

DT3110: Advanced Option Performance and Visual Art

[View Online](#)

Abramovic, Marina, and Klaus Peter Biesenbach. *Marina Abramovic: The Artist Is Present*. Museum of Modern Art, 2010.

———. 'Seven Easy Pieces'. *Marina Abramovic: The Artist Is Present*, Museum of Modern Art, 2010, pp. 36–93.

Andre, Carl. *Last Ladder* | Tate. 1959,
<https://www.tate.org.uk/art/artworks/andre-last-ladder-t01533>.

Auslander, Philip. *From Acting to Performance: Essays in Modernism and Postmodernism*. Routledge, 1997.

———. *From Acting to Performance: Essays in Modernism and Postmodernism*. Routledge, 1997, <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=169806>. Electronic book.

———. *Liveness: Performance in a Mediatized Culture*. 2nd Edition, Routledge, 2008.

———. *Liveness: Performance in a Mediatized Culture*. Routledge, 2008. Electronic book.

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

———. 'Presence and Theatricality in the Discourse of Performance and the Visual Arts'. *From Acting to Performance: Essays in Modernism and Postmodernism*, Routledge, 1997, pp. 49–57,
<https://ebookcentral.proquest.com/lib/rhul/reader.action?docID=169806&ppg=58∓c=RVBVQg>. Electronic book.

———. 'The Performativity of Performance Documentation'. *PAJ: A Journal of Performance and Art*, vol. 28, no. 3, 2006, pp. 1–10, <https://www.jstor.org/stable/4140006>.

Batchelor, David. *Minimalism*. Tate Gallery, 1997.

———. *Minimalism*. Tate Gallery, 1997.

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

Battcock, Gregory, and Robert Nickas. *The Art of Performance: A Critical Anthology*. E.P.

Dutton, 1984.

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

Bishop, Claire. 'Antagonism and Relational Aesthetics'. *October*, vol. 110, no. Autumn, 2004, pp. 51–79, <https://www.jstor.org/stable/3397557>.

———. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. Verso, 2012.

———. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. Verso, 2012.

———. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. Verso, 2012, <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=5176988>. Electronic resource.

———. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. Verso, 2012, <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=5176988>. Electronic resource.

———. *Participation*. Whitechapel, 2006.

———. *Participation*. Whitechapel, 2006.

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

———. '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, 2014, pp. 62–76, <https://muse.jhu.edu/article/566328>.

———. 'The Social Turn: Collaboration and Its Discontents'. *Artforum*, vol. 44, no. Feb, 2006, pp. 178–83.

Bishop, Claire, and Mark Sladen. *Double Agent*. Institute of Contemporary Arts, 2008.

BMW Tate Live: If Tate Modern Was Musée de La Danse? – Performance at Tate Modern | Tate.
<https://www.tate.org.uk/whats-on/tate-modern/performance/bmw-tate-live-2015/bmw-tate-live-if-tate-modern-was-musee-de-la>.

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

Bourriaud, Nicolas, et al. *Relational Aesthetics*. Presses du Reel, 2002.

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

Charmatz, Boris. 'How to Dance with Art'. *How to Frame: On the Threshold of Performing and Visual Arts*, Sternberg Press, 2016, pp. 133–42.

Copeland, Mathieu. *Choreographing Exhibitions*. Presses du Reel, 2013.

———. 'People and Things in the Museum'. *Choreographing Exhibitions*, Presses du Reel, 2013.

Courage, Cara. *Arts in Place: The Arts, the Urban and Social Practice*. Routledge, 2017, <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4799881>. Electronic resource.

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

Courage, Cara, and Anita McKeown, editors. *Creative Placemaking: Research, Theory and Practice*. Routledge, 2019.

Courage, Cara, and Anita McKeown, editors. *Creative Placemaking: Research, Theory and Practice*. Routledge, 2019, <https://www-taylorfrancis-com.ezproxy01.rhul.ac.uk/books/9781315104607>.

Crouch, Tim. 'My Arm'. *Plays One*, Oberon, 2011, pp. 21–47.

Cunningham, Merce. *Space, Time and Dance* | Merce Cunningham Trust. 1952, <https://www.mercecunningham.org/the-work/writings/space-time-and-dance/>.

de Saint Phalle, Niki. *Shooting Picture* | Tate. 1961, <https://www.tate.org.uk/art/artworks/saint-phalle-shooting-picture-t03824>.

Downey, Anthony. 'Towards a Politics of (Relational) Aesthetics'. *Third Text*, vol. 21, no. 3, 2007, pp. 267–75, <https://doi.org/10.1080/09528820701360534>.

———. 'Towards a Politics of (Relational) Aesthetics'. *Third Text*, vol. 21, no. 3, 2007, pp. 267–75, <https://doi.org/10.1080/09528820701360534>.

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

Fernandez, Laure. 'Once Again'. Ragnar Kjartansson, edited by Frédéric Grossi, Palais de Tokyo, 2015, pp. 29–38.

Finbow, Acatia. '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, 2018, pp. 291–99, <https://doi.org/10.1080/09298215.2018.1486432>.

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

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

———. 'Art and Objecthood'. *Minimal Art: A Critical Anthology*, University of California

Press, 1995, pp. 116–47.

Gallizio, Pinot. *Industrial Painting* | Tate. 1958,
<https://www.tate.org.uk/art/artworks/gallizio-industrial-painting-t14249>.

Giannachi, Gabriella, and Jonah Westerman, editors. *Histories of Performance Documentation: Museum, Artistic, and Scholarly Practices*. Routledge, 2018.

Goldberg, Rose Lee. 'One Hundred Years'. *Live: Art and Performance*, Tate, 2004, pp. 176–82.

Goldberg, RoseLee. 'Living Art c.1933 to the 1970s'. *Performance Art: From Futurism to the Present*, 3rd Edition, Thames & Hudson, 2011, pp. 121–51.

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

———. *Performance: Live Art Since the 60s*. Thames & Hudson, 1998.

Groi

s, Boris. *Art Power*. MIT Press, 2008,
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3338770>. Electronic resource.

———. *Art Power*. The MIT Press, 2013.

Gronau, Barbara, et al. *How to Frame: On the Threshold of Performing and Visual Arts*. Sternberg Press, 2016.

Guy, Georgina. 'From Visible Object to Reported Action: The Performance of Verbal Images in Visual Art Museums'. *Theatre Journal*, vol. 69, no. 3, 2017, pp. 339–59,
<https://muse.jhu.edu/article/670581>.

———. 'Introduction: Displaying Performance'. *Theatre, Exhibition, and Curation: Displayed & Performed*, vol. 46, Routledge, 2016, pp. 1–43.

———. 'Introduction: Displaying Performance'. *Theatre, Exhibition, and Curation: Displayed & Performed*, vol. 46, Routledge, 2016, pp. 1–43,
<https://ebookcentral.proquest.com/lib/rhul/reader.action?docID=4513466&ppg=17∓c=RVBVQg>. Electronic book.

———. *Theatre, Exhibition, and Curation: Displayed & Performed*. Routledge, 2016.

———. *Theatre, Exhibition, and Curation: Displayed & Performed*. Routledge, 2016,
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781315735719>. Electronic book.

———. 'Visitor and Performer: The Return of the Relational'. *Theatre, Exhibition, and Curation: Displayed & Performed*, vol. 46, Routledge, 2016, pp. 100–38.

———. 'Visitor and Performer: The Return of the Relational'. *Theatre, Exhibition, and Curation: Displayed & Performed*, vol. 46, Routledge, 2016, pp. 100–38, <https://ebookcentral.proquest.com/lib/rhul/reader.action?docID=4513466&ppg=134&c=RVBVQg>. Electronic book.

Harvie, Jen. 'Agency and Complicity in "A Special Civic Room": London's Tate Modern Turbine Hall'. *Performance and the City*, Palgrave Macmillan, 2011, pp. 204–21.

———. 'Democracy and Neoliberalism in Art's Social Turn and Roger Hiorns's Seizure'. *Performance Research*, vol. 16, no. 2, 2011, pp. 113–23, <https://doi.org/10.1080/13528165.2011.578842>.

———. *Fair Play: Art, Performance and Neoliberalism*. 2013, <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1431369>. Electronic book.

———. *Fair Play: Art, Performance and Neoliberalism*. 2013, <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1431369>. Electronic book.

———. *Fair Play: Art, Performance and Neoliberalism*. Palgrave Macmillan, 2013.

———. *Fair Play: Art, Performance and Neoliberalism*. Palgrave Macmillan, 2013.

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

Heathfield, Adrian, and Hugo Glendinning. *Live: Art and Performance*. Tate, 2004.

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

Heddon, Deirdre, and Jennie Klein, editors. *Histories and Practices of Live Art*. Palgrave Macmillan, 2012.

Hoffmann, Jens, and Joan Jonas. *Perform*. Thames & Hudson, 2005.

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

———. 'Quality Time: Social Practice Debates in Contemporary Art'. *Social Works: Performing Art, Supporting Publics*, Routledge, 2011, pp. 43–74, <https://ebookcentral.proquest.com/lib/rhul/reader.action?docID=668595&ppg=58&c=RVBVQg>. Electronic book.

———. *Social Works: Performing Art, Supporting Publics*. Routledge, 2011. Electronic book.

———. *Social Works: Performing Art, Supporting Publics*. Routledge, 2011.

Jones, Amelia. '"Presence" in Absentia: Experiencing Performance as Documentation'. *Art*

Journal, vol. 56, no. 4, 1997, pp. 11–18, <https://doi.org/10.1080/00043249.1997.10791844>.

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

———. "'The Artist Is Present": Artistic Re-Enactments and the Impossibility of Presence'. *TDR/The Drama Review*, vol. 55, no. 1, 2011, pp. 16–45, <https://www.jstor.org/stable/23017597>.

———. "'The Artist Is Present": Artistic Re-Enactments and the Impossibility of Presence'. *TDR/The Drama Review*, vol. 55, no. 1, 2011, pp. 16–45, <https://www.jstor.org/stable/23017597>.

———. 'Unpredictable Temporalities: The Body and Performance in (Art) History'. *Performance Archives - Archives of Performance*, edited by Gunhild Borggreen and Rune Gade, Museum Tusculanum, University of Copenhagen, 2013, pp. 53–72.

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

———. *Perform, Repeat, Record: Live Art in History*. Intellect, 2012.

———. *Perform, Repeat, Record: Live Art in History*. Intellect, 2012, <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4307809>.

Jones, Amelia, and Adrian Heathfield, editors. *Perform, Repeat, Record: Live Art in History*. Intellect, 2012, <https://ebookcentral-proquest-com.royalholloway.idm.oclc.org/lib/rhul/detail.action?docID=4307809>. Electronic resource.

Judd, Donald. *Untitled* | Tate. 1980, <https://www.tate.org.uk/art/artworks/judd-untitled-t03087>.

Kaye, Nick. *Site-Specific Art: Performance, Place, and Documentation*. Routledge, 2000. Electronic book.

———. *Site-Specific Art: Performance, Place, and Documentation*. Routledge, 2000.

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

Kim, Ku-lim. *Death of Sun I* | Tate. 1964, <https://www.tate.org.uk/art/artworks/kim-death-of-sun-i-t14359>.

Krauss, Rosalind E. 'Mechanical Ballets: Light, Motion, Theatre'. *Passages in Modern Sculpture*, MIT Press, 1981, pp. 201–42.

———. *Passages in Modern Sculpture*. MIT Press, 1981.

Kunst, Bojana. 'Conclusion: On Laziness and Less Work'. *Artist at Work, Proximity of Art*

and Capitalism, Zero Books, an imprint of John Hunt Publishing, 2015, pp. 111-21.

———. 'Conclusion: On Laziness and Less Work'. *Artist at Work, Proximity of Art and Capitalism*, Zero Books, an imprint of John Hunt Publishing, 2015, pp. 111-21, <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4448938>. Electronic resource.

Laurenson, Pip, and Vivian van Saaze. 'Collecting Performance Based Art: New Challenges and Perspectives'. *Performativity in the Gallery: Staging Interactive Encounters*, edited by Outi Remes et al., volume 31, Peter Lang, 2014, pp. 27-41.

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

Lepecki, Andre. *Dance*. Whitechapel Art Gallery, 2012.

———. *Exhausting Dance: Performance and the Politics of Movement*. Routledge, 2006.

———. *Exhausting Dance: Performance and the Politics of Movement*. Routledge, 2006, <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=261301>. Electronic book.

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

———. *Performing the Curatorial: Within and Beyond Art*. Sternberg Press, 2012.

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

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

———. *Perform or Else: From Discipline to Performance*. Routledge, 2001, <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=166268>. Electronic resource.

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

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

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

Nixon, Mignon. 'Dream Dust'. *October*, vol. 116, no. Spring, 2006, pp. 63-86, <https://www.jstor.org/stable/40368425>.

Nyong'o, Tavia. 'Does Staging Historical Trauma Re-Enact It?' *Thinking Through Theatre and Performance*, edited by Maaïke Bleeker et al., Bloomsbury Methuen Drama, 2019, pp. 200-10, <https://ezproxy01.rhul.ac.uk/login?url=http://www.vlebooks.com/vleweb/product/openreader?id=Holloway&isbn=9781472579638&uid=^u>. Electronic resource.

Obrist, Hans Ulrich. *A Brief History of Curating*. Edited by Lionel Bovier and Birte Theiler, JRP, 2014.

———. *A Brief History of Curating*. JRP|Ringier, 2012,
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=829682>. Electronic resource.

Obrist, Hans Ulrich, and Marina Abramovic. *Marina Abramovic*. Walther Knig, 2010.

———. *Marina Abramovic*. Walther Knig, 2010.

O'Doherty, Brian. *Inside the White Cube: The Ideology of the Gallery Space*. Expanded Edition, University of California Press, 1999.

Ose, Elvira Dyangani. 'Enthusiasm: Collectiveness, Politics, and Aesthetics'. *Nka Journal of Contemporary African Art*, vol. 2014, no. 34, 2014, pp. 24–33,
<https://doi.org/10.1215/10757163-2415159>.

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

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

Patel, Jeram. *Untitled* | Tate. 1963,
<https://www.tate.org.uk/art/artworks/patel-untitled-t14950>.

Phelan, James, and Peter J. Rabinowitz. 'Shards of a History of Performance Art: Pollock and Namuth Through a Glass, Darkly'. *A Companion to Narrative Theory*, Blackwell, 2005, pp. 499–514,
<https://ebookcentral.proquest.com/lib/rhul/reader.action?docID=243554&ppg=519∓c=UERG>. Electronic book.

Phelan, Peggy. 'Marina Abramovic: Witnessing Shadows'. *Theatre Journal*, vol. 56, no. 4, 2004, pp. 569–77, <https://doi.org/10.1353/tj.2004.0178>.

———. 'Shards of a History of Performance Art: Pollock and Namuth Through a Glass, Darkly'. *A Companion to Narrative Theory*, Blackwell, 2005, pp. 499–514,
<https://ebookcentral.proquest.com/lib/rhul/reader.action?docID=243554&ppg=519∓c=UERG>. Electronic book.

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

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

———. 'The Ontology of Performance: Representation Without Reproduction'. *Unmarked: The Politics of Performance*, Routledge, 1992, pp. 146–66,
<https://ebookcentral.proquest.com/lib/rhul/reader.action?docID=179272&ppg=156∓c=RVBVQg>. Electronic book.

———. 'The Ontology of Performance: Representation Without Reproduction'. *Unmarked: The Politics of Performance*, Routledge, 1993, pp. 146–66.

———. *Unmarked: The Politics of Performance*. Routledge, 1992,
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=179272>. Electronic book.

———. *Unmarked: The Politics of Performance*. Routledge, 1993.

Pollock, Jackson. Number 23 | Tate. 1948,
<https://www.tate.org.uk/art/artworks/pollock-number-23-t00384>.

Ranciere, Jacques. *The Politics of Aesthetics: The Distribution of the Sensible*. Edited by Gabriel Rockhill, Updated edition, Bloomsbury Academic, 2015.

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

Read, Alan, and Beryl Robinson. *Theatre in the Expanded Field: Seven Approaches to Performance*. Bloomsbury, 2013.

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

Rebellato, Dan, et al., editors. *Modern British Playwriting: 2000 – 2009: Voices, Documents, New Interpretations*. Bloomsbury, 2013.

Rebellato, Dan, et al., editors. *Modern British Playwriting: 2000 – 2009: Voices, Documents, New Interpretations*. Bloomsbury Publishing, 2015,
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1507658>.

Remes, Outi, et al., editors. *Performativity in the Gallery: Staging Interactive Encounters*. volume 31, Peter Lang, 2014.

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

Ridout, Nicholas. 'Performance in the Service Economy: Outsourcing and Delegation'. *Double Agent*, Institute of Contemporary Arts, 2008, pp. 126–31.

———. 'You Look Charming. You Look Enchanting. You Look Dazzling. You Look Breathtaking. You Look Unique. but You Don't Make an Evening. | Tate. 2007,
<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>.

———. 'You Look Charming. You Look Enchanting. You Look Dazzling. You Look Breathtaking. You Look Unique. but You Don't Make an Evening. | Tate. 1 Sept. 2007,
<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>.

Roms, Heike. 'How and Why Are Performances Documented?' *Thinking Through Theatre and Performance*, edited by Maaïke Bleeker et al., Methuen Drama, 2019, pp. 225–39.

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

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

Rugg, Judith, and Michele Sedgwick. *Issues in Curating Contemporary Art and Performance*. Intellect, 2007. Electronic book.

———. *Issues in Curating Contemporary Art and Performance*. Intellect, 2007. Electronic book.

———. *Issues in Curating Contemporary Art and Performance*. Intellect, 2007.

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

Schimmel, Paul, and Kristine Stiles. *Out of Actions: Between Performance and the Object, 1949-1979*. Museum of Contemporary Art, 1998.

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

———. 'In the Meantime: Performance Remains'. *Performing Remains: Art and War in Times of Theatrical Reenactment*, Routledge, 2011, pp. 87–110, <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=668786>. Electronic book.

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

———. *Performing Remains: Art and War in Times of Theatrical Reenactment*. Routledge, 2011, <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=668786>. Electronic book.

———. 'Remembering Feminist Remimesis: A Riddle in Three Parts'. *TDR/The Drama Review*, vol. 58, no. 2, 2014, pp. 14–32, <https://muse.jhu.edu/article/545170>.

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

Shalson, Lara. 'On Duration and Multiplicity'. *Performance Research*, vol. 17, no. 5, 2012, pp. 98–106, <https://doi.org/10.1080/13528165.2012.728448>.

Shimamoto, Shozo. *Holes* | Tate. 1954, <https://www.tate.org.uk/art/artworks/shimamoto-holes-t07898>.

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

Tate Exchange at Tate Modern | Tate. <https://www.tate.org.uk/visit/tate-modern/tate-exchange>.

Theanyspacewhatever | Guggenheim. 24 Oct. 2008,
<https://www.guggenheim.org/video/theanyspacewhatever>.

Westerman, Jonah. 'Museum of Modern Art, New York'. *Histories of Performance Documentation: Museum, Artistic, and Scholarly Practices*, edited by Gabriella Giannachi and Jonah Westerman, Routledge, 2018, pp. 15–20.

———. 'Museum of Modern Art, New York'. *Histories of Performance Documentation: Museum, Artistic, and Scholarly Practices*, edited by Gabriella Giannachi and Jonah Westerman, Routledge, Taylor & Francis Group, 2018, pp. 15–20,
<https://ebookcentral.proquest.com/lib/rhul/reader.action?docID=4947457&ppg=33∓c=RVBVQg>.

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

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

———. *Performance in Contemporary Art*. Tate Publishing, 2018.

———. *Performance in Contemporary Art*. Tate Publishing, 2018.

Wood, Catherine, and Eda Cufer. *A Bigger Splash: Painting After Performance*. Tate, 2012.