



JACEK LUDWIG SCARSO

# In Limbo

LONDON METROPOLITAN UNIVERSITY  
THE SCHOOL OF ART, ARCHITECTURE AND DESIGN

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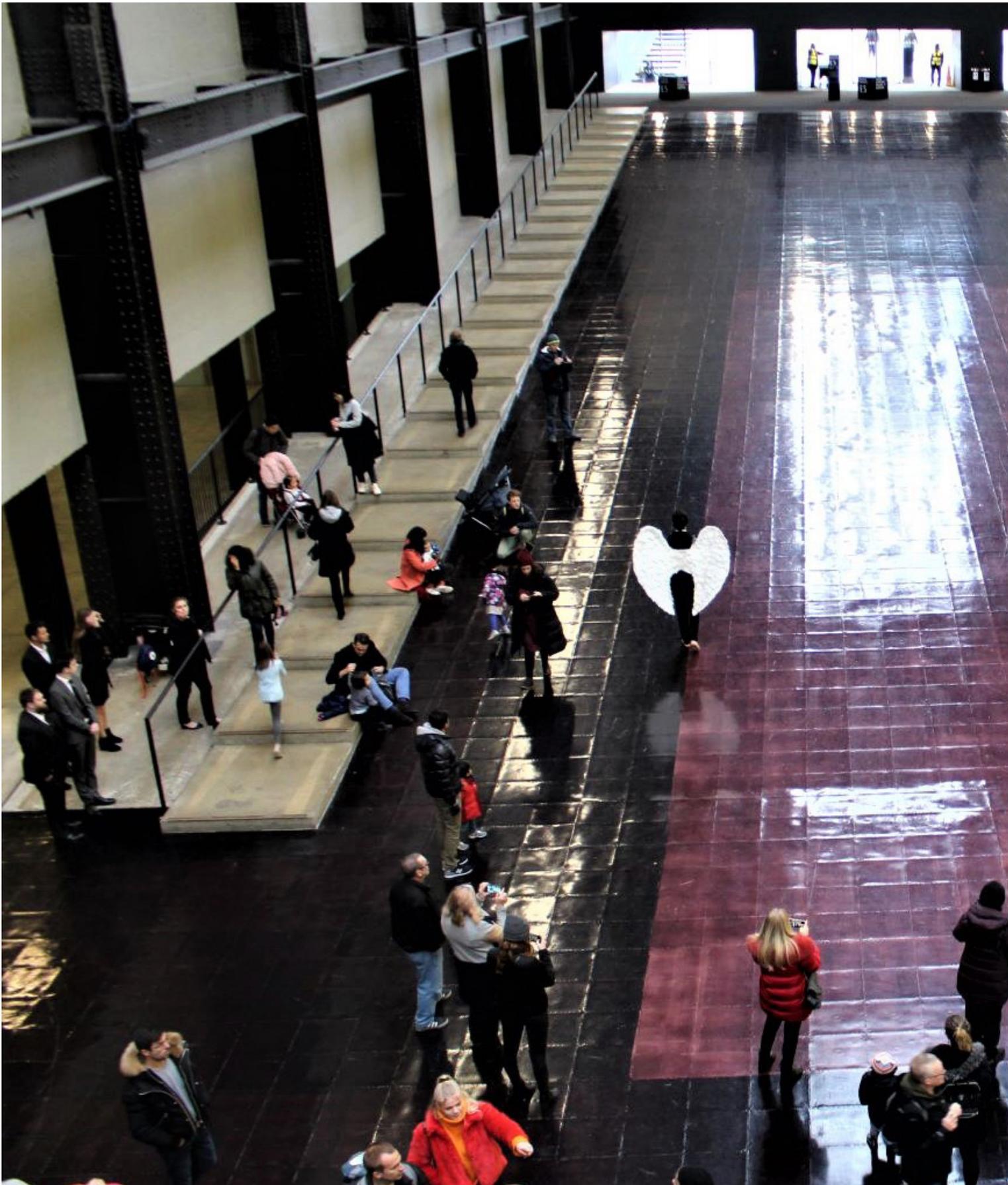
Research Assistant: Hannah Parr

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## Project details

Output author	<b>Jacek Ludwig Scarso</b>
Collaborators	<b>Production Manager:</b> Jelmer Tuinstra / <b>VR Journey:</b> Felix Dodd
Project title	<b><i>In Limbo</i></b>
Output type	<b>I – Performance</b>
Location	<b>London, UK</b>
Dates	<b>September – December 2018 (performance dates 11-16 December 2018)</b>
Budget	<b>Confidential</b>
Partners	<b>Tate Modern:</b> Support through facilities, technical staff and equipment / <b>Anise Gallery London and A-VR:</b> Support through the creation and presentation of the VR journey
Funders	<b>London Metropolitan University</b>



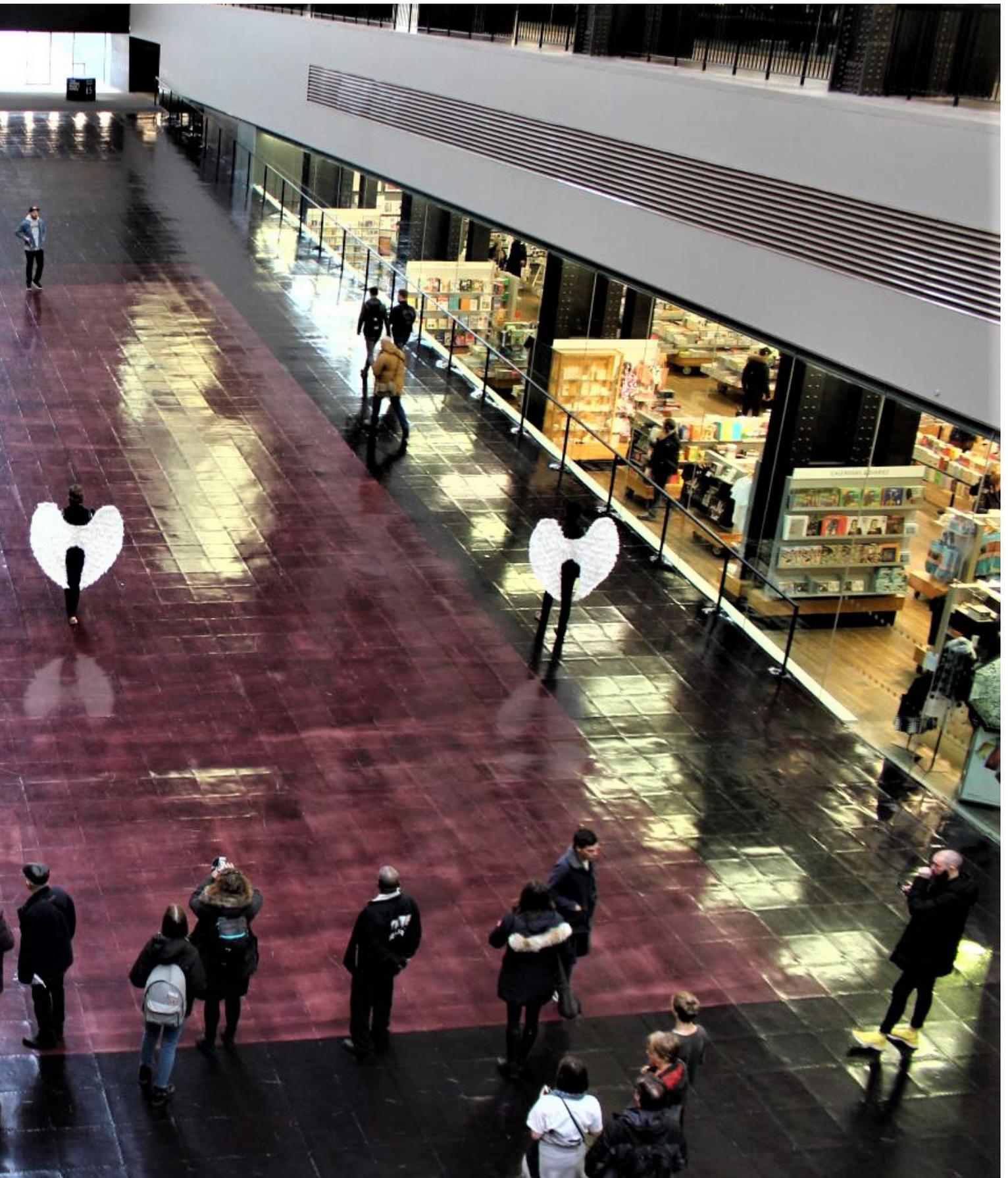


Figure 2. Performers engaging in theatrical procession with the museum space, 2018. Image: Steve Blunt & Jacek Ludwig Scarso.

## Research content and significance

### DESCRIPTION

*In Limbo* is a practice-based research project in the form of a participatory performance, presented at Tate Modern through Tate Exchange in association with AAD, in collaboration with A-VR and Anise Gallery. Depicting a metaphorical waiting room, in which to share lived experiences of waiting, its aim is to explore new creative strategies in public engagement within a museum context.

### RESEARCH QUESTIONS

- How may theatrical aesthetics aid public engagement in a museum context?
- In particular, how may the experience of waiting be explored through interactive performance and VR?

The resulting piece embodies the outcome of this exploration, as an original participatory experience. The piece also functions as a blueprint for new work, based on Scarso's concept of 'critical theatricality in the museum space'.

### PROCESS

The project's methodology is centred in the notion of theatrical interaction. The process is articulated in two phases, beginning with investigating possible modalities of interactive staging, as well as testing the integration of virtual reality to extend the physical experience in space. Secondly, its exploration of public engagement methodologies continues throughout the presentation itself. Audience responses become part of the artwork as well as a measure for its impact.

## DISSEMINATION

Alongside the main experience on the Tate Exchange Floor, the work included a curated programme of guest talks, as well as performance interventions across Tate Modern. Furthermore, the project was a case study for Scarso's presentations at international conferences, as well as a co-authored book chapter with Gian Carlo Rossi, in *Staging and Recycling* (2020).

## STATEMENT OF SIGNIFICANCE

Over 1800 people visited *In Limbo* at Tate Modern, making this project one of the most successful Tate Exchange programmes to date. The project was then selected for the *Aesthetica Art Prize Anthology: Future Now* and the *Aesthetica Exhibition* at York Art Gallery (Feb–Dec 2020).

## Introduction

*In Limbo* is a participatory live/VR installation presented at Tate Modern in December 2018 as an associate project between AAD (formerly Cass) at London Metropolitan University with Tate Exchange, featuring the contribution of A-VR and Anise Gallery London. The project was created and led by Dr Jacek Ludwig Scarso, who conceived the work and curated the overall programme, including related talks and performance interventions. Alongside Scarso, Jelmer Tuinstra was Production Manager and Felix Dodd the VR designer. The project also featured the participation of twenty-five students from the BA Theatre Arts Programme at AAD as both performers and project assistants.

*In Limbo* was presented over the course of six days (11-16 December 2020), as part of Tate Exchange (<https://www.tate.org.uk/whats-on/tate-modern/tate-exchange/workshop/limbo>), a strand of Tate dedicated to public-facing participatory projects, in which art can be a vehicle to reflect directly and imaginatively on societal issues. The project responded to Tate Exchange's yearly curatorial theme, on this occasion the one of 'Movement', as launched in 2018 by Cuban artist and activist Tania Bruguera, on the occasion of her Turbine Hall Hyundai Commission. For *In Limbo*, this theme was interpreted through the

concept of 'waiting', understood here as a lens to create an interactive experience, in which to invite the public to share their lived experiences and broader considerations on what waiting entails: be this on a personal, social and/or philosophical level.

Further to the programme delivered at Tate Modern, the project was then disseminated through a range of events and publications internationally, articulated in this portfolio.

The project continues to be revisited in forthcoming contexts, including the 13th International conference on the Inclusive Museum in Lisbon, which due to Covid, has been moved to September 2021.



Figure 3. Performer welcoming the public to the Tate Exchange floor, 2018. Image: Steve Blunt & Jacek Ludwig Scarso.

## Research context

The research context of *In Limbo* can be found in the discourse of theatricality, combined with new developments in museum strategies towards public engagement: specifically, in relation to Tate Exchange as both physical and conceptual frame for the project.

Within the context of art, the term theatricality denotes an ambiguous and often problematic legacy. Culturally, it has inherited a somewhat dismissive connotation: broadly, this could be traced back to Platonic philosophy (Quick & Rushton 2019, p.3), but it is specifically in modern art criticism, and in particular in the writings of Michael Fried's (1967 and 1980) that this pejorative connotation has been reinforced. The further association with the concept of spectacle contributes to this problem, by suggesting the notion of empty entertainment, famously criticised by Guy Debord as a capitalist ideological strategy (1987), the impact of which is simultaneously 'pacifying and divisive, uniting us only through our separation from one another' (Bishop 2012, p.12).

In more recent years, it is possible to identify two influential cultural trends, within which to situate and interrogate the notion of theatricality explored in this project: on the one hand, the emphasis on experiential programmes

in art museum contexts, which highlight the 'eventivisation of the museum' (Von Hantellmann cited in Wood, 2014) and the focus on live performance in museum collections (Casey, 2005 and Guy, 2016); on the other, the notion of Relational Aesthetics as suggested by Bourriaud (2002), highlighting the dialogical premise of contemporary art approaches, whereby 'the sphere of human relations' may be understood 'as artwork venue' (p.44), thus placing public engagement/interaction at the core of the practice. It is within these latter understandings that it is possible to envision a reframing of theatrical strategies, as explored in *In Limbo*.

The above emphases may be increasingly seen in the context of art museum practices over the past few decades. Museum strands such as Tate Exchange at Tate Modern reflect an ethos of social engagement and participation that capitalizes on both the event/live emphasis and the relational aesthetics mentioned above. Created in 2016, Tate Exchange transcends the conventional expectation of museum programming, where the key cultural capital is typically seen in the museum's collection, which is then expanded in reach via educational and outreach projects. The difficulty in defining exactly what Tate Exchange does is significant in this respect: it is

neither solely an artistic programme, nor specifically a community or pedagogic activity. Indeed, it could be seen as a continually self-redefining strand that playfully blurs these distinctions, building from a mutual creative relationship with its associate artists and organisations. Stemming from an annual theme, in response to the Tate collection, Associates are invited to create programmes at Tate Exchange, in which new strategies of public engagement are explored and shared.

It is within this context that *In Limbo* was created. Specifically, through this project, the intention was to devise new theatrical modes of interaction with the public that, beyond a superficial notion of spectacle and the transactional emphasis of an 'Experience Economy' (Gilmore & Pine, 2019), can stimulate a participatory dialogue with the public, theatricalizing but never hiding the museum context, allowing this to form a significant part in the interpretation of the work.



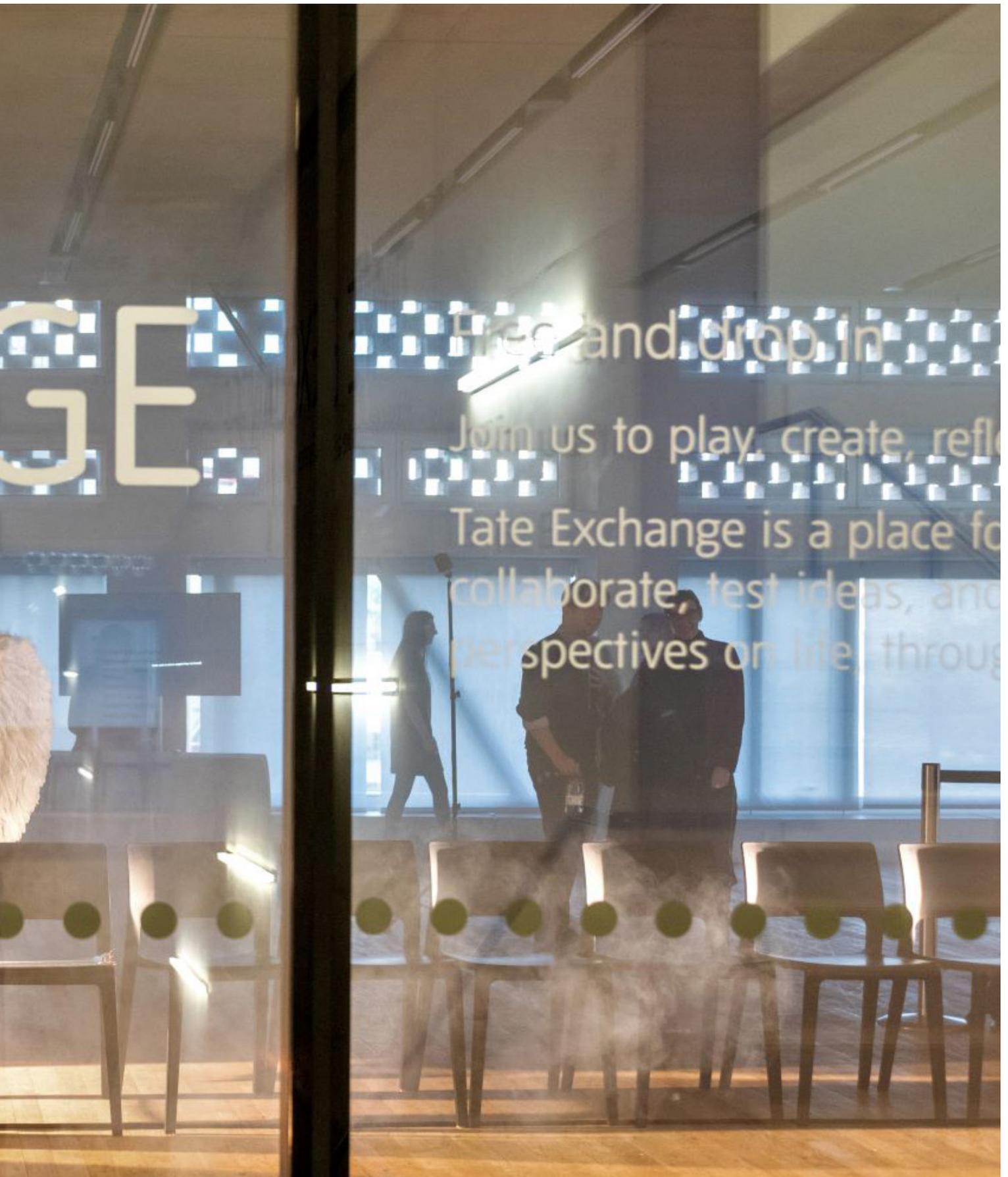


Figure 4. Performer welcoming the public to the Tate Exchange floor, 2018. Image: Steve Blunt & Jacek Ludwig Scarso.

## Research process

The Research Process for *In Limbo* can be seen as twofold. The process starts with the devising of the piece itself (Phase 1), practically exploring ways to create an engaging experience for the public, testing ideas with creative collaborators and performers. The public sharing of the piece can also be considered part of its research process (Phase 2), in that the public's responses to the piece contribute to provide insight into the approach utilised and the efficacy of the practical strategies employed: indeed, as in all participatory work, it is the public that completes the piece and, inadvertently, contributes to its creation. In this sense, the research process reprises the Søren Kjörup's argument that, within art as research the artistic practice is 'not only the result of research, but also its methodological vehicle, when the research unfolds in and through the acts of creating and performing' (Arlander in Biggs & Karlsson, 2011, p.46). Furthermore, this understanding of research methodology reflects current perspectives on Practice as Research (PaR), including Haseman's concept of 'performative research' (cited in Nelson, 2013; loc. 1316) and Schön's 'reflection-in-action' (ibid.; loc. 1535), challenging the need to conform to standard methods of both quantitative and qualitative research in a PaR context.

### PHASE 1 - CONCEPTION AND DEVELOPMENT

The project's methodologies are centred on the notion of theatrical interaction, whereby a series of possible modalities of interactive staging were explored in collaboration with scenographer Jelmer Tuinstra and the Tate Exchange team. Practical workshops with performers selected from the undergraduate programme in Theatre Arts at AAD led to the creation of the Bureaucrat Angel characters and in anticipating their potential interactions with members of the public. These experiments were increasingly focused on creating a metaphoric waiting room situation in the unusual configuration of the Tate Exchange floor. Additionally, the process involved testing the interdisciplinary integration of virtual reality in collaboration Felix Dodd and A-VR, interpreting the physical journey of the piece by virtually expanding it, so that the waiting room is, through animation, portrayed as a seemingly infinite environment, eventually understood as the product of the mind of the participant. This phase of the process culminated in the creation of the fictional scenario within which the interaction with the public takes place.

## IN LIMBO Process phases

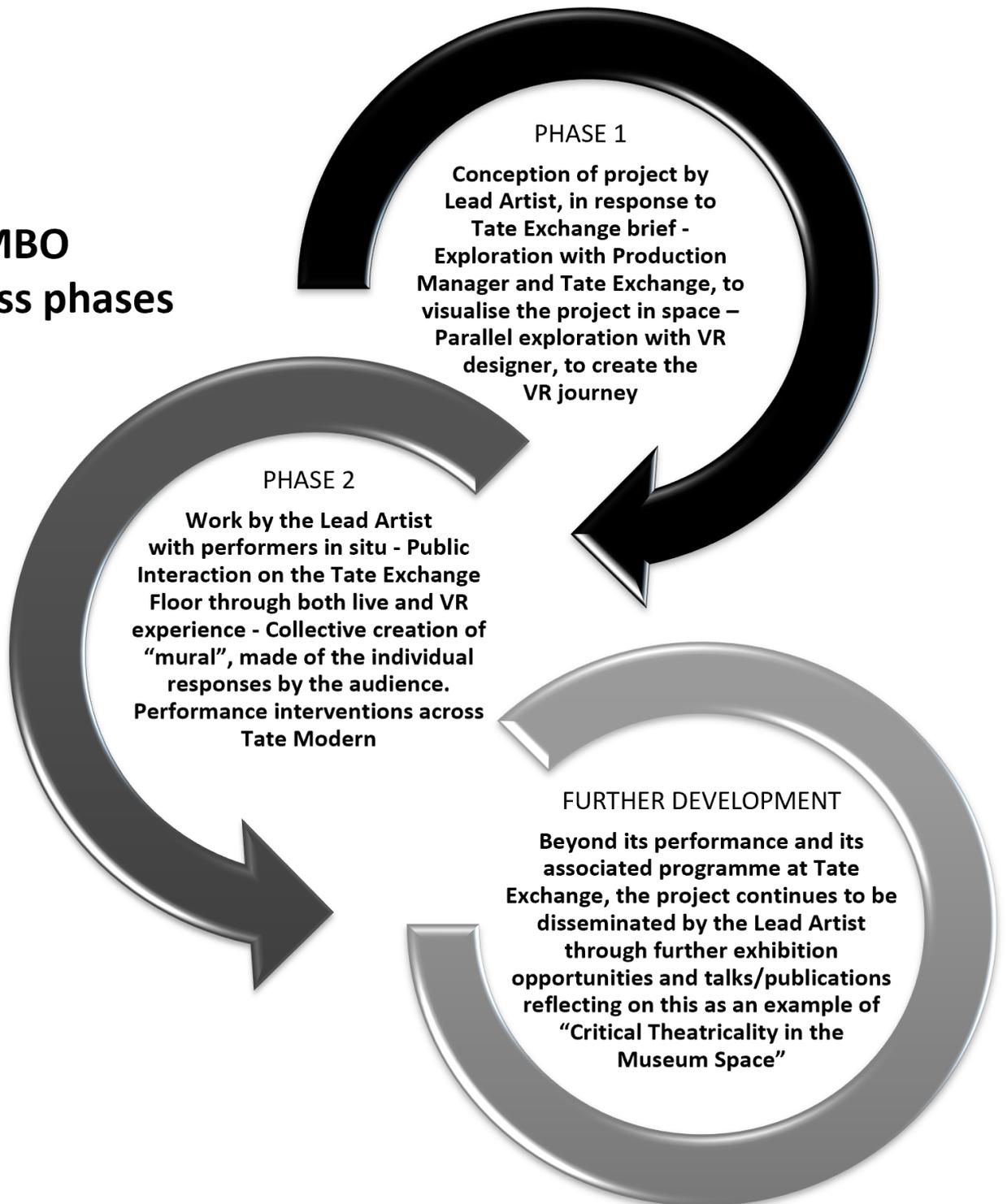
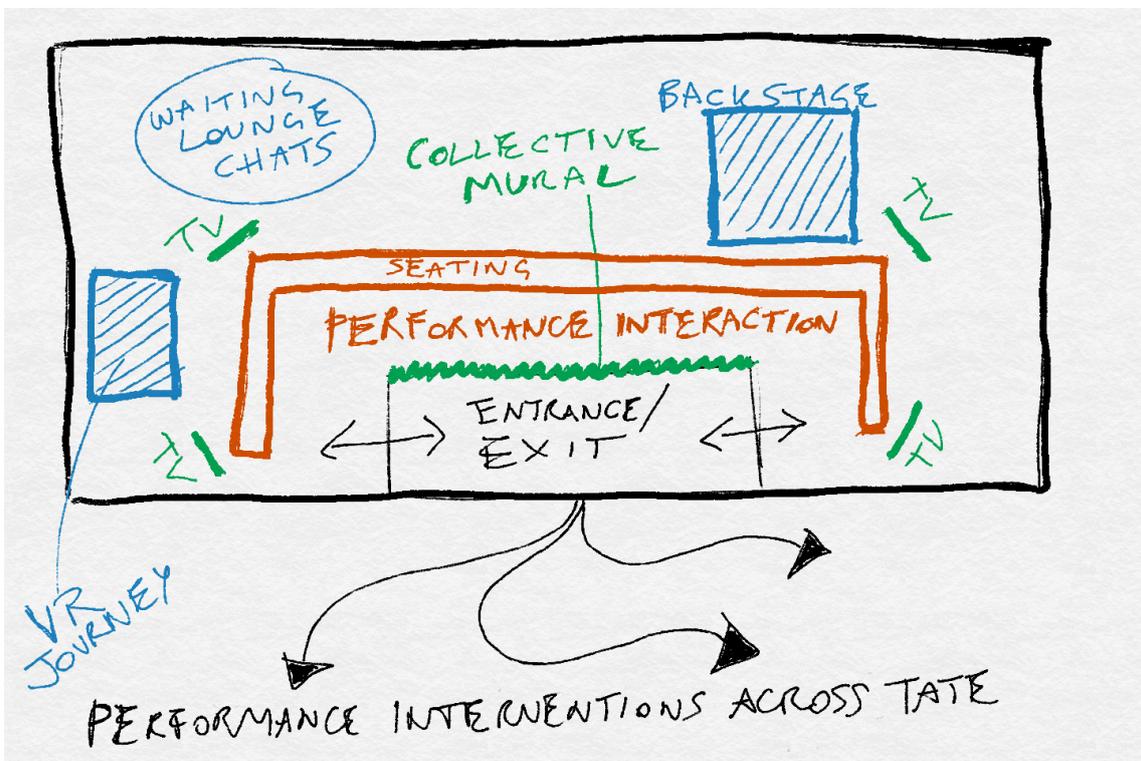
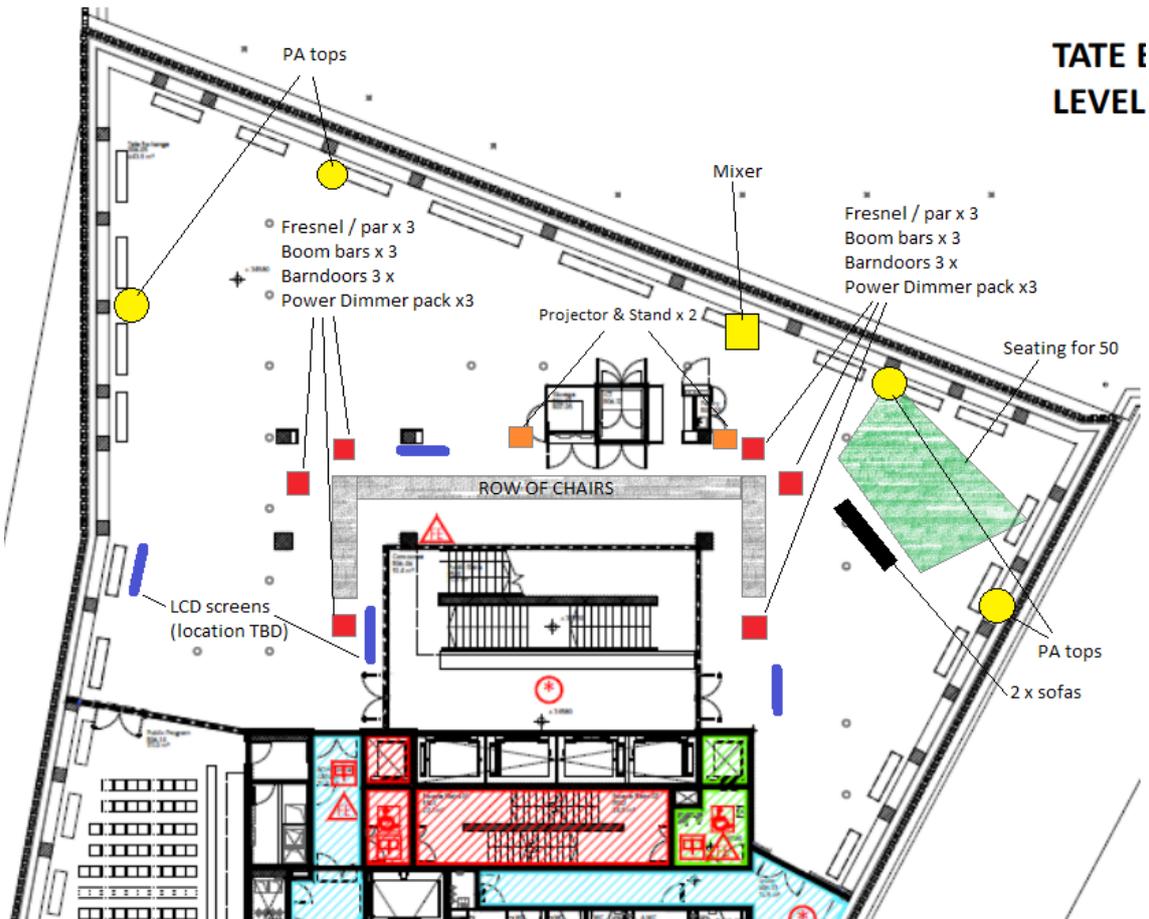


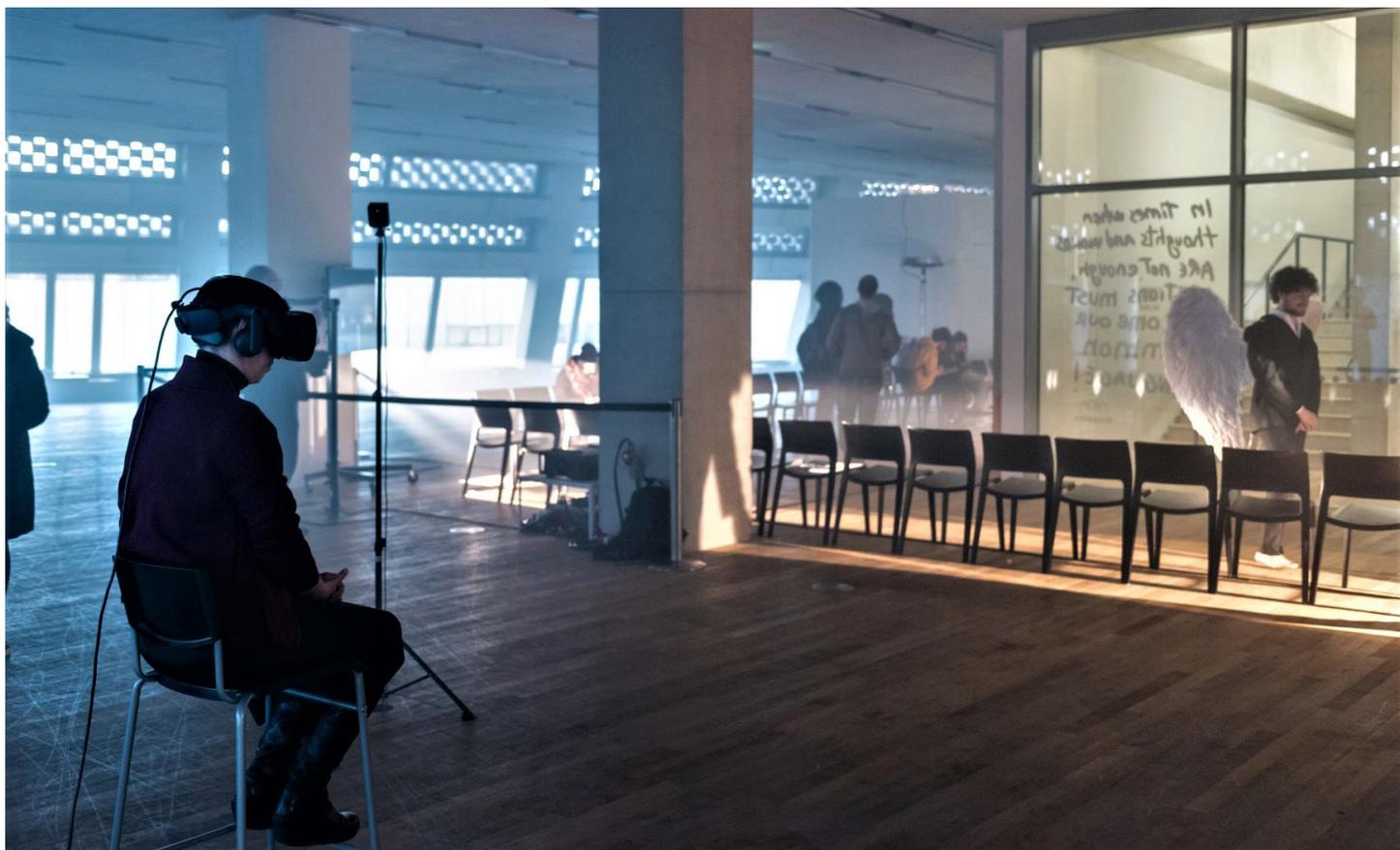
Figure 5. Diagram illustrating the process, articulated in three phases, 2018. Image: Jacek Ludwig Scarso.



Figures 6-8. Concept sketch and Details from the VR component, 2018. Images: A-VR.



Figures 9-10. Technical mapping of the piece on the Tate Exchange floor and Concept drawing of performers interactions, 2018. Images: Jacek Ludwig Scarso.



Figures 11-12. Integration of the VR in the live exhibition and Interaction of the performers with the public, 2018. Images: Steve Blunt & Jacek Ludwig Scarso.

## PHASE 2 - PUBLIC INTERACTION

The key performative experience for the visitors is itself part of the research process (intentionally theatricalizing the notion of surveys), in that the participatory emphasis of the work produces a range of explorations: some of these are deliberately orchestrated by the theatrical configuration of the piece; others are unexpected interactions and responses that the public creates as a result of such experience.

The fifth floor of the Blavatnik Building at Tate Modern is reconfigured in part as a metaphoric waiting room, filled with stage smoke to the surround soundtrack of a ticking clock playfully layered onto a vintage waltz recording: this theatricalization never completely conceals the original function of the space, still significantly recognizable as a museum environment. Visitors are greeted by 'Bureaucrat Angels' (performers wearing suits and large angel wings, who remain silent and move in consistent slow motion throughout the experience) handing them questionnaires and inviting them to sit down (a horseshoe set of chairs delimits the performance area, directly highlighting the architectural shape of the floor space). Questions here playfully trigger the public to respond to the idea of waiting: from

everyday situations to socio-cultural and existential interpretations of what it means 'to wait'. In a blank box of the questionnaire, the public is invited to 'doodle whilst waiting'. As they complete the questionnaires, these are taken back by the angels, who hang them on the main wall in an increasingly complex collective display – a tapestry of textual and visual responses in paper form. In turn, the collective display becomes itself part of the work, perused by the visitors who then move on to the VR journey. Here, the waiting room theatricalized on the museum floor is reimagined as part of an infinite maze of similar spaces, allowing the viewer to virtually fly over it, eventually realizing, through the narrative of the VR animation, that this environment is simulated by the mind of the visitor. Whilst the overall experience is choreographed, many aspects are left spontaneous.

The public's responses to the work, documented in their individual questionnaires, physically change the space in the resulting collective mural – which, in turn, becomes a dominant component of the performative experience. Details of the staging also change during the run, including the positioning of particular components, such as the VR journey. Live interventions are playfully initiated by the

performers across other Tate Modern spaces, like the Turbine Hall, the Tanks and the Blavatnik staircase: each time, stimulating the public's curiosity and leading visitors to the Tate Exchange floor. Moreover, the daily contextual discussions with external guests are used to reflect on the public's sharing and the process as a whole, establishing an ongoing exploration of the issues raised by the work.

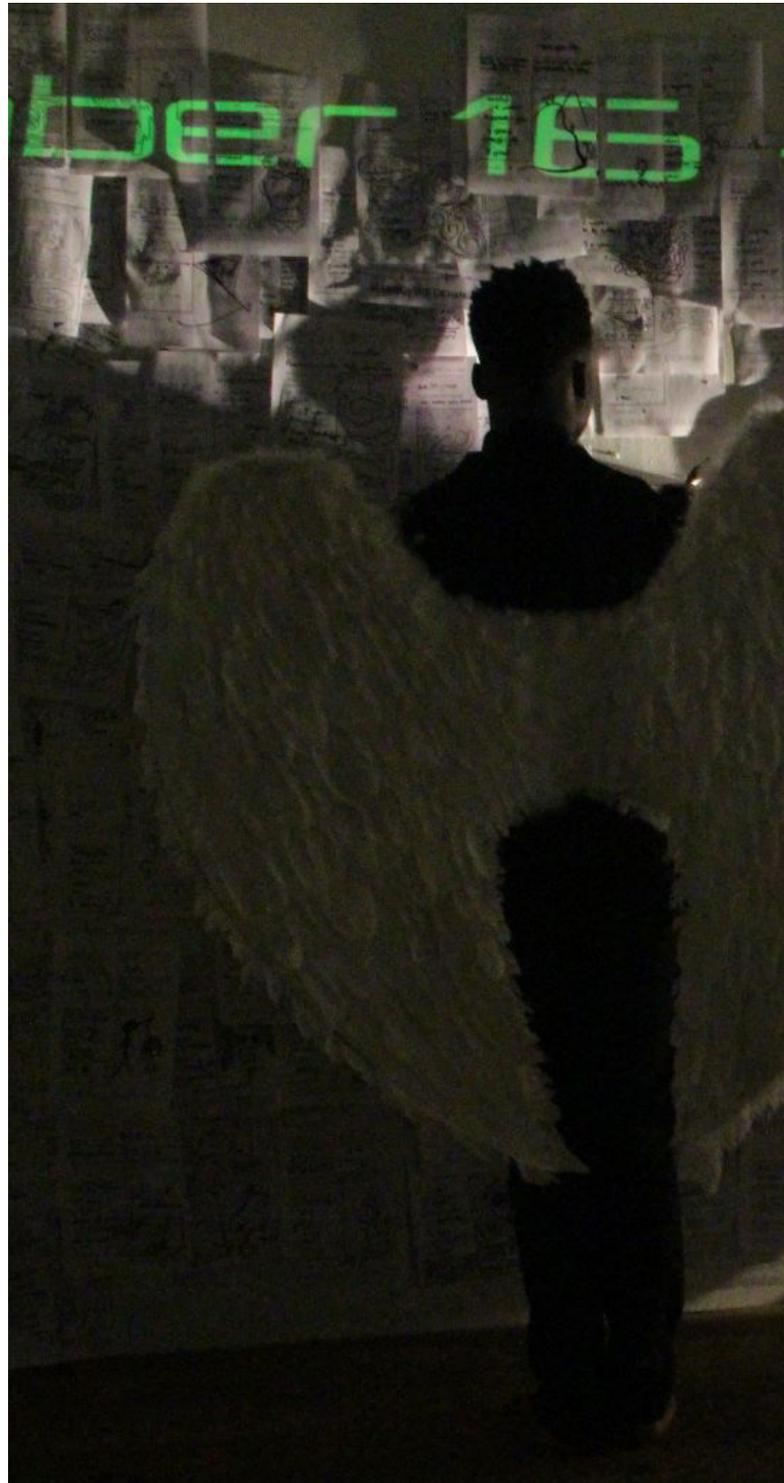




Figure 13. Performers collecting public responses, 2018. Image: Steve Blunt & Jacek Ludwig Scarso.

## Research insights

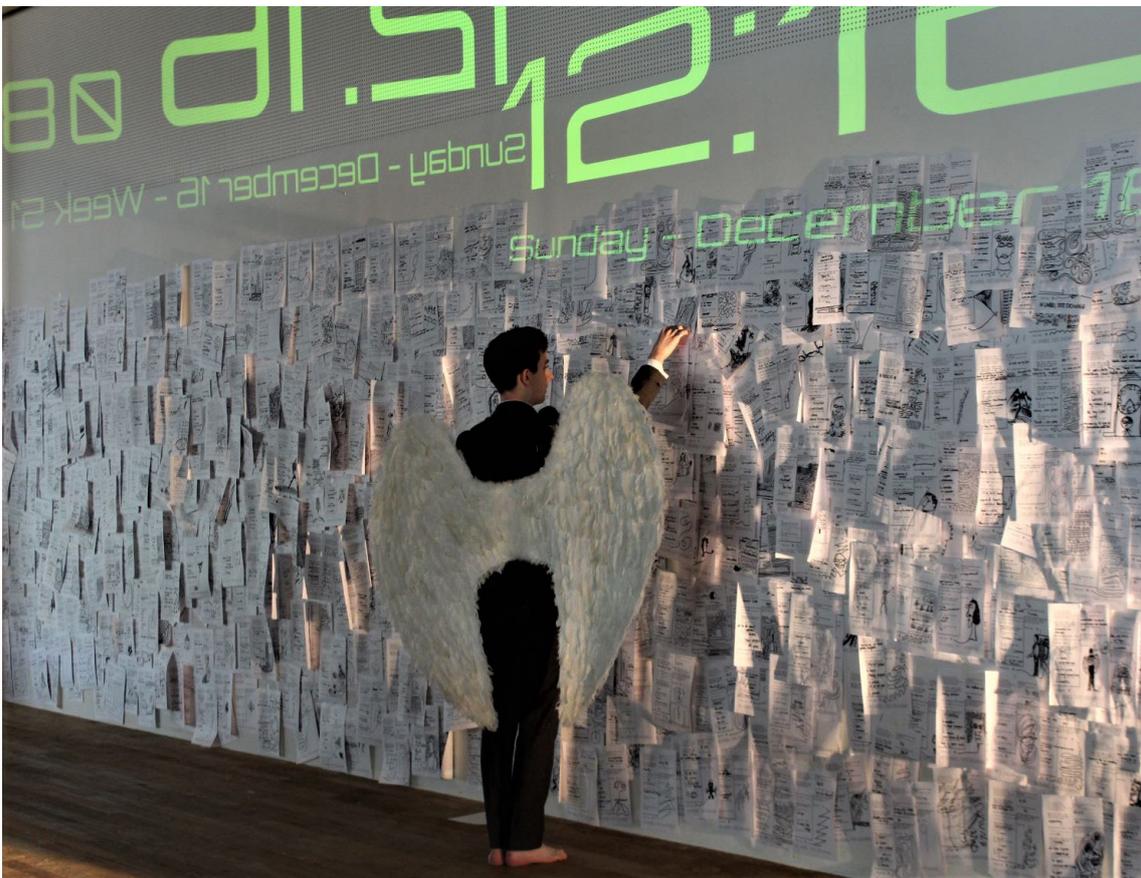
Research insights too can be seen in a twofold manner. On the one hand, insight comes from the case study itself (the lived experience and the cultural understanding of waiting), through the information shared by the public via their interaction with the work. Here, a range of interpretations of the key theme demonstrate a zeitgeist of what waiting means in a particular historical moment and social context. Over one thousand questionnaire filled in and displayed in the collective mural show clear patterns in the understanding of waiting: they combine personal anecdotal experiences, as well as reflections on a social condition of a context deeply impacted by the uncertainty of Brexit, as well as a broader existential state of being: waiting as an attitude to life, as human beings' precarious situation on our planet. As the project is expected to tour internationally (pending the current challenges of Covid-19), responses from each cultural context will continue to inform findings in this respect, which can then be reflected upon comparatively.

On the other hand, insight has been gained in determining the function of this type of work within the context of museum programmes, informing a new concept of Critical Theatricality in the Museum Space, which has already been communicated via conferences and

symposia in Hong Kong (Spark Festival 2019 in collaboration with the British Council) and Lisbon (13th International Conference on the Inclusive Museum 2020), for which the project is used as a case study. As evidenced in the public's enthusiastic participation and its creative, emotional and intellectual interaction with the piece, the theatrical strategies employed in *In Limbo* provide an effective format of public engagement, triggering the public's imagination and sense of collective ownership of the museum space. This idea is here referred to as 'critical theatricality', in order to move beyond a superficial understanding of the theatrical as mere spectacle, there to 'distract' us from the 'seriousness' of the context. In the aim of demystifying the museum context and making its experience more inclusive, *In Limbo* is not a diversion from the cultural density of the museum space, but an opportunity to engage with this dialogically, for the visitor to feel an active contributor in the discussions promoted at Tate. The phrase 'critical', somewhat reminiscent of a Brechtian aesthetic, is used here to suggest that the participant is only partially immersed in the theatricality of the setting and crucially retains intellectual distance by being reminded of the museum context in which the setting takes place. Whether we experience the piece on the Tate Exchange floor or its

performance interventions ‘spilling’ into other Tate Modern spaces, the museum frame is always visible and significant in the interpretation of the work. Far from a neutral backdrop, the museum is a context that is itself open for discussion: to reference Casey’s words in her application of Baudrillard’s theory ‘the performance conceals the fact that the museum proper is the unreal, the staged, while quietly exposing the reality that the museum’s sacred aesthetic mission is a social construction.’ (2005, p.89).

In this sense, *In Limbo* provides a blueprint for future work, utilising the aesthetics and strategies of theatricality to facilitate public engagement with the museum as a forum of cultural interaction and creative debate.



Figures 14-15. Performers collecting public responses to be featured on the collective mural, 2018. Images: Steve Blunt & Jacek Ludwig Scarso.

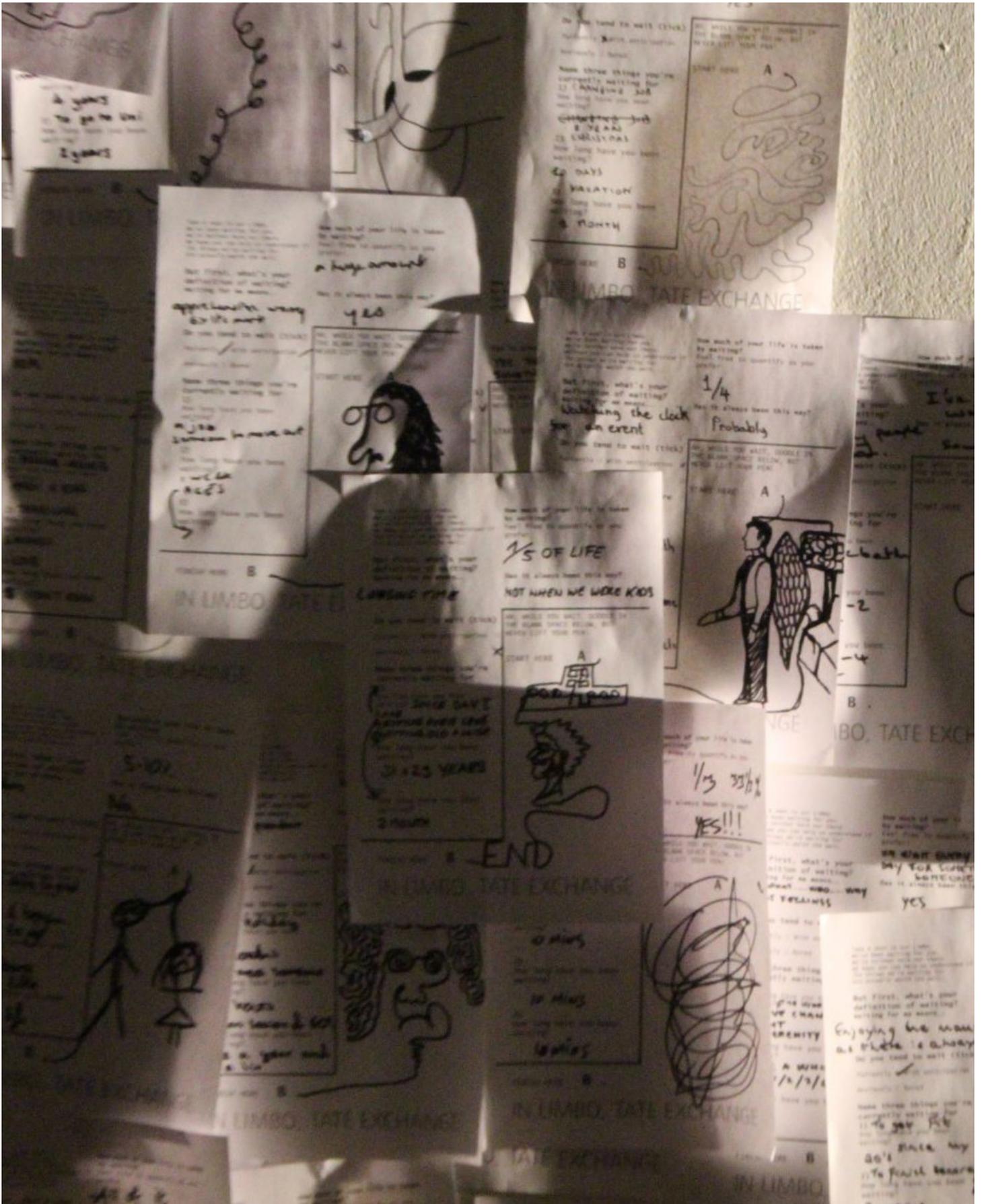


Figure 16. Public responses making up the collective mural, 2018. Image: Steve Blunt & Jacek Ludwig Scarso.





Figure 17. Still from *In Limbo* - a short video documentary on the project, 2020. Image: Elvin Zhang.

## Dissemination

### FILM

A short video documentary outlining the project was produced including interviews with both Dr Jacek Ludwig Scarso and participants at Tate Modern. The video has been featured as an ongoing screened exhibit at York Art Gallery (Feb–Dec 2020) on the occasion of the *Aesthetica Prize Exhibition*.

*In Limbo* (2018). [Online] Directed by Elvin Zhang. Available on Vimeo at: <<https://vimeo.com/447218693>> (Accessed: 14 December 2020)

### PUBLICATIONS

*In Limbo* is the subject of Scarso's paper *Critical Theatricality in the Museum Space* presented as part of the 13th International Conference of the Inclusive Museum (in response to the Covid pandemic, this was scheduled as a virtual conference on 3–5 September 2020 and physical conference on 8–10 September 2021, with Scarso booked for both). This paper is expected to be published as an article in the International Journal of the Inclusive Museum.

Scarso, J. (2020) 'Critical Theatricality in the Museum Space.' *13th International Conference of the Inclusive Museum*. Online, 3–5 September 2020.

The co-authored book chapter *Re-cycle/Up-cycle: A conversation*, additionally frames this project as a case study of the broader topic of theatrical recycling, as part of the forthcoming anthology *Staging and Recycling* by John Keefe and Knut Arntzen. Responding to the theme of theatrical recycling, inherent to Keefe's and Arntzen's anthology, this co-authored chapter identifies how the recycling of performance material, including the audience's participatory interventions, can be seen as a fundamental component of performance making and public engagement.

Rossi, G. C., Scarso, J. (2020) '[Re-cycle/ up-cycle: A conversation.](#)' In: *Staging and Re-cycling: Retrieving, Reflecting and Re-framing the Archive*. London: Routledge. pp. 156-166.

*In Limbo* was also used as a case study in the paper *Augmenting the Power of Artwork Through a Virtual Reality Partnered Piece* by Joseph Robson and Felix Dodd, presented as part of EVA 2019 London.

Dodd, F., Robson, J. (2019) 'Augmenting the Power of Artwork Through a Virtual Reality Partnered Piece.' *EVA 2019 London: International Conference in Electronic Visualisation and Arts*. London, 8–11 July. London: BCS Learning and Development Ltd.

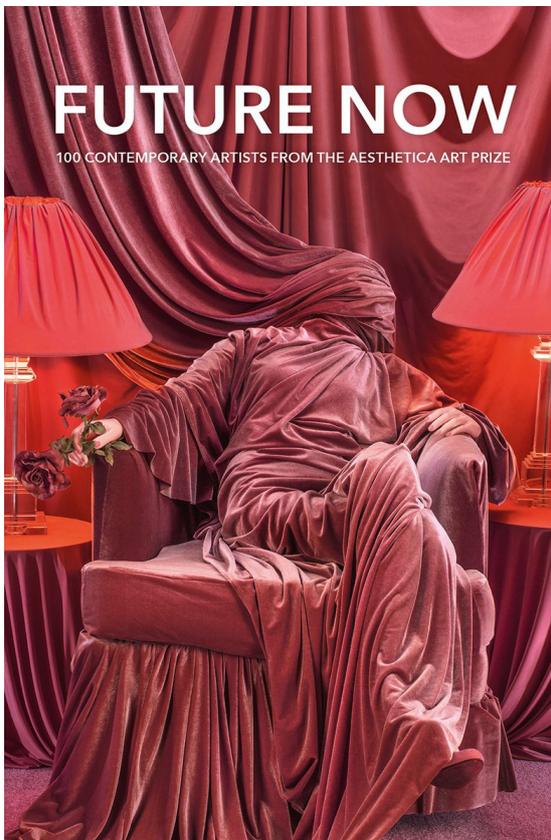


Figure 18. Cover of Aesthetica's Future Now Anthology 2020, featuring the IN LIMBO and Jacek Ludwig Scarso, 2020.

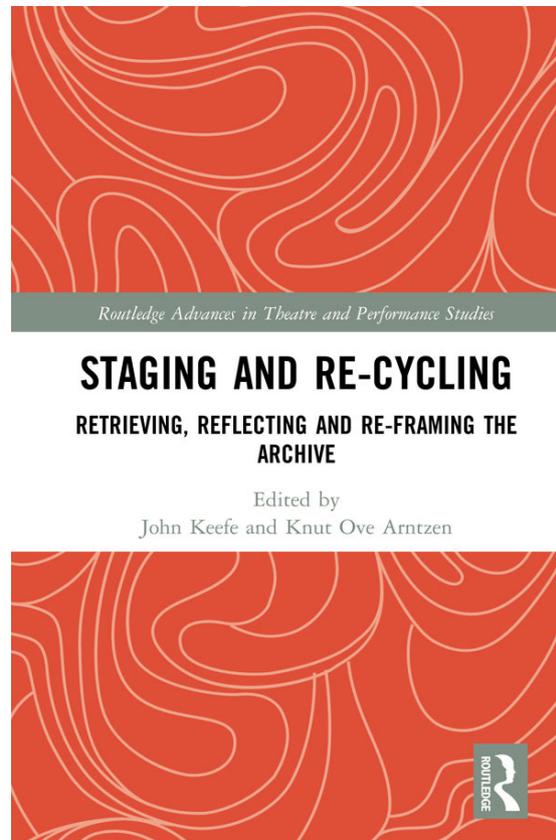


Figure 19. Staging and Recycling publication featuring co-authored chapter by Scarso and Rossi, 2020.

## TALKS

As part of the projects, six public talk events were curated, exploring the subject of the project with invited guests from a range of disciplines: Joseph Robson (architecture), Andy Stone (design), Yumino Seki (performance), Ana Ablomonova (performance), Marina Moreno (Multimedia Art), Dr Richard Whitby (Multimedia Art), Rishi Trikha (dramaturgy), Gian Carlo Rossi (theatre directing), Dr Chiara D'Anna (performance), Maya Sapone (performance), Dr John Keefe (theatre), Felix Dodd (VR).

Ablomonova, A., Dodd, F., D'Anna, C., Keefe, J., Moreno, M., Robson, J., Sapone, M., Scarso, J., Seki, Y., Stone, A., Trikha, R., Whitby, R. (2018). 'Waiting Lounge Chats.' *Tate Exchange*. 11–16 December.

Scarso was also invited by the British Council in Hong Kong to discuss the project as part of the symposium *Curating the Future*. The symposium included curators from the Science Museum in London and the Hong Kong Museum of Art and was moderated by the president of the Asia Society Hong Kong.

Patten, D., Scarso, J., Strachan, Zoe., Mok, M., Mong, A., Welsh, L. (2019). 'SPARK: Thought leadership panel discussion.' *Curating the Future*. 19 January.

## SELECTED PRESS

*Aesthetica Magazine* (2020). *Jacek Ludwig Scarso in collaboration with Felix Dodd, The Cass, Anise Gallery and Jelmer Tuinstra*. Available at: <<https://aestheticamagazine.com/profile/jacek-ludwig-scarso-in-collaboration-with-felix-dodd-the-cass-anise-gallery-and-jelmer-tuinstra/>> (Accessed: 15 December 2020).

A-VR (2018). *In Limbo, TATE exchange*. Available at: <<https://www.a-vr.co.uk/portfolio/inlimbo/>> (Accessed: 15 December 2020).

London Metropolitan University (2018). *In Limbo*. Available at: <<https://www.londonmet.ac.uk/news/articles/in-limbo/>> (Accessed: 15 December 2020).

The Tate (2018). *In Limbo – Workshop at Tate Modern*. Available at: <<https://www.tate.org.uk/whats-on/tate-modern/tate-exchange/workshop/limbo>> (Accessed: 15 December 2020).



Figure 20. Presentation as part of Curating the Future with the British Council in Hong Kong, 2019. Image: Jacek Ludwig Scarso.

## Impact

The impact of this project can be identified in the following ways:

*In Limbo* recorded one of the highest figures of visitor attendance in Tate Exchange's programme in 2018. A detailed record provided by Tate Exchange shows that the overall visitor number was 1887 over six days (weekday avg. 271.5, weekend avg. 400.5). This equalled 13.37% of total visitors at Tate Modern's Blavatnik Building that week. This success led Tate Exchange to use *In Limbo* as an example of excellent practice in audience engagement and as a model for other associates in efficiently utilising the Tate Exchange floor and its connection with the broader Tate Modern curatorial programme. Scarso was, as a result, invited to join the Tate Exchange Research Committee of which he has been an active member ever since, directly contributing to new ideas in framing, delivering, and archiving Tate Exchange's future projects.

*In Limbo* was selected to be featured in the Aesthetica Prize's 2020 Future Now Anthology, amongst hundreds of art projects evaluated according to artistic innovation and excellence. As a result, the video documentary of the project has been featured as an ongoing exhibit at York Art Gallery in the *Aesthetica*

*Prize exhibition*, which has been widely covered by the national press and which has been on show from February to December 2020.

Through its featuring in the 13th International Conference on the Inclusive Museum, the project continues to be referenced as an internationally leading example in creative public engagement within inclusive museum practice, a topic that Scarso continues to research in both scholarly and artistic research – including his recent project *The Pecking Order*, also at Tate Modern. Despite the challenges caused by Covid-19, several organisations have approached Scarso to present this work internationally: most recently the Asia Society Museum in Hong Kong.

In addition to this, the successful integration of twenty-six AAD students as both performers and project assistants as part of *In Limbo* has further represented an efficient model of work to promote links between taught activities and research. Such a model has been implemented in the design of the innovative MA Public Art & Performance, which will also run in partnership with Tate Exchange (starting in October 2020) as well as organisations internationally (developing links include the ICA, Delfina Foundation, Ca' Pesaro in Venice,

Fondazione Marta Czok in Rome and RMIT University of Melbourne).

Equally important in determining the impact of this work are the countless anecdotes and personal experiences shared by the public in over a thousand forms completed during the course of the project and creating its ongoing collective mural. Through both words and drawings, it is clear that the project represented a powerful opportunity for the public to share ideas and creative input in a safe and inclusive environment. Their honest and often touching contributions, as well as the overwhelmingly enthusiastic feedback received by both public and Tate on the success of this work, demonstrate that such a project can be seen as a blueprint for new work that celebrates the potential of participatory and theatrical practice within a museum context.





Figure 21. Performance intervention in the Turbine Hall, 2018. Image: Steve Blunt & Jacek Ludwig Scarso.

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