

DT3110: Advanced Option Performance and Visual Art

View Online



[1]

G. Guy, 'Introduction: Displaying Performance', in *Theatre, Exhibition, and Curation: Displayed & Performed*, vol. 46, New York: Routledge, 2016, pp. 1–43.

[2]

G. Guy, 'Introduction: Displaying Performance', in *Theatre, Exhibition, and Curation: Displayed & Performed*, vol. 46, New York: Routledge, 2016, pp. 1–43 [Online]. Available: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4513466>

[3]

C. Wood, *Performance in Contemporary Art*. London: Tate Publishing, 2018.

[4]

P. Phelan, 'The Ontology of Performance: Representation Without Reproduction', in *Unmarked: The Politics of Performance*, London: Routledge, 1993, pp. 146–166.

[5]

P. Phelan, 'The Ontology of Performance: Representation Without Reproduction', in *Unmarked: The Politics of Performance*, London: Routledge, 1992, pp. 146–166 [Online]. Available: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=179272>

[6]

M. Fried, 'Art and Objecthood', in *Minimal Art: A Critical Anthology*, Berkeley: University of California Press, 1995, pp. 116-147.

[7]

P. Auslander, 'Presence and Theatricality in the Discourse of Performance and the Visual Arts', in *From Acting to Performance: Essays in Modernism and Postmodernism*, London: Routledge, 1997, pp. 49-57.

[8]

P. Auslander, 'Presence and Theatricality in the Discourse of Performance and the Visual Arts', in *From Acting to Performance: Essays in Modernism and Postmodernism*, London: Routledge, 1997, pp. 49-57 [Online]. Available:
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=169806>

[9]

N. Ridout, "'You Look Charming. You Look Enchanting. You Look Dazzling. You Look Breathtaking. You Look Unique. but You Don't Make an Evening. | Tate', Sep. 01, 2007. [Online]. Available:
<https://web.archive.org/web/20180217070314/http://www.tate.org.uk/context-comment/articles/you-look-charming-you-look-enchanting-you-look-dazzling-you-look>

[10]

D. Judd, *Untitled* | Tate. 1980 [Online]. Available:
<https://www.tate.org.uk/art/artworks/judd-untitled-t03087>

[11]

R. Morris, *Location Piece* | Tate. 1973 [Online]. Available:
<https://www.tate.org.uk/art/artworks/morris-location-piece-p07235>

[12]

C. Andre, Last Ladder | Tate. 1959 [Online]. Available:
<https://www.tate.org.uk/art/artworks/andre-last-ladder-t01533>

[13]

R. E. Krauss, 'Mechanical Ballets: Light, Motion, Theatre', in *Passages in Modern Sculpture*, Cambridge, Mass: MIT Press, 1981, pp. 201–242.

[14]

D. Batchelor, *Minimalism*. London: Tate Gallery, 1997.

[15]

T. Crouch, 'My Arm', in *Plays One*, London: Oberon, 2011, pp. 21–47.

[16]

P. Phelan, 'Shards of a History of Performance Art: Pollock and Namuth Through a Glass, Darkly', in *A Companion to Narrative Theory*, Malden, Mass: Blackwell, 2008, pp. 499–514.

[17]

P. Phelan, 'Shards of a History of Performance Art: Pollock and Namuth Through a Glass, Darkly', in *A Companion to Narrative Theory*, Oxford: Blackwell, 2005, pp. 499–514
[Online]. Available:
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=243554>

[18]

C. Wood, 'Painting in the Shape of a House', in *A Bigger Splash: Painting After Performance*, London: Tate, 2012, pp. 10–22.

[19]

J. Pollock, Number 14 | Tate. 1951 [Online]. Available:
<https://www.tate.org.uk/art/artworks/pollock-number-14-t03978>

[20]

S. Shimamoto, Holes | Tate. 1954 [Online]. Available:
<https://www.tate.org.uk/art/artworks/shimamoto-holes-t07898>

[21]

P. Gallizio, Industrial Painting | Tate. 1958 [Online]. Available:
<https://www.tate.org.uk/art/artworks/gallizio-industrial-painting-t14249>

[22]

N. de Saint Phalle, Shooting Picture | Tate. 1961 [Online]. Available:
<https://www.tate.org.uk/art/artworks/saint-phalle-shooting-picture-t03824>

[23]

J. Patel, Untitled | Tate. 1963 [Online]. Available:
<https://www.tate.org.uk/art/artworks/patel-untitled-t14950>

[24]

K. Kim, Death of Sun I | Tate. 1964 [Online]. Available:
<https://www.tate.org.uk/art/artworks/kim-death-of-sun-i-t14359>

[25]

D. Rebellato, R. Boon, and P. Roberts, Eds., *Modern British Playwriting: 2000 – 2009: Voices, Documents, New Interpretations*. London: Bloomsbury, 2013.

[26]

D. Rebellato, R. Boon, and P. Roberts, Eds., *Modern British Playwriting: 2000 – 2009: Voices, Documents, New Interpretations*. Bloomsbury Publishing, 2015 [Online]. Available:

<http://www.dramaonlinelibrary.com/context-and-criticism/modern-british-playwriting-2000-2009-iid-137977>

[27]

N. Bourriaud, 'Relational Form', in *Relational Aesthetics*, Dijon, 2002, pp. 11–24.

[28]

C. Bishop, 'The Social Turn: Collaboration and its Discontents', *Artforum*, vol. 44, no. Feb, pp. 178–183, 2006.

[29]

S. Jackson, 'Quality Time: Social Practice Debates in Contemporary Art', in *Social Works: Performing Art, Supporting Publics*, New York: Routledge, 2011, pp. 43–74.

[30]

S. Jackson, 'Quality Time: Social Practice Debates in Contemporary Art', in *Social Works: Performing Art, Supporting Publics*, New York: Routledge, 2011, pp. 43–74 [Online]. Available:
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=668595>

[31]

N. Ridout, 'Performance in the Service Economy: Outsourcing and Delegation', in *Double Agent*, London: Institute of Contemporary Arts, 2008, pp. 126–131.

[32]

'Theanyspacewhatever | Guggenheim', Oct. 24, 2008. [Online]. Available:
<https://www.guggenheim.org/video/theanyspacewhatever>

[33]

G. Guy, 'Visitor and Performer: The Return of the Relational', in *Theatre, Exhibition, and Curation: Displayed & Performed*, vol. 46, New York: Routledge, 2016, pp. 100–138.

[34]

G. Guy, 'Visitor and Performer: The Return of the Relational', in *Theatre, Exhibition, and Curation: Displayed & Performed*, vol. 46, New York: Routledge, 2016, pp. 100–138 [Online]. Available: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4513466>

[35]

E. D. Ose, 'Enthusiasm: Collectiveness, Politics, and Aesthetics', *Nka Journal of Contemporary African Art*, vol. 2014, no. 34, pp. 24–33, 2014, doi: 10.1215/10757163-2415159.

[36]

C. Bishop, *Participation*. London: Whitechapel, 2006.

[37]

C. Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso, 2012.

[38]

C. Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso, 2012 [Online]. Available: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=5176988>

[39]

A. Downey, 'Towards a Politics of (Relational) Aesthetics', *Third Text*, vol. 21, no. 3, pp. 267–275, 2007, doi: 10.1080/09528820701360534.

[40]

J. Harvie, *Fair Play: Art, Performance and Neoliberalism*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2013.

[41]

J. Harvie, *Fair Play: Art, Performance and Neoliberalism*. 2013 [Online]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1431369>

[42]

C. Courage, *Arts in Place: The Arts, the Urban and Social Practice*. London: Routledge, Taylor & Francis Group, 2017.

[43]

C. Courage, *Arts in Place: The Arts, the Urban and Social Practice*. Abingdon: Routledge, 2017 [Online]. Available: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4799881>

[44]

C. Courage and A. McKeown, Eds., *Creative Placemaking: Research, Theory and Practice*. London: Routledge, 2019.

[45]

C. Courage and A. McKeown, Eds., *Creative Placemaking: Research, Theory and Practice*. London: Routledge, 2019 [Online]. Available: <https://www-taylorfrancis-com.ezproxy01.rhul.ac.uk/books/9781315104607>

[46]

'Tate Exchange at Tate Modern | Tate'. [Online]. Available: <https://www.tate.org.uk/visit/tate-modern/tate-exchange>

[47]

B. Ferdman, 'From Content to Context: The Emergence of the Performance Curator', *Theater*, vol. 44, no. 2, pp. 5-19, 2014, doi: 10.1215/01610775-2409482.

[48]

C. Wood, *Performance in Contemporary Art*. London: Tate Publishing, 2018.

[49]

J. Westerman, 'Museum of Modern Art, New York', in *Histories of Performance Documentation: Museum, Artistic, and Scholarly Practices*, G. Giannachi and J. Westerman, Eds. London: Routledge, 2018, pp. 15-20.

[50]

J. Westerman, 'Museum of Modern Art, New York', in *Histories of Performance Documentation: Museum, Artistic, and Scholarly Practices*, G. Giannachi and J. Westerman, Eds. London: Routledge, Taylor & Francis Group, 2018, pp. 15-20 [Online]. Available: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4947457>

[51]

'Pan Daijing: Tissues – Performance at Tate Modern | Tate'. [Online]. Available: <https://www.tate.org.uk/whats-on/tate-modern/performance/pan-daijing-tissues>

[52]

'Pan Daijing: The Absent Hour – Performance at Tate Modern | Tate'. [Online]. Available: <https://www.tate.org.uk/whats-on/tate-modern/performance/pan-daijing-absent-hour>

[53]

J. Rugg and M. Sedgwick, *Issues in Curating Contemporary Art and Performance*. Bristol, UK: Intellect, 2007.

[54]

M. Lind, *Performing the Curatorial: Within and Beyond Art*. Berlin: Sternberg Press, 2012.

[55]

R. Goldberg, 'Living Art c.1933 to the 1970s', in *Performance Art: From Futurism to the Present*, 3rd Edition., London: Thames & Hudson, 2011, pp. 121–151.

[56]

S. Rosenthal, 'Choreographing You: Choreographies in the Visual Arts', in *Move: Choreographing You: Art and Dance Since the 1960s*, London: Hayward Pub, 2011, pp. 7–11.

[57]

B. Charmatz, 'How to Dance with Art', in *How to Frame: On the Threshold of Performing and Visual Arts*, Berlin: Sternberg Press, 2016, pp. 133–142.

[58]

C. Bishop, 'The Perils and Possibilities of Dance in the Museum: Tate, MoMA, and Whitney', *The Perils and Possibilities of Dance in the Museum: Tate, MoMA, and Whitney*, vol. 46, no. 3, pp. 62–76, 2014 [Online]. Available: <https://muse.jhu.edu/article/566328>

[59]

'BMW Tate Live: If Tate Modern was Musée de la danse? – Performance at Tate Modern | Tate'. [Online]. Available: <https://www.tate.org.uk/whats-on/tate-modern/performance/bmw-tate-live-2015/bmw-tate-live-if-tate-modern-was-musee-de-la>

[60]

J. Birringer, 'Dancing in the Museum', *PAJ: A Journal of Performance and Art*, vol. 33, no. 3, pp. 43–52, 2011 [Online]. Available: <https://muse.jhu.edu/article/448380>

[61]

A. Lepecki and Whitechapel Art Gallery, *Dance*. London: Whitechapel Art Gallery, 2012.

[62]

P. Laurenson and V. van Saaze, 'Collecting Performance Based Art: New Challenges and Perspectives', in *Performativity in the Gallery: Staging Interactive Encounters*, vol. volume 31, O. Remes, L. MacCulloch, and M. Leino, Eds. Bern: Peter Lang, 2014, pp. 27-41.

[63]

A. Finbow, 'Multiplicity in the Documentation of Performance-Based Artworks: Displaying Multi-Media Documentation in Rebecca Horn's Body Sculptures at Tate', *Journal of New Music Research*, vol. 47, no. 4, pp. 291-299, 2018, doi: 10.1080/09298215.2018.1486432.

[64]

A. Jones, "'Presence" in Absentia: Experiencing Performance as Documentation', *Art Journal*, vol. 56, no. 4, pp. 11-18, 1997, doi: 10.1080/00043249.1997.10791844.

[65]

'Rebecca Horn – Display at Tate Modern | Tate'. [Online]. Available: <https://www.tate.org.uk/visit/tate-modern/display/tanks/rebecca-horn>

[66]

G. Giannachi and J. Westerman, Eds., *Histories of Performance Documentation: Museum, Artistic, and Scholarly Practices*. London: Routledge, 2018.

[67]

A. Jones and A. Heathfield, *Perform, Repeat, Record: Live Art in History*. Bristol: Intellect, 2012.

[68]

A. Jones and A. Heathfield, Eds., *Perform, Repeat, Record: Live Art in History*. Bristol: Intellect, 2012 [Online]. Available:
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4307809>

[69]

A. Jones, 'Unpredictable Temporalities: The Body and Performance in (Art) History', in *Performance Archives - Archives of Performance*, G. Borggreen and R. Gade, Eds. Copenhagen: Museum Tusulanum, University of Copenhagen, 2013, pp. 53-72.

[70]

H. Roms, 'How and Why Are Performances Documented?', in *Thinking Through Theatre and Performance*, M. Bleeker, A. Kear, J. Kelleher, and H. Roms, Eds. London: Methuen Drama, 2019, pp. 225-239.

[71]

A. Jones, '"The Artist is Present": Artistic Re-enactments and the Impossibility of Presence', *TDR/The Drama Review*, vol. 55, no. 1, pp. 16-45, 2011 [Online]. Available:
<https://www.jstor.org/stable/23017597>

[72]

R. Schneider, 'In the Meantime: Performance Remains', in *Performing Remains: Art and War in Times of Theatrical Reenactment*, London: Routledge, 2011, pp. 87-110.

[73]

R. Schneider, 'In the Meantime: Performance Remains', in *Performing Remains: Art and War in Times of Theatrical Reenactment*, London: Routledge, 2011, pp. 87-110 [Online]. Available:
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=668786>

[74]

M. Abramovic and K. P. Biesenbach, 'Seven Easy Pieces', in Marina Abramovic: The Artist Is Present, New York: Museum of Modern Art, 2010, pp. 36–93.

[75]

H. U. Obrist and M. Abramovic, Marina Abramovic, vol. 23. Kln: Walther Knig, 2010.

[76]

T. Nyong'o, 'Does Staging Historical Trauma Re-Enact it?', in Thinking Through Theatre and Performance, M. Bleeker, A. Kear, J. Kelleher, and H. Roms, Eds. London: Bloomsbury Methuen Drama, 2019, pp. 200–210 [Online]. Available: <https://ezproxy01.rhul.ac.uk/login?url=http://www.vlebooks.com/vleweb/product/openreader?id=Holloway&isbn=9781472579638&uid=^u>

[77]

P. Auslander, From Acting to Performance: Essays in Modernism and Postmodernism. London: Routledge, 1997.

[78]

P. Auslander, From Acting to Performance: Essays in Modernism and Postmodernism. London: Routledge, 1997 [Online]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=169806>

[79]

P. Auslander, Liveness: Performance in a Mediatized Culture, 2nd Edition. London: Routledge, 2008.

[80]

P. Auslander, Liveness: Performance in a Mediatized Culture. London: Routledge, 2008.

[81]

P. Auslander, 'The Performativity of Performance Documentation', *PAJ: A Journal of Performance and Art*, vol. 28, no. 3, pp. 1-10, 2006 [Online]. Available: <https://www.jstor.org/stable/4140006>

[82]

D. Batchelor, *Minimalism*. London: Tate Gallery, 1997.

[83]

G. Battcock, *Minimal Art: A Critical Anthology*. Berkeley: University of California Press, 1995.

[84]

G. Battcock and R. Nickas, *The Art of Performance: A Critical Anthology*. New York: E.P. Dutton, 1984.

[85]

M. Abramovic and K. P. Biesenbach, *Marina Abramovic: The Artist Is Present*. New York: Museum of Modern Art, 2010.

[86]

C. Bishop, 'Antagonism and Relational Aesthetics', *October*, vol. 110, pp. 51-79, 2004 [Online]. Available: <https://www.jstor.org/stable/3397557>

[87]

C. Bishop, *Participation*. London: Whitechapel, 2006.

[88]

C. Bishop and M. Sladen, *Double Agent*. London: Institute of Contemporary Arts, 2008.

[89]

C. Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso, 2012.

[90]

C. Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso, 2012 [Online]. Available:
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=5176988>

[91]

C. Bishop, 'The Perils and Possibilities of Dance in the Museum: Tate, MoMA, and Whitney', *Dance Research Journal*, vol. 46, no. 3, pp. 63–76, 2014, doi:
10.1017/S0149767714000497.

[92]

N. Bourriaud, S. Pleasance, and F. Woods, *Relational Aesthetics*. Dijon, 2002.

[93]

R. Brentano, *Outside the Frame - Performance and the Object: A Survey History of Performance Art in the USA Since 1950*. Cleveland, Ohio: Cleveland Center for Contemporary Art, 1994.

[94]

B. Gronau, M. von Hartz, and C. Hochleighter, *How to Frame: On the Threshold of Performing and Visual Arts*. Berlin: Sternberg Press, 2016.

[95]

M. Copeland, *Choreographing Exhibitions*. Dijon: Presses du Reel, 2013.

[96]

M. Cunningham, 'Space, Time and Dance | Merce Cunningham Trust', 1952. [Online]. Available: <https://www.mercecunningham.org/the-work/writings/space-time-and-dance/>

[97]

A. Downey, 'Towards a Politics of (Relational) Aesthetics', *Third Text*, vol. 21, no. 3, pp. 267–275, 2007, doi: 10.1080/09528820701360534.

[98]

L. Fernandez, 'Once Again', in Ragnar Kjartansson, F. Grossi, Ed. Paris, France: Palais de Tokyo, 2015, pp. 29–38.

[99]

H. Foster, *The Return of the Real: The Avant-Garde at the End of the Century*. Cambridge, Mass: MIT Press, 1996.

[100]

M. Fried, 'Art and Objecthood', in *Minimal Art: A Critical Anthology*, Berkeley: University of California Press, 1995, pp. 49–57.

[101]

R. Goldberg, *Performance Art: From Futurism to the Present*, 3rd Edition. London: Thames & Hudson, 2011.

[102]

R. Goldberg, *Performance: Live Art Since the 60s*. London: Thames & Hudson, 1998.

[103]

R. L. Goldberg, 'One Hundred Years', in *Live: Art and Performance*, London: Tate, 2004, pp. 176–182.

[104]

B.
Groi

s, *Art Power*. Cambridge, Massachusetts: The MIT Press, 2013.

[105]

B.
Groi

s, *Art Power*. Cambridge, Mass: MIT Press, 2008 [Online]. Available:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3338770>

[106]

G. Guy, *Theatre, Exhibition, and Curation: Displayed & Performed*, vol. 46. New York: Routledge, 2016.

[107]

G. Guy, *Theatre, Exhibition, and Curation: Displayed & Performed*, vol. 46. New York: Routledge, 2016 [Online]. Available:
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781315735719>

[108]

G. Guy, 'From Visible Object to Reported Action: The Performance of Verbal Images in Visual Art Museums', *Theatre Journal*, vol. 69, no. 3, pp. 339–359, 2017 [Online]. Available:
<https://muse.jhu.edu/article/670581>

[109]

J. Harvie, 'Agency and Complicity in "A Special Civic Room": London's Tate Modern Turbine

Hall', in *Performance and the City*, Basingstoke: Palgrave Macmillan, 2011, pp. 204–221.

[110]

J. Harvie, 'Democracy and Neoliberalism in Art's Social Turn and Roger Hiorns's Seizure', *Performance Research*, vol. 16, no. 2, pp. 113–123, 2011, doi: 10.1080/13528165.2011.578842.

[111]

J. Harvie, *Fair Play: Art, Performance and Neoliberalism*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2013.

[112]

J. Harvie, *Fair Play: Art, Performance and Neoliberalism*. 2013 [Online]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1431369>

[113]

A. Heathfield, *Small Acts: Performance, the Millennium and the Marking of Time*. London: Black Dog, 2000.

[114]

A. Heathfield and H. Glendinning, *Live: Art and Performance*. London: Tate, 2004.

[115]

A. Heathfield and T. Hsieh, *Out of Now: The Lifeworks of Tehching Hsieh*. London: Live Art Development Agency, 2009.

[116]

A. Jones and A. Heathfield, *Perform, Repeat, Record: Live Art in History*. Bristol: Intellect, 2012.

[117]

A. Jones and A. Heathfield, Eds., *Perform, Repeat, Record: Live Art in History*. Bristol: Intellect, 2012 [Online]. Available: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4307809>

[118]

D. Heddon and J. Klein, Eds., *Histories and Practices of Live Art*. Basingstoke, Hampshire: Palgrave Macmillan, 2012.

[119]

J. Hoffmann and J. Jonas, *Perform*. New York: Thames & Hudson, 2005.

[120]

S. Jackson, *Social Works: Performing Art, Supporting Publics*. New York: Routledge, 2011.

[121]

S. Jackson, *Social Works: Performing Art, Supporting Publics*. New York: Routledge, 2011.

[122]

A. Jones, "'Presence' in Absentia: Experiencing Performance as Documentation', *Art Journal*, vol. 56, no. 4, pp. 11–18, 1997, doi: 10.2307/777715.

[123]

A. Jones, "'The Artist is Present": Artistic Re-enactments and the Impossibility of Presence', *TDR/The Drama Review*, vol. 55, no. 1, pp. 16–45, 2011 [Online]. Available: <https://www.jstor.org/stable/23017597>

[124]

N. Kaye, *Site-Specific Art: Performance, Place, and Documentation*. New York: Routledge, 2000.

[125]

N. Kaye, *Site-Specific Art: Performance, Place, and Documentation*. London: Routledge, 2000.

[126]

B. Kunst, 'Conclusion: On Laziness and Less Work', in *Artist at Work, Proximity of Art and Capitalism*, Alresford: Zero Books, an imprint of John Hunt Publishing, 2015, pp. 111–121.

[127]

B. Kunst, 'Conclusion: On Laziness and Less Work', in *Artist at Work, Proximity of Art and Capitalism*, Alresford: Zero Books, an imprint of John Hunt Publishing, 2015, pp. 111–121 [Online]. Available:
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4448938>

[128]

J. Kelleher, *The Illuminated Theatre: Studies on the Suffering of Images*. London: Routledge, 2015.

[129]

R. E. Krauss, *Passages in Modern Sculpture*. Cambridge, Mass: MIT Press, 1981.

[130]

T. Leighton, *Art and the Moving Image: A Critical Reader*. London: Tate Pub, 2008.

[131]

A. Lepecki, *Exhausting Dance: Performance and the Politics of Movement*. New York: Routledge, 2006.

[132]

A. Lepecki, *Exhausting Dance: Performance and the Politics of Movement*. New York: Routledge, 2006 [Online]. Available:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=261301>

[133]

M. Lind, *Performing the Curatorial: Within and Beyond Art*. Berlin: Sternberg Press, 2012.

[134]

L. R. Lippard, *Six Years: The Dematerialization of the Art Object From 1966 to 1972*. Berkeley: University of California Press, 1997.

[135]

J. McKenzie, *Perform or Else: From Discipline to Performance*. London: Routledge, 2001.

[136]

J. McKenzie, *Perform or Else: From Discipline to Performance*. London: Routledge, 2001 [Online]. Available:
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=166268>

[137]

M. Meisel, *Realizations: Narrative, Pictorial, and Theatrical Arts in Nineteenth-Century England*. Princeton, N.J.: Princeton University Press, 1983.

[138]

J. Mundy, *Lost Art: Missing Artworks of the Twentieth Century*. London: Tate Publishing, 2013.

[139]

M. Nixon, 'Dream Dust', *October*, vol. 116, no. Spring, pp. 63–86, 2006 [Online]. Available: <https://www.jstor.org/stable/40368425>

[140]

H. U. Obrist, *A Brief History of Curating*. Zurich: JRP, 2014.

[141]

H. U. Obrist, *A Brief History of Curating*. New York: JRP|Ringier, 2012 [Online]. Available: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=829682>

[142]

H. U. Obrist and M. Abramovic, *Marina Abramovic*, vol. 23. Kln: Walther Knig, 2010.

[143]

B. O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space*, Expanded ed. Berkeley, Calif: University of California Press, 1999.

[144]

P. Phelan, *Unmarked: The Politics of Performance*. London: Routledge, 1993.

[145]

P. Phelan, *Unmarked: The Politics of Performance*. London: Routledge, 1992 [Online]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=179272>

[146]

P. Phelan, 'Marina Abramovic: Witnessing Shadows', *Theatre Journal*, vol. 56, no. 4, pp. 569–577, 2004, doi: 10.1353/tj.2004.0178.

[147]

P. Phelan, 'Shards of a History of Performance Art: Pollock and Namuth Through a Glass, Darkly', in *A Companion to Narrative Theory*, Malden, Mass: Blackwell, 2008, pp. 499–514.

[148]

J. Phelan and P. J. Rabinowitz, 'Shards of a History of Performance Art: Pollock and Namuth Through a Glass, Darkly', in *A Companion to Narrative Theory*, Oxford: Blackwell, 2005, pp. 499–514 [Online]. Available: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=243554>

[149]

J. Ranciere, *The Politics of Aesthetics: The Distribution of the Sensible*, Updated edition. London: Bloomsbury Academic, 2015.

[150]

A. Read and B. Robinson, *Theatre in the Expanded Field: Seven Approaches to Performance*. London: Bloomsbury, 2013.

[151]

A. Read, *Theatre in the Expanded Field*. Bloomsbury Publishing [Online]. Available: <http://www.dramaonlinelibrary.com/context-and-criticism/theatre-in-the-expanded-field-iid-115137>

[152]

O. Remes, L. MacCulloch, and M. Leino, Eds., *Performativity in the Gallery: Staging Interactive Encounters*, vol. volume 31. Bern: Peter Lang, 2014.

[153]

J. Rendell, *Art and Architecture: A Place Between*. London: I. B. Tauris, 2006.

[154]

N. Ridout, "You Look Charming. You Look Enchanting. You Look Dazzling. You Look Breathtaking. You Look Unique. but You Don't Make an Evening. | Tate", 2007. [Online]. Available:
<https://web.archive.org/web/20220710020051/https://www.tate.org.uk/tate-etc/issue-11-autumn-2007/you-look-charming-you-look-enchanting-you-look-dazzling-you-look>

[155]

S. Rosenthal, 'Choreographing You: Choreographies in the Visual Arts', in *Move: Choreographing You : Art and Dance Since the 1960s*, London: Hayward Pub, 2011, pp. 7-11.

[156]

J. Rugg and M. Sedgwick, *Issues in Curating Contemporary Art and Performance*. Bristol, UK: Intellect, 2007.

[157]

J. Rugg and M. Sedgwick, *Issues in Curating Contemporary Art and Performance*. Bristol, UK: Intellect, 2007.

[158]

H. M. Sayre, *The Object of Performance: The American Avant-Garde Since 1970*, New Edition. Chicago, IL: The University of Chicago Press, 1992.

[159]

P. Schimmel and K. Stiles, *Out of Actions: Between Performance and the Object, 1949-1979*. Los Angeles: Museum of Contemporary Art, 1998.

[160]

R. Schneider, *Performing Remains: Art and War in Times of Theatrical Reenactment*. London: Routledge, 2011.

[161]

R. Schneider, *Performing Remains: Art and War in Times of Theatrical Reenactment*. London: Routledge, 2011 [Online]. Available:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=668786>

[162]

R. Schneider, 'Remembering Feminist Remimesis: A Riddle in Three Parts', *TDR/The Drama Review*, vol. 58, no. 2, pp. 14-32, 2014 [Online]. Available:
<https://muse.jhu.edu/article/545170>

[163]

N. Serota, *Experience or Interpretation: The Dilemma of Museums of Modern Art*. London: Thames & Hudson, 2000.

[164]

L. Shalson, 'On Duration and Multiplicity', *Performance Research*, vol. 17, no. 5, pp. 98-106, 2012, doi: 10.1080/13528165.2012.728448.

[165]

'What Happened, Sherlock Holmes and the Museum Dance | Spangbergianism'. [Online]. Available:
<https://spangbergianism.wordpress.com/2014/10/19/what-happened-sherlock-holmes-and-the-museum-dance/>

[166]

N. Spector, 'Seven Easy Pieces', in Marina Abramovic: The Artist Is Present, New York, 2010, pp. 36–93.

[167]

C. Wood and E. Cufer, A Bigger Splash: Painting After Performance. London: Tate, 2012.

[168]

M. Copeland, 'People and Things in the Museum', in Choreographing Exhibitions, Dijon: Presses du Reel, 2013.