

# The Analysis Of Performance Art A Guide To Its Theory And Practice Contemporary Theatre Studies

Audience Engagement in the Performing Arts Performance art in Eastern Europe since 1960 Lyotard and the 'figural' in Performance, Art and Writing Philology and Performing Arts Further and Continuing Education of Performing Artists in the Nordic Countries The Audience Experience Beyond the Happening Performing Arts Center Management Experimental Fashion Body Art/performing the Subject Performance: Visual art and performance art Multi-media Anthropology of the Performing Arts Theory of Performing Arts The Art Of Computer Systems Performance Analysis: Techniques For Experimental Measurement, Simulation, And Modeling Philosophy of the Performing Arts A Portrait of the Visual Arts Social Works The Art of Confession Local Acts Performance Art in China A System of Analysis for Defining the Folk Performing Arts as an Interdisciplinary Study Embodied Avatars Performance: pt. 1. Identity and the self Performing Arts in Prisons Site-Specific Art Generating Theatre Meaning Leaving Art In Other Los Angeles Performance Art in the Second Public Sphere Psychology for Performing Artists Hikâye No Innocent Bystanders Radical Gestures Performance / Media / Art / Culture The Analysis of Performance Art An Analysis of the Performing Arts Consumer Performance Art in Ireland Unmarked Long Suffering

## Audience Engagement in the Performing Arts

Part I: An Overview of Performance Evaluation · Common Mistakes and How to Avoid Them · Selection of Techniques and Metrics · MEASUREMENT TECHNIQUES AND TOOLS · Types of Workloads · Workload Characterization Techniques · Monitors · Ratio Games Part II: Probability Theory and Statistics · Summarizing Measured Data · Simple Linear Regression Models · Other Regression Models Part III: Experimental Design and Analysis · One-Factor Experiments · Two-Factor Full Factorial Design without Replications · Two-Factor Full Factorial Design with Replications Part IV: Simulation · Analysis of Simulation Results · Testing Random-Number Generators · Commonly Used Distributions Part V: Queuing Models · Analysis of a Single Queue · Operational Laws · Convolution Algorithm

## Performance art in Eastern Europe since 1960

This book provides an accessible yet sophisticated introduction to the significant philosophical issues concerning the performing arts. Presents the significant philosophical issues concerning the performing arts in an accessible style, assuming no prior knowledge Provides a critical overview and a comprehensive framework for thinking about the performing arts Examines the assumption that classical music provides the best model for thinking about artistic performance across the performing arts Explores ways in which the 'classical paradigm' might be extended to other musical genres, to theatre, and to dance Applies the thinking on performing arts to the issue of 'performance art'

## Lyotard and the 'figural' in Performance, Art and Writing

Beyond the Happening uncovers the heterogeneous, uniquely interdisciplinary performance-based works that emerged in the aftermath of the early Happenings. By the mid-1960s Happenings were widely declared outmoded or even 'dead', but this book reveals how many practitioners continued to work with the form during the late 1960s and 1970s, developing it into a vehicle for studying interpersonal communication that simultaneously deployed and questioned contemporary sociology and psychology. Focussing on the artists Allan Kaprow, Marta Minujín, Carolee Schneemann and Lea Lublin, it charts how they revised and retooled the premises of the Happening within a wider network of dynamic international activity. The resulting performances directly intervened in the wider discourse of communication studies, as it manifested in the politics of countercultural dropout, soft power and cultural diplomacy, alternative pedagogies, sociological art and feminist consciousness-raising.

## **Philology and Performing Arts**

Multi-media charts the development of multi-media video, installation and performance in a unique dialogue between theoretical analysis and specially commissioned documentations by some of the world's foremost artists. Nick Kaye explores the interdisciplinary history and character of experimental practices shaped in exchanges between music, installation, theatre, performance art, conceptual art, sculpture and video. The book sets out key themes and concerns in multi-media practice, addressing time, space, the resurgence of ephemerality, liveness and 'aura'. These chapters are interspersed with documentary artwork and essays by artists whose work continues to shape the field, including new articles from: Vito Acconci The Builders Association John Jesurun Pipilotti Rist Fiona Templeton. Multi-media also reintroduces a major documentary essay by Paolo Rosa of Studio Azzurro in a new, fully illustrated form. This book combines sophisticated scholarly analysis and fascinating original work to present a refreshing and creative investigation of current multi-media arts practice.

## **Further and Continuing Education of Performing Artists in the Nordic Countries**

This collection reflects not only the multidisciplinary nature of current thinking about performance, but also the complex and contested nature of the concept itself.

## **The Audience Experience**

This volume invites to bridge the traditional gap between the author and the scribes, which means between the "original text" and the "copies" in order deal with more complex situations, in which the performer, the screenwriter, or the director

## **Beyond the Happening**

## **Performing Arts Center Management**

How black women have personified art, expression, identity, and freedom through performance Winner, 2016 William Sanders Scarborough Prize, presented by the Modern Language Association for an outstanding scholarly study of African American literature or culture Winner, 2016 Barnard Hewitt Award for Outstanding Research in Theatre History, presented by the American Society for Theatre Research Winner, 2016 Errol Hill Award for outstanding scholarship in African American theater, drama, and/or performance studies, presented by the American Society for Theatre Research Tracing a dynamic genealogy of performance from the nineteenth to the twenty-first century, Uri McMillan contends that black women artists practiced a purposeful self-objectification, transforming themselves into art objects. In doing so, these artists raised new ways to ponder the intersections of art, performance, and black female embodiment. McMillan reframes the concept of the avatar in the service of black performance art, describing black women performers' skillful manipulation of synthetic selves and adroit projection of their performances into other representational mediums. A bold rethinking of performance art, *Embodied Avatars* analyzes daring performances of alterity staged by "ancient negress" Joice Heth and fugitive slave Ellen Craft, seminal artists Adrian Piper and Howardena Pindell, and contemporary visual and music artists Simone Leigh and Nicki Minaj. Fusing performance studies with literary analysis and visual culture studies, McMillan offers astute readings of performances staged in theatrical and quotidian locales, from freak shows to the streets of 1970s New York; in literary texts, from artists' writings to slave narratives; and in visual and digital mediums, including engravings, photography, and video art. Throughout, McMillan reveals how these performers manipulated the dimensions of objecthood, black performance art, and avatars in a powerful re-scripting of their bodies while enacting artful forms of social misbehavior. The Critical Lede interview with Uri McMillan

## **Experimental Fashion**

This finely illustrated book offers a simple yet comprehensive 'grammar' of a new discipline. Performance Art first became popular in the fifties when artists began creating 'happenings'. Since then the artist as a performer has challenged many of the accepted rules of the theatre and radically altered our notion of what constitutes visual art. This is the first publication to outline the essential characteristics of the field and to put forward a method for teaching the subject as a discipline distinct from dance, drama, painting or sculpture. Taking the theory of primary and secondary colours as his model, Anthony Howell posits three primaries of action and shows how these may be mixed to obtain a secondary range of actions. Based on a taught course, the system is designed for practical use in the studio and is also entertaining to explore. Examples are cited from leading performance groups and practitioners such as Bobbie Baker, Orlan, Stelarc, Annie Sprinkle, Robert Wilson, Goat Island, and Station House Opera. This volume, however, is not just an illustrated grammar of action - it also shows how the syntax of that grammar has psychoanalytic repercussions. This enables the performer to relate the system to lived experience, ensuring a realisation that meaning is being dealt with through these actions and that the system set forth is more than a dry structuring of the characteristics of movement. Freud's notion of 'transference' and Lacan's understanding of 'repetition' are compared to a performer's usage of the

same terms. Thus the book provides a psychoanalytic critique of performance at the same time as it outlines an efficient method for creating live work on both fine art and theatre courses.

## **Body Art/performing the Subject**

Site-Specific Art charts the development of an experimental art form in an experimental way. Nick Kaye traces the fascinating historical antecedents of today's installation and performance art, while also assembling a unique documentation of contemporary practice around the world. The book is divided into individual analyses of the themes of space, materials, site, and frames. These are interspersed by specially commissioned documentary artwork from some of the world's foremost practitioners and artists working today. This interweaving of critique and creativity has never been achieved on this scale before. Site-Specific Art investigates the relationship of architectural theory to an understanding of contemporary site related art and performance, and rigorously questions how such works can be documented. The artistic processes involved are demonstrated through entirely new primary articles from: \* Meredith Monk \* Station House Opera \* Brith Gof \* Forced Entertainment. This volume is an astonishing contribution to debates around experimental cross-arts practice.

## **Performance: Visual art and performance art**

Anya Peterson Royce turns the anthropological gaze on the performing arts, attempting to find broad commonalities in performance, art, and artists across space, time, and culture. She asks general questions as to the nature of artistic interpretation, the differences between virtuosity and artistry, and how artists interplay with audience, aesthetics, and style. To support her case, she examines artists as diverse as Fokine and the Ballets Russes, Tewa Indian dancers, 17th century commedia dell'arte, Japanese kabuki and butoh, Zapotec shamans, and the mime of Marcel Marceau, adding her own observations as a professional dancer in the classical ballet tradition. Royce also points to the recent move toward collaboration across artistic genres as evidence of the universality of aesthetics. Her analysis leads to a better understanding of artistic interpretation, artist-audience relationships, and the artistic imagination as cross-cultural phenomena. Over 29 black and white photographs and drawings illustrate the wide range of Royce's cross-cultural approach. Her well-crafted volume will be of great interest to anthropologists, arts researchers, and students of cultural studies and performing arts.

## **Multi-media**

The third in a series that examines the state of the arts in America, this analysis shows, in addition to lines around the block for special exhibits, well-paid superstar artists, flourishing university visual arts programs, and a global expansion of collectors, developments in the visual arts also tell a story of rapid, even seismic change, systemic imbalances, and dislocation.

## **Anthropology of the Performing Arts**

Performing arts centers (PACs) are an integral part of the cultural and creative industries, significantly influencing the cultural, social, and economic vitality of communities around the world. Virtually all PACs are community-based and serve the public interest, whether structured as a public, nonprofit, for-profit, or hybrid entity. However, there is a lack of knowledge about the important community role of performing arts centers, especially those that mainly host and present work produced by other arts organizations. This gap is startling, given the ubiquitous presence of PACs in urban centers, small communities, as well as colleges and universities. This co-edited reference book provides valuable information at the intersection of theory and practice in the professional field of executive leadership of performing arts centers. Drawing on the expertise of leading academics, consultants, and executives, this book focuses on institutions and practices in the United States, and is contextualized within additional fields such as cultural planning, urban revitalization, and economic development. *Performing Arts Center Management* aims to provide valuable theoretical, conceptual, empirical, and practice-based information to current and future leaders in creative and cultural industries management. It serves as a unique reference for researchers, university students, civic leaders, urban planners, public venue managers, and arts administrators aspiring to improve or advance their work in successfully managing performing arts centers.

## **Theory of Performing Arts**

*Performance Art in the Second Public Sphere* is the first interdisciplinary analysis of performance art in East, Central and Southeast Europe under socialist rule. By investigating the specifics of event-based art forms in these regions, each chapter explores the particular, critical roles that this work assumed under censorial circumstances. The artistic networks of Yugoslavia, Hungary, Latvia, Lithuania, Poland, Romania, East Germany and Czechoslovakia are discussed with a particular focus on the discourses that shaped artistic practice at the time, drawing on the methods of Performance Studies and Media Studies as well as more familiar reference points from art history and area studies.

## **The Art Of Computer Systems Performance Analysis: Techniques For Experimental Measurement, Simulation, And Modeling**

The story of a new style of art—and a new way of life—in postwar America: confessionalism. What do midcentury “confessional” poets have in common with today’s reality TV stars? They share an inexplicable urge to make their lives an open book, and also a sense that this book can never be finished. Christopher Grobe argues that, in postwar America, artists like these forged a new way of being in the world. Identity became a kind of work—always ongoing, never complete—to be performed on the public stage. *The Art of Confession* tells the history of this cultural shift and of the movement it created in American art: confessionalism. Like realism or romanticism, confessionalism began in one art form, but soon pervaded them all: poetry and comedy in the 1950s and ’60s, performance art in the ’70s, theater in the ’80s, television in the ’90s, and online video and social media in the 2000s. Everywhere confessionalism went, it stood against autobiography, the art of

the closed book. Instead of just publishing, these artists performed—with, around, and against the text of their lives. A blend of cultural history, literary criticism, and performance theory, *The Art of Confession* explores iconic works of art and draws surprising connections among artists who may seem far apart, but who were influenced directly by one another. Studying extraordinary art alongside ordinary experiences of self-betrayal and -revelation, Christopher Grobe argues that a tradition of “confessional performance” unites poets with comedians, performance artists with social media users, reality TV stars with actors—and all of them with us. There is art, this book shows, in our most artless acts.

## **Philosophy of the Performing Arts**

*Long Suffering* productively links avant-garde performance practices with religious histories in the United States, setting contemporary performances of endurance art within a broader context of prophetic religious discourse in the United States. Its focus is on the work of Ron Athey, Linda Montano, and John Duncan, American artists whose performances involve extended periods of suffering. These unsettling performances can disturb, shock, or frighten audiences, leaving them unsure how to respond. The book examines how these artists work at the limits of the personal and the interpersonal, inflicting suffering on themselves and others, transforming audiences into witnesses, straining social relations, and challenging definitions of art and of ethics. By performing the death of self at the heart of trauma, strategies of endurance signal artists’ attempts to visualize, legitimize, and testify to the persistent experience of being wounded. The artworks discussed find their foundations in artists’ early experiences of religion and connections with the work of reformers from Angelina Grimké to Rev. Martin Luther King, Jr., who also used suffering as a strategy to highlight social injustice and call for ethical, social, and political renewal.

## **A Portrait of the Visual Arts**

Devoted to Irish performance art in the north and south of Ireland, this book brings together contributions by prominent Irish artists and major academics. It features rigorous critical and theoretical analysis as well as historical commentaries that provide an absorbing sense of the rich histories of performance art in Ireland.

## **Social Works**

Experience the interdisciplinary performance scene of the 1980s and beyond through the eyes of one of its most compelling witnesses. Jacki Apple’s *Performance / Media / Art / Culture* traces performance art, multimedia theatre, audio arts and dance in the United States from 1983 to the present. Showcasing 35 years of Apple’s critical essays and reviews, the collection explores the rise and diversification of intermedia performance; how new technologies (or rehashed old technologies) influence American culture and contemporary life; the interdependence of pop and performance culture; and the politics of art and the performance of politics. Apple writes with a journalist’s attention to the immediacy of account and a historian’s attention to structural aesthetic and personal networks, resulting in a volume brimming with big ideas but grounded in

concentrated reviews of individual performances. Many of the pieces featured in this collection originally appeared in small press journals and magazines that have now gone out of print. Preserved and republished here for current and future readers, they offer a rich portrait of performance at the end of the millennium.

## **The Art of Confession**

"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"-Moira Roth, Trefethen professor of art history, Mills College.

## **Local Acts**

An eclectic mix of art, theatre, dance, politics, experimentation, and ritual, community-based performance has become an increasingly popular art movement in the United States. Forged by the collaborative efforts of professional artists and local residents, this unique field brings performance together with a range of political, cultural, and social projects, such as community-organizing, cultural self-representation, and education. Local Acts presents a long-overdue survey of community-based performance from its early roots, through its flourishing during the politically-turbulent 1960s, to present-day popular culture. Drawing on nine case studies, including groups such as the African American Junebug Productions, the Appalachian Roadside Theater, and the Puerto Rican Teatro Pregones, Jan Cohen-Cruz provides detailed descriptions of performances and processes, first-person stories, and analysis. She shows how the ritual side of these endeavors reinforces a sense of community identification while the aesthetic side enables local residents to transgress cultural norms, to question group habits, and to incorporate a level of craft that makes the work accessible to individuals beyond any one community. The book concludes by exploring how community-based performance transcends even national boundaries, connecting the local United States with international theater and cultural movements.

## **Performance Art in China**

### **A System of Analysis for Defining the Folk Performing Arts as an Interdisciplinary Study**

This text offers a theory and methodology of performance analysis as an alternative to traditional play-analysis.

## **Embodied Avatars**

Written from and for the Left, Unmarked rethinks the claims of visibility politics through a feminist psychoanalytic examination of specific performance texts - including photography, painting, film and theatre.

## **Performance: pt. 1. Identity and the self**

Since the 1970s, the performance and conceptual artist Suzanne Lacy has explored women's lives and experiences, as well as race, ethnicity, aging, economic disparities, and violence, through her pioneering community-based art. Combining aesthetics and politics, and often collaborating with other artists and community organizations, she has staged large-scale public art projects, sometimes involving hundreds of participants. Lacy has consistently written about her work: planning, describing, and analyzing it; advocating socially engaged art practices; theorizing the relationship between art and social intervention; and questioning the boundaries separating high art from popular participation. By bringing together thirty texts that Lacy has written since 1974, *Leaving Art* offers an intimate look at the development of feminist, conceptual, and performance art since those movements' formative years. In the introduction, the art historian Moira Roth provides a helpful overview of Lacy's art and writing, which in the afterword the cultural theorist Kerstin Mey situates in relation to contemporary public art practices.

## **Performing Arts in Prisons**

This volume presents the first comprehensive academic study of the history and development of performance art in the former communist countries of Central, Eastern and South Eastern Europe since the 1960s. Covering 21 countries and more than 250 artists, this text demonstrates the manner in which performance art in the region developed concurrently with the genre in the West, highlighting the unique contributions of Eastern European artists. The discussions are based on primary source material-interviews with the artists themselves. It offers a comparative study of the genre of performance art in countries and cities across the region, examining the manner in which artists addressed issues such as the body, gender, politics and identity, and institutional critique.

## **Site-Specific Art**

Shannon Jackson's *Social Works* mediates between visual and performance studies, incorporating political, aesthetic and social discourses. This book uses case studies and contemporary methodologies to give insight into experimental art-making.

## **Generating Theatre Meaning**

An introduction to the songs, singers, and performance of an important romance tradition

## **Leaving Art**

*Experimental Fashion* traces the proliferation of the grotesque and carnivalesque within contemporary fashion and the close relation between fashion and performance art, from Lady Gaga's raw meat dress to Leigh Bowery's performance style. The book examines the designers and performance artists at the turn of the twenty-first century whose work challenges established codes of what represents the fashionable body. These innovative people, the book argues, make their challenges through dynamic strategies of parody, humour and inversion. It

explores the experimental work of modern designers such as Georgina Godley, Bernhard Willhelm, Rei Kawakubo and fashion designer, performance artist, and club figure Leigh Bowery. It also discusses the increased centrality of experimental fashion through the pop phenomenon, Lady Gaga.

## **In Other Los Angeles**

In recent years, the post structuralist theories seem to have created a split in theatrological research. But, as André Helbo analyses in this book, a dialectic theory of the semiotic and the symbolic exchange bring to light a specific paradigm. From his wide experience as a semiotician and a theatrologist, the author has developed an analysis for the theory of spectacle. Focusing his study on a critical theory of the performing arts, and examining the fundamental controversies, he then offers new perspectives and new instruments of analysis: the social aspects, readability/visibility, coherence, the spectacle contract.

## **Performance Art in the Second Public Sphere**

## **Psychology for Performing Artists**

The changing role of the spectator in contemporary performance art

## **Hikâye**

The Audience Experience identifies a momentous change in what it means to be part of an audience for a live arts performance. Together, new communication technologies and new kinds of audiences have transformed the expectations of performance, and The Audience Experience explores key trends in the contemporary presentation of performing arts. The book also presents case studies of audience engagement and methodology, reviewing both conventional and innovative ways of collecting and using audience feedback data. Directed to performing arts companies, sponsors, stakeholders, and scholars, this collection of essays moves beyond the conventional arts marketing paradigm to offer new knowledge about how audiences experience the performing arts.

## **No Innocent Bystanders**

This book explores the concept of audience engagement from a number of complementary perspectives, including cultural value, arts marketing, co-creation and digital engagement. It offers a critical review of the existing literature on audience research and engagement, and provides an overview of established and emerging methodologies deployed to undertake research with audiences. The book focusses on the performing arts, but draws from a rich diversity of academic fields to make the case for a radically interdisciplinary approach to audience research. The book's underlying thesis is that at the heart of audience research there is a mutual exchange of value wherein audiences ideally play the role of strategic partners in the mission fulfilment of arts organisations. Illustrating how audiences have traditionally been side-lined, homogenised and vilified, it contends that the

future paradigm of audience studies should be based on an engagement model, wherein audiences take their rightful place as subjects rather than objects of empirical research.

## **Radical Gestures**

This original study offers a timely reconsideration of the work of French philosopher Jean-François Lyotard in relation to art, performance and writing. How can we write about art, whilst acknowledging the transformation that inevitably accompanies translations of both media and temporality? That is the question that persistently dogs Lyotard's own writings on art, and to which this book responds through reference to artists from the recently-formed canon of performance art history, including the myths of seminal figures Marina Abramovic and Vito Acconci, and the controlled documentation of Gina Pane's actions. Through the unstable, untranslatable element that Lyotard calls the figural, his thought is brought to bear on attempts to write a history of performance art and to question the paradoxically prescriptive demand for rules to govern 're-performance'. Kiff Bamford contextualises Lyotard's writings and approach with reference to both his contemporaries, including Deleuze and Kristeva, and the contemporary art about which they wrote, whilst arguing for the pertinence of Lyotard's provocations today.

## **Performance / Media / Art / Culture**

Performing Arts in Prisons explores prison arts in Australia, the United States, the United Kingdom and Chile, and creates a new framework for understanding its practices. There is a growing body of evidence that suggests music, theatre, poetry and dance can contribute to prisoner wellbeing, management, rehabilitation and reintegration. Performing Arts in Prisons represents a range of distinct perspectives on the subject, from an inspector of prisons to the voice of the prisoner. The book includes a spectrum of arts approaches and models of practice alongside theory, critical commentary and accounts of personal experience to present a full analysis of the value and effects of creative arts in prison.

## **The Analysis of Performance Art**

Wark brings together a wide range of artists, including Lisa Steele, Martha Rosler, Lynda Benglis, Gillian Collyer, Margaret Dragu, and Sylvie Tourangeau, and provides detailed readings and viewings of individual pieces, many of which have not been studied in detail before. She reassesses assumptions about the generational and thematic characteristics of feminist art, placing feminist performance within the wider context of minimalism, conceptualism, land art, and happenings

## **An Analysis of the Performing Arts Consumer**

Modern psychology has much to offer performing artists in terms of understanding themselves and optimizing their art: it can explain the instinctual origins of the impulse to perform, examine the two-way relationship between performer and

audience, describe the way in which emotions are transmitted via non-verbal processes, test theories about the nature of music and humour and their influence on our emotions, and offer suggestions as to how the particular stresses that performers are under can be managed. This book provides a unique and up-to-date analysis of what psychology has to contribute for actors, musicians, singers and dancers. Drawing on numerous practical examples from the arts as well as scientific and clinical research, it will be an invaluable resource for student, professional and amateur performer alike.

## **Performance Art in Ireland**

"Will be a 'must read' for anyone studying performance art or the art and culture of Southern California. Cheng is a brilliant and original thinker and writes with a lively, engaged and engaging poetic style through which she attempts to enact the very passion and performativity that she explores in her objects of study."—Amelia Jones, author of *Body Art/Performing the Subject* "Dazzling on many levels, a major contribution not only to performance art scholarship but more generally to contemporary American art, feminist, and cultural studies. In *Other Los Angeles* is going to transform performance studies because of the richness of Cheng's facts and scholarship and the equal richness of her theoretical frameworks and references."—Moira Roth, author of *Difference Indifference*

## **Unmarked**

Performance Art in China takes as its subject one of the most dynamic and controversial areas of experimental art practice in China. In his comprehensive study, Sydney-based theorist and art historian Thomas J. Berghuis introduces and investigates the idea of the "role of the mediated subject of the acting body in art," a notion grounded in the realization that the body is always present in art practice, as well as its subsequent, secondary representations. Through a series of in-depth case studies, Berghuis reveals how, during the past 25 years, Chinese performance artists have "acted out" their art, often in opposition to the principles governing correct behavior in the public domain. In addition to a 25-year chronology of events, a systematic index of places, names and key terms, as well as a bibliography and a glossary in English and Chinese, this study also offers the reader numerous previously unpublished photos and documents.

## **Long Suffering**

This collection reflects not only the multidisciplinary nature of current thinking about performance, but also the complex and contested nature of the concept itself.

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