John Coplans, Lying Figure, Holding Leg, 2000
PERFORMANCE ART

a form of arts practice that involves the corporeal presence of the artist and the real actions of their body within a particular timeframe, in a particular space or location for an audience.
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MIND/BODY DUALISM
BODY AS A MACHINE WHICH IS A CARRIER FOR IMMATERIAL CONSCIOUSNESS.
1940s: DEPERSONIFICATION OF THE BODY

The “body without organs,” without sensory elements, an object that receives meaning.

Antonin Artaud’s Theatre of Cruelty

Brecht and Epic Theatre
LIBERATED BODY AND TYRANNY OF THE MIND

La Borde Clinic
Felix Guattari & Gilles Deleuze
1950s: ACTION PAINTING

Hans Namuth, Jackson Pollock, 1950
1960s: BODY AS OBJECT

Nam June Paik, Zen for Head, 1962
Janine Antoni, *Loving Care*, 1993
1960s: BODY AS OBJECT

Piero Manzoni, Live Sculpture, 1961
1960s: SYMBOLIC BODY

Joseph Beuys, The Chief, 1963

Joseph Beuys, How to Explain Painting to a Dead Hare, 1965
1970s: BODY AND ACTION
1970s: POLITICAL BODY
Zhang Huan, 12 Square Meters, 1994
Zhang Huan, *My America*, 1999
Ma Liuming, 
Fen-Ma Liu Mirg Walks the Great Wall, 
1998
FEMINIST ART AND UNROMANTICIZED BODY

Hannah Wilke, S.O.S Starification Object Series, 1974
Performance Art is a time-based practice. In 70s Postmodern artists were using the element of time to test the limits of the performing body, pursuing themes of endurance, self-control, transformation, risk and pain.
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Tehching Hsieh, One Year Performance, 1978–86
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Tehching Hsieh, One Year Performance, 1978–86
1970s: ENDURANCE ARTISTS | POLITICAL CRITIQUE

Chris Burden, Shoot, 1971
1970s: ENDURANCE ARTISTS | INSTITUTIONAL CRITIQUE

Vito Acconci, Trademarks, 1970
1970s: ENDURANCE ARTISTS GENDER CRITIQUE
Gender Critique

Marina Abramović, *Imponderabilia*, 1977
CÉNDRÉ CRITIQUE

Marina Abramović, Rhythm 0, 1974
Lily McEwan
I Throw Myself At Men
Lily McElroy
I Throw Myself At Men
Lily McElroy
I Throw Myself At Men
Lily McRory
I Throw Myself At Men
Lily McBray
I Throw Myself At Men