

DT2401: The Idea of Live Art

View Online



Abramovic, Marina, and Klaus Peter Biesenbach. 2010. *Marina Abramovic: The Artist Is Present*. New York: Museum of Modern Art.

Anon. n.d.-a. 'About Us | Forced Entertainment'. Retrieved (<https://www.forcedentertainment.com/about/>).

Anon. n.d.-b. 'Catalogue - Live Art Development Agency'. Retrieved (<https://www.thisisliveart.co.uk/resources/search/>).

Anon. n.d.-c. 'Gisèle Vienne: Disturbance in Representation - Dansens Hus'. Retrieved (<https://www.dansenshus.com/en/articles/om-forestillingen-crowd>).

Anon. n.d.-d. 'Leap into the Void'. Retrieved (<https://www.metmuseum.org/toah/works-of-art/1992.5112/>).

Anon. n.d.-e. 'Live Art in the UK: Lois Keidan Interview with British Library (Parts 1 and 2)'. Retrieved (<http://www.thisisliveart.co.uk/blog/live-art-in-the-uk-lois-keidan-interview-with-british-library/>).

Anon. n.d.-f. "'One Year Performance 1980-1981", Tehching Hsieh, 1980-1 | Tate'. Retrieved (<https://www.tate.org.uk/art/artworks/hsieh-one-year-performance1980-1981-t13875>).

Anon. n.d.-g. 'Song Dong: A Pot of Boiling Water'. Retrieved (<http://www.tate.org.uk/art/artworks/dong-a-pot-of-boiling-water-p80531>).

Anon. n.d.-h. 'Study Room Guides - Live Art Development Agency'. Retrieved (<http://www.thisisliveart.co.uk/resources/study-room/study-room-guides>).

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

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

Auslander, Philip. 2008a. *Liveness: Performance in a Mediatized Culture*. 2nd Edition. London: Routledge.

Auslander, Philip. 2008b. *Liveness: Performance in a Mediatized Culture*. London: Routledge.

Auslander, Philip. 2008c. *Liveness: Performance in a Mediatized Culture*. 2nd Edition. London: Routledge.

Auslander, Philip. 2008d. *Liveness: Performance in a Mediatized Culture*. London: Routledge.

Banes, Sally, and Andre Lepecki. 2007. *The Senses in Performance*. New York: Routledge.
Bishop, Claire. 2006. *Participation*. London: Whitechapel.

Bleeker, Maaïke. 2008a. *Visuality in the Theatre: The Locus of Looking*. Houndmills, Basingstoke: Palgrave Macmillan.

Bleeker, Maaïke. 2008b. *Visuality in the Theatre: The Locus of Looking*. Basingstoke, Hampshire: Palgrave Macmillan.

Bleeker, Maaïke, Adrian Kear, Joe Kelleher, and Heike Roms, eds. 2019a. *Thinking through Theatre and Performance*. London: Bloomsbury Methuen Drama.

Bleeker, Maaïke, Adrian Kear, Joe Kelleher, and Heike Roms, eds. 2019b. *Thinking through Theatre and Performance*. London: Bloomsbury Methuen Drama.

Burden, Chris. n.d. 'Shoot | Media Art Net'. Retrieved (<http://www.medienkunstnetz.de/works/shoot/>).

Carlson, Marvin. 2004a. *Performance: A Critical Introduction*. 2nd ed. New York: Routledge.

Carlson, Marvin. 2004b. *Performance: A Critical Introduction*. New York: Routledge.

Carlson, Marvin. 2004c. *Performance: A Critical Introduction*. 2nd ed. New York: Routledge.

Carlson, Marvin. 2004d. *Performance: A Critical Introduction*. New York: Routledge.

Chrysochou, Panayiota. 2017. *Performing Identity and Gender in Literature, Theatre and the Visual Arts*. Newcastle upon Tyne: Cambridge Scholars Publishing.

Concannon, Kevin. 2008. 'Yoko Ono's Cut Piece : From Text to Performance and Back Again'. *Journal Of Performance And Art* 30(3):81–93.

DeFrantz, Thomas, and Anita Gonzalez, eds. 2014a. *Black Performance Theory*. Durham: Duke University Press.

DeFrantz, Thomas, and Anita Gonzalez. 2014b. *Black Performance Theory*.

Etchells, Tim. 1999a. 'Introduction: Performing Questions, Producing Witnesses'. Pp. 9–23 in *Certain Fragments: Contemporary Performance and Forced Entertainment*. London: Routledge.

Etchells, Tim. 1999b. 'Introduction: Performing Questions, Producing Witnesses'. Pp. 9–23 in *Certain Fragments: Contemporary Performance and Forced Entertainment*. London: Routledge.

- Finbow, Acatia. 2018. '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* 47(4):291–99. doi: 10.1080/09298215.2018.1486432.
- Friedman, Andrew. 2015. 'Kindertotenlieder Created by Gisèle Vienne'. *Theatre Journal* 67(2):319–20. doi: 10.1353/tj.2015.0058.
- Giannachi, Gabriella, and Jonah Westerman, eds. 2018a. *Histories of Performance Documentation: Museum, Artistic, and Scholarly Practices*. London: Routledge.
- Giannachi, Gabriella, and Jonah Westerman, eds. 2018b. *Histories of Performance Documentation: Museum, Artistic, and Scholarly Practices*. London: Routledge, Taylor & Francis Group.
- Goldberg, RoseLee. 1998. *Performance: Live Art Since the 60s*. London: Thames & Hudson.
- Goldberg, RoseLee. 2011a. *Performance Art: From Futurism to the Present*. 3rd Edition. London: Thames & Hudson.
- Goldberg, RoseLee. 2011b. *Performance Art: From Futurism to the Present*. 3rd Edition. London: Thames & Hudson.
- Grehan, Helena. 2009. *Performance, Ethics and Spectatorship in a Global Age*. Basingstoke: Palgrave Macmillan.
- Guy, Georgina. 2012. "'NOTES on a Return" to a Not-Forgotten: Durations of the Missed and the Previously Unvisited'. *Performance Research* 17(5):135–39. doi: 10.1080/13528165.2012.728455.
- Guy, Georgina. 2016a. *Theatre, Exhibition, and Curation: Displayed & Performed*. Vol. 46. New York: Routledge.
- Guy, Georgina. 2016b. *Theatre, Exhibition, and Curation: Displayed & Performed*. Vol. 46. New York: Routledge.
- Heathfield, Adrian. 2000. *Small Acts: Performance, the Millennium and the Marking of Time*. London: Black Dog.
- Heathfield, Adrian, and Hugo Glendinning. 2004a. *Live: Art and Performance*. London: Tate.
- Heathfield, Adrian, and Hugo Glendinning. 2004b. *Live: Art and Performance*. London: Tate.
- Heathfield, Adrian, and Hugo Glendinning. 2004c. *Live: Art and Performance*. London: Tate.
- Heathfield, Adrian, and Tehching Hsieh. 2009a. 'Impress of Time'. Pp. 10–61 in *Out of Now: The Lifeworks of Tehching Hsieh*. London: Live Art Development Agency.
- Heathfield, Adrian, and Tehching Hsieh. 2009b. *Out of Now: The Lifeworks of Tehching*

Hsieh. London: Live Art Development Agency.

Heddon, Deirdre, and Jennie Klein, eds. 2012. *Histories and Practices of Live Art*. Basingstoke, Hampshire: Palgrave Macmillan.

Hoffmann, Jens, and Joan Jonas. 2005. *Perform*. New York: Thames & Hudson.

Jaimangal-Jones, Dewi, Annette Pritchard, and Nigel Morgan. 2015. 'Exploring Dress, Identity and Performance in Contemporary Dance Music Culture'. *Leisure Studies* 34(5):603–20. doi: 10.1080/02614367.2014.962580.

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

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

Johnson, Dominic. 2012c. *Theatre & the Visual*. Basingstoke: Palgrave Macmillan.

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

Jones, Amelia. 1997a. "'Presence" in Absentia: Experiencing Performance as Documentation'. *Art Journal* 56(4). doi: 10.2307/777715.

Jones, Amelia. 1997b. "'Presence" in Absentia: Experiencing Performance as Documentation'. *Art Journal* 56(4). doi: 10.2307/777715.

Jones, Amelia. 1998a. *Body Art/Performing the Subject*. Minneapolis: University of Minnesota Press.

Jones, Amelia. 1998b. 'Introduction'. Pp. 1–19 in *Body Art/Performing the Subject*. Minneapolis: University of Minnesota Press.

Jones, Amelia. 2011. "'The Artist Is Present": Artistic Re-Enactments and the Impossibility of Presence'. *TDR/The Drama Review* 55(1):16–45. doi: 10.1162/DRAM_a_00046.

Jones, Amelia, and Adrian Heathfield. 2012. *Perform, Repeat, Record: Live Art in History*. Bristol: Intellect.

Kaye, Nick. 2000a. *Site-Specific Art: Performance, Place, and Documentation*. New York: Routledge.

Kaye, Nick. 2000b. *Site-Specific Art: Performance, Place, and Documentation*. London: Routledge.

Kelleher, Joe. 2015a. 'Everybody Acts (On Friendship)'. Pp. 126–45 in *The Illuminated Theatre: Studies on the Suffering of Images*. London: Routledge.

Kelleher, Joe. 2015b. *The Illuminated Theatre: Studies on the Suffering of Images*. London: Routledge.

MacRitchie, Lynn. 1996. 'Marina Abramovic: Exchanging Energies'. *Performance Research* 1(2):27–34. doi: 10.1080/13528165.1996.10871487.

Phelan, James, and Peter J. Rabinowitz. 2005. *A Companion to Narrative Theory*. Oxford: Blackwell.

Phelan, James, and Peter J. Rabinowitz. 2008. *A Companion to Narrative Theory*. Malden, Mass: Blackwell.

Phelan, Peggy. 1992. *Unmarked: The Politics of Performance*. London: Routledge.

Phelan, Peggy. 1993. *Unmarked: The Politics of Performance*. London: Routledge.

Phelan, Peggy. 2004. 'Marina Abramovic: Witnessing Shadows'. *Theatre Journal* 56(4):569–77. doi: 10.1353/tj.2004.0178.

Phelan, Peggy. 2012. *Live Art in LA: Performance in Southern California, 1970-1983*. 1st Edition. New York: Routledge.

Rancie

re, Jacques. 2004. *The Politics of Aesthetics: The Distribution of the Sensible*. London: Continuum.

Read, Alan. 2014. *Theatre in the Expanded Field*. Bloomsbury Publishing.

Read, Alan, and Beryl Robinson. 2013. *Theatre in the Expanded Field: Seven Approaches to Performance*. London: Bloomsbury.

Sayre, Henry M. 1992. *The Object of Performance: The American Avant-Garde Since 1970*. New ed. Chicago, IL: The University of Chicago Press.

Schmidt, Theron, ed. 2019a. 'Bodies: Introduction'. in *AGENCY: A Partial History of Live Art*. Bristol: Intellect.

Schmidt, Theron, ed. 2019b. 'Bodies: Introduction'. in *Agency: A Partial History of Live Art*. Bristol: Intellect.

Schneemann, Carolee, and Bruce R. McPherson. 1997. *More Than Meat Joy: Performance Works and Selected Writings*. 2nd ed. Kingston, NY: McPherson & Co.

Schneider, Rebecca. 1997a. *The Explicit Body in Performance*. 1st ed. London: Taylor and Francis.

Schneider, Rebecca. 1997b. *The Explicit Body in Performance*. London: Routledge.

Schneider, Rebecca. 1997c. *The Explicit Body in Performance*. 1st ed. London: Taylor and Francis.

Schneider, Rebecca. 1997d. *The Explicit Body in Performance*. London: Routledge.

Schneider, Rebecca. 2011a. *Performing Remains: Art and War in Times of Theatrical*

Reenactment. London: Routledge.

Schneider, Rebecca. 2011b. *Performing Remains: Art and War in Times of Theatrical Reenactment*. London: Routledge.

Shalson, Lara. 2012. 'On Duration and Multiplicity'. *Performance Research* 17(5):98–106. doi: 10.1080/13528165.2012.728448.

Shalson, Lara. 2018. 'Chapter 3 Enduring Life'. Pp. 109–45 in *Performing endurance: art and politics since 1960*. Cambridge: Cambridge University Press.

Solga, Kim. 2016a. *Theatre & Feminism*. London: Palgrave, an imprint of Macmillan Publishers.

Solga, Kim. 2016b. *Theatre & Feminism*. Basingstoke, England: Palgrave Macmillan.

Spackman, Helen. 2000. 'Minding the Matter of Representation: Staging the Body (Politic)'. *Contemporary Theatre Review* 10(3):5–22. doi: 10.1080/10486800008568593.

Wakefield, Nik. 2014. 'Time-Specificity of Performance'. *Choreographic Practices* 5(2):183–97.

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

Wiles, David. 2014a. *Theatre & Time*. Basingstoke: Palgrave Macmillan.

Wiles, David. 2014b. *Theatre & Time*. Basingstoke: Palgrave Macmillan.