemeral artwork exists both at the time of its staging and long after in the memories of its spectators and their testimonies, as well as in material objects, visual media and text. These multiple occurrences and iterations offer new critical possibilities for thinking and writing the histories of performance. Among the artists, theorists and historians who contributed to this volume are Marina Abramovic, Guillermo Gómez-Peña, Rebecca Schneider, Boris Groys, Jane Blocker, Carolee Schneemann, Tehching Hsieh, Orlan, Tilda Swinton and Jean-Luc Nancy.

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Bringing together contributors from dance, theatre, visual studies, and art history, this title addresses the conundrum of how live art is positioned within history.

"With great originality and scholarship, Amelia Jones maps out an extraordinary history of body art over the last three decades and embeds it in the theoretical terrain of postmoderism. The result is a wonderful and permissive space in which the viewer...can wander"...-Maira Roth, Trefethen professor of art history, Mills College.

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Ron Athey is one of the most important, prolific and influential performance artists of the past four decades. A singular example of lived creativity, his radical performances are at odds with the art worlds and art marketplaces that have increasingly dominated contemporary art and performance art over the period of his career. *Queer Communion*, an exploration of Athey's career, refuses the linear narratives of art discourse and instead pays homage to the intensities of each mode of Athey's performative practice and each community he engages. Emphasizing the ephemeral and largely uncollectible nature of his work, the book places Athey's own writing at its centre, turning to memoir, memory recall and other modes of retrieval and narration to archive his performances. In addition to documenting Athey's art, ephemera, notes and drawings, the volume features commissioned essays, concise 'object lessons' on individual objects in the Athey archive, and short testimonials by friends and collaborators including Dominic Johnson, Amber Musser, Julie Tolentino, Ming Ma, David Getsy, Alpesh Patel and Zackary Drucker, among others. Together they form *Queer Communion*, a counter history of contemporary art.

"Blood transfusion is a life-saving intervention that has an essential role in patient management within health care systems. All Member States of the World Health Organization (WHO) endorsed World Health Assembly resolutions WHA28.72 (1) in 1975 and WHA58.13 (2) in 2005. These commit them to the provision of adequate supplies of safe blood and blood products that are accessible to all patients who require transfusion either to save their lives or promote their continuing or improving health." --Preface.

Seeing Differently offers a history and theory of ideas about identity in relation to visual arts discourses and practices in Euro-American culture, from early modern beliefs that art is an expression of an individual, the painted image a "world picture" expressing a comprehensive and coherent point of view, to the rise of identity politics after WWII in the art world and beyond. The book is both a history of these ideas (for example, tracing the dominance of a binary model of self and other from Hegel through classic 1970s identity politics) and a political response to the common claim in art and popular political discourse that we are "beyond" or "post-" identity. In challenging this latter claim, *Seeing Differently* critically examines how and why we "identify" works of art with an expressive subjectivity, noting the impossibility of claiming we are "post-identity" given the persistence of beliefs in art discourse and broader visual culture about who the subject "is," and offers a new theory of how to think this kind of identification in a more thoughtful and self-reflexive way. Ultimately, *Seeing Differently* offers a mode of thinking identification as a "queer feminist durational" process that can never be fully resolved but must be accounted for in thinking about art and visual culture. Queer feminist durationality is a mode of relational interpretation that affects both "art" and "interpreter," potentially making us more aware of how we evaluate and give value to art and other kinds of visual culture.

Leading artists and thinkers assess the relevance of Live Art now and its impact within the visual arts and the broader cultural sphere.

This collection offers insight into different study approaches to disability art and culture practices, and asks: what does it mean to approach disability-focused cultural production and consumption as generative sites of meaning-making? International scholars and practitioners use ethnographic and participatory action research approaches; textual and discourse analysis; as well as other methods to discover how disability figures into our contemporary world(s). Chapters within the collection explore, amongst other topics, deaf theatre productions, representations of disability on-screen, community engagement projects and disabled bodies in dance. *Disability Arts and Culture* provides a comprehensive overview and a range of case studies benefitting both the practitioner and scholar.

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Developed from celebrated Harvard statistics lectures, Introduction to Probability provides essential language and tools for understanding statistics, randomness, and uncertainty. The book explores a wide variety of applications and examples, ranging from coincidences and paradoxes to Google PageRank and Markov chain Monte Carlo (MCMC). Additional

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