

DT3110: Advanced Option Performance and Visual Art

View Online



1.

Guy G. Introduction: Displaying Performance. In: Theatre, Exhibition, and Curation: Displayed & Performed. New York: Routledge; 2016. p. 1-43.

2.

Guy G. Introduction: Displaying Performance. In: Theatre, Exhibition, and Curation: Displayed & Performed [Internet]. New York: Routledge; 2016. p. 1-43. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4513466>

3.

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

4.

Phelan P. The Ontology of Performance: Representation Without Reproduction. In: Unmarked: The Politics of Performance. London: Routledge; 1993. p. 146-66.

5.

Phelan P. The Ontology of Performance: Representation Without Reproduction. In: Unmarked: The Politics of Performance [Internet]. London: Routledge; 1992. p. 146-66. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=179272>

6.

Fried M. Art and Objecthood. In: Minimal Art: A Critical Anthology. Berkeley: University of California Press; 1995. p. 116–47.

7.

Auslander P. 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. p. 49–57.

8.

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

9.

Ridout N. 'You Look Charming. You Look Enchanting. You Look Dazzling. You Look Breathtaking. You Look Unique. but You Don't Make an Evening. | Tate [Internet]. 2007. Available from:
<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.

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

11.

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

12.

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

13.

Krauss RE. Mechanical Ballets: Light, Motion, Theatre. In: Passages in Modern Sculpture. Cambridge, Mass: MIT Press; 1981. p. 201–42.

14.

Batchelor D. Minimalism. London: Tate Gallery; 1997.

15.

Crouch T. My Arm. In: Plays One. London: Oberon; 2011. p. 21–47.

16.

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

17.

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

18.

Wood C. Painting in the Shape of a House. In: A Bigger Splash: Painting After Performance. London: Tate; 2012. p. 10–22.

19.

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

20.

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

21.

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

22.

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

23.

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

24.

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

25.

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

26.

Rebellato D, Boon R, Roberts P, editors. Modern British Playwriting: 2000 – 2009: Voices, Documents, New Interpretations [Internet]. Bloomsbury Publishing; 2015. Available from:

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

27.

Bourriaud N. Relational Form. In: Relational Aesthetics. Dijon; 2002. p. 11–24.

28.

Bishop C. The Social Turn: Collaboration and its Discontents. Artforum. 2006;44(Feb):178–83.

29.

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

30.

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

31.

Ridout N. Performance in the Service Economy: Outsourcing and Delegation. In: Double Agent. London: Institute of Contemporary Arts; 2008. p. 126–31.

32.

Theanyspacewhatever | Guggenheim [Internet]. 2008. Available from:
<https://www.guggenheim.org/video/theanyspacewhatever>

33.

Guy G. Visitor and Performer: The Return of the Relational. In: Theatre, Exhibition, and Curation: Displayed & Performed. New York: Routledge; 2016. p. 100–38.

34.

Guy G. Visitor and Performer: The Return of the Relational. In: Theatre, Exhibition, and Curation: Displayed & Performed [Internet]. New York: Routledge; 2016. p. 100–38.

Available from:

<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4513466>

35.

Ose ED. Enthusiasm: Collectiveness, Politics, and Aesthetics. Nka Journal of Contemporary African Art. 2014;2014(34):24–33.

36.

Bishop C. Participation. London: Whitechapel; 2006.

37.

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

38.

Bishop C. Artificial Hells: Participatory Art and the Politics of Spectatorship [Internet].

London: Verso; 2012. Available from:

<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=5176988>

39.

Downey A. Towards a Politics of (Relational) Aesthetics. Third Text. 2007;21(3):267–75.

40.

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

41.

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

42.

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

43.

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

44.

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

45.

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

46.

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

47.

Ferdman B. From Content to Context: The Emergence of the Performance Curator. *Theater*. 2014;44(2):5-19.

48.

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

49.

Westerman J. Museum of Modern Art, New York. In: Giannachi G, Westerman J, editors. *Histories of Performance Documentation: Museum, Artistic, and Scholarly Practices*. London: Routledge; 2018. p. 15-20.

50.

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

51.

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

52.

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

53.

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

54.

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

55.

Goldberg R. *Living Art c.1933 to the 1970s*. In: *Performance Art: From Futurism to the Present*. 3rd Edition. London: Thames & Hudson; 2011. p. 121-51.

56.

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

57.

Charmatz B. *How to Dance with Art*. In: *How to Frame: On the Threshold of Performing and Visual Arts*. Berlin: Sternberg Press; 2016. p. 133-42.

58.

Bishop C. *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* [Internet]. 2014;46(3):62-76. Available from: <https://muse.jhu.edu/article/566328>

59.

BMW Tate Live: *If Tate Modern was Musée de la danse? – Performance at Tate Modern* | Tate [Internet]. Available from: <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.

Birringer J. *Dancing in the Museum*. *PAJ: A Journal of Performance and Art* [Internet].

2011;33(3):43–52. Available from: <https://muse.jhu.edu/article/448380>

61.

Lepecki A, Whitechapel Art Gallery. Dance. London: Whitechapel Art Gallery; 2012.

62.

Laurenson P, van Saaze V. Collecting Performance Based Art: New Challenges and Perspectives. In: Remes O, MacCulloch L, Leino M, editors. Performativity in the Gallery: Staging Interactive Encounters. Bern: Peter Lang; 2014. p. 27–41.

63.

Finbow A. 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*. 2018;47(4):291–9.

64.

Jones A. "Presence" in Absentia: Experiencing Performance as Documentation. *Art Journal*. 1997;56(4):11–8.

65.

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

66.

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

67.

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

68.

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

69.

Jones A. Unpredictable Temporalities: The Body and Performance in (Art) History. In: Borggreen G, Gade R, editors. Performance Archives - Archives of Performance. Copenhagen: Museum Tusulanum, University of Copenhagen; 2013. p. 53-72.

70.

Roms H. How and Why Are Performances Documented? In: Bleeker M, Kear A, Kelleher J, Roms H, editors. Thinking Through Theatre and Performance. London: Methuen Drama; 2019. p. 225-39.

71.

Jones A. "The Artist is Present": Artistic Re-enactments and the Impossibility of Presence. TDR/The Drama Review [Internet]. 2011;55(1):16-45. Available from:
<https://www.jstor.org/stable/23017597>

72.

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

73.

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

74.

Abramovic M, Biesenbach KP. Seven Easy Pieces. In: Marina Abramovic: The Artist Is Present. New York: Museum of Modern Art; 2010. p. 36–93.

75.

Obrist HU, Abramovic M. Marina Abramovic. Vol. 23. Kln: Walther Knig; 2010.

76.

Nyong'o T. Does Staging Historical Trauma Re-Enact it? In: Bleeker M, Kear A, Kelleher J, Roms H, editors. Thinking Through Theatre and Performance [Internet]. London: Bloomsbury Methuen Drama; 2019. p. 200–10. Available from: <https://ezproxy01.rhul.ac.uk/login?url=http://www.vlebooks.com/vleweb/product/openreader?id=Holloway&isbn=9781472579638&uid=^u>

77.

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

78.

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

79.

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

80.

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

81.

Auslander P. The Performativity of Performance Documentation. PAJ: A Journal of Performance and Art [Internet]. 2006;28(3):1-10. Available from: <https://www.jstor.org/stable/4140006>

82.

Batchelor D. Minimalism. London: Tate Gallery; 1997.

83.

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

84.

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

85.

Abramovic M, Biesenbach KP. Marina Abramovic: The Artist Is Present. New York: Museum of Modern Art; 2010.

86.

Bishop C. Antagonism and Relational Aesthetics. October [Internet]. 2004;110:51-79. Available from: <https://www.jstor.org/stable/3397557>

87.

Bishop C. Participation. London: Whitechapel; 2006.

88.

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

89.

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

90.

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

91.

Bishop C. The Perils and Possibilities of Dance in the Museum: Tate, MoMA, and Whitney. *Dance Research Journal*. 2014;46(3):63-76.

92.

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

93.

Brentano R. *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.

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

95.

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

96.

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

97.

Downey A. Towards a Politics of (Relational) Aesthetics. *Third Text*. 2007;21(3):267–75.

98.

Fernandez L. Once Again. In: Grossi F, editor. Ragnar Kjartansson. Paris, France: Palais de Tokyo; 2015. p. 29–38.

99.

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

100.

Fried M. Art and Objecthood. In: *Minimal Art: A Critical Anthology*. Berkeley: University of California Press; 1995. p. 49–57.

101.

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

102.

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

103.

Goldberg RL. One Hundred Years. In: *Live: Art and Performance*. London: Tate; 2004. p. 176–82.

104.

Groi

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

105.

Groi

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

106.

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

107.

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

108.

Guy G. From Visible Object to Reported Action: The Performance of Verbal Images in Visual
Art Museums. Theatre Journal [Internet]. 2017;69(3):339-59. Available from:
<https://muse.jhu.edu/article/670581>

109.

Harvie J. Agency and Complicity in "A Special Civic Room": London's Tate Modern Turbine
Hall. In: Performance and the City. Basingstoke: Palgrave Macmillan; 2011. p. 204-21.

110.

Harvie J. Democracy and Neoliberalism in Art's Social Turn and Roger Hiorns's Seizure. *Performance Research*. 2011;16(2):113–23.

111.

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

112.

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

113.

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

114.

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

115.

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

116.

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

117.

Jones A, Heathfield A, editors. *Perform, Repeat, Record: Live Art in History* [Internet]. Bristol: Intellect; 2012. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4307>

809

118.

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

119.

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

120.

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

121.

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

122.

Jones A. 'Presence' in Absentia: Experiencing Performance as Documentation. *Art Journal*. 1997;56(4):11-8.

123.

Jones A. "The Artist is Present": Artistic Re-enactments and the Impossibility of Presence. *TDR/The Drama Review* [Internet]. 2011;55(1):16-45. Available from: <https://www.jstor.org/stable/23017597>

124.

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

125.

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

126.

Kunst B. 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. p. 111-21.

127.

Kunst B. Conclusion: On Laziness and Less Work. In: Artist at Work, Proximity of Art and Capitalism [Internet]. Alresford: Zero Books, an imprint of John Hunt Publishing; 2015. p. 111-21. Available from:
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4448938>

128.

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

129.

Krauss RE. Passages in Modern Sculpture. Cambridge, Mass: MIT Press; 1981.

130.

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

131.

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

132.

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

133.

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

134.

Lippard LR. Six Years: The Dematerialization of the Art Object From 1966 to 1972. Berkeley: University of California Press; 1997.

135.

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

136.

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

137.

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

138.

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

139.

Nixon M. Dream Dust. October [Internet]. 2006;116(Spring):63–86. Available from: <https://www.jstor.org/stable/40368425>

140.

Obrist HU. A Brief History of Curating. Bovier L, Theiler B, editors. Zurich: JRP; 2014.

141.

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

142.

Obrist HU, Abramovic M. Marina Abramovic. Vol. 23. Kln: Walther Knig; 2010.

143.

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

144.

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

145.

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

146.

Phelan P. Marina Abramovic: Witnessing Shadows. Theatre Journal. 2004;56(4):569–77.

147.

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

148.

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

149.

Ranciere J. The Politics of Aesthetics: The Distribution of the Sensible. Updated edition. Rockhill G, editor. London: Bloomsbury Academic; 2015.

150.

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

151.

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

152.

Remes O, MacCulloch L, Leino M, editors. Performativity in the Gallery: Staging Interactive Encounters. Vol. volume 31. Bern: Peter Lang; 2014.

153.

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

154.

Ridout N. 'You Look Charming. You Look Enchanting. You Look Dazzling. You Look Breathtaking. You Look Unique. but You Don't Make an Evening. | Tate [Internet]. 2007. Available from:
<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.

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

156.

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

157.

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

158.

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

159.

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

160.

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

161.

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

162.

Schneider R. Remembering Feminist Remimesis: A Riddle in Three Parts. *TDR/The Drama Review* [Internet]. 2014;58(2):14–32. Available from: <https://muse.jhu.edu/article/545170>

163.

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

164.

Shalson L. On Duration and Multiplicity. *Performance Research*. 2012;17(5):98–106.

165.

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

166.

Spector N. Seven Easy Pieces. In: *Marina Abramovic: The Artist Is Present*. New York; 2010. p. 36–93.

167.

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

168.

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