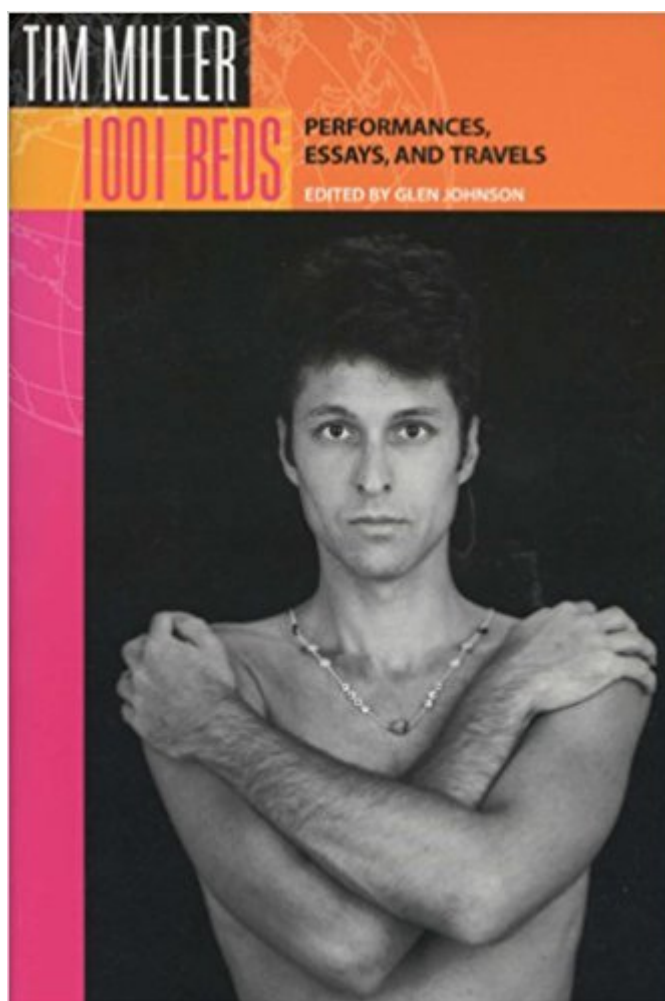




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# 1001 Beds: Performances, Essays, And Travels (Living Out: Gay And Lesbian Autobiog)



## Synopsis

This text brings together the personal, communal, and national political strands that interweave through the author's work from its beginnings and defines his place as a contemporary artist, activist, and gay man.

## Book Information

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## Customer Reviews

"Tim Miller has made a career not only of making the personal political, but more important, of making the political personal. As a result, "1001 Beds" is not just a document of life as a performance artist, but a history of performance art; it is not just the story of a gay man, but an account of how being gay has changed."--David Bergman, series editor "Performance artist Tim Miller has been a pioneering and inspiring figure for twenty-five years. Taking us into the heart of his very original work, "1001 Beds" shows Miller as an engaged and effective storyteller and provocateur. It will attract readers from a variety of constituencies and be wonderful for classes."--Lynn C. Miller, editor of "Voices Made Flesh" "Performance artist Tim Miller has been a pioneering and inspiring figure for twenty-five years. Taking us into the heart of his very original work, "1001 Beds" shows Miller as an engaged and effective storyteller and provocateur. It will attract readers from a variety of constituencies and be wonderful for classes."&#151;Lynn C. Miller, editor of "Voices Made Flesh""Tim Miller has made a career not only of making the personal political, but more important, of making the political personal. As a result, "1001 Beds" is not just a document of life as a performance artist, but a history of performance art; it is not just the story of a

gay man, but an account of how being gay has changed."#151;David Bergman, series editor

Tim Miller is an internationally acclaimed performance artist and gay rights activist. He is the author of the books *Body Blows* and *Shirts & Skin* and his performance texts have appeared in the play collections *O Solo Homo* and *Sharing the Delirium*. He teaches performance at the University of California, Los Angeles, School of Theater and is cofounder of Performance Space 122 in New York City and Highways Performance Space in Santa Monica, California. Glen Johnson is professor of English and media studies at the Catholic University of America.

Editor Glen Johnson has done what I would have thought was just about impossible, between covers, and that is to bring the Tim Miller experience in extraordinary and full dimension. I've seen several of Miller's performances and despaired of finding a book that would adequately capture the range of his interests and imagination, let alone something of the fire of his person, his charisma perhaps. But here it is at last, the real, the unexpected and the splendid thing. Cannily Johnson deploys a full spectrum of the different sorts of documents that make up a man, not only the texts of the performances, but occasional prose, some candid interviews, full-on essays, and a barrage of photographs, some of them very beautiful indeed, some just slapstick perhaps. Like Red Skelton, Tim Miller has always been about more than the tears of a clown, he's really all about the body, even the body of comedy. *1,001 BEDS*, as its title implies, is rooted in the body and its vain attempts to rest between taking on another, often agonizing day. The effort of living, particularly in the benighted political circumstances of our world today, exhausts the electorate, and Miller is honest and forthright about his attempts to harness energy to fight the combine. Some strategies work, some don't, but Miller's fearless and in the end that's what really matters. He began in the golden age of performance artists (remember Daryl Hannah in *LEGAL EAGLES*) with some spectacular and colorful, and very personal work about growing up gay in Southern California, often with a partner, John Bernd, another very talented young fellow. Around him, like popcorn, issues began exploding in the heat. AIDS and ACT UP claimed his attention and his work became even more pointedly political, leading to the famous revocation of his HEA grant by rightwing forces marshaled in panic and cruelty. Freedom of expression, another huge issue, became the focus of subsequent work. Finally his meeting with the Australian artist and poet Alistair McCartney sparked a new avatar of the poet of gay immigration rights, for McCartney is still very much a victim of antiquated policy and lives and writes without security, homeland or otherwise. These issues all come alive in the pages of the book. I asked some of my students, who had never seen Miller

perform, to read one of his essays, and it electrified them. It soon became clear that, just like ARTHUR Miller, no relation I assume, was the "thinking man's playwright," now Tim Miller has assumed a similar status, the objective correlative for the images and emotions not only of gay men, but for a Kinsey-like spectrum of embodied world citizens.

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