

Dreams for an Institution

A Study Room Guide on engaging & challenging institutions



Compiled & written by Johanna Linsley
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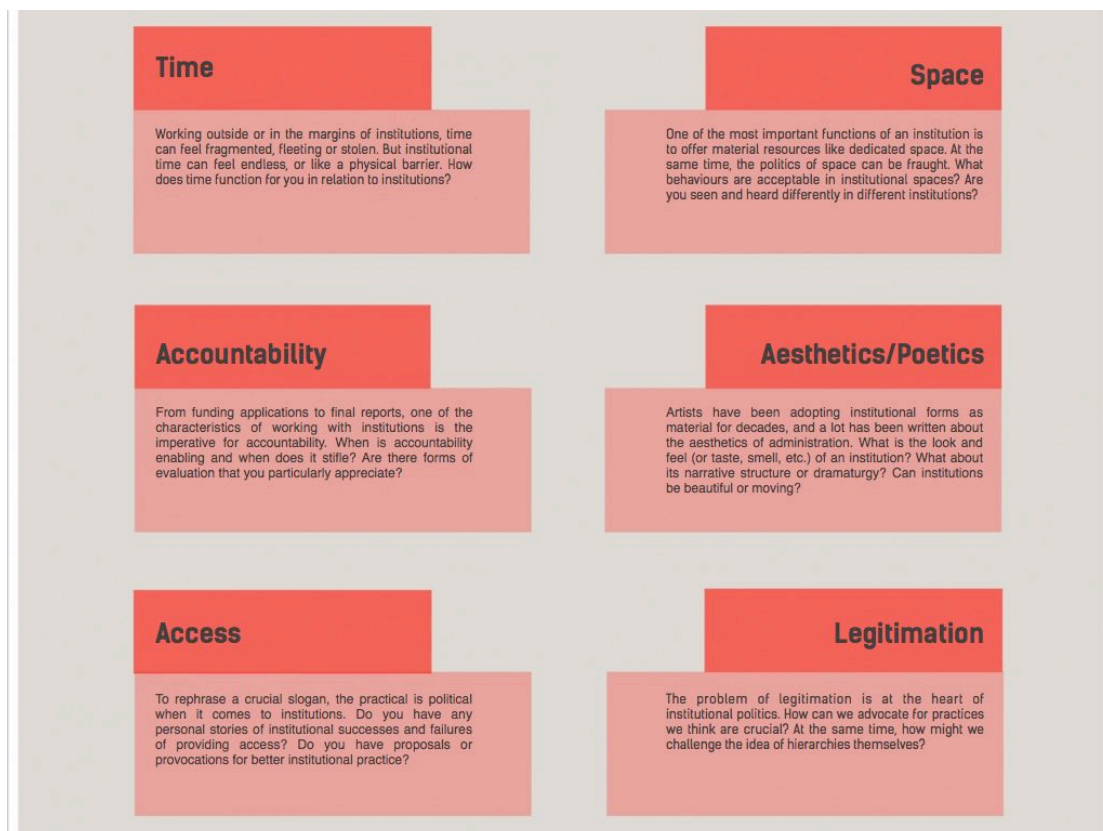
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INTRODUCTION

We live in a time when many long-standing institutions are in a state of crisis, and precarity is becoming a normalized condition for vast swathes of the population. What kind of stance can a radical politics take towards institutions in these times? It doesn't seem sufficient to be simply anti-institution, however coercive or obstructing some institutions can be. How can new models for institutions be achieved? How can existing knowledge about institutions be incorporated, so that the wheel remains firmly invented? As artists – and as artists working in performance – what services do institutions provide, what obstacles do they present, and where can they be reconfigured?

This short essay attends to some of the questions I've raised above, about artists and institutions. For the purposes of this guide, I use a broad definition of 'institution'. I'm thinking about formal organizations, be they schools, theatres, museums, hospitals, sports teams or prisons. I'm neither strictly 'for' or 'against' institutions – I want to think about what kind of access institutions provide as much as the restrictions they impose. I also want to think about how 'formality' and 'organization' might be re-thought in new and radical ways. To narrow things down a bit, I'm looking at artists' projects that engage with institutions, both critically and creatively. I specifically consider how performance practice has engaged and challenged institutions in recent years. This is a fast 'n dirty survey – I begin with a few historical examples, and move to more recent works. A bibliography included

in this Study Room Guide points to resources for more sustained explorations.



PERFORMING INSTITUTIONAL CRITIQUE

Institutional Critique refers to a mode of practice as well as a particular set of artist practices. As art historian and theorist Julia Bryan-Wilson defines it:

Institutional critique interrogates the ideological, social and economic functions of the art market, particularly museums, patronage, and other mechanisms of distribution and display.¹

In other words, artists who perform Institutional Critique use sites which are implicated in the art market to critique the art market. Questions naturally arise, then, about how these works might themselves be implicated. How can critique be practiced as an ‘insider’? What does institutional critique say about the resilience and flexibility of institutions themselves? How are these questions related to performance practice, which often sees itself as outside or at odds with institutions?

The term is associated with several waves of artistic activity, predominantly in the late 1960s and early 1970s, and then in the early 1990s. Benjamin Buchloh’s article ‘Conceptual Art from 1969-1979: From the Aesthetics of Administration to a Critique of Institutions’ is often seen as a theoretical touchstone for talking about Institutional Critique. He traces the lineage of Institutional Critique from minimalist painting and sculpture to Conceptual Art, noting a growing concern for administrative aesthetics and

¹ Julia Bryan-Wilson, ‘A Curriculum for Institutional Critique, or the Professionalization of Conceptual Art,’ *New Institutionalism*, ed. Jonas Ekeberg (Oslo: Office of Contemporary Art, Norway, 2003), p. 89.

legalistic definitions. These artists used institutional abstractions against the dominance of the visual in Western art, and in place of the mass-produced and -consumed object that was both critiqued and celebrated in Pop Art around the same time.² Institutional Critique emerged as a politicization of institutional forms. As well, Bryan-Wilson is careful to note that this lineage of postwar (especially American) art leaves out the importance of feminist critiques of labour in developing a radical institutional politics in art practice.³

Hans Haacke is one artist regularly listed as a pioneer of Institutional Critique, along with such artists as Daniel Buren, Michael Asher and Marcel Broodthaers (Bryan-Wilson calls these artists the 'greatest hits' of Institutional Critique⁴). Emerging in the late 1960s and 1970s, though still active and influential today, Haacke conceives of his work from a systems perspective, replacing a dependence on formalism with a working vocabulary using 'terms of open and closed systems, self-regulating, as opposed to run-a-way systems, and hierarchical organization of physical relationships.'⁵ An emphasis on 'process' characterises this work, as do interventionist aims. In his *MoMA Poll* (1970), for instance, Haacke asked visitors to New York City's Museum of Modern Art to respond with a 'yes' or a 'no' to the following question: 'Would the fact that Governor Rockefeller [then Governor of New York State] has not denounced President Nixon's Indochina policy be reason

² Benjamin Buchloh, 'Conceptual Art from 1969-1979: From the Aesthetics of Administration to a Critique of Institutions', *October*, 55 (1990), 105-143.

³ Julia Bryan-Wilson, *Art Workers: Radical Practice in the Vietnam War Era* (Berkeley: University of California Press, 2009), p. 3.

⁴ Bryan-Wilson, 'A Curriculum', p. 89.

⁵ Jack Burnham, 'Steps in the Formulation of Real-Time Political Art', in Hans Haacke, *Framing and Being Framed* (Halifax: Press of the Nova Scotia College of Art and Design, 1975), p. 138.

for you not to vote for him in November?'

Haacke's works, then, often use not only political and social subject matter, but methods developed in the social science field. For instance, in *Shapolsky et al. Manhattan Real Estate Holdings, A Real Time Social System, as of May 1, 1971* (1971), Haacke researched the public records of two New York City real estate companies. One company primarily dealt with slum holdings, the other dealt with the largest private real estate conglomeration in Manhattan. Haacke painstakingly traced a network of connections between the two companies, represented with photographs, maps and informational text. The piece was intended for a solo show at the Guggenheim Museum in New York, which was cancelled, ostensibly because the practice strayed too far outside of the boundaries of 'art' to be accepted into an art museum.

The museum's then director Thomas Messer responded to the cancellation thus:

To the degree to which an artist deliberately pursues aims that lie beyond art, his very concentration upon ulterior ends stands in conflict with the intrinsic nature of the work as an end in itself. The conclusion is that the sense of inappropriateness that was felt from the start toward Haacke's "social system" exhibit was due to an aesthetic weakness which interacted with a forcing of art boundaries. The tensions within this contradiction in the work itself transferred itself from it onto the museum environment and beyond it into society at large. Eventually, the choice was between the acceptance of or rejection of an alien substance that had entered the art museum organism.⁶

In order to protect the art institution from the foreign object of social science – and also, perhaps, some museum trustees whose business interests were

⁶ Thomas Messer, quoted in Burnham, 'Real-Time Political Art', p. 138.

implicated in the piece – Messer was forced to cancel the show. It is hard to imagine a museum director today being so adamant about the dangers of interdisciplinarity, but it is useful to think about how business interests and ‘the work’ are kept at a distance now. The work of Liberate Tate, which critiques the Tate museum sponsorship by British Petroleum, comes to mind.

Haacke’s systems practice certainly has a relationship to performance. It is *performative*, in that it works to affect the context within which it operates, showing how the museum is not separate from real estate, for instance. ‘The work itself’ also absorbs its context, so that a piece is not finished when the research is complete or the information displayed, but continues in the public reaction, including controversy. This configuration of audience as central to the existence of a work of art may be particularly fruitful from a performance perspective.

For the artist Andrea Fraser, working two decades after an earlier generation of Institutional Critique artists, performance also offers a way of complicating Institutional Critique by allowing for a complex form of reflexivity. Fraser’s work has often taken the form of museum tours. She plays, for instance, a character named Jane Castleton, a museum docent. In a 1989 project titled *Museum Highlights*, Fraser takes visitors on a destabilizing walk through a museum, treating the drinking fountain in the hall with the same language of form and craft that she uses for the paintings on the wall. Alexander Alberro points to the radical excessiveness this persona creates, writing:

The result [of the performance] is not unlike what Slavoj Žižek refers to in another context as "radical deidentification," as the ideological elements that usually combine to constitute a reality proliferate so excessively that they fail to be articulated and find themselves instead in an empty space, floating as an unconnected series of gestures and phrases.⁷

By taking the logic of the museum docent's identity to a radical extreme, the basis for that logic dissolves and the individualized elements (e.g. Jane Castleton's language of aesthetic evaluation and her position as point of entry for museum visitors), instead of combining into a coherent articulation, become visible in their discontinuity.

However, in the mid-1990s, Fraser abandoned the character, citing her discomfort with what felt like an obfuscation of her own privileged position as an artists within the museum system. Again, from Alberro:

The problem was that her appropriation of the 'dominated' position of the docent served to obscure the authority of her own position as an artist and, in so doing, functioned [quoting Fraser] 'to obscure the relations of domination of which museums are the sites and which its recognized agents produce and reproduce'.⁸

In the hierarchy of cultural capital, the artist holds a more dominant place than the tour guide, and Fraser wanted to address this hierarchy directly. Thus, she developed a character called 'Andrea Fraser', an artist. She directed the critique not only at the museum structure as an objective edifice, but at that same structure as it is constituted by an interplay between subject and object. For example, in a piece for a museum in Hartford, Connecticut

⁷ Alexander Alberro, 'Introduction', in Andrea Fraser, *Museum Highlights: Writings by Andrea Fraser*, ed. Alexander Alberro (Cambridge: MIT Press, 2005), p. 14.

⁸ Alberro, p. 15.

called the Wadsworth, Fraser drew on her own biographical connection to the Daughters of the American Revolution to reveal the upper-middle class, white monopoly within the museum's self-rhetoric of classless, transcendent harmony, and her own position vis-à-vis that rhetoric.⁹

Looking at oneself, however, does not have to mean looking inward, Fraser suggests. A self-portrait can be a process of looking outward, to one's social relations. As an artist vying for a socially and institutionally conditioned position in the art world, reflexivity is 'the condition of possibility of liberation from symbolic domination'.¹⁰ In other words, Fraser highlights how she herself is an agent in the symbolic process that confers power and dominance, not a passive recipient of an already coherent symbolic system. She, and by implication, the viewer, then has the opportunity to participate rather than receive.

Performance theorist Shannon Jackson argues that looking at Institutional Critique through the lens of theatricality helps with the tricky maneuver of revealing material conditions but also acknowledging one's own position within those conditions. She discusses Fraser's work, as well as Allan Sekula and William Pope.L, arguing that we can understand these works better by drawing on Bertolt Brecht's ideas about revealing the mechanism of a theatrical act in order to politicize audiences. When applied to a wider range of contexts, Jackson writes that these ideas help explain how 'the dramaturgical unveiling of the conditions of the art event

⁹ Andrea Fraser, *Welcome to the Wadsworth: A Museum Tour*, The Wadsworth Atheneum Museum of Art, Hartford, Connecticut USA (April 1991).

¹⁰ Fraser, *Museum Highlights*, p. 131.

simultaneously unveils the dramaturgy of the social process'.¹¹

Jackson's reading of Sekula's *This Ain't China: A Photonovel* (1974) helps demonstrate what this means. *This Ain't China* is a semi-fictional 'documentary' set in a restaurant, using text and still images. Jackson points out several layers of theatricality that intertwine. First, there is the 'for-profit theatricality' of the managers of the restaurant, for whom the waitresses are actors, entertaining an audience of diners. Sekula uses a critical theatricality to expose this 'hierarchical and obfuscating' theatricality, similar to the way Brecht used 'epic theatre' as a way to critique 'culinary theatre'. For Jackson, then, theatricality is complicit in staging spectacle that manipulates its audience (whether in a theatre or a restaurant). However, it is also a tool for exposing the mechanisms that allow this spectacle to be staged. As she writes, '[p]erformance is both the thing unveiled and the means by which unveiling occurs'.¹²

¹¹ Shannon Jackson, *Social Works: Performing Art, Supporting Publics* (New York: Routledge, 2011), p. 116.

¹² Jackson, p. 117.



NEW INSTITUTIONALISM

While Institutional Critique as an art historical genre is associated with the 1960s'70s and the 1990s, in more recent years a number of cultural projects have been created that combine performance and performative modes with institutional structures and processes. While certainly indebted to earlier generations of artists, more recent instances of art-as-institution differ in the emphasis on the creation of new models, rather than critiquing existing institutions (though I would argue that the most successful of these projects maintain a critical edge). Jonas Ekberg argues that this is at least in part down to traditional institutions taking a more open approach to the forms and functions that non-traditional, artist-created institutions might take. He refers to a set of cultural institutions, 'all of whom seem to be

adopting, or at least experimenting with, the working methods of contemporary artists and their micro or temporary institutions, especially their flexible, temporal and processual ways of working', citing the Rooseum in Malmö, Palais de Tokyo in Paris, the Platform Garanti Contemporary Art Center in Istanbul, and the Bergen Kunsthalle.¹³

It is important, however, to maintain a degree of critical reflection about whose needs are served by this openness. To what degree does institutional encouragement of the 'flexible, temporal and processual' map on to the ongoing precarisation of cultural work? What are the limits of established institutions' openness? On the other hand, it is crucial, I believe, to look for ways that institutions can and do lend structure and support to difficult-to-pin-down practices. Further, since it is difficult to imagine a present life separate from institutions, it may be even more important to think through how institutions might be challenged, re-made or made new.

For Bryan-Wilson, the institution remains an important place for critique and action because of its relationship to a broader dynamic in society. She writes that institutional critique remains relevant and potent for these reasons:

...it continues to offer up suggestions for way to rethink connections between corporate state power and individual subject-formation, and the ways these are mediated by institutions.¹⁴

Institutions in this formulation are the spaces where the subjects of power

¹³ Jonas Ekberg, 'Introduction', *New Institutionalism, Verksted #1*. Ed. Jonas Ekberg (Oslo: Office of Contemporary Art Norway 2003), p. 9.

¹⁴ Bryan-Wilson, 'A Curriculum', p. 104.

are disciplined but where they might also work against these disciplinary mechanisms. Bryan-Wilson is working to create a 'curriculum' for institutional critique that promotes an active, indeed activist, understanding of what might be possible for institutions. She writes:

Any curriculum for institutional critique will need to keep alive this activist, even utopian, component. It will need to understand that the "institution" in question is still just as broadly defined as its earliest practitioners imagined: not merely a physical set of walls and rooms, but the labyrinthine procedures of capitalism itself. As such, these institutions are contradictory – bound with corporate interests, fraught with ideological agendas, but also vibrant with real moments of pleasure, knowledge, and resistance.¹⁵

This is precisely the crucial balance it is important to strike: a critical awareness of the interests and ideologies that align institutions with corporate capitalism and repressive state powers, but also an energetic embrace of the potential for making something new. This is what the structure of institutions, under the broadest and most generous definitions, can offer.

¹⁵ Bryan-Wilson, 'A Curriculum', p. 106.



EDUCATIONAL TURN

Of the forms that a 'new institutionalism' has taken in recent years, one of the most prominent is focused on the academic institution. Much has been written about a turn toward educational objectives and forms in contemporary art. Among the recent texts which tackle education as both a mode and subject of art production, there are: *Education*, edited by Felicity Allen (part of the Whitechapel Gallery's ongoing 'Documents in Contemporary Art'); *Curating and the Educational Turn*, edited by Paul O'Neill and Mick Wilson; *Notes for an Art School*, compiled for the (cancelled) Manifesta 6; multiple articles from the *e-flux* online journal, particularly the themed issue from March, 2010 on 'Education, Actualised'; and 'Pedagogic Projects' a chapter from Claire Bishop's recent *Artificial Hells*.

These texts respond to, accompany, or in some cases initiate a host of projects, which press the boundaries of education, curating and art production, including: *unitednationsplaza* in Berlin, which was continued as *night school* (2008-2009) at the New Museum in New York; the *Wide Open School* exhibition at the Hayward Gallery in London (2012); Fritz Haeg's ongoing Sundown Schoolhouse project; Tania Brugera's Cátedra Arte de Conducta (Behaviour Art School) (2002-2009); *A.C.A.D.E.M.Y.* (2011); *On the Future of Art School*, a symposium at the University of Southern California (2007); *SUMMIT: non-aligned initiatives in education culture* in Berlin (2007); Hannah Hurtzig's *Blackmarket for Useful Knowledge and Non-knowledge* (ongoing); Walid Raad's *Atlas Group* projects (1999-2004); and Aaron

Williamson's *Collapsing Lecture* series (ongoing) – to name just a few projects and events.

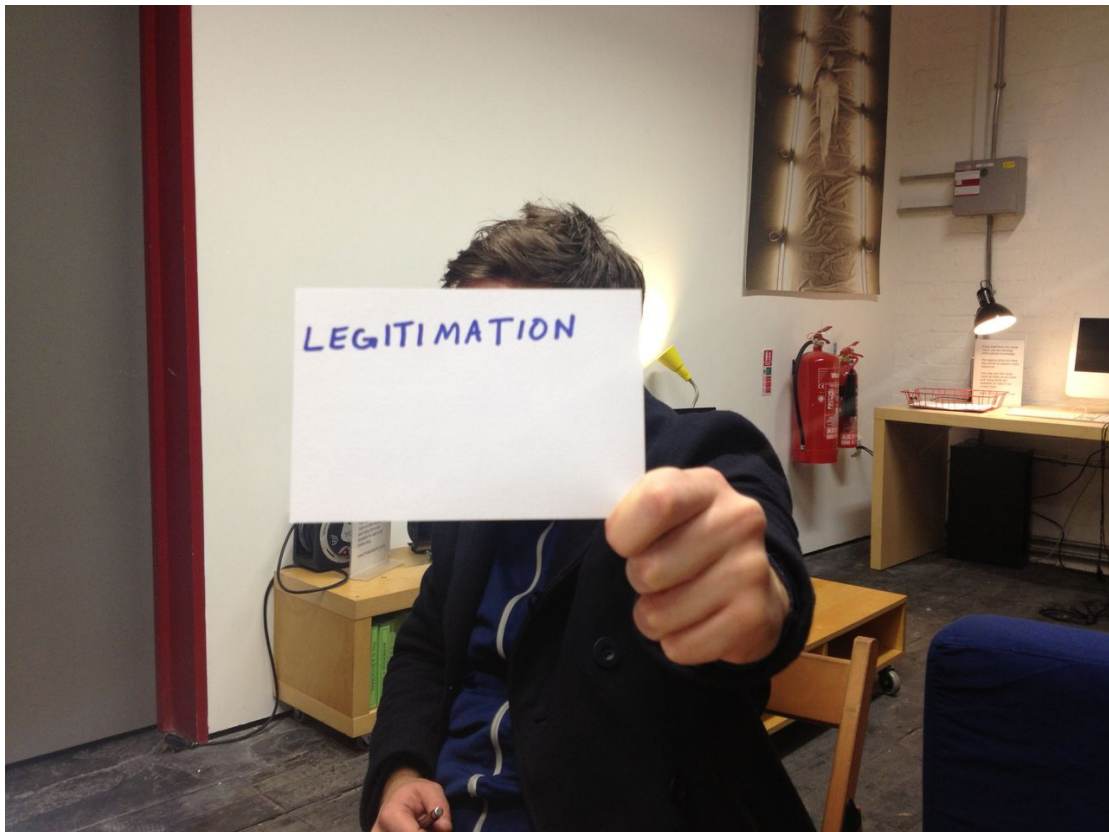
Irit Rogoff is an oft-cited figure in this field of cultural production, and her article on the 'educational turn' is a particularly useful discussion of this trend and the issues surrounding recent intersections between art and pedagogy. In this article, she gives an overview of specific projects that exemplify this turn and lays out what might be at stake in any such 'turning'. She asks whether a 'turn' in contemporary art might constitute the development of an 'interpretive model' or whether it involves the layering of a 'pedagogical system' over a system of 'display exhibition and manifestation' so that each opens the other to something new. Finally she questions whether 'turning' might be more than a reading or interpretation system, and might be rather 'a generative moment in which a new horizon emerges into being'.¹⁶ Can the 'educational turn' give us a new way to think, not just about education and art, but about broader political and cultural possibilities?

Significantly, Rogoff is wary of the emergence of a 'pedagogical aesthetic',¹⁷ or any easily recognisable set of conventions that reproduce the materials of education (desks, files, archives, lecture series) without questioning the often conservative and dominating power dynamics that can be generated along with such materials. However, Rogoff insists on the value of the 'educational turn' in the art world. This is rooted in the inclusion of 'conversation' as both a legitimate practice and an area for focusing critical investigation.

¹⁶ Irit Rogoff, 'Turning', *e-flux* 0, 2008 <<http://www.e-flux.com/journal/turning/>> [accessed 14 December 2011].

¹⁷ Rogoff, 'Turning'.

While the usefulness of conversation for Rogoff is largely in its open-endedness and potential for dissolving hierarchical categories, she argues that even this has risked over-emphasising the development of formulas which themselves might sediment into rote conventions. Rogoff argues, then, that ‘the “turn” we are talking about must result not only in new formats, but also in another way of recognizing when and why something important is being said’.¹⁸ I would argue that it must also result in new ways of thinking about *who* says important things. If the answer to the question ‘who says important things?’ is ‘experts’, we must expand how we think about expertise. If we want to change that answer, we must challenge some of the ways in which expertise is thought.



¹⁸ Rogoff, ‘Turning’.

INSTITUTING THE PERSONAL AS POLITICAL

While it is crucial for artists to critique existing cultural institutions and work to re-make them, there are also a number of current projects where artists use their work to negotiate non-art (or not-just-art) institutions. Particularly exciting are projects where personal experience is part of this negotiation – with all its vulnerability and messiness, its specificity and stubborn resistance to abstraction. This can lead to a deeply committed political position that partners subjective experience with broader institutional structures which condition this experience. From the nuclear family to the mental institution to the prison, who and how it is possible to be are influenced by institutions. The act of adopting and refracting these institutions is powerful and risky.

The Institute for the Art and Practice of Dissent at Home

The Institute for the Art and Practice of Dissent at Home is one such project that institutes the personal as political. It is a project by Lena Simic, Gary Anderson and their three children, Neal, Gabriel and Sid. The Institute operates from the council flat in Liverpool where the family also resides. Initially created in response to the Liverpool European Capital of Culture 2008, the Institute 'is a space for dissenting the Capitalism of Culture'. The Institute is funded by contributions of 10% of the income of each of the resident members, from lectureships, freelance work, tax credits and child benefit. Thus the Institute's budget doubled when the two adult members become full-time instead of part-time lecturers. The Institute hosts

residencies, runs events and in 2013 a book will be published on five years of the organization's activities.

By institutionalising their own heteronormative, nuclear family, Simic, Anderson, Neal, Gabriel and Sid also highlight how this family structure is *already* an institution. They write:

Mummy and kids are in the frame and Daddy's behind the camera.
We are a nice nuclear family.
We are a hetero-normative unit.
Tesco loves us, Disney adores us and McDonalds can't get enough of us.
We are complicit in consumer capitalism. We, the family, are the solid bedrock of society, at least that is what we are told.¹⁹

Instead of exploiting their institutionally secure position, however, the Institute is a structure for dissent, which is equal parts subversive and fun. It shows how the particular dominant version of the family is fundamentally a construction, and it demonstrates how complicity in this dominant construction might be refused. At the same time, it shows how deeply ingrained and at what a micro-level, institutional ideas operate. The Institute, then, is an example both of the importance of institutional critique, and of the possibilities that alternative institutions might present.

Ship of Fools

In May 2011, the vacuum cleaner, an artist based in London, broadcast his own mental health act. This initiated a month-long artist residency/self-initiated and managed commitment to a self-made mental

¹⁹ 'The Institute for the Art and Practice of Dissent at Home – Residents' < <http://www.twoaddthree.org/residents/>> [accessed 24 May 2013]

institution, the Ship of Fools (the artist's flat in Hackney). During this month, the vacuum cleaner accepted proposals for projects to be explored in the Ship of Fools. Documentation of these projects includes short videos, such as a screen shot taking the viewer through the NHS Direct online mental health self-assessment dealing with suicidal thoughts. There are photography projects, conversations, and graphic works, such as a 'Certificate of Heroism', which commends resident Thom Scullion for travelling from Glasgow to London, and taking public transport to Hackney by himself. The Ship of Fools also accepted Get Well Soon cards ('You got ill and all I got you was this lousy get well soon card').

On the vacuum cleaner's website, he writes about the motivation for his self-institutionalisation:

Anticipating a major decline in my mental health but wishing to avoid admission to an acute psychiatric ward, in May 2011 I opened my own Asylum, wrote my own mental health act and detained myself under its rules. During this period artists and non artists visited and I made work with these people but also on my own.

The Ship of Fools, then, intervenes directly against institutional structures that operate as though people with mental conditions have no agency, and which work to curtail existing agency. The project is playful yet insistent that autonomously initiated structures are not only valuable but necessary.

Interestingly, this project did have institutional support. the vacuum cleaner acknowledges the Arts Council, ArtsAdmin and the Live Art Development Agency for support in the development of Ship of Fools. This speaks to the need for sympathetic, and often perhaps smaller, institutions

that can work together to sustain practices which themselves challenge dominant or coercive institutional systems.



CONCLUSION

From historical to contemporary examples, the works I've cited here all use institutional forms and processes to reveal and intervene in institutional power. I hope this Study Room Guide can be a starting point or an intermediary moment in a larger conversation that is already producing more forms, more processes, larger revelations and more potent interventions. This is a very short survey, and no doubt some of the subtlety and ambiguity of the cited projects has been glanced over. Nevertheless, it seems clear that there is radicality to be found in work with institutions, and that there is promise held in dreams for an institution. These dreams don't have to be simply for or against institutions – from a variety of orientations, I hope there will be explosive, queer, stubborn, jubilant and multiple dreams, above all.

Study Room Resources for this Guide

Publications

Arts Council England	Achieving Great Art for Everyone: a strategic framework for the arts	2010	P1522
Barr, Philippa	Live Art in England 2006: The Role and Contribution of the Producer	2006	P0843
Bourdieu, Pierre and Hans Haacke	Free Exchange	1995	P1741
Caronia, Antonio, Janez Jansa, Domenico Quaranta	RE:akt! Reconstruction, Re-enactment, Re-reporting.	2009	P1486
Cox, Geoff, Joasia Krysa and Anya Lewin	Economising Culture - On 'The (Digital) Culture Industry'	2004	P1137
Diamond, Elin	Performance and Cultural Politics	1996	P0371
Fraser, Andrea and Alexander Alberro	Museum Highlights	2005	P0686
Garoian, Charles R	Performing Pedagogy: Towards an Art of Politics	1999	P0223
Goldberg, Roselee	Performa - New Visual Art Performance	2007	P0916
Jackson, Shannon	Professing Performance: Theatre in the Academy from Philology to Performativity	2004	P1539
Jackson, Shannon	Social Works: Performing Art, Supporting Publics	2011	P1585
Janša, Janez, Janez Janša and Janez Janša	Name Readymade	2008	P1485
Janša, Janez, Janez Janša and Janez Janša	Podpis Signature	2010	P1487
Kabakov, Ilya & Emilia	The Palace of Projects	1998	P0290
Keidan, Lois and Daniel Brine	Programme Notes: Case studies for locating experimental theatre	2007	P1169

Lacey, Suzanne	Mapping the Terrain: New Genre Public Art	1994	P1950
Lesdema, Eric	Towards an Analysis of Momentary Spaces	2001	P0315
Madoff, Steven Henry	Art School (Propositions for the 21st Century)	2009	P1437
McGregor, Fiona	Strange Museums - A Journey through Poland	2008	P1163
Ressler, Oliver	Alternative Economics Alternative Societies	2007	P0996
Rugg, Judith & Michele Sedgwick	Issues in Curating Contemporary Art and Performance	2007	P1006
Scottish Arts Council	Development of the Infrastructure and Support of Live Art in Scotland	2007	P1005
Selwood, Sara	The UK Cultural Sector - Profile and Policy Issues	2001	P1136
SymbioticA	SymbioticA Ten Year Anniversary	2000-2010	P1672
The Laboratory of Insurrectionary Imagination	A User's Guide to Demanding the Impossible	2010	P1688
Various	Starting at Zero: Black Mountain College 1933-57	2005	P0714
Various	A.C.A.D.E.M.Y	2006	P0909
Wallinger, Mark and Mary Warnock	Art for All? Their Policies and Our Culture	2000	P0225

Articles

Lydiate, Henry and Daniel Mcclean	Performance Art and the Law	2011	A0459
McMaster, Sir Brian	Supporting Excellence in the Arts: From Measurement to Judgement	2008	A0197
Moon, Jennifer	This Is Where I Learned Of Love: CDCR 8/18/08 - 5/19/09	2013	
Noble, Kathy and Tania Bruguera	Useful Art	2012	A0464
Sant, Toni	Franklin Furnace and Martha Wilson		A0099
Ten Cate, Ritsaert	On Festivals - Edinburgh Festival (23 August 1997)	1997	A0231

Websites

Arts and Humanities Research Council	Research Excellence Framework and Practice-based Research (http://www.ref.ac.uk/media/ref/content/pub/panelcriteriaandworkingmethods/01_12_2D.pdf)	2012	
Goulish, Matthew and Tim Etchells	Institute of Failure (http://www.institute-of-failure.com/)	2002	
Mobile Academy	Blackmarket for Useful Knowledge and Nonknowledge (http://www.mobileacademy-berlin.com/)	1999-ongoing	
Plastique Fantastique	Platform for temporary architecture (http://www.plastique-fantastique.de/)	1999-ongoing	

Further Research

Bryan-Wilson, Julia	Art Workers	2011	
Buchloh, Benjamin	Conceptual Art 1962-1969: From the Aesthetics of Administration to the Critique of Institutions	1990	
Ekborg, Jonas	New Institutionalism	2003	
Fraser, Andrea	From a Critique of Institutions to an Institution of Critique	2005	
Freeman, Jo aka Joreen	The Tyranny of Structurelessness	1972	
Haacke, Hans	Framing and Being Framed	1975	
Haskell, Frances	The Ephemeral Museum	2000	
Kraus, Rosalind	A Voyage on the North Sea': Art in the Age of the Post-Medium Condition	2000	
O'Doherty, Brian	Inside the White Cube (1976 essays collected and reprinted)	1999	
Rosler, Martha	Decoys and Disruptions: Selected Writings	2006	

Sheik, Simon	Notes on Institutional Critique (http://eipcp.net/transversal/0106/sheikh/en/base_edit)	2006	
TDR: The Drama Review	Volume 56, Issue 4 - Special Issue 'On Precarity'	2012	