

Bodily Functions In Performance

**A Study Room Guide on Shit, Piss, Blood, Sweat
And Tears.**

The following are notes for Lois Keidan's presentation for *Blackmarket No 11* 2008, on the theme of bodily functions in performance, with added images and recommendations for further research and study.

Blackmarket for Useful Knowledge and Non-Knowledge No 11

On WASTE: The Disappearance and Comeback of Things

Saturday 29 November, 2008, Liverpool

A *Blackmarket* is an interdisciplinary research on learning and un-learning where narrative formats of knowledge transfer are tried out and presented. The installation imitates familiar places of knowledge exchange, like the archive or library reading room, and combines them with communication situations such as markets, stock exchanges, counselling or social service interviews.

Each *Blackmarket* presents a different topic, generating an encyclopaedia with local experts. In Liverpool, the theme dealt with the relationship between human beings and their material world, the moment when things lose their form, deteriorate, rot, explode, slide into decay; and when remembrance and forgetting lose their distinction. In our economy of waste, garbage is the repressed side of consumption, whilst non-biodegradable, radioactive toxins have made waste an ecological survival problem. In response to this we have developed a range of methods to stabilise waste, such as recycling, burning, conserving or archiving.

Blackmarket No 11 was part of the Bluecoat's Liverpool Live programme for the Liverpool Biennial 2008 (P1126). Presented in association with the Live Art Development Agency. Supported by Arts Council England, Liverpool Culture Company and the Goethe Institute Manchester.

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Introduction

Ever since visual artists of the late 20th century rejected objects and markets and turned to their own bodies as the site and material of art, the radical methodologies of performance art have continued to influence artists working at the edges of visual art, theatre, dance and other contemporary disciplines. This gene pool of practices and approaches is referred to in the UK and increasingly elsewhere as Live Art and is now widely understood to be one of the most vibrant creative practices and instrumental cultural contexts for artists who are working across forms, contexts and spaces to open up new artistic models, new languages for the representation of ideas and identities, new ways of activating audiences, and new strategies for intervening in public life.

Live Art is impossible to define or fix, but central to much of the work that can be framed by this term is an investment in ideas of process and presence rather than the making of things. Live Art is concerned with the nature and the experience of art, and often pursues these concerns through the employment of the body as both its object and subject.

For many artists the body is a loaded and potent site and one has only to consider the performance work of Marina Abramovic, Chris Burden, Joseph Beuys, the Vienna Aktionists, Gina Pane and Stelarc in the 1960s and 1970s to understand the transgressive history of the body in relation to art and the significance of art in relation to the body. And Live Art continues to evolve as a space to embody a whole range of urgent and complex cultural discourses - for artists who are for example

concerned with the negotiation and representation of racial, sexual and gender identity, their bodies are politically invested sites to break apart traditions of representation.

For other contemporary artists the body in performance is a force to destroy pretence, to create sensory immersion, to shock, to repulse, to seduce, and to open up different kinds of engagement with meaning. Many artists who place the body at the centre of their practice are making highly charged, visceral, provocative, and sometimes explosive, work – often involving rare levels of exposure, endurance, and intimacy. For them their body is an active, transgressive site to reveal, expose and explore their very being in all its complexities, difficulties, desires, dirt, beauty and ugliness. Forcing contact with the body, as the US writer C. Carr has said, ‘as it is and not necessarily as it is imagined’, their work is central to contemporary debates around the politics of the body’

And bodily functions, our own unique but universal waste products, can be a provocative and potent material for artists to test the limits of art, to explore ideas of being, to question notions of cultural value, and to provoke different forms of engagement between themselves and their audiences.

Shit

Piero Manzoni

Merda d'artista (1961)



We're going to start with shit and the most famous of shit artists - Piero Manzoni. In Milan in the 60s Manzoni staged a series of radical exhibitions of multiples including *Corpi d'Aria* (Bodies of Air) - an edition of 45 balloons that could be blown up by the buyer, or the artist himself, and *Fiato d'Artista* (Artist's Breaths), a series of balloons, inflated and attached to a wooden base inscribed "Piero Manzoni- Artist's Breath". Continuing his explorations into the limits of physicality, whilst critiquing the Art World's preoccupation with permanence and commodification of ideas, in 1961 Manzoni created 90 small cans, sealed with the text *Merda d'Artista* (Artist's Shit). Each 30-gram can was priced by weight based on the current value of gold (around \$1.12 a gram in 1960). According to Wikipedia one of the most recent cans to be auctioned, #19, sold on 26 February 2007 in the USA for \$80,000 and, apparently, that "The contents of the cans remain a much-disputed enigma" (since opening them would destroy the value of the artwork). But I have no

reason to doubt that the cans contain Manzoni's own shit – the cans are not just a great joke, but a work with conceptual and aesthetic integrity that is about the nature and value of art, and the nature and value of the human condition. By placing the artist's body in all its functionality at the centre of the debate, Manzoni has been hugely influence on artists for generations to come.

Stuart Brisley
*Museum of
Ordure (2002)*



Stuart Brisley is widely regarded as the godfather of British performance art. He gained notoriety in the 60s and 70s for works that challenged his body physically, psychologically and emotionally, often using the waste products of bodily functions as his primary material. Like Nitsch and the Vienna Aktionists, he believed that denying the visceral reality of what is around us, including vomit, blood and shit, demeans the wholeness of the human experience. In 2002 he co founded the UK *Museum of Ordure*.

“Everything that is represented in the UK Museum of Ordure (UKMO) is subject to the vagaries of an uncontrolled internal auto-destructive process (not a virus) which slowly deforms and disables all information held in the museum. This is comparable to the decaying processes which affect all artifacts in museums, regardless of all attempts at preservation: the retouching, repainting, cleaning, etc, which are incorporated risks to the purity of artifacts when first acquired by museums.

Even 'successful' renovations are subject to periodic changes resulting from shifts in conservation policies. Eventually (and in accordance with the fallibilities of memory) artifacts are institutionally, progressively, determinedly and inadvertently altered by acts of conservation (sometimes unintentional acts of institutional vandalism) until they cease to be recognisable as the objects first acquired. Of course in both cases - in the virtual environment and in the material world - the processes of generation, decay, and entropy are paramount. Museums are by this definition charged with achieving the impossible.

UKMO is primarily 'immaterial', but is no less susceptible to irrevocable change, revealing hardly perceptible but accreting shifts in qualities of appearance, meaning, and information, even as it consciously attempts to maintain the seamless surface of 'the museum' as a custodian or guardian of culture...By continuing to preserve itself and at the same time embrace the inviolability of change, it asserts that changes wrought beyond the museum's control neither lower nor raise the values of the artifact in its remit. Are we witness to the death of something and the birth of something else? UKMO embraces all that changes while attempting to preserve productive contradiction and undetermined

resolutions. It suggests a restless state of things and thinglessness, a dimension in the state of 'becoming', where redundant values may come to rest”.

**David Hoyle and Puta
*Magazine (2008)***



David Hoyle is a Manchester based performance phenomenon and possibly one of the most outrageous and brilliant artists in the UK. In the late 90s, as The Divine David he revolutionized queer culture through shows and events that were part “end of the pier” showbiz, part performance art and part mayhem as he trod a path between incitement and abject danger.

Adored by audiences and critics alike in 2000 The Divine David retired from public life (stating that “the world needs another gurning celebrity like it needs a hole in the head”), but David Hoyle returned to the stage

in 2006 with a weekly edition of the performance event *Magazine*, presented by Duckie at the Royal Vauxhall Tavern in London. With a topical weekly editorial (politics, immigration, god etc.) *Magazine* featured special guests who were interviewed by David at the centre of an evening show characterized by fiercely political rants, wild guest performers, and ended with one of David's signature action paintings. One edition in the 2008 series of *Magazine* was about Arts Council England and the guest artist was Puta from Berlin, an artist specializing in scatological performance.

Piss

Mad for Real

***Two artists piss on
Duchamp's urinal (2000)***



Mad for Real are London-based Chinese performance artists who see the city as their gallery and stage: performing public pranks to provoke debate about socio political issues and cultural values and asking what art is and what can it do. Often literal in their references and materials (for example having public food fights using soya sauce and ketchup

fighters to symbolize East and West cultural differences and conflicts, seeing Tracy Emin's bed as a bed and not an artwork), they reappropriate 'ready-mades' as the functional things they are. In 2000 they staged an intervention in the galleries of Tate Modern, using Duchamp's *Fountain* as it was originally intended to be – a urinal.

Lisa Wesley
Goin'...Gone
(1999)



Lisa Wesley's piece *Goin'...Gone* took place in a space strewn with thousands of copies of pages from a five-act play (complete with character names and stage directions). Sitting at a pub table and drinking a pint of her own piss she performed, almost to herself, the given drama (which was a kind of Tim Etchells-esque narrative about Saturday night lowlife in pursuit of sex, oblivion and redemption) over and over and over again. But at each point in the cycle of repetition her body became increasingly absorbed by/immersed in the narrative - the texts become concrete as she literally consumed all the peanuts, crisps, condoms and piss that are the trappings of a night out in any British city.

She scrawled fragments of the text onto herself and sellotaped pages of the manuscript all over her body until she literally disappeared into it.

Jerome Bel

Jerome Bel (1995)



French choreographer Jerome Bel has re-imagined the possibilities of dance by developing a kind of anti-dance - stripping dance back to its basics of movement in time and space. Using a language of symbols and codes he lets his performers' bodies, or the objects linked to them, tell their own story.

Jerome Bel, from 1995, is the company's signature piece and remains one of their most acclaimed works.

"Enumeration and revelation, rhyme and poetry are the constants of the work of Jerome Bel - Any dominant principle is here held in check, even when the matter is about sexuality and eroticism." L'Humanite

"Flesh is the centre of this exploration which indisposes, irritates, delights, amuses but doesn't let you stay indifferent. " Le Soir

Blood

Franko B
Oh Lover
Boy
(2001)



Working with sculpture, painting, photography, video and live action, the UK based Italian artist Franko B is at the forefront of artists testing not only the limits of the permissible in representations of the body, but the limits of the material body itself. In Franko B's live work his abject, naked, monochromatic and bleeding body is a site to express the sacred, the profane and the unspeakable and an invitation to witness the human condition at its most carnal, exposed and essential. In a culture where images of violence and extremity have become daily entertainment, Franko B employs his bleeding body as an affirmation of life and beauty and makes the unbearable bearable.

In *Oh Lover Boy* he lies on a tilted white canvas with canulas in his arms and his blood slowly flows down the canvas in rivulets, he leaves imprints of his body on the canvas.

Ron Athey

Incorruptible

Flesh

(2006)



Many artists working with their bodies in such visceral ways have engaged with pain, suffering and endurance in their work. Sometimes as a means to personal transcendence, sometimes as a means of catharsis for society, sometimes to signify the obsolescence of the body in a technological age and sometimes to confront us with our own demons - the demons we often chose to deny or ignore. Indeed notions of pain and art, blood and ritual go way back - as Mary Renault wrote of Greek mythology "when blood sacrifice is abandoned it must be replaced by a ritual created by an artist". Performance Art took up this challenge and ran with it and as we see in the work of Ron Athey are still running with it. The blood and pain in Athey's work are a continuation of the influential legacy of Eurocentric Performance Art traditions. It is what the blood and pain in Athey's work represents and signifies that singles it out as such potent and politicised work about our times and of our times.

Taking himself, his performers and his audience to the limits of physical and emotional endurance, Ron Athey's early extraordinary performance language revolves around feverish religious tableaux and scenes of ritualistic piercing and blood-letting. As an HIV positive man dealing with the taboos of blood, pain and death, as a gay man negotiating love, sex and life, as an atheist raised under the overwhelming shadow of the Pentecostal church, as a tattooed and pierced Modern Primitive and as an artist demonised by the religious and political right in the USA, Ron Athey's work touches upon some of our harshest realities and darker truths.

Kira O'Reilly

Wet Cup (2000)



Kira O'Reilly's early work was concerned with "the opening up of the body" and often involved controlled acts of body marking and blood-letting. In *Bad Humours/Affected*, she placed a pair of leeches on her back and, as they slowly sucked away on her inviting flesh, trickles of

blood flowed down her back and her long white skirt. For *Wet Cup* and *Unknowing* she worked with another age old ‘treatment’ for troubled women, wet cupping, a similar technique to purging-by-leech but using heated suction cups and scalpels. Kira uses her bleeding and bloodied body as a physical and metaphorical signifier to contest identity politics and as an act of exposure, and control, of the self – herself.

Kira’s blood based performances are, highly charged and uncomfortable; they are not easy - on her or on us. They ask you to bear witness to an action you may not want to see and to consider something you might prefer to ignore and, in the process, they implicate you. They are raw and brutal but also captivating, touching and haunting, engaging you emotionally, physically and intellectually. They are ‘experiences’, like the experience of body itself, that are beyond language.

Sweat

Yann Marussich

***Blue Remix* (2008)**



Blue Remix is an hour-long motionless performance by Swiss artist Yann Marussich sitting in a transparent container. A journey through the skin,

the work externalizes the internal motion of his body through the ingestion of a large amount of methylene blue that gradually exits his body as his sweat. With thermal regulation and precise timings, Marussich creates a controlled biochemical choreography of methylene blue as it progressively seeps out of all the orifices in his body - from eyes, mouth and nose and eventually through the permeable membrane of the skin. By constructing a performance environment in which he is framed within a transparent box (like an art object) and remains motionless throughout he forces our attention is on the continuous inner movement of the body – of his body, of all bodies. As Brian Degger wrote in *Transitlab* about Marussich’s performance at FACT, Liverpool “It is profound and scary, and extreme. His rigidity in the performance bellies the fact that as bodies we are always in motion, and in a disequilibrium with the surrounding environment. We are anything but sustainable, but our borders are semi-permeable”.

Tue Greenfort
Condensation
(2008)



For Frieze Art Fair 2008 the Danish artist Tue Greenfort excavated a chamber between gallery stands to present an installation that was literally a distillation of the essence of visitors to the fair. While inside a

darkened room filled with the sound of waves, dehumidification equipment imperceptibly extracted moisture from unsuspecting visitors - collecting sweat and breath and pumping it through plastic tubing into recycled water bottles, visible in a glass-walled aperture. Greenfort wants us to think about our relationship with water, and the ecological wastefulness of drinking the fancy imported stuff.

Lone Twin

***Days of
Sledgehammer
(2004)***



Barry Laing wrote in *Realtime* “Lone Twin are ‘ecologists’. In *The Days of the Sledgehammer Have Gone*, enthusiastically engaged in “becoming the weather”, they ponder the “sinister and ludicrous past” of water as it circulates in the perpetual hydrological cycle including rivers, clouds, rain—and us. The human body is 75% water and therefore inextricably implicated in this cycle. Gary wonders if these ‘waters’, passed as sweat, may have been encountered before: “my sweat, your sweat, Jimmy Connors’ sweat, Bruce Springsteen’s sweat—which happens to be

Gregg's favourite sweat at the moment." Sweat figures crucially as the by-product of labour, endurance and a commitment to the completion of extreme physical tasks.

Clad inappropriately in Army surplus ponchos and hiking shoes, various paraphernalia including Norwegian hunting horns and with the ubiquitous clipboards slung around their necks, Lone Twin attempt to make a cloud! Concealed beneath the ponchos, each performer labours buried in multiple layers of clothing, accumulating body heat: Gregg for 6 hours collecting water from the Yarra river that day, Gary for much of the performance with vertical rows of theatre lights one foot away, performing a rain dance that looks like dog-paddle standing up. "This is what I do to feel a part of things; this is what I do to blur my edges." Either side of more stories and 'points', increasingly funny, entangled, gentle, yearning and touching on acts of kindness, the audience is invited to throw cups of Yarra water over Gary and Gregg's bare torsos—the burden of clothing now removed, rapid evaporation, a cloud. The clouds failed to appear, or we failed to see them. Trying to be helpful, 2 women bending over perilously close to Gary exclaimed: "But there's steam coming from his pants!" Everyone laughing, talking, grinning. Becoming a part of something, regardless.

Lone Twin understand that it can rain in the mind, and imagination in this work is miraculously transformed into, and imbibed by, sweat; the body, finding fatigue and water, forced to find another place, time and form to flow in. The imaginal is made 'material' or realised in the cycle

entered into, the economy, the ecology of a vast set of possible inter-connections and relationships”.

Tears

Stacy Makishi

You Are Here, But Where Am I?

(2002)



Describing herself as a transplant from Hawaii, Stacy Makishi's work is often told from the point of view of the foreigner. The foreigner confronts us with a projection of our own strangeness, our own foreignness. In her work there appears to be a tension between here and elsewhere, longing and belonging, desire and repulsion: the body constantly craving what is foreign, all the while homesick for what is familiar.

You Are Here...But Where Am I? was created for the Liverpool Biennial 2002 in response to the mythologies of a Liverpool, both foreign and familiar. Armed with a symbolic suitcase, Makishi performed a series of

playful and poignant actions in charged sites of departure and arrival around the city centre – Albert Dock, Lime Street Station. Part ritual and part intervention, it was a piece about partings and our painful and magnetic yearnings for the exotic isle of 'elsewhere'.

The central image of *You Are Here* was Stacy Makishi catching her tears. She was trying to mark the journey of a person who crossed two oceans (salt water under the foot) and the tears that these journeys induced.

She wrote “I was attached to a saline drip which dripped tears down my eyes. There were two funnels placed below my eyes that would catch the tears and filter them down my body via tubes that ran all the way down to my feet. Under each foot there were two rubber pumps that would catch the water and then with each step I took, would pump the water all the way up over my head and down my cheeks as tears once again. While I performed with this apparatus at Lime Street Station, I performed foreignness. I was an islander, not of the continent, an incontinent, surrounded by an ocean of tears. With every step I took, I produced another tidal wave of tears.

There is an illness associated to Alzheimer’s called pathological crying or emotional incontinence. I’m interested in the word Alzheimer. Alz-heim-er. ‘Heim’ is the German word for home, or homeward. I wonder if Alzheimer’s is having chronic homesickness? Freud says love is homesickness.”

**Hayley
Newman
*Crying
Glasses (An
Aid to
Melancholia)*
(1995)**



“The photographs in the series *Connotations – Performance Images* are constructed images intended to explore the role of documentation in performance. It is a series of 21 photo/text works documenting the fictional career of a performance artist and was made as both a celebration and analysis of the performance canon. The photographs in the series were staged and performed by myself with most of the images being taken by the photographer Casey Orr over a week in the summer of 1998. The dates, locations, photographers and contexts for the performances cited in the text panels are fictional. In all instances the action had to be performed for the photograph but did not take place within the circumstances or places outlined in the supporting text.

As a form, performance is often mediated through the documentary image, video, film, text or by word of mouth and rumour. With so few existing networks for the distribution of performances works, it is the image and its supporting text that is given precedence in publications on

the subject, creating a handful of historical performances that have become notorious through their own documentation, leaving others behind that have not made the translation into the single image”.

Crying Glasses (An Aid to Melancholia) (1995)

On public transport in Hamburg, Berlin, Rostock, London and Guildford

“Over a year I wore the crying glasses while travelling on public transport in all the cities I visited. The glasses functioned using a pump system which, hidden inside my jacket allowed me to pump water up out of the glasses and produced a trickle of tears down my cheeks. The glasses were conceived as a tool to enable the representation of feelings in public spaces. Over the months of wearing the glasses they became an external mechanism which enabled the manifestation of internal and unidentifiable emotions”.

George Chakravarthi

Genesis (1998)



George Chakravarthi was born in New Delhi, India. He was brought up as a Catholic, schooled by one of its rigorous teaching Brotherhoods - yet because of other family influences, he also absorbed both Hindu and

Buddhist philosophies. This childhood, filled with a complex, multi-cultural trinity of deities, icons and belief systems, didn't particularly affect or disconcert him until his move to England at the age of ten. Settling in the UK wasn't so much a re-location as a dislocation, triggering an ongoing process of exploration which now informs his work.

After leaving full-time education at the age of sixteen. Chakravarthi spent his teenage years homeless, hustling and negotiating his way through London before enrolling for art school. There his continuing examination of his own selfhood generated a practice and approach that deconstructs socially accepted definitions of gender, sexual and racial identity, the intense scrutiny of his personal experience challenging those received wisdoms.

Chakravarthi considers much of his work to be a series of self-portraits. As a multi-disciplinary artist he draws inspiration from cinema, art history, public and private spaces, and from collective social histories. Chakravarthi engages the viewer with his honest exploration of universal emotions. Using experiences from his own life, he often reveals painful situations, memories and experiences with an acute sensibility, cogent perceptions and generous humanity.

Genesis is performance to camera. Filmed in real time, and explores human emotions and physical metamorphosis as Chakravarthi reveals a series of sentiments and passions.

Study Room Resources for artists featured in this Guide

General

P0553- Adrian Heathfield, *Live: Art and Performance (2004)* Features Ron Athey, Franko B, Jerome Bel.

P1126- Various, *Liverpool Biennial – Engaging Art, People and Place (various Liverpool venues, 20th Sept- 30 Nov 2008)* Various contributors including Blackmarket for Useful Knowledge and Non-Knowledge,

D1709 Various, *Sacred at Chelsea Theatre: Bodily Functions – The Body in Performance*

Various contributors including David Hoyle, Franko B, Ron Athey and Mad for Real

V0416 – Various, *The National Review of Live Art 2001* Extracts of work from, George Chakravarthi, Kira O'Reilly, Lisa Wesley and Franko B

Piero Manzoni

www.pieromanzoni.org

Stuart Brisley

www.ordure.org

P0250 – Szuper Gallery, *Gallery Talks- Szuper Gallery*

PO418 - Stuart Brisley, *The Collection of Ordure* (2002)

PO419 - Stuart Brisley, *Beyond Reason: Ordure* (2003)

PO700 – Sandrine Meats, *Stuart Brisley 1949 – 1981: Volume Premier: Texte* (2005)

PO701 – Sandrine Meats, *Stuart Brisley 1949 – 1981: Volume Deuxieme: Annexes* (2005)

PO820 - Stuart Brisley, *Stuart Brisley – Work 1958-2006* (2006)

P1064 - Stuart Brisley, *Crossings* (2008)

D1288 - Various, *Liveartwork DVD 5* (2006) contains Stuart Brisley's *Last Breaths*

A0190 – Colin Perry, *Stuart Brisley: Crossing* (2008)

V0603 - Stuart Brisley (a film by Ken McMullen), *Ten Days*

V0715 - Stuart Brisley, *The Eye – Illuminations Series* (2004)

David Hoyle

D1015 - David Hoyle, *David Hoyle Magazine 2008 – Background Projection*

D1123 - David Hoyle, *Magazine – The Reprint*

D1401– David Hoyle, *Sacred 2009- David Hoyle’s Theatre of Therapy*
No. 6 of 26. For the complete series at SACRED see REF **D1396-D1421**

D1413-D1419– David Hoyle, *Sacred 2009- On the Couch with David Hoyle*

No. 18-24 of 26. For the complete series at SACRED see REF **D1396-D1421**

D1660 – David Hoyle, *Magazine: 10 Live performance essays by David Hoyle*

D1691– David Hoyle, Bird la Bird, Lisa Blackman, Adrian Heathfield, *Trashing Performance, Under and Overwhelmed: Emotion and Performance, Panel Discussion*

D1779– David Hoyle, *Dave’s Drop-In Centre (2009)*

D1847– David Hoyle, Nathan Evans, *Revelations: The Films of David Hoyle and Nathan Evans*

D1857 – Avant-Garde Alliance, *Uncle David* (2010)

A0198 - David Hoyle, *If you want theatre...*

Review of David

Hoyle at Duckie

A0240 – Gavin Butt, 'Hoyle's Humility' *Dance Theatre Journal* (2008,
Vol.23, no.1, (pp.30-34)

Mad For Real (Cai Yuan & Jian Jun Xi)

www.madforreal.org

P0685 – Cai Yuan & JJ Xi, *Mad For Real*

P1382 – Mad For Real, *One World One Dream: Aircraft Carrier Project*
(2009)

D0129 – Yuan Cai and JJ Xi, *Monkey Creates Havoc at the Heavenly
Palace*

D0167 – Yuan Cai and JJ Xi, *Mad For Real Compilation 1999-2003*

D0572 – Yuan Cai and JJ Xi *Vital 2006 – International Chinese Live Art
Festival*

D0675 – Yuan Cai and JJ Xi *Vital 2006*

D0873 – Mad For Real *Performance 1999-2003*

V0553 – Yuan Cai and JJ Xi *Diao Jiu (Penis Wine) and Soya Sauce and Ketchup Fight (2002)*

Lisa Wesley

P1432 – Lisa Wesley *Performance Texts (1999)*

D0558 – Lisa Wesley and Andrew Blackwood *Performing Rights Collection – London – A Gallery of Utopias (2006)*

V0439 – Lisa Wesley *Extracts: Tongue Will Split; Goin...Gone; Maplethorpe Donkey*

V0530 – Lisa Wesley *When You Have Selected a Model, Life Without Soap, Tongue Will Split*

V0645 – Lisa Wesley *“Studio Starter” Extracts (2003)*

Jerome Bel

www.jeromebel.fr

D0622 – Jerome Bel, *The Last Performance (A Lecture) (1998)*

D1456 – Jerome Bel, *Jerome Bel (1999)*

D1552 – Jerome Bel, *Performance Lecture Archive: The Last Performance (A Lecture) (2004)*

A0060 – Natasa Govedic, ‘Fascination Games with Jerome Bel’s and Maria Ribot’s Erudite Bodies’ in *Maska* (2002, Vol:17 No 72-73, pp.141-143)

A0227 – Nicola Conibere, ‘This is Not Sublime’ in *Dance Theatre Journal* (2008, Vol:22 No 4, pp.8-14)

Franko B

www.franko-b.com

P0602 – Franko B, *Franko B’s Study Room Guide* (2004)

P0065 – Athey and Franko B Chat

P0213 – Franko B, Gary Watson, Sarah Wilson, *Oh Lover Boy* (2001)

P0395 – Franko B, *Still Life* (2003)

P0847 – Franko B, *Blinded By Love* (2006)

P1516 – Franko B, *I Still Love* (2010)

P2013 – Franko B, *Franko B* (1998)

D0010 – Franko B, Giles Jobin and Philip Walsh, *Blinded By Love*, Ed. By Dominic Johnson (1998)

D0092-D0097 – Franko B, *Photographic Documentation 1-6*

D0166 – Franko B, *New Work* (2003)

D0694 – Franko B, *Franko B – Lecture Materials* (2007)

D0725 – Franko B, Lisl Ponger, Oliver Ressler, *Performing Rights Collection – Vienna – Lectures II* (2007)

D0784 – Franko B, *Performing Rights Collection – Vienna – Don't Leave Me This Way* (2007)

A0378 – Franko B, 'Baying for Blood' in *Total Theatre* (1997/8, Vol.9, No. 4, pp.14-15)

EV0086-EV0089 – Franko B, *I'm Not Your Babe* (1996)

EV0209-EV0210 – Franko B, *Aktion 398*

EV0225 – Ron Athey, Franko B, Orlan and Fakir Musafar, *Body Art – The South Bank Show* (1998)

EV0293 – Franko B, *I Miss You!* (1999)

V0442-V0443 – Franko B, *You Make my Heart go Boom Boom*

EV0372 – Franko B, *Oh Lover Boy* (2001)

Ron Athey

www.ronatheynews.blogspot.co.uk

www.ronathey.com [under construction 12/06/13]

Ron Athey, *Pleading In The Blood, The Art and Performances of Ron Athey* ed. By Dominic Johnson (2013)

D0272– Ron Athey, *Judas Cradle* (2005)

D0356– Ron Athey, *Hallelujah!* (1997)

D0433– Ron Athey and Juliana Snapper, *The Judas Cradle and Documentary* (2005)

D0709– Ron Athey and Dominic Johnson, *Incorruptible Flesh (Perpetual Wound)* (2007)

D1474– Julie Tolentino and Ron Athey, *Performing Idea: Reciprocal Aesthetics* (2010)

A0209– Ron Athey, *An Interview With Ron Athey* (1994)

A0132– Amelia Jones, 'Holy Body: Erotic Ethics in Ron Athey and Juliana Snapper's *Judas Cradle*' in *The drama Review* (2006, Vol:50 No:1, pp.159-169)

A0145– John O’Brien, ‘Ron Athey’

A0246– Dominic Johnson, ‘Perverse Martyrologies – An Interview with Ron Athey’ in *Contemporary Theatre Journal* (2008, Vol:18 No:4, pp.503-513)

V0024– Ron Athey, *Four Scenes In A Harsh Life* (1994)

EV0044– Ron Athey, *Deliverance* (1995)

V0196– Ron Athey / Julie Tolentino, *Deliverance W.I.P* (1995)

V0207– Ron Athey / Lawrence Steger, *Incorruptible Flesh* (1997)

EV0225 – Ron Athey, Franko B, Orlan and Fakir Musafar, *Body Art – The South Bank Show* (1998)

V0276– Ron Athey, *Solar Anus* (1998)

EV0531– Cyril Kuhn (Ron Athey), *The Solar Anus* (1995)

Kira O’Reilly

www.kiraoreilly.com

P1219– Various, *SPILL Tarot Pack* (2009)

D0297– Kira O'Reilly, *Untitled Action For Hong Kong Arts Centre* (2004)

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