

DT2401: The Idea of Live Art

View Online



1.

Carlson M. Performance: A Critical Introduction. 2nd ed. Routledge; 2004.

2.

Carlson M. Performance: A Critical Introduction. Routledge; 2004.
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781315016153>

3.

Johnson D. Introduction: The What, When and Where of Live Art. Contemporary Theatre Review. 2012;22(1):4-16. doi:10.1080/10486801.2012.651360

4.

Goldberg R. Performance Art: From Futurism to the Present. 3rd Edition. Thames & Hudson; 2011.

5.

Heathfield A, Glendinning H. Live: Art and Performance. Tate; 2004.

6.

Song Dong: A Pot of Boiling Water.
<http://www.tate.org.uk/art/artworks/dong-a-pot-of-boiling-water-p80531>

7.

Auslander P. Liveness: Performance in a Mediatized Culture. 2nd Edition. Routledge; 2008.

8.

Auslander P. Liveness: Performance in a Mediatized Culture. Routledge; 2008.

9.

Spackman H. Minding the Matter of Representation: Staging the Body (Politic).
Contemporary Theatre Review. 2000;10(3):5-22. doi:10.1080/10486800008568593

10.

Friedman A. Kindertotenlieder Created by Gisèle Vienne. Theatre Journal.
2015;67(2):319-320. doi:10.1353/tj.2015.0058

11.

Jaimangal-Jones D, Pritchard A, Morgan N. Exploring Dress, Identity and Performance in
Contemporary Dance Music Culture. Leisure Studies. 2015;34(5):603-620.
doi:10.1080/02614367.2014.962580

12.

Gisèle Vienne: Disturbance in Representation - Dansens Hus.
<https://www.dansenshus.com/en/articles/om-forestillingen-crowd>

13.

Etchells T. Introduction: Performing Questions, Producing Witnesses. In: Certain Fragments:
Contemporary Performance and Forced Entertainment. Routledge; 1999:9-23.

14.

Etchells T. Introduction: Performing Questions, Producing Witnesses. In: *Certain Fragments: Contemporary Performance and Forced Entertainment*. 1st ed. Routledge; 1999:9-23.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=166451>

15.

Kelleher J. Everybody Acts (On Friendship). In: *The Illuminated Theatre: Studies on the Suffering of Images*. Routledge; 2015:126-145.

16.

About Us | Forced Entertainment. <https://www.forcedentertainment.com/about/>

17.

Bleeker M. *Visuality in the Theatre: The Locus of Looking*. Palgrave Macmillan; 2008.

18.

Bleeker M. *Visuality in the Theatre: The Locus of Looking*. Palgrave Macmillan; 2008.
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780230583368>

19.

Grehan H. *Performance, Ethics and Spectatorship in a Global Age*. Palgrave Macmillan; 2009.

20.

Jones A. Introduction. In: *Body Art/Performing the Subject*. University of Minnesota Press; 1998:1-19.

21.

Schneider R. *The Explicit Body in Performance*. 1st ed. Taylor and Francis; 1997.
<http://ebookcentral.proquest.com/lib/rhul/detail.action?docID=170366>

22.

Schneider R. *The Explicit Body in Performance*. Routledge; 1997.

23.

Schneemann C, McPherson BR. *More Than Meat Joy: Performance Works and Selected Writings*. 2nd ed. McPherson & Co; 1997.

24.

Solga K. *Theatre & Feminism*. Palgrave, an imprint of Macmillan Publishers; 2016.

25.

Solga K. *Theatre & Feminism*. Palgrave Macmillan; 2016.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4763280>

26.

Heathfield A, Hsieh T. *Impress of Time*. In: *Out of Now: The Lifeworks of Tehching Hsieh*. Live Art Development Agency; 2009:10-61.

27.

Shalson L. Chapter 3 *Enduring Life*. In: *Performing Endurance: Art and Politics since 1960*. Cambridge University Press; 2018:109-145.

28.

'One Year Performance 1980-1981', Tehching Hsieh, 1980-1 | Tate.
<https://www.tate.org.uk/art/artworks/hsieh-one-year-performance1980-1981-t13875>

29.

Wiles D. *Theatre & Time*. Palgrave Macmillan; 2014.

30.

Wiles D. Theatre & Time. Palgrave Macmillan; 2014.

<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4763677>

31.

Live Art in the UK: Lois Keidan interview with British Library (Parts 1 and 2).

<http://www.thisisliveart.co.uk/blog/live-art-in-the-uk-lois-keidan-interview-with-british-library/>

32.

Study Room Guides - Live Art Development Agency.

<http://www.thisisliveart.co.uk/resources/study-room/study-room-guides>

33.

Catalogue - Live Art Development Agency.

<https://www.thisisliveart.co.uk/resources/search/>

34.

Schmidt T, ed. Bodies: Introduction. In: AGENCY: A Partial History of Live Art. Intellect; 2019.

35.

Schmidt T, ed. Bodies: Introduction. In: Agency: A Partial History of Live Art. Intellect; 2019.

<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=5748642>

36.

Bleeker M, Kear A, Kelleher J, Roms H, eds. Thinking through Theatre and Performance. Bloomsbury Methuen Drama; 2019.

<https://ezproxy01.rhul.ac.uk/login?url=http://www.vlebooks.com/vleweb/product/openreader?id=Holloway&isbn=9781472579638&uid=^u>

37.

Bleeker M, Kear A, Kelleher J, Roms H, eds. Thinking through Theatre and Performance. Bloomsbury Methuen Drama; 2019.
<https://ezproxy01.rhul.ac.uk/login?url=http://www.vlebooks.com/vleweb/product/openreader?id=Holloway&isbn=9781472579638&uid=^u>

38.

Auslander P. The Performativity of Performance Documentation. *PAJ: A Journal of Performance and Art*. 2006;28(3):1-10. doi:10.1162/pajj.2006.28.3.1

39.

Finbow A. Multiplicity in the Documentation of Performance-Based Artworks: Displaying Multi-Media Documentation in Rebecca Horn's Body Sculptures at Tate. *Journal of New Music Research*. 2018;47(4):291-299. doi:10.1080/09298215.2018.1486432

40.

Jones A. 'Presence' in Absentia: Experiencing Performance as Documentation. *Art Journal*. 1997;56(4). doi:10.2307/777715

41.

Giannachi G, Westerman J, eds. *Histories of Performance Documentation: Museum, Artistic, and Scholarly Practices*. Routledge; 2018.

42.

Giannachi G, Westerman J, eds. *Histories of Performance Documentation: Museum, Artistic, and Scholarly Practices*. Routledge, Taylor & Francis Group; 2018.
<https://www.taylorfrancis.com/books/9781315645384>

43.

Burden C. Shoot | Media Art Net. <http://www.medienkunstnetz.de/works/shoot/>

44.

Leap into the Void. <https://www.metmuseum.org/toah/works-of-art/1992.5112/>

45.

DeFrantz T, Gonzalez A, eds. *Black Performance Theory*. Duke University Press; 2014.

46.

DeFrantz T, Gonzalez A. *Black Performance Theory*.; 2014.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1666607>

47.

Auslander P. *Liveness: Performance in a Mediatized Culture*. 2nd Edition. Routledge; 2008.

48.

Auslander P. *Liveness: Performance in a Mediatized Culture*. Routledge; 2008.

49.

Auslander P. The Performativity of Performance Documentation. *PAJ: A Journal of Performance and Art*. 2006;28(3):1-10. doi:10.1162/pajj.2006.28.3.1

50.

Abramovic M, Biesenbach KP. *Marina Abramovic: The Artist Is Present*. Museum of Modern Art; 2010.

51.

Bishop C. *Participation*. Whitechapel; 2006.

52.

Carlson M. Performance: A Critical Introduction. 2nd ed. Routledge; 2004.

53.

Carlson M. Performance: A Critical Introduction. Routledge; 2004.

<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781315016153>

54.

Chrysochou P. Performing Identity and Gender in Literature, Theatre and the Visual Arts. Cambridge Scholars Publishing; 2017.

<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4820227>

55.

Concannon K. Yoko Ono's Cut Piece : From Text to Performance and Back Again. Journal Of Performance And Art. 2008;30(3):81-93.

https://librarysearch.royalholloway.ac.uk/permalink/f/vavv8/TN_jstor_archive_330135150

56.

Banes S, Lepecki A. The Senses in Performance. Routledge; 2007.

57.

Goldberg R. Performance Art: From Futurism to the Present. 3rd Edition. Thames & Hudson; 2011.

58.

Goldberg R. Performance: Live Art Since the 60s. Thames & Hudson; 1998.

59.

Heathfield A, Glendinning H. Live: Art and Performance. Tate; 2004.

60.

Guy G. Theatre, Exhibition, and Curation: Displayed & Performed. Vol 46. Routledge; 2016.

61.

Guy G. Theatre, Exhibition, and Curation: Displayed & Performed. Vol 46. Routledge; 2016.
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781315735719>

62.

Guy G. 'NOTES on a Return' to a Not-Forgotten: Durations of the Missed and the Previously Unvisited. Performance Research. 2012;17(5):135-139.
doi:10.1080/13528165.2012.728455

63.

Heathfield A. Small Acts: Performance, the Millennium and the Marking of Time. Black Dog; 2000.

64.

Heathfield A, Glendinning H. Live: Art and Performance. Tate; 2004.

65.

Heathfield A, Hsieh T. Out of Now: The Lifeworks of Tehching Hsieh. Live Art Development Agency; 2009.

66.

Jones A, Heathfield A. Perform, Repeat, Record: Live Art in History. Intellect; 2012.

67.

Heddon D, Klein J, eds. *Histories and Practices of Live Art*. Palgrave Macmillan; 2012.

68.

Hoffmann J, Jonas J. *Perform*. Thames & Hudson; 2005.

69.

Johnson D. Introduction: The What, When and Where of Live Art. *Contemporary Theatre Review*. 2012;22(1):4-16. doi:10.1080/10486801.2012.651360

70.

Johnson D. *Theatre & the Visual*. Palgrave Macmillan; 2012.

71.

Johnson D, ed. *Critical Live Art: Contemporary Histories of Performance in the UK*. Routledge; 2014.

72.

Jones A. 'Presence' in Absentia: Experiencing Performance as Documentation. *Art Journal*. 1997;56(4). doi:10.2307/777715

73.

Jones A. *Body Art/Performing the Subject*. University of Minnesota Press; 1998.

74.

Jones A. "The Artist is Present": Artistic Re-enactments and the Impossibility of Presence. *TDR/The Drama Review*. 2011;55(1):16-45. doi:10.1162/DRAM_a_00046

75.

Kaye N. *Site-Specific Art: Performance, Place, and Documentation*. Routledge; 2000.

76.

Kaye N. *Site-Specific Art: Performance, Place, and Documentation*. Routledge; 2000.

77.

Kelleher J. *The Illuminated Theatre: Studies on the Suffering of Images*. Routledge; 2015.

78.

MacRitchie L. Marina Abramovic: Exchanging Energies. *Performance Research*. 1996;1(2):27-34. doi:10.1080/13528165.1996.10871487

79.

Phelan P. *Unmarked: The Politics of Performance*. Routledge; 1993.

80.

Phelan P. *Unmarked: The Politics of Performance*. Routledge; 1992.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=179272>

81.

Phelan P. Marina Abramovic: Witnessing Shadows. *Theatre Journal*. 2004;56(4):569-577.
doi:10.1353/tj.2004.0178

82.

Phelan J, Rabinowitz PJ. *A Companion to Narrative Theory*. Blackwell; 2008.

83.

Phelan J, Rabinowitz PJ. A Companion to Narrative Theory. Blackwell; 2005.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=243554>

84.

Phelan P. Live Art in LA: Performance in Southern California, 1970-1983. 1st Edition. Routledge; 2012.

85.

Rancie

re J. The Politics of Aesthetics: The Distribution of the Sensible. Continuum; 2004.

86.

Read A, Robinson B. Theatre in the Expanded Field: Seven Approaches to Performance. Bloomsbury; 2013.

87.

Read A. Theatre in the Expanded Field. Bloomsbury Publishing; 2014.
<http://www.dramaonlinelibrary.com/context-and-criticism/theatre-in-the-expanded-field-iid-115137>

88.

Sayre HM. The Object of Performance: The American Avant-Garde Since 1970. New ed. The University of Chicago Press; 1992.

89.

Schneider R. The Explicit Body in Performance. 1st ed. Taylor and Francis; 1997.
<http://ebookcentral.proquest.com/lib/rhul/detail.action?docID=170366>

90.

Schneider R. *The Explicit Body in Performance*. Routledge; 1997.

91.

Schneider R. *Performing Remains: Art and War in Times of Theatrical Reenactment*. Routledge; 2011.

92.

Schneider R. *Performing Remains: Art and War in Times of Theatrical Reenactment*. Routledge; 2011. <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=668786>

93.

Shalson L. On Duration and Multiplicity. *Performance Research*. 2012;17(5):98-106. doi:10.1080/13528165.2012.728448

94.

Wakefield N. Time-Specificity of Performance. *Choreographic Practices*. 2014;5(2):183-197.

95.

Ward F. Alien Duration: Tehching Hsieh, 1978-99. *Art Journal*. 2006;65(3):6-19. doi:10.1080/00043249.2006.10791212