



UvA-DARE (Digital Academic Repository)

Scripting Artworks: Studying the Socialization of Edited Video and Film Installations

Noël de Tilly, A.

[Link to publication](#)

Citation for published version (APA):

Noël de Tilly, A. (2011). Scripting Artworks: Studying the Socialization of Edited Video and Film Installations.

General rights

It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations

If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: <https://uba.uva.nl/en/contact>, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.

Bibliography

Books and articles

Douglas Gordon: Between Darkness and Light. Wolfsburg: Kunstmuseum Wolfsburg, 2007.

Douglas Gordon. Où se trouvent les clefs? Unnaturalhistoire. Paris: Gallimard & Collection Lambert en Avignon, 2008.

Douglas Gordon: Superhumanatural. Edinburgh: National Galleries of Scotland, 2006.

Kidnapping. Douglas Gordon. Eindhoven: Stedelijk van Abbemuseum, 1998.

John Massey. Hamilton: Art Gallery of Hamilton, 1994.

“... in conversation: jan debbaut and douglas Gordon.” In *Kidnapping. Douglas Gordon*. Eindhoven: Stedelijk van Abbemuseum, 1998, 11-55.

“Le anime morte, le anime vive. Douglas Gordon e Mirta d’Argenzio.” In *Douglas Gordon: prettymucheverywordwritten, spoken, heard, overheard from 1989...*, ed. Mirta d’Argenzio and Giorgio Verzotti. Milan: Skira, 2006, 21-41.

“Mike Kelley interviewed by John Miller in Los Angeles on March 21, 1991.” In *Mike Kelley*, ed. William S. Bartman and Miyoshi Barosh. New York: A.R.T. Press, 1992, 7-51.

“Missing Space/Time: A Conversation Between Mike Kelley, Kim Colin, and Mark Skiles.” In Mike Kelley, *Minor Histories: Statements, Conversations, Proposals*, ed. John C. Welchman. Cambridge and London: The MIT Press, 2004, 324-338.

OKanada: Original texts for the German-Language catalogue of the OKanada exhibition at Akademie der Künste, Berlin, 5 December 1982 to 30 January 1983. Ottawa: Canada Council, 1985.

“Round Table: Buying Time/Collecting Video.” New York: Paula Cooper Gallery, 1999. Accessed July 4, 2011.
http://www.imappreserve.org/pdfs/Educate_Train_pdfs/ArtTable.pdf.

“Round Table: The Projected Image in Contemporary Art” [Malcolm Turvey, Hal Foster, Chrissie Iles, George Baker, Matthew Buckingham, Anthony McCall]. *October* 104 (Spring 2003): 71-96.

This Much is Certain. London: Royal College of Art, 2004.

Akrich, Madeleine. “Comment décrire les objets techniques?” *Techniques et Culture* 9 (January-June 1987): 49-64.

Akrich, Madeleine. “The De-Description of Technological Objects.” In *Shaping Technology / Building Society. Studies in Sociotechnical Change*, ed. Wiebe E. Bijker and John Law. Cambridge and London: The MIT Press, 1992, 205-224.

- Akrich, Madeleine. "Les utilisateurs, acteurs de l'innovation." *Éducation permanente*, no. 134 (1998): 79-89.
- Akrich, Madeleine, and Bruno Latour. "A Summary of a Convenient Vocabulary for the Semiotics of Human-Nonhuman Assemblies." In *Shaping Technology / Building Society. Studies in Sociotechnical Change*, ed. Wiebe E. Bijker and John Law. Cambridge and London: The MIT Press, 1992, 259-264.
- Anděl, Jaroslav, ed. *Douglas Gordon: blood, sweat, tears*. Prague: DOX, Center for Contemporary Art, 2009.
- Angell, Callie. "Andy Warhol: *Outer and Inner Space*." In *From Stills to Motion & Back Again. Texts on Andy Warhol's Screen Tests & Outer and Inner Space*. Vancouver: Presentation House Gallery, 2003, 13-17.
- Angell, Callie. "Doubling the Screen: Andy Warhol's *Outer and Inner Space*." *Millennium Film Journal*, no. 38 (Spring 2002). Accessed July 4, 2011. <http://www.mfj-online.org/journalPages/MFJ38/angell.html>.
- Angell, Callie. *Andy Warhol Screen Tests: The Films of Andy Warhol, Catalogue Raisonné*. New York: Abrams & Whitney Museum of American Art, 2006.
- Armstrong, Richard. "In the Beginning." In *Mike Kelley: Catholic Tastes*, ed. Elisabeth Sussman. New York: Whitney Museum of American Art, 1993, 43-55.
- Bal, Mieke. "Framing." In *Travelling Concepts in the Humanities: A Rough Guide*. Toronto: University of Toronto Press, 2002, 133-173.
- Bax, Marty. "Mike Kelley." In *Holy Inspiration: Religion and Spirituality in Modern Art*, ed. Marty Bax. Amsterdam: De Nieuwe Kerk, 2008.
- Becker, Howard S. *Art Worlds*. Berkeley, Los Angeles and London: University of California Press, 1982.
- Becker, Howard S. "The Work Itself." In *Art from Start to Finish: Jazz, Painting, Writing and Other Improvisations*, ed. Howard S. Becker, Robert R. Faulkner and Barbara Kirshenblatt-Gimblett. Chicago: The University of Chicago Press, 2006, 21-30.
- Becker, Howard S., Robert R. Faulkner and Barbara Kirshenblatt-Gimblett. "Editors' Introduction: Art from Start to Finish." In *Art from Start to Finish: Jazz, Painting, Writing and Other Improvisations*, ed. Howard S. Becker, Robert R. Faulkner and Barbara Kirshenblatt-Gimblett. Chicago: The University of Chicago Press, 2006, 1-20.
- Bellour, Raymond Bellour. "Of an Other Cinema." In *Black Box Illuminated*, ed. Sara Arrhenius, Magdalena Malm and Cristina Ricupero. Stockholm: IASPIS, Helsinki: NIFCA and Lund: Propexus, 2003, 39-58.
- Bénichou, Anne. "Des espaces monographiques au sein des collections muséales : déléguer ou produire une pensée et une pratique critiques de la production?" *Muséologies* 5, no. 1 (Fall 2010), 40-81.

- Bentley Mays, John. "Berlin came looking for Canadian exhibit." *Globe and Mail*, October 8, 1980.
- Bentley Mays, John. "The Berlin Project Serves as Vindication." *Globe and Mail*, July 23, 1983.
- Bentley Mays, John. "No Exit." *Canadian Art* 11, no. 2 (Summer 1994): 43-47.
- Blechen, Camilla. "OKanada in West Berlin a big show for a big country." *The German Tribune*, January 2, 1983, 12.
- Bloom, Livia. "On Elephants, Violins and Tattoos: An Interview with Douglas Gordon." *Filmmaker*, September 14, 2010. Accessed July 4, 2011.
<http://www.filmmakermagazine.com/news/2010/09/toronto-on-elephants-violins-and-tattoos-an-interview-with-douglas-gordon>.
- Brown, Katrina M. *Douglas Gordon*. London: Tate Publishing, 2004.
- Bryant, David. "Kelley, Mike & John Welchman. *Day is Done*." *Library Journal*, no. 13 (August 15, 2007): 84.
- Buskirk, Martha. *The Contingent Object of Contemporary Art*. Cambridge and London: The MIT Press, 2003.
- Clouteau, Ivan. "Activation des œuvres d'art contemporain et prescriptions auctoriales." *Culture et musées* 3 (September 2004): 23-43.
- Corzo, Miguel Angel, ed. *Mortality Immortality? The Legacy of 20th-Century Art*. Los Angeles: The Getty Conservation Institute, 1999.
- Crow, Thomas. "Patriotism and Virtue: David to the Young Ingres." In *Nineteenth Century Art: A Critical History*, ed. Stephen F. Eisenman. London: Thames & Hudson, 2002, 18-54.
- Cumming, Alan. "The New Rock and Roll." *Modern Painters* 16, no. 3 (Autumn 2003): 34-36.
- Daigneault, Gilles. "Le 'projet Berlin' au Musée des beaux-arts." *Le Devoir*, July 2, 1983.
- d'Argenzio, Mirta and Giorgio Verzotti, ed. *Douglas Gordon: prettymucheverywordwritten, spoken, heard, overheard from 1989...* Milan: Skira, 2006.
- Davies, Stephen. *Musical Works and Performances*. Oxford: Oxford University Press, 2001
- Depocas, Alain, Jon Ippolito and Caitlin Jones, ed. *Permanence Through Change: The Variable Media Approach*. Montreal: Fondation Daniel Langlois pour l'art, la science et la technologie; New York: The Solomon R. Guggenheim Fondation, 2003.
- Duchamp, Marcel. "The Creative Act." *ARTnews* 56, no. 3 (May 1957): 28-29.

- Dunn, Melissa. "Douglas Gordon." *Flash Art* 36, no. 230 (May-June 2003): 147.
- Ekstract, Richard. "Pop Goes the Videotape: An Underground Interview with Andy Warhol" (1965). In *I'll Be Your Mirror. The Selected Andy Warhol Interview*, ed. Kenneth Goldsmith. New York: Carroll & Graf Publishers, 2004, 71-78.
- Engberg, Juliana, Anna MacDonald and Olivia Meehan. *Cinema Paradiso*. Melbourne: Australian Centre for Contemporary Art, 2007.
- Foster, Hal. "An Archival Impulse." *October*, no. 110 (fall 2004): 3-22.
- Fourmentraux, Jean-Paul. *Art et Internet. Les nouvelles figures de la creation*. Paris: CNRS Éditions, 2005.
- Fraser, Andrea. "From the Critique of Institutions to an Institution of Critique" (2005). In *Institutional Critique and After*, ed. John C. Welchman. Zurich: JRP|Ringier, 2006, 123-135.
- Fraser, Andrea. "What is Institutional Critique?" In *Institutional Critique and After*, ed. John C. Welchman. Zurich: JRP|Ringier, 2006, 305-308.
- Friedel, Helmut. "Galerie Télévisuelle Gerry Schum – Land Art, Berlin 1969." In *L'art de l'exposition: Une documentation sur trente expositions exemplaires du XX^e siècle*, ed. Bernd Klüser and Katarian Hegewisch. Paris: Éditions du Regard, 1998, 355-368.
- Gale, Perry. "To Put into Visible or Concrete Form." *John Massey*. Hamilton: Hamilton Art Gallery, 1994, 11-19.
- Genette, Gérard. *The Work of Art: Immanence and Transcendence*. Ithaca: Cornell University Press, 1997.
- Godfrey, Stephen. "Why did OKanada exhibit fail so miserably?" *Globe and Mail*, 19 February 1983.
- Goodman, Nelson. *Languages of Art: An Approach to a Theory of Symbols*. Indianapolis: Bobbs-Merrill, 1976.
- Graham, Beryl and Sarah Cook. *Rethinking Curating: Art After New Media*. Cambridge and London: The MIT Press, 2010.
- Greenberg, Reesa. "'Remembering Exhibitions': From Point to Line to Web." *Tate Papers*, no. 12 (Autumn 2009). Accessed July 4, 2011.
<http://www.tate.org.uk/research/tateresearch/tatepapers/09autumn/greenberg.shtm>
- Groys, Boris. "Media Art in the Museum." *Last Call 1*, no. 2 (2001). Accessed January 14, 2006. <http://www.belkin-gallery.ubc.ca/lastcall/past/pages2/page2.html> [no longer available online].

- Groys, Boris. "Politics of Installation." *e-flux 2* (2009). Accessed July 4, 2011. <http://www.e-flux.com/journal/view/31>.
- Hanna, Martha. *John Massey. The House that Jack Built*. Ottawa: Canadian Museum of Contemporary Photography and National Gallery of Canada, 2004.
- Hanhardt, John G. "Peter Campus." *BOMB* 68 (Summer 1999). Accessed July 4, 2011. <http://bombsite.com/issues/68/articles/2236>.
- Hapgood, Susan. "Remaking Art History." *Art in America* 78, no. 7 (July 1990): 114-123, 181.
- Hennion, Antoine. *La passion musicale : Une sociologie de la médiation*. Paris: Éditions Métailié, 2007 (1993).
- Horowitz, Noah. *Art of the Deal: Contemporary Art in a Global Financial Market*. Princeton and Oxford: Princeton University Press, 2011.
- Hughes, Robert. "Dolls and discontents." *Time* 142, no. 24 (December 6, 1993): 85.
- Hummelen, IJsbrand and Dionne Sillé, ed. *Modern Art: Who Cares? An Interdisciplinary Research Project and International Symposium on the Conservation of Modern and Contemporary Art*. London: Archetype, 2005 (1999).
- Hummelen, IJsbrand, and Tatja Scholte, "Sharing Knowledge for the Conservation of Contemporary Art: Changing Roles in a Museum Without Walls?" In *Modern Art, New Museum*, ed. Ashok Roy and Perry Smith. London: The International Institute for Conservation of Historic and Artistic Work, 2004, 208-212.
- Hunt, Ian. "Summer Reading." *Art Monthly*, no. 308 (July-August 2007): 45.
- Iles, Chrissie. "Video and Film Space." In *Space, Site Intervention: Situating Installation Art*, ed. Erika Suderberg. Minneapolis: University of Minnesota Press, 2000, 252-262.
- Iles, Chrissie. "Issues in the New Cinematic Aesthetic in Video." In *Saving the Image: Art After Film*, ed. Tanya Leighton and Pavel Büchler. Glasgow: Centre for Contemporary Arts; Manchester: Manchester Metropolitan University, 2003, 129-141.
- Iles, Chrissie and Henriette Huldish. "Keeping Time: On Collecting Film and Video in the Museum." In *Collecting the New: Museums and Contemporary Art*, ed. Bruce Altshuler. Princeton and Oxford: Princeton University Press, 2005, 65-83.
- Ippolito, Jon. "Accommodating the Unpredictable: The Variable Media Questionnaire." In *Permanence Through Change: The Variable Media Approach*, ed. Alain Depocas, Caitlin Jones and Jon Ippolito. Montreal: Fondation Daniel Langlois pour l'art, la science et la technologie & New York: The Solomon R. Guggenheim Foundation, 2003, 47-53.

- Jäger, Joachim, Gabriele Knapstein and Anette Hüsich, ed. *Beyond Cinema: The Art of Projection. Films, Videos and Installations from 1963 to 2005*. Berlin: Hatje Cantz, 2006.
- Joselit, David. "Inside the Light Cube," *Artforum* 43, no. 7 (March 2004): 154-159.
- Joseph, Branden W. "My Mind Split Open": Andy Warhol's *Exploding Plastic Inevitable*." In *X-Screen: Film Installations and Actions in the 1960s and 1970s*, ed. Matthias Michalka. Köln: Walther König, 2004, 14-31
- Kelley, Mike. "In the Image of Man." In *Carnegie International 1991*, ed. Lynne Cooke and Mark Francis. Pittsburg: Carnegie Museum of Art, 1991, volume 1, 94.
- Kelley, Mike. "Extracurricular Activity Projective Reconstruction #1 (A Domestic Scene)" (2000). In *Minor Histories: Statements, Conversations, Proposals*, ed. John C. Welchman. Cambridge and London: The MIT Press, 2004, 238-241.
- Kelley, Mike. *Foul Perfection: Essays and Criticism*, ed. John C. Welchman. Cambridge and London: The MIT Press, 2003.
- Kelley, Mike. *Minor Histories: Statements, Conversations, Proposals*, ed. John C. Welchman. Cambridge and London: The MIT Press, 2004.
- Kelley, Mike. "God, Family, Fun, and Friends: John C. Welchman in Conversation with Mike Kelley." In *Institutional Critique and After*, ed. John C. Welchman. Zurich: JPR|Ringier, 2006, 337-365.
- Kelley, Mike. "Missing Time: Works on Paper 1974-1976, Reconsidered." In *Minor Histories: Statements, Conversations, Proposals*, ed. John C. Welchman. Cambridge and London: The MIT Press, 2004, 60-70.
- Kelley, Mike. "Timeless/Authorless: Four Recovered Memories." In *Minor Histories: Statements, Conversations, Proposals*, ed. John C. Welchman. Cambridge and London: The MIT Press, 2004, 274-291.
- Kelley, Mike. *Day Is Done*. New York: Gagosian Gallery; New Haven and London: Yale University Press, 2007.
- Kelley, Mike and Anne Pontégne, ed. *Educational Complex Onwards 1995-2008*. Zurich: JRP|Ringier, 2009.
- Kolk, Bessel A. van der and Rita Fisler. "Dissociation and the Fragmentary Nature of Traumatic Memories: Overview and Exploratory Study." *Journal of Traumatic Stress* 8, no. 4 (1995): 505-525.
- Kwon, Miwon. *One Place After Another: Site-Specific Art and Locational Identity*. Cambridge and London: The MIT Press, 2002.
- Latour, Bruno. *Science in Action: How to follow scientists and engineers through society*. Cambridge: Harvard University Press, 1987.

- Latour, Bruno. "Technology is society made durable." In *A Sociology of Monsters: Essays on Power, Technology and Domination*, ed. John Law. London and New York: Routledge, 1991, 103-131.
- Latour, Bruno. *Reassembling the Social: An Introduction to Actor-Network-Theory*. Oxford: Oxford University Press, 2005
- Laurenson, Pip. "Authenticity, Change and Loss in the Conservation of Time-Based Media Installations." *Tate Papers*, no. 6 (Autumn 2006). Accessed July 4, 2011. www.tate.org.uk/research/tateresearch/tatepapers/06autumn/laurenson.htm.
- Lebrecht, Gordon. "Some Thoughts on Twilight's Last Gleaming," *C Magazine*, n°27 (Fall 1990): 35-47.
- Leeuw, Marianne van and Anne Pontégnie, ed. *Origin and Destination: Alighiero e Boetti, Douglas Huebler*. Brussels: Société des Expositions du Palais des Beaux-Arts de Bruxelles, 1998.
- Löckemann, Karsten and Stephan Urbaschek, ed. *Mike Kelley*. Munich: Sammlung Goetz, 2008.
- Löckemann, Karsten and Stephan Urbaschek. "A Telephone Conversation with Mike Kelley, August 2008." In *Mike Kelley*, ed. Karsten Löckemann and Stephan Urbaschek. Munich: Sammlung Goetz, 2008, 83-93.
- Lütticken, Sven. "Viewing Copies: On the Mobility of the Moving Images." *e-flux*, no. 8 (2009). Accessed July 4, 2011. <http://www.e-flux.com/journal/view/75>.
- MacDonald, Corina. "Scoring the Work: Documenting Practice and Performance in Variable Media Art." *Leonardo* 42, no. 1 (2009): 59-63.
- Maine, Stephen. "Mike Kelley at Gagosian." *Art in America* 94, no. 3 (March 2006): 146.
- Masteling, Carling, Marieke Isha and Gaby Wijers, ed. *Content in Context: New Technologies for Distribution*. Amsterdam: Netherlands Media Art Institute, 2005.
- McCall, Anthony. "Two Statements." In *The Avant-Garde Film: A Reader of Theory and Criticism*, ed. P. Adams Sitney. New York: New York University Press, 1978, 250-254.
- McNally, Richard J. "Debunking Myths About Trauma and Memory." *Canadian Journal of Psychiatry* 50, no. 13 (November 2005): 817-822.
- McPherson, Anne. "John Massey at the Art Gallery of Hamilton and Olga Korper." *Art in America* 82, no. 11 (November 1994): 141.
- Meigh-Andrews, Chris. *A History of Video Art: The Development of Form and Function*. Oxford: Berg, 2006.

- Messier, Paul. "Dara Birnbaum's *Tiananmen Square: Break-In Transmission*: A Case Study in the Examination, Documentation, and Preservation of a Video-Based Installation." *Journal of the American Institute for Conservation* 40, no. 3 (fall/winter 2001): 193-209.
- Meuser, Julia. "Copyright and the Integrity of the Work in Video Art." In *How Durable is Video Art? Contributions to Preservation and Restoration of the Audiovisual Works of Art*. Wolfsburg: Kunstmuseum Wolfsburg, 1997, 73-80.
- Mœglin-Delcroix, Anne. "Du catalogue comme œuvre d'art et inversement." *Cahiers du Musées National d'art moderne*, special issue "Du catalogue," no. 56/57 (1996): 95-117.
- Monk, Philip. *Double-Cross: the Hollywood Films of Douglas Gordon*. Toronto: The Power Plant & Art Gallery of York University, 2003.
- Muñoz Viñas, Salvador. *Contemporary Theory of Conservation*. Oxford: Elsevier Butterworth-Heinemann, 2005.
- Noël de Tilly, Ariane. "Moving images, editioned artworks and authenticity." In *Art, Conservation, and Authenticities: Material, Concept, Context*, ed. Erma Hermens and Tina Fiske. London: Archetype Publishing, 2009, 208-216.
- Noordegraaf, Julia. *Strategies of Display: Museum Presentation in Nineteenth- and Twentieth-Century Visual Culture*. Rotterdam: Museum Boijmans Van Beuningen & NAI Publishers, 2004.
- Noordegraaf, Julia "Chapter 9.4. Preserving and Restoring Media Art at Tate: An interview with Pip Laurenson (Head of Time-based Media Conservation)." In *Preserving and Exhibiting Media Art: Challenges and Perspectives*, ed. Julia Noordegraaf et al. Amsterdam: Amsterdam University Press, forthcoming (2012).
- Nungesser, Michael. "OKanada – kontrovers Akademie der Künste – West Berlin." *Kunstforum* 58 (1983): 174-177.
- Obrist, Hans Ulrich. "Gordon, Douglas." In *Interviews, volume 1*. Milan: Edizioni Charta & Florence: Fondazione Pitti Immagine Discovery, 2003, 317-326.
- O'Doherty, Brian. *Inside the White Cube: The Ideology of the Gallery Space*. Berkeley, Los Angeles and London: University of California Press, 1999 (1976).
- Ohff, Heinz. "Au Kanada!" *Des Tagesspiegel*, December 5, 1982.
- Ohff, Heinz. "Okanada Reviewed." *Vanguard* 12, no. 5/6 (Summer 1983): 23, 25-27.
- Paquet, Suzanne. *Le paysage façonné. Les territoires postindustriels, l'art et l'usage*. Québec: Les Presses de l'Université Laval, 2009.

- Phillips, Glenn. "Mike Kelley." In *California Video: Artists and Histories*, ed. Glenn Phillips. Los Angeles: The Getty Research Institute & The J. Paul Getty Museum, 2008, 126-129.
- Pollack, Barbara. "Mike Kelley. Gagolian." *ARTnews* 105, no. 2 (February 2006): 130-131.
- Poinsot, Jean-Marc. *Quand l'œuvre a lieu : L'art exposé et ses récits autorisés*. Geneva: Les presses du réel, 2008 (1999).
- Pontégnie, Anne. "Educational Complex Onwards 1995-2008." In *Educational Complex Onwards 1995-2008*, ed. Mike Kelley and Anne Pontégnie. Zurich: JRP| Ringier, 2009, 1-8.
- Reinhold, Robert. "The Longest Trial - A Post-Mortem; Collapse of Child-Abuse Case: So Much Agony for So Little." *The New York Times*, January 24, 1990. Accessed July 4, 2011. <http://www.nytimes.com/1990/01/24/us/longest-trial-post-mortem-collapse-child-abuse-case-so-much-agony-for-so-little.html>.
- Rimanelli, David. "Night of 1,000 Dealers." *Artforum* (online version), November 16, 2005. Accessed July 4, 2011. <http://artforum.com/diary/id=9845>.
- Rinehart, Richard. "A System of Formal Notation for Scoring Works of Digital and Variable Media Art." Accessed July 4, 2011. <http://aic.stanford.edu/sg/emg/library/pdf/rinehart/Rinehart-EMG2004.pdf>
- Rombout, Luke. "Introduction. OKanada Reviewed." *Vanguard* 12, no. 5/6 (Summer 1983): 22, 24.
- Rosenbaum, Milton. "Childhood 'Screen Memories.' Are They Forgotten?" *Psychosomatics* 39, no. 1 (January-February 1998): 68-71.
- Rugoff, Ralph. "Dirty Toys: Mike Kelley Interviewed." In *Mike Kelley*, ed. Thomas Kellein. Basel: Cantz, 1992, 86-90.
- Rush, Michael. *Video Art*. London: Thames and Hudson, 2007 (2003).
- Saaze, Vivian van. "Doing Artworks. A Study into the Presentation and Conservation of Installation Works." PhD dissertation, Universiteit Maastricht / Netherlands Institute for Cultural Heritage, 2009.
- Saltz, Jerry. "Elephant Man. Douglas Gordon Lands on *Animal Planet*." *The Village Voice*, March 24, 2003. Accessed July 4, 2011. <http://www.villagevoice.com/2003-03-25/art/elephant-man>.
- Schafhausen, Nicolaus, Vanessa Joan Müller and Michael Hirsch, ed. *Adorno: The Possibility of the Impossible*. Berlin and New York: Lukas & Sternberg, 2003, 2 vol.
- Schjeldahl, Peter. "Europeanism. Two transatlantic stars." *New Yorker*, March 24, 2003: 86-87.

- Scherübel, Klaus. "Tractatus-Logico-Catalogicus." Accessed July 4, 2011. <http://www.voxphoto.com/english/expositions/tractatus/tractatus.html>.
- Smith, Aidan. "Confessions of a justified eccentric." *Scotland on Sunday*, September 3, 2006. Accessed July 4, 2011. <http://scotlandonsunday.scotsman.com/review.cfm?id=1298952006>.
- Smith, Roberta. "Douglas Gordon; Franz West." *The New York Times*, March 7, 2003. Accessed July 4, 2011. <http://www.nytimes.com/2003/03/07/arts/art-in-review-douglas-gordon-franz-west.html>.
- Staniszewski, Mary Anne. *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art*. Cambridge and London: The MIT Press, 1998.
- Stern, Steven. "Tomorrow Never Comes." *Frieze*, no. 97 (March 2006): 112-119.
- Sturken, Marita. "Paradox in the Evolution of an Art Form: Great Expectations and the Making of History." In *Illuminating Video: An Essential Guide to Video Art*, ed. Doug Hall and Sally Jo Fifer. New York: Aperture, 1990, 101-121.
- Sundell, Margaret. "Douglas Gordon. Gagosian Gallery." *Artforum* 41, no. 9 (May 2003): 167.
- Thompson, Don. *The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art*. New York: Palgrave Macmillan, 2008.
- Thomson, John. "Exporting Content: The American Experience of Video Art Distribution." In *Content in Context: New Technologies for Distribution*, ed. Carling Masteling, Marieke Isha, and Gaby Wijers. Amsterdam: Netherlands Media Art Institute, 2005, 23-24.
- Tuyl, Gijs van. "Below the Surface." *Stedelijk Museum Bulletin*, no. 1 (2007), 61. Accessed July 4, 2011. http://www.stedelijk.nl/content/BULLETIN_01.pdf.
- Urbaschek, Stephan. "Mike Kelley." In *Fast Forward 2: The Power of Motion. Media Art Sammlung Goetz*, ed. Ingvild Goetz and Stephan Urbaschek. Karlsruhe: ZKM and Ostfildern: Hatje Cantz, 2010, 278-281.
- Viola, Bill. "Permanent Impermanence." In *Mortality, Immortality? The Legacy of the 20th - Century Art*, ed. Miguel Angel Corzo. Los Angeles: The Getty Conservation Institute, 1999, 85-94.
- Waters, John. "Mike Kelley: You Have Made an Epic." *Flash Art* 38, no. 245 (November-December 2005): 54-58.
- Welchman, John C. "1000 words: Mike Kelley Talks About *Day is Done*." *Artforum* 44, no. 2 (October 2005): 233-235.
- Welchman, John C. "Day is Done: The False, The Real and the Memory in Mike Kelley's Thirty Two Stations." *Flash Art* 38, no. 245 (November-December 2005): 59-61.

- Welchman, John C. "Fête accompli." In Mike Kelley, *Day is Done*. New York: Gagosian Gallery; New Haven and London: Yale University Press, 2007, 467-485.
- Wevers, Ursula. "Gerry Schum: The Television Gallery – The Idea and How it Failed" (1979). In *Museums by Artists*, ed. AA Bronson and Peggy Gale. Toronto: Art Metropole, 1983, 283-287.
- Wevers, Ursula. "Fernsehalerie Berlin Gerry Schum – Land Art." In *Stationen der Moderne*, ed. Michael Bollé and Eva Züchner. Berlin: Nicolai, 1989, 532-541.
- Wiegand, Ingrid. "Distribution at Galleries, Museums, and Media Centers." *Televisions* 6, no. 3 (1978). Accessed July 4, 2011. <http://www.experimentaltvcenter.org/history/collections/ctext.php?id=5&page>.
- Willis, Holly. "Mike Kelley's *Day Is Done*." *LA Weekly*, January 19, 2007.
- Yablonsky, Linda. "Douglas Gordon. Gagosian." *ARTnews* 142, no. 6 (July 2003): 115.
- Young, Paul. "A Video Portrait's Odd Inspiration." *Los Angeles Times*, January 20, 2007. Accessed July 4, 2011. <http://articles.latimes.com/2007/jan/20/entertainment/et-kelley20>.
- Zippay, Lori. "The Digital Mystique: Video Art, Aura and Access." In »Present Continuous Past(s)« *Media Art. Strategies of Presentation, Mediation and Dissemination*, ed. Ursula Frohne, Mona Schieren and Jean-François Guiton. New York: Springer Wien, 2005, 190-195.

Archival Material

- Archives of the exhibition *OKanada*, Akademie der Künste, Berlin. [Consulted on March 25, 2011.]
- Curatorial file of *As the Hammer Strikes (A Partial Illustration)*, National Gallery of Canada, Ottawa. [Consulted on July 25, 2007 and January 7, 2010.]
- Conservation file of *As the Hammer Strikes (A Partial Illustration)*, National Gallery of Canada, Ottawa. [Consulted on July 25, 2007.]
- Curatorial file of *Play Dead; Real Time*, National Gallery of Canada, Ottawa. [Consulted on July 25, 2007 and January 7, 2010.]
- Conservation file of *Play Dead; Real Time*, National Gallery of Canada, Ottawa. [Consulted on July 25, 2007.]
- Curatorial file of *Black Curtain*, Stedelijk Museum, Amsterdam. [Consulted on June 28, 2011.]
- Curatorial file of *Switching Marys*, Stedelijk Museum, Amsterdam. [Consulted on June 28, 2011.]

Conversations

Conversation with Douglas Gordon, National Gallery of Canada, Ottawa, May 9, 2007.

Conversations with Bert Ross, assistant to Douglas Gordon, Ottawa, May 10, 2007 and Glasgow, September 12, 2007.

Conversation with Gert Hoogeveen, Chief of the Audiovisuals Department, Stedelijk Museum, Amsterdam, July 23, 2008.

Other documents

Brochure *Andy Warhol: Outer and Inner Space*. Whitney Museum of American Art, 15 October – 29 November 1998.

Brochure *Douglas Gordon: Between Darkness and Light*. Kunstmuseum Wolfsburg, 21 April – 12 August 2007.

Email correspondence with MoMA Archives, May 31, 2007.

Email correspondence with Bert Ross (assistant to Douglas Gordon), May 18, 2007.

Email correspondence with Gert Hoogeveen, Chief of the Audiovisuals Department, Stedelijk Museum, Amsterdam, December 22, 2009.

Email correspondence with Heather Anderson, associate curator of contemporary art, National Gallery of Canada, January 8, 2010.

Email correspondence with the Gagosian Gallery, January 29, 2010.

Exhibition booklet *Mike Kelley: Educational Complex Onwards 1995-2008*. Wiels, Brussels, 2008.

Exhibition booklet *Holy Inspiration: Religion and Spirituality in Modern Art*. Stedelijk Museum in the Nieuwe Kerk, Amsterdam, 2008.

Press release of the exhibition “Douglas Gordon: *Play Dead; Real Time*,” Gagosian Gallery, New York, 2003. Accessed July 4, 2011. <http://i1.exhibite.com/gagosian/131254d2.pdf>.

Press release of the exhibition “Douglas Gordon: Faire le mort, en temps réel,” Galerie de l’UQAM, Montreal, 2007. Accessed July 4, 2011. <http://www.uqam.ca/nouvelles/2007/07-264.htm>.

Press Release “Below the Surface – Acquisitions 2005-2006.” December 11, 2006. Accessed July 4, 2011. <http://www.stedelijk.nl/oc2/page.asp?PageID=1564>.

Press Release “Mike Kelley: *Day is Done*.” Gagosian Gallery, October 16, 2005. Accessed July 4, 2011. <http://i1.exhibit-e.com/gagosian/3fcc6928.pdf>.

Press release “*Mike Kelley*.” Goetz Collection, Munich (1 December 2008 – 25 April 2009). Accessed July 4, 2011. <http://www.sammlung-goetz.de/index2.php?lang=en&pn=exh&m=past>.

The Kitchen Calendar, May 1974. Accessed July 4, 2011. http://www.eai.org/user_files/supporting_documents/MAY74EAI.pdf.

Audio Recordings

“Callie Angell: The Films of Andy Warhol.” Interview conducted by Michael Rush on WPS1 Art Radio, aired on May 29, 2006. Accessed July 4, 2011. <http://artonair.org/show/callie-angell-andy-warhol-screen-tests>.

Fried, Michael. “Douglas Gordon,” *Cornerstones* lecture series, Witte de With, Rotterdam, May 8, 2008. Accessed July 4, 2011. <http://www.wdw.nl/webprojecten/Cornerstones/MichaelFried-part1.mp3> and <http://www.wdw.nl/webprojecten/Cornerstones/MichaelFried-part2.mp3>.

Videos

“Douglas Gordon on working with elephants.” San Francisco Museum of Modern Art video interview, last modified November 2, 2010. <http://www.youtube.com/watch?v=vR07wSggs7k>.

Kelley, Mike. *Extracurricular Activity Projection Reconstruction #1 (A Domestic Scene)*, DVD, 2000, black and white, sound, 29:44 minutes.

Kelley, Mike. *Day is Done* [film], 2007, DVD, color, sound, 169 minutes.

“Meet the artist: Douglas Gordon.” *Hirshhorn Museum and Sculpture Garden*, 2004. Accessed July 4, 2011. Part 1: <http://www.youtube.com/watch?v=DXY99WS-Byo> and Part 2: <http://www.youtube.com/watch?v=SjYb6EN0v8w>.

“Douglas Gordon: Between Darkness and Light, Werke 1989-2007.” Kunstmuseum Wolfsburg, form-art.tv, 4:47 minutes. Accessed July 4, 2011. http://www.kunstmuseum-wolfsburg.de/exhibition_archiv/16/Douglas_Gordon:_Between_Darkness_and_Light.

“Mike Kelley with John Welchman.” *Contemporary Art in Conversation*, Walker Art Center, Minneapolis, June 2, 2005. Accessed July 4, 2011. <http://channel.walkerart.org/detail.wac?id=2007>.

“Vidéo et après: Mike Kelley.” Centre Georges Pompidou, Paris, March 6, 2006, 136 minutes. Accessed July 4, 2011. <http://www.cnac->

gp.fr/Pompidou/WebTV.nsf/0/256050E7964BA029C1257451004DACBD?OpenDocument&sessionM=4.1&L=1.

Welchman, John C. "Mike Kelley." *Cornerstone* series, Witte de With, Rotterdam, July 3, 2008. Accessed July 4, 2011. <http://www.wdw.nl/webprojecten/Cornerstones/cornerst-welchman.mp3>.

Websites

Andy Warhol Museum. "Film and Video Collection." Accessed July 4, 2011. <http://www.warhol.org/collection/filmandvideo>.

Art Review. "Power 100." Accessed July 4, 2011. <http://www.artreview100.com/2010-artreview-power-100/>.

Broad Art Foundation, Santa Barbara. Accessed July 4, 2011. http://broadartfoundation.org/artist_37.html.

Christie's. "Mike Kelley. *Nativity Play*." Accessed July 4, 2011. http://www.christies.com/LotFinder/lot_details.aspx?from=searchresults&intObjectID=5074094&sid=d83a1d12-c80b-4e4b-a2f4-0ea00972f3dc.

Christie's. "Mike Kelley. *Transmission*." Accessed July 4, 2011. http://www.christies.com/LotFinder/lot_details.aspx?from=searchresults&intObjectID=5180279&sid=d83a1d12-c80b-4e4b-a2f4-0ea00972f3dc.

Cybermuse. "John Massey. The House that Jack Built." Accessed July 4, 2011. http://cybermuse.gallery.ca/cybermuse/showcases/meet/artist_e.jsp?artistid=3579.

Documentation and Conservation of the Media Arts Heritage. Accessed July 4, 2011. www.docam.ca/.

Electronic Arts Intermix. "A Kinetic History." Accessed July 4, 2011. <http://www.eai.org/kinetic/ch2/sponsored.html>.

Electronic Arts Intermix. "Day Is Done." Accessed July 4, 2011. <http://www.eai.org/eai/artistTitles.htm?id=444>.

Electronic Arts Intermix. "Extracurricular Activity Projective Reconstruction #1 (A Domestic Scene)." Accessed July 4, 2011. <http://www.eai.org/title.htm?id=695>.

Forging the Future. Accessed July 4, 2011. <http://forging-the-future.net/>.

Gagosian Gallery, New York. Accessed July 4, 2011. www.gagosian.com.

Galerie Yvon Lambert. "Douglas Gordon." Accessed July 4, 2011. http://www.yvon-lambert.com/douglas_gordon-A22.html.

Galeria Foksal. "Douglas Gordon: pretty much every video and film work from about 1992 until now, to be seen on monitors, some with headphones, others run silently and all simultaneously." Accessed July 4, 2011. http://www.galeriafoksal.pl/old/hist_16p.htm.

Hirshhorn Museum and Sculpture Garden, Washington, D.C. "*Play Dead; Real Time.*" Accessed July 4, 2011. http://hirshhorn.si.edu/visit/collection_object.asp?key=32&subkey=14972.

Hugo Boss Prize. Accessed July 4, 2011. <http://www.hugobossprize.com>.

International Network for the Conservation of Contemporary Art. Accessed July 4, 2011. <http://www.incca.org/>.

Georgia Scherman Projects. Accessed July 4, 2011. <http://www.georgiascherman.com/>.

John Massey's website. Accessed July 4, 2011. <http://www.johnmassey.ca>.

Media Art Net. "Gerry Schum, *Television Gallery.*" Accessed July 4, 2011. <http://www.medienkunstnetz.de/works/die-fernsehgalerie>.

Museum of Modern Art, New York. "*Play Dead; Real Time.*" Accessed July 4, 2011. http://www.moma.org/collection/object.php?object_id=100620.

Museum of Modern Art. "Douglas Gordon: Timeline." Accessed July 4, 2011. <http://www.moma.org/visit/calendar/exhibitions/76>.

Museum of Modern Art. "MoMA's Circulating Film & Video Library." Accessed July 4, 2011. <http://search.moma.org/learn/resources/circulatingfilm>.

National Gallery of Canada. "Noah's Ark." Accessed July 4, 2011. http://www.gallery.ca/english/550_1124.htm.

National Gallery of Canada, Ottawa. "*Play Dead; Real Time.*" Accessed July 4, 2011. <http://www.gallery.ca/en/see/collections/artwork.php?mkey=102045>.

New Media Encyclopedia. "Gerry Schum." Accessed July 4, 2011. <http://www.newmedia-art.org/cgi-bin/show-art.asp?LG=GBR&DOC=IDEN&ID=9000000000083410>.

New Strategies in the Conservation of Contemporary Art. Accessed July 4, 2011. <http://www.newstrategiesinconservation.nl>.

Peter Bogers. "*Heaven.*" Accessed July 4, 2011. [http://www.peterbogers.com/work/site-specific-public%20space/1995%20Heaven%20\(Utrecht\)/1996-heaven.htm](http://www.peterbogers.com/work/site-specific-public%20space/1995%20Heaven%20(Utrecht)/1996-heaven.htm).

Rubell Family Collection, Miami. Accessed July 4, 2011. <http://www.rfc.museum/flash.html>.

Sammlung Goetz, Munich. Accessed July 4, 2011. <http://www.sammlung-goetz.de>.

Tate. "Carl Andre. *Equivalent VIII.*" Accessed July 4, 2011. <http://www.tate.org.uk/servlet/ViewWork?workid=508>.

Tate. "Douglas Gordon. Tate Britain, 16 February – 23 May 2010." Accessed July 4, 2011. <http://www.tate.org.uk/britain/exhibitions/douglasgordon/default.shtm>.

Tate. "Turner Prize." Accessed July 4, 2011. <http://www.tate.org.uk/britain/turnerprize>.

Technovision. "PC-2 Controller." Accessed July 4, 2011. www.technovision.com.

The Kitchen. "Calendar May 1974." Accessed July 4, 2011. : http://www.eai.org/user_files/supporting_documents/MAY74EAI.pdf.

Variable Media Network. Accessed July 4, 2011. www.variablemedia.net/.

Venice Biennial. Accessed July 4, 2011. <http://www.labiennale.org>.

WGBH. "The Medium is the Museum." Accessed July 4, 2011. <http://main.wgbh.org/wgbh/NTW/FA/TITLES/Medium291.HTML>.

Whitney Museum of American Art. "Andy Warhol Film Project." Accessed July 4, 2011. <http://whitney.org/Research/AndyWarholFilmProject>.

Wiels, Contemporary Art Center. "Mike Kelley." Accessed July 4, 2011. http://www.wiels.org/site2/event.php?event_id=17.

ZKM. "Fast Forward 2: The Power of Motion. Media Art Sammlung Goetz." Accessed July 4, 2011. <http://www.sammlung-goetz.de/index2.php?lang=en&pn=exh&m=past>.