



Field:

This list focuses on gender, visuality, and performance. It seeks to understand gender in terms of looking and performing, and to explore the links between body, language, and subjectivity. To support this goal, the list also includes classic texts which underpin contemporary thinking on theories of feminism, performance, and language.

The list is drawn mostly from the IRWAG “Theoretical Modes of Inquiry” and “Visual Culture” lists, with added texts from NYU’s “Performance Studies: Theory” reading list.

1. Austin, J.L. *How to Do Things with Words*. Oxford: Clarendon Press, 1962.
2. Bakhtin, M.M. *The Bakhtin Reader: Selected writings of Bakhtin, Medvedev, and Voloshinov*. London, New York: E. Arnold, 1994.
3. Barthes, Roland. *Image--Music--Text*. New York: Hill and Wang, 1977.
4. Baudrillard, Jean. *Simulations*. New York: Semiotext(e) Inc, 1983.
5. Berger, John. *Ways of Seeing*. London, British Broadcasting Corporation; Harmondsworth, Penguin, 1972.
6. Bial, Henry (ed.). *The Performance Studies Reader*. New York: Routledge, 2007.
7. Blau, Herbert. *Take up the Bodies: theatre at the vanishing point*. Urbana, Ill.: University of Illinois Press, 1982.
8. Burt, Ramsay. *Alien bodies : representations of modernity, "race," and nation in early modern dance*. New York : Routledge, 1998.
9. Butler, Judith P. *Gender Trouble : Feminism and the Subversion of Identity. Thinking Gender*. New York: Routledge, 1990.
10. -----. *Bodies That Matter : On the Discursive Limits of "Sex"*. New York: Routledge, 1993.
11. -----. *Undoing Gender*. New York: Routledge, 2004.

12. Carby, Hazel. "It jus be's that way sometime: the sexual politics of women's blues," in *Gender and Discourse: The Power of Talk*, edited by Alexandra Dundas Todd and Sue Fisher. Norwood, N.J. : ALEX, 1988.
13. ---- "White Woman Listen! Black Feminism and the Boundaries of Sisterhood," in *Materialist Feminism: A Reader in Class, Difference, and Women's Lives*, edited by Rosemary Hennessy and Chrys Ingraham. New York : Routledge, 1997. [maybe some other articles from this collection too]
14. Case, Sue-Ellen. *Feminist and queer performance : critical strategies*. New York : Palgrave Macmillan, 2009.
15. -----, *Cruising the performative: interventions into the representation of ethnicity, nationality, and sexuality* (ed Sue-Ellen Case). Bloomington : Indiana University Press, 1995.
16. Cixous, Helene. "The Laugh of the Medusa," 1975 (translated and published in *Hélène Cixous*, ed. Lynn Kettler Penrod, New York: Twayne Publishers, 1996).
17. De Beauvoir, Simone. *The Second Sex*. New York: Alfred A. Knopf, 1952.
18. De Lauretis, Teresa. *Technologies of Gender: Essays on Theory, Film and Fiction*. *Theories of Representation and Difference*. Bloomington: Indiana UP, 1996.
19. Diamond, Elin (ed). *Performance art and cultural politics*. New York: Routledge, 1996.
20. Diamond, Elin. "Mimesis, Mimicry, and the 'True-Real,'" in Hart and Phelan, eds. *Acting Out: Feminist Performances* (Ann Arbor, 1993): 363-381.
21. Doane, Mary Ann. *Femmes Fatales: Feminism, Film Theory, Psychoanalysis*. New York: Routledge, 1991.
22. Dolan, Jill. *The feminist spectator as critic*. Ann Arbor: University of Michigan Press, 1991.
23. Fausto-Sterling, Anne. *Sexing the body: gender politics and the construction of sexuality*. New York: Basic Books, 2000
24. Foucault, Michel. *The History of Sexuality*. 1st American ed. New York: Pantheon Books, 1978.
25. Friedan, Betty. *The Feminine Mystique*. New York: Dell Publishing Co., 1963.
26. Goffman, Erving, *The Goffman Reader*. Cambridge, Mass: Blackwell, 1997.

[selections]

27. Grosz, Liz. *The Nick of Time*. Durham: Duke University Press, 2004.
28. Haraway, Donna Jeanne. *Simians, Cyborgs, and Women : The Reinvention of Nature*. New York: Routledge, 1991.
29. Hart, Lynda, and Peggy Phelan. *Acting out: feminist performances*. Ann Arbor: University of Michigan Press, 1993.
30. Irigaray, Luce. *This Sex Which Is Not One*. Ithaca, N.Y.: Cornell UP, 1985.
31. Johnson, E. Patrick. *Appropriating Blackness: Performance and the Politics of Authenticity* (chapter: "Mammy and the trope of black womanhood"). Durham: Duke University Press, 2003. AND/OR:
32. Johnson, E. Patrick. *Strange Fruit: A Performance about Identity Politics*. *Theatre and Drama Review*, Vol. 47, No. 2 (Summer, 2003), pp. 88-116.
33. Jones, Amelia (ed). *The feminism and visual culture reader*. New York : Routledge, 2003.
34. Jones, Amelia, and Andrew Stephenson (eds.). *Performing the body/performing the text*. London, New York: Routledge, 1999. [select essays]
35. Kember, Sarah. *Cyberfeminism and Artificial Life*, New York: Routledge, 2002.
36. Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. New York: Columbia University Press, 1982.
37. Lepecki, André. *Of the presence of the body: essays on dance and performance theory*. Middletown, Conn.: Wesleyan University Press, 2004.
38. Mulvey, Laura. "Visual Pleasure and Narrative Cinema," 1975; "Afterthoughts on Visual Pleasure and Narrative Cinema," 1981 (both in *Screen*).
39. Newton, Esther. *Mother camp: female impersonators in American*. Chicago: University of Chicago Press, 1979.
40. Pellegrini, Ann. *Performance Anxieties: staging psychoanalysis, staging race*. New York: Routledge, 1997.
41. Phellan, Peggy, and Jill Lane (eds.). *The ends of performance*. New York: New York University Press, 1998.

42. -----, *Unmarked: the politics of performance*. London, New York: Routledge, 1993.
43. Reinelt, Janelle, and Joseph Roach. *Critical Theory and Performance*. Ann Arbor : University of Michigan Press, 2007 (second edition).
44. Roach, Joseph. *Cities of the dead : circum-Atlantic performance*. New York : Columbia University Press, 1996.
45. -----, *It*. Ann Arbor : University of Michigan Press, 2007.
46. Robinson, Hilary, (ed). *Feminism-Art-Theory: an Anthology 1968-2000*, Oxford: Blackwell Publishers, 2001
47. Schechner, Richard. *Performance Theory*. Classic edition, ed. New York: Routledge, 2003.
48. Schneider, Rebecca. *The Explicit Body in Performance*. New York: Routledge, 1997.
49. Sedgwick, Eve. *Epistemology of the Closet*. Berkeley: U of California P, 1990.
50. ----- and Adam Frank. *Touching feeling: Affect, pedagogy, performativity*. Durham: Duke University Press, 2003.
51. Spivak, Gayatri. *The Spivak Reader*. Ed. Donna Lanadry. New York: Routledge, 1996.
52. Taussig, Michael. *Mimesis and Alterity: a particular history of the senses*. New York: Routledge, 1993.
53. Turner, Victor. *From Ritual to Theatre*. New York: Performing Arts Journal Publications, 1982.
54. Weston, Kath. *Gender in Real Time*. New York : Routledge, 2002.