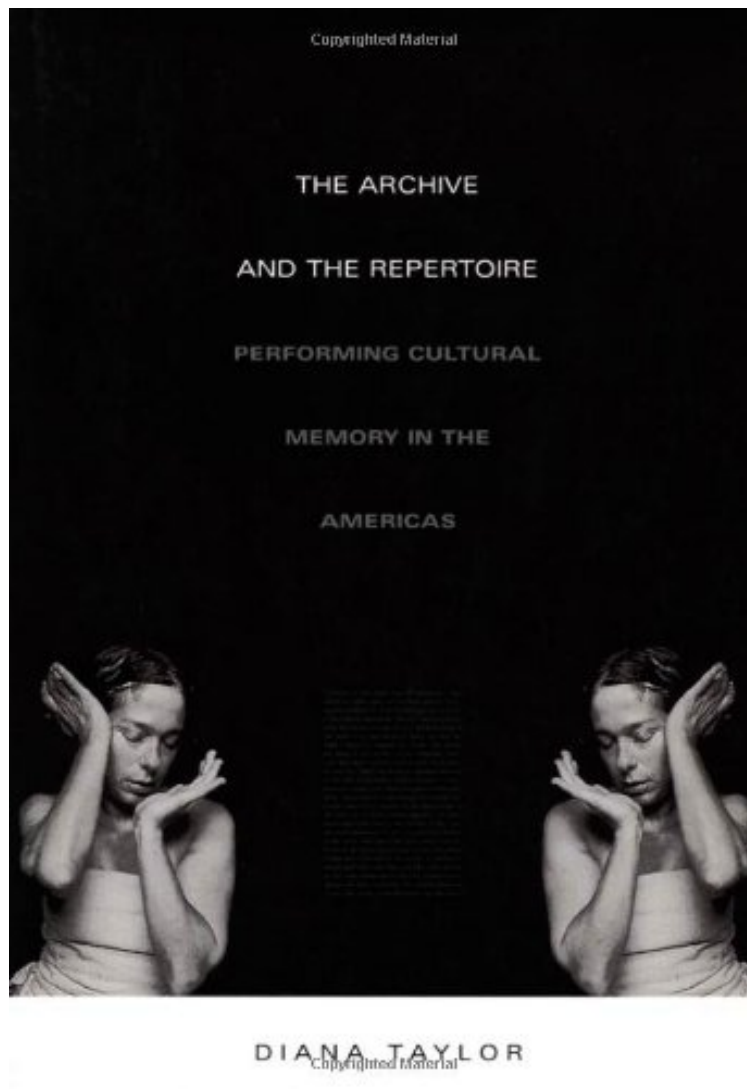


[Pdf free] The Archive and the Repertoire: Performing Cultural Memory in the Americas (a John Hope Franklin Center Book)

The Archive and the Repertoire: Performing Cultural Memory in the Americas (a John Hope Franklin Center Book)

Diana Taylor

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Diana Taylor : The Archive and the Repertoire: Performing Cultural Memory in the Americas (a John Hope Franklin Center Book) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Archive and the Repertoire: Performing Cultural Memory in the Americas (a John Hope Franklin Center Book):

0 of 0 people found the following review helpful. Performance as embodied knowledgeBy EuskoAmericaldunGreat

and thorough analysis of various performances, productions, and practices in Mexico, South and Central America as political engagement and embodied ways of knowing and transferring knowledge/experience. Also a critique of history and national/individual identity as archive, and as repertoire. I would highly recommend this to anyone interested in the revolutionary possibilities produced by and through bodies and creative production, particularly through a lens of post-colonial studies and performance studies. 0 of 0 people found the following review helpful. Almost feels like this book takes up where Derrida's *Archive Fever* leaves ...By Linda G. Merchant Almost feels like this book takes up where Derrida's *Archive Fever* leaves off. I especially like her work on Walter Mercado. 0 of 0 people found the following review helpful. It does its job By Reshi Like the the headline says, it does its job. I purchased this for a gen ed, and it gets me by. I find some of the readings very boring, but it does have some interesting things in it.

In *The Archive and the Repertoire* preminent 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. Taylor reveals 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 remapping of the Americas based on traditions of embodied practice. Examining various genres of performance including demonstrations by the children of the disappeared in Argentina, the Peruvian theatre group Yuyachkani, and televised astrological readings by Univision personality Walter Mercado, Taylor explores how the archive and the repertoire work together to make political claims, transmit traumatic memory, and forge a new sense of cultural identity. Through her consideration of performances such as Coco Fusco and Guillermo Gmez-Peas show *Two Undiscovered Amerindians Visit . . .*, Taylor illuminates how scenarios of discovery and conquest haunt the Americas, trapping even those who attempt to dismantle them. Meditating on events like those of September 11, 2001 and media representations of them, she examines both the crucial role of performance in contemporary culture and her own role as witness to and participant in hemispheric dramas. *The Archive and the Repertoire* is a compelling demonstration of the many ways that the study of performance enables a deeper understanding of the past and present, of ourselves and others.

Diana Taylor is perhaps the most lucid and original Latin American performance theorist. In her new book, she tackles a very complex topic: the relationship between writing, performance, and historical memory on our continent. Her interdisciplinary approach provides us with new bridges and pathways between cultures, metiers, and disciplines. My colleagues and I have long been waiting for such a book. Guillermo Gmez-Pea, performance artist and writer