

JOSHUA SOFAER (b. 1972 Cambridge, England) is an artist who is centrally concerned with modes of collaboration and participation, which he explores through social sculpture, performance, installation, exhibition and publication.

Equally as comfortable in the clean white gallery, the dramatic curtained stage of the opera house, the carefully positioned vitrine of the museum, the shared areas of public space, and the domestic personalised rooms of private homes, what draws Sofaer's diverse practices together is a concern with how audiences engage with the world as a place of potentiality. People's experience is key, as are the material cultures they choose to surround themselves with.

Joshua was a winner of the 2009 Bank of America CREATE Art Award, and the first Artist Fellow on the Clore Leadership Programme in 2010/11 (supported by the Cultural Leadership Programme). He is a PCT accredited Relational Dynamics Coach.

Artwork by Joshua Sofaer

		Solo exhibition or project	Group exhibition or project	Performance	Theatre or opera	Artist book	Catalogue	Residency	Screening
2021	'Regulated Exhibition', Backlit Gallery, Nottingham	●							
	'Museums in People's Homes', Compass Festival, Leeds	●							
	'Street Hunt', Heart of Glass, St Helens	●							
	'Cap & Dove', Greater Manchester Arts		●						
	River Crossing', SMAC, Cities of Sacramento & West Sacramento (Installation)	●							
2020	'Your Future Now', produced by Prototype Paradise, C-LAB, Taiwan				●				
	'Opera Helps', Online project response to COVID-19, produced by Wunderbar				●				
2019	'River Crossing', SMAC, Cities of Sacramento & West Sacramento (Event)	●							
	'Mouse Palace', Manchester International Festival, Manchester; Absolutely Cultured, Hull	●							
	'Calling Home', Folkoperan, Stockholm				●				
2018	'Horniman Noses', Horniman Museum, London	●							
	Live Art DK, Ny Carlsberg Glyptotek, Copenhagen							●	
2017	'Street Hunt', Colchester Arts Centre	●							
	'The Gold Nose of Green Ginger', Hull UK City of Culture 2017	●							
	'The Rubbish Collection' (Film), Live Art &..., IBT17, Arnolfini, Bristol								●
	Sura Medura, Hikkaduwa, Sri Lanka							●	
2016	Artquest Residency, Horniman Museum, London							●	
	'On Face', LADA and Wellcome Collection, London			●				●	
	'Nose to See You', Hull UK City of Culture 2017	●							
	'One Grain', Bewdley Museum, Worcestershire	●							
	'Workshops in People's Homes', Abandon Normal Devices, Cumbria		●	●					
	'Opera Helps', UK tour produced by Wunderbar				●				
	'They Come from Far Away', Te Uru Gallery, Auckland		●						
	'AIDF', Auckland War Memorial Museum & Auckland University, Auckland							●	
2015	'Your Name Here', Heart of Glass, St Helens	●							
	'Floating Platforms', New Performance Turku festival / Aboagora, Turku							●	
	'Embarrassment Revisited', New Performance Turku / Madhouse, Helsinki			●					
	'Border Force', Duckie, Camden Centre London; The Brighton Dome				●				
2014	'Night Market Theatre', Prototype Paradise, Hualien, Taiwan				●				
	'The Rubbish Collection', Science Museum, London	●							

	'The Many Headed Monster', Exposición Archivo Artea, Matadero Madrid		●						
	'Matteuspassionen' (Bach's St. Matthew Passion), Folkoperan, Stockholm				●				
2013	Bedford Creative Arts and The Higgins Museum, Bedford								●
	'The Improbability Drive', (with geheimagentur) Berliner Festspiele, Foreign Affairs, Berlin				●				
	'Object of Love', <i>The Greatest of All is Love?</i> Wäinö Aaltonen Museum of Art, New Performance Turku, Turku		●	●					
	'A Run of Noses', <i>The Nose</i> , Wellcome Collection, London		●						
	'Mon cœur s'ouvre à ta voix', <i>Opera Showroom</i> , Folkoperan, Stockholm				●				
	'Performance Documentation', <i>Performance / Audience / Film</i> , John Hansard Gallery, Southampton		●						●
	'Your Name Here', <i>Paper Jam #2</i> , Piano Nobile, Geneva		●						
2012	'Art Ambassador', <i>.perf</i> , Piano Nobile, Geneva			●					
	Maison Baron, Service cantonal de la culture, Geneva								●
	'How Morland Court Got Its Name', <i>Context Matters</i> , Citizen Power, RSA, Peterborough	●							●
	'Operahjälpen', <i>Opera Showroom</i> , Folkopera, Stockholm				●				
2011	'Thinker in Residence', Performance Space, Carriage Works, Sydney								●
	'Admixture', Cheltenham Literature Festival, Cheltenham	●				●			
	'Street Hunt', Norfolk & Norwich Festival, Norwich	●				●			
	Action for Happiness, Young Foundation, London								●
	'Viver a Rua', NEC, FITEI 2010/11, Porto	●	●					●	
2010	Artist Links, British Council, São Paulo								●
2009	'Tours of People's Homes', Wunderbar Festival, Newcastle		●	●					
	'Object Retrieval', UCL, London (Shortlisted for at 2010 Museum & Heritage Award for Excellence)	●						●	●
	'Rooted in the Earth', Bank of America CREATE Art Award, London	●						●	
2008	'Rubbish Library/Library Rubbish', ARCUS, Moriya		●						●
	'Festival Scavengers', City Art Centre Edinburgh	●							
	'Face It', <i>Prognosis of Movements</i> , HAU2, Berlin			●					
	'Samlinger I Lofothjem', LIAF, Lofoten International Art Festival, Svolvar		●						
	'Getting to Know You', Bluecoat, Liverpool					●			
	'Getting to Know You', Colchester Arts Centre					●			
	'Why?', YaD Arts / JCC London, Wilton's Music Hall, London			●					
	'What is Live Art?', <i>Excursions</i> , Limerick City Gallery, Limerick								●
2007	'What is Live Art?', La Casa Encendida, Madrid								●
	'Estamos Aqui Para Ayudar', <i>In-Presentable</i> , La Casa Encendida, Madrid (with Ana Laura Lopez de la Torre)	●	●						
	'What is Live Art?', Grey Room, Teater Giljotin, Stockholm								●
	'Name in Lights', Centenary Square, Birmingham	●							
	'What is Live Art?', Granary, Cork								●
2006	'SFMOMA Scavengers', SFMOMA, San Francisco	●							
	'World in One City', Tate Liverpool, Liverpool Biennial		●						
	'What is Live Art?', <i>Points d'impact</i> , Piano Nobile, Geneva								●
	'Namesake: The Story of a Name', Tate Britain, London			●					
2005	'Tate Scavengers', Tate Modern, London	●							
	'Any Questions?', Kunstbanken, Hamar			●					
	'The Monologue Machine', <i>Points d'Impact</i> , Piano Nobile, Geneva			●					
	'Namesake: The Story of a Name', REP, Birmingham			●					
	'The Monologue Machine', <i>Anti Festival</i> , Kuopio			●					
2004	'Namesake: The Story of a Name', Powerhouse, Nottingham			●					
	'Cockeyed', Catalyst Arts, Belfast								●
	'Namesake: The Story of a Name', Swiss Church, London			●					
	'Namesake: The Story of a Name', Home, London			●					
	'Namesake: The Story of a Name', The Jewish Museum, London			●					
2003	'Scavengers', Mousonturm, Frankfurt	●							
	'Scavengers', Warwick Arts Centre & Herbert Art Gallery, Coventry	●							
	'Scavengers', Howard Johnson Hotel, West Bromwich	●							
	'What is Live Art?', <i>Live Culture</i> , Tate Modern, London								●
2002	'The Crystal Ball', ICA, London				●				
	'Embarrassment: A bare-buttocked lecture', Powerhouse, Nottingham			●					
2001	'Disinter/est: Digging up our Childhood', The Museum of Archaeology and Anthropology, Cambridge	●	●						

2000	'Scavengers', ICA, London	●								
	'Cockeyed', Light House, Wolverhampton		●							●
	'Take-off', <i>Because a Fire Was in My Head</i> , South London Gallery, London		●	●						
	'Embarrassment: A bare-buttocked lecture', Richard Salmon Gallery, London			●						
	'Cockeyed', Green Room, Manchester			●						●
	'Cockeyed', Toynbee Studios, London			●						●
	'Embarrassment: A bare-buttocked lecture', Deptford Town Hall, London			●						
	'Embarrassment: A bare-buttocked lecture', Margaret Harvey Gallery, St Albans			●						
	'Embarrassment: A bare-buttocked lecture', Turku Academy, Turku			●						
1999	'The Bourgeois Bedshow', Home, London			●						
	'More Effective and Less Painful', Duckie, Royal Vauxhall Tavern, London			●						
1998	'What a Performance', <i>The Kindness of Strangers</i> , W139 Gallery, Amsterdam		●							
	'Joshua Sofaer, a biography by Margaret Turner', Salle de Bains, Rotterdam		●			●				
	'Flesh Confrontation', Kunsthal, Rotterdam		●	●						
	'Concepts and Conceptions: A bare-buttocked lecture', ICA, London			●						
	'7'6", Café de Paris, London			●						
1997	'Hole in My Head', Hollywood Leather, London			●						
	'Private View', Bonington Gallery, Nottingham			●						
	'Joshua Sofaer, a biography by Margaret Turner', Books etc., London		●			●				
	'Flesh Confrontation', <i>Pictures of Lily</i> , 30 Underwood Street, London		●	●				●		
	'Private View', <i>Gagging For It</i> , Stoke Newington Gallery, London		●	●				●		
1996	'Artistic Tendencies', Powerhouse, Nottingham			●						
	'Around the Building', Arnolfini, Bristol			●						
	'Artistic Tendencies', <i>Summer Exhibitionists</i> , ICA, London			●						
	'Photo-me', <i>Aula 39</i> , Milan									●
1995	'Blowlips', 'Self-Portrait-Decay', <i>The Way We Live Now</i> , Gardener Arts Centre, Brighton		●							

	'Culture in Crisis', <i>Arts Professional</i> , 16 Jan, issue 247		●					
2011	'Culture in Crisis', <i>a-n Magazine</i> , Dec/Jan pp.6-8 ISSN 0261-3425		●					
	<i>How far back can you go?</i> Cheltenham Literature Festival, Cheltenham						●	
	'Leading Through Practice', Artworks, Paul Hamlyn Foundation, London							●
	<i>Life Lecture</i> (Giessen: ZMI & London: LADA) <www.lifelecture.net>	●						
	CREATE'11 Bank of America Merrill Lynch CREATE Art Award							●
2010	<i>Self-Sign: The Artist as Material</i> , Norwegian Theatre Academy, Fredrikstad			●				
	Demokeskiviikot, Museum of Contemporary Art, Helsinki						●	
	Arts Foundation Award - Live Performance Art							●
	<i>The Audience of Contemporary Performance</i> , Theatre Academy, Helsinki			●				
	<i>Indecent Proposal: Live Art and Yorkshire Sculpture Park</i> , DIY: Professional development by artists for artists, LADA & YSP			●				
	Expert Panel (Associate Professor) Appt. Director of Acting, Norwegian Theatre Academy							●
	<i>33 Proposals for São Paulo</i> , Centro Cultural São Paulo						●	
2009	<i>The Audience of Contemporary Performance</i> , Núcleo de Experimentação Coreográfica, Porto			●				
	<i>The Many Headed Monster</i> (London: LADA) ISBN 978-0954604097	●						
2008	Peninsula Arts, Plymouth						●	
	<i>Together: Socially engaged arts practice</i> , Norwegian Theatre Academy, Fredrikstad			●				
	Norland Kunst og Filmfagskole, Kabelvög						●	
	<i>Perform Every Day</i> (Brussels: Kunstbank) ISBN 9-789075-406191	●						
	Performer Stammtisch, Berlin						●	
	<i>Writing from Live Art</i> , Live Art UK (2 year course)				●			
	'Die Performance de Lecture im Netz', University of Giessesn, Hamburg							●
	'The Performance Pack', Centre d'art Contemporain, Geneva						●	
	'The art of making (non)sense', Centre d'art contemporain, Geneva						●	
	<i>Cream Pages: The dialogues of Richard Layzell and Tania Koswycz</i> by Richard Layzell, ed. by Joshua Sofaer (London: ResCen Publications) ISBN 9-780955-059148		●					
	<i>Trans-actions</i> , ARCO, Madrid						●	
2007	<i>Material Engagements</i> , Practising Research, British Library Sound Archive						●	
	'Namesake: Who's Performing Whom?', <i>Dead History, Live Art?: Spectacle, Subjectivity, and Subversion in Visual Culture since the 1960s</i> ed. by Jonathan Harris (Liverpool: Liverpool University Press) pp.31-50 ISBN 9-780853-234388		●					
	<i>Self-Sign: The Artist as Material</i> , Norwegian Theatre Academy, Fredrikstad			●				
	<i>Estamos Aquí Para Ayudar</i> , La Casa Encendida, Madrid			●				
	'The Performance Pack', <i>Live in Prague</i> , Alfred ve Dvoře, Prague						●	
	<i>East End Collaborations</i> , Live Art Platform, LADA, People's Palace, London						●	●
	'Disinter/est: Digging Up Our Childhood', <i>Biographies and Space: Placing the Subject in Art and Architecture</i> ed. by Dana Arnold and Joanna Sofaer (London: Routledge, 2007) pp.171-196 ISBN 978-0-415-36551-2		●					
2006	<i>A Night of Gossip</i> , Tate Modern, London						●	
	'Beam me up, Scotty', Christopher Bannerman, Joshua Sofaer & Jane Watt eds. <i>Navigating the Unknown: The creative process in the contemporary performing arts</i> (London: Middlesex University Press / ResCen Publications) pp.92-101 ISBN 1-904750-55-9		●					
	'Everything You Wanted to Know About Live Art', East End Collaborations							●
	<i>Going Professional: Live Art</i> , Tate Modern						●	
	<i>The Daily Grind</i> , de Kunstbank, Belgium			●				
	'Performance and the Body', TAPRA, Central School of Speech and Drama, London							●
	<i>Queering the Portrait</i> , National Portrait Gallery, London						●	
2005	'L'oubliée de Dieu', <i>About Time: Contemporary Performance from the UK</i> (Dublin: Project Arts Centre)		●					
	<i>East End Collaborations</i> , Live Art Platform, LADA, People's Palace, London						●	●
	'Becoming Uncomfortable', PSI#11, Brown University, Providence							●
	<i>Introduction to Performance</i> , Kunstbanken, Hamar			●				
	'Performance and the Body', TAPRA, Manchester University							●
	Paul McCarthy: <i>LaLa Land Parody Paradise</i> , Whitechapel Gallery, London						●	
	'Yellow Potatoes', <i>Postcolonial Studies (Postcolonial Food)</i> 8.1 pp.97-103	●						

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	'Like Nothing Else' Engage, Arnolfini, Bristol								●
	'Creating Innovative Interpretation Projects', <i>Like Nothing Else</i> , Engage, Arnolfini, Bristol		●						
	Rebecca Horn: <i>Bodylandscapes</i> , Hayward Gallery, London							●	
	One to One Bursaries in Live Art, LADA & Arts Council England								●
	'The Performance Pack', ANTI Festival, Kuopio							●	
	'Samuel R. Delany's <i>Hogg</i> ', <i>Chroma</i> Issue 3, Summer ISSN 1744-7801		●						
2004	'Everything You Wanted to Know About Live Art', East End Collaborations								●
	'The Crystal Ball' <i>Performance Research</i> 9.2 pp.118-131 ISBN 0-415-34738-6		●						
	'The Performance Pack', ESBA, Geneva							●	
	<i>East End Collaborations</i> , Live Art Platform, LADA, People's Palace, London						●		●
	'Critical Forum, Activations II', Tate Liverpool								●
	<i>Self-Sign: The Artist as Material</i> , Tate Modern, London			●					
	'Brainstorm on Performance', The Swedenborg Society, London								●
	'The Performance Pack', Project Arts, Dublin							●	
	Performance MA, Queen Mary University of London						●		
	'The Performance Pack', Bluecoat, Liverpool							●	
	'The Performance Pack', Tate Modern, London							●	
	'Partly Writing 3', Centre for Cultural Poetics, University of Southampton								●
	<i>The Performance Pack</i> (London: LADA & Tate) ISBN 0-9546040-1-6	●							
2003	'Caught in the Act: Performance Art and Representation', Tate Liverpool								●
	<i>East End Collaborations</i> , Live Art Platform, LADA, People's Palace, London						●		●
	<i>Live Art: An Introduction</i> , Tate Modern, London			●					
	'Writing in the Context of Fine Art', Tate Britain								●
	<i>Create Your Own Speciality Act</i> , International Workshop Festival, London			●					
	'Biographies & Space: Placing the Subject in Art & Architecture', Paul Mellon Centre for Studies in British Art, London								●
2002	'Disinter/est Digging Up Our Childhood', <i>Performance Research</i> 7.1 pp.45-56 ISBN 0-415-28940-8		●						
	'Ten Backwards / Ten Forwards: The Past and Future of Contemporary Performance', University of Hull								●
	<i>Create Your Own Speciality Act</i> , International Workshop Festival, London			●					
	<i>Swapshop Workshop - Solo Collaborators</i> , DIY: Professional development by artists for artists, LADA			●					
2001	'Seven reasons why Live Art gives great value', <i>I ♥ LA</i> ed. by Mark Waugh (London: Arts Council of England), pp.2-6 ISBN 0-7287-0812-4		●						
	<i>My Sister and I</i> , Turku Academy, Finland							●	
	'Information Retrieval: Dialogues on Archiving', LIFT British Museum, London								●
	'Texts of Testimony: Autobiography, Life-Story Narratives and the Public Sphere', Liverpool John Moores University								●
2000	'There's something in the air', <i>CIRCA</i> 91 pp.56-57 ISSN 0263-9475		●						
	'R.I.P', <i>Research in Process</i> ed. by Manick Govinda & David Hughes (London & Nottingham: Artsadmin & Live Art Magazine), pp.2-4 ISSN 1355-9591		●						
	'Bargain Hunting', <i>Research in Process</i> ed. by Manick Govinda & David Hughes (London & Nottingham: Artsadmin & Live Art Magazine), pp.32-35 ISSN 1355-9591		●						
	'Conflict of Interest: Performance as a Spectator Sport' <i>Performance Research</i> 5.1 pp.120-125 ISBN 0-415-24102-2		●						
	[Winner of the Performance Research Essay Competition]								
	<i>Self-Sign: The Artist as Material</i> , Turku Academy Finland			●					

In 2008, after 10 years working in academic institutions, and as a cultural programmer, latterly as Senior Research Fellow at Rescen, the Centre for Research into the Performing Arts at Middlesex University, Joshua decided to focus on his work as an artist full time. In 2011 he formed Joshua Sofaer Projects Ltd.

Employment

2011+	Director Joshua Sofaer Projects Ltd.
2021	Visiting Specialist Department of Chinese Literature, National Cheng Kong University, Tainan, ROC Taiwan (3 months)
2007- 2021	Visiting Artist and Associate Professor, BA & MA Performance / BA & MA Scenography, Norwegian Theatre Academy, Fredrikstad
2004- 2008	Senior Research Fellow ResCen, Centre for Research into Creation in the Performing Arts, Middlesex University
2001- 2004	Co-Director (0.5) Spread the Word, Literature Development Agency, London
1998- 2002	Senior Lecturer, Performance (0.6) BA (Hons) Contemporary Arts, The Nottingham Trent University
1998- 2000	Visiting Lecturer BA (Hons) Communications & Audio Visual Production, London Guildhall University
1997- 1998	Lecturer (0.2) Contextual Studies BA (Hons) MA Fine Art, Central Saint Martins College of Art & Design
1997+	Guest Lectures Belas Artes Universidade do Porto, Brighton University, Brunel University, Byam Shaw School of Art, Central Saint Martins College of Art & Design, Central School of Speech and Drama, Goldsmiths College, Kanazawa School of Art, Northumbria University, Norwegian Theatre Academy, Oxford Brookes University, Queen Mary University of London, Teesside University, Universidade Catolica Portuguesa, University of Central England, University of Hertfordshire

After a BA in Drama & English at Bristol University, Joshua went on to complete an MA in Fine Art at Central Saint Martins College of Art & Design and was subsequently awarded a PhD from Dartington College of Arts.

Qualifications

2005	PhD Performance Writing <i>Broken Contract: The Autobiographical Performance or Producing 'self' in the act of writing a life</i> Dartington College of Arts (University of Plymouth)
1997	MA Fine Art, Critical Fine Art Practice Central Saint Martins College of Art & Design, London
1994	PgDip Postgraduate Advanced Diploma in Film & Video Central Saint Martins College of Art & Design
1993	BA (Joint Hons.) Drama & English (2:1) Bristol University

Joshua Sofaer acknowledges the support of Arts Council England with research, development and production through various schemes including: Year of the Artist (2000-1), One to One Bursary (2002-3 with LADA), Live Art Touring Commission (2007-8 with LAUK), Artists International Development Fund (2015-16 with British Council) and Grants for the Arts (2003-5, 2006-8, 2009, 2011-12, 2013, 2016-17, 2019, 2020).

Selected criticism and features on Joshua Sofaer

		Book	Journal	Newspaper	Website	Radio	Television
2020	Angeliki Avgitidou, <i>Performance Art: The Basics</i> (Thessaloniki: University Studio Press) pp74-82	●					
	Roberta Mock & Mary Paterson, eds. <i>Joshua Sofaer: Performance Objects Participation</i> , Intellect Live (London/Chicago: Live Art Development Agency & Intellect Books)	●					
2019	Karen Smith, 'Your Name Here: Renaming and reclaiming space', in <i>People, Place, and Policy</i> 2019 12/3 pp252-264		●				
2016	Tim Jones, 'Last night a diva saved my life', <i>The Guardian</i> 23 March g2 pp.10-11			●			
	<i>Today Programme</i> with Michelle Hussain, 'Opera Helps', 15 March					●	
	<i>World Update</i> with Dan Damon, 'Opera Helps', 15 March					●	
2015	Shi-fong Wu, 'Economics of the Arts with Night Market Theatre', <i>Artco</i> no.268 January p.132-3		●				
2014	River Lin, 'Amusing and Delicious Art', <i>Art Plus Taiwan</i> , no.38 p.50-53		●				
	Kai-ping Fang, 'Joshua Sofaer and Night Market Theatre', <i>Performing Arts Review</i> no.264 December p.120-123		●				
	Peiyun Lin, 'The Rubbish Collection', <i>Green</i> , no.32 p.82-87		●				
	TVBS, Taiwan, 'Theatre Moves into the Night Market' Transmitted 12 November						●
	Thomas Woodham Smith, 'Life in the Arts Lane', <i>Huffington Post</i> , 23 September					●	
	Adam Forrest, 'What I learned from raking through bins', <i>The Big Issue</i> , 18 August		●				
	Photographic Editorial, 'Waste not...', <i>The Guardian</i> , 30 July					●	
	Mike Doherty, 'Worthless art', <i>National Post Canada</i> , 19 July			●			
	Katharine Worley, 'A Space of Waste', <i>Art Media Agency</i> , 3 July		●				
	<i>Midweek</i> with Libby Purves, BBC Radio 4, 2 July						●
	Lorraine Rubio, 'Artist Sorting Through London Museum's Trash', <i>Art Net</i> , 18 June					●	
	Anoosh Chakelian, 'Leather shoes, a bag of drugs...', <i>New Statesman</i> , 17 June		●				
	Nell Frizzell, 'Mr Garbage', <i>The Guardian</i> , 17 June					●	
	Sara O'Reilly, 'The Rubbish Collection', <i>Time Out</i> , 16 June		●				
	Hanna Höglund, 'Drabbande passion', <i>Expressen</i> 28 March p.7			●			
	Martin Nyström, 'Ren och skär musikalisk magi', <i>Dagens Nyheter</i> 28 March p.8			●			
	Per Feltzin, 'Kulturnytt: Matteusp passionen på Folkoperan', <i>Sveriges Radio</i> 27 March					●	●
	Ella Petterson, 'Bänkad med Ella: Passion åt folket', <i>Sveriges Radio</i> 8 March						●
2013	Patrick Wildermann, 'Der Fantasiefluchtwagen', <i>Der Tagesspiegel</i> 5 July p.23			●			
	René Hamann, 'Kunst und Volk im Grossraumwagen', <i>Tageszeitung</i> 3 July p.24			●			
	Antoine Pickels, 'Escaping the Market', <i>LEAP International Art Magazine of Contemporary China</i> June 2013 p.70-75		●				
	Suvi Satama, 'Veret seisauttavia...', <i>Turun Sanomat</i> 6 June			●			
2012	Bojan Pancevski, 'Opera singers hit healing note', <i>The Sunday Times</i> 15 April p.27			●			
2011	Sibylle Peters, <i>Der Vortag als Performance</i> , (transcript Verlag, Bielefeld)	●					
	Joana Lourerio, 'Será Esta Rua Minha?', <i>Visão</i> 2 June p.4		●		●		
2010	Kai van Eikels, 'Der Wiedereintritt des Ruhms: Kunst und politisches Handeln diesseits des Staates', <i>JTLA (Journal of the Faculty of Letters, The University of Tokyo, Aesthetics)</i> , Vol.34		●				
	Inês Nadais, 'Joshua Sofaer', 'Cidades' - Público (Edição Porto) pp.10-11			●			
	Winship, Lyndsey, 'Joshua Sofaer', <i>Obescena</i> no.23 May/June pp.22-23		●				
	David Ogawa, 'Unexpected Concatenations', <i>Radical History Review</i> No.106 pp.193-197		●				
2009	Gabriele Brandstetter, Sibylle Peters & Kai van Eikels eds., <i>Prognosen uber Bewegungen</i> (Berlin, b-books)	●					
	Ilana Mitchell 'Talking about Tours of People's Homes', <i>Performance Now & Then</i> (Newcastle: Arts and Social Sciences Academic Press)	●					
	Supitcha Tovovich, 'Connecting Locals', <i>art4d</i> Number 157, March pp.64-68		●				
2008	<i>The Culture Show</i> , BBC 2, 'Festival Scavengers' Transmitted 26 August						●

	Mary Paterson, 'Name in Lights', <i>The Live Art Almanac</i> (London: LADA) pp.25-28	●					
	Editorial, 'Joshua Sofaer' in <i>Art & Architecture Journal</i> Number 66/67 pp.86-87		●				
	Rosalie Doubal, 'Festival Visual Art: Treasure hunt', <i>The List</i> Issue 611, p.104		●				
	Leon McDermott, 'On the hunt for answers' in <i>Metro Life</i> August 12 p.27			●			
	Claire Sawers, 'The Treasure Principle' <i>The List</i> Issue 607, 17 July pp.17, 20-21		●				
	Jonathan Brown, 'Outer Limits' in <i>The Independent</i> 12 June			●			
	Dee Heddon, <i>Autobiography and Performance</i> (Hampshire: Palgrave Macmillan)	●					
2007	Alex Kasriel, 'Subverting the fame game with art', <i>The Jewish Chronicle</i> 16 June			●			
	Alex McRae, 'Art too serious? I'm up for fun', <i>The Independent</i> , 10 May			●			
	Matt Keating, 'My Mentor', <i>The Guardian</i> , 19 March			●			
2006	Judith Palmer, 'Ornamental happiness...', <i>Real Time Magazine</i> no.76 p.43		●				
	Katherine Ambellan, 'Garbage into art', <i>Oakland Tribune - Living</i> 28 Sept. p.1/6			●			
	Edith Marie Pasquier, (ed.) <i>Artists' profiles</i> (London: Louis Wirz,) pp.18-19		●				
	Rachel Garfield, 'Towards a Re-articulation of Cultural Identity: Problematising the Jewish Subject in Art' in <i>Third Text</i> , Vol. 20, Issue 1 pp.99-108		●				
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