DT3110: Advanced Option Performance and Visual Art

View Online



1.

Guy, G.: Introduction: Displaying Performance. In: Theatre, Exhibition, and Curation: Displayed & Performed. pp. 1–43. Routledge, New York (2016).

2.

Guy, G.: Introduction: Displaying Performance. In: Theatre, Exhibition, and Curation: Displayed & Performed. pp. 1–43. Routledge, New York (2016).

З.

Wood, C.: Performance in Contemporary Art. Tate Publishing, London (2018).

4.

Phelan, P.: The Ontology of Performance: Representation Without Reproduction. In: Unmarked: The Politics of Performance. pp. 146–166. Routledge, London (1993).

5.

Phelan, P.: The Ontology of Performance: Representation Without Reproduction. In: Unmarked: The Politics of Performance. pp. 146–166. Routledge, London (1992).

6.

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

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

8.

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

9.

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

10.

Judd, D.: Untitled | Tate. (1980).

11.

Morris, R.: Location Piece | Tate. (1973).

12.

Andre, C.: Last Ladder | Tate. (1959).

13.

Krauss, R.E.: Mechanical Ballets: Light, Motion, Theatre. In: Passages in Modern Sculpture. pp. 201–242. MIT Press, Cambridge, Mass (1981).

Batchelor, D.: Minimalism. Tate Gallery, London (1997).

15.

Crouch, T.: My Arm. In: Plays One. pp. 21-47. Oberon, London (2011).

16.

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

17.

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

18.

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

19.

Pollock, J.: Number 14 | Tate. (1951).

20.

Shimamoto, S.: Holes | Tate. (1954).

21.

Gallizio, P.: Industrial Painting | Tate. (1958).

de Saint Phalle, N.: Shooting Picture | Tate. (1961).

23.

Patel, J.: Untitled | Tate. (1963).

24.

Kim, K.: Death of Sun I | Tate. (1964).

25.

Rebellato, D., Boon, R., Roberts, P. eds: Modern British Playwriting: 2000 – 2009: Voices, Documents, New Interpretations. Bloomsbury, London (2013).

26.

Rebellato, D., Boon, R., Roberts, P. eds: Modern British Playwriting: 2000 – 2009: Voices, Documents, New Interpretations. Bloomsbury Publishing (2015).

27.

Bourriaud, N.: Relational Form. In: Relational Aesthetics. pp. 11–24. Dijon (2002).

28.

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

29.

Jackson, S.: Quality Time: Social Practice Debates in Contemporary Art. In: Social Works: Performing Art, Supporting Publics. pp. 43–74. Routledge, New York (2011).

Jackson, S.: Quality Time: Social Practice Debates in Contemporary Art. In: Social Works: Performing Art, Supporting Publics. pp. 43–74. Routledge, New York (2011).

31.

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

32.

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

33.

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

34.

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

35.

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

36.

Bishop, C.: Participation. Whitechapel, London (2006).

37.

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

38.

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

39.

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

40.

Harvie, J.: Fair Play: Art, Performance and Neoliberalism. Palgrave Macmillan, Houndmills, Basingstoke, Hampshire (2013).

41.

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

42.

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

43.

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

44.

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

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

46.

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

47.

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

48.

Wood, C.: Performance in Contemporary Art. Tate Publishing, London (2018).

49.

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

50.

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

51.

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

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

53.

Rugg, J., Sedgwick, M.: Issues in Curating Contemporary Art and Performance. Intellect, Bristol, UK (2007).

54.

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

55.

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

56.

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

57.

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

58.

Bishop, C.: 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, 62–76 (2014).

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.

60.

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

61.

Lepecki, A., Whitechapel Art Gallery: Dance. Whitechapel Art Gallery, London (2012).

62.

Laurenson, P., van Saaze, V.: Collecting Performance Based Art: New Challenges and Perspectives. In: Remes, O., MacCulloch, L., and Leino, M. (eds.) Performativity in the Gallery: Staging Interactive Encounters. pp. 27–41. Peter Lang, Bern (2014).

63.

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. 47, 291–299 (2018). https://doi.org/10.1080/09298215.2018.1486432.

64.

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

65.

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

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

67.

Jones, A., Heathfield, A.: Perform, Repeat, Record: Live Art in History. Intellect, Bristol (2012).

68.

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

69.

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

70.

Roms, H.: How and Why Are Performances Documented? In: Bleeker, M., Kear, A., Kelleher, J., and Roms, H. (eds.) Thinking Through Theatre and Performance. pp. 225–239. Methuen Drama, London (2019).

71.

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

72.

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

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

74.

Abramovic, M., Biesenbach, K.P.: Seven Easy Pieces. In: Marina Abramovic: The Artist Is Present. pp. 36–93. Museum of Modern Art, New York (2010).

75.

Obrist, H.U., Abramovic, M.: Marina Abramovic. Walther Knig, Kln (2010).

76.

Nyong'o, T.: Does Staging Historical Trauma Re-Enact it? In: Bleeker, M., Kear, A., Kelleher, J., and Roms, H. (eds.) Thinking Through Theatre and Performance. pp. 200–210. Bloomsbury Methuen Drama, London (2019).

77.

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

78.

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

79.

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

80.

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

81.

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

82.

Batchelor, D.: Minimalism. Tate Gallery, London (1997).

83.

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

84.

Battcock, G., Nickas, R.: The Art of Performance: A Critical Anthology. E.P. Dutton, New York (1984).

85.

Abramovic, M., Biesenbach, K.P.: Marina Abramovic: The Artist Is Present. Museum of Modern Art, New York (2010).

86.

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

87.

Bishop, C.: Participation. Whitechapel, London (2006).

Bishop, C., Sladen, M.: Double Agent. Institute of Contemporary Arts, London (2008).

89.

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

90.

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

91.

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

92.

Bourriaud, N., Pleasance, S., Woods, F.: Relational Aesthetics. Dijon (2002).

93.

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

94.

Gronau, B., Hartz, M. von, Hochleichter, C.: How to Frame: On the Threshold of Performing and Visual Arts. Sternberg Press, Berlin (2016).

95.

Copeland, M.: Choreographing Exhibitions. Presses du Reel, Dijon (2013).

96.

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

97.

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

98.

Fernandez, L.: Once Again. In: Grossi, F. (ed.) Ragnar Kjartansson. pp. 29–38. Palais de Tokyo, Paris, France (2015).

99.

Foster, H.: The Return of the Real: The Avant-Garde at the End of the Century. MIT Press, Cambridge, Mass (1996).

100.

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

101.

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

102.

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

Goldberg, R.L.: One Hundred Years. In: Live: Art and Performance. pp. 176–182. Tate, London (2004).

104.

Groi

s, B.: Art Power. The MIT Press, Cambridge, Massachusetts (2013).

105.

Groi

s, B.: Art Power. MIT Press, Cambridge, Mass (2008).

106.

Guy, G.: Theatre, Exhibition, and Curation: Displayed & Performed. Routledge, New York (2016).

107.

Guy, G.: Theatre, Exhibition, and Curation: Displayed & Performed. Routledge, New York (2016).

108.

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

109.

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

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

111.

Harvie, J.: Fair Play: Art, Performance and Neoliberalism. Palgrave Macmillan, Houndmills, Basingstoke, Hampshire (2013).

112.

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

113.

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

114.

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

115.

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

116.

Jones, A., Heathfield, A.: Perform, Repeat, Record: Live Art in History. Intellect, Bristol (2012).

117.

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

(2012).

118.

Heddon, D., Klein, J. eds: Histories and Practices of Live Art. Palgrave Macmillan, Basingstoke, Hampshire (2012).

119.

Hoffmann, J., Jonas, J.: Perform. Thames & Hudson, New York (2005).

120.

Jackson, S.: Social Works: Performing Art, Supporting Publics. Routledge, New York (2011).

121.

Jackson, S.: Social Works: Performing Art, Supporting Publics. Routledge, New York (2011).

122.

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

123.

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

124.

Kaye, N.: Site-Specific Art: Performance, Place, and Documentation. Routledge, New York (2000).

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

126.

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

127.

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

128.

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

129.

Krauss, R.E.: Passages in Modern Sculpture. MIT Press, Cambridge, Mass (1981).

130.

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

131.

Lepecki, A.: Exhausting Dance: Performance and the Politics of Movement. Routledge, New York (2006).

132.

Lepecki, A.: Exhausting Dance: Performance and the Politics of Movement. Routledge, New York (2006).

133.

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

134.

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

135.

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

136.

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

137.

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

138.

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

139.

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

Obrist, H.U.: A Brief History of Curating. JRP, Zurich (2014).

141.

Obrist, H.U.: A Brief History of Curating. JRP|Ringier, New York (2012).

142.

Obrist, H.U., Abramovic, M.: Marina Abramovic. Walther Knig, Kln (2010).

143.

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

144.

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

145.

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

146.

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

147.

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

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

149.

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

150.

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

151.

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

152.

Remes, O., MacCulloch, L., Leino, M. eds: Performativity in the Gallery: Staging Interactive Encounters. Peter Lang, Bern (2014).

153.

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

154.

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

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

156.

Rugg, J., Sedgwick, M.: Issues in Curating Contemporary Art and Performance. Intellect, Bristol, UK (2007).

157.

Rugg, J., Sedgwick, M.: Issues in Curating Contemporary Art and Performance. Intellect, Bristol, UK (2007).

158.

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

159.

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

160.

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

161.

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

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

163.

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

164.

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

165.

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

166.

Spector, N.: Seven Easy Pieces. In: Marina Abramovic: The Artist Is Present. pp. 36–93. , New York (2010).

167.

Wood, C., Cufer, E.: A Bigger Splash: Painting After Performance. Tate, London (2012).

168.

Copeland, M.: People and Things in the Museum. In: Choreographing Exhibitions. Presses du Reel, Dijon (2013).