

ARE WE THERE YET?

Study Room Guide on Live Art and Feminism



Live Art Development Agency

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INTRODUCTION

Welcome to this Study Guide on Live Art and Feminism curated by Lois Weaver in collaboration with PhD candidate Eleanor Roberts and the Live Art Development Agency.

Existing both in printed form and as an online resource, this multi-layered, multi-voiced Guide is a key component of LADA's *Restock Rethink Reflect* project on Live Art and Feminism.

Restock, Rethink, Reflect is an ongoing series of initiatives for, and about, artists who working with issues of identity politics and cultural difference in radical ways, and which aims to map and mark the impact of art to these issues, whilst supporting future generations of artists through specialized professional development, resources, events and publications.

Following the first two *Restock, Rethink, Reflect* projects on Race (2006-08) and Disability (2009-12), *Restock, Rethink, Reflect Three* (2013-15) is on Feminism – on the role of performance in feminist histories and the contribution of artists to discourses around contemporary gender politics.

Restock, Rethink, Reflect Three has involved collaborations with UK and European partners on programming, publishing and archival projects, including a LADA curated programme, *Just Like a Woman*, for City of Women Festival, Slovenia in 2013, the co-publication of *re.act.feminism – a performing archive* in 2014, and the *Fem Fresh* platform for emerging feminist practices with Queen Mary University of London.





Central to *Restock, Rethink, Reflect* Three has been a research, dialogue and mapping project led by Lois Weaver and supported by a CreativeWorks grant. This project set out to share knowledge and shed new light on contemporary and historical feminist practitioners, particularly those left out of official histories or that have been unrecorded or forgotten about. The project took many forms including the development of the materials we hold on Feminist practices in our Study Room research facility and the creation of this new Guide which will help artists, students, activists and thinkers to navigate their way through LADA's holdings in relation to feminist practices and issues in Live Art, past and present.

The Guide features a conversation between Lois Weaver and LADA's Lois Keidan about this project and their own personal histories of feminism and performance; a critical overview by Eleanor Roberts of this research, dialogue and mapping project; a series of maps created by artists reflecting their own experiences and influences in feminist performance; a *How We Did It* section by Lois Weaver on her approach to this project and this Guide; and extensive lists of resources with catalogue references on materials on feminist performance housed in the Study Room.



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(Lois) Weaver:

What is a Study Room Guide?

(Lois) Keidan:

LADA's Study Room is a free, open access collection of Live Art related books, journals, DVDs, VHS tapes, objects, and digital files. The space is used by artists, students, scholars, writers, and curators, and by groups of artists, students and others.

We never intended to have a Study Room, but when we first set up the Agency in 1999 we had a collection of performance documentation and publications that

we'd brought with us from our work at the ICA and people began phoning to ask if they could come and view these materials. We realized that we were holding some fairly rare and special documentation and that we should build on this and create a resource where all kinds of people could access a growing body of Live Art documentation and publications. And since 1999 the Study Room has grown into one of the world's largest Live Art libraries.

Once we'd set up the Study Room we soon found that many visitors wanted



recommendations of titles to look at, particularly around themes they were researching or issues that were of interest to them. Whilst we found the process of recommending titles hugely enjoyable, we were also aware that we were often directing people to the same titles and that other people might recommend different materials. For example, in the early 2000s most enquiries we received were around the body in performance and we sensed that we were always recommending the same artists – Franko B, Ron Athey, Kira O'Reilly etc – and that actually Franko himself might suggest different artists to explore. And so we commissioned Franko to create a personal Guide to some of the materials we held on the body in performance. Franko's Guide (in the form of an interview with Dominic Johnson) was a huge hit and we haven't looked back since.

We now have over 20 Guides and try to commission around two or three new Guides each year.

We commission Guides in response to a perceived interest in a particular theme, such as the body in performance, or around more 'zeitgeist' issues like the ethics of arts funding. The idea of the Guides is two fold - to help navigate users through the Study Room resource, experience the materials in a new way, and highlight materials that they may not have otherwise come across, but also to recommend key titles that we should acquire.

Commissioned artists are invited to

approach the research and creation of their Guides in any way they want. The Guides themselves can take a number of forms - an extended essay, a series of chapters, an online blog, a list with footnotes - the only consideration is that they should be accessible in both form and content to a wide number of users.

Weaver: And why a Study Room Guide on Feminism and Live Art?

Keidan: In 2006 we started *Restock, Rethink, Reflect*, an ongoing series of initiatives for, and about, artists who are engaging with issues of identity politics and cultural diversity in innovative and radical ways, and which aims to map and mark the impact of art to these debates, whilst supporting future generations of artists through specialized professional development, resources, events and publications.

As Live Art is an interdisciplinary and ephemeral area of practice, there are many challenges to its documentation, archiving and contextualization, which can lead to the exclusion of significant artists and approaches from wider cultural discourses and art histories. This is particularly the case for culturally diverse artists, whose experiences and practices are often sidelined within UK's cultural histories.

Restock, Rethink, Reflect sets out to address these challenges by marking the critical historical contributions of artists, mapping dynamic current practices and looking to the future. The first *RRR* was on Live Art and

Race (2006-2008), the second was on Disability (2009-2012), and the third, and current, *RRR* is on Feminism and aims to map and mark the impact of performance on feminist histories and the contribution of artists to discourses around contemporary gender politics.

To do this we have the pleasure of working with you and Ellie Roberts on a research, dialogue and mapping project to develop the materials we hold on Feminist practices in the Study Room, particular lost, forgotten or invisible artists and moments and to create a new Study Room Guide offering all kinds of navigation routes through these materials. The Guide will exist in a physical form in the Study Room, and will also be developed as an online resource on our new website.

Keidan: Getting personal - when did you first become aware of feminist performance? What was it doing at the time? Who were the artists that first inspired you?

Weaver: I think I was doing it before I was fully aware of it. After becoming politicized in my final years at university by civil rights and anti war protests and having my mind opened by the radical potentials of experimental theater of the 60's and early 70's such as the Open Theatre, Manhattan Project and the Performance Group, I knew I wanted to MAKE theatre rather than BE IN the theatre. So when I graduated in 1972, I went fishing for ways to combine my new found politics with my love of theatre. Luckily two years later, I landed

an opportunity to work with a group of women, gathered by Muriel Miguel. Muriel had been a member of the Open Theatre and was looking to move out of the shadows of the male practitioners who dominated the experimental theatre scene. We met once a week and talked about things, all kinds of things. We talked about the need for women to tell their own stories; we talked about taking ownership over ideas and approaches to theatre, we talked about mundane preoccupations, aggravating partners and dysfunctional families. Looking back, it was our own version of a consciousness raising group.

Then after almost a year of weekly meetings, we were asked to do a performance for 'New Music' evening. It was then that we became Spiderwoman and began working with a concept that the director, Muriel Miguel, called storyweaving. From that we formed a company and began to use experimental theatre techniques, Native American storytelling traditions and popular humor to make work. Our first piece was a comedy called *Women in Violence* (1975). We did not start out as a feminist company. We were women who wanted to make work about our own experiences. Although we eventually identified AS a feminist company because of the make up of the group, our content and our cultural contexts, I'm sure we would not have been able to come up with one working definition of feminism amongst the 6 of us at that time or, in fact, throughout our 7 year history together. The experience

of working with Muriel Miquel had the greatest influence on me both as a feminist and as a practitioner. As a feminist, Muriel had a very practical no nonsense approach to feminism and as a practitioner, she taught me to both respect and exploit the details of everyday and to use fantasy to empower both my work and my life.

From that working perspective I became aware of other feminist theatre companies, most of whom were using theatre based approaches. It's Alright To Be a Woman Theatre (1971) was one of the first groups I heard about. They were working out of consciousness raising groups and using agit prop strategies to move those political initiatives into a more public forum. They were looking to create a collective form of theatre whose structure resisted the conventional separation of roles such as director, actor, audience and whose material validated women's personal lives. However the groups I became most familiar with, and who influenced me at that point, were initiated by other women who had worked in the Open Theater and were looking to find their own voices and set up their own companies. Roberta Sklar and Sondra Segal of Women's Experimental Theatre (1975) were working out of Women's Interart Theatre (opened in 1971), a space committed to the development and presentation of women artists in the performing, visual and media art. Roberta set up WET up as a formal company and through the use of audience participation and personal narrative rewrote and re-

imagined canonical texts, most notably Greek plays and myths, in order to ask contemporary questions about sexuality and gender. Although, I had already moved away from this form of theatre, I was still impressed by Roberta and her fierce embodiment of the auteur director. Another powerful role model for me was Megan Terry, a playwright who had been a founding member of the Open Theatre. Megan developed many of Open theatre's early aesthetic experiments and was instrumental in applying those aesthetic processes to current political issues like the war in Vietnam. However, like Roberta Sklar and Muriel Miquel, Megan left the Open Theatre whose collective work had become identified primarily with the work of one man, Joe Chaikin. She founded the Omaha Magic Theatre in Nebraska (1968) with her partner Jo Ann Schmidman. I was clearly drawn to this Open Theatre way of making theatre that used a collaborative process to explore political, artistic, and social issues and viewed the performance as a continuing process rather than an end product. I recognized from these women the need to maintain an individual voice in a collaborative process but also understood the importance of building creative company and fostering community.

Although I was mainly working within an experimental theatre context, my eye did wander from time to time. I was

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mystified and delighted by witnessing incarnations of *The Education of a Girl Child* (1972-1973) by Meredith Monk. I used to peek into a storefront theatre space literally next door to one of the Spiderwoman's early venues. The theatre was called Time and Space Ltd (1973) and housed the vision of Linda Mussman. Once inside this space, which was a theatre yet not a theater, words and objects were interchangeable and time refused to provide any connection to what was seen and heard. I was fascinated with this focus on aesthetic experiment that still somehow maintained a personal and political undertone. Although it felt somewhat foreign, this work opened my eyes to possibilities beyond feminist narrative and storytelling.

Excited by the creation of my own theatre practice but blinkered by my immersion in it, I was not as aware or involved with feminist visual artists until much later. I was more aware of the beginnings of institutions and contexts that supported women who were working with these approaches. Among these were the A.I.R Gallery (1972) a coop that supported exhibitions by feminist artists; Martha Wilson's Franklin Furnace (1976), set up to advocate for politically and aesthetically marginal art forms and the New York Feminist Art Institute (1979) which in some ways operated primarily as a school and offered training and support in a feminist context. Looking back I can see these influences in my keen awareness of the need for sympathetic infrastructures

and my desire to include the building of this kind of community support in my practice. I suppose the period at the end of this long sentence describing how I came to be aware of feminist performance was when I met Sue Heinneman. Sue was a neighbor and a member of the Heresies Collective, a group of feminist artists who began working together in the early 1970' and produced *Heresies: A Feminist Publication on Art and Politics* until 1992. The artists represented and the theory interrogated by this publication took me down some new roads that led from the intersection of art and feminism.

Weaver: Now I am returning the question. At what point did feminism begin to infiltrate your practice as a curator and arts advocate? Was there a particular piece of work or moment, and what have been some of the key points in your own career where art and feminism have crossed paths?

Keidan: The immediate answer is "I don't really know", partly because I've never thought about my having a 'practice' as such or about it in this way, and partly because I've got an unreliable memory, but here goes...

The first time I saw and heard Patti Smith's *Horses* in the late 1970s was a huge moment for a young me, and seeing Laurie Anderson perform in Edinburgh in the early 1980s was seismic. In both instances these were inspirational, groundbreaking and 'formidable' women artists working with music, but I didn't at the time think of them as 'feminist'

(I, naively, didn't associate them with zealous 'bra-burning' (although Smith famously doesn't wear a bra)). I also didn't think about the visual artists I loved, like Diane Arbus and Cindy Sherman, in terms of feminist politics. Similarly punk and post-punk stars like Polystyrene, The Slits, Debbie Harry, Chrissie Hind etc were of huge cultural significance, but I didn't necessarily think of them as 'artists' (I do now – now I know what art really is). The theatre makers and performance artists who I was most aware of in the formative early/mid 1980s were figures like Joseph Beuys and Tadeus Kantor and the many experimental companies who came to Edinburgh for the Festival (and Fringe) each year, like Lumiere & Son. I have to confess that most self declared feminist 'performers' I was aware of were, without naming names, making painfully dreary shows which were, for me at least, counter productive to a feminist cause! And then along came Blood Group.

Blood Group was Anna Furse's London based performance company. She came to Theatre Workshop in Edinburgh where I was working in 1984-ish to create a participatory performance project with various groups associated with the Workshop. The project they developed was based on Virginia Woolf's *Orlando* (this was before the Sally Potter/Tilda Swinton movie of 1992) and it involved all the things I'd grown to love about 'performance art' and 'experimental theatre'. Most importantly, whichever way you looked at the project – and it was a brilliant project - it was feminist

performance.

Anna not only introduced me, and many others, to performance thinking, making and producing from a feminist perspective, but also introduced me to the pioneering producer Judith Knight at Artsadmin (Anna also introduced me to The Wooster Group, for which I am also eternally grateful). In 1985 I met curator Nikki Milican when she brought Rose English and Anne Seagrave to the Fringe and then took me away to work with her at The Midland Group, Nottingham. While I was at the Midland Group I encountered other women who became huge influences on me, like Claire MacDonald and Geraldine Pilgrim, and saw the work of artists like Annie Griffin and Mona Hatoum. And then I moved to London to work with Michael Morris at the ICA and the possibilities of feminist performance really opened up for me. Since then I've had the pleasure of finding out about some of the most brilliant feminist artists, curators and thinkers in the world, and the privilege of working with some of them.

So I guess 'the moment' was Edinburgh, or to be precise, my time in Edinburgh, as it was mainly the artists and producers visiting from England that were my 'gateway'. I mention this in relation to the key points where art and feminism have crossed paths in my voyage through feminist performance, because the cultural scene in Scotland was particularly macho, and the most feted

movers and shakers were pretty much all men (Demarco, McGrath, Boyle, Wylie et al). This didn't seem 'normal' to me as I'd grown up in a matriarchal family in Liverpool, a city dominated by strong women, had been to a school run by smart, independent women, and was regularly taken to the Everyman Theatre which was as egalitarian (and experimental) as it seemed possible to get. But I soon realized it was the norm. I was aware that representations of women, and the role of women, in mainstream culture and politics were repressive and oppressive, but when I started working (first in the music scene before I went to Theatre Workshop, The Midland Group and the ICA) I was genuinely shocked that even within the supposedly liberal world of 'culture', institutionalized sexism and implicit misogyny was endemic. Things are better today, but only just, and not enough. What was so significant about Judith, Nikki and other women like Rose Fenton and Lucy Neal of LIFT and Val Bourne of Dance Umbrella, was that, fed up with the way things worked, they had set up their own organisations to enable them to operate in new, autonomous ways to support new forms of performance. The achievements of these amazing women are, for me, key points where art and feminism have crossed paths. The only times in my *working* life when I haven't been accountable, and felt inferior to, privileged white men was when I ran my own record label in the 1980s and co-founded LADA in the 1990s.

Other key points where art and feminism

have crossed in my 'career' would include collaborations with you; attempting to create a more level playing field for socially and culturally marginalized artists through Arts Council policy, ICA programmes, and LADA initiatives; and the opportunity to experience the art and ideas of some of the most incredible women artists who have shaped how I think about the world (see my map).

I should add that, although I was far too young to be aware of it at the time (just as I wasn't aware that Patti Smith could be a feminist icon or that Cindy Sherman's work could be seen within feminist discourses or even be considered performative), another key influence on me and a moment where art and feminism crossed paths, was the 1970 Miss World competition. Back then kids, Miss World was a mainstay of primetime television - an annual celebration of misogyny that set the cause of women back decades, even centuries. The 1970 competition was hosted by Bob Hope in London and there was a stage invasion by the newly formed Women's Liberation Movement who shouted 'feminist' slogans and chucked smoke and flour bombs onstage - live on TV!! That, and seeing Tommy Smith's Black Panther salute at the 1968 Olympic Games, were my first experiences of political activism and were, in hindsight, inspirational moments - they taught me that politics could be embodied, acted out and performed, and that disobedience, disruption and humour are powerful weapons in the struggle for equality.

Keidan: We've talked about our histories and influences, so let's move on to where we're at now - who are the contemporary artists and thinkers we should be pointing to in this Guide and in what ways (if any) are their practices and politics different from those who have gone before?

Weaver: Our collaborations are most definitely key points for me too. I think that those early events at the ICA like, *Queer Bodies* that brought Holly Hughes to the UK for the first time and *Club Grrls*, which transplanted club artists like Marissa Carnesky from the clubs into the ICA performance space were quiet beginnings for this *Restock, Rethink, Reflect* project on Live Art and Feminism. However thinking back on these events, I realise I have missed quite a few steps between my early influences of the 1970's and today's Feminist Art. So I am going to catch up.

My bridge from early Spiderwoman to the world of fun feminist art was a few political drag queens who were themselves struggling with issues of female representation. Jimmy Camicia of Hot Peaches, who began his feminist education reading Doris Lessing and Dorothy Parker, and Bette Bourne from Bloodlips, who refused traditional drag in favor of creative costumes for men who like frocks, both gave me an antidote to the restrictive rules of representation circulating in the feminist network of the 1970 and 80's. It's also how I met Peggy Shaw. Peggy Shaw, herself a king of drag before drag kings come on the scene had toured with Hot Peaches

and in 1978 ended up working with Spiderwoman. Together we eventually formed Split Britches. We toured to the UK with Split Britches in the 80's and ran into what seemed like a cavalry of women's theatre groups. The group that had the greatest impact on me was the Cunning Stunts. It was the first time I had seen women recklessly combine feminist politics with wild surrealist imagery. I will never forget standing in a tent in Penzance in 1979 and watching these amazing women manage to get each audience member to attach a cabbage leaf to a continuous piece string in order to express some kind of group solidarity with the protagonist who happened to be a human sized spider in a cage.

Our base at the time was 1980's Downtown New York where Peggy and I joined forces with a group of women in order to create a NY Women's Festival in the style of those we had seen while touring in Europe in the late 70's. We ran 2 international festivals in 1980 and 81 called WOW. We first used the term performance as opposed to theatre in the 1981 festival when we hosted a series of short pieces entitled Pasta and Performance. This was an odd dinner theatre where we enticed audiences to attend experimental performance work by providing them with a plate of spaghetti. I was intrigued by these, mostly dance based performance artists such as Yvonne Meir, the first person I had ever seen actually urinate on stage

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and Diane Torr, the first artist to put her go-go dancing and dancer friends on a theatre stage. Alexis Deveau and the Flamboyant Ladies presented a performance of black lesbian desire in a production called No! that was so hot it literally started a fire in the venue and Blondell Cummings whose work I had seen in Meredith Monk's company opened my eyes to the use of domestic in performance with her piece Chicken Soup, a portrait of lifetime domesticity. The WOW festivals in 1980 and 1981 also introduced me, and NYC, to international feminist companies and individuals artists such as Beryl and the Perils from the UK whose lyric 'nothing could be finer than to be in your vagina in the morrrrning' has most definitely influenced my use of song. Teatro Viola, from Italy, presented Shoeshow a performance with no formal ending, forever absolving me of having to take that particular responsibility for the audience.

I was aware of the work of artists like Carolee Schneemann, Rachel Rosenthal and Yvonne Rainer and fascinated by it but from a slightly uneducated distance. In those early WOW days we were intently focused Something Human <somethinghuman.info@gmail.com> on our downtown playground. WOW had started as a yearly festival but in 1983 became an ongoing performance space for women. It was a playful community and we played hard at establishing our lost and found aesthetic. We claimed and reclaimed butch femme roles, camp for girls, lip-synch, vaudeville satire

and shtick and we preformed multiple identities as outlaw feminists and explicitly sexual lesbians. Although we worked hard to get an audience it felt like we were doing it for ourselves. I think we were shocked when we looked up and found that other people were paying attention. However it provided a laboratory and a platform to artists like Holly Hughes and Carmelita Tropicana who continue to inspire me with their politics and humor.

While WOW was a source of fun and politics, PS122 became a source of aesthetic inspiration and to some extent aspiration. Pat Olesko's massive inflatables were satisfying visual counterparts to what some of us had been struggling to put into words. Then of course there was the gloriousness of Annie Sprinkles and my favorite mistresses of meaningful chaos, Lucy Sexton and Annie Iobst of DanceNoise.

Weaver: So I have just about made it to the 90's and about to shift my location and focus to the UK. Before we move on to now, I am wondering if you have thought of some of your other stops along the way.

Keidan: Well many of the artists who were huge influences on me in the 1980s and 90s are still active and still inspirational today – you, Patti Smith, Laurie Anderson, Karen Finley, Rose English, Anne Bean, Bobby Baker, Geraldine Pilgrim, Sonia Boyce,

La Ribot, Stacy Makishi, The Guerilla Girls, Helen Paris & Leslie Hill, Marina Abramovic, Penny Arcade,

Nao Bustamante, Coco Fusco et al. But I'll take up your invitation to touch on a couple of other stops (artists and moments) along the way to NOW.

I missed most of the cavalry of women's theatre groups in the UK that you encountered in the 80s. Groups like Beryl & The Perils and Cunning Stunts didn't come to Scotland – or if they did I missed them. I did see, by accident rather than intent, an experimental theatre piece with a text by (I think) Bryony Lavery – I remember it had a profound impact on what I thought about theatre and what women could do on stage, but I can't remember the name of the company or the show. Other than that the only feminist theatre company I remember visiting Edinburgh were Theatre Workshop Fringe regulars The Women's Theatre Group, who were very serious indeed (apart from the time someone announced that Elizabeth Taylor was in the fancy knitwear shop round the corner and they turned into screaming teenagers). Edinburgh's homegrown feminist theatre was, as I said earlier, pretty dreary stuff.

When I first arrived in London at the end of the 80s to work at the ICA, and then the Arts Council, I encountered artists who were making radical performance work from all kinds of directions. Artists like Monica Ross, Rose Garrard, Tina Keane, SuAndi, Annie Sprinkle, Karen Finley, Liz Aggiss, and others whose fierce and fearless work in socially engaged practices, dance, performance art, spoken word, and installation

expanded, for me, both the possibilities of art/Live Art, and the possibilities of what an active feminist practice could be.

I returned to the ICA in the early 1990s, where, as well as the collaborations with with you, Catherine Ugwu (LADA co founder) and I worked with Marina Abramovic, Maria Teresa Hincapie, Maris Bustamante, Jyll Bradley, Elia Arce, Orlan, Leslie Hill, Helen Paris, Rosa Sanchez, Susan Lewis, Stacy Makishi, Robbie McCauley, La Ribot and many, many more awesome women. Seeing these incredible artists perform to hungry, excited and, yes, packed audiences, many of who were a younger generation of women artists who grew up to be pretty amazing themselves, was genuinely exhilarating, and, I hope, in some way instrumental.

There are three significant things/moments I'd like to single out in relation to performance and feminism between the late 1990s/early 2000s and NOW -

1. The Internet and other advances in technology have made the world a smaller place, bringing all kinds of artists out from margins. Technology has opened up new forms of border crossings and collaborations, offered new strategies and platforms for 'empowerment', and made it possible to create and access 'different' kinds of histories and archives (ease of global travel has of course also made

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new encounters and collaborations possible, but that's a whole other issue in the struggle for social and environmental justice!). Because of technology we, LADA, can produce and distribute a DVD with Iraqi Kurdistan artist Poshya Kakil, who is rarely allowed to present her work internationally for all kinds of 'gendered' reasons. Because of technology we can distribute through our online shop independently produced publications by the Chinese artists He Cheng Yao and Ying Mei Duan, two extraordinary women artists usually excluded from most narratives about the Chinese art explosion. Because of technology Australian artist Barbara Campbell could not only perform her epic web based work 1001 Nights live from anywhere in the world to anywhere in the world, but could collaborate with artists anywhere in the world. Because of technology artists, archivists, scholars and curators have been able to research and create online archives and histories such as *re.act.feminism* and *Unfinished Histories*. Because of technology a new generation of writers, specifically women writers, have found a way to bypass the gatekeepers of culture and create new online and independent platforms for critical discourses around performance, and in the process led the way in framing new ways of thinking and writing with and from performance. I could go on,

but you get the gist.

2. The fourth wave of feminism (or whatever wave we're in now) is an exciting time for performance as we saw in fascinating, if challenging, ways at both RRR3 Long Tables, in applications to the Fem Fresh platform, events like CPT's Calm Dear and Southbank Centre's WOW Festivals. Foregrounding and driving much of this new energy is, for me, the fierce but awesomely irreverent work of artists (re)engaging with the evolving complexities and unfinished business around issues of gender identity, of cultural difference, of the permissible, and of the possible in performance. Artists who've been making a mark in recent years include Katherine Araniello, Noemi Lakmaeir, Project O, Rosana Cade, The Famous Lauren Barri Holstein, Lucy Hutson, GETINTHEBACKOFTHEVAN, and Tania El Khoury. But between 'now' and when we set up LADA in 1999 I want to name check a few of the other artists who've been a huge influence, on me and on feminist art practices, specifically Kira O'Reilly, Barby Asante, Hayley Newman, Oreet Ashery, Aine Phillips, Marcia Farquhar, Yara El-Sherbini, and Rajni Shah.
3. The (re)emergence of artist led initiatives and activist practices is a great thing and cause for optimism. The Guerilla Girls (and in the UK the shortlived Fanny Adams) are no longer the only feminist art activists

we hear about. Pussy Riot's altar invasion in Moscow's Cathedral was the 21st century answer to the WLF's 1970 stage invasion at Miss World, until Putin's response turned it into something else entirely. Nearer home we've seen brilliant activist and curatorial projects by Irish artists like IMELDA and Labour that have been defined by feminist agendas and practices.

Keidan: Returning the question and bringing our conversation to a close, can you talk about some of the current artists and thinkers who are attracting your attention?

Weaver: I completely agree and am encouraged by your analysis of these three present areas of focus. I am afraid anything I might add would be repetitive. Also adding more names to this impressively long list of current practitioners would inevitably leave someone out and that would compromise our commitment to inclusivity.

However a few people and approaches do come to mind. I am aware of artists using feminism and feminist principles as methodologies for addressing issues other than feminism itself. Two examples that come to mind are Julia Bardsley in her interrogations of family and Sh!t Theatre's exploration of the uneasy relation between unemployment and medical research. I am always on the look out for artists who have a feminist approach to their explorations of radical queer, femme and trans identities. You have already

mentioned some of these artists but I would like to add, Amy Lame, Bird la Bird and Laura Bridgeman to that list. There also seems to be a lot more artists organizing themselves into collectives. They are often interdisciplinary and focus more on aesthetics than politics, but I notice that these are often influenced by feminist approaches to non-hierarchical, horizontal organizing. For example emerging companies such as Figs In Wigs are making purely aesthetic choices in their work but they organize themselves around feminist collective principles.

My work in higher education keeps me in touch with some rigorous yet accessible feminist thinkers such as Jen Harvie, Elaine Aston, Geraldine Harris and Kim Solga. I am also inspired by a cohort of emerging feminist scholars like our research assistant on this project, Ellie Roberts. Although there is a strong focus on theatre and film, I often read Jill Dolan's blog, The Feminist Spectator for a perspective on how feminism is fairing in more mainstream culture. I am particularly inspired by the number of young women, whether university applicants, students and graduates or activists in the working world who are loudly and proudly identifying themselves as feminists. I keep updated on some global interventions by checking in on several websites including, Young Feminist Wire. It is more politically focused but lists (and funds) global art initiatives.

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Shifting from our UK/European gaze, I often look to the Crunk Feminist Collective blog for enlightening and unapologetic posts on feminism, race and sexuality from a Hip Hop and pop culture perspective. Also there two are Chicana artists who are pushing some important feminist boundaries both in form and content. La Chica Boom, is based in the US and creates an uncomfortable mixture of burlesque and Mexican iconography in order to explore queer racial identities. Rocio Boliver explores the materiality of her own flesh in order to critique aspects of women's oppression and at this moment is producing some wonderfully startling imagery on the issues of aging in her project Between Menopause and Old Age.

Which brings me to my last point and a current preoccupation that has helped inform this project: intergenerationality and the ways in which we can claim and celebrate our lineages and legacies as feminist artists. To talk about this I will turn briefly to one of our most recent collaborations, *Fem Fresh*, that grew out of *Fresh*, the annual platform for emerging artists. *Fem Fresh* was an important part of our *Restock, Rethink, Reflect* initiative and was produced in collaboration with LADA as part of the 2014 Peopling the Palaces Festival at Queen Mary, University of London. It provided a platform for artists whose work focused on or around feminism and age in Live Art. We focused on an intergenerational line up both in our

selection process and in pairing the artists with their mentors. The artists selected for *Fem Fresh* were Liz Aggiss, Chloé Alfred, The Feminist Women's Institute, New Noveta, Hannah Stephens Priya Saujani and Kate Spence, Emily Underwood and Jess Williams. Mentors for these artists were Ann Bean, Marcia Farquhar and Oreet Ashery. The platform was complimented by *Art Tips for Girls*, a series of presentations by Oreet Ashery, Anne Bean, Bobby Baker, Tania El Khoury, and Marcia Farquhar on the subjects of Live Art, age and feminism that were interspersed throughout the performances during this one-day event.

This might be a good segue into talking about how we approached this Study Room guide in general. When you suggested we work together on this project, we both admitted that, in spite of our commitment to both feminism and Live Art and our own experiences like those represented in this conversation, we did not feel like authorities on the subjects and would like to set up a method of consultation with the larger art and feminism community. We also talked about the significance of the use of dialogue in our feminist histories. With those as guiding principles, we set about developing a set of methodologies that would reflect the way feminism and feminist art have developed through conversation, collaboration and community expertise. We also wanted to experiment with alternative methods of approaching archival materials

that could both highlight and enhance the Study Room. Aside from the *Fem Fresh* platform, some of the methods we experimented with included: Long Tables, a format for democratizing public dialogue; Coffee Tables, a formalized version of an informal gathering around tea and coffee; Wikipedia Edit-a-thon, a group effort to increase public visibility of women and feminist artists; a Cocktail Seminar, a traditional panel in a non traditional atmosphere (with cocktails!) *I Wasn't There*, themed screenings from Study Room resources and Mapping Feminism, an invitation to hand draw our journeys through feminism.

There is a separate section in the Study Room Guide that describes each of these methods and provides some tips for a DIY approach to similar conversations and archival developments.

Keidan: Thank you for this conversation, which I've enjoyed enormously, and thank you for everything you've done to conceive, research and create this Guide.



Stacy Makishi image courtesy of the artist

LOIS INTERVIEWS LOIS

ELEANOR ROBERTS

A RESTOCK, REFLECT, RETHINK THREE MANIFESTO

FEMINIST LIVE ART: WHY BODIES?



This project has invited me to engage in dialogue with many people (of numerous genders, races, classes, sexualities, ages, and dis/abilities) on the subject of feminism(s) and live art(s). The research journey has offered me great opportunities for sharing space, experience, knowledge, consciousness, art works, and so on, and there have been many unexpected revelations along the way. However, I was particularly surprised, given the context, to find that often people had so much to say on issues of feminisms (a crucial, and indeterminably vast field), that questions of live art fell into the background.¹ This became evident almost immediately, with the very first public event, a Long Table with Lois Weaver on Live Art and Feminism, on 16 October 2013. Over a hundred people, spanning three or more generations, discussed many important issues

including in/visibility, history-making, daily life, street harassment, concepts of family, theories of re-enactment, race and privilege, education, terminology, sexism in cultural economies, nail art and adornment, 'beauty', silence, scattering, drag, age, class, globalisation, and how to maintain communicative networks. Whilst we spoke briefly of a small number of artists and their work - including Hannah O'Shea's *Litany for Women Artists* (c. 1976), Suzanne Lacy's *Silver Action* (2013) and Marina Abramović's interrogation of arts production in her early work - discussion of live artists and their particular practices was repeatedly stunted, as one member of the conversation cogently pointed out.² Whilst the question of 'why feminism' occupied much of the discussion, there seemed to be a tentativeness surrounding the subject of 'why live art' – and even more so, a difficulty in speaking on the 'who', 'what' and 'why' of *feminist* live art. This seemed to reflect, particularly amongst younger women, a frustration and disidentification with feminist terminology, and uncertainty of knowledge on difficult, messy topics that can yield friction

¹ By 'questions of live art' I mean conversations including but not limited to definitions, histories, artists, form, content, how and what specific pieces provoke or point out, how and why live art can be used by feminists for making work and opening dialogue, and so on.

² Growing restlessness and realisation of what was 'missing' from the conversation became catalysed at one point after a young man (naively) asked the room to collectively explain what feminism is, and why 'women' (in general) are 'critical' of Marina Abramović. Later, Jennifer Doyle broke the relative silence on naming feminist artists by pointing out the inherent sexism of allowing feminist live artists and their practices to remain unspoken, kick-starting a survey by bringing Kira O'Reilly, Vaginal Davis, and Lois Weaver 'onto the table'

and discomfort in heated debate (often with the anxiety that there is always somebody more 'qualified' to speak).³ I never perceived a sense that the timidity about 'naming' artists or describing their work came from a lack of interest in historical or contemporary practices; rather, in bodily presence alone, a yearning to know more (and to talk more with each other) was obviously evident. Within the multitudinous and volatile communities of people formed in the moment of meeting in this dialogue, I sensed a deep urgency around questions of the body, and live art as a site of discourse for feminist art.

This Study Room Guide acts as a kind of 'register' of feminist live artists (particularly in and around the UK) which can never be comprehensive or complete, but which can at least offer a means, amongst many, of challenging dominant cultural canons sustained by value systems of an imperialist, white supremacist, and capitalist patriarchy lurking in our public institutions. Furthermore, it allows us to remain open to understanding and acting upon ways in which we ourselves might inadvertently perpetuate those structures. The significance of this was particularly apparent in the course of the RRR3 Wikipedia edit-a-thon, where we discovered that many of our most cherished art works and women artists had little or no representation on Wikipedia – even within this most widespread and seemingly 'open' web-based platform for sharing knowledge. Whilst many 'gaps' in *who* is represented in the Study Room surely remain, we may at least equip ourselves with the critical (and, in the case of the edit-a-thon, practical) tools to begin a personal journey to determine for ourselves who and what 'matters', whose actions speak to us, and how we might move forward in our own processes of self-creation and making work.

However, this process is not simply a means of commemorating the past, but of engaging in the present, and critically, of fashioning our futures. As Nina Arsenault and Tania El Khoury both pointed out in separate conversations within this project, *representation* alone is not enough (the 'burden' of representation may even be felt as a hindrance, particularly for artists from racial or cultural minorities, who are often assumed to singularly 'represent' entire communities).⁴ We must go beyond representation and address the wider politics and nuanced ways in which

3 The term 'disidentification' is borrowed from José Esteban Muñoz. For Muñoz, it allows a means of describing 'survival' strategies of 'queers of color' in renegotiating the 'white ideal' and (imperialist, capitalist, patriarchal) normativity by utilising marginality, ugliness, or 'damaged' stereotypes or politics as means of self-creation. Here, for my purposes, I am altering the meaning slightly to focus on what Muñoz suggests to me about a desire that is troubled but also troubling, where he writes, 'We desire it but desire it with a difference'. We need feminisms to be perpetually engaged in self-criticism, to always be open in identifying and dismantling our own 'establishment' politics, and to rearticulate how we define feminism and how it suits our various and specific needs. See, *Disidentifications: Queers of Color and the Performance of Politics* (Minneapolis and London: University of Minnesota Press, 1999), p. 15 [P0798].

4 Tania El Khoury spoke eloquently on this in relation to audience responses to her work *Maybe if you choreograph me you will feel better* (2011-2012), in a 'Diversity Now' Coffee Table with Lois Weaver as part of this project. Nina Arsenault also discussed this at the first Long Table on Live Art and Feminism (16 October 2013) in an introductory talk alongside Poppy Jackson on their aGender residency at Jperformance space.

live art as a representational strategy is dialogically related to feminisms, and engage in the questions, challenges, and potentiality of the body. Here, theory is not conceived in opposition to practice; rather, they co-exist as part of the same activity or active-ness (indeed, as feminist scholar Geraldine Harris pointed out in one conversation, it is imperative that we challenge what 'counts' as theory).⁵ This (pseudo-) 'manifesto' presents some provocations for personal investigations into some of the issues at stake.

Why Bodies?

Bodies are specific and insist on representation

One feature of the varied landscape of feminist performance and visual arts in the UK in the 1970s was that artists fiercely debated (and disagreed on) how the body might be used, or not used, as a feminist tactic. As Kathy Battista writes in her book, *Renegotiating the Body: Feminist Art in 1970s London* [P2121], a number of women artists enacted the apparent absence of their own bodies in their work, at least in part as a means of escaping a visual language that was felt to be dominated by men's images of women's bodies as (sexual) objects. Conceptual artist Mary Kelly was particularly influential in this respect, after she exhibited a series of object-traces of her experience of motherhood, *Post-Partum Document*, at the ICA in 1976, which included diary text, analytical drawings relating to her son's development, and framed nappy stains juxtaposed with feeding charts. Kelly demonstrated that dialogues engaged in questions of women's bodies – in this instance, of a labouring body - could also take place in forms other than live presence. Similarly, Rose Finn-Kelcey's work over a lifetime shows how the feminist body can be expressed in live action, but also in 'vacated' performance and installation (see, *Rose Finn-Kelcey* [P2270]).⁶

In contrast to this, as Sonia Boyce argued during the course of this project, for many feminist artists, particularly artists of black and minority ethnicity [BME], to *insist* on presence and visibility of the body was, and continues to be, a vital form of resistance to the invisibility and silence of those marginalised by the dominance of white, able-bodied, and heteronormative discourses, as represented by patriarchal culture. Many of these issues are discussed by Boyce and others in *Documenting Live* [D1960 – D1961].⁷ Monica Ross' work also takes forms of intervention in public

⁵ Harris remarked on this issue of theory in A Cocktail Seminar on Feminism, Live Art, Archives and the Academy at Queen Mary, University of London, 9 June 2014.

⁶ A Wikipedia page was created for Rose Finn-Kelcey in the Wikipedia edit-a-thon as part of this project.

⁷ Sonia Boyce discussed this matter in an 'Early Days' Coffee Table discussion with Lois Weaver on 2 May 2014. Boyce cited the influence of artists and events such as the feminist collective Fenix (including Monica Ross and Kate Walker), Susan Lewis' performance *Ladies Falling* at ICA (c.1994), meeting Lois Keidan and Catherine Ugwu, and coming into contact with the work of Nina Edge, Lesley Sanderson, Yeu Lai Meu, Frank Chickens and Kazuko Hohki in the 1990s. Formerly, Boyce co-directed AAVAA (African and Asian Visual Artist Archive) at University of East London, which, like the related Documenting Live project, was designed to create discourse

spaces, for instance in her long-term project *acts of memory* (2008-2013) [D1303], where Ross invited audiences around the world to join her in memorising and reciting (in many languages) the Universal Declaration of Human Rights, in a ritual designed to catalyse conversation, and reaffirm the presence of humanitarian and egalitarian discourse in (global) public space.

Perhaps most importantly, the specificities of bodies remain crucial; we must resist a static, totalising, and generalising representation of a singular, mythical 'woman', and revel in the differences of our constantly changing forms. As part of *Fem Fresh – Feminism, Age and Live Art*, Welsh-based artist Emily Underwood-Lee tackled this in her performance *Titillation* (2011-), which presented a post-operative and cancer-marked body in tension with laughter, desire, and the pains and pleasures of looking.

Bodies are intersectional

Questions of the body concern gender, race, dis/ability, sexuality, and class. Not only this, bodies are a site of intersection for so many facets of our understanding of the world, not in the least between everyday life and art. This seems an obvious point, but one that is easy to forget, or that tends to remain unspoken in feminist conversation, as I found in my own journey through this project.⁸ A discussion of intersectionality, a term coined by scholar and activist Kimberlé Williams Crenshaw, can be found in José Muñoz's book *Disidentifications: Queers of Color and the Performance of Politics* [P0798], which looks at US-based 'queers of color' including Carmelita Tropicana and Vaginal Davis. Davis' form of 'terrorist drag' (as conceptualised by Muñoz) is an exercise in boundless simultaneity (man, woman, punk, glamorous, black, blonde, trash, high art), as in her film *The White To Be Angry* (1999) [D0235].

Women artists utilising their bodies as points of intersection for everyday life and art has an indeterminably lengthy history. In terms of the twentieth-century avant-gardes, I think of Baroness Elsa von Freytag-Loringhoven's irrepressible presence,

about contemporary work by African and Asian artists in the UK such as Yinka Shonibare, Zarina Bhimji, and Susan Lewis.

8 In June 2014, as part of this project, I presented at A Cocktail Seminar on Feminism, Live Art, Archives and the Academy, which consisted of a public panel discussion with feminist academics, hosted by Lois Weaver. Whilst I felt (perhaps with the assistance of fabulous cocktails) the conversation to be exciting, thought-provoking, and varied, talking with a group of participants afterwards made me re-think my (relatively) comfortable position of self-affirmation. They highlighted to me their feelings of disappointment and uncertainty in that the all-white composition of those demarcated as 'academics' further marginalised issues such as race and class, and assumed a 'neutral' position of educated whiteness. Whilst this oversight was, in part, a reflection of the institutional whiteness of Queen Mary, University of London Drama department, it was also unacceptable and left unacknowledged at the time, and I am grateful to those I spoke with for making room for self-criticism on this matter.

WHY BODIES?

with a shaved and painted head, in the streets of New York in the 1910s, as one possible moment of personal protest – of art altering life, and life altering art. Around the same time, in the UK, Edith Sitwell was also writing and performing poetry-music, appearing in public in outlandish, bejewelled style. A survey of some of the great number of early avant-garde women artists (largely forgotten in history) can be found in Adrien Sina's book *Feminine Futures* [P1826]. Later, in the 1970s and beyond, women such as Mary Kelly subverting common conceptions of 'women's spheres' (for instance of domesticity) and presenting them as art, also dialectically altered perceptions and possibilities of everyday living. In the work of UK-based artist Anne Bean, living and working are intertwined in alternative spaces, for instance in the artist-led community at Butler's Wharf in London in the early 1980s. Working through journeys, sometimes spanning many decades, has influenced Bean's thinking to the point of self-identifying not simply as artist, but as 'life artist' (see *Autobituary: Shadow Deeds* [P0769], and *TAPS: Improvisations with Paul Burwell* [P1531]).⁹ In more explicit ways, Katherine Araniello's *The Dinner Party* (2011) [P2390] draws on autobiographical experience of disability and remembered social encounters with 'guests from hell'. Araniello's work, like that of Vaginal Davis, can be both raging and deeply funny.

Bodies give us access to knowledge and the tools to create other languages

Bodies in performance refuse the (fundamentally patriarchal) notion of the Cartesian split, by which were told that our minds are distinct from the mere 'vessels' of our bodies. As Colette Conroy points out in her book, *Theatre & The Body* [P1389], where thoughts become actions, corporeality and sensations of the body must be acknowledged as forms of understanding, and enabling knowledge. The body may be a medium of culture, but it also creates culture, and offers feminist artists the means to express and create new non-verbal languages, where language as a dominant form is so often designed and controlled by men to reaffirm patriarchal privileges (an obvious example being that the naming of 'Mr' and 'Miss' or 'Mrs' denotes the sexual 'availability' of women, but not of men).¹⁰ For instance, we might think of artists working with dance such as Yvonne Rainer in the 1960s (see *Being Watched: Yvonne Rainer in the 1960s* [P1771]), or Project O in present time (see *A Contemporary Struggle* [P2240]), as being involved in expressing ideas through language that intersects with, but also exists outside of, verbal-textual communication. In her more visual-arts based practice, Carolee Schneemann is also highly influential in creating artistic languages which traverse bodily senses such as sight, sound, sensation and smell (see, *Imaging Her Erotics* [P0346]). In the UK today, with music and moustachioed drag, Verity Susman challenges what she

⁹ Anne Bean referred to a possible category of self-identification as being 'life artist' in the 'Early Days' Coffee Table discussion with Lois Weaver on 2 May 2014.

¹⁰ Dale Spender, *Man Made Language*, 2nd edition (London and New York: Pandora, 1985), p. 27.

brilliantly calls the '*Philip Glass Ceiling*'.

Bodies are sites of self-fashioning

Historically and today, to varying degrees in specific contexts, women's positions in patriarchal societies have been led or limited by their bodies, and assumed notions of (hetero) sexual and reproductive 'functionality'. For example, performance-activist collective *Speaking of I.M.E.L.D.A.* tackle the ongoing struggle for Irish women forced to travel to England to obtain access to legal abortion.¹¹ For some women, the desire to escape their own bodies and the confines of prescribed 'sex' and 'gender' altogether creeps through, but is perhaps ultimately futile. Feminist performance offers a means of wresting control of the body from a totalising, unifying understanding of 'the female', into something multiple, changeable, and subversively pleasurable. This process is made particularly visible in 'confessional' monologues, such as those performed by Holly Hughes and Karen Finley, both of which feature in *Angry Women* [P0144], an early-1990s zine-style publication which focuses on (though is not limited to) influential artists in North America.

In Judith/Jack Halberstam's notion of 'queer time', we have the discursive tools to resist assaults of patriarchy by self-fashioning forms that are not reproductive, long-lived, or categorisable, and which exist in repetitive (perpetually 'teenage') time.¹² In *The Queer Art of Failure* [P2232], Halberstam sets out to critique notions of 'productivity' in an age of hyper-capitalism. Similar conceptions of time are visible in Oreet Ashery's 'feminist cut-ups' and work across media performing multiple tempos, times, places, selves, egos - such as that of a Jewish orthodox man (see *Oh Jerusalem* [DB0002]). We also see this conception of self-fashioned 'cut and paste' bodies very explicitly represented in Linder's work in the 1970s (See *Linder* [P2222]), which mutated, modified, and subverted magazine and advertising imagery.

Feminist artists have also engaged in the self-fashioning of their own bodies through painful interventions. For instance, in France since the early 1970s Gina Pane challenged herself and spectators in violent political climates by performing actions designed to engender pain and injury to her own body (see *Gina Pane* [P0281]). Since 1990 Orlan, another French artist, has invited audiences to witness the gradual sculpting of her body through a series of plastic surgeries (see *Carnal Art: Orlan's Refacing* [P0732]). Emerging later in the UK, Kira O'Reilly has performed dangerous or risky works such as her blood-letting ritual *Wet Cup* [DB0040] (2011), and Marisa Carnesky has explored body modification and tattoo culture, as in *Jewess Tatoeess* [V0315 / EV0315] (1999).

¹¹ One action took place on 8 March 2014 at the London Irish Centre. See, https://www.youtube.com/watch?v=dr1z_aCKoOQ.

¹² Judith Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York and London: New York University Press, 2005).

WHY BODIES?

Bodies are pleasurable

Where we so often experience our bodies as a source of pain, there is also a radical potential in the pleasures of the self-fashioned body as a desiring and desired subject. For instance, in ageist society, Tammy Whynot (the self-fashioned alter-ego of Lois Weaver) in *What Tammy Needs to Know... About Getting Old and Having Sex* (D1071) engaged groups of older people in conversation on often 'taboo' subject, in resistance to pre-determined 'norms' and mechanisation of age-related un/productivities. In her book *The Explicit Body in Performance* [P0124], Rebecca Schneider discusses enactments of sexual agency and desire in performance (such as that of Spiderwoman, Karen Finley, Ana Mendieta, and Robbie McCauley). In the UK in the 1970s, Cosey Fanni Tutti's magazine actions converged glamour and pornographic modelling with high art spaces (see *Cosey Complex* [P1910]), as US-based artist Annie Sprinkle did with live sex in the 1990s (see *Herstory of Porn* [D0774]).

The potential of desire also takes less sexual forms for feminist artists. For instance, bell hooks argues that 'yearning' as a consciousness and political force cuts across boundaries of race, class, gender and sexuality. Bodies sharing space have the potential to constitute a common ground of daily life, art, intellect and understanding through which we can construct shared empathies and pleasures that 'promote recognition of common commitments and serve as a base for solidarity and coalition'.¹³ Shared laughter is also a tool for subversion, as I saw in Liz Aggiss' piece *Cut with Kitchen Knife: a bit of slap and tickle* (2014), and Marcia Farquhar's *Art Tips for Girls* – both incredibly funny episodes in *Fem Fresh – Feminism, Age and Live Art*. In the UK since the early 1970s, Bobby Baker's performance work has exemplified this refusal either to be contained by seriousness, or to dilute the political energy of laughter (see, *Bobby Baker: Redeeming Features of Everyday Life* [P1051]), even in tension with contexts of serious feminist debate.¹⁴ Ursula Martinez, another London-based artist, plays with the 'seriousness' of female nudity through cabaret and spoken word forms; for instance, in her recent show *My Stories, Your Emails* (2010-) a strip-tease reveals Martinez's naked bottom, but also an errant piece of clinging toilet tissue.¹⁵

13 bell hooks, 'Postmodern Blackness', in *Yearning: Race, Gender, and Cultural Politics* (Boston, MA: South End Press, 1990), pp. 23-31. Accessible online at mariabuszek.com/kcai/PoMoSeminar/Readings/hooksPoMoBlackness.pdf

14 Other UK-based artists I could mention here, in harnessing humour as a disruptive (feminist) force since the 1970s, include Silvia Ziranek, Carlyle Reedy, and theatre collective Cunning Stunts.

15 It might be worth pointing out that Martinez has an ambivalent or complicated relationship to feminism,

Bodies are indeterminate and foreground active interpretation

Judith Butler argues that gender is manifested through ritualised repetitions of 'sex' (female, male) across time.¹⁶ Our 'sex' is not a static condition of 'who we are', or what we 'have', but an effect of power structures, by which we become culturally 'intelligible' (as a 'woman' or otherwise). Raised consciousness and understanding of our position as performers allows us to trouble this cultural 'intelligibility', whereby the self-fashioning of our bodies might allow us to rethink and resist what are presented to us as pre-determined categories. In the UK, since the 1990s, David Hoyle has persuasively advocated a refusal to be contained by 'sex', and has been consistent in his vehement and hilarious indictments against the 'men' (macho, imperialist) in authority who are our enemies (see *Magazine: 10 Live Performance Essays* by David Hoyle [D1660]).

Bodies in performance can make visible the process of construction and transformation of 'becoming' women or otherwise. Lucy Hutson's recent work *If You Want Bigger Yorkshire Puddings You Need A Bigger Tin* [D2053] (2013-) presents an autobiographical journey of ongoing gender formation, negotiating a (never-ending) path through family and oral history, lived experience, domestic finesse, and medical dictum. In Hutson's work, arguably as in all performance to varying degrees, we never simply *find the answer* ('now I know what woman really is'), on the contrary, we are engaged in an active spectatorship and ongoing processes of creating discourse, possibilities, and space for women or those in fluid gender modes in all their differences and specificities.

Bodies sharing space creates discourses and breaks silence

The strength of this last (but by no means final) point has been felt throughout this project in the various conversations I've been fortunate enough to be a part of. As Audre Lorde, Adrienne Rich, and others have said, discursive silence is the most violent and dangerous place to fall into – and which, through uncertainty, frustration, and discomfort, must be resisted by feminists at all costs.



David Hoyle image Nada Zgank

though I read her act as holding feminist possibility.

16 See Judith Butler, *Bodies That Matter: On the Discursive Limits of 'Sex'* (London: Routledge, 1993), pp. 1-2.

WHY BODIES?

HOW WE DID IT

The active ingredients of the Restock, Rethink, Reflect Three research, dialogue and mapping project.

LONG TABLES ON FEMINISM AND LIVE ART

Two free open performance-installation-roundtable-discussion-dinner-party events designed to facilitate dialogue on the subject of Feminism and Live Art.

After advertising the first event on LADA's website, we were surprised to find over 140 people sitting around the table at LADA on 16 October 2013. The evening began with presentations by special guests Adrian Sina on early avant-garde women artists, Poppy Jackson and Nina Arsenault on their aGender residency at [performance space], and Phoebe Davis on *Nailwraps: Influences*. One of the highlights of the discussion was a provocation by Jennifer Doyle to come to table and name the feminist Live Artist that we knew or had encountered.

The second Long Table on 25 April 2014 continued on the theme of women and feminists editing ourselves into history.

At both events, guests were briefed on Long Table etiquette by their host, Lois Weaver, before being invited to begin the only course on the menu: conversation. We collectively discussed how feminist issues continue to be urgently relevant in our lives and practices, which artists matter to us, and who we want to see represented in history.

Long Table Tool Kit

A Long Table combines a relaxed dinner table atmosphere with a conventional public forum in order to encourage informal conversation on serious topics .



What you need

2 banquet sized tables

White paper table cloths and marking pens for writing on the table cloth

12 (and only 12 chairs) around the table

Chairs for the audience scattered in a circle some distance from the table

No food necessary but refreshments can be made available

What you will do

Invite people to a Long Table on(a selected topic)

When they arrive encourage them to sit at the table or one of the surrounding chairs

To begin, one person takes the role of host and describes the protocol, announcing the duration (2 hours is best) and reading though the etiquette of a long table (downloadable on publicaddresssystems.org).

Key points include:

1. Anyone can come to the table
2. You must come to the table to speak
3. Only 12 chairs at a time
4. No moderator. The table moderates

Some things that might happen

The conversation will go on and off topic

There might be silences and awkwardness

When time is called and the table is over, people will want to stay in the room and continue talking informally



COFFEE TABLES

Three focussed discussion events with invited guests, designed to uncover, recover, and make visible hidden histories (and pre-histories), activities and sensibilities of the present and future in feminist live art.

On 14 March 2014 we held a Coffee Table at LADA on the theme 'Diversity Now' with Marisa Carnesky, Shabnam Shabazi, Tania El Khoury, Noemi Lakmaeir, Rajni Shah, Katherine Araniello, Katy Baird, Helena Walsh, Mary Paterson, and Mira Kautto and Jamila Johnson-Small. The conversation centred on questions of how to continue to rearticulate feminist/practice, or as Helena Walsh said, 'how live art speaks feminism' in the present.

On 2 May 2014 we held an 'Early Days' Coffee Table at LADA with early trailblazers and advocates of feminist live art forms in the UK Hilary Westlake, Farhana Sheikh, Susan Croft, Rona Lee, Sonia Boyce, Anne Bean, Claire MacDonald, Geraldine Pilgrim, and Bobby Baker. The group discussed emerging in the cultural landscape of the 1970s and early 1980s in which women artists were often rendered invisible and ignored by institutions of art and education. For Sonia Boyce, this



led to a realisation that 'One has to *insist* on the body, rather than *resist* the body.'

On 9 June 2014 we held a Coffee Table discussion at Queen Mary on 'Feminism, Live Art, and the Archive' with; Holly Ingleton (Her Noise Archive), Susan Croft (Unfinished Histories), Katy Deepwell (n.paradoxa), Alice Ross, Bernard G Mills and Anne Tallentire (Monica Ross Action Group), Bettina Knaup (re.act.feminism), and artists, researchers/historiographers Oriana Fox, Claire MacDonald, Sarah Feinstein and Geraldine Harris. The conversation focussed on feminist uses and reconfigurations of the archive as a tool for visibility.

Coffee Table Tool Kit

A coffee table is an informal conversation with a small group of participants who have issues and experiences in common.

What you will need

An area when you can gather chairs in a circle around a low table

Some delicious and artfully presented cakes and treats

Tea, coffee and juice

A topic of conversation

What you will do

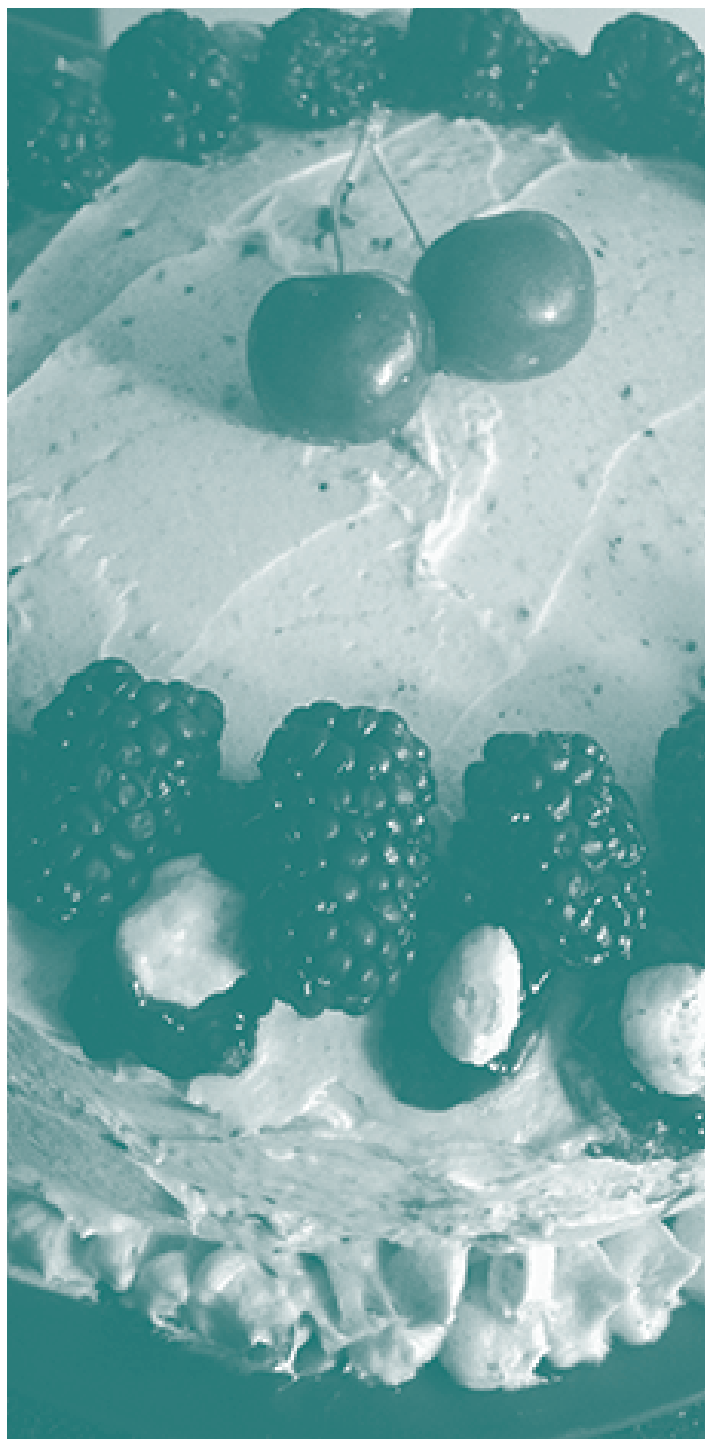
Invite from 5-10 people who have some connection to your specific topic

You will gather for about 2 hours, drink coffee, eat cake and have a relaxed conversation around the circle

What might happen

Think of ways to reconvene

Imagine way to capture and/ or further the conversation



HOW WE DID IT

COCKTAIL SEMINAR

Who said academic discussion can't go with a cocktail?

On 9 June 2014 we held an open evening on 'Feminism, Live Art, Archives and the Academy' at Queen Mary, University of London. The event began with the launch of the publication *re.act.feminism 2: a performing archive* (2014), edited by Bettina Knaup and Beatrice Ellen Stammer. Bettina Knaup presented highlights from the book, which was developed from the re.act.feminism exhibition, an expanding, temporary and living performance archive that travelled through six European countries from 2011 to 2013. Bernard G Mills and Alice Ross also presented on the life and legacy of pioneering artist and feminist Monica Ross.

Later, the evening shifted to a panel discussion and public seminar with provocations from scholars Catherine Silverstone, Jen Harvie, Geraldine Harris, Kim Solga, Caoimhe McAvenchey, Eleanor Roberts, and Lois Weaver on feminism and the academy.

Cocktail Seminar Recipe

Select a topic and invite a panel of experts to present their particular point of view

Invite people to come at the cocktail or happy hour.

Serve exotic drinks preferably with paper umbrellas and a variety of fruit

Once everyone has a drink, conduct a conventional (or unconventional) panel discussion

Make sure there are enough provisions for a cocktail for the road.



WIKIPEDIA EDIT-A-THON

On 25 April 2014 we held a Wikipedia Edit-a-thon on Live Art and Feminism. The event was free and open to the public, and trainers from the charity Wikimedia UK were present to offer guidance and share skills on editing Wikipedia. Using the Study Room resources at LADA, we were able to enhance the public visibility of important women and feminist artists where they were not previously represented (either adequately, or at all). Participants also left the edit-a-thon with the practical skills to continue to take history (or herstory) into their own hands, and use openly editable web-based platforms as a tool for reorganising power and cultural canons. We created entirely new articles on:

Siobhán Clancy, Rose Finn-Kelcey, Amanda Heng, Lois Keidan, Heather Cassils, Monica Mayer, Sinead O'Donnell, Anne Seagrave, Rajni Shah, Lois Weaver

And developed the already-existing articles on:

Aideen Barry, Anne Bean, Sonia Boyce, Split Britches, Mierle Laderman Ukeles

More information on the event can be found at the Wikipedia webpage.

Wikipedia resource kit

Determine an underrepresented area that you want to populate on Wikipedia
Acquire any space that has tables and internet access

Invite people to a day-long meetup

Consult the Wikipedia page on 'how to run an edit-a-thon'



image Edward Hands

HOW WE DID IT

MAPPING FEMINISM

As part of this project, we commissioned a small number of artists to create home-made maps that represented their personal journey to or through Live Art and Feminism. We set no criteria for the map making. We only asked that the final images or documents be led by the person's own knowledge, experience and ideas. The maps comprise an important part of this Study Room Guide, reflecting the multiplicity of voices that we sought to encourage in creating space for discussion throughout this project. The maps were designed to point or lead viewers on to different resources in the Study Room, but also to represent where there might be gaps or absences in the existing material - thus functioning as provocations for future research, and archival representations in and of themselves.

ARTISTS' MAPS

A series of maps by artists reflecting their own experiences and influences in feminist performance commissioned for this Guide.

ANNE BEAN

BOBBY BAKER

GERALDINE PILGRIM

HELENA WALSH

JAMILA JOHNSON-SMALL

KATHERINE ARANIELLO

KATY BAIRD

LOIS KEIDAN

RONA LEE

TANIA EL KHOURY

ANNE BEAN

Anne Bean has been working in installation and performance for over 40 years. She has received numerous awards for her practice including the Time Out Performance Award for her long-standing contribution to live art:

In 2009, she received a British Council Creative Collaborations and Visiting Arts award to bring together and create work with women from Iraq, Croatia, Israel and N. Ireland, resulting in an ongoing project PAVES,

most recently, 2014, collaborating with a young Kurdish artist at Queen Mary University, London. In 2010 The Tate Gallery Research department and Live Art Development Agency granted her a Legacy: Thinker in Residence Award, which resulted in a major work, TAPS, in which Anne invited over 80 sound and visual artists, all of whom have been engaged in improvisatory experimental practice, to contribute to a collaborative piece. This award has also inspired an ongoing work A Transpective, about one's own legacy to oneself shown in Venice 2013. Several of her drawings were represented in the MIT journal of Performance and Art, PAJ May 2014. The wide range and fecundity of her work is captured in Guy Brett's quote below

"Reading Anne Bean's CV is like following a continuous performance, a continuous response to the world... a 'magicification' of the world. The panoply of places she has worked, times of the day or night, interiors, exteriors, seasons, publics, materials, concepts, tools, is astonishing: all shifting but all attuned to unique situations."



image Guy Brett Shadow Deeds (2006)

Website: annebean.net

C'mon move me now
A conversation around Feminism
between A.B. 1974 and A.B. 2014

For Matt Gallery's 35th birthday I performed a duet with myself using a film of a performance of mine from 40 years before with my group Moody and the Menstruators. It felt like a long distance conversation between us, interspersing clear reception with interference and disruptions.

AB 1974

I'm excited reading Doris Lessing's 'Golden Notebooks' by the explicitness about female bodies: menstruation, orgasms, frigidity, eroticism, pleasure, provocation and desire. It is liberating. Yet, within the body, is the mind continually observing, aware of itself naked, residing in its own bony container, straining for an integrated consciousness that reconciles fleshy wildness with cerebral questing and beyond that, spiritual quietude. This sense of a fragmentary self is uncomfortably amplified, for me, by the frequently combative feminist discussions, which often feel restrictive, earnest and dogmatic, not dancing, not uplifting. I am startled to see feminist writers looking directly at these difficulties in statements like Simone de Beauvoir's from the Second Sex "Women's mutual understanding comes from the fact that they identify themselves with each other; but for the same reason each is against the others," or one of Lessing's characters commenting: "Sometimes I dislike

women, I dislike us all, because of our capacity for not-thinking when it suits us; we choose not to think when we are reaching out for happiness."

AB 2014

Lessing was very aware of the damage to individual exploration and sense of honesty and the fracturing of truth within all the reconciliations and compromises women made—the closeness to breakdown that this juggling can impose. She felt that the only way forward was actually to embrace these several layers and only within that embrace lay wholeness. Maybe because she also came from Southern

Africa, I could identify with a book in which this layering is seen as authentic and sane and in which second-wave feminism is just one of many ways in which people struggle together, through complex intersections of sex, class, race and location; her personal as the political was much more inclusive than many feminist writers of the time. I think having come to England in the late 60's from the noxious system of Apartheid, I wanted to get away from labels, separation, difference, victim, victimized, perpetrator and the perpetrated-upon, after all I am white middle-class – part of the problem there, not the solution

AB 1974

I feel closer to the Tibetan Buddhist idea that freedom is within you, not something which you are looking for outside of yourself. I understand why

several of my women artist friends have committed themselves to Buddhist communities either in monasteries in Britain or seeking out ashrams in India.

AB 2014

I remember that desire to free up from direct political positioning after engagement with apartheid - that constant guilt and impotent culpability, making tiny actions to throw dandelions at a giant. I started experiencing in England the headiness of art (and more especially life) less overwhelmed by issue-led sociopolitical concerns, whilst still shaken by much --The Kent State murders by the US national, nuclear threats. I didn't want to feel policed, (which sometimes it felt like), by current issues regarding gender and sexual orientation, (the 'you-are-either-with-us-or against-us' brigade.) I think the group I formed Moody and the Menstruators with Rod Melvin was almost a send-up of the endless interrogation of self in terms of sexuality, --- taking a delight, as Anne Archy, in a free-for-all of cross-dressing and an absurdist parodying of pop culture. I was thrilled, particularly in Berlin, that young women perceived me as genuinely male in one section of the show and they tried to locate this man who seemed to have disappeared into thin air. The thrill was more to do with the successful conjuring tricks of projection and, in a larger sense, the awareness that our 'real' lives were dominated by the same strategies of artifice. I enjoyed that I could strongly manifest my many possibilities, but

whilst all the ironic super-star posturing and media attention was invigorating, it started to feel emptier and emptier, the more successful it became.

AB 1974

I am asked to take part in several women-only shows but my dread of labeling made it impossible to take that up, although I am very aware of a kinship with women's work around me, especially Yoko Ono.

AB 2014

I feel differently now and less complex about identifying with a woman's sensibility and distinctive struggle. Initiating PAVES, as a woman's inter-generational, multi-cultural group from disparate countries allowed an intimacy, despite other differences, that was a base for powerful collaborative interactions across several years and many places which shared disturbed recent political upheavals. Similarly, making the performance MASS with local women in Iraq- Kurdistan. It was very important to me that it was women-only, to allow an understood familiarity and camaraderie to underlie the work. Other women-only works of mine recognized this sensibility: in London, Belgium, Spain and Croatia with LONG TIME PASSING, a meditative transformative durational work and YEARNINGS, an ongoing work about memory, which embodies a distinct shared tenderness and fragility of recall. I could never have initiated all these women-only works in the 70's, as I found that making these gender distinctions

was adding to the dichotomies, not healing anything and that they were, at best, superficial.

AB 1974

The first woman artist that really made an impact on me was actually a fictional one, whom I read about in my mid-teens. Her name was Lily Briscoe and she resided in Virginia Woolf's 'To the Lighthouse.' Woolf let Lily express her own feminist outrage in Lily's musings on the male assumption that "women can't paint, can't write" ... always consigned to footnotes.

Lily manages to escape this social repression with her innate passion for independence. It is established that her art is much more important than any husband and she sees marriage as a self-debasement—a dilution of self. She is an independent and free-thinking woman, a pioneering spirit with her intrinsic openness to the world that embodies a profound understanding of the dilemma de Beauvoir described: "Representation of the world, like the world itself, is the work of men; they describe it from their own point of view, which they confuse with absolute truth." This is something huge to confront.

Lily's meditations on painting were a way for Woolf to explore her own creative process (and also that of her painter sister, Vanessa Bell), since Woolf thought of writing in the same way that Lily thought of painting. Viewing the canvas "with its uncompromising white stare," Lily felt the futility of her attempt, fearing she will be unable to produce

anything of value but she forced herself on

AB 2014

Reading about Lily's exhilaration at the final stroke of the painting where she recognizes she has captured her vision, was arousing for me as a young artist. Lily's self-belief amidst all kinds of uncertainties, her inner life, her passion and her dedication were all inspirational. A little later, I recognised Lily and Woolf's quest, seeing the works of Frida Kahlo, Charlotte Soloman and Eva Hesse and being taught by Rita Donagh and Caroline Tisdale, This awareness of an underlying woman's consciousness of deep questioning of the world and how it has been shaped by maleness has been important to me. I felt that women's insights, despite the imposed restraints, were intrinsically part of what was most strong, exciting and uplifting about the DNA of our planet. In this sense Germaine Greer's 'The Female Eunuch' was closer to my sensibilities. She defined her goal as "women's liberation" as distinct from "equality with men". She asserted that women's liberation meant embracing gender differences in a positive fashion – a struggle for the freedom of women to define their own values, order their own priorities and determine their own fates. The equality struggle, for Greer, was actually seen, rightly, as settling for something less and more prosaic.

I was born only 5 years after World War 2 ended –our parents were prepared to be as hypocritical and inauthentic as the situation required in order to

keep some sense of a lid on the huge scars and wounds and madness that had been unleashed. Books like Betty Friedan's 'The Feminine Mystique' conceptualised the "problem that has no name," the unhappy exploited housewife syndrome, despite material advantage. This seemed to me to be much more to do with my mother's generation. I didn't identify with these women, although since having a family I wryly acknowledge Marilyn French's statement "I hate discussions of feminism that end up with who does the dishes.....But at the end, there are always the damned dishes." By having a child I started to look back to the 70's at friends having babies and really struggling, often floundering, with art/life balance and to whom at the time I didn't have the understanding of the overwhelming adjustments and responsibilities they had to take on. It is interesting to hear, just yesterday on the radio, an extract from Marilyn French talking about the central task of society is to find a means to bring up our children in a balanced way for all.

AB 1974

I like Lessing's statement about education:

"Ideally, what should be said to every child, repeatedly, throughout his or her school life is something like this: 'You are in the process of being indoctrinated. We have not yet evolved a system of education that is not a system of indoctrination. We are sorry, but it is the best we can do. What you are being taught

here is an amalgam of current prejudice and the choices of this particular culture. The slightest look at history will show how impermanent these must be. You are being taught by people who have been able to accommodate themselves to a regime of thought laid down by their predecessors. It is a self-perpetuating system. Those of you who are more robust and individual than others will be encouraged to leave and find ways of educating yourself – educating your own judgements. Those that stay must remember, always, and all the time, that they are being moulded and patterned to fit into the narrow and particular needs of this particular society."

AB 2014

I think this is a useful checking throughout life. It is so easy to perpetuate our own beliefs systems without ongoing re-assessment of why they were formed in the first place and where they are going currently.

The simplicity of Lessing's statement about human need that has an impact on me now:

"Do you know what people really want? Everyone, I mean. Everybody in the world is thinking: I wish there was just one other person I could really talk to, who could really understand me, who'd be kind to me. That's what people really want, if they're telling the truth."

Our grander probing is squeezed into a micro empathetic embrace, seemingly a blueprint for what is wished for on a macro scale.

AB 1974

Isn't that a bit prosaic after all the delving?

AB 2014

I feel now that a closeness and companionship, an uninhibited sharing, is an incredibly revelatory, potent space to leap off from.

AB 1974

Well, I want to be fully and intensely alive to myself and to those around me at any time ---dynamic, energized and buzzing. I want to be a fully creative untethered being, unanswerable to anyone.



MASS, Erbil, Iraq-Kurdistan, an action with women who were directly affected by the genocide in Iraq Kurdistan

a PAVES action with Poshya Kakl, her mother and young sister in Aram Gallery, Suleymana, Iraq-Kurdistan in 2008, in which we spoke for several hours about many thoughts that came up between us, including art, motherhood, women's lives, desires, growing old, restrictions and what liberty meant for us, whilst Mrs Kakl and her younger daughter united Poshya and my hair together in small and intricate plaits.



images courtesy of the artist

BOBBY BAKER

Bobby Baker is a woman, and an artist, and is acclaimed for producing radical work of outstanding quality across disciplines including performance, drawing and multi media. She is the Artistic Director of Daily Life Ltd, part of the Arts Council National Portfolio, based in Stratford, London.

Dr Bobby (Dr Bob to friends) is currently engaged on an epic expedition to explore East London and the lost worlds of the mental health 'system'. Her quest is to discover the buried and concealed art treasures, the spectacular talents and the long fabled founts of all wisdom of those who are experts by experience of this world. Her trusty team, Rudi of Sidcup and Roxy of Holloway, accompanies Dr Bob.

Visit Team Daily Life Ltd and the Roxy and Rudi Roadshow:

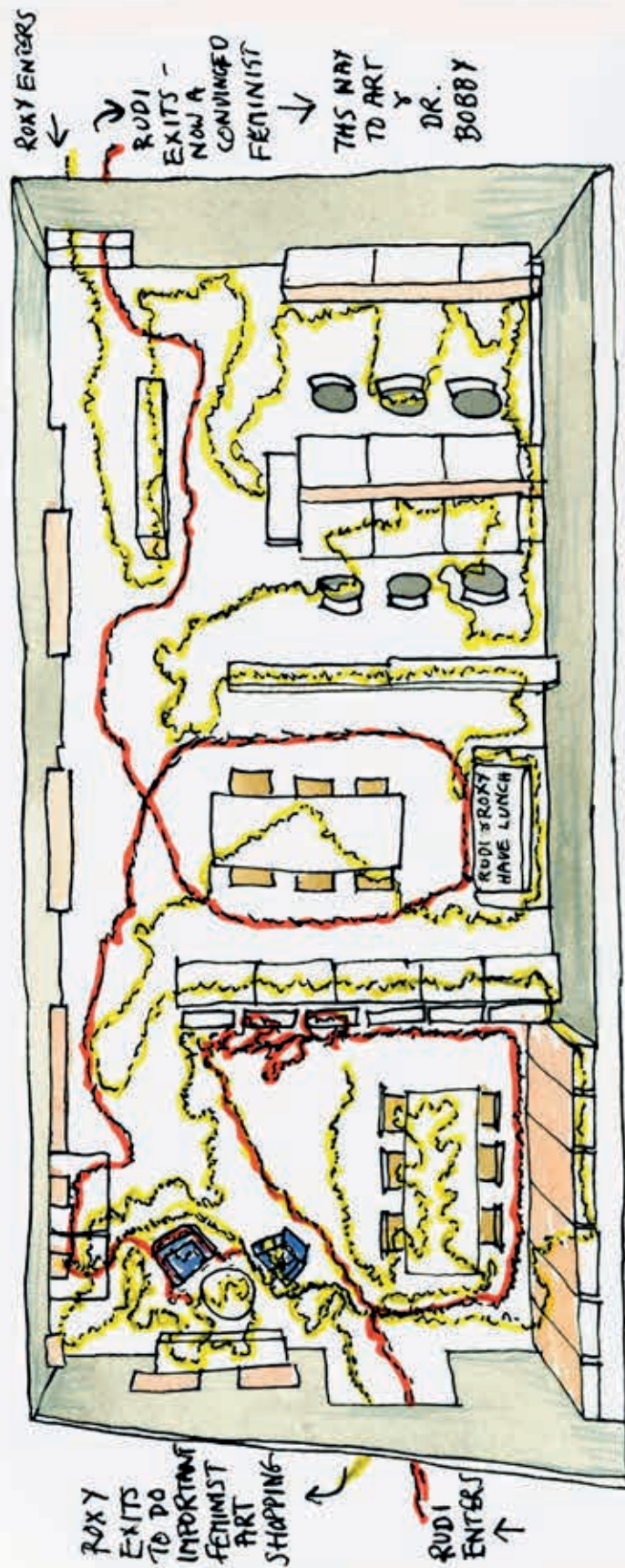
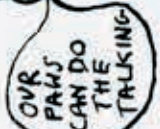
www.dailylifeltd.co.uk

Team Daily Life enjoyed their visit to the LADA Archive and picked up some unusual tips to help them on their way.



Bobby Baker image Hugo Glendinning

ROXY AND RUDI VISIT THE L.A.D.A STUDY ROOM



GERRY PILGRIM



Spa by Gerry Pilgrim, image Sheila Burnett

Geraldine Pilgrim- site- specific director/designer and Installation artist works across theatre and the visual arts; and is known for her evocative installations and site-specific performances, which create a contemporary dialogue with occupied and deserted buildings, historic houses and landscapes.

She trained as a fine artist and theatre designer and is an Artsadmin Artist, a Complicite associate, an associate lecturer at Wimbledon College of Arts and a visiting lecturer at Goldsmiths College and Central St Martins.

Working with the history – imagined and real – of a space, she specialises in creating installations and performances in unusual buildings and landscapes responding to the architecture of the site for inspiration and narrative. Her work has taken place in empty office blocks, schools, hotels, swimming pools, factories and hospitals as well as castles, stately homes and public parks.

"My map reflects the women who have most influenced me throughout my life. From the writers, artists, singers, actors, performers, dancers to the fashion designers, politicians, and colleagues – these are the women who have helped form who I am and I thank them."

HELENA WALSH

Helena Walsh is a live artist from Co. Kilkenny Ireland. Based in London since 2003, and completed her Masters in Fine Art at Chelsea College of Art and Design in 2004. Helena has showcased her work at many established venues such as Bodily Functions, Cork, The National Review of Live Art, Glasgow, The Zaz Festival, Israel, and Art Radionica Lazereti, Croatia. In November 2010, she performed at Right Here, Right Now, a showcase of Ireland's prominent live artists in Kilmainham Gaol, Dublin. In 2012 Helena co-curated LABOUR; a live touring exhibition of 11 female live artists resident within or native to Northern and Southern Ireland. Helena received a Doctorate Award from the Arts and Humanities Research Council in 2009 to undertake her practice-based PhD in the Drama Department of Queen Mary University of London. Her Doctorate was completed in 2013 and explores Live Art, femininity, and Irish national identity.

www.helenawalsh.com

Helena's map represents artists who have influenced her drawn with her own menstrual blood.



Helena Walsh image Jordan Hutchings



JAMILA JOHNSON-SMALL

Jamila Johnson-Small is a London born and based artist. She collaborates with Mira Kautto as immigrants and animals, a conceptual dance outfit of two. They work between London and Helsinki. She has another ongoing collaborative project with Alexandrina Hemsley, Project O.

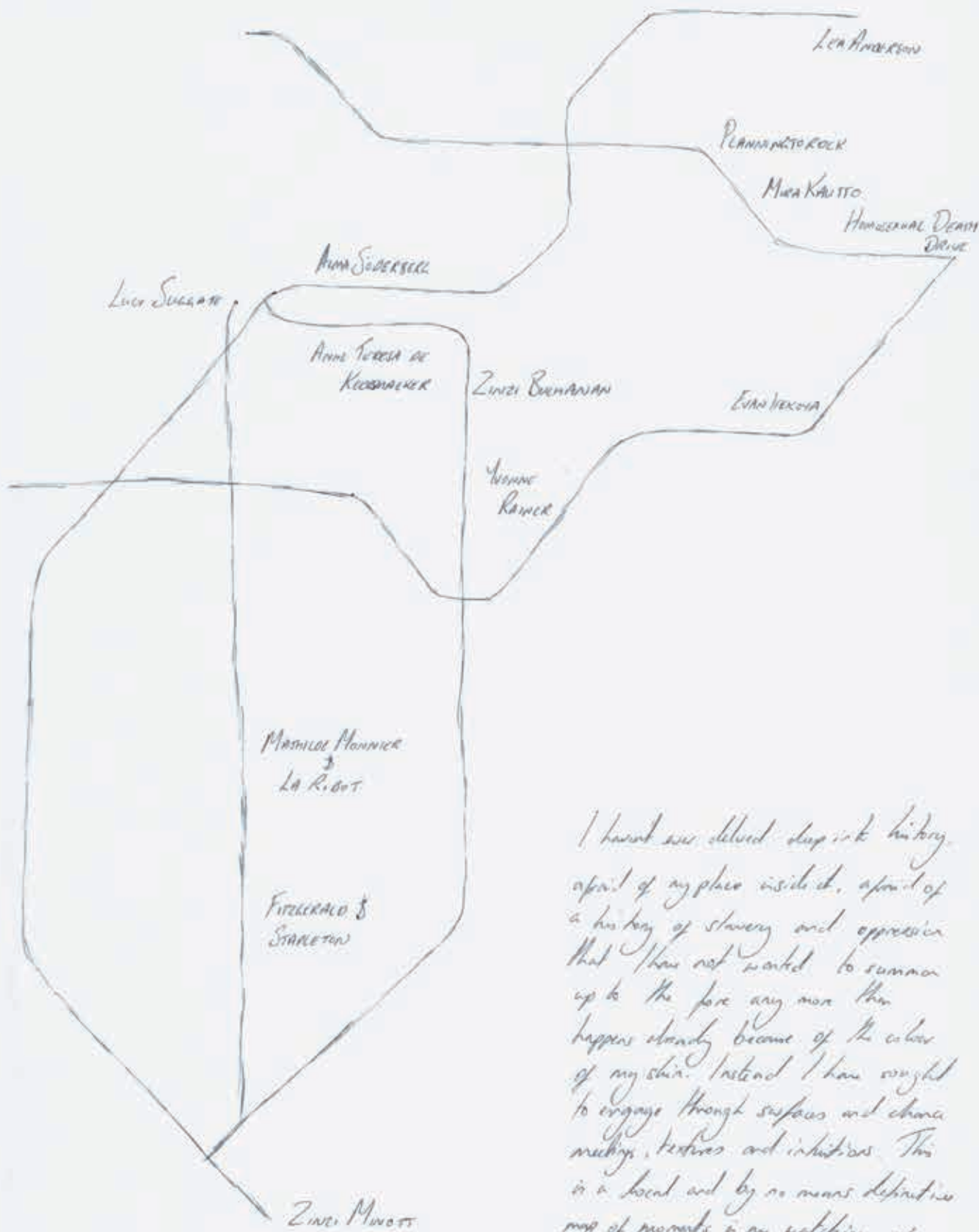
www.immigrantsandanimals.com
www.acongemporarystruggle.com
William-William.tumblr.com

"I haven't ever delved deep into history afraid of my place inside it, afraid of a history of slavery and oppression that I have not wanted to summon up to the fore any more than happens already because of the colour of my skin. Instead I have sought to engage through surfaces and chance meetings, textures and intuitions. This is a local and by no means definitive map in my watching of people I go back to and who change my thinking."

Jamila Johnson-Small image courtesy of the artist



ARTIST'S MAPS



I haven't ever delved deep into history
 apart of my place inside it, apart of
 a history of slavery and oppression
 that I have not wanted to summon
 up to the fore any more than
 happens already because of the color
 of my skin. Instead I have sought
 to engage through surfaces and chance
 meetings, textures and intuitions. This
 is a local and by no means definitive
 map of moments in my watching, of
 people I go back to and who change my
 thinking.

KATHERINE ARANIELLO

Katherine Araniello is a London-based artist using video, digital imagery and performance art to respond to contemporary themes around disability.

She creates frameworks that challenge and alter preconceptions through subversive humour and presenting disability in fresh discourses.

Katherine maps her journey through feminist artists and to her influences whilst contemplating the inaccessibility of the gallery space.



katherine Araniello image Katherine Araniello



Charlotte Bean

Louise Ashcroft

Victoria Melody

www.theguardian.com/culture
www.google.co.uk

Performance art
Cutting edge art

Hayley Newman

Sophie Calle

Oriana Fox

Disability Arts

2004

Goldsmiths
College

Sarah Lucas

Terry Galloway 'Annie Dearest'

LADA

Meret Oppenheim

ARTSADMIN



Orlan - Laurie Anderson - Bobby Baker - Marina Abramovic -

Helen Chadwick - Cindy Sherman - Sam Taylor Wood - Pipilotti Rist

Rosemarie Garland Thomson 'Extraordinary Bodies'

KATY BAIRD

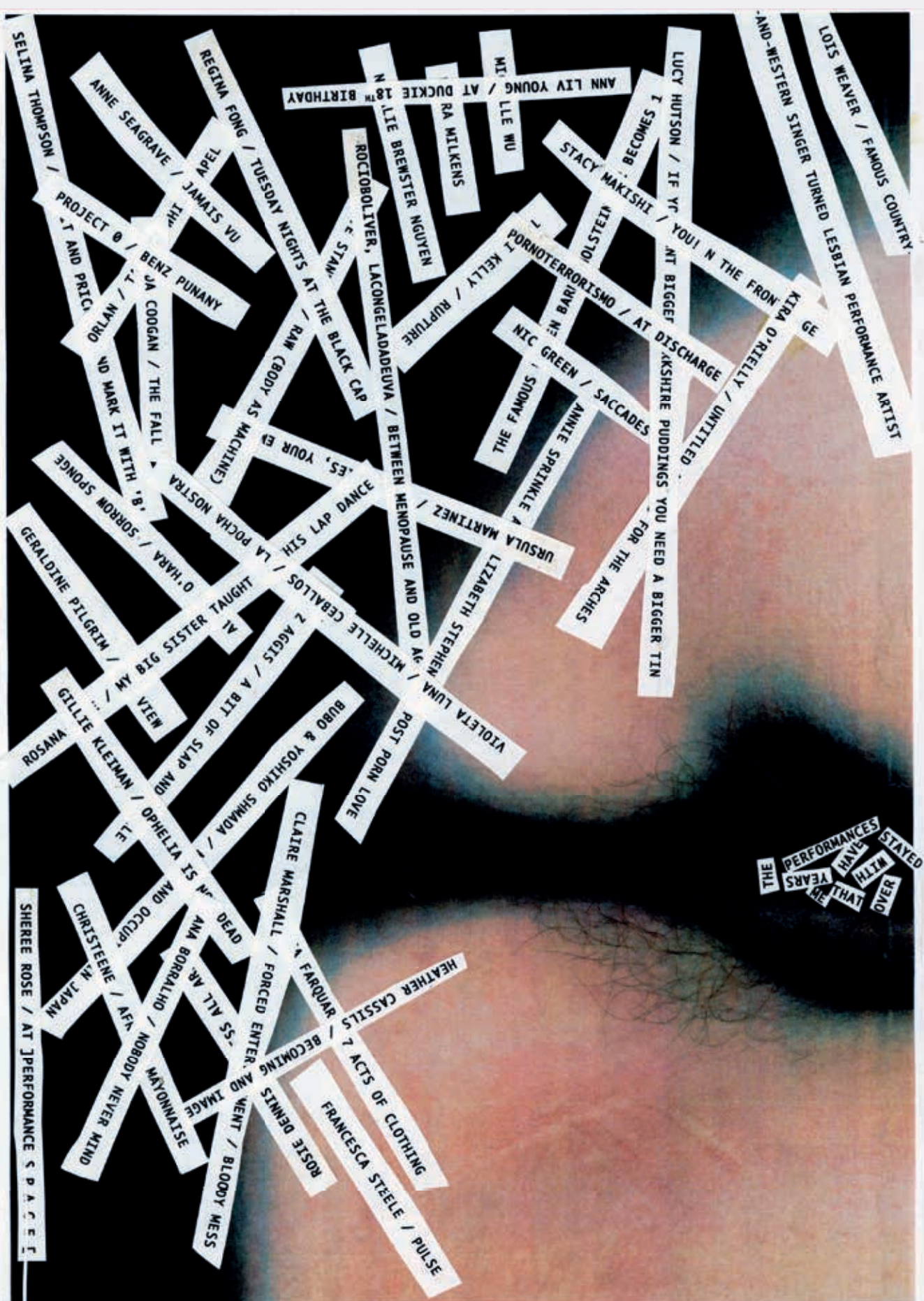
Katy Baird is a London-based artist and activist who often finds herself in uncomfortable situations of her own making. Her solo work is intimate and autobiographical, reflecting on gender, class and sexuality. She has performed in Live Art festivals, venues and galleries across the UK as well as squat parties, clubs and raves.

www.katybaird.com



Katy Baird image Sara Lehn

"My map is filled with performances, places and artists that have stuck in my memory over the years for all sorts of reasons."



LOIS WEAVER / FAMOUS COUNTRY

AND-WESTERN SINGER TURNED LESBIAN PERFORMANCE ARTIST

LUCY HUTSON / IF YC

BECOMES

STACY MAKISHI

ANN LIE YOUNG / AT DUCKIE 18TH

RA MILKENS

ROCIOLIVER, LACONGELADEUVA / BETWEEN MENOPAUSE AND OLD

REGINA FONG / TUESDAY NIGHTS AT THE BLACK CAP

APPEL

JAMAIS VU

ANNE SEAGRAVE

PROJECT 0

SELINA THOMPSON

YOU! N THE FRON

AT BIGGER

PORNOTERRORISMO / AT DISCHARGE

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LOIS KEIDAN

Lois Keidan is the co-Founder and co-Director of the Live Art Development Agency, London. From 1992 to 1997 she was Director of Live Arts at the ICA, London. Prior to that she was responsible for Performance Art at Arts Council of England, and previously worked at the Midland Group, Nottingham and Theatre Workshop, Edinburgh.

www.thisisliveart.co.uk

“My map is map of the world
pointing to the places where the
women artists who have most
inspired me are from or based.”



RONA LEE

Rona Lee is a fine artist whose work encompasses a range of media; photography, video, sculpture, performance and digital media, alongside other forms of engagement and intervention.

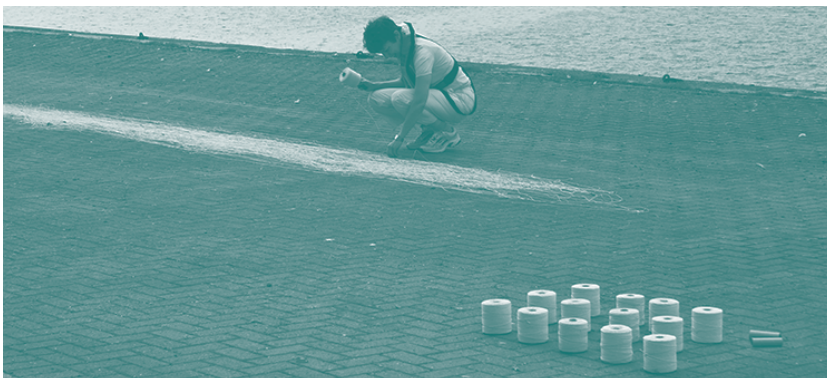
Operating between gallery and other settings her work is research led and shaped by the context, geographic, technological or epistemological, to which it is a response.

Recent projects include a five year dialogue with geoscientists involved in mapping the deepest and most unknown parts of the earth's surface - the sea bed.

Process and interaction are central to my practice. I am especially interested in the interplay of material and symbolic along with phenomena that cannot be easily regulated or contained.

ronalee.org

"When I was at school and university no women artists, writers, thinkers were offered as subject of study in their own right."



Helene Cixous
 Julia Kristeva
 Lucie Lagarde
 Maryline Gabor
 Judith Butler
 Peggy Phelan
 Elizabeth Grosz
 Beatrice Columina
 Lynne Cooke
 Rosalind Krauss
 Marina Abramovic

Rosemarie Truquet
 Valie Export
 Faith Wildgen
 Rona Flann

Jo Spence
 Cindy Sherman
 Gertjan Wiering
 Valerie Antton
 Arienne Ludemann
 UKeles
 goddess culture

women (was at
 school and university
 no women artists,
 writers, thinkers,
 were offered as
 subjects of study
 within our midst.

Subversion
 Inversion
 Performativity
 Hybridity
 Masquerade
 Silence
 Stunness
 Collage
 Deconstruction
 Quotation
 Disappearance
 Recuperation

Performance Magazine
 Hybrid Magazine
 So many more

Hanna Swenson
 Camelia Parker
 Anna Mendelsohn
 Kiki Smith
 Yoko Ono

Helen Landwehr
 Lynna Bengui
 Hannah Wilke
 Spruce Lalle
 Aquete Cahney
 Anne Rabinbach

Rebecca Horn
 Ann Hamilton
 Anne Rabinbach
 Anne Rabinbach

Visual/Material culture

Pussy Riot
 Sheila Rowbottom
 Griselda Parack
 Laura Mulvey
 Bea Campbell

Anna Beot
 Sally Tallant
 Andrea Phillips
 Katja Mathews

Nina Bausch
 Carole Schneemann
 Rose Gaud
 Rose English
 Paula Lago
 Judy Chicago

Laurie Anderson
 Spare Rib
 Vango Press
 Feminist

Naked
 Subject
 Semiotics
 Denis Ledding
 Maxine Wang Kingston
 Margaret Heward
 Angela Carter
 Judith

Body Politics

Hayley Newman

dayshop

bookshop

TANIA EL KHOURY

Tania El Khoury thinks that being a solo artist is very lonely so she will refer to herself as “we.”

We create immersive and challenging performances in which the audience is an active collaborator. We see art as a political and relational practice so our audience is often an intimate group.

We perform in spaces ranging from the British Museum to a cable car and an old church in Beirut once used as a military base during the Lebanese civil war.

We don't like neutral spaces, we don't like being neutral.

We prefer real people's feedback to art critics but just in case it's important for you, we recently won the Total Theatre Award for Innovation and the Arches Brick Award. Here are some quotes from reviews:

Tania El Khoury is a co-founder of Dictaphone Group, a Lebanese collective using live art and urban research in order to reclaim public space and Amhurst Republic in London 'where no one is illegal.' She is also a Forest Fringe core artist.

taniaelkhoury.com

Tania's map illustrates actions
by women in the Arab world
representing political performance in
gendered public spaces.



Tania El Khoury
image James Glossop



image courtesy of the artist



Political Performance
in Gendered Public Spaces
Actions by Women
in the Arab World

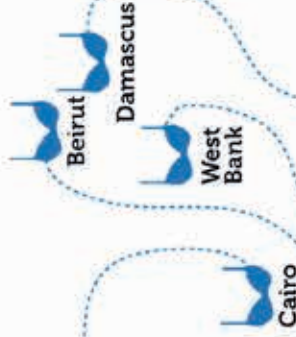
Dec 17, 2011

Egyptian soldiers beat,
kick, and drag a woman
along the street revealing
her **blue bra**.

The blue bra becomes a
symbol of women's rights
and defiance against state
violence.



Female sex workers protest.
See "Tunisian Girl"



Protest with knives.
See "Op Anti-Sexual Harassment /
Assault" & "Words of Women from
the Egyptian Revolution"



Road blocks using domestic
objects.
See "Arabian Walls" graffiti book



Reclaiming public spaces and
the right to access the sea.
See "This Sea Is Mine" by Dictaphone
Group & "Madame Bombs"



Domestic protests to avoid
arrests, "brides" protest.
See creativememory.org & "Stop The
Killing We Want To Build A Country
For All Syrians"



Freedom Riders challenging
Jewish-only buses.
See "Palestinian Freedom Riders" &
"Women In Black"



Women defying the ban on
female driving.
See "Faceless Experiment" & "Women
to Drive movement"

Make Your Own Map

Take an A4 piece of paper.

Place the pen pencil or paintbrush at the point where you began your journey into feminism and Live Art and see what happens.

Cross-reference your map with resources in the Study Room. If there are no materials that relate to points on your map email LADA to request materials. When your map is complete send to LADA for upload onto the Map section of this website.

info@thisisliveart.co.uk



A map of Eleanor Roberts' ongoing journey with feminism and live music.

I WASN'T THERE: SCREENINGS

I Wasn't There was a series of free screenings of performance documentation and works to camera held in LADA's Study Room and curated by Aaron Wright. Selected work included rare footage of performances by Nao Bustamante, Bobby Baker, Susan Lewis, Karen Finley, and others. This series invited viewers to encounter or revisit works from rich histories (or herstories) of feminist live art practice – giving just a flavour of the many accessible materials in the Study Room for looking back and moving forwards.

The following is a list of the full programme of work screened in *I Wasn't There*. It can also be read online and downloaded as a PDF and the videos can be viewed in the Study Room.

The power of performance often lies in 'being there', but what happens if you weren't there? There are many performances that will never be repeated for all kinds of reasons, but which deserve to be seen by new generations of audiences and artists. In an attempt to give a 'sense of occasion' to the viewing of performance documentation, *I Wasn't There* is a series of LADA screening programmes drawing on the large holdings of performance documentation in the LADA Study Room, and on materials that are easily accessible online.

This first *I Wasn't There* series related directly to LADA's Restock, Rethink, Reflect Three project on Live Art and Feminism and engaged with feminist performance practices from around the world.

SCREENING 1

As Seen On TV presented documentation and to camera work by a range of female practitioners who have worked with, subverted, infiltrated and taken on the worlds of television and broadcasting.

Bobby Baker - *Spitting Mad* - DB0005

Nao Bustamante - *Rosa Does Joan* - D0295

Monica Mayer and Maris Bustamante - *Black Hen Dust* - D2112

Susannah Hewlett - *Homeshopping Adverts* - D2049

Laurie Anderson - *O Superman* - YouTube @ VIqA3i2zQw

Annie Griffin - *Coming Soon* - YouTube @ DSY8DoDisO0

SCREENING 2

Just Like A Woman reprised a programme originally curated for the 'City of Women Festival' in Slovenia in 2013, the screening was part of a wider two-day programme also entitled *Just Like A Woman* which looked at the ways femininity can be 'performed' and how representations of gender can be queered through performance.

David Hoyle - *Excerpts from Magazine* - D1123

Harold Offeh - *Being Mammy* - EF5084

Heather Cassils - *Teresias* - D2051

Ivo Dimchev - *Lili Handel* - EF5083

Project O - 'O' - D2076

Nao Bustamante - *America, The Beautiful* - D0295

Oreet Ashery - *Dancing With Men* - EV0253

Qasim Riza Shaheen - *Auto Portraits* - EF5087

Rocio Boliver - *Time goes by and I cannot forget you:*

Between menopause and old age - EF5106

Rosana Cade - *Sister* - EF5085

The Famous Lauren Barri Holstein - *How 2 Become 1* - D1897

Vaginal Davis - *Fertile LaToya Jackson Magazine* - EF086

Ann Liv Young - *Welcome To Sherry#47* Vimeo @ 66943683

Kris Grey - *Performing Visibility in 3 Easy Steps* - Vimeo @ 31864720

Kris Grey - *Untitled* - available on Vimeo @ 48542527

Narcissister - *Hot Lunch* - available on Vimeo @ 50867908

Pauline Cummins & Frances Mezzetti - *Walking In The Way* - Vimeo @ 31926825

Ursula Martinez & Jess Love - *Quick Change, Sex Change* -

YouTube @ HhxX02gwaE

SCREENING 3

First Ladies presented performance documentation from North American female artists from the 1980s to the present day.

Ana Mendieta - *Chicken Piece* - D0206

Karen Finley - *Franklin Furnace clip* - D1607-11

Penny Arcade - *BITCH! DYKE! FAGHAG! WHORE!* - EV0143

Ann Liv Young - *welcome to sherry 47* - Vimeo @ 66943683

Holly Hughes - *Franklin Furnace clip* - D1607-11

Martha Rosler - *Franklin Furnace clip* - D1607-11

Carolee Schneemann - *Meat Joy* - YouTube

Moe Angelos & Peg Healey - *Franklin Furnace clip* - D1607-11
Young Jean Lee - *Untitled Feminist Show* - D2141
Andrea Fraser - *Little Frank and His Carp* - Vimeo @ 56939001
Johanna Went - *Knifeboxing* - D1810

SCREENING 4

Girls Aloud looked at some key female British artists from 1990 to the present day.

Kira O'Reilly - *Wet Cup* - EV0347
Grace Surman - *LADA Documentation Bank* - DB0122
Marcia Farquhar - *LADA Documentation Bank* - DB0126
Curious - *Sea Swallowed* - D1496
Helena Goldwater - *And The Hairs Began To Rise* - EV0095
Susan Lewis - *Walking Tall* - EV0133
Ursula Martinez - *Fanny Peculiar* - EV0467
Rajni Shah - *Dinner with America* - D1450
Julia Bardsley - *Foolish Suicide Attempts* - D1443

SCREENING 5

Continental flavour focused on female artists from mainland Europe.

Aine Phillips - *Red Weight* - D1022
Eva Meyer Keller - *Death Is Certain* - D1284
Nezaket Ekici - *Inafferabile/Greifbar Fern* - D1762
Kate McIntosh - *All Natural* - D1291
La Ribot - *Distinguished Pieces* - D0804
Valie Export - *Remote...Remote...* - D0027
Marina Abramovic - *Lips of Thomas* - D1669

BONUS CLIP

Johanna Went - *Prisoner...* - D1810

How to propose a LADA Study Room Screening

Select a theme for your screening event

Contact LADA with a proposal saying what your theme is and why

Research the DVD and Digital Files in the Study Room catalogue related to your theme

Contact LADA for additional recommendations if required

info@thisisliveart.co.uk

Invite an audience

RESOURCES

Publications on/by UK artists

Publications on/by Worldwide artists

Theoretical publications

Digital documentation

DVD documentation



Ursula Martinez image Hugo Glendinning

PUBLICATIONS ON/BY UK ARTISTS

- P2240 - Alexandrina Hemsley and Jamila Johnson-Small
A Contemporary Struggle (2013)
- P2480 - Alice Anderson - From Dance to Sculpture (2012)
- P1879 - Amy Lamé, Bird La Bird, Lois Weaver and Carmelita Tropicana
The FeMuseum: Unpainted Ladies (2012)
- P2548 - Amy Sharrocks - Swim (2007)
- P0918 - Angela Bartram - Five Years (2007)
- P2170 - Anna Birch, Taey Iohe - The Wollstonecraft Live Experience! (2010)
- P0769 - Anne Bean and Rosalind Horne (eds.)
Anne Bean Autobiography: Shadow Deeds (2006)
- P2571 - Black Audio Film Collective: Ian Breakwell, Nina Danino, Bill Furlong, Sunil Gupta, Tina Keane and Cordelia Swann - Tape/Slide (2013)
- P1462 - Bobby Baker - Diary Drawings: Mental Illness and Me (2010)
- P0473 - Bobby Baker - Scanning (1995)
- P2213 - Caroline Bergvall - Middling English (2010)
- P2420 - Catherine Fowler - Sally Potter (2009)
- P0591 - Catherine Gran (ed.) - Electronic Shadows: The Art of Tina Keane (2004)
- P2425 - Charlotte Rodgers
Sacrifice: a personal experience of contemporary blood rites (2011)
- P0522 - Christoph Heinrich (ed.) - Mona Hatoum (2004)
- P2584 - Emma Smith - Emma Smith (2013)

Kathy Battista

**RENEGOTIATING
THE FEMINIST**
Feminist Art in

P2533 - Genesis Breyer P-Orridge - S/he Is (Still) Her/e (2013)
 P2397 - Gilane Tawadros - Sonia Boyce: Speaking in Tongues (1997)
 P0640 - Giovanna Maria Casetta - Looking Good (2005)
 P0664 - Grace Ndiritu - Grace Ndiritu (2005)
 P2496 - Guy Brett - Abstract Vaudeville: The Work of Rose English (2014)
 P0498 - Guy Brett - Carnival of Perception: Selected Writings on Art (2004) [Susan Hiller, Carlyle Reedy, Tina Keane, Hannah O'Shea, Mona Hatoum]

 P2116 - Hayley Newman - Common (2013)
 P0638 - Hayley Newman - Le Notti di Roma (2005)
 P1060 - Hayley Newman - MKVH (Milton Keynes Vertical Horizontal) Screenplay (2007)
 P0257 - Hayley Newman - Performancemania (2001)
 P0521 - Hayley Newman - Shanghai Week (2004)
 P2357 - Helen Chadwick - Helen Chadwick (2004)

 P1292 - J. Maizlish (ed.) - Marcia Farquhar's 12 Shooters (2009)
 P2238 - Jo Spence - The Final Project (2013)
 P2554 - Julia Bardlsey - 'u' see the image of her 'T' (2014)

 P2390 - Katherine Araniello - The Dinner Party (2014)
 P2086 - Kathy Battista - Renegotiating the Body (2013)

 P2534 - Leslie Hill and Helen Paris
 Performing Proximity Curious Intimacies (2014)
 P0868 - Lionel Bovier (ed.) - Linder: Works 1976-2006 (2006)
 P0139 - Lizbeth Goodman - Mythic Women / Real Women: Plays and Performance Pieces by Women (2000)
 P0006 - Lizbeth Goodman (ed.) - Feminist Stages: Interviews with Women in Contemporary British Theatre (1996)
 P2610 - Lois Weaver, Helen Paris and Leslie Hill
 Getting On: A Backstage Tour (2014)
 P1561 - Lucy Suggate - Various Works (2010)

 P2573 - Manuel Vason - Double Exposures (2014) - [Helena Blacker, Lois Keidan, Alice Maude-Roxby, Joanna Zylinska, Lucille Acevedo-Jones, Rajni Shah, Katherine Araniello, Oreet Ashery, Julia Bardsley, Dickie Beau, Nicola Canavan, Marisa Carnesky, Giovanna Maria Casetta, Marcia Farquhar, Eloise Fornieres, Helena Goldwater, Helena Hunter, David Hoyle, Iona Kewney, No'mi Lakmaier, Stacy Makishi, Rita Marcalo,

Mouse, Sinead O'Donnell, Florence Peake, çine Phillips,
The Famous Lauren Barri Holstein, Elvira Santamaria Torres,
Alexandra Zierle]

- P2050 - Marcia Farquhar - Acts of Clothing (2009)
P1910 - Maria Fusco and Richard Birkett (eds.) - Cosey Complex (2012)
P2588 - Maria Sideri - It Comes in Waves: Issue #1 (2014)
P0836 - Martha Wilson (ed.) - Sex, Performance, and the 80's: L.A. London Catalog
(1982) [Rose English, Rose Finn-Kelcey, Tina Keane, Sonia Knox, Hannah
O'Shea, Sally Potter, Carlyle Reedy, The Marx Brothers]
P1051 - Michele Barrett and Bobby Baker (eds.)
Bobby Baker: Redeeming features of daily life (2007)
P2413 - Mo Throp - The Performance Dinners (2010) [Mo Throp, Maria Walsh,
Verina Gfader, Georgina Starr, Kate Smith, Leda Papaconstantinou,
Monika Oechsler, Katherine Meynell, Despina Meimaroglou,
Rebecca Fortnum, Sutapa Biswas, Laura Malacart, Catherine Maffioletti,
Claire MacDonald, Dominika Kieruzel, Susan Kelly, Rebecca Hallifax,
Lucy Gunning, Fran Cottell, Brian Dawn Chalkley, Jo Bruton, Katie Baker,
Gill Addison, Claudia Kappenberg, Celestin Edwards, Maria Walsh,
Sarah Tremlett, Ana Laura Lopez de la Torres, Sissu Tarka, Sarah Smith,
Lucy Reynolds, Anita Ponton, Susannah Pa, Jo Mitchell,
Catherine Maffioletti, Claire Walsh, Marcia Farquhar, Sharon Bennett,
Oreet Ashery, Yolande Burgin, Rose Cronin, Elisha Foust, Oriana Fox,
Dominika Kieruzel, Elena Loizidou, Kristen Lovelock, Caroline Smith]
P0194 - Monica Ross - Valentine (2000)

P2119 - Natasha Davis - Performance Film Installation

P1260 - Oreet Ashery - Dancing With Men (2009)
P1390 - Oreet Ashery - Staying: Dream Bin Soft Stud and Other Stories (2010)
P1453 - Oreet Ashery - Staying: Dream Bin Soft Stud and Other Stories Workshop
Notes (2009/2010)
P2581 - Oreet Ashery - The World is Flooding (2014)
P1291 - Oreet Ashery and Larissa Sansour - The Novel of Nonel and Vowel (2009)

P2579 - Phoebe Davies - Nailwraps: Influences (2014)
P1318 - Rajni Shah - Dinner with America - Essays, Films, Images and
Conversations (2008)
P2217 - Rona Lee - That Oceanic Feeling (2012)
P0256 - Rose English, Jacky Lansley and Sally Potter - Mounting (1977) [artists'
book]
P2270 - Rose Finn-Kelcey - Rose Finn-Kelcey (2013)

P0012 - Rose Garrard and Bev Bytheway (eds.) - Rose Garrard: Archiving My Own History: Documentation of works 1969-1994
P1075 - Silvia Ziranek - Dress Messages – A Word on Wear (2004)
P1093 - Silvia Ziranek - Ici Villa Moi (1989)
P1083 - Silvia Ziranek - Very Food (1987)
P0202 - Simon Ford - Wreckers of Civilisation (1999) [Cosey Fanni Tutti]
P1544 - Sonia Boyce - Like Love (2010)
P2421 - Sophie Mayer - The Cinema of Sally Potter: A Politics of Love (2009)
P2336 - Stephen Walker - Helen Chadwick: Constructing Identities Between Art and Architecture (2013)
P2330 - Susan Croft - Re-staging Revolutions: Alternative Theatre in Lambeth and Camden 1968-88 (2013)
P1335 - Susan Hiller - The Last Silent Movie (2008)
P2222 - Veit Gerner, Henrich Dietz (eds.) - Linder (2013)
P2280 - Yve Lomax - Pure Means (2013)
P2114 - Zora von Burden (ed.) - Women of the Underground: Art - Cultural Innovators Speak for Themselves (2012)

PUBLICATIONS ON/BY WORLDWIDE ARTISTS

- P0675 - Adrian Piper - Out of Order, Out of Sight: Selected Writings in Art Criticism 1967-1992 vol.II (1996)
- P0715 - Adrian Piper - Out of Order, Out of Sight: Selected Writings in Art Criticism 1967-1992 vol.I (1996)
- P0697 - Adrian Piper - Coloured People (1991)
- P2396 - Adrian Piper: Race - Gender and Embodiment (2011)
- P1826 - Adrien Sina - Feminine Futures: Valentine de Saint-Point – Performance, Dance, War, Politics and Eroticism (2006)
- P1655 - Agnes Husslein-Arco, Angelika Nollert, Stella Rollig- VALIE EXPORT (2010)
- P0528 - Alexandra Munroe and Jon Hendricks (eds.) - Yes: Yoko Ono (2000),
- P1800 - Alina Troyano - I, Carmelita Tropicana: Performing Between Cultures (2000)
- P1012 - Amanda Coogan - A Brick in the Handbag (2004)
- P1321 - Ana Laura Lopez de la Torre - Night Time (2009)
- P2332 - Ana Mendieta - Traces (2013)
- P2394 - Ana Mendieta - She Got Love (2014)
- P2440 - Ana Mendieta - Blood and Fire (2011)
- P1232 - Andrea Saemann, Katrin Grögel (eds.) - Performance Saga Interview 08: Alison Knowles (2008)
- P1231 - Andrea Saemann, Katrin Grögel (eds.) - Performance Saga Interview 07: Martha Rosler (2008)
- P1230 - Andrea Saemann, Katrin Grögel (eds.) - Performance Saga Interview 06: Joan Jonas (2008)
- P1661 - Ann Maria Healy, Helena Walsh - Brutal Silences: A Study Room Guide On Live Art In Ireland (2011)
- P2580 - Anna Berndtson - Anna Berndtson (2014)
- P0624 - Annie Sprinkle and Gabrielle Cody (eds.) - Hardcore from the Heart: The Pleasures, Profits and Politics of Sex in Performance – Annie Sprinkle Solo (2001)
- P2391 - Bettina Knaup and Beatrice Ellen Stammer - re.act.feminism: a performing archive (2013)
- P2233 - Carla Cugini (ed.) - Andrea Fraser: Texts, Scripts, Transcripts (2013)
- P2473 - Carolee Schneemann - More Than Meat Joy: Performance



ANA MENDIETA TRACES

Works and Selected Writings (1998)

- P0346 - Carolee Schneemann - Imaging Her Erotics (2002)
P0281 - Caroline Collier and Stephen Foster - Gina Pane (2002)
P1157 - Catherine Woof (ed.) - Yvonne Rainer: The Mind is a Muscle (2007)
P2395 - Cherise Smith - Enacting Others: Politics of Identity (2011) [Adrian Piper, Eleanor Antin, Anna Deavere Smith, Nikki S. Lee]
P0168 - Christine Buci-Glucksmann - Orlan: triomphe du baroque (2000)
P0595 - Claire Rousier (ed.) - La Ribot II (2004)
P1825 - Claude Cahun and Marcel Moore - Don't Kiss Me: The art of claudes cahun and marcel moore (2006)
P0140 - Coco Fusco (ed.) - Corpus Delecti: Performance Art of the Americas (2000)
P2024 - Coco Fusco - English Is Broken Here (1995)
- P2531 - Daphne Pappas and Liesbeth Levy - Common Skin - Myriam Mihindou (2014)
P2609 - David A. Bailey, Gilane Tawadros (eds) - Veil: Veiling, Representation and Contemporary Art (2003)
P2462 - Diego Sileo and Eugenio Viola - Regina Jose Galindo: Estoy Viva (2014)
P2101 - Diego Sileo, Eugenio Viola (eds.) - Marina Abramović : The Abramović Method (2012)
- P2547 - Eleanor Antin - Conversations with Stalin (2013)
P2464 - Eleanor Antin - 100 Boots (1999)
P2355 - Eleanor Heartney et al (eds.) - The Reckoning: Women Artists of the New Millennium (2013)
P2497 - Eleanor Heartney et al. - After the Revolution: Women Who Transformed Contemporary Art – Revised and Expanded Edition (2013)
P0940 - Elizabeth Stephens - Photos, sculpture, installations 1994-2000 (2000)
P0941 - Elizabeth Stephens and Annie Sprinkle - The Love Art Laboratory (2005)
P2439 - Emely Neu, Jade French, Pussy Riot - Let's Start A Pussy Riot (2013) [Pussy Riot]
P2494 - Emily Liebert - Multiple Occupancy: Eleanor Antin's 'Selves' (2013)
- P2342 - Feminist Press - Pussy Riot: A Punk Prayer for Freedom (2013)
- P0337 - Germano Celant (ed.) - Marina Abramović: Public Body (1998)
P0545 - Gloria Moure - Ana Mendieta (1996)
- P0021 - Institute of Contemporary Arts [London] - Bad Girls (1994) [Penny Arcade, Nicole Eisenman, Nan Goldin, Deborah Levy, Peggy Phelan, Riot Grrrl]

- P1383 - Ishiuchi Miyako - Mother's 2000-20005: traces of the future (2005)
- P1465 - James Westcott - When Marina Abramović Dies: A Biography (2010)
- P2124 - Jane Blocker - Where is Ana Mendieta? Identity, Performativity and Exile (1999)
- P0824 - Janine Antoni - The Girl Made of Butter (2000)
- P0874 - Janine Antoni - Ready or Not, Here I come (2006)
- P0823 - Janine Antoni - Moor (2003)
- P0822 - Janine Antoni - Janine Antoni (2000)
- P0989 - Janine Antoni (ed.) - Lore and Other Convergences (2007)
- P2183 - Jayne Wark - Radical Gestures: Feminism and Performance Art in North America (2006)
- P2022 - Jenny Lopez - Maria Teresa Hincapié: Her body is her religion, her actions her art – Performance art from Latin America (1996)
- P1525 - Jess Dobkin - Performance Artist: This is my work 2003-2010 (2010)
- P2375 - Jill Dolan (ed.) - A Menopausal Gentleman: The Solo Performances of Peggy Shaw (2011)
- P2377 - Joan Jonas - Performance Video Installation 1968-2000 (2000)
- P2204 - Joan Jonas - Joan Jonas (2004)
- P2225 - Judith Rudakoff - Trans(per)forming Nina Arsenault (2012)
- P2252 - Karen Finley - The Reality Shows: Karen Finley (2011)
- P2382 - Karen Finley - Shock Treatment (1990)
- P2501 - Karen Finley - Pooh Unplugged: A Parody (1999)
- P2500 - Karen Finley - Living It Up (1996)
- P2424 - Karen Finley - Enough is Enough: Weekly Meditations for Living Dysfunctionally (1993)
- P2499 - Karen Finley - Aroused: A Collection of Erotic Writing (2001)
- P2242 - Karen Finley - A Different Kind of Intimacy (2000)
- P2545 - Kate Antosik-Parsons - Etudes Irlandaises, 'Suppressed Voices: The Suffering and Silencing of Irish Institutional Abuse Survivors in Aine Phillips's Redress Performances' (2014)
- P2607 - Katja Kobolt and Zdravković - Performative Gestures Political Moves (2010) [City of Women]
- P2337 - Kristine Stiled (ed.) - Correspondence Course: an epistolary history of Carolee Schneemann and her circle (2010)
- P1324 - Kristine Stiles, Klaus Biesenbach, Chrissie Iles (eds.) - Marina Abramović (2008)
- P0594 - La Ribot, Marc Pérennès, Luc Derycke (eds.) - La Ribot I (2004)
- P1830 - Labour: A Live Exhibition - Performances by Irish Female Artists 2102

P2451 - LADA - STUDY ROOM GUIDE / LADA ANTHOLOGY: GIRLS ON FILM (2013)
 P2402 - Laurie Anderson - Nothing In My Pockets (2009)
 P1197 - Leda Papaconstantinou: performance - film, video 1969-2004 (2005)
 P2419 - Lee Lozano - Dropout Piece (2014)
 P2400 - Lenora Champagne - Out From Under: Texts by Women Performance Artists (1990)
 P0598 - Linda M. Montano and Jennie Klein (eds.) - Letters from Linda M. Montano (2005)
 P0015 - Linda Montano - Art in Everyday Life (1981)
 P0867 - Lisa Gabrielle Mark (ed.) - WACK! Art and the Feminist Revolution (2007)

P2562 - Maren and Maurice Berger Hassinger - Maren Hassinger 1972 - 1991 (1991)
 P0388 - Marie Jose Kerejeta - Orlan 1964-2004 (2002)
 P1647 - Marina Abramović - The Artist is Present (2010)
 P1002 - Marina Abramović - Seven Easy Pieces (2007)
 P2214 - Marina Abramović - objects performance video sound (1995)
 P0526 - Marina Abramović - Marina Abramović: Student Body (2004)
 P0835 - Marina Abramović - Balkan Epic (2006)
 P0122 - Marina Abramović (ed.) - Artist Body (1998)
 P2406 - Marina Abramović Institute - Marina Abramović Institute (2013)
 P2528 - Martha Wilson - Staging the Self: 30 Projects from 30 Years of Franklin Furnace Archive Inc. (2009)
 P2125 - Martha Wilson - Martha Wilson Sourcebook - 40 Years of Reconsidering Feminism, Performance, Alternative Spaces (2011)
 P1331 - Mary Richards - Marina Abramović (2010)
 P2343 - Masha Gessen - Words Will Break Cement: The Passion of Pussy Riot (2014)
 P0505 - Meiling Cheng - 'Sacred Naked Nature Girls'
 P0502 - Meiling Chen - 'Les Demoiselles d/L.A.: Sacred Naked Nature Girls - Untitled Flesh' (1998)
 P0507 - Meiling Cheng - 'Elia Arce's Performance Art: Transculturation, Feminism, Politicized Individualism', Text and Performance Quarterly, 20.2. (2000)
 P0589 - Mella Jaarsma - Moral Pointers (2001)
 P2001 - Mesto Zensk - 12th International Festival of Contemporary Arts: City of Women (2006)
 P0544 - Michael Laub - The Biography Remix: Marina Abramović (2004)
 P0987 - Mirjam Milharčič Hladnik - 13th International Festival of Contemporary Arts: City of Women (2007)
 P1767 - Miško Šuvaković, Marijan Špoljar, Vlado Martek (eds.) - Vlasta Delimar:

monografija performans (2003)

P2495 - Moira Roth - The Amazing Decade: Women and Performance Art in America, 1970-1980 (1983)

P2274 - Monica Mayer, Rosa Chilante - Mujeres y Performance an Mexico (2004)

P1384 - Mowa Yanagi - Miwa Yanagi (2009)

P0411 - n.paradoxa - International Feminist Art Journal 5 (2000) [Sally Potter, Japanese Women Artists, Bojana Pejic, Bobby Baker, Linda Montano, and more]

P0412 - n.paradoxa - International Feminist Art Journal 12 (2003), [Orlan, Karen Finley, Polish and Russian Women Artists, and more]

P1954 - n.paradoxa, Katy Deepwell - n.paradoxa's 12 Step Guide to Feminist Art, n.paradoxa's 12 Step Guide to Feminist Art, issue 21, Sept 2010

P2370 - Nancy Princenthal - Hannah Wilke (2010)

P2326 - Nezaket Ekici - Personal Map – To be Continued....

P1605 - Nezaket Ekici - Nezaket Ekici (2004)

P1960 - Norbert Servos - Pina Bausch: Dance Theatre (2008)

P2448 - Olga Viso - Unseen Mendieta: The Unpublished Works of Ana Mendieta (2008)

P0547 - Patti Smith - Complete notes and reflections (1999)

P1418 - Paula Orrell (ed.) - Marina Abramović + the Future of Performance Art (2010)

P1998 - Pawel Leszkowicz (ed.) - Love is Love – Art as LGBTQ Activism: From Britain to Belarus (2011) [exhibition catalogue]

P1412 - Penny Arcade - Bad Reputation: Performances, Essays, Interviews (2009)

P0142 - Performing Arts Journal - 49 (1995) [Orlan, Cindy Sherman, Nan Goldin]

P2447 - Rebecca Horn - Rebecca Horn (1995)

P2588 - Riders of the Apocalypse - really? [Vlasta Delimar, Milan Božić, Pino Ivančić] (2012)

P0215 - Robert Ayers - The Special and The Unusual: Listening to Orlan (1999)

P1647 - Robert Wilson - The Life and Death of Marina Abramović(2011) [show programme]

P0336 - RoseLee Goldberg - Laurie Anderson (2000)

P1945 - Royd Climenhaga (ed.) - The Pina Bausch Sourcebook The Making of Tanztheater (2011)

P1643 - Simon Donger, Simon Shepherd, Orlan (eds.) - Orlan: A Hybrid Body of Artworks (2010)

WORLDWIDE ARTISTS

P1377 - Sophie Calle - The Reader (2009)
 P0948 - Sophie Calle - Take Care of Yourself (2007)
 P2469 - Sophie Calle - Double Game (2007)
 P0484 - Split Britches - Lesbian Practice/Feminist Performance (1996)
 P1973 - Susan Bassnett - Magdalena – International Women's Experimental Theatre (1989)
 P1155 - Susan Morgan (ed.) - Joan Jonas: I Want to Live in the Country (and Other Romances) (2006)
 P1962 - Suzanne Lacy - Leaving Art: Writings on Performance, Politics, and Publics 1974 – 2007 (2010)

P2543 - Tania Bruguera - On the Political Imaginary (2010)
 P2356 - Tracy Fitzpatrick - Hannah Wilke: Gestures (2009)

P2503 - V. Vale (ed.) - Lydia Lunch (2013)
 P2246 - VALIE EXPORT - VALIE EXPORT (2003)
 P1596 - VALIE EXPORT - [exhibition booklet] (2004)
 P2605 - Vanilla Edizioni (ed.) - Regina José Galindo (2006)
 P2546 - Various - Sigalit Landau (2014)
 P1386 - Various - Life Actually: The works of contemporary Japanese Women (2005)
 P1836 - Various - Doin' It In Public: Feminism and Art at the Woman's Building (2012) [exhibition catalogue]
 P2483 - Various - Tania Bruguera (2010)
 P2449 - Vlasta Delimar - To Sam Ja / This Is I (2008)
 P1253 - Vlasta Delimar - Guilt: Retelling a story life (2004)
 P1252 - Vlasta Delimar - Conversation with the Warrior or Woman has Disappeared (1999/2000)

P0551 - Yayoi Kusama - Yayoi Kusama (2001)
 P1949 - Yilmaz Dziewior (ed.) - VALIE EXPORT: Archiv (2012)
 P2415 - Yingmei Duan - Performance & Performative Installation Art 1995-2013 (2013)
 P0464 - Yishu: Journal of Contemporary Chinese Art - Special Issue 'Women Artists: Cruel/Loving Bodies' (2003)
 P2074 - Yoko Ono - To The Light (2012) [exhibition catalogue]
 P1289 - Yoko Ono - Grapefruit: A Book of Instruction and Drawings (2000)
 P2180 - Yoko Ono - Acorn (2013)

P2114 - Zora von Burden (ed.) - Women of the Underground: Art – Cultural

THEORETICAL PUBLICATIONS

- P0980 - Adrienne Sara Katz - Changing Narratives: Performative acts of reclaiming the body through elective corporeal trauma (2007)
- P0607 - Allucquère Rosanne Stone - The War of Desire and Technology at the Close of the Mechanical Age (1995)
- P0013 - Amelia Jones - Body Art: Performing the Subject (1998)
- P1889 - Amelia Jones - Seeing Differently: A history and theory of identification and the visual arts (2012)
- P1551 - Amelia Jones - Self/Image: Technology, Representation and the Contemporary Subject (2006)
- P0373 - Amelia Jones (ed.) - The Feminism and Visual Culture Reader (2003)
- P2380 - Amy Scholder and Ira Silverberg (eds.) High Risk: An anthology of Forbidden Writings (1991)
- P0144 - Andrea Juno and V. Vale (eds.) - Angry Women (1991)
- P0540 - Art History 26.3 - Difference and Excess in Contemporary Art: The Visibility of Women's Practice (2003)
- P2502 - Barbara Brook - Feminist Perspectives on the Body (1999)
- P2144 - Catherine Lord and Richard Meyer - Art and Queer Culture (2013)
- P2383 - Clare Johnson - Femininity, Time and Feminist Art (2013)
- P0241 - Coco Fusco - The Bodies That Were Not Ours (2001)
- P1389 - Colette Conroy - Theatre & the Body (2010)



- P2122 - Geraldine Harris, Elaine Aston
Feminist Futures? Theatre, Performance, Theory (2007)
- P2498 - Helen McDonald
Erotic Ambiguities: The Female Nude in Art (2001)
- P0229 - Helena Reckitt and Peggy Phelan (eds.) - Art and Feminism (2001)
- P2227 - J Halberstam - Gaga Feminism (2012)
- P0523 - Jennifer Blessing (ed.) - Rose is a Rose is a Rose: Gender Performance in Photography (1997)
- P2269 - Jennifer Doyle - Hold it Against Me: difficulty and emotion in contemporary art (2013)
- P1473 - Jill Dolan - Theatre & Sexuality (2010)
- P0798 - Jose Esteban Munoz - Disidentifications: Queers of Color and the Performance of Politics (1999) [also Carmelita Tropicana, Vaginal Davis]
- P2232 - Judith Halberstam - The Queer Art of Failure (2011)
- P2196 - Judith Halbertstam - Female Masculinity (1998)
- P2244 - Kate Bornstein - Gender Outlaw: On Men, Women, and the Rest of Us (1995)
- P2245 - Kate Bornstein - My New Gender Workbook (2013)
- P2430 - Kate Eichorn - The Archival Turn in Feminism: Outrage in Order (2013)
- P0362 - Katherine Liepe-Levindon (ed.) - Strip Show: Performances of Gender and Desire (2002)
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- P2265 - Laura Cottingham - Seeing Through the Seventies: Essays on Feminism and Art
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EF0123 - Aine Phillips - Harness

EV0464 - Aine Phillips - There Is Only Love And Longing

EF5091 - Annie Griffin - Almost Persuaded

EV0045 - Annie Sprinkle - My Body Is A Temple

EV0332 - Bobby Baker - Kitchen Drawing

EV0523 - Bobby Baker - Spitting Mad

ED0461 - Caroline Bowditch and Fiona Wright - Girl Jonah

EV0176 - Cindy Cummings - I Luuv Merika Goddaammit

EV0033 - Diane Torr - Drag Kings Subjects

EV0059 - Dorothea Smartt / Sherelle Mitchell - From Me To
You To Me

EF5003 - Gillie Kleiman - Ophelia Is Not Dead

EV0103 - Helen Paris - Marigolds

EV0095 - Helena Goldwater - Hairs

EV0142 - Holly Hughes - Sins Of Omission

EV0725 - Juliet Robson - Norman And Shopping

ED1427 - Katherine Araniello - Terminal Services

EV0249 - Kira Oreilly - 13

EV0347 - Kira Oreilly - Wet Cup

EV0104 - La Ribot - Piezas

EV0002 - Leslie Hill - Aunt Bill

EV0100 - Leslie Hill - Push The Boat Out

EV0061 - Lotty Rosenfeld -Operations

EV0064 - Lotty Rosenfeld - Documentation

EV0447 - Marcia Farquhar - Soap Cloackroom Coming Round Again Again

EV0098 - Marisa Carnesky - Dragon Lady

EV0315 - Marisa Carnesky - Jewess Tattoess

EV0141 - Marty Pottenger - Construction Stories

EV0185 - Mary Duffy - Stories Of A Body

EV0062 - Nao Bustamante - Sexikitsch

EF5111 - Nic Green - Trilogy

EF5072 - Oreet Ashery - Hairoism

EV0253 - Oreet Ashery - Dancing Occupation Latebaby

EV0396 - Oreet Ashery - Wake Like For You

EV0574 - Oreet Ashery - Say Cheese Extracts

EV0081 - Orlan - Woman With Head

EV0082 - Orlan - This Is My Body

EV0123 - Pamela Sneed - Mayla

EV0143 - Penny Arcade - Bitch! Dyke! Faghag! Whore!

EV0107 - Robbie Mccauley - Sallys Rape

EF5106 - Rocio Bolivier - 'Times Go By And I Can't Forget You'

EV0105 - Rona Lee - Avid Metamorphosis 1

EF5085 - Rosana Cade - Sister

EV0724 -Sonia Boyce - I want to see it: twirl, wiggle, spin & chew

EV0133 - Susan Lewis - Walking Tall

DVD DOCUMENTATION

- D1307 - Adalet Garmiany and Clare Charnley - Wata / Speech - a series of collaborative performance using different languages
- D1952 - Aine Phillips - Spectral
- D1144 - Alison Knowles - Performance Saga - Interview 08 - Alison Knowles
- D1749 - Amanda Coogan - Yellow Re-Performed: Six, from a live performance
- D2040 - Ann Liv Young - Sleeping Beauty, Part 1, first night
- D2038 - Ann Liv Young - Mermaid Show
- D2039 - Ann Liv Young - Sherry and Naomi
- D2036 - Ann Liv Young - Tribute to Elliot Krems
- D2037 - Ann Liv Young - Sherry vs Kanye
- D2041 - Ann Liv Young - Chicken Show
- D1908 - Ann Liv Young - Snow White
- D1900 - Ann Liv Young - Solo
- D1872 - Ann Liv Young - Michael
- D2042 - Ann Liv Young - Sherry Hunter
- D1909 - Ann Liv Young - Cinderella
- D1911 - Ann Liv Young - Sherry Abrons
- D1910 - Ann Liv Young - Ann Liv Young
- D1907 - Ann Liv Young - Ben's Video
- D2064 - Anna Birch, Cicely Hamilton - A Pageant of Great Women
- D2063 - Anna Birch, Kaethe Fine - Vindication and Wollstonecraft Live!
- D0774 - Annie Sprinkle - HerStory of Porn
- D0777 - Annie Sprinkle - Kiss
- D0775 - Annie Sprinkle - Annie Sprinkle's Amazing World of Orgasm
- D0776 - Annie Sprinkle - Exposed: Experiments in Love, Sex, Death and Art
- D0779 - Annie Sprinkle - Orange Wedding Two
- D2165 - Antagonist Art Movement - Anything Boys Can Do/Mark of Ninja

- D0153 - Barby Asante - Selected Works



D2104 - Bean & Benjamin Sebastian of]performance space[, Mara Vujic, Keith Khan, Lois Keidan -

Trashing Performance, Mainstream and Underground, Panel

D0386 - Bobby Baker - How to Live

D0962 - Bobby Baker - How to Live

D0960 - Bobby Baker - Daily Life Series: 5 Box Story

D0961 - Bobby Baker - Table Occasion No 19

D0963 - Bobby Baker - Drawing on a Mother's Experience

D0964 - Bobby Baker - Cook Dems

D0959 - Bobby Baker - Daily Life Series: 4 Grown-Up School

D0958 - Bobby Baker - Daily Life Series: 3 Take a Peek!

D0957 - Bobby Baker - Daily Life Series: 2 How to Shop

D0956 - Bobby Baker - Daily Life Series: 1 Kitchen Show

D0991 - Carolee Scheemann - Performance Saga - Interview 04 -
Carolee Scheemann

D2114 - Carolee Schneemann - Utterly Precarious: A master class with
Carolee Schneemann

D2095 - Caroline Bergvall - Ghost Pieces

D0205 - Claudia Dias - One Woman Show

D1817 - Coco Fusco - I Like Girls in Uniform

D0715 - Curious - (be)longing

D0722 - Curious - Performing Rights Collection - Vienna - (be)longing

D0171 - Curious - Essences of London

D1059 - Curious - Sacred 2008 - (be)longing film

D1660 - David Hoyle - Magazine: 10 Live performance essays by David Hoyle

D0037 - DeeJ Fabyc - Compilation

D0972 - Delpha Hudson - A Walk with Jane Austen

D0973 - Delpha Hudson & Helen Battelley - Pleasure in Slowness

D1215 - Efi Ben-David - Cordunesc and Ramble Blind

D2116 - Eleanor Sikorski - Love Songs

D0951 - Esther Ferrer - Performance Saga Interview 01 - Esther Ferrer

D0589 - Fiona Wright - Solo Performance Lectures

D1713 - Gillie Kleiman - Ophelia Is Not Dead

D2051 - Heather Cassils - Heather Cassils - Performance Documents

D0800 - Helena Goldwater - Not Tonight Darling, I'm Washing My Hair

D1816 - Helena Walsh - Containing Crisis
 D2104 - Helene Cixous, Adrian Heathfield, Hugo Glendinning
 Performing Idea: Performative Writing

D0668 - Janine Antoni and Melissa Martin - Lore and Other Convergences: Talk
 D0669 - Janine Antoni and Melissa Martin
 Lore and Other Convergences: Performances

D1492 - Jess Dobkin - Performance Artist: Compilation DVD 2003-2010
 D1258 - Jess Dobkin - Fee For Service
 D1259 - Jess Dobkin - Compilation of recent performance art work (2003 - 2009)
 D1142 - Joan Jonas - Performance Saga - Interview 06 - Joan Jonas
 D2104 - Joe E. Jeffreys, Bettina Knaup
 Trashing Performance, Outsider Actions, In Conversation

D1810 - Johanna Went - Club Years
 D2155 - Josefina Alcázar - Mujeres en Acción
 D1555 - Julie Tolentino - Cry of Love

D2098 - Karen Finley - Fear of Living
 D1427 - Katherine Araniello- Terminal Services & Vital Statistics
 D0298 - Kira O'Reilly - In the Wrong Placeness (2005)
 D1680 - Korinna McRobert - Portfolio

D0804 - La Ribot - Trientaycuarto Pieces Distinguees & One Striptease
 D0155 - La Ribot - Distinguida
 D0430 - La Ribot - Still Distinguished
 D1896 - Laurie Anderson - Big Science
 D1131 - Leda Papaconstantinou - In the Name of
 D1185 - Leda Papaconstantinou - Do You Love Me; They; Today What; Boxed
 D1186 - Leda Papaconstantinou - Oh Godard; Votive; Bite; Porn; Genet's toaster;
 Arrows are of Eros; Pregnant; Friends; Happy End
 D1184 - Leda Papaconstantinou
 She Who Cries; Strip: The Chronicle of an Interrogation
 D1183 - Leda Papaconstantinou - Performance and More
 D2183 - Leslie Hill & Helen - (be)longing
 D0121 - Leung Po Shan (Anthony Leung) - Devotion 1
 D1071 - Lois Weaver - Sacred 2008
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 D2104 - Lois Weaver, Bird La Bird, Amy Lane, Carmelita Tropicana
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 D0334 - Louise Manifold - Back Embrace

D2053 - Lucy Hutson
 If You Want Bigger Yorkshire Puddings You Need a Bigger Tin
 D1125 - Lucy Woollett - Ladies, All the Ladies
 D2093 - Lynn Hershman Leeson - Women Art Revolution

D1283 - Manah Depauw - Johnson and Johnson
 D1895 - Marina Abramovic - The Artist is Present
 D1143 - Martha Rosler - Performance Saga - Interview 07 - Martha Rosler
 D1671 - Milan Bozic, Antonio Gotovac, Vlasta Delimar - Two Men and Woman
 D1300 - Miss High Leg Kick - Miss High Leg Kick's Fashion Bus
 D2111 - Monica Mayer - Archiva: Obras maestras del arte feminista en Mexico
 D2109 - Monica Mayer - Un Banquete Mas (One More Dinner)
 D0553 - Monica Ross - London Rightsrepeated (2006)
 D1019 - Monica Ross - Rightsrepeated - An Act of Memory (2008)
 D0949 - Monika Gunther - Performance Saga Interview 03 - Monika Gunther

D0796 - Oreet Ashery - Oreet Ashery (2005)
 D0033 - Orlan - Multimedia Monograph

D1490 - Paola Paz Yee - Action Art
 D1204 - Patti Smith - Dream of Life
 D1333 - Peggy Shaw and Clod Ensemble - MUST
 D0034 - Penny Arcade - Bad Reputation
 D0343 - Performance, Politics, Ethics and Human Rights: Screening Programme -
 Adrien Sina
 D2143 - Pussy Riot - A Punk Prayer

D1255 - Rajni Shah - Three Short Films About Dinner With America

D1360 - S & P Stanikas - Two Women
 D2150 - Sally Potter - The Gold Diggers
 D1256 - Samantha Sweeting - His fleece was white as snow (for La Nourrice: Come
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D0353 - Tanya Ury - Promised Land
D0384 - Tanya Ury - Kolnisch Wasser
D0282 - Tanya Ury - Roslein Sprach
D0383 - Tanya Ury - Red Hot Pokers
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D0283 - Tanya Ury - Hotel Chelsea - Koln
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D2104 - Various - Performance Matters Archive
D1290 - Various - Liveartwork DVD 7
D0802 - Various - SPILL - Festival of Performance
D0797 - Various - As She Likes It - Female Performance Art from Austria
D2110 - Various - Archivo Activo
D1962 - Xanthe Gresham - Goddess Trilogy
D0122 - Yang Qing - Chinese Recluse
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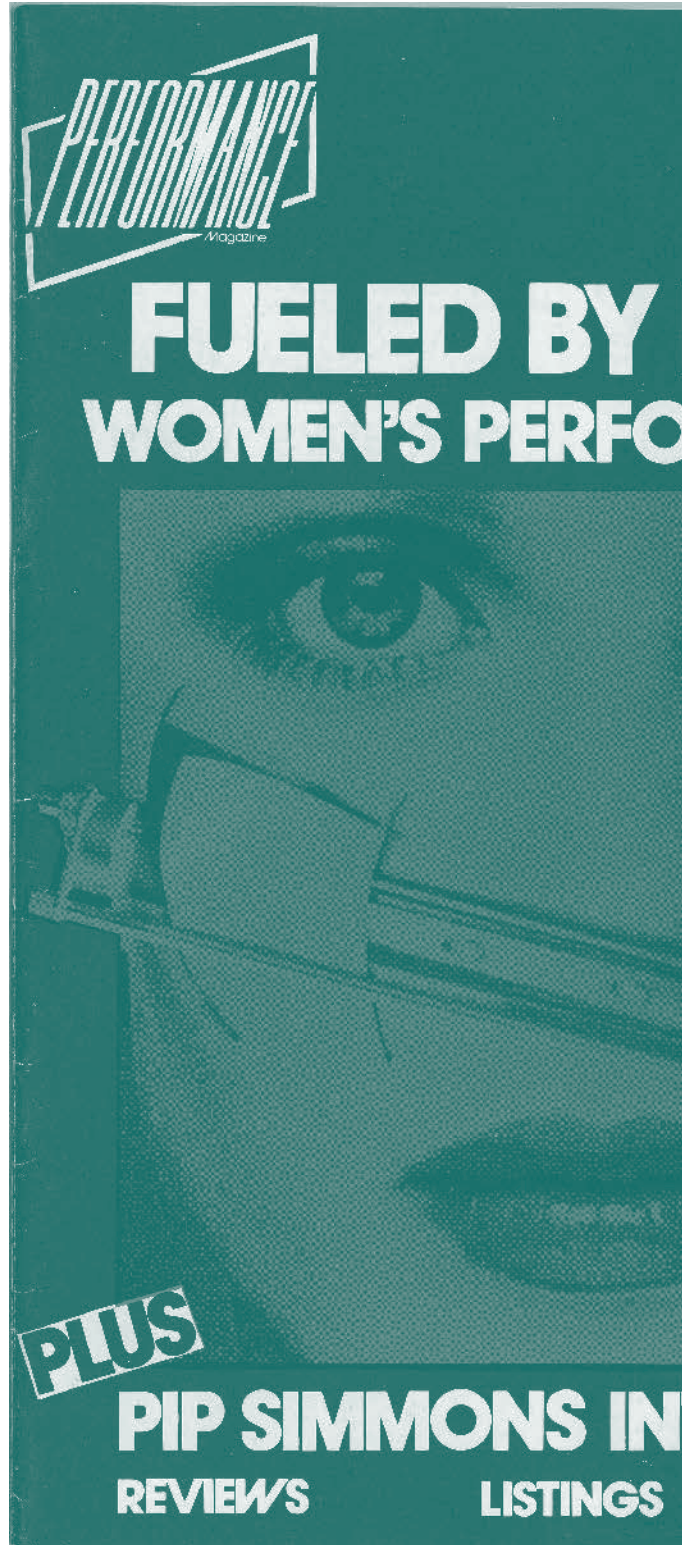
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