DT3110: Advanced Option Performance and Visual Art

View Online



[1]

Abramovic, M. and Biesenbach, K.P. 2010. Marina Abramovic: The Artist Is Present. Museum of Modern Art.

[2]

Abramovic, M. and Biesenbach, K.P. 2010. Seven Easy Pieces. Marina Abramovic: The Artist Is Present. Museum of Modern Art. 36–93.

[3]

Andre, C. 1959. Last Ladder | Tate.

[4]

Auslander, P. 1997. From Acting to Performance: Essays in Modernism and Postmodernism . Routledge.

[5]

Auslander, P. 1997. From Acting to Performance: Essays in Modernism and Postmodernism . Routledge.

[6]

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

[7]

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

[8]

Auslander, P. 1997. Presence and Theatricality in the Discourse of Performance and the Visual Arts. From Acting to Performance: Essays in Modernism and Postmodernism. Routledge. 49–57.

[9]

Auslander, P. 1997. Presence and Theatricality in the Discourse of Performance and the Visual Arts. From Acting to Performance: Essays in Modernism and Postmodernism. Routledge. 49–57.

[10]

Auslander, P. 2006. The Performativity of Performance Documentation. PAJ: A Journal of Performance and Art. 28, 3 (2006), 1–10.

[11]

Batchelor, D. 1997. Minimalism. Tate Gallery.

[12]

Batchelor, D. 1997. Minimalism. Tate Gallery.

[13]

Battcock, G. 1995. Minimal Art: A Critical Anthology. University of California Press.

[14]

Battcock, G. and Nickas, R. 1984. The Art of Performance: A Critical Anthology. E.P. Dutton.

[15]

Birringer, J. 2011. Dancing in the Museum. PAJ: A Journal of Performance and Art. 33, 3 (2011), 43–52.

[16]

Bishop, C. 2004. Antagonism and Relational Aesthetics. October. 110, (2004), 51–79.

[17]

Bishop, C. 2012. Artificial Hells: Participatory Art and the Politics of Spectatorship. Verso.

[18]

Bishop, C. 2012. Artificial Hells: Participatory Art and the Politics of Spectatorship. Verso.

[19]

Bishop, C. 2012. Artificial Hells: Participatory Art and the Politics of Spectatorship. Verso.

[20]

Bishop, C. 2012. Artificial Hells: Participatory Art and the Politics of Spectatorship. Verso.

[21]

Bishop, C. 2006. Participation. Whitechapel.

[22]

Bishop, C. 2006. Participation. Whitechapel.

[23]

Bishop, C. 2014. The Perils and Possibilities of Dance in the Museum: Tate, MoMA, and Whitney. The Perils and Possibilities of Dance in the Museum: Tate, MoMA, and Whitney. 46, 3 (2014), 62–76.

[24]

Bishop, C. 2014. The Perils and Possibilities of Dance in the Museum: Tate, MoMA, and Whitney. Dance Research Journal. 46, 3 (2014), 63–76. DOI:https://doi.org/10.1017/S0149767714000497.

[25]

Bishop, C. 2006. The Social Turn: Collaboration and its Discontents. Artforum. 44, Feb (2006), 178–183.

[26]

Bishop, C. and Sladen, M. 2008. Double Agent. Institute of Contemporary Arts.

[27]

BMW Tate Live: If Tate Modern was Musée de la danse? – Performance at Tate Modern | Tate:

https://www.tate.org.uk/whats-on/tate-modern/performance/bmw-tate-live-2015/bmw-tate-live-if-tate-modern-was-musee-de-la.

[28]

Bourriaud, N. et al. 2002. Relational Aesthetics. Dijon.

Bourriaud, N. 2002. Relational Form. Relational Aesthetics. Dijon. 11-24.

[30]

Brentano, R. 1994. Outside the Frame - Performance and the Object: A Survey History of Performance Art in the USA Since 1950. Cleveland Center for Contemporary Art.

[31]

Charmatz, B. 2016. How to Dance with Art. How to Frame: On the Threshold of Performing and Visual Arts. Sternberg Press. 133–142.

[32]

Copeland, M. 2013. Choreographing Exhibitions. Presses du Reel.

[33]

Copeland, M. 2013. People and Things in the Museum. Choreographing Exhibitions. Presses du Reel.

[34]

Courage, C. 2017. Arts in Place: The Arts, the Urban and Social Practice. Routledge, Taylor & Francis Group.

[35]

Courage, C. 2017. Arts in Place: The Arts, the Urban and Social Practice. Routledge.

[36]

Courage, C. and McKeown, A. eds. 2019. Creative Placemaking: Research, Theory and Practice. Routledge.

[37]

Courage, C. and McKeown, A. eds. 2019. Creative Placemaking: Research, Theory and Practice. Routledge.

[38]

Crouch, T. 2011. My Arm. Plays One. Oberon. 21-47.

[39]

Downey, A. 2007. Towards a Politics of (Relational) Aesthetics. Third Text. 21, 3 (2007), 267–275. DOI:https://doi.org/10.1080/09528820701360534.

[40]

Downey, A. 2007. Towards a Politics of (Relational) Aesthetics. Third Text. 21, 3 (2007), 267–275. DOI:https://doi.org/10.1080/09528820701360534.

[41]

Ferdman, B. 2014. From Content to Context: The Emergence of the Performance Curator. Theater. 44, 2 (2014), 5–19. DOI:https://doi.org/10.1215/01610775-2409482.

[42]

Fernandez, L. 2015. Once Again. Ragnar Kjartansson. F. Grossi, ed. Palais de Tokyo. 29-38.

[43]

Finbow, A. 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 (2018), 291–299. DOI:https://doi.org/10.1080/09298215.2018.1486432. Foster, H. 1996. The Return of the Real: The Avant-Garde at the End of the Century. MIT Press.

[45]

Fried, M. 1995. Art and Objecthood. Minimal Art: A Critical Anthology. University of California Press. 116–147.

[46]

Fried, M. 1995. Art and Objecthood. Minimal Art: A Critical Anthology. University of California Press. 49–57.

[47]

Gallizio, P. 1958. Industrial Painting | Tate.

[48]

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

[49]

Goldberg, R. 2011. Living Art c.1933 to the 1970s. Performance Art: From Futurism to the Present. Thames & Hudson. 121–151.

[50]

Goldberg, R. 2011. Performance Art: From Futurism to the Present. Thames & Hudson.

[51]

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

[52]

Goldberg, R.L. 2004. One Hundred Years. Live: Art and Performance. Tate. 176–182.

[53]

Groi

s, B. 2013. Art Power. The MIT Press.

[54]

Groi

s, B. 2008. Art Power. MIT Press.

[55]

Gronau, B. et al. 2016. How to Frame: On the Threshold of Performing and Visual Arts. Sternberg Press.

[56]

Guy, G. 2017. From Visible Object to Reported Action: The Performance of Verbal Images in Visual Art Museums. Theatre Journal. 69, 3 (2017), 339–359.

[57]

Guy, G. 2016. Introduction: Displaying Performance. Theatre, Exhibition, and Curation: Displayed & Performed. Routledge. 1–43.

[58]

Guy, G. 2016. Introduction: Displaying Performance. Theatre, Exhibition, and Curation: Displayed & Performed. Routledge. 1–43.

[59]

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

[60]

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

[61]

Guy, G. 2016. Visitor and Performer: The Return of the Relational. Theatre, Exhibition, and Curation: Displayed & Performed. Routledge. 100–138.

[62]

Guy, G. 2016. Visitor and Performer: The Return of the Relational. Theatre, Exhibition, and Curation: Displayed & Performed. Routledge. 100–138.

[63]

Harvie, J. 2011. Agency and Complicity in "A Special Civic Room": London's Tate Modern Turbine Hall. Performance and the City. Palgrave Macmillan. 204–221.

[64]

Harvie, J. 2011. Democracy and Neoliberalism in Art's Social Turn and Roger Hiorns's Seizure. Performance Research. 16, 2 (2011), 113–123. DOI:https://doi.org/10.1080/13528165.2011.578842.

[65]

Harvie, J. 2013. Fair Play: Art, Performance and Neoliberalism. Palgrave Macmillan.

[66]

Harvie, J. 2013. Fair Play: Art, Performance and Neoliberalism.

[67]

Harvie, J. 2013. Fair Play: Art, Performance and Neoliberalism. Palgrave Macmillan.

[68]

Harvie, J. 2013. Fair Play: Art, Performance and Neoliberalism.

[69]

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

[70]

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

[71]

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

[72]

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

[73]

Hoffmann, J. and Jonas, J. 2005. Perform. Thames & Hudson.

[74]

Jackson, S. 2011. Quality Time: Social Practice Debates in Contemporary Art. Social Works: Performing Art, Supporting Publics. Routledge. 43–74.

[75]

Jackson, S. 2011. Quality Time: Social Practice Debates in Contemporary Art. Social Works: Performing Art, Supporting Publics. Routledge. 43–74.

[76]

Jackson, S. 2011. Social Works: Performing Art, Supporting Publics. Routledge.

[77]

Jackson, S. 2011. Social Works: Performing Art, Supporting Publics. Routledge.

[78]

Jones, A. 1997. "Presence" in Absentia: Experiencing Performance as Documentation. Art Journal. 56, 4 (1997), 11–18. DOI:https://doi.org/10.1080/00043249.1997.10791844.

[79]

Jones, A. 1997. 'Presence' in Absentia: Experiencing Performance as Documentation. Art Journal. 56, 4 (1997), 11–18. DOI:https://doi.org/10.2307/777715.

[80]

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

[81]

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

[82]

Jones, A. 2013. Unpredictable Temporalities: The Body and Performance in (Art) History. Performance Archives - Archives of Performance. G. Borggreen and R. Gade, eds. Museum Tusculanum, University of Copenhagen. 53-72.

[83]

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

[84]

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

[85]

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

[86]

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

[87]

Judd, D. 1980. Untitled | Tate.

[88]

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

[89]

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

[90]

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

[91]

Kim, K. 1964. Death of Sun I | Tate.

[92]

Krauss, R.E. 1981. Mechanical Ballets: Light, Motion, Theatre. Passages in Modern Sculpture. MIT Press. 201–242.

[93]

Krauss, R.E. 1981. Passages in Modern Sculpture. MIT Press.

[94]

Kunst, B. 2015. Conclusion: On Laziness and Less Work. Artist at Work, Proximity of Art and Capitalism. Zero Books, an imprint of John Hunt Publishing. 111–121.

[95]

Kunst, B. 2015. Conclusion: On Laziness and Less Work. Artist at Work, Proximity of Art and Capitalism. Zero Books, an imprint of John Hunt Publishing. 111–121.

[96]

Laurenson, P. and van Saaze, V. 2014. Collecting Performance Based Art: New Challenges and Perspectives. Performativity in the Gallery: Staging Interactive Encounters. O. Remes et al., eds. Peter Lang. 27–41.

[97]

Leighton, T. 2008. Art and the Moving Image: A Critical Reader. Tate Pub.

[98]

Lepecki, A. 2006. Exhausting Dance: Performance and the Politics of Movement. Routledge.

[99]

Lepecki, A. 2006. Exhausting Dance: Performance and the Politics of Movement. Routledge.

[100]

Lepecki, A. and Whitechapel Art Gallery 2012. Dance. Whitechapel Art Gallery.

[101]

Lind, M. 2012. Performing the Curatorial: Within and Beyond Art. Sternberg Press.

[102]

Lind, M. 2012. Performing the Curatorial: Within and Beyond Art. Sternberg Press.

[103]

Lippard, L.R. 1997. Six Years: The Dematerialization of the Art Object From 1966 to 1972. University of California Press.

[104]

McKenzie, J. 2001. Perform or Else: From Discipline to Performance. Routledge.

[105]

McKenzie, J. 2001. Perform or Else: From Discipline to Performance. Routledge.

[106]

Meisel, M. 1983. Realizations: Narrative, Pictorial, and Theatrical Arts in Nineteenth-Century England. Princeton University Press.

[107]

Morris, R. 1973. Location Piece | Tate.

[108]

Mundy, J. 2013. Lost Art: Missing Artworks of the Twentieth Century. Tate Publishing.

[109]

Nixon, M. 2006. Dream Dust. October. 116, Spring (2006), 63-86.

[110]

Nyong'o, T. 2019. Does Staging Historical Trauma Re-Enact it? Thinking Through Theatre and Performance. M. Bleeker et al., eds. Bloomsbury Methuen Drama. 200–210.

[111]

Obrist, H.U. 2014. A Brief History of Curating. JRP.

[112]

Obrist, H.U. 2012. A Brief History of Curating. JRP|Ringier.

[113]

Obrist, H.U. and Abramovic, M. 2010. Marina Abramovic. Walther Knig.

[114]

Obrist, H.U. and Abramovic, M. 2010. Marina Abramovic. Walther Knig.

[115]

O'Doherty, B. 1999. Inside the White Cube: The Ideology of the Gallery Space. University of California Press.

[116]

Ose, E.D. 2014. Enthusiasm: Collectiveness, Politics, and Aesthetics. Nka Journal of Contemporary African Art. 2014, 34 (2014), 24–33. DOI:https://doi.org/10.1215/10757163-2415159.

[117]

Pan Daijing: The Absent Hour – Performance at Tate Modern | Tate: https://www.tate.org.uk/whats-on/tate-modern/performance/pan-daijing-absent-hour.

[118]

Pan Daijing: Tissues – Performance at Tate Modern | Tate: https://www.tate.org.uk/whats-on/tate-modern/performance/pan-daijing-tissues.

[119]

Patel, J. 1963. Untitled | Tate.

[120]

Phelan, J. and Rabinowitz, P.J. 2005. Shards of a History of Performance Art: Pollock and Namuth Through a Glass, Darkly. A Companion to Narrative Theory. Blackwell. 499–514.

[121]

Phelan, P. 2004. Marina Abramovic: Witnessing Shadows. Theatre Journal. 56, 4 (2004), 569–577. DOI:https://doi.org/10.1353/tj.2004.0178.

[122]

Phelan, P. 2008. Shards of a History of Performance Art: Pollock and Namuth Through a Glass, Darkly. A Companion to Narrative Theory. Blackwell. 499–514.

[123]

Phelan, P. 2005. Shards of a History of Performance Art: Pollock and Namuth Through a Glass, Darkly. A Companion to Narrative Theory. Blackwell. 499–514.

[124]

Phelan, P. 2008. Shards of a History of Performance Art: Pollock and Namuth Through a Glass, Darkly. A Companion to Narrative Theory. Blackwell. 499–514.

[125]

Phelan, P. 1993. The Ontology of Performance: Representation Without Reproduction. Unmarked: The Politics of Performance. Routledge. 146–166.

[126]

Phelan, P. 1992. The Ontology of Performance: Representation Without Reproduction. Unmarked: The Politics of Performance. Routledge. 146–166.

[127]

Phelan, P. 1993. Unmarked: The Politics of Performance. Routledge.

[128]

Phelan, P. 1992. Unmarked: The Politics of Performance. Routledge.

[129]

Pollock, J. 1951. Number 14 | Tate.

[130]

Ranciere, J. 2015. The Politics of Aesthetics: The Distribution of the Sensible. Bloomsbury Academic.

[131]

Read, A. Theatre in the Expanded Field. Bloomsbury Publishing.

[132]

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

[133]

Rebecca Horn – Display at Tate Modern | Tate: https://www.tate.org.uk/visit/tate-modern/display/tanks/rebecca-horn.

[134]

Rebellato, D. et al. eds. 2013. Modern British Playwriting: 2000 – 2009: Voices, Documents, New Interpretations. Bloomsbury.

[135]

Rebellato, D. et al. eds. 2015. Modern British Playwriting: 2000 – 2009: Voices, Documents, New Interpretations. Bloomsbury Publishing.

[136]

Remes, O. et al. eds. 2014. Performativity in the Gallery: Staging Interactive Encounters. Peter Lang.

[137]

Rendell, J. 2006. Art and Architecture: A Place Between. I. B. Tauris.

[138]

Ridout, N. 2008. Performance in the Service Economy: Outsourcing and Delegation. Double Agent. Institute of Contemporary Arts. 126–131.

[139]

Roms, H. 2019. How and Why Are Performances Documented? Thinking Through Theatre and Performance. M. Bleeker et al., eds. Methuen Drama. 225–239.

[140]

Rosenthal, S. 2011. Choreographing You: Choreographies in the Visual Arts. Move: Choreographing You: Art and Dance Since the 1960s. Hayward Pub. 7–11.

[141]

Rosenthal, S. 2011. Choreographing You: Choreographies in the Visual Arts. Move: Choreographing You : Art and Dance Since the 1960s. Hayward Pub. 7–11.

[142]

Rugg, J. and Sedgwick, M. 2007. Issues in Curating Contemporary Art and Performance. Intellect.

[143]

Rugg, J. and Sedgwick, M. 2007. Issues in Curating Contemporary Art and Performance. Intellect.

[144]

Rugg, J. and Sedgwick, M. 2007. Issues in Curating Contemporary Art and Performance.

Intellect.

[145]

de Saint Phalle, N. 1961. Shooting Picture | Tate.

[146]

Sayre, H.M. 1992. The Object of Performance: The American Avant-Garde Since 1970. The University of Chicago Press.

[147]

Schimmel, P. and Stiles, K. 1998. Out of Actions: Between Performance and the Object, 1949-1979. Museum of Contemporary Art.

[148]

Schneider, R. 2011. In the Meantime: Performance Remains. Performing Remains: Art and War in Times of Theatrical Reenactment. Routledge. 87–110.

[149]

Schneider, R. 2011. In the Meantime: Performance Remains. Performing Remains: Art and War in Times of Theatrical Reenactment. Routledge. 87–110.

[150]

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

[151]

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

[152]

Schneider, R. 2014. Remembering Feminist Remimesis: A Riddle in Three Parts. TDR/The Drama Review. 58, 2 (2014), 14–32.

[153]

Serota, N. 2000. Experience or Interpretation: The Dilemma of Museums of Modern Art. Thames & Hudson.

[154]

Shalson, L. 2012. On Duration and Multiplicity. Performance Research. 17, 5 (2012), 98–106. DOI:https://doi.org/10.1080/13528165.2012.728448.

[155]

Shimamoto, S. 1954. Holes | Tate.

[156]

Space, Time and Dance | Merce Cunningham Trust: 1952. https://www.mercecunningham.org/the-work/writings/space-time-and-dance/.

[157]

Spector, N. 2010. Seven Easy Pieces. Marina Abramovic: The Artist Is Present. 36–93.

[158]

Tate Exchange at Tate Modern | Tate: https://www.tate.org.uk/visit/tate-modern/tate-exchange.

[159]

Theanyspacewhatever | Guggenheim: 2008. https://www.guggenheim.org/video/theanyspacewhatever.

[160]

Westerman, J. 2018. Museum of Modern Art, New York. Histories of Performance Documentation: Museum, Artistic, and Scholarly Practices. G. Giannachi and J. Westerman, eds. Routledge. 15–20.

[161]

Westerman, J. 2018. Museum of Modern Art, New York. Histories of Performance Documentation: Museum, Artistic, and Scholarly Practices. G. Giannachi and J. Westerman, eds. Routledge, Taylor & Francis Group. 15–20.

[162]

What Happened, Sherlock Holmes and the Museum Dance | Spangbergianism: https://spangbergianism.wordpress.com/2014/10/19/what-happened-sherlock-holmes-and-the-museum-dance/.

[163]

Wood, C. 2012. Painting in the Shape of a House. A Bigger Splash: Painting After Performance. Tate. 10–22.

[164]

Wood, C. 2018. Performance in Contemporary Art. Tate Publishing.

[165]

Wood, C. 2018. Performance in Contemporary Art. Tate Publishing.

[166]

Wood, C. and Cufer, E. 2012. A Bigger Splash: Painting After Performance. Tate.

[167]

'You Look Charming. You Look Enchanting. You Look Dazzling. You Look Breathtaking. You Look Unique. but You Don't Make an Evening. | Tate: 2007. https://web.archive.org/web/20180217070314/http://www.tate.org.uk/context-comment/ar ticles/you-look-charming-you-look-enchanting-you-look-dazzling-you-look.

[168]

'You Look Charming. You Look Enchanting. You Look Dazzling. You Look Breathtaking. You Look Unique. but You Don't Make an Evening. | Tate: 2007.

https://web.archive.org/web/20220710020051/https://www.tate.org.uk/tate-etc/issue-11-au tumn-2007/you-look-charming-you-look-enchanting-you-look-dazzling-you-look.