



The
National College
of
Art & Design
FACULTY OF FINE ART
SCULPTURE DEPARTMENT

TRACING THE PERFORMATIVE PROCESS OF WOMEN'S ART
WITHIN THE HUMAN BODY, PHOTOGRAPHY AND THE OBJECT
by
Rhona Byrne

Submitted to
THE FACULTY OF HISTORY OF ART & DESIGN AND COMPLEMENTARY STUDIES
in candidacy for
BACHELOR OF FINE ART SCULPTURE, 1994

March 3rd, 1994



TABLE OF CONTENTS

Page No.

List of illustrations	3
Introduction	4
Chapter I Performance as a strategy adopted by artists.	7
Chapter II Performance and the body.	11
Chapter III The performative portraiture.	17
Chapter IV The performative object of consumption.	26
Conclusion	37
Notes	39
Bibliography	41

LIST OF ILLUSTRATIONS

- 1 A Parisian Audience, 1960 from Goldberg 1979
- 2 "Anthropometries Painting" Yves Klein 1960 from Goldberg 1979
- 3 "The Singing Sculpture" Gilbert & George 1971 from Deitch 1993
- 4 "Reading Position For Second Degree Burn" Dennis Oppenheim 1970 from Goldberg 1979
- 5 "Trans-Fixed" Chris Burden 1974 from Goldberg 1979
- 6 "The Bag Lady" Suzanne Lacy 1977 from Barbara 1981
- 7 "The Goddess" Hannah Wilke 1976 from Hannah Wilke 1989
- 8 "Scarification Object Series" Hannah Wilke 1975 from Hannah Wilke 1975
- 9 Jackson Pollock at work in New York 1950 from Henri 1974
- 10 Untitled #48 Cindy Sherman 1979 from Marco 1990
- 11 Untitled #93 Cindy Sherman 1981 from Marco 1990
- 12 Untitled #167 Cindy Sherman 1986 from Marco 1986 from Marco 1990
- 13 "Shopping Bags" Sylvie Fleury 1990 from Artforum 1992
- 14 "Coco" Sylvie Fleury 1991 from Artforum 1992
- 15 Untitled Sylvie Fleury 1992 from Artforum 1992
- 16 "Mannequin Fall" Charles Ray 1991 from Deitch 1993
- 17 "Chocolate Gnaw, Lard Gnaw" Janine Antoni 1992 from Deitch 1993
- 18 "Phenylathylamine" Janine Antoni 1992 from Deitch 1993
- 19 "Lipstick" Janine Antoni 1992 from exhibition
- 20 "Chocolate Busts" Hannah Wilke 1982 from Hannah Wilke 1989
- 21 Performance - Hair Dye Janine Antoni 1994 from Flash Art, Summer 1993

INTRODUCTION

The correspondances and crossovers between performance and the creation of objects and environments indicates a desire to escape the limitations of both by exploring the contradictions between them by slipping between the established conventions of form and disciplines.

Hewison 1990 p.123

There has been a long tradition of artists turning to live performance as one means among many of expressing their ideas and such performative events have played an important part in the history of art. It is interesting that performance has been consistently left out in the process of evaluating artistic development, especially in the modern period, more on account of the difficulty of placing it in the history of art than of any deliberate omission. Performance, I believe, has been considered as a way of bringing to life the many formal and conceptual ideas on which the making of art is based. In many ways it has been a way of breaking down categories and indicating new directions. The history of performance art in the twentieth century is the history of a "permissive open-ended medium with endless variables executed by artists" (Goldberg 1979 p.9).

My aim in this thesis is to trace an evolution of performance by looking at the transformation of styles within its development which have put the individual body in a discourse with the social body.

The following chapters deal with the past three decades and are concerned with the performative process operative within the human body. By looking at different representative forms such as the photographic image and the object, I suggest that these forms participate in a performative exchange derivative from "performance art".

Throughout this thesis I shall look at feminist theories of representation by exploring different women artists over the last

three decades. Although both genders have played an important role in the history of performance (in passing I shall mention relevant male artists, e.g. Chris Burden), I find women's substantial contribution to performance more important to discuss as the combination of both feminism and performance art has shaped a new language of representation and I believe has expanded the scope of what art can encompass. The main group of women artists that I shall be discussing are Hannah Wilke, Cindy Sherman, Sylvie Fleury and Janine Antoni, all of whom act as a catalyst through the course of the last three decades. In my selection of these artists' work, I shall explore how over the past three decades the body has become a formal medium (the object). That medium, according to Kristine Stiles "has replaced traditional theatrical narrative texts as visual and the conceptual, for the embattled role of representation, figuration and narration in general throughout modernism into our own period" (Stiles 1990 p.47).

In Chapter I I will discuss the birth of performance art, its rejection of the traditional object and as a strategy adopted by artists in the sixties to communicate directly with an audience.

Chapter II investigates the same era of the sixties and seventies, but reviews the different aspects through the development of "live performance art" and how the body became a medium of expression, more notably in the work of feminist women artists of that time.

In Chapter III my intention is to define how, in relation to technology, performance art emerges in the eighties by looking at portraiture photography as a means of representation of the body as an image.

In Chapter IV I will define how we now perceive the consumer object and its relationship to the art object, also how the deconstructing of thoughts in post modernism has destabilized the image of the body

and has repositioned self identity. I will discuss these aspects of representation as being influential to artists of the nineties who are investigating the new self identity through conceptual figurative art and how they portray this through the performative object.

Chapter I

PERFORMANCE AS A STRATEGY ADOPTED BY ARTISTS

The general sense of performer is someone who acts for her/himself or for others. As far as the "art world" is concerned, the pre-1960's "performer" usually referred to an interpreter or entertainer i.e. dance, theatre or musical performer. The cleansing of the word or term took place in the mid to late sixties when dancers and some visual artists began to speak of "task actions" and "task performances", with simple reference to the act of moving the body or objects from one place to the other without regard for the meanings or content of the activity, simply acts amongst other acts. Its significance lay in the fact that it was a gesture, no more, no less meaningful than any other gesture.

The "happenings" in the sixties became a kind of laboratory in which something potentially significant might germinate. Moving into the seventies, performance believed that the gesture must do, mean or say something. This was when performance became accepted as a medium of artistic expression in its own right. Seventies performers "told", not simply showed. Students began to emerge from art schools during the late sixties, early seventies, fascinated by new media and sceptical of the relevance of forms such as painting and sculptural objects. Performance broke rules by moving away from established artistic conventions. The crossover between performance and the creation of objects making and explore art experience in everyday life. Performance art refused to limit the artwork by drawing its boundaries, so that new and unpredictable elements might enter into the work. Essentially, performance was a testing ground for visual artists trying to expand their formal palettes. The removal of the object was necessary in order to reveal relationships that surround it.

At the point of its emergence, performance art has invariably been bound up with a notion of denial: a denial of the object in order that the actions and exchanges that surround it might be seen; a denial of the work's completion in order that processes of definition may become apparent.

Kaye 1990 p.199.

The sixties happenings and their denial of the object brought tension between the object and the artist's act of making. I believe that for many artists it was minimalism in the late 1960's that brought reassurance of the possibilities of performance as a medium of expression - art out of the conventional gallery space!

The minimalist object revealed the circumstances and relationships on which the art object was itself dependent and in doing so confirmed the fact that art had to be this relation between whatever it was that started off the art and the viewer.

Kaye 1990 p. 201

Although it was not just the triumph over the "object", performance art restructured the role of the artist and redefined all the traditional boundaries of artwork itself. So what is performance art? Performance is indeed one of the most difficult art forms to describe. It is still often characterised by what it may or may not be, that is theatre, dance, music. This could largely be an effect of the scattered documentation of live art history. Like theatre, live work can only be reconstructed from scripts, texts, photographs or by word of mouth, and here lies the debate that has stifled performance or live arts' recognition in the art world. Can performance be saved, recorded, documented or once done so, does it become something other than "live" and who is to say other than the artist? It seems that performance artists have to rediscover their own history but isn't that action performance within itself? Just about every artist in whatever artistic field they consider themselves to be, will endeavour their own boundaries and definitions, therefore building a more unique character of their own work and an ever-changing

understanding of the spectator. It is this understanding of the spectator that performance artists challenged. Their aim was to occupy the spatial role which the audience traditionally occupied. Formal distance between the spectator and subject was done away with, art life barriers were dissolved for some art became "anything you can get away with" (Marshall McLuhan - Bright 1990 p.214).

The spectator brings the work in contrast with the external world by deciphering and interpreting its inner qualifications and thus the spectator adds his contribution to the creative act.

Goldberg - William de Kooning 1979 p.125.

The direct communication between performer and audience implies an open-ended shared experience that avoids the upstaging of either party. Performance is as such a collective event as is the art - collective of different art forms. The collapse of boundaries between artist and audience has brought about the presumption that audience contribution is of greater value than credited.² Is the artist too presumptuous? - as at any given time, the audience would individually differ in opinion according to their race, gender, class, health, age, culture and history.

I consider viewing a performance as an equal, active participation, while the creation of the performance is understood to be an exchange and a discovery which finds the artist and spectator on an equal footing. The work can be seen to be dependant on the viewer, but the residual effect on the receiver allows the artist to become a witness to his or her process, over which he/she only has indirect control. Essentially, performance is a medium of expression which prides itself on its makeshift aesthetic. Its unexpectancy, not merely for the spectator but often for the artist, whose work always has an unrehearsed aspect, that is the audience.

The magical dimension of art does not come about by mere chance or through ignorance: moreover, this dimension is fostered rather than hampered by reflection.

Glusberg 1979 p.72.

The content of performance is to interact with every day life.

The seventies brought enormous energy to alter the artworld by bringing art out of the galleries and museums, to relocate themselves in the streets, churches, homes, prisons, work places, community centres, laboratories, open fields, mountain tops, demanding participation of artist and audience in every aspect of existence, going through the motions that quite literally change peoples perception. Live art became a celebration, a new visual medium that could communicate with people. This interactive communication is, I believe, a performative process.



1. A Parisian Audience, 1960

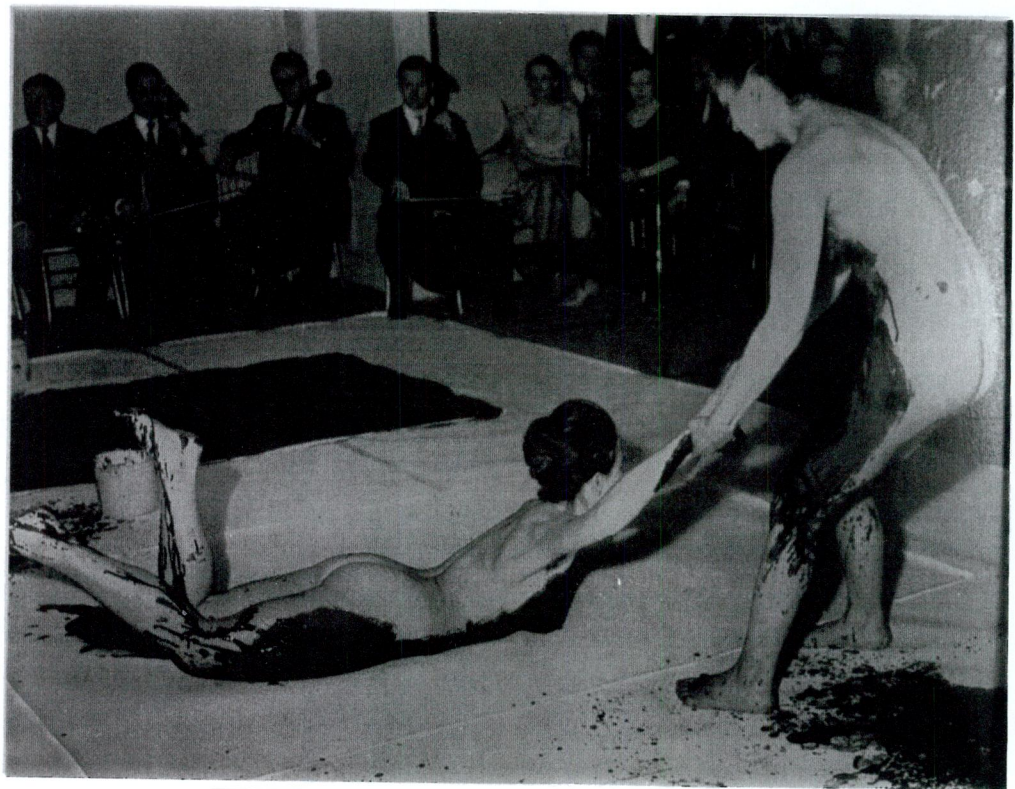
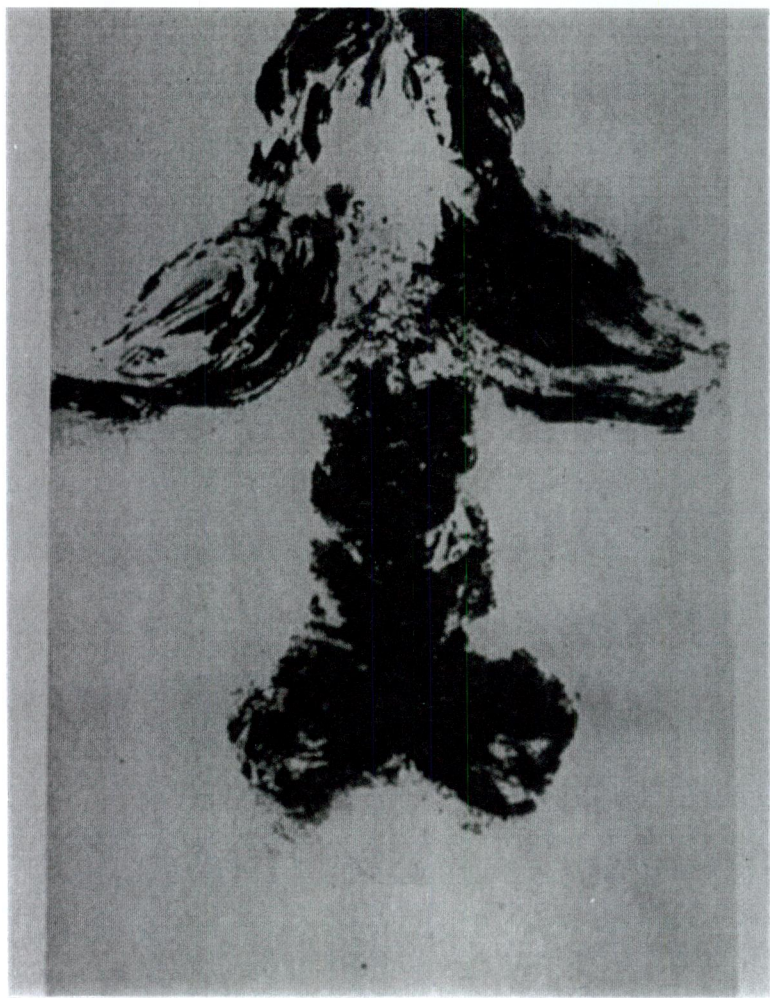
Chapter 2

PERFORMANCE AND THE BODY

The body is a part of every perception, It is the immediate part so far as it still remains present, in the present that flees away from it. This means that it is at one and the same time a point of view and a point of departure

J.P. Sartre 1990 p.

Performance in the last two years of the sixties and of the early seventies reflected conceptual acts, rejection of traditional art materials such as the paintbrush, canvas, chisel etc. Performers began to use their own bodies as art material. The body became the most direct medium of expression rather than representation in the form of 'art objects'. Artist began working on their bodies as objects of art and influenced by minimalism, explored their bodies as elements in space.³ This concentration on the artist's body came to be known as 'Body Art'. However, this term was quite flexible, but as I've said performance artist pride themselves in their adaptability and makeshift aesthetic. While some body artists used their bodies as art material, others positioned themselves against walls in corners or in open fields making human sculptural forms in space. For example; Yves Klein in his Anthropometries paintings (1960) used humans as 'human paintbrushes' by directing different models into paint and then on to a canvas.⁴ Other artists assumed poses and wore costumes in both performance and also in every day life, creating 'living sculpture'. In this sculpture artists focused their artwork on their own personas allowing no difference between their activities in 'real life' and their lives as artists. The most recognized for doing so are Gilbert and George, two male artists who became art by declaring themselves as living sculptures. Both wore



2 "Anthropometries Painting" Yves Klein 1960



3 "The Singing Sculpture" Gilbert & George 1971

the same tailored suits and coincided with the same 'laws of sculpture' by which they strictly abided. (1) Always be smartly dressed, well groomed, relaxed and friendly, polite and in complete control. (2) Make the world to believe in you and pay heavily for this privilege. (3) Never worry, assess, discuss or criticize, but remain quiet, respectful and calm. (4) The Lord chisels still so don't leave your bench for long.⁵

I think what they are doing is an extension of the idea that anyone can be an artist, that what they say or do can be art.

Goldberg (David Hockney) 1979 p.169

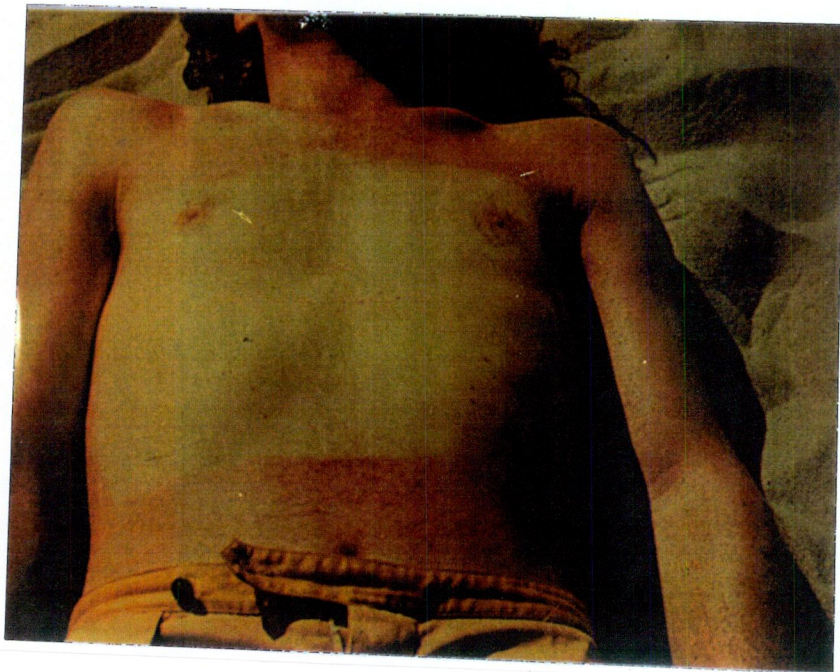
Living sculptures are an extreme of performances content of interaction with every day life. This large concentration of the body as an object, the body as a substance, bile, tissue, excrement, blood, vomit that could be manipulated. Artist Dennis Openheim (1970) lay with a book on his bare chest in the sun for a five hour performance, resulting in a white area on his chest and second degree burns.⁶ Chris Burden (1974) nailed his palms to the roof of a Volkswagen like Jesus to the cross.⁷ Both artist were trying to reach higher levels of consciousness and in doing so hoped to break the fine lines between life, the human body and art. But, my belief questions 'shock value' or 'ordeal arts' worth as art or maybe it's necessary for art to be brought to those extremes.

I don't know that there's a clear line between what is an atrocity and what's art. I do know that when Chris Burden shot himself in the arm it was art, but when my father shot himself it wasn't.

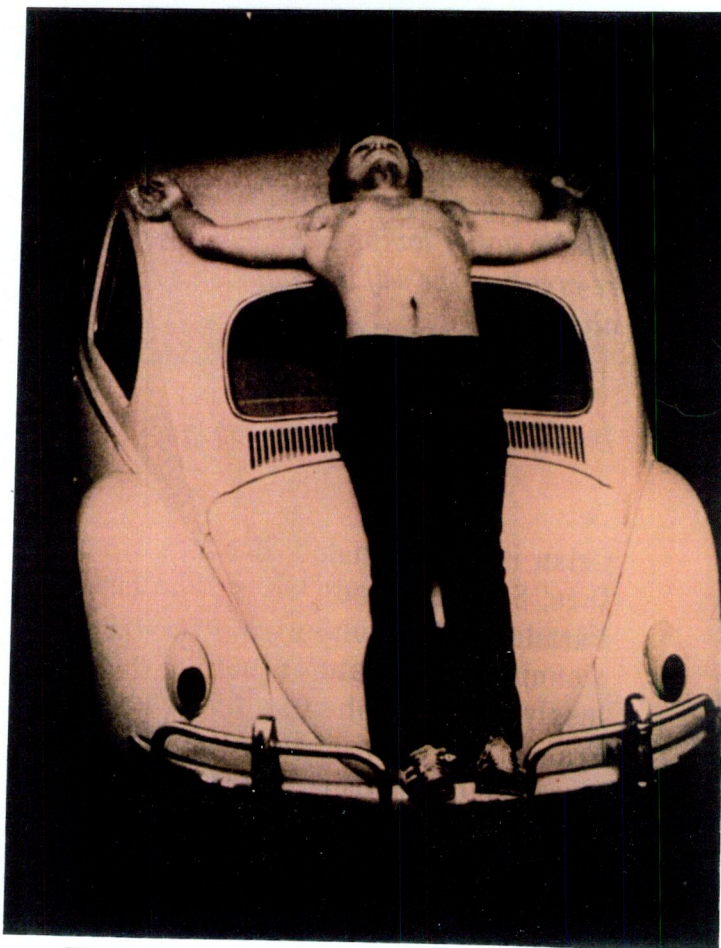
Archer (Karen Finley) 1990 p.177

You have to ask is this a personal, deliberate act of self infliction or is there some metaphor for the 'interactive audience'?

Or do we not have to worry about the implications because that horrific moment was art?



4 "Reading Position For Second Degree Burn" Dennis Oppenheim 1970



5 "Trans-Fixed" Chris Burden 1974

Art and every day life, art about every day life, art which reflects every day life; art which is every day life. How much are you prepared to forgive if what you are looking at can be understood as art? If it's art then it isn't real. That must make it alright then.

Archer 1990 p.179

Yet another body performance strategy relied on the presence of the artist in public with a ready-made audience, is the use of parody, imitation of certain stereotypical bodies in society. There role playing performances were ways particularly used by women performers to explore the construction of female identities and the deconstructing of the female identity. An example of this role playing would be a performance by Suzanne Lacy, a Californian artist who performed 'The Bag Lady' in 1977. This was performed in a supermarket⁸ and as many women, even feminist performers, she used parody as an attempt to subtly transform or inform public opinion by exploring their lives and other peoples lives, the lives of other classes and other races.

Since 1968 feminism in particular has developed a language which is sited both in the body and in the cultural context in which the body lives or occupies.⁹ Feminists over their devoted, largely vocal years, have forced a change in the way we percieve the womans body. Women have been largely absent or disregarded from art history and eroticised even silenced by the male dominance of society. French psychoanalyst Luce Irigory points out that women have always been forced to exist within the cracks of the ruling structure, experiencing themselves:

Only fragmentarily as waste or as excess in the little structured margins of a dominant society.

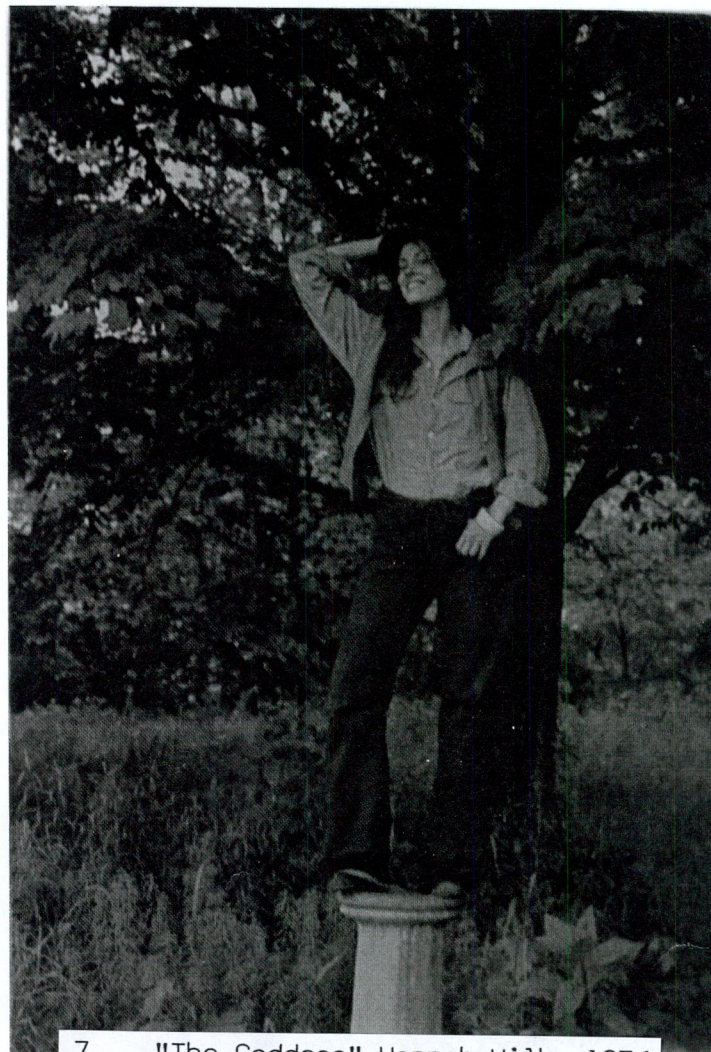
We are talking about woman emptied of its original content and refilled with masculine anxieties and desires.

Heweson 1990 p.145

During the seventies there was an information explosion in feminism,



6 "The Bag Lady" Suzanne Lacy 1977



7 "The Goddess" Hannah Wilke 1976

based on the personal experience of women's lives. There became a profound validation of the worth of women's individual life experience. Simultaneously women in performance art began developing the use of character as I've called parody. The combination of both women artist and feminist beliefs resulted in characters becoming the way to publicly expose this personal life material. This is not to say that there became no distinction between a woman's art and feminism, but as at that time feminist beliefs had become so apparent and dominant, art administrators were likely to identify any art work made by a woman, especially with the use of the body, with a label of feminism.

One of the central problems that arise in performance is the status of the body of the woman, given the traditional ways in which a female figure is viewed and made into an object. The work of feminist in performance becomes a matter of dismantling woman as an image by using the potential of performance to contribute different relations between woman and audience.

Parker and Pollock 1987 p.40

For women performance was the most apt form of art expression as it was free from the object which had been seen as masculine territory. Performance as a source and the use of the body as a subject matter (but not as the eroticised female body of male representation) revealed the female body as a living human, involving all aspects of fertility, menstruation and sexuality. An example of this female representation would be Judy Chicago's famous 'bloody tampon' in 'The Red Flag'.¹⁰ Women performers celebrated pregnancy and child bearing which are traditionally regarded as a female preserve or restraint.

Artist Mary Kelly recorded the first six years of her son's life. It was a six-part, 165 item piece called 'Post-Partum document'. Performance allowed women artists to define their own 'speech'.

Sometimes in an unguarded moment a fissure opens in a once silent body and from it flows an unstoppable, uncontainable speaking as we cast our bodies without thinking into space.

Hewison (Elizabeth Dempster) 1990 p.147

American artist Hannah Wilke has engaged, confronted and led significant developments throughout the sixties and seventies feminist art movement. Her primary contributions to the woman's art movement were her efforts to change the status of women in western society. She believes that 'Feminism in a large sense is intrinsically more important than art.' Wilke 1989 p.15

The incorporation of feminism in her art work results in her dealings with gender and sexuality, with social and ideological issues, including the importance of real every day life, and with women's concerns which are universal like men's. Wilke combines the use of both her body and sculptural forms/objects, with such materials as latex, erasers, chewing gum and chocolate.

Wilke believes in physical, psychic and emotional self exposure as an aesthetic and spiritual process. In three of her performances 'Intercourse with...' (1977) 'So help me Hannah' (1979, 1982, 1985) and 'Hannah Wilke through the large glass'. She strips and moves continually into different poses or body gestures.

The performances are unfoldings, undressings of the soul.

Wilke uses her body as a literally, figuratively moving site of revelations.

Wilke 1989 p.18 & 19

Hannah Wilke's use of female form, that being her own and vaginal imagery began in the late fifties and early sixties. In her performance art she uses her body both as a living sculpture, and as a backdrop against which she places sculpture she has made. Her first performance piece, 'Super-T-Art' was part of a series at the kitchen in New York entitled 'Soup And Tart' (1974) Later she became interested in the process of scarification on two levels: as an element of persecution and martyrdom (such as the branding of

jews during World War II) and as a beauty enhancing ritual.

Wilke combined her interests in vaginal imagery and scarification and use of self as art in 'Scarification Object Series' (S.O.S.).

I find this work most interesting as in her performance, she affixed pieces of chewing gum to her body and portrayed herself as different types of women by the use of parody. S.O.S. explored the double meanings in language and the double standards of our society; double standards created by man.

First of all the vagina shaped pieces of chewing gum were sex objects made by the artist. Wearing the pieces of gum, Wilke posed as the sex objects that she believes men have made of women.

In addition, gum, an unexpectedly humorous element, is also malleable and sensuous. Wilke says that "in this society we use up people the way we use up chewing gum - chew her up, get what you want out of her, throw her out and pop in a new piece."

(Wilke 1989 p. 74).

Finally, the word "scarification" of the artist's body with gum and the stardom of women as sex objects. The acronym S.O.S. extends the work, referring perhaps to a call for help from victimized woman.

Wilkes' work combines both visual and aural means. Her work lends itself as a means of social expression for that time. Seventies women performers were preoccupied with the social and economic context which produced and perpetuated the stereotypical roles for woman.

Society is invested with oppressive power on every level of operation and the interdependence of the "public" and the "private", the "outer" and "inner" is not illusory but real.

Roth 1975 p.74.



8 "Scarification Object Series" Hannah Wilke 1975



8 "Scarification Object Series" Hannah Wilke 1975

Chapter III

THE PERFORMATIVE PORTRAITURE

Towards the end of the seventies, the anti-establishment idealism of the sixties and early seventies was beginning to be rejected. By 1979, performance art was moving towards popular culture,¹² this was reflected in the art world in general. A quite different mood of pragmatism, entrepreneurship and professionalism began to make itself apparent. The new media generation became celebratory of the careerism of the eighties, so many artists came close to replacing the "rock star" of the seventies. As a generation reared on twenty-four-hour television and a cultural diet of B movies and rock'n'roll it was no surprise that performance artists in the 1980's began to bring their art even more into the public domain. The artists "interpreted the old cry to break down barriers between art and life to be a matter of breaking down barriers of art and the media." (Goldberg 1979 p.190)

One major work that made a landmark crossing of these borders was Laurie Anderson's United States, an eight hour collection of short visual and musical stories (1982). United States was a flattened landscape that the media evolution had left behind. One of the songs "O Superman" was an appeal for help against the manipulation of the controlling media culture, it was the cry of a generation exhausted by media artifice.¹³ Anderson's stage presence and her obsession with "communication" were qualities that enabled her to reach the broadest possible audiences. Indeed, in 1981 she had signed up with Warner Brothers USA for a six record contract, so that as far as the public was concerned, United States marked the beginning of the "coming out" of performance into the mass culture. For although by the end of the

seventies performance had been in some respect accepted as an art medium in its own right, the early eighties brought live performance to its surface through the commercial world. The large-scale performances of the eighties inherited video technology as a viable medium for the production and documentation of art performances.

The importance of video in art at that time was to do with its relationship to television. The attraction of the television for performance artists was that the TV screen could condense live work and could then reach to a very much larger audience creating, yes a common ground where performers could become more acceptable and at the same time were communicating through a familiar object (the TV) to the everyday worldly perception of which they investigated.

As we consider the relationship with video and performance artists, a distinction must be made between what happened in video and what has happened in photography. I have said that the TV is a familiar object in an everyday household therefore communicating as an open relationship between artist, industry and public. But the history of photography and its relationship to art and, more importantly, with the public, I find a lot more interesting as the invention of the photograph was in fact the birth of our saturated image culture. The development of man's reproduction techniques for pictures in the 1890's gave rise to the illustrated newspaper and soon after, the picture magazine. Broad public accessibility to photography was made possible by the inventions of flexible film and the snapshot camera (1880).¹⁴

Commercial applications of the medium so permeated society that the ordinary citizen evolved a conditioned perception of the world based largely on the sentimentality of the snapshot and the delusion of the photography as truthful representation.

Falk 1983 p.5.

This delusion of the real through the use of photography provided an eager and productive use of photography by artists. I find performance artists' use of photography most interesting as its relationship with it is used in so many respects. Firstly, by documentation, and secondly, by the mere manipulation of the body as an image, by questioning "truthful representation". Although performance in the eighties dispersed, intersecting with video and theatre productions, I find it interesting how performance's ideals took a step back, and began to show their work through the use of an object (TV, camera, stage). Throughout this chapter, the conjunction of performance art and photography.

What led the art world to read photography as the embodiment of such a dialectical play between a presence and absence is probably more than anything else, the way in which conceptual and performance art - that is contemporary arts most antiformalist, experience oriented forms - have come to rely on the medium as a mode of representation.

Stiles 1990 p.37.

Throughout performance art's growth from happenings and extended forms of sculpture and the use of the body, performance art has rendered itself transient, and has escaped from the object and the economy of reproduction. During the late seventies and eighties, performance artists began to succumb their laws of the reproductive art product with a price. How? Other arts, especially painting and photography were drawn towards performance/live art. One could bracket Jackson Pollock's painting process,¹⁵ action painting, as a kind of performance, as his actions are unrehearsed. He uses his body and also his work can't be duplicated exactly. All these aspects are distinguishing elements of performance art. Although I believe Pollock's work is praised as a product, an energetic painting, which

mitigates against the conclusion that Pollock was a performance artist. But performance art defies definition, there is no "classic" piece of performance art deciphering what passes as performance art or not, it is in fact the artist's personal endeavour.

Performance art is a chameleon medium, since the central motif is the artist's, rather than an actor repeating set texts. But no live art form, dance, opera, theatre, can, by its very nature, be exactly duplicated.

Goldberg - Laurie Anderson p.190

Live art began to trace its own history by documentation of individual artists' work. It became as normal to have a photographer at a wedding as to have one at a performance.

Performance occurs over a time which will not be repeated. It can be performed again, but this repetition itself marks it as different. The documentation of a performance then is only a spur to a memory, an encouragement of memory to become present.

Peggy Phelan 1993 p.146.

Performance is indeed a temporary art form as opposed to a permanent object. Its transient unrepeatable quality is what separates it from other mediums of expression relying on the fact that it can't be bought or sold. Performance relies on the presence of an audience - living bodies. In performance art there is an element of consumption; the spectator has to take everything in, remember and leave no visible traces. By documenting performance, that "transient" or "tracelessness" disappears.

Live performance and photography have become married to an increasing reluctance or inability to rely on and enjoy that memory of a performance.

Briers 1986 p.43.

Performance artists began to direct their live work at the camera. The ideal of the interactive audience became less important. It became more apparent of the photographic power to preserve live works, therefore it is not surprising that photographic documentation



9 Jackson Pollock, at work in New York 1950

began not merely to be just a remnant or document of artists' works, but became images that functioned in their own right - as a tangible object on which art administrators could identify and possess to buy and sell.

The realisation that it is possible to orchestrate the image, to load it with certain references, visual effects, narrative implications, makes for the possibility of very rich and more autonomous statements, rather than the fragmentary quality of the early purely documentary images of performance.

Phelan 1993 p.42.

I believe the conjunction of both performance and photography as a natural evolution, and a positive process, as like a hologram photography is like a theatrical stage within a frame - a tangible frame in which a body can perform. The stage in performance is then protected by a photographic surface, this surface excludes the audience physically but the body communicates through the effect of the gaze or interactive communication between the spectator (the physical body) and the image (the subject body) in photography.

Portraiture is fundamentally performative.¹⁶ It tries to express an image which renders the body real. The real body in the image is as Richard Avedon says that "portrait photographers learned about acting from the great painters of self portraits i.e. Rembrandt." (Phelan 1993 p.35).

Champions of photography at the turn of the century praised the camera for capturing natural things so adequately that photography made art the "same" as "the real". The argument being that to see a human and to see a photograph of a person communicates the same feelings of confrontation of the real. Portraiture, like any performance, is a presentation of the body that balances in both of its effects, it is either confrontational or situational.

The performative emerges in the dual manipulation of the surface of the photographic image and the surface of the model's body.

Phelan 1993 p.37.

Perhaps no contemporary photographer can be better known for the manipulation of the image of the body other than Cindy Sherman. Although labelled a photographer, she prefers to call her work performance art. Sherman's work suggests that "female subjectivity resides in disguise and displacement". (Phelan 1993 p.60). She manipulates the body by using her own body as self portrait to investigate the "foundational otherness" of woman within Western society. Sherman was influenced very much by the seventies women performance artists and their deciphering the woman's body through the use of parody. In the early eighties Sherman performed a series of photographs imitating anonymous cultural models. She disguised herself as film stars, housewives, young starlets and lost teenagers. They were called "film stills" and adding to the anonymity of her images, Sherman left them all "untitled". Perhaps the most surprising thing about her photography is the amount of "narrative" within a frame (a stage). Each film still lies open to many different interpretations. Her performances; the assembly of clothes, the constructed set, the lighting, the precise gestures tells a life story in a single image. According to Henry Sayres (Sayres 1989 p.11) Photography acts as a double agent, a medium able to convey both a presence and an absence within a frame. This can be positively related to Sherman's work as due to her film stills taken from what we see, there is a plot which develops before and after the image, and which is a pretence within a pretence. This is particularly evident in Sherman's forty-eighth film still (1979) where we see a young girl standing

with a suitcase at the side of a long deserted road, of course the obvious questions of: how did she get there? Where is she going? are immediately asked. We are intrigued, maybe concerned. This is the secret of the initial success of Sherman's work. The mystery of the body and what surrounds it, what is absent and what is presented.

Sherman is after a recognition of the original, although not as a source waiting to be replicated, but rather as a memory waiting to be summoned.

Kraus 1993 p.17

The sentimentality involved in observing Sherman's work led to some confusion. Sherman was disturbed to discover that her photographs were repeatedly read as sexual narratives. In untitled film still ninety-three a woman lies on a bed staring at a light coming from the left rear of the frame. Sherman intended the woman to be waking with a hangover, but most people read this image as a woman who had just had sex or is just about to. Feeling restricted by those interpretations, Sherman began to protect what she believed to be overtly sexual readings of her photographs.

It was common place of feminist theory among women activistst in the seventies to observe that the field of visual representation is divided along the lines of gender.¹⁷ Many eighties woman activists also addressed these issues of "woman's difficulty" in relation to representation and confronted its riddles through the manipulation of the image in photography. The diversity of response to the use of the photographic image can be found in Sherman's contemporaries such as Barbara Krüger and Jenny Holzer, both of whom use text and imagery combined. Also the positions mapped by Sherman's work can be constructed as a kind of dialectical



10 Untitled #48 Cindy Sherman 1979



11 Untitled #93 Cindy Sherman 1981

movement. In her film stills, romantic fiction is a stand-in for a kind of writing or representation which, as Margaret Iverson points out, "evades normative structures and imagines another self, another future response to women's desire" (1988 p.54). This summary of Sherman's photographic work suggests that they are not just themes distilled from films, but are a catalogue of the ways the invisible body endeavours to represent itself.

The body is raw material for the perfect creation for another this smooth photographic surface conceals an anxious inside of organs and flesh.

Iverson 1988 p.57.

Sherman abandoned the images of "pretty femininity" in her film stills and began to investigate the body as "raw material" by creating images of rage and horror between 1987 and 1989. While she continued to use herself as a model, her photographs became much more confrontational, aggressive and ugly. The performative element became less evident as Sherman's face becomes much harder to find. Instead, we see images of waste and decay of self horror. She deconstructs the image of the body, revealing its true representation. She dematerializes it by presenting the inner neuroses of the body, the body as real and without sexuality - a tiny particle in a technological culture.

John Cage believes that it is true to say that the image adores the body as a fetish as the whole visual industry does. But the image cannot contact the body without annihilating it or dematerializing it.

Spoken in bodily terms:

Without stripping away the soft machine of muscles and entrails and keeping nothing more than skulls and bones, out of that, no body, can resurrect. The image will never reciprocate and turn back into the state of body from which it came, from what is a parasite. Only images remain when the image disappears we are left with dead matter.

Kaye - John Cage 1990 p. 205.

Therefore I conclude by saying that the body becomes the image hence taking the performative quality of portraiture photography to a new dimension of performance art excluding the visual body.



12 Untitled #167 Cindy Sherman 1986

Chapter IV

THE PERFORMATIVE OBJECT OF CONSUMPTION

We are now living in a period of 'the object'. Today, every desire, plan, need, every passion and relation is materialized as an object to be purchased and consumed.¹⁸ The relation of the consumer to the object has changed; the object is no longer regarded as functional matter but for the first time in history it has become a constitution for individual fulfillment, the psychological monopolization of all human needs. People now define themselves in relation to objects.

Taboos, anxieties and neuroses, which made the individual a deviant and an outlaw are lifted at the cost of a regression in the security of objects.

Baudrillard 1988 p.13.

I believe we have reached the point where consumption of objects has grasped the whole of life. We are now not only consuming the object as a product but also its meaning, this consumption of the meaning is parallel if not the same as the consumption of the art object, although the function of the art object is not an economic one.

Consumption is an independent activity allowing the expression of personal preferences.

Baudrillard 1988 p.11.

Any buying process is an interaction between the personality of the individual and the so-called personality of the object.

The object is based, impregnated and heavy with connotation yet actualized through its relation with the human gesture.

Baudrillard 1988 p.22.

The human gesture in accordance with the object, called the buying process is, I believe, essentially performative. For Swiss artist Sylvie Fleury ¹⁹ consuming is a singular preoccupation, a source of inspiration and a source for presentation in her art work. She lives her life much like a fashion victim, reading all the relevant

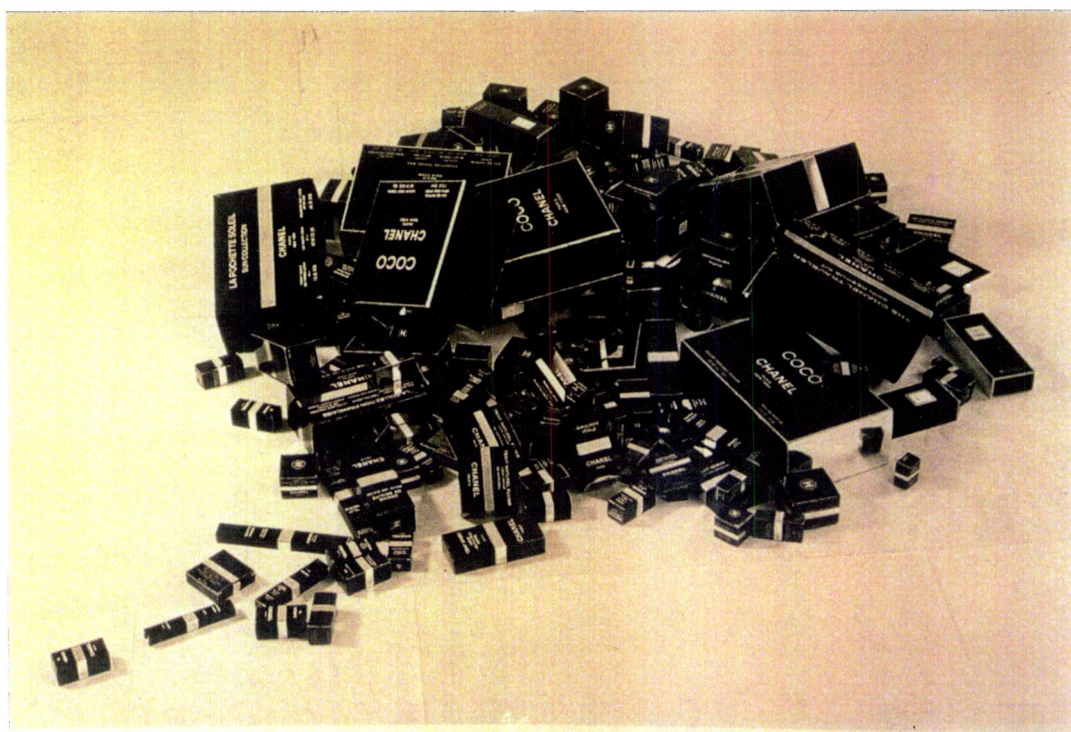
magazines (Vogue, Elle, Glamour, etc.) shopping whenever possible and never missing the seasonal couture shows in Paris. Shopping is a process that has motivated some of Fleury's most notable works. Fleury shops as a normal part of her life and then uses her untouched purchases to make art. In one of her installations for a group exhibition in 1990, Fleury contributed the first of a series of "shopping bag" pieces. It consisted of a pile of bags of different shapes, sizes and colours, all bags were labelled - Christian Dior, etc. - designer names of the most upscale shops. Each Bag contained the contents of the shopping spree. You can see her work in the context of performance art, fitting into a category of the "living sculpture" that I have discussed earlier. Fleury emphasises that her work is "nonrestrictive", another anarchic trait of performance art. Fleury's gestures of consumption also involve the use of parody, a tactic used by seventies performers. Her work has similarities with Suzanne Lacy's shopping trolley piece that I have also mentioned. Fleury's work is parodic of women in our society today, a society where pursuing or consuming fashion goods is still the most acceptable form of creativity for women. Fleury is not a feminist, but follows their ideals in extreme by deconstructing women's activities and celebrating women's femininity - the extreme of a "post-modern" feminist.²⁰

It seems that during the late twentieth century, it has become extremely fashionable to talk of a post-modern era. What in fact does it mean when it is stated that this or that is very post-modern?

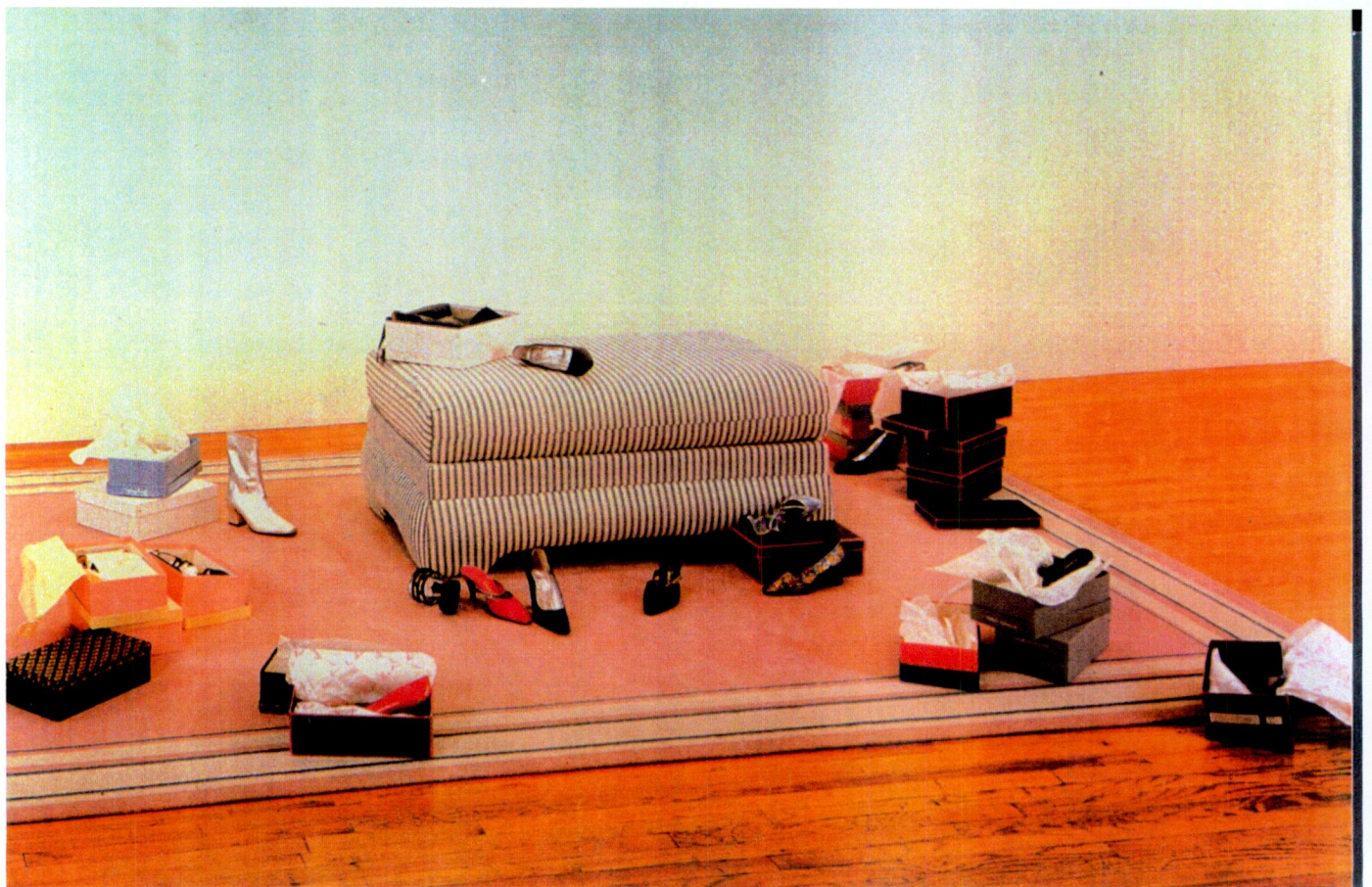
Post-modernism is an era without a vector, which allows us to be optimistic. We are free, I suppose, to live in the present. This era is one of pastiche, parody, historical quotation, self reflexivity



13 "Shopping Bags" Sylvie Fleury 1990



14 "Coco" Sylvie Fleury 1991



15 Untitled Sylvie Fleury 1992

and eclecticism.

It makes sense to live only for the moment to fix our eyes on our own private performance, to become connoisseurs of our decadence, to cultivate a transcendental self attention.

Baudrillard - James Hogan 1988.

Postmodernism is a strategy of deconstruction of cultural practice.²¹

The radical task of post-modernism is to deconstruct apparent truths, to dismantle dominant ideas and cultural forms and to engage in the guerilla tactics of undermining closed and hegemonic systems of thought.

Wolff 1990 p.87

This deconstruction of thoughts in a post-modern society invites the promise for feminist politics to take their position in society.

Since the sixties, feminist artists have used deconstruction strategies more memorably by the use of the body in performance during the seventies, where women whom I have discussed, like Hannah Wilke, etc., made work which foregrounds women's history, women's lives and women's activities. Then during the eighties where artists like Cindy Sherman, her contemporaries Krüger and Holzer, aimed to destabilize the image also through the use and manipulation of the body as image. Like all this women's art, we can see the process of which post-modern practices also are engaged, through the use of representation, to deconstruct the image and identity of the human body, gender and most importantly to again reposition the spectator. I would argue that the most useful definition of the post-modern in a performative context is the deconstruction of tradition, the similarity there lies in performers questioning of art's traditional value, the denial of the traditional art object and importantly the questioning of women's role in the male dominant art world. Similarities also lie in other artists' techniques such as parody, juxtaposition, re-appropriation of images, irony humour and repetition. It is my belief that now the process of

performance is regularly accruing in a post modern artworld as it is in a post modern culture.

Performance art offers a meeting place. It surprisingly provides for an appointment with the reject of the unknown.

Glusberg 1979 p.71

The post 1968 period has been a time of transition. The sixties was one of those decades that occurs two or three times a century and has profound transformational effect of society. It was a decade that spilled over into the seventies and whose effects are still rippling through some of our more "collective" social structures. The obsession with self-awareness and self-indulgence in the 1970's, (the "me" decade) and the self image and self-indulgence in the 1980's, demonstrated the intense interest in redefining and perhaps reformulating societies definition of the self.²²

It is now in the nineties that it is becoming routine for people to try to alter their appearance, their behaviour and the consciousness beyond what was once thought possible.

The modern era - the last three decades, might be characterized as a period of the discovery of self. In this post-modern era it could be said that we are reconstructing ourselves. this transcendental post period of our society has led to a sense that people's lives are their own to invent and their own to lead. Feminism in particular has brought about this change, creating the most significant revolution in human behaviour. Individual fulfillment as values probably had their greatest effect in the women's movement, which expressed them in the phrase "the personal is political".

The body is much like a city is a rite of struggle. But unlike the city it remains open to the control of individuality.

Future Tense, Robert Hewison p.143

Television reality that we experience is convincing the human's sense that there is no absolutely correct or true model of the self.²³ this new electronic time and space also seems to be shaping a new kind of thinking, through images. Judging, assessing and looking at the human body has become excessively dominant in western culture. It is assumed that the average person can and should alter his or her body through rigorous dieting and exercise. Mind exercises and even mind altering drugs have also become accepted. Plastic surgery is not only accepted and encouraged by many of our social role models, but is enthusiastically shown.

There is a strong sense of one's freedom to control and alter one's body. The next step might be to generate a genetically improved baby to avoid surgery and dieting etc. by choosing your baby's proportions, eye colour etc. The same freedom of choice applies to making an art object; a choice where Jeff Koons and Cicciolina announced their baby as a biological sculpture.²⁴

These emerging social and technological trends that are redefining our perception of the "self", the body and social behaviour, have begun to have a great influence on artists.

Technology will make it possible to remodel our bodies and supercharge our minds, but art will have to help provide the inspiration for what our bodies should look like and what our minds should be doing.

Deitch 1993 p.16

The nineties have brought an enormous artistic interest in the body and in the presentation of the self. Much of today's most innovative art involves new concepts of the figure. This new figurative art is very much in tradition of conceptual art as performance, as I've mentioned was "the marriage of conceptual art". I believe this is in the tradition of performance art of the late sixties and seventies. Performance's heritage, that is its involve-

ment in purely the body, is I find particularly strong in this new figurative art.

Much of the new figurative art is reactive to and descriptive of the "real" world. The "real" that is becoming artificial (i.e. T.V. and virtual space etc.) this figurative art looks at and shows the "reality model" the hyper real human body. We, of course, are perceptive to this new human body as we are living in an image saturated world, as Jeffrey Deitch points out our "television generation learns how to think through news anchor people and talk show hosts".

There is no "real" us we can only ever have an unnatural identity.

There is no "real" us, we can only ever have an unnatural identity, which is why we are all forgers. We create a life, not out of lies, but out of more or less conscious choices, adaptations, imitations and plain theft of styles, names, social and sexual roles, bodies.

Hewison (N. Barlett) 1990 p.153

I believe we, the art audience, see things differently now because of what performance artists did in the last two or three decades.

They too considered the people's perception, in fact that was the performer's challenge; to intersect with every day life - the process of performance. But I think us as an audience today see things differently now as we are somewhat less romantic, perhaps sadder, but wiser more skeptical and less gullible. We are now addicted to deconstructing what is put in front of us. This is why I believe the new figurative art is presented to us as an object, the body as an object of desire, as the body object is a tangible metaphor for our self image. An example of this would be Charles Ray's²⁵ frighteningly out of scale mannequin (244cm, 1991) of the "nineties woman" representing intensified visions of our "post human" evolution. The mannequin is drained of all emotion and affect revealing the body

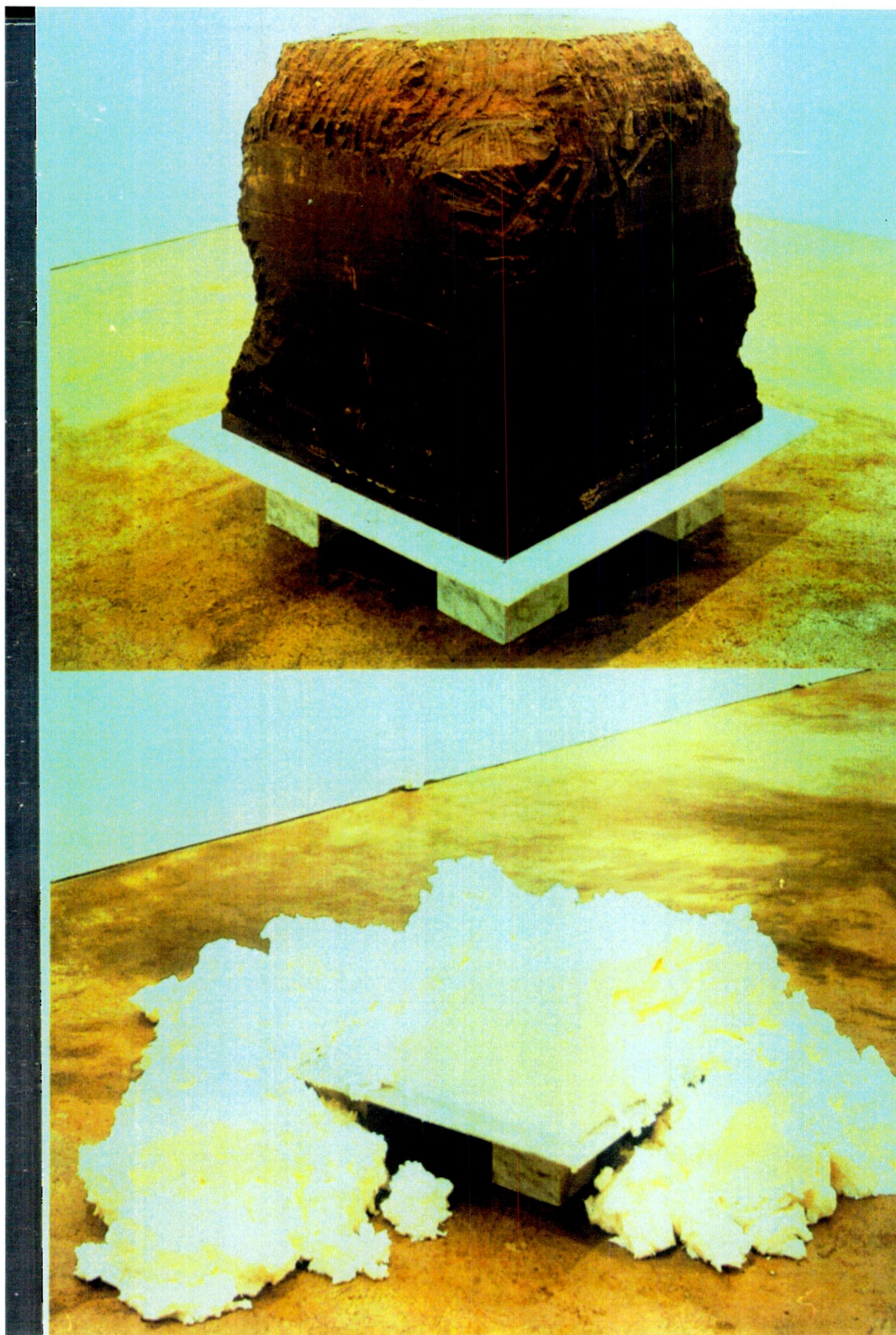


16 "Mannequin Fall" Charles Ray 1991

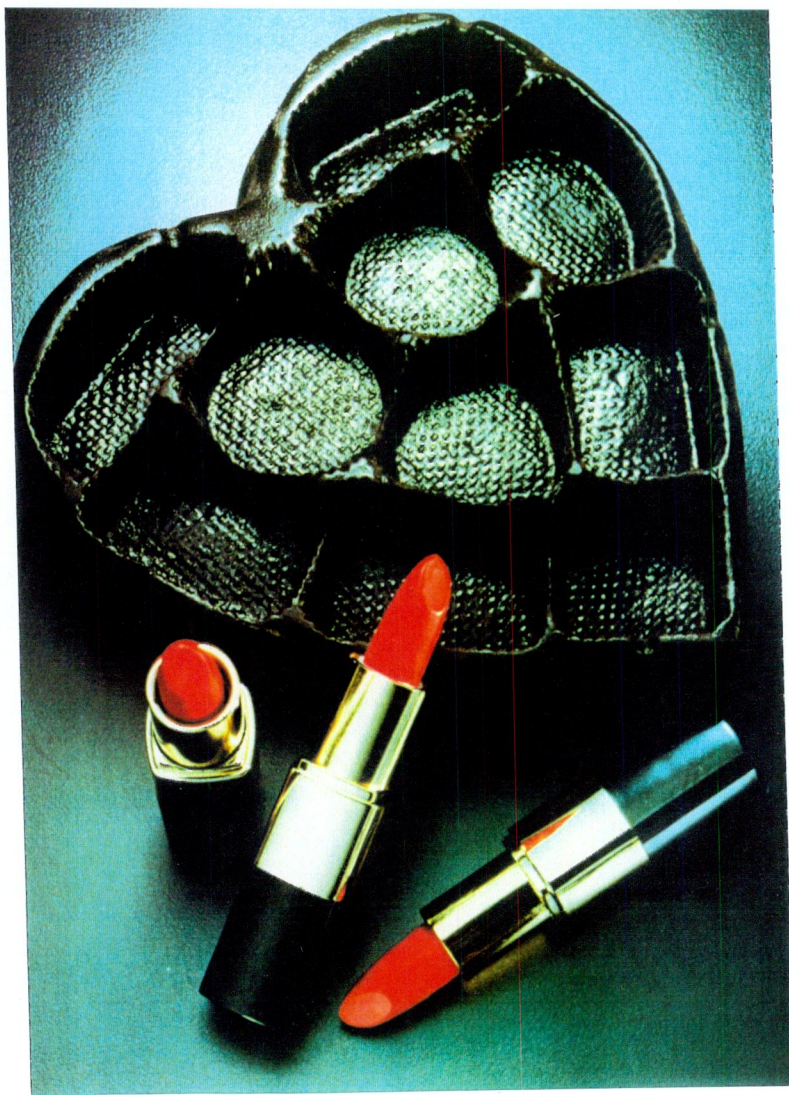
as flesh (an object). American artist Janine Antoni's work concentrates on what goes on inside this hardshell outwardly perfect human. She explores the inner neuroses and displaced urges hidden beneath the facade of a woman's image, perfected through cosmetics and surgery etc. Janine Antoni is, I find, an important artist to discuss on this thesis as in my opinion she collectively defines all the categories within the process of performance.

Antoni's work speaks from the different positions that the woman's body has come to represent, in its social and political sphere as well as its biological condition. Antoni humourizes the relationship between body and substance. The culture her work represents is the consumer fetishism of female youth and beauty. She explores that fetishism by establishing a performative relationship between raw material and the commodity the consumer object.

In Antoni's first solo show titled Gnaw, the main gallery space was occupied by two 600lb cubes of chocolate Chocolate Gnaw and animal fat Lard Gnaw, exhibited on marble pedestals. For the duration of the show Antoni nibbled on the upper corners of each cube when no one was present, gradually biting away large sections of chocolate and lard. Rows of teeth marks could be seen on the surface of the chocolate cube, while chin, nose and mouth impressions were visible on the much softer lard. The spat out lard and chocolate were then reused in sculptural by-products. The lard served for her own brand of bright-red lipstick and the chocolate was recast in vacuum-formed packaging of the sort used in boxes of chocolates. The lipstick and packaging were then displayed in a mirror-backed display cabinet. Biting, chewing and spitting out lard and chocolate calls to mind the bulimic's ingestion and then vomiting up of food, identifying with eating disorder resulting from the pressures to conform to female ideals. "The contemporary truism that we are,

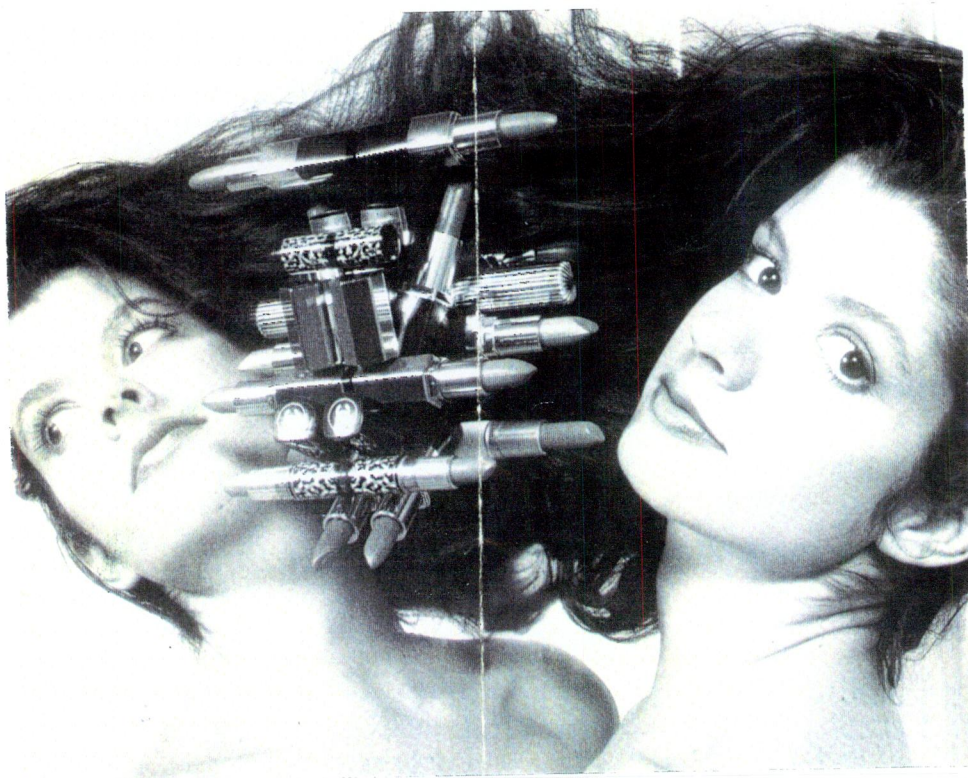


17 "Chocolate Gnaw, Lard Gnaw" Janine Antoni 1992



18 "Phenylathylamine" Janine Antoni 1992

Let JANINE bring THE ART OF BEAUTY to you.



19 "Lipstick" Janine Antoni 1992

despite an ostensibly image-saturated society, hopelessly out of touch with our bodies". Nesbitt 1992 p.112.

Antoni's work is very much indebted to feminist performance art of the seventies. This is apparant by her focus and representation of the female body. She has been influenced by their use of humour, their use of the body as a medium of expression and the intensely visceral quality of their work and the use of female experience as content. Hannah Wilke was one specific seventies artist of influence, especially her chewing gum pieces that I have discussed. Both their concerns are with "female beauty" are similar, also like their use of edible substances as strong metaphorical objects or substances.

Both artists, I believe, were influenced by the futurist performance artists, who, in the 1930's created a futurist cuisine²⁶ movement. They used their ideas about food to "extend the physiology of aesthetic response to the deep interior recesses of the body" Kirshen 1989 p.22.

The performers saw themselves as eating machines and used food to conceptually stimulate various organs "organs of adoration". Futurists meals spoke of exciting the enamel on the teeth, filling the nostrils with heaven, choking the oesphagus with admiration. This ideal could be paralleled to Janine Antoni's work only realistically the result of her gnawing the chocolate was sore, chapped and swollen lips and a disturbed stomach from slurping the lard.

I have earlier discussed performances denial of the object with reference to minimalism - the minimalist object that revealed the relationships on which the art object was itself dependent. Janine Antoni formulates a witty deconstruction of minimalism by the physical involvement of her body, biting her lard and chocolate minimalist cubes,

the bite because it's both intimate and destructive.

I feel attached to my artistic heritage and I want to destroy it: It defines me as an artist and it excludes me as a woman, all at the same time.

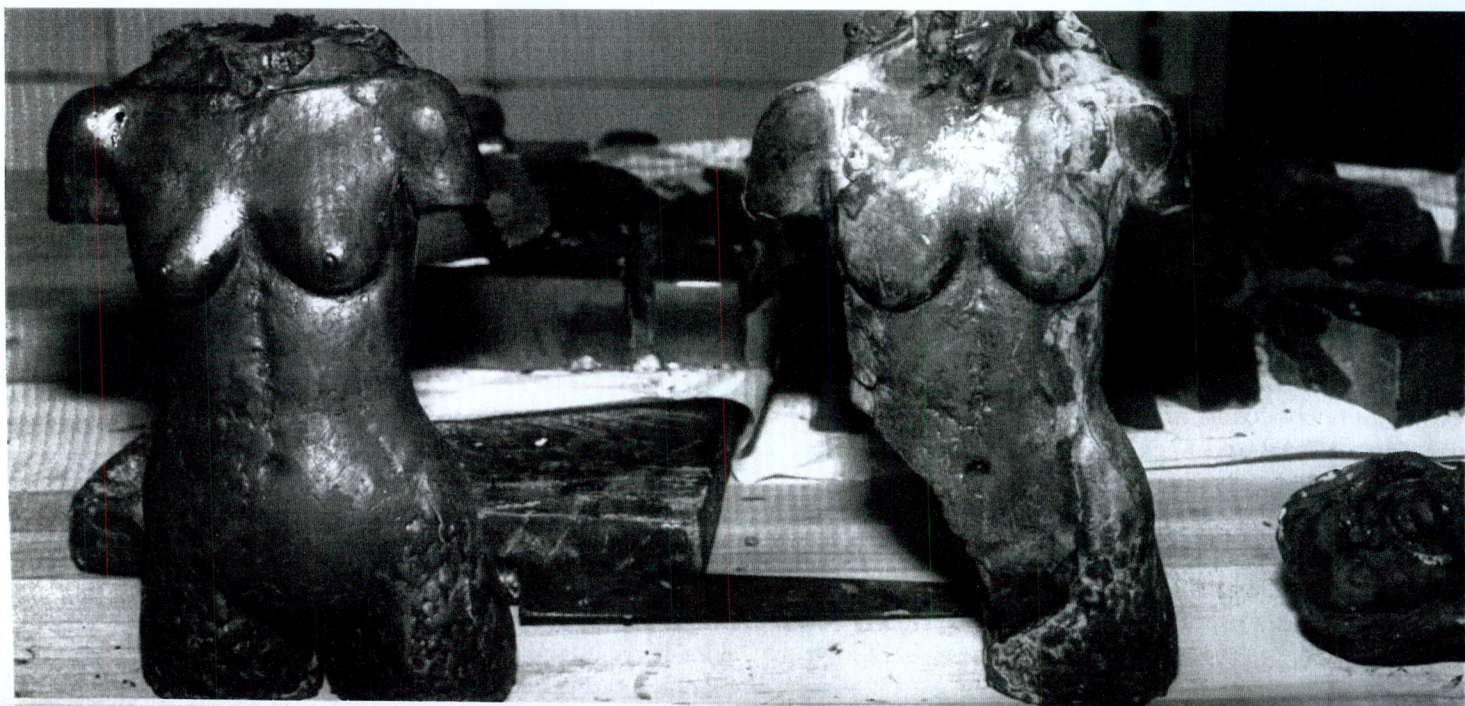
Antoni 1993 p.104

But minimalism introduced fabrication,²⁷ Antoni's work is a fabrication process. Her cubes are poured, chewed, spat out, melted down and re-cast all by her own gestures. These gestures are essentially performative. They are imitative of basic fine art rituals such as chiseling with her teeth, painting with her hair and eyelashes, modelling and molding with her own body. Ritual being a popular release of expression used by the seventies performance artists. Antoni is interested in everyday body rituals, using everyday basic sort of activities like eating, bathing and mopping as sculptural processes. Art and everyday life.

The fundamental belief underlying the whole system appears to be that the human body is ugly and that its natural tendency is to debility and disease. Incarcerated in such a body, mans only hope is to avert these characteristics through the use of the powerful influences of ritual and ceremony.

Benthall (Minor 1956 p.503) 1975 p.13

The materials Antoni uses are appropriate to each activity, such as soap, lard, chocolate and hair dye, all are substances that we use repetitively in, or on, our bodies. In one of Antoni's more recent pieces called Lick and Lather, exhibited in the Venice Biennale 1993, the idea of ritual is more so apparent. This piece is of two cast busts of Janine's own body, one is of chocolate and the other made of soap. The chocolate bust similar to Hannah Wilkes has been repetitively licked, the soap rubbed subsciously. These actions and substances have a specific relationship to women in our society. Her aim is to define or locate the body within our



20 "Chocolate Busts" Hannah Wilke 1982



21 Performance - Hair Dye Janine Antoni 1994

culture. But, like many feminists of the women's art movement in the sixties and seventies, she is not exactly defining but redefining, by showing women in their current location, women caught up in an infinite appropriation, obsessed by their exterior self-image.

The eighties artist Kruger, Levine, Holzer and Cindy Sherman are historically important according to Antoni. She believes that they made it possible for her to do the work she is doing now.

It was necessary for the eighties feminists to exist for me to "return" as the seventies. The eighties feminists used a language that was already respected and they put their content in it, where as the seventies feminists were much more extreme and they paid for it by being dismissed.

Janine - Cottingham 1993 p.104

Janine Antoni's work can be traced throughout both women's performance art of the sixties and seventies and women's use of imagery in the eighties.

The work of feminists in performance becomes a matter of dismantling women as image by using the potential of performance to constitute different relations between women and audience.

Rozsika 1987 p.40

Janine's work ultimately holds performances process and ideologies. Although the cool gallery presentation of her work is in the mode of "conceptual art", the visibility marks the body as appearance or presence. There is a visible performative record, this is the lure which keeps the spectator looking for the "presence" through an imaginary image. The satisfaction promised by looking is the possibility of the reciprocal gaze; if one might look, one might possibly be seen. Antoni's objects hold the audience's mental involvement that performance artists had challenged, but with an object of which performers had denied. Antoni's objects are, I believe, performative, not only by their given physical

evidence, but also by their physical intentions. The consumerist aspects of her objects allude to the manipulation of women's desires in advertising and consumer culture. Also the reference to phenylethylamine, which is considered an aphrodisiac and is a primary ingredient in chocolate, underscored the theme of artificially induced desire. Desire to cover ourselves in cosmetics, to make ourselves prettier, diet but gorge occasionally, to make ourselves thin and wash with soap to make ourselves supreme - creating the conceptual but ultimate "body sculptural" through painful ritual.

The object is not simply a given and fixed form but is bound up with intentionality, that of the artist's in her making of the work and that of the viewer in her desire to perceive the elements of the work in a given and so safe relationship.

Kaye - John Cage 1990 p.203

CONCLUSION

The language and concerns of much time based art (performance) have had many links with the academic disciplines such as sociology, psychology and anthropology. Though those links are too far-reaching to fully explore here. But it is clear that ideas within performance work since the 1960's have embodied aspects of these twentieth century investigations. Group dynamics, the power of the body in ritualised contexts and power systems in general, the tapping of the unconscious, transcendence, catharsis, engagement with everyday social structures, the importance of context; all of these being familiar themes in the area of performance or live art.

Performative art shows a continual capacity for adapting and assimilating a diversity of new cultural ideas, influences and practices. The medium evolved from the solo outings during the seventies to collaborative works later in the decade to the adoption of technology and popular media, where artists like Laurie Anderson who injected it with "multimedia sophistication" and where Cindy Sherman manipulated the photographic image by the use of her own body. Both in response to the careerism of the eighties, performance art has broadened in variety it has become less distinguishable. Performance's anarchic removal of the object to reveal that which surrounds it, forming a process of realizing the value of perception from the audience. At this stage, performance art is not only permutations of movement, sound, action, but also an exploration of the potential of the body as an object in relation to objects, not as sculptural forms but as tangible metaphors that have rippled between the cracks of performance. The importance established in the happenings lies in the performative gesture - the body as the sole "creator of art" through mind and body. Performance is autobiographical.

Performance art teaches that the body is an autonomous material object but equally a part of a collective history in which people have responsibility. This ethical and pedagogical element is what the powerful quality of performance endows. It is performance's anarchic ways that have placed the individual body in a discourse with the social body (the audience).

Finally, I believe performative art continues to redefine the meaning of the ways in which the presence of the body as represented, not only for individuals but for the collective body. This challenging work has only just begun ...

You say the real, the world as it is, but it is not, it becomes!
It doesn't wait for us to change.
It is more mobile than you can imagine. You are getting closer to reality when you say it presents itself; that means it is not there; existing as an object. The world, the real is not an object. It is a process (a Performative process).

John Cage - Edge 1990 p.205.

- 1 See Michael Kirby's book describing "happenings" New York. Dutton & Co 1965
- 2 See diagrams in Jorge Glusberg's book The Art Of Performance chapter 5. The Zero Degree p.54
- 3 See interview with Janine Antoni by Laura Cottingham Flash Art vol XXVI sum.93
- 4 See p.145 in Rosalee Goldberg's Performance Art chapter 6 "Living Sculpture".
- 5 See Rosalee Goldberg's book Performance Art chapter 7 "Living Sculpture".
- 6 See Is It Art? Orlan And The Transgressive Act by Barbara Rose.
- 7 Also see article by Barbara Rose as above.
- 8 Look at Visions And Revisions article on women Californian performers by Moira Roth. Artforum.
- 9 See The Woman Who Uses Her Body As Her Art by Cartle Ted. Artforum Nov. 1980
- 10 See the private and the public article about feminist art in California, by Moira Roth. Artforum.
- 11 See Hannah Wilke: Whose Image Is It? in High Performance vol 13 p.30 - 90
- 12 See Goldberg's Performance Art p.190 chapter 7 "The Media Generation".
- 12 See chapter 7 p.152 "The Art Of Ideas And The Media Generation" in Rosalee Goldberg's Performance Art.

- 13 See Goldberg's Performance Art chapter 7, p.190 "The Media Generation".
- 14 See The Second Link chapter 1, p.5 by Lorne Falk.
- 15 See The Function Of Performance by Barbara Bruce, p.32 "Performance art and documents".
- 16 See Body Art Or Permanence And Continuity In The Self-Portrait by David Briers chapter 1, p.13
- 17 See Fashioning Feminine Identity by Margaret Iverson. Art International Spring 1988, p.52
- 18 See Jean Baudrillard Selected Writings, chapter entitled "The System Of Objects". Cambridge, Polity Press, 1988
- 19 See Material Girl by Elizabeth Janus. Artforum p.78, vol.30, May 1992
- 20 See Feminine Sentences chapter 6, by Jannette Wolff.
- 21 See Modernism, Post Modernism And Beyond by Paul O'Brien.
- 22 See Body As A Medium Of Expression chapter 4, by Donald G. MacRae, "Body And Social Metaphor".
- 23 See Post Human by Jeffrey Deitch, no page numbers.
- 24 See Post Human by Jeffrey Deitch, no page numbers.
- 25 See Charles Ray, Post Human by Jeffrey Deitch, no page numbers.
- 26 See Marineth's Futurist Cook Book p.31, 1989
- 27 Interview with Janine Antoni by Laura Cottingham. Flash Art vol. XXVI, Summer 1993

BIBLIOGRAPHY

- 1 Archer Michael, "The Moral Gap Between Art And Every Day Life", Mediamatic Art & Media Edge 90, vol.4, p.173 - 179, Summer 1990
- 2 Ayers Robert and Butler David, Live Art, Sunderland, artic A.N. 1991
- 3 Barbara Bruce, Performance Text And Documents, "The Functioning Of Performance In postmodern Culture", p.32 - 54, Montreal, Parachute 1981
- 4 Billeter Erika, Self Portrait In The Age Of Photography, "Photographers Reflecting Their Own Image", San Antonio, Benteli Nerlag 1986 & 1985
- 5 Bright Nancee Oku, "Purity And Danger In Performance", Mediamtic Art And Media Edge 90, vol 4, p.213 - 220, Summer 1990
- 6 Burnham Linda Frye, "Some Thoughts About The Past, Some Predictions About The Future", High Performance, p.76 - 79, Spring/Summer 1988
- 7 Baudrillard Jean, Selected Writings, Cambridge, Polity Press 1988
- 8 Briers David, Photography As Performance, "Message Through Object And Picture", London, Photographer's Gallery, 1986
- 9 Carle Loeffler and Darlene Tong, Performance Anthology, "Source Book Of California Performance Art", San Francisco, Artpress, 1989
- 10 Cottingham Laura, "Janine Antoni, Biting Sums Up My Relationship To History", Flash Art, vol.XXVI, p.104 - 105, Summer 1993
- 11 D'amato Brian, [Metro Pictures, New York Exhibit], Flash Art (International edition), vol.165, p.107, Summer 1992

- 12 Damnatt Adrian, [Art Et Public Gallery, Geneva Exhibition]
Flash Art (International edition), vol.167, p.109, Nov/Dec 1992
- 13 Deitch Jeffrey "Post Human", ID (New York, N.Y.), vol.40, p.16,
Jan/Feb 1993
- 14 Deitch Jeffrey, Psychological Abstraction (From Awareness Of The
Mass Media Comes A New Art, Flash Art, vol.149, p.164 - 165,
Nov/Dec 1989
- 15 Falk Lorne, The Second Link: Viewpoints on video in '80's,
Walter Phillips Gallery, Canada, Banffalta 1983
- 16 Giuliano Charles, "Your Art's What You Eat", Art News, vol.90,
p.16, Feb 1991
- 17 Goldberg Roasalee, Performance Live Art 1909 To The Present,
New York, H.N.Abrams, 1979
- 18 Glusberg Jorge, The Art Of Performance, New York, ICASA 1979
- 19 Henri Adrian, Total Art, London, Thames And Hudson, 1974
- 20 Helena Kantova, "Post Human", Flash Art, vol.166, p.93, Oct 1992
- 21 Hewison Robert, Future Tense, A New Art For The Nineties, London,
Methuen, 1990
- 22 Heyd Thomas, "Understanding Performance Art: Art Beyond Art",
The British Journal Of Aesthetics, vol.31, p.68 - 73, Jan 1991
- 23 Iverson Margaret, "Fashioning Femine Identity", Art International,
vol.2, p.52 - 57, Spring 1988
- 24 Janus Elizabeth, "Material Girl (Sylvie Fleury)", Artforum, vol.
30, p.78 - 81, May 1992

- 25 Jones Michael, , "Shock Art: The Margins Within The Margins" (shock performance can speak a common language with its audience), High Performance, vol.14, p.18, Fall 1991
- 26 Kaye Nick, "The Aesthetics Of Denial", Mediamatic Art And Media, Edge 90, vol. 4, p.199 - 211, 1990
- 27 Kozloff Max, "Variations On A Theme Of Portraiture", Aperture, vol. 114, p 6 - 15, Spring 1989
- 28 Marco Meneguzzo, Cindy Scherman, Milano, Mazzotta, 1990
- 29 Mac Adam Alfred "Metro Pictures, New York Exhibit", Art News, p.112 - 113, Sept 1992
- 29 Mifflinn Margot, "Performance Art: What Is It And Where Is It Going?", Art News, p.84 - 89, April 1992
- 30 Nesbitt Lois E., "Sandra Gering Gallery, New York Exhibition", Artforum, vol.30, p.112 - 113, Summer 1992
- 31 Parker Rozsika and Griself Pollock, Framing Feminism, "Art And The Women's Movement", 1970 - 1984, London, Pandora, 1987
- 32 Pearce Susan M. "Objects As Signs And Symbols", Museum Journal, vol.86, p.131 - 135, Dec 1986
- 33 Phelan Peggy, Unmarked, "The Politics Of Performance", New York, Routledge 1993
- 34 Rosalind Krauss, Cindy sherman 1975 - 1993, New York, Rizzoli International Pub, 1993
- 35 Roth Moira, The Amazing Decade, "Women And Performance Art In America", Los Angeles, Astro Artz, 1983

- 36 Sayre Henry, The Object Of Performance, "The American Avant-Garde since 1970", Chicago, Chicago Press, 1989
- 37 Spector Buzz, "A Profusion Of Substance, (The Use Of Organic substances In Contemporary Art)", Artforum, vol.28, p.120 - 128, Oct 1989
- 38 Stiles Kristine, "Performance And Its' Objects", Art Magazine, Vol.65, p.35+, Nov 1990
- 39 Taylor Simon, "Review of Exhibitions: Janine Antoni At Sandra Gering", Art In America, vol.80, p.149, Oct1992
- 40 Watson Gray, "Performance Arts Untapped Potential", Art International, Vol.47, P.40 - 44, Summer 1989
- 41 Wilke Hannah, Hannah Wilke, Columbia, Missouri, 1989
- 42 Winn James, "Sherry French Gallery", Artforum, p112 - 113, Summer 1992
- 43 Wolff Janet, Feminine Sentences, Oxford, Polity Press, 1990
- 44 Wooster Ann Sargent, "Hannah Wilke; Whose Image Is It?", High Performance, vol.13, p.30 - 33, Fall 1990

