SOC 499.01
Directed Research and Readings V
Department of Sociology
Boğaziçi University
Spring 2024
Thu 14:00-17:00

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Office hours: by appointment

The EUropean Dance: The Emergence and Transformation of a Contemporary Dance Art World (1989-2013)[1]

This course is a specialization seminar in the sociology of the arts, focusing on the development of contemporary dance as a distinct field of cultural production. We will study the phenomenon by combining "the production of culture" perspective in the sociological literature with "new sociologies of art," paying due attention to artistic creations as particular ways of engaging with the world. The seminar will equip you with the knowledge to understand and question the relationship between the arts and broader social, cultural, economic, and political contexts. Although this is not a course in dance studies or dance history, you will be exposed to various approaches in the cultures of contemporary dance. We will understand how sociological and artistic imaginations are often intertwined. We will discuss the future trajectories and implications of sociologically inspired research and practice in contemporary dance/choreography and address some current issues.

The seminar will combine online and offline discussions with independent study. We will use various resources, including classical and contemporary readings in the sociology of arts, case studies, video screenings, and the viewing of live performances.

Course Requirements

Participation. Your fundamental requirement in the course is engaging in it, which means reading and viewing the assigned material carefully and participating actively in discussions. Please bring one or two questions about the texts you have read or the performances you've seen live or online for the weekly session. At most, two unexcused absences are permitted. Please get in touch with me by email if you cannot attend a class for any reason. **Class participation counts as 25% of your final grade**.

Presentation. Each student is responsible for a presentation throughout the semester. The presentations should reflect on the session's assigned or recommended reading(s), screenings or live performances. Whatever presentation format you choose, you can accompany it with a 5-7 minute prerecorded audio or video to walk us through it or a 5-7 minute live presentation in class. You have three options for your presentation: 1) concept map, 2) word cloud, or 3) poster presentation. You can create these by computer or take a high-resolution photo of a hand-drawn

[1] The syllabus outline is preliminary and may be revised in the term depending on student interest, the availability of resources, and similar matters.

image to share with the class. The design is up to you. You can get as creative as you would like within these parameters. **Presentations count as 25% of your final grade.**

Final Project. Your final project needs to treat a well-articulated question or problematic, engaging with the material covered throughout the course to address a contemporary or historical issue as a case study. Again, you have several options for the format as explained below. Final **project topics are due on May 2**. The final **project due date is May 16**. I can suggest some topics, though you are welcome to examine questions or cases of your own. You can also choose to do a literature review on one or more of the approaches in the sociology of arts. **Your final project will constitute 50% of your grade.**

Option 1: Essay (5 single spaced pages, 12 Times New Roman)
Option 2: Photo-essay, video-essay, or a brief "live performance" (such as a lecture-performance) accompanied with a 1-2 page "artistic statement"
Option 3: 10-15 minute podcast

Academic Honesty and Ethics. Plagiarism or any other form of academic dishonesty will result in serious academic penalties. Students are expected to do their own work and to cite or reference all outside sources of information and ideas. The Chicago Manual of style is an excellent online guide to proper citation format and research standards.
https://www.chicagomanualofstyle.org/home.html

Students with Disabilities. Please let me know if you will need any academic accommodation or if you have other concerns. All conversations will be kept confidential.

Readings. The required and most of the recommended readings are uploaded on our Moodle course page.

Week 1 | Feb 15 | Introduction to the Course and Discussion of the Syllabus

Recommended reading:
Mills C. Wright. 2000 (1959). Ch. 1: "The Promise of Sociology." In *The Sociological Imagination*. Oxford England: Oxford University Press.

I. DEFINING THE TERRAIN

Week 2 | Feb 22 | Thinking About the Arts Sociologically

Required readings:
Becker Howard S. 2008 (1983). Ch.1: "Art Worlds and Collective Activity." In *Art Worlds*, 25th anniversary ed., Berkeley: University of California Press, pp. 1-39.
Ertem, Gurur. 2016. Ch.1, With special attention to the section: "Theoretical Background" in "EUropean Dance: The Emergence and Transformation of a Contemporary Dance Art World (1989 - 2013)." PhD diss., The New School, pp. 12-31.

Recommended readings:

Bourdieu, Pierre. 2003 (1993). "But Who Created the Creators?" In *Sociology of Art: A Reader,* Jeremy Tanner, 96-103. London: Routledge.

Heinich Nathalie; Shapiro Roberta. 2012. "When is Artification?" In *Contemporary Aesthetics*, Special Volume, Issue 4.

Zolberg, Vera L. 1990. "What is Art? What is the Sociology of Art?" In *Constructing a Sociology of the Arts*. Cambridge: Cambridge University Press.

Week 3 | Feb 29 |Constructing "Contemporary Dance"

Required readings:

Ertem, Gurur. 2016. Ch.2 in "EUropean Dance: The Emergence and Transformation of a Contemporary Dance Art World (1989 - 2013)." Ph.D. diss., The New School.

Jackson, Shannon; Marincola, Paula (eds). *In Terms of Performance.* The Pew Center for Arts and Heritage, Philedelphia Arts Research Center, University of California, Berkeley.
Read the entries: "Choreography" and "Performativity"
http://intermsofperformance.site/

Recommended readings:

Schechner, Richard. 2006. "What is Performance?" *Performance Studies: An Introduction.* London, New York: Routledge, pp. 28-51.

Schechner, Richard. 2006. "Performativity." *Performance Studies: An Introduction*. London, New York: Routledge. pp. 123-169.

Watch (recommended):

Merce Cunningham, *Points in Space*, a film by Elliot Caplan, Excerpt 1
https://vimeo.com/304906943

Merce Cunningham Dance Company, *Cage/Cunningham*, 1991, a film by Elliot Caplan.
https://www.youtube.com/watch?v=n-9aKVST3kI

Pina Bausch and Lee Yanor dirs. 2004. *Coffee with Pina.*

Trisha Brown, 1978, *Watermotor*, film by Babette Magnolte.
https://www.youtube.com/watch?v=2-5o8dLagJ8

Yvonne Rainer, 1978, *Trio A.*
https://www.youtube.com/watch?v=2EXFjfStP7c

Anne Teresa De Keersmaeker, 1982. *Fase, four movements to the music of Steve Reich*, a film by Thierry De Mey / Trailer
https://www.youtube.com/watch?v=HpPmH4Wc5AM&t=11s

Anne Teresa De Keersmaeker, *Rosas danzt Rosas*, a film by Thierry De Mey / Trailer
https://www.youtube.com/watch?v=82pqDvbPtx4

II. MOBILIZING DANCE AS A FIELD OF KNOWLEDGE PRODUCTION

Week 4 | March 7 | Dance and/as Philosophy, Dance as Research

Required readings:

Becker Howard S. 2008. Ch. 8: "Integrated Professionals, Mavericks, Folk Artists, and Naive Artists." In *Art Worlds*, 25th anniversary ed., Berkeley: University of California Press, pp. 226-271.

Ertem, Gurur. 2016. Ch.3, "EUropean Dance: The Emergence and Transformation of a Contemporary Dance Art World (1989 - 2013)." PhD diss., The New School, pp. 67-94.

Recommended readings:

Pouillaude, Frédéric. 2016. "Dance as Documentary: Conflictual Images in the Choreographic Mirror (On Archive by Arkadi Zaides)." *Dance Research Journal* 48 no. 2, pp. 80-94.

Watch:

Jérôme Bel - Nom donné par l'auteur (1994)
https://www.youtube.com/watch?v=ujYv9LKsWFg

Jérôme Bel - interview - nom donné par l'auteur (1994)
https://www.youtube.com/watch?v=NtE4Q9fKOxo

Jérôme Bel - interview - the last performance (1998) - first part
https://www.youtube.com/watch?v=bFFjxEJrhFU

Jérôme Bel - interview - the last performance (1998) - second part
https://www.youtube.com/watch?v=ccR4rfoECkg

Xavier Le Roy, *Product of Circumstances* (1998)
https://youtu.be/ffDoMK12LO4?si=cmAQGt26UJIl5gYY

Week 5 | March 14 | The Emergence of Dance Dramaturg as a Discursive Agent

Required readings:

Becker Howard S. 2008. Ch. 5: "Aesthetics, Aestheticians, and Critics." In *Art Worlds*, 25th anniversary ed., Berkeley: University of California Press, pp. 131-164.

Ertem, Gurur. 2016. Ch.3, "EUropean Dance: The Emergence and Transformation of a Contemporary Dance Art World (1989 - 2013)." PhD diss., The New School, pp. 94-112.

Recommended readings:

Heinich Nathalie and Michael Pollak. 1996. "From Museum Curator to Exhibition Auteur: Inventing a Singular Position." *Thinking About Exhibitions* / Ed. by Reesa Greenberg Bruce W. Ferguson 231–250.

Profeta, Katharine. 2015. "Introduction: Where did this Dramaturg Come From?" *Dramaturgy in Motion: At Work on Dance and Movement Performance*. University of Wisconsin Press: Madison. 3-23.

Guest speakers:
Dr. Eylül Fidan Akıncı
Dr. Noémie Solomon

III. THE EU-ROPEAN DANCE

Week 6 | March 21 | Moving from Coal to Culture: Cultural Policies and Art World Development

Required readings:
Becker Howard S. 2008 (1983). Ch.6: "Art and the State." In *Art Worlds*, 25th anniversary ed., Berkeley: University of California Press, pp. 1-39.
Ertem, Gurur. 2016. Ch.4, "EUropean Dance" in "EUropean Dance: The Emergence and Transformation of a Contemporary Dance Art World (1989 - 2013)." PhD diss., The New School, pp. 113-148.

Recommended readings:
Karaca, Banu. 2021. Selections from: *The National Frame: Art and State Violence in Turkey and Germany*. New York: Fordham University Press.
Mamdani, Mahmood. 2000. Selections from *Beyond Rights Talk and Culture Talk: Comparative Essays on the Politics of Rights and Culture*. New York: St. Martin's Press.
Yúdice, George. 2003. Selections from: T*he Expediency of Culture: Uses of Culture in the Global Era.* Duke University Press.

Week 7 | March 28 | No class. Catch up with readings and viewings.

Week 8 | April 4 | Emancipation or Homogenization? Affirmative Culture or Critical Practice?

Required readings:
Ertem, Gurur. 2016. Ch.4, "EUropean Dance" in "EUropean Dance: The Emergence and Transformation of a Contemporary Dance Art World (1989 - 2013)." PhD diss., The New School, pp. 148-186.

Guest speakers:
Filiz Sızanlı / Mustafa Kaplan - Taldans

Week 9 | April 11 | No class. Spring break.

IV. RECLAIMING THE CRITICAL POTENTIAL OF DANCE AND CHOREOGRAPHY: SOME SOCIOLOGICALLY INSPIRED FUTURE STUDIES

Week 10 | April 18 | Movement, Gesture, and Choreographies of Resistance

Required readings (pick two):

Goldman, Danielle. 2007. "Bodies on the Line: Contact Improvisation and Techniques of Nonviolent Protest." *Dance Research Journal* 39(01): 60-74.

Lepecki, Andre. 2013. "Choreopolice and Choreopolitics: Or, the task of the dancer." *TDR/The Drama Review 57*(4): 13-27.

Schneider, Rebecca. 2018. "That the Past May Yet Have Another Future: Gesture in the Times of Hands Up." *Theatre Journal* 70, no. 3 (2018): 285-306.

Solomon, Noémie. 2018. "dancing a people to come: Variations on Sovereignty in Québécois Choreography." In *Bodies of Evidence: Ethics, Aesthetics, and Politics of Movement*. Vienna: Passagen Verlag, pp. 81-99.

Watch:

Dana Michel, *Mercurial George* (2016)
https://vimeo.com/176796425?utm_source=email&utm_medium=vimeo-cliptranscode-201504&utm_campaign=28749
(Passcode will be provided)

Week 11 | April 25 | Radical Acts

Watch:

Petr Pavlensky, *Man and Might* (2017), trailer.
https://vimeo.com/211632426

Required readings:

Bargu, Banu. 2018. "The Corporeal Avant-Garde: Petr Pavlensky." In *Bodies of Evidence: Ethics, Aesthetics, and Politics of Movement*, ed. Gurur Ertem and Sandra Noeth. Vienna: Passagen Verlag, pp. 101-21.

Hameed, Ayesha. "A Rough History (on the destruction of fingerprints." In *Bodies of Evidence: Ethics, Aesthetics, and Politics of Movement*, ed. Gurur Ertem and Sandra Noeth. Vienna: Passagen Verlag, pp. 35-51.

See the live performances:

April 24, Wednesday *Riding on a Cloud* by Rabih Mroué @Beykoz Kundura, 21:00
April 26, Friday, *Riding on a Cloud* by Rabih Mroué @Beykoz Kundura, 21:00
April 27, Saturday, *Make Me Stop Smoking* by Rabih Mroué @Beykoz Kundura, 17:00

Week 12 | May 2 | Constructions of Normalcy and Refiguring the Body
*** Final project topics due! ***

Required readings:
Belser, Watts J. 2016. "Vital Wheels: Disability, Relationality, and the Queer Animacy of Vibrant Things." *Hypatia* 31 (1): 5-21.
Deleuze, Gilles. 2005. "Ethology: Spinoza and Us." In *The Body: A Reader*, pp. 58-61.
Freund, Peter. "Bodies, Disability and Spaces: The Social Model and Disabling Spatial Organisations," *The Body: A Reader*, pp. 182-186.

Watch (on your own):
Leni Riefenstahl, *Olympia* (1936)
https://youtu.be/H3LOPhRq3Es
Xavier Le Roy, *Self Unfinished* (1998) (trailer)
https://youtu.be/G3rv1TeVEPM
Jérôme Bel, *Disabled Theatre* (2012)
https://www.youtube.com/watch?v=1mlo0wjpH2c
La Ribot, *Happy Island* (2018)

Week 13 | May 9 | Further Issues and Wrap-up

Ertem, Gurur. Forthcoming. "Pseudo-politicality of 'Political' Curating in Live Arts." In *Performativity of Class*, edited by Sandra Noeth, Dan Belasco. Bielefeld: Transcript Verlag.

Week 14 | May 16 | * Final projects due! ***

Further Readings and Resources

Thinking About the Arts Sociologically

Production of Culture Perspective: Art Worlds and Fields of Cultural Production

Becker Howard S. 2008. *Art Worlds*, 25th anniversary ed. Updated and Expanded ed. Berkeley Calif: University of California Press.

Bourdieu, Pierre. 1993. *The Field of Cultural Production: Essays on Art and Literature*. Cambridge, England: Polity Press.

Bourdieu, Pierre. 1996. *The Rules of Art: Genesis and Structure of the Literary Field*. Stanford, Calif.: Stanford University Press.

Bourdieu, Pierre. 1984 [1979]. *Distinction: A Social Critique of the Judgment of Taste*. London: Routledge and Kegan Paul.

Bourdieu, Pierre. 2003. (1968). "Outline of a Theory of Art Perception." In *Sociology of Art: A Reader,* Jeremy Tanner, 164-177. London: Routledge

Danto Arthur C. 1964. "The Artworld." *The Journal of Philosophy*, Vol.61 Issue 19 1964 Pages 571-84.

Dickie George. 1984. *The Art Circle: A Theory of Art*. New York: Haven.

The Creation of Artistic Status: Legitimation and "Artification"

Baumann, Shyon. 2007. "A general theory of artistic legitimation: How art worlds are like social movements," *Poetics*, Volume 35, Issue 1, 47-65.

Baumann, Shyon. 2001. "Intellectualization and Art World Development: Film in the United States." *American Sociological Review* 66 (3): 404-426.

Becker Howard S. 2008. Ch. 5: "Aesthetics, Aestheticians, and Critics." In *Art Worlds*, 25th anniversary ed., 131-164, Berkeley: University of California Press.

Bowler, Anne. 1997. "Asylum Art: The Social Construction of an Aesthetic Category." In *Outsider Art: Contesting Boundaries in Contemporary Culture*, edited by Zolberg, Vera L, Cherbo, Joni Maya, 11-36. New York, NY: Cambridge University Press.

Cherbo, Joni Maya. 1997. "Pop Art: Ugly Duckling to Swan." In *Outsider Art: Contesting Boundaries in Contemporary Culture*, edited by Vera L. Zolberg and Joni Maya Cherbo, 85-97. New York, NY: Cambridge University Press.

DiMaggio, Paul. 1982. "Cultural Entrepreneurship in Nineteenth-Century Boston." *Media, Culture and Society* 4:33-50.

DiMaggio, Paul. 1992. "Cultural Boundaries and Structural Change: The Extension of the High Culture Model to Theater, Opera, and the Dance, 1900-1940." Pp. 21-57, in *Cultivating Differences: Symbolic Boundaries and the Making of Inequality*, edited by M. Lamont and M. Fournier. Chicago, IL: University of Chicago Press.

Ferguson, Priscilla Parkhurst. 1998. "A Cultural Field in the Making: Gastronomy in 19th Century France." American Journal of Sociology 104:597-641.

Gans, Herbert J. 1974. *Popular Culture and High Culture*. New York: Basic Books.

Heinich Nathalie; Shapiro Roberta. 2012. "When is Artification?" In *Contemporary Aesthetics*, Special Volume, Issue 4, 2012

Levine, Lawrence W. 1988. *Lowbrow/Highbrow: The Emergence of Cultural Hierarchy in America*. Cambridge, MA: Harvard University Press.

Phillips Damon J. 2013. *Shaping Jazz: Cities Labels and the Global Emergence of an Art Form*. Princeton NJ: Princeton University Press.
Lopes Paul Douglas. 2002. *The Rise of a Jazz Art World*. Cambridge: Cambridge University Press.
Sussmann Leila. 1997. "Colleges and Companies: Early Modern Dance in the United States." *Outsider Art*; Eds. Vera L. Zolberg & Joni Maya Cherbo P. 175-193. Ill.

The Art Itself: New Sociologies of Art

Becker, Howard. 2006. "The Work Itself." In *Art from Start to Finish: Jazz Painting Writing and Other Improvisations*, edited by Becker Howard Saul Robert R Faulkner and Barbara Kirshenblatt-Gimblett. Chicago Ill: University of Chicago Press.
Benzecry, C.E. 2011. *The Opera Fanatic: Ethnography of an Obsession*. Chicago: University of Chicago Press.
de la Fuente, E. 2007. "The 'new sociology of art': Putting art back into social science approaches to the arts." *Cultural Sociology* 1 (3): 409–425.
Eyerman, R., and L. McCormick. 2006. *Myth, meaning, and performance: Toward a new cultural sociology of the arts*. Boulder: Paradigm Publishers.
Lang, Felix. 2019. Bourdieu, Latour and Rasha Abbas: T"he Uses of Actor-Network Theory for Studying the Field(s) of Cultural Production in the Middle East and North Africa." *Cultural Sociology*, 13(4), 428-443.
Latour, Bruno. 2005. "Introduction: How to Resume the Task of Tracing Associations." In *Reassembling the Social: An Introduction to Actor-Network-Theory*. Oxford; New York: Oxford University Press.
Latour, Bruno. "On actor-network theory: A few clarifications." *Soziale Welt* (1996): 369-381.
Picaud, Myrtille. 2022. "Framing Performance and Fusion: How Music Venues' Materiality and Intermediaries Shape Music Scenes." *American Journal of Cultural Sociology* 10 (2) (06): 285-315.
Zolberg, Vera.L. 2015. "A Cultural Sociology of the Arts." *Current Sociology* 63 (6): 896–915.

Towards a Sociology of Dance

Foulkes Julia L. 2002. *Modern Bodies: Dance and American Modernism from Martha Graham to Alvin Ailey*. Chapel Hill: University of North Carolina Press.
Manning, Susan. 1993. *Ecstasy and the Demon: Feminism and Nationalism in the Dances of Mary Wigman*. Berkeley: University of California Press.
Novack Cynthia Jean. 1990. *Sharing the Dance: Contact Improvisation and American Culture*. Madison Wis: University of Wisconsin Press.
Savigliano, Marta. 1995. *Tango and the Political Economy of Passion*. Institutional Structures of Feeling. Boulder: Westview Press.
Sussmann Leila. 1997. "Colleges and Companies: Early Modern Dance in the United States." *Outsider Art*; Eds. Vera L. Zolberg & Joni Maya Cherbo P. 175-193.
Taylor, J. M. 1998. *Paper Tangos*. Public Planet Books. Durham: Duke University Press.
Thomas, Helen. 1997. *Dance in the City*. New York: St. Martin's Press.
Wulff, Helena. 1998. *Ballet Across Borders: Career and Culture in the World of Dancers*. Oxford; New York: Berg.

Suggested readers in sociology of the arts for a general survey of the field:

Alexander, Victoria D. 2021. *Sociology of the Arts: Exploring Fine and Popular Forms*. Second ed. Hoboken NJ: John Wiley & Sons.

Rothenberg Julia. 2014. *Sociology Looks at the Arts*. New York: Routledge.
Tanner, Jeremy. 2003. *Sociology of Art: A Reader*. London: Routledge.
Van Maanen, Hans. 2009. *How to Study Art Worlds: On the Societal Functioning of Aesthetic Values*. 2009. Amsterdam: Amsterdam University Press.

Constructing "Contemporary Dance"

Banes, Sally. 1993. *Democracy's Body: Judson Dance Theater, 1962-1964*. Durham, N.C.: Duke University Press.
——— . 1987. *Terpsichore in Sneakers: Post-Modern Dance*. Middletown, Conn.; Scranton, Pa.: Wesleyan University Press; Distributed by Harper and Row.
Laermas, Rudi. 2004. "Performing the Belief in Contemporary Dance." "Hedendaagse dans, wat is dat?: Petite leçon sociologique," *Etcetera*, http://old.sarma.be/docs/799
Laermans, Rudi. 2008 "'Dance in General' or Choreographing the Public, Making Assemblages," *Performance Research*, 13:1, 7-14,
Laermans, Rudi. 2015. *Moving Together: Theorizing and Making Contemporary Dance*. Amsterdam: Valiz.
Lepecki, André. 2007. "Choreography as Apparatus of Capture." *TDR/The Drama Review* 51 (2): 119-123.
Lepecki, André. 2006. *Exhausting Dance: Performance and the Politics of Movement*. New York;London: Routledge.
Lepecki, André. 2006. "Dance Composes Philosophy Composes Dance Series on New Choreography, Part I." *The Drama Review: TDR*. 50 (4): 16.
Pouillaude, Frédéric. *Unworking Choreography: The Notice of the Work in Dance*. 2017. Oxford University Press.
Pouillaude, Frédéric. 2007. "Scène and Contemporaneity." *TDR/The Drama Review* 51 (2): 124-135.
Solomon, Noémie. 2012. "Critical Resurgences: Folding French Contemporary Dance and Judson." In *Judson Now*, edited by Judie-Hussie Taylor and Jenn Joy, 221-226.
Solomon, Noémie. 2014. *Danse: An Anthology*. Dijon: Les Presses du Réel.
Taylor, Diana. 2016. *Performance*. Durham: Duke University Press.

Dance and/as Philosophy, Dance as Research

Barthes, Roland. 1977 (1967). "The Death of the Author" in *Image-Music-Text*, Hill and Wang, pp:142-148.
Barthes, Roland. 1997 (1969). "From Work to Text" in *Aesthetics*, ed. Susan Feagin, Patrick Maynard. Oxford University Press. pp: 270-274.
Foucault, Michel. 1999 (1969). "What is an Author?" in *Aesthetics, Method and Epistemology. Essential Works of Foucault 1954 – 1984 Vol. 2* ed. James D. Faubion et al. The New Press, pp. 205-222.
Bishop, Claire. 2011. "Unhappy Days in the Art World? De-Skilling Theater, Re-Skilling Performance." *The Brooklyn Rail* 10.
https://brooklynrail.org/2011/12/art/unhappy-days-in-the-art-worldde-skilling-theater-re-skilling-performance

The Emergence of Dance Dramaturgs (and Curators) as Discursive Agents

Bishop, Claire. 2014. "The Perils and Possibilities of Dance in the Museum: Tate, MoMA, and Whitney," *Dance Research Journal* 46: 3 (December 2014): 62–76.

Brannigan, Erin. 2015. "Dance and the Gallery: Curation as Revision," *Dance Research Journal* 47:1 (April 2015): 5–25.

Charmatz, Boris. 2008. *Manifesto for a Dancing Museum*. https://www.moma.org/momaorg/shared/pdfs/docs/calendar/manifesto_dancing_museum.pdf

Copeland, Mathieu. 2013. *Choreographing Exhibition*. Dijon: Les presses du reel.

Hussie-Taylor, Judie; Lemon, Ralph. 2014. "Curation as Choreography," in *Theater* 44:2.

Lax, Thomas; Ana Janeski, Ana, eds. 2018. *Judson Dance Theater: The Work is Never Done*. New York: MoMA.

Lemon, Ralph. 2015. "I'd Rather Talk About the Post-Part," *Triple Canopy* https://www.canopycanopycanopy.com/contents/id-rather-talk-about-the-post-part

Lepecki, André ed. 2012. *Dance*. London: Whitechapel Gallery.

Pape, Toni; Solomon, Noémie. Thain, Alanna. 2014. "Welcome to This Situation: Tino Sehgal's Impersonal Ethics," *Dance Research Journal* 46: 3.

Rosenthal, Stephanie, ed. 2010. *Move: Choreographing You*. London: Hayward Gallery.

Spies, Sarah. 2020. "Choreographies of the Curatorial: Performative Trajectories for Choreography and Dance in the Museum," *OnCurating*, excerpts.

Wookey, Sara. 2015. *Dance in the Gallery and the Museum*. London: Siobhan Davies.

https://www.on-curating.org/files/oc/dateiverwaltung/books/Sarah%20Spies/phd_spies_final_digital.pdf

TBC