



Candidates must complete this page and then give this cover and their final version of the extended essay to their supervisor.

Candidate session number			
Candidate name			
School name			
Examination session (May or November)	May	Year	2015

Diploma Programme subject in which this extended essay is registered: Theatre  
(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: Ways to Achieve Performance  
Art

**Candidate's declaration**

*This declaration must be signed by the candidate; otherwise a mark of zero will be issued.*

The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate).

I have acknowledged each use of the words, graphics or ideas of another person, whether written, oral or visual.

I am aware that the word limit for all extended essays is 4000 words and that examiners are not required to read beyond this limit.

This is the final version of my extended essay.

Candidate's signature: \_\_\_\_\_ Date: 3/10/15

## Supervisor's report and declaration

The supervisor must complete this report, sign the declaration and then give the final version of the extended essay, with this cover attached, to the Diploma Programme coordinator.

Name of supervisor (CAPITAL letters) \_\_\_\_\_

Please comment, as appropriate, on the candidate's performance, the context in which the candidate undertook the research for the extended essay, any difficulties encountered and how these were overcome (see page 13 of the extended essay guide). The concluding interview (viva voce) may provide useful information. These comments can help the examiner award a level for criterion K (holistic judgment). Do not comment on any adverse personal circumstances that may have affected the candidate. If the amount of time spent with the candidate was zero, you must explain this, in particular how it was then possible to authenticate the essay as the candidate's own work. You may attach an additional sheet if there is insufficient space here.

This was a thorough investigation of the topic that was presented in an interesting, thoughtful manner. It was written with appropriate analytical and evaluative skills. Evidence of much research by the writer was exhibited, and his sources were footnoted appropriately. There were a few minor punctuation errors, but these did not detract from the overall writing style. I enjoyed reading it.

This declaration must be signed by the supervisor; otherwise a mark of zero will be issued.

I have read the final version of the extended essay that will be submitted to the examiner.

To the best of my knowledge, the extended essay is the authentic work of the candidate.

As per the section entitled "Responsibilities of the Supervisor" in the EE guide, the recommended number of hours spent with candidates is between 3 and 5 hours. Schools will be contacted when the number of hours is left blank, or where 0 hours are stated and there lacks an explanation. Schools will also be contacted in the event that number of hours spent is significantly excessive compared to the recommendation.

I spent  hours with the candidate discussing the progress of the extended essay.

Supervisor's signature: \_\_\_\_\_

Date: 3-12-15



Assessment form (for examiner use only)

Candidate session number		
--------------------------	--	--

Achievement level

Criteria	Examiner 1 maximum	Examiner 2 maximum	Examiner 3
A research question	2	<input type="text" value="1"/>	<input type="text"/>
B introduction	2	<input type="text" value="1"/>	<input type="text"/>
C investigation	4	<input type="text" value="2"/>	<input type="text"/>
D knowledge and understanding	4	<input type="text" value="1"/>	<input type="text"/>
E reasoned argument	4	<input type="text" value="2"/>	<input type="text"/>
F analysis and evaluation	4	<input type="text" value="2"/>	<input type="text"/>
G use of subject language	4	<input type="text" value="2"/>	<input type="text"/>
H conclusion	2	<input type="text" value="1"/>	<input type="text"/>
I formal presentation	4	<input type="text" value="3"/>	<input type="text"/>
J abstract	2	<input type="text" value="0"/>	<input type="text"/>
K holistic judgment	4	<input type="text" value="2"/>	<input type="text"/>
Total out of 36	<input type="text"/>	<input type="text" value="17"/>	<input type="text"/>

Name of examiner 1: \_\_\_\_\_  
(CAPITAL letters)

Examiner number: \_\_\_\_\_

Name of examiner 2: \_\_\_\_\_  
(CAPITAL letters)

Examiner number: \_\_\_\_\_

Name of examiner 3: \_\_\_\_\_  
(CAPITAL letters)

Examiner number: \_\_\_\_\_

IB Assessment Centre use only: B: \_\_\_\_\_

IB Assessment Centre use only: A: \_\_\_\_\_

Extended Essay  
Ways to Achieve Performance Art  
Word Count: 3485

*too broad on EQ*

## Table of Contents

Title Page	Page 1
Table of Contents	Page 2
Abstract	Page 3
Introduction	Page 4
Leading up to Performance Art	Page 5
Performance Art	Page 6
Music	Page 6-7
Dance	Page 7-8
Physical Performance	Page 8-11
Monologue	Page 11-12
Other Ways	Page 13
Conclusion	Page 14
Bibliography	Page 15

*Very well planned* ✓

*too broad to treat  
within 4000 words  
needs narrowing  
down perhaps  
focusing on  
a companion to  
his performance  
artists or a  
case study of  
a single artist*

## Abstract

The topic I am investigating is "In what ways is performance art achieved?" I will be defining terms that happened before leading up to performance art as well as terms that emerged as performance art progressed. To examine ways performance art was achieved, I will be skimming through the decades of performance art and explain how a few well-known artists in performance art achieved their artistic performance. I will also be explaining a few of the artists' purposes for doing the act to show more depth about performance art.

RQ.

EE should be an in-depth study

which on which the culture? which pe?

too broad

no method  
no outcomes



## Introduction

Defined as an art form that combines visual art with dramatic performance; performance art started to become a term well known around the 1960s and is still alive today. Performance art began way before the 1960s and through the time span of performance art, new ideas and creativity caused new types of performances. There were multiple aims of performance art. Some specific aims include anger towards sexists, racism, abusers, and sometimes society in general. In order for performers to achieve their goal, “performers used a variety of means – monologue, physical performance, music, and dance – to produce a spectacle that is really happening between himself or herself and the spectators.”<sup>1</sup>

too broad & vague

---

<sup>1</sup> Direct quote taken from The Wadsworth Anthology of Drama Sixth Edition W.B. Worthen page 1130

## Leading up to Performance Art

Before I begin explaining about how performance art was achieved with the different ways, I want to explain some more background information on performance art and how it started. Starting as early as the First World War with a man by the name of Hugo Ball, “Who stood on stage at the Cabaret Voltaire in Zurich on 1916 and read out the Dada Manifest.”<sup>2</sup> Dada along with other ideas and groups such as Futurism, Bauhaus, and Black Mountain College ✓ paved the way leading up to what is now what we know as performance art.

Frank Skinner also stated that, “Dada was the belief of any society that was able to start something as bad as war, should not exist.”<sup>3</sup> Therefore, people wanted a new society meaning a new type of art as well. This new form of art held performances ranging from singing to poetry. ✓  
All performances had no logic to them. Futurism was an artistic movement that focused on the future and technology. Bauhaus was used to explore the correlation between space, sound and light. Black Mountain College was known for incorporating theater with visual arts.<sup>4</sup> All of these ideas were taken into account and have been shaped into what we know as performance art. New terms became known through the years of performance art as it started to get popular. For example, the term “Happenings” and “Fluxus” came to be. The term “Happenings” was defined by Allan Kaprow to describe a live performance done by a performer. Happenings were as simple as shaking a person’s hands or even pushing down bins and rolling them. The term “Fluxus” was created by George Maciunas and is very similar to the term “Happening”; both ✓ want to discover new forms of art that are not even complicated; anyone could have done it without even knowing.

---

<sup>2</sup> Quoted from Frank Skinner in the video “Unlock Art: Frank Skinner on Performance Art” ✓  
<https://www.youtube.com/watch?v=CAz6a5FwZJQ>

<sup>3</sup> Quoted from Frank Skinner in the video “Unlock Art: Frank Skinner on Performance Art”  
<https://www.youtube.com/watch?v=CAz6a5FwZJQ>

<sup>4</sup> Interpreted the information given by the website <http://www.theartstory.org/movement-performance-art.htm>



## Performance Art

An interesting aspect about performance art is that the majority of performances considered to be performance art was not performed in venues and galleries; meaning that their performances were performed outside for the public, for those who do not have money to spend on going to art galleries. Also these performance art pieces were not for sale, nobody was able to buy anything, audience members were only able to watch, or record if they would like.<sup>5</sup> ✓  
Performance art was used to challenge the normal ways of portraying in art such as painting and sculpting.<sup>6</sup>

## Music

Through the decades, performers in performance art used music to express themselves. Dating back to 1960, there was John Cage; he believed in the limitless possibilities of music. To express his claim, in the video, he did tasks such as playing the piano, running a pitcher through the water, squeezing a rubber duck, listening to the ticks of a timer, and even hitting the side tub with a bar.<sup>7</sup> One peculiar way of expressing music was Laurie Anderson. Now she not only performed on the streets of New York City, but she performed on a block of ice playing a violin with ice skates in the block of ice. Her performance ended when the block of ice she stood on melted. In 2001, Sonic Youth recreated one of George Maciunas' works called Piano Piece #13.<sup>8</sup> Now at first sight, one might say that all they are doing is just smashing hammers into piano keys with nails and it is nonsense, but the band performing it (Sonic Youth) is doing it as a reinterpretation and to show that this was art. Another key artist in performance art is Yoko Ono. Yoko Ono is not only known for being married to one of the Beatles, John Lennon, but also

---

<sup>5</sup> Information interpreted from the website <http://arthistory.about.com/cs/arthistory10one/a/performance.htm>

<sup>6</sup> Interpreted the information given by the website <http://www.theartstory.org/movement-performance-art.htm>

<sup>7</sup> Clip of the video from "Unlock Art: Frank Skinner on Performance Art"

<https://www.youtube.com/watch?v=CAz6a5FwZJQ>

<sup>8</sup> Clip from <https://www.youtube.com/watch?v=CAz6a5FwZJQ>

being a performance artist. One of her performances was performed around the 1960s and was then revived and recreated in Germany in 2013. In her 2013 performance, a few individuals are seen wrapping members of an orchestra slowly and methodically with gauze so much that the orchestra members can't even play, and in the end all were guided off stage and that was the end of Ono's piece. The overall purpose of this performance was to show freedom.<sup>9</sup>

As I stated before, performance art is still alive today, and one perfect example would be the rapper Jay Z. Jay Z is well known for performing his piece "Picasso Baby". His performance art concept was he in New York's Pace Art Gallery performing "Picasso Baby" for six continuous hours. After watching the video, I noticed that people took turns going in front of Jay Z and the room was crowded but had enough room for Jay Z not to feel claustrophobic. The small room was meant to be that size because Jay Z wanted the intimate connection between him and the audience. Also his reason for doing this was to connect all cultures and artists.<sup>10</sup>

### Dance

Dancing was another form to produce a spectacle for the spectators. Similar to John Cage, who believed in the limitless amount of ways to produce music, there was another person who believed in the limitless of something. In 1964, choreographer Merce Cunningham believed that the human body had limitless movements.<sup>11</sup> Cunningham believed that anything a person did was to be a movement, whether it was walking, leaping, jogging, to even standing. Anything that a person was doing even if it was doing nothing, also would be considered to be dancing. Dancers later on were then encouraged by a lady named Ann Halprin to explore unusual choreographic

---

<sup>9</sup> Video clip and interpretation from "7 Performance Art Videos That Will Blow Your Mind"  
<https://www.youtube.com/watch?v=3RK-mIKP9F4>

<sup>10</sup> Video Clip from "Picasso Baby: A Performance Art Film." <https://www.youtube.com/watch?v=xMG2oNqBy-Y>

<sup>11</sup> Clip of the video from "Unlock Art: Frank Skinner on Performance Art"  
<https://www.youtube.com/watch?v=CAz6a5FwZJQ>

✓  
you mean movement  
as breath &  
healing concept  
of art;  
repetitive  
choreography  
based on  
inspiration  
indigenous as a  
such as native  
American dance

*no. Judson poets were influenced by African rhythm*  
ideas and that was how the Judson Dance Group in New York came to be in 1962. In one of her group performances called "Five Legged Stool" in 1962, the performance was based off of task-oriented movements such as changing clothes or moving from one place to the other carrying water bottles.<sup>12</sup>

A modern performance artist not only used dance but also incorporated technology into his performance. His performance name he goes by is "a dandypunk" and the title of his performance is called "Projection mapping live performance art - The Alchemy of Light by a dandypunk." In his video he uses this technique called projection mapping. Projection mapping is much more complex than a regular projector because projection mapping projects images that are able to fit onto irregular objects or difficult layouts. By using projection mapping and dancing, the outcome of his video looks visually appealing as well as captivating.<sup>13</sup>

*you are h  
to do for  
much an  
as a come  
tryin to  
forge lin  
that are  
true*

### Physical Performance

The most interesting type of performance art, in my opinion, includes physical performance; the reason why is artists sometimes push their bodies to the limit, creating peculiar but amazing art work, and the whole purpose is to understand better the human condition. Sometimes artists push their bodies so far that they pass away. Artists began to push their bodies to the limit around the 1970s and some of the performances I read about were really painful. One well-known artist that used physical performance as a way to express himself was Chris Burden; he was crucified onto a car for one of his performances, a Volkswagon to be exact. He did quite a few other performances - one being him shooting himself in the arm with a gun - that injured himself and this performance did not fail to meet that expectation. Another well known artist was

*that is a  
one act  
of phy:  
perform*

<sup>12</sup> Summarized information from Performance Art from Futurism to the Present by RoseLee Goldberg

<sup>13</sup> Video clip and interpretation from "7 Performance Art Videos That Will Blow Your Mind"  
<https://www.youtube.com/watch?v=3RK-mIKP9F4>

Annie Sprinkle. Annie Sprinkle's previous occupation was being in pornographic film, and in one of her performances she does something very revealing. She exposes her nude body onstage in front of both men and women and then performs a cervical examination by herself while inviting the audience to actually get up close and personal.

At times there are even performers who actually allow the audience to inflict something onto the performer. For example, Yoko Ono's "Cut Piece" on 1964 consisted of audience members one by one cutting off pieces of clothing Yoko Ono was wearing at the time; her clothes were snipped off piece by piece until she was holding up a bra.<sup>14</sup> Marina Abramovic's performance piece titled "Rhythm O," in my opinion, is more disturbing. Occurring in 1974, she was with a room full of spectators and she gave the members inside the room permission to do whatever they wanted to for six hours. There was even a table with different items with which to inflict her. Halfway through the performance, her body was seen with torn clothes along with damaged and bleeding skin. The performance ended all of a sudden once one of the audience members pointed a gun towards her head. While this performance art piece may seem as if she is a masochist, her whole purpose of it was to "understand the ritualized pain of self-abuse".<sup>15</sup>

Now there were those who even went past those extreme acts I just stated. Stuart Brisley sadly did not survive his grueling physical performance. During the year 1972, having a conflict with the British businesses, he decided to lay his body deep in a tub full of unpleasant liquids comprised of black liquid, phlegm, and other unhygienic items for a total of two weeks. (Unlock Art: Frank Skinner on Performance Art). Another physical performance some may say that is ludicrous would be towards a man named Chris Burden, and unfortunately this performance was

NO! he purpose to expl artist - spectators relations

---

<sup>14</sup> Clip of the video from "Unlock Art: Frank Skinner on Performance Art"  
<https://www.youtube.com/watch?v=CAz6a5FwZJQ>

<sup>15</sup> Quote taken from Performance Art from Futurism to the Present by RoseLee Goldberg

his last performance. Happening in 1972, Burden lay down underneath a piece of tarp in the middle of the night during traffic (Unlock Art: Frank Skinner on Performance Art).<sup>16</sup>

As the 1970s decades started to transition to the next decade and 1980 started, the extreme physical performances became less common and people started to move onto more popular culture. Still, people performed using their bodies as the canvas in performances after the end of the 1970s. For example, in 1989 a man that goes by the name of Time Miller used his body as a way to get his message across. In "My Queer Body," he describes to the audience the time of his first sexual experience and the formation of his identity as a gay man. While he is talking, he strips himself and moves among the audience until he is fully nude. Tim Miller's purpose of this performance was to bash the norms of society and how society views homosexuality as not so "normal behavior."<sup>17</sup>

*for who  
purpose  
not stand*

Other types of physical performances do not just have to be on the performer's body, but also what comes from the inside of their body. The use of one's feces, urine, blood, vomit, semen, and other types of fluid are used as a way of composing one's performance art. Using one's body fluid seems to be a little bit too much and may be given a lot of criticism. One type of performance art that seems a bit too much would be Marco Evaristti. Evaristti known for doing very controversial and shocking art, such as putting fishes in a blender and giving the decision to the audience whether or not to push it, decided to use his bodily fluids for one of his masterpieces. In his video titled "Polpette al Grasso di Marco," Evaristii uses the taken out fat from his body after liposuction and he then uses that fat to be mixed with ground beef and is served as meatballs with spaghetti. Not only did the artist himself eat his own creation, but he was thoughtful enough to also invite his guests to eat his meatballs.<sup>18</sup> I'm not sure if they actually

<sup>16</sup> Pictures of the deceased and explanation about them given by Frank Skinner from "Unlock Art: Frank Skinner on Performance Art" <https://www.youtube.com/watch?v=CAz6a5FwZJQ>

<sup>17</sup> Summarized the information from The Wadsworth Anthology of Drama Sixth Edition W.B. Worthen



ate it or not. If one thought this was bad enough, there are others way more unpleasant. Not only are some performance art pieces unpleasant, but also offensive to some of the members of the viewers as well. In Andres Serano's Art piece "Piss Christ," already the choice of words for the title sends off as offensive to some viewing the piece. In Serano's art work, the figure of Jesus on the cross is immersed in Serano's own bodily fluid, his urine to be exact. This, of course, sparked outrage among certain members of the audience because they believed it was sacrilegious. At first when I read what Serano did, my first thought of his actions was, "Why do something so controversial?", but then I remembered what Frank Skinner said in his video I watched.<sup>19</sup> He said, "At the heart of performance art is a strong social critique. It asks important questions about how we perceive the world around us."<sup>20</sup> Maybe there's a deeper meaning to Serano's work and the critics and audience members who bash his work are just looking at the surface level.

### **Monologues**

People did not have to go over the limits with the body to get them noticed, rave reviews and compliments; performers can do something so simple such as doing a monologue. A well known artist my IB Theater teacher advised me to go do research on for was a lady named Anna Deavere Smith. After researching her in the books, I discovered that her well-known plays include "Fires in the Mirror: Crown Heights" and "Brooklyn and Other Identities". Both of these monologues as well as other monologues Smith has composed differed from most monologues other performers created and acted out. The reason is she has the ability to impersonate speakers without being uncivil and rude. She is able to be authentic and her performances do not seem

---

<sup>18</sup> Watched the performance of "Polpette al Grasso di Marco" <https://www.youtube.com/watch?v=nrMSzojDq28> and read more about it from "10 Artworks Made with the Artist's Own Bodily Fluid" <http://flavorwire.com/185770/10-artworks-made-with-the-artists-own-bodily-fluids/view-all>

<sup>19</sup> Video on "Unlock Art: Frank Skinner on Performance Art" <https://www.youtube.com/watch?v=CAz6a5FwZJQ>

<sup>20</sup> Stated by Frank Skinner on the video "Unlock Art: Frank Skinner on Performance Art" <https://www.youtube.com/watch?v=CAz6a5FwZJQ>

theatrical. Another performer that used monologues as a way to get out her message was Karen Finley. Her purpose for a few of her monologues was to express her outrage at the implicit and explicit violence against women in American culture. A few famous monologues she has spoken include “Constant State of Desire” and “We Keep Our Victims Ready”. In both of these monologues, she acts out a little bit of the violence that happens to women. In “We Keep Our Victims Ready,” during one of her lines she smears her naked body with chocolate pudding and then placing bean sprouts (which was meant to resemble sperm) in different areas of her body. Afterwards she begins to cover herself with tinsel and red candles, mutating her outward appearance to something strangely appealing.<sup>21</sup> As one can tell, Finley combined a few of the ways performance art was achieved; she not only did a monologue but used physical performance as well because she treated her body like a canvas.

Words did not even have to be spoken in order to be considered art. Living sculptures were considered to be performance art. Living sculptures is definitely what it sounds like. No movement was needed at all. Artists who used this technique as a way of showing performance art barely moved. Of course, there are times when the performers do move, but the main reason was to show that artists themselves were art. Gilbert and George declared this idea that they themselves were living sculptures and their first performance involved movement. Another way of saying living sculptures could be frozen performances.<sup>22</sup> Similar to tableaux, where people are motionless figures and represent some type of event.

---

<sup>21</sup> Information given about Finley and Smith were taken from The Wadsworth Anthology of Drama Sixth Edition. W.B. Worthen and was summarized

<sup>22</sup> Interpreted from Performance Art from Futurism to the Present by RoseLee Goldberg

## Other

Keeping in mind that this is art, there are more ways to approach performance art other than a monologue, physical performance, music, and dance. Other ways that artists can express themselves that do not fit into those four categories are quite difficult to label which category they belong in. For example, Adrian Piper, a light-skinned African female, went around handing out business cards to people who tend to “ignore” her just because of her race. On the business card was a small paragraph about how racism is wrong and how it causes pain towards her. ✓

Another way of achieving performance art would be by using animals. In Joseph Beuys piece, “Coyote” he and a wild coyote were placed together in the same area for seven days. He would interact with the coyote daily and the reason behind his actions is to “reflect the American Indian’s history of persecution...”<sup>23</sup> Beuys was not the only one to include animal or animals into his performance. Hermann Nitsch presented his act at the Munich Modernes Theater in 1974. In his performance he had this sort of ritual and he would repeat these performances on certain days. “It would begin with the sound of loud music...followed by Nitsch giving orders for the ceremony to begin...a slaughtered lamb would be brought on stage”.<sup>24</sup> The lamb would then be hung upside down and then be disemboweled. Nitsch’s interaction with the dead animal and other similar performances happened because he wanted to show his opinion and belief of how we, as humans, have been changed into what media wanted us to be. By using the animal and Nitsch himself as a canvas, it was a combination of physical performance as well as another way of achieving performance art.

---

<sup>23</sup> Direct quote taken from Performance Art from Futurism to the Present RoseLee Goldberg page 151.

<sup>24</sup> Direct quote taken from Performance Art from Futurism to the Present RoseLee Goldberg page 163.

## Conclusion

I realized that each decade had its own unique style to it. As years progressed, there were new trends and movements creating new styles of performers expressing themselves. Also I noticed that artists like to build off of each other or go in the other direction and do something completely the opposite of what another performer did and there's nothing wrong with that. The way an artist approached a topic or did his or her own piece was not the same as other pieces. For example, one performer may approach the topic of rape by doing a physical performance, while another performer may approach the same topic of rape but instead use another way of achieving it, by using a monologue.

There are the good and bad performances within performance art. Those that are bad usually make people think that performance art is just plain weird; which was what I thought when I first read about what people did to themselves, but as I delved into the topic more I understood more about it and realized that all of the performances that performers do were emotional and powerful even though at times some performers didn't express that. The whole purpose of performance art was to be memorable, no matter what the performer did, whether it was done by a monologue, physical performance, music, and even dancing. Performers are given so many possibilities on how to act. There are so many people that participate in performance art that the aims and how they are achieved by the performer are too many to count. Art as a whole is an expression of a person and is supposed to be interpreted differently and that is what makes *it not discar* art so unique.

*This EE is a staidash of different styles & artists' words without a sense of how specific artists are chosen. Definitions are faulty, so physical movement is only about abusing body? Intentions are shoehorned into desired outcomes & meanings which may or may not be accurate. Needs narrowing down*

## **Bibliography:**

### **Books:**

Goldberg, RoseLee. *Performance Art from Futurism to the Present*. N.p.: Thames & Hudson, n.d. Print.

Worthen, W.B. *The Wadsworth Anthology of Drama Sixth Edition*. 20th Anniversary ed. N.p.: n.p., n.d. Print.

### **YouTube:**

7 Performance Art Videos That Will Blow Your Mind. YouTube. N.p., n.d. Web. 18 Feb. 2015. <<https://www.youtube.com/watch?v=3RK-mIKP9F4>>.

JAY Z "Picasso Baby: A Performance Art Film." YouTube. N.p., n.d. Web. 18 Feb. 2015. <<https://www.youtube.com/watch?v=xMG2oNqBy-Y>>.

Polpette Al Grasso Di Marco. YouTube. N.p., n.d. Web. 14 Feb. 2015. <<https://www.youtube.com/watch?v=nrMSzojDq28>>.

Unlock Art: Frank Skinner on Performance Art. YouTube. N.p., n.d. Web. 18 Feb. 2015. <<https://www.youtube.com/watch?v=CAz6a5FwZJQ>>.

### **Websites:**

Galperina, Marina. "10 Artworks Made with the Artist's Own Bodily Fluids." *Flavorwire*. N.p., n.d. Web. 15 Feb. 2015. <<http://flavorwire.com/185770/10-artworks-made-with-the-artists-own-bodily-fluids/view-all>>.

"Performance Art." *The Art Story*. N.p., n.d. Web. 13 Feb. 2015. <<http://www.theartstory.org/movement-performance-art.htm>>.

"Performance Art: An Introduction." *Khan Academy*. N.p., n.d. Web. 11 Feb. 2015. <<https://www.khanacademy.org/humanities/global-culture/conceptual-performance/a/performance-art-an-introduction>>.