



Performance Research

A Journal of the Performing Arts

ISSN: 1352-8165 (Print) 1469-9990 (Online) Journal homepage: <http://www.tandfonline.com/loi/rprs20>

Recycling, Reinvesting and Revaluing

Annelies Van Assche

To cite this article: Annelies Van Assche (2017) Recycling, Reinvesting and Revaluing, Performance Research, 22:8, 23-30, DOI: [10.1080/13528165.2017.1433374](https://doi.org/10.1080/13528165.2017.1433374)

To link to this article: <https://doi.org/10.1080/13528165.2017.1433374>



Published online: 16 Apr 2018.



Submit your article to this journal [↗](#)



Article views: 11



View related articles [↗](#)



View Crossmark data [↗](#)

Recycling, Reinvesting and Revaluing

On immateriality in Sarah Vanhee's *Oblivion*

ANNELIES VAN ASSCHE

During an entire year, Brussels-based performing artist Sarah Vanhee kept all her leftovers in forty-six moving boxes. She preserved all her life traces that would normally go into oblivion. In her performance, entitled *Oblivion* (2015), she unpacks each object and places it neatly on the dance floor. She projects pictures of her organic leftovers and quotes from a toilet diary describing the different shapes, sizes and solidity of her stool during the two-and-a-half-hour-long performance. These waste elements, or leftovers, have now become performance elements. Most interestingly, also the immaterial aspects of her year-long work and life did not go to waste. She refrained from throwing away spam emails and bad ideas. The content of her inbox trash folder is turned into poetry as she continuously cites from deleted emails and advertisements while unpacking her more tangible waste materials. Research and thoughts do not disappear but act as an archive or – like dramaturge Jeroen Peeters puts it – as ‘a diary of the work process’ (‘een dagboek van het werkproces’, 2016: 1). Every material and immaterial component of the year-long process remains visible in the outcome. The performance directs our attention to those things that easily disappear into oblivion by making them visible and by revaluing and reinvesting them. Perhaps *Oblivion* is not at all about leftovers, as it explicitly does not leave anything out. It integrally consists of what is usually excluded. Although Vanhee’s performance can simply be seen as an environmental critique, I propose that by putting her process on display, Vanhee rather shows that her work is an outcome of a process of artistic choices: some ideas were abandoned

and some were incorporated, but everything contributed to the outcome.

This article explores the topic of immateriality by examining what often remains invisible or is left out. I will discuss Sarah Vanhee’s *Oblivion* following Bojana Kunst’s discourse on the dissolving division between life and art. In her most recent book *Artist at Work. Proximity of art and capitalism* (2015), Kunst focuses on visibility as a crucial characteristic of contemporary artistic work. She notes the disappearance of the borders between ‘artistic work’ and the way the work is made and thus placing the immateriality of artistic work at the forefront, ‘where the borders between the process and the product become blurred’ (138). In my reading of Vanhee’s work, *Oblivion* demonstrates how intimately work, life and art are intertwined, thus obscuring the boundaries of process and product. I approach the theme of leftovers not so much in its literal sense of excess material, but rather as the immaterial aspects within the artistic process without which the outcome would not have been the same. This article thus explores those leftovers that are in fact not so much surplus, for they are crucial yet often invisible parts of the puzzle.



■ *Oblivion*.
Photo © Phile Deprez

ON *OBLIVION* (SARAH VANHEE, 2015)

Sarah Vanhee is a contemporary performing artist who lives and works in Brussels, Belgium. Her artistic practice is linked to performance, visual arts and literature and unfolds in various different environments. Her projects have taken place in living rooms, in prisons, during meetings and on benches in parks in many diverse contexts in Europe. For her most recent work *Oblivion*, Vanhee kept all her life traces, as she calls her leftovers, from November 2014 until November 2015. However, in her performance she admits that she has cheated in several ways. First, she was pregnant during half of the process and she refrained from keeping her trash for one month after her delivery, as well as for two weeks while on holiday. Additionally, she confesses that she kept forgetting to save glass bottles and jars. She also did not know what to do with her hair. Most of her hairs escaped through the shower drain. For obvious reasons, she had to dispose of her organic waste, but she documented everything with photographs, which she projects on the outside walls of the performance venues where *Oblivion* is staged. She also archived her own bodily waste through a toilet diary, which, in addition to describing her stool in great detail, also emphasizes how she felt before, during and after the act of 'shitting'. She explains her process in the introduction to *Oblivion* as follows:

I considered every thing as some thing. At times I felt very rich because there were so many things. At other times I felt like I was drowning in things. At some point I thought I'd better sit still on a chair and not move, to be sure not to produce anything. (Vanhee 2015: paragraph 1)

At the end of the introduction, she stresses that the two-and-a-half-hour-long stage performance *Oblivion* is only one of the outcomes of this process.


As the spectators walk into the venue and take their seats, Vanhee is already unpacking a cardboard moving box centre-stage. She seems to be displaying the contents of the box on the dance floor, creating a floor pattern. Two dates are written on each box, indicating that each contains a week's worth of trash. After exhibiting

her personal waste objects in silence for fifteen minutes, Vanhee shares a story with the audience about a family in a house full of waste. Her story shifts to a monologue about shitting, which is a form of disposing of your waste until it is flushed out of sight. As she sums up a certain protocol for shitting in private and public spaces, it becomes obvious that she has conducted extensive research on the subject, such as consulting Dominique Laporte's *History of Shit* (2000). Meanwhile, she continues to unpack her moving boxes, but news flashes and advertisements interrupt her text. She cites from pop-up ads trying to sell her Michael Kors satchels and from news flashes about the extraordinary lives of TV-celebrities. She then includes the spectators by explaining to them overtly that this work they are part of would not have been possible without a number of people, for instance, Linda, who was archiving all the material and digital trash that now no longer can be called trash.¹ She continues to list all the people and things that *Oblivion* would not have been possible without, for example: not without heated discussion; not without Kristof, who showed interest in the project in 2013; not without Karl, who pays people correctly; not without Sarah's mother, father and sister who took care of her baby now and then; not without the yoghurt and fresh fruits and muesli that Sarah has each morning; not without her cup of black tea that wakes her up; and not without the dishwasher that washes the cup. Vanhee explicitly mentions that *Oblivion* would not have been possible without all the friends who sent links and references they thought would inspire the process, after which she notes that 'most of them did not inspire the process, but considering it helped Sarah understand what the piece was not about'.²

Subsequently, Vanhee recounts how she has dealt with her trash for the past year. The act of dividing her attention to each individual waste object, upgraded to a performance object, is in fact a practice that Vanhee developed throughout the process. Most significantly, while unpacking, Vanhee gives voice to stories that inspired her, text fragments she came across

¹ Digital trash refers to everything that normally goes into the computer's trash bin, such as earlier versions of text documents, deleted sound files and inspiration sources that did not turn out to be relevant.

² Here and throughout the article I quote from the performance text that was made available to me in a private video recording of Vanhee's *Oblivion* from 2016.



during her research, or knowledge about waste processing she has learned. In fact, she exposes the whole economy behind her work process through quoting from production emails and explicitly naming the large number of people who were part of the process in very different ways. Hence, also the immaterial aspects of her year-long work and life did not go to waste. For example, she also refrained from throwing away spam emails and bad ideas. Moreover, she asks herself out loud where the not-so-sharp ideas go to and she shares several unrealized and abandoned ideas for *Oblivion* with the audience. She explains, for example, that she would have liked to have given everyone an object upon entering the performance, or that she wanted to greet everyone by his or her first name. She also kept a list of her website history to learn it by heart, although she refrained from doing so when she saw its magnitude.

Halfway through the performance, while Vanhee continues to unpack and display her leftovers, the audience can hear a soundscape by Alma Söderberg and Hendrik Willekens, consisting of fragments from movies, documentaries or news items that were part of her research. Thus, research and thoughts did not disappear, but are documented as an archive of the work process. Everything has a place in *Oblivion*: every sound, object or word is part of what she would have otherwise thrown away. In her own words:

Like junk mail or inspiration sources or dead links or trash or shit or different connections. I devalue something so I can forget it or throw it away. Now I'm doing the opposite: I re-invest. I appreciate and care for what I would otherwise throw away. Everything has value when I give value to it. (Efrati 2016:3)

Thereafter, she starts to cite several entries from her toilet diary, paying careful attention to the smell of her stool and how she felt before, during and after the discharge. Her stories reveal intimate aspects about her private life: she does not feel comfortable sitting down on airport toilets. Therefore, she does not go while travelling. When she needs to go in other public places, she tends to put paper on the pot.

In fact, the spectators are put in a voyeuristic position watching Vanhee's private self so publicly exposed, by sharing her personal garbage as well as revealing some of her most intimate moments. In a way, she renders herself vulnerable in putting her personal waste objects and her work process on display. Quotes of diary entries smoothly blend with quotes from deleted emails she received during the production process of *Oblivion*. Fragments from email conversations re-appear as tuneful lyrics set to the act of displaying. For example, a clever commentary on the precarious socio-economic situation of the arts surfaces between the production emails:

Dearest all, in case you missed it, all information on the decisions by Gatz regarding the last round of subsidies in 2015: 1,800 000 euros less subsidized than advised. Spread the word! Even if this is a one-time thing, this will not happen.⁵

In citing these emails, she switches from English to Dutch as this reflects the reality of working in the performing arts field in Belgium (or Europe). Subsequently, she admitted it was difficult to keep her waste when eating out, visiting friends, or travelling abroad, since your waste is not always only yours alone. She wonders when waste becomes yours: when you bought it, when you consumed it, or when you threw it away? Paradoxically, she would sometimes throw nothing away, because she knew she would have to keep it.

Wild and slightly neurotic Brazilian funk fills the space about two hours into the performance. The music seems to stimulate a faster pace in the unpacking and displaying and creates a sense of urgency and haste. After fifteen minutes, this restless music has made way for a calm and soothing soundscape, which allows the audience to reflect on the process of displaying and digest the past two hours. As the pace slows down, the attention is drawn back to each waste object that has become a performance object. Vanhee concludes the night by revealing more abandoned ideas for the performance. Vanhee has more difficulty to remove the empty moving boxes as the displayed objects block her way onstage. The

⁵ Sven Gatz is Flemish Minister for Culture, Youth, Media and Brussels.



entire dance floor is now covered with her year-long leftovers: what would otherwise have gone to waste, is recycled, revalued and reinvested.

Oblivion shows how intimately work and life are intertwined. As a viewer, we are witness to Vanhee's most intimate moments in life when she quotes from her toilet diary and exposes her daily amount of personal waste objects. It is inevitable that the work and private spheres overlap during this process and this is visible in the outcome. Not only is it often difficult to discern trash from work or life, her artistic process also blurs the lines between work time and private time. *Oblivion* demonstrates how work, life and art are knit together, while obscuring the boundaries between process and product. Therefore, I suggest that this work can be situated in the discourse on immaterial labour and artistic work.

ON IMMATERIAL LABOUR AND VISIBILITY

In order to approach the topic of immateriality and the visibility of work in Vanhee's *Oblivion*, a brief contextualization of immaterial labour is required, after which the relationship between immaterial labour and the making of contemporary art will become much clearer. I will follow Bojana Kunst, who stresses that since the nineties especially the European contemporary dance field has been marked by artworks that make the artistic work processes visible, particularly the immaterial labour performed. I argue that Vanhee's *Oblivion* can be listed among these works, as a stage performance that puts its own process on display and simultaneously also comments on the precarious socio-economic position of working artists today.

In 1996, Maurizio Lazzarato defined the concept of immaterial labour as the kind of labour that produces the informational and cultural content of the commodity. The first, the informational content of the commodity, refers to the changes taking place in labour processes of workers in big companies (in industrial and tertiary sectors), where the skills for direct labour increasingly involve cybernetics and computer control. The second aspect of labour, the activity that produces the cultural content of the commodity, refers to how activities that are traditionally not recognized as work become more important for work, defining and fixing cultural and artistic standards, fashions, tastes, norms and public opinions. Lazzarato puts it as follows:

The activities of this kind of immaterial labour force us to question the classic definitions of work and workforce, because they combine the results of various different types of work skill: intellectual skills, as regards the cultural-informational content; manual skills for the ability to combine creativity, imagination, and technical and manual labour; and entrepreneurial skills in the management of social relations and the structuring of that social cooperation of which they are a part. (Lazzarato 1996: 136)

The production cycle of this kind of labour is not defined by the factory walls, but happens in society. He points out that small 'productive units' (individuals) are organized for specific projects and they are likely to exist only for the duration of those projects (Lazzarato 1996: 136). It is in this regard that Luc Boltanski and Eve Chiapello have released their writings on 'the new spirit of capitalism' (2005), in which the economy increasingly revolves around project-oriented and project-based work: in this 'new spirit' of capitalism alternating projects generate new collaborations and partnership through which networks are constituted. Lazzarato names precariousness, hyper-exploitation, mobility and hierarchy as the most obvious characteristics of immaterial labour. He notes that in this kind of work regime, it becomes difficult to distinguish leisure time from work time (1996: 137). Vassilis Tsianos and

Dimitris Papadopoulos enhance that today's composition of *living* labour is the response to the risks imposed by *immaterial* labour (2006). As work becomes incorporated into private time, the exploitation of the workforce happens beyond the boundaries of work and is distributed across the whole time and space of life: 'precarity means exploiting the continuum of everyday life, not simply the workforce' (Tsianos and Papadopoulos 2006: B).

In the performing arts sector, much of the labour is generally defined as immaterial as the production process is dominated by project-based and network-oriented activities shaping cultural-informational content. This is especially so since that that is created remains an immaterial product in the form of live performances. In *Artist at Work* (2015), Bojana Kunst outlines the proximity of art and contemporary capitalism by focusing on the visibility of work. She proposes to rethink the dividing line between an artistic work (product) and work itself (process), or between the artwork and art *as* work, because in many artistic practices also the line between life and art is vanishing. She offers several examples that demonstrate that the artist in contemporary society has become a prototype of a contemporary flexible and precarious worker, because his or her work is connected to the production of life itself. Kunst is certainly not the only one who has put the artist at the forefront as paradigmatic example of the future workforce: while political philosopher Paolo Virno was perhaps the first scholar to name the performing artist, or virtuoso, as the paradigmatic example of the new work regime, anthropologist Dunja Njaradi poses that the investigation of contemporary dance artists' work and life is important for our understanding of the contemporary political economy, not just because they are the paradigmatic example of immaterial labourers, but as they are living labour in general (Virno 2004; Njaradi 2014). Additionally, Greig de Peuter holds that freelancers from the creative industry, particularly artists, may indeed be prototypes of the post-Fordist work regime. However, they are



■ Oblivion.
Photos © Phile Deprez

too quickly called 'role-model workers', because they are also the ones who try to resist it the most (2014:265). In fact, we are dealing with the ambivalent status of the contemporary artist and his or her work. Therefore, following Kunst and de Peuter, it is no coincidence that the artists' lifestyle and the exploitation of life as an endless creative process dictate the value of art. In *Artist at Work*, Kunst makes an important observation:

Contemporary artistic subjectivity enters the critical analyses of post-Fordist capitalist culture due to the disappearance of the borders between 'artistic work' and the way the work is made: placed at the forefront is the immateriality of artistic work, its event-related and relational component, where the borders between the process and the product become blurred. (2015: 138)

Kunst states that the procedures of bringing art and life closer together are actually at the core of the capitalist creation of value. She also observes that many theatre and dance performances of the last decades have brought up their own work procedures and this has often been viewed as an expansion of the artistic field itself, particularly within the contemporary dance field in Europe and especially concerning the immaterial aspects of the labour itself. The topic of precarity often comes hand in hand with exposing the artist's work, the working conditions in the field and the socio-economic position of artists. The artistic work procedures are closely connected with post-Fordist ways of production, especially with the project-based work that Boltanski and Chiapello described. They hold that the values of autonomy, self-realization and creativity constitute the new spirit of capitalism. The blurring of work time and private life is, along with these values, the main characteristic of contemporary creative


work. As Kunst points out, visible work, which is performed before the eyes of others, is located at the core of the work regime in contemporary capitalism. From the artistic side, the decisions, the modes of working and the aesthetics of the artwork are closely connected to its production conditions: the actual working conditions and the aesthetics within the contemporary (performing) arts cannot be separated. As Kunst and Gabriele Klein write in their introduction to the special issue of *Performance Research: On labour and performance*, 'artistic performance practice has always been tightly intertwined with the exploration of and experimentation with modes of working, collaborating and producing artistic work' (2012: 1). Indeed, artistic work is also connected to the production of communication and relationships, since artists today have to be producers, at least partially. A contemporary artist is required to have the same set of numerous skills and competences as any post-Fordist worker in order to survive; an artist is occupied with administration, accountancy, production management, promotion, communication and networking. In other words, the visibility of work is thus not merely an emerging aesthetic and recurring theme, but a necessity for artists to keep practicing their profession.

ON ALL PIECES OF THE PUZZLE

Returning to Sarah Vanhee's *Oblivion*, it is much clearer now that this piece is not so much about leftovers and waste (as it integrally consists of what is usually excluded), but seen through this lens it may rather be about questioning its own conditions of production by making the immaterial work visible. Vanhee quotes from her email correspondence with producers, managers, collaborators and the like. Furthermore, she uncovers her entire network in listing all the people that *Oblivion* would not have been possible without. In reciting this list, Vanhee reveals that the performance is an outcome of choices and decisions. The list, in fact, proves that these choices may be heteronomous to a certain extent. Most notably,

she shares unrealized ideas and inspiration sources while she displays the material evidence of her year-long process. Therefore, *Oblivion* seems to be much more about the decision-making process and the attribution of value. In *Oblivion*, every material and immaterial component of the process remains visible in the product and exposes what would usually disappear into oblivion. Vanhee chooses to incorporate it all and to stage a choreography in which she puts her process on display. As a choreographer on stage, she organizes her waste elements in time and space. There are no leftovers in the sense of excess material, for the leftovers are crucial yet often invisible parts of the puzzle. The lines between process and project are blurred as the work behind the product is made visible and, indeed, as Vanhee herself stresses, the performance is only one outcome of the entire process she went through. Furthermore, *Oblivion* blurs, or dissolves, the lines between work, art and life. It can be called a form of processing: in the two-and-a-half-hour-long performance, Vanhee processes one year of working and living through unpacking and displaying her waste objects, thereby turning them into performance objects. These materials as well as the immaterial traces of her work and life would have otherwise been processed as waste and discarded; yet now they are recycled and revalued.

Recycling a year's worth of waste is therefore not simply a call for awareness. I argue that a message of consciousness or sustainability was never really Vanhee's goal. It is my belief that she was interested in the questions of how and when to decide whether to throw something away or not, and of how to discern between what is valuable and what is trash. These questions are important life questions, but can also be traced back to the decision-making process of creating a work of art: how do we decide what goes in and what is left out the final product? When is a product actually finished? Everything is a piece of the puzzle, whether it was discarded or included, whether abandoned or realized. *Oblivion* would not have been *Oblivion* without the year-long process of



not only keeping waste, but also, for example, reading, exchanging thoughts, organizing, experimenting and communicating. Vanhee mentioned, for example, having kept a list of all the people she has met during the work process, because everyone she meets influences somehow how she thinks or feels. During the performance, she even hints that her process in fact started more than a year ago, revealing that *Oblivion* would not have been possible without Kristof, who showed interest in the project when she presented it to him in 2013. Indeed, her process did not start the minute she began collecting her waste, but much before that. Can we actually trace back where the process began, especially since her private life is so enmeshed in her artistic process?

ON SUSTAINABLE WORK, SUSTAINABLE LIFE

With *Oblivion*, Vanhee seems to demonstrate how life, work and art overlap. She exposes her invisible work as an artist and in so doing she appears to formulate her share of cultural-political and socio-economic critique. In making her invisible work visible, she uncovers the socio-economic position of artists today. Vanhee does so by explicitly asserting in a short monologue that she works hard. She tells the audience that one is less likely to risk an insecure income when one does not have backup by a family, revealing that as she does not have a rich family, she must work hard, although she knows that many artists today find working hard 'uncool'. This statement seems to uncover a hidden agenda, in which she comments on the socio-economic position of the artist today, especially since several related remarks pop up throughout the performance. However, it must be noted that this certainly may not have been one of her principal intentions for the piece. Nonetheless, in a time of increasingly right-wing governments who view culture as a luxury, it is important to shed some light on the working conditions and socio-economic position of artists and to be clear that, for most of them, it is not at all a lazy bohemian life they

lead feeding off of taxpayer money. By revealing this little glimpse into her private background, Vanhee subtly humanizes the situation of artists and thus delivers her share of socio-political and socio-economic critique. This critique returns when she mentions that *Oblivion* would not have been possible without the realization that soon there will be no money anymore for art without market potential. Thus, Vanhee's work seems to show that an alternative approach to the excess of information and consumption that characterizes contemporary capitalism is possible, just like there must be alternative ways to enable art making in a society that has put the artist in a precarious socio-economic position.

Vanhee's no-waste policy appears to set forth an important message of awareness and sustainability after all, but not simply on an environmental level: *Oblivion* is a durational project, of which the artistic process took a year's time and almost became a practice. Yet, in light of the project-based reality of the performing arts field, one can assume that Vanhee was probably not paid a monthly full-time salary during the entire process. As she gave birth in the meantime and only refrained from keeping her trash for one month after her baby was born, she surely did not enjoy the benefit of maternity leave. Even though Vanhee's comments are perhaps minor and hidden in the mishmash of text fragments, it should be noted that in addressing only some of the socio-political and socio-economic issues that artists have to deal with, *Oblivion* may also be a cry for more sustainability in artistic careers. I choose to focus on this aspect of the performance, as Vanhee, in this reading of the work, seems to oppose the hegemony of the precarious project, which is inherently connected with the temporary and that tends to disappear in oblivion all too often after realization. With *Oblivion*, Sarah Vanhee re-establishes the connection between the material and immaterial work through making it visible and not letting anything disappear in the void. Vanhee revalues her material and immaterial waste of work and

life in attributing a different status to the everyday or even abject things: her waste thus no longer carries the status of waste, but is revalued as performance object. It is not disposed of, but integrated in and an essential part of her performance. In fact, it is not the first time Vanhee plays with the relationship between the materiality and immateriality of artistic labour. In her performances of *Turning Turning (A Choreography of Thoughts)* (2011), a choreographic practice in which she speaks a thought before thinking it, she establishes this link beautifully. With the help from experts from various fields, such as philosophy of language, psychoanalysis and neurolinguistics, Vanhee has developed a practice she calls 'thinking-talking' in which one of the techniques is to speak ahead of one's thoughts, to empty her mind and capture the 'now' in words. In her practice, Vanhee deploys language and thought as movement in time and space, thus reminding the viewer of both the materiality and immateriality of the work of dance. *Turning Turning* is an attempt in not letting any thought go to waste. Clearly, *Oblivion* is very much connected to this practice as Vanhee has recycled, revalued and reinvested every leftover thought and idea from the process into the performance, thereby blurring the lines between process and product and not letting anything go to waste. This article thus reveals that Vanhee's performance is in fact not at all about leftovers, but, in line with the discourse set forth by Bojana Kunst, particularly deals with the visibility of work. *Oblivion* demonstrates how intimately work, life and art are intertwined, thus obscuring the borders of process and product. It is a self-reflecting performance about the decision-making process and essentially relates to recycling, reinvesting and revaluing every material and immaterial aspect that has contributed to the performance itself, whether these aspects were abandoned or incorporated. In making this process visible on stage, Vanhee ultimately appears to share a significant message of sustainability for the environment, and, essentially, for artistic work and life in our society at large.



ACKNOWLEDGEMENT

The research for this article was made possible by the support of the Research Foundation – Flanders (FWO) for the research project *Choreographies of Precariousness*. A transdisciplinary study of the working and living conditions in the contemporary dance scenes of Brussels and Berlin supervised by Prof. Katharina Pewny (Studies in Performing Arts and Media (S:PAM), Ghent University), Prof. Rudi Laermans (Centre for Sociological Research (CeSO), KU Leuven) and Prof. Christel Stalpaert (S:PAM, Ghent University).

REFERENCES

- Boltanski, Luc and Chiapello, Eve (2005) 'The new spirit of capitalism', *International Journal of Politics, Culture, and Society* 18(3–4): 161–88.
- de Peuter, Greig (2014) 'Beyond the model worker: Surveying a creative precariat', *Culture Unbound: Journal of current cultural research* 6(1): 263–84.
- Efrati, Benjamin (2016) 'Sarah Vanhee interview', website Sarah Vanhee, March, www.sarahvanhee.com/PDF/gnozo_201603.pdf, accessed 8 May 2017.
- Klein, Gabriele and Kunst, Bojana (2012) 'Introduction: Labour and performance', in Gabriele Klein and Bojana Kunst (eds.) *Performance Research: On Labour and Performance*, 17(6): 1–3.
- Kunst, Bojana (2015) *Artist at Work. Proximity of art and capitalism*, Winchester: Zero Books.
- Laporte, Dominique (2000) *History of Shit*, trans Nadia Benabid and Rodolphe el-Khoury, Cambridge, MA: MIT Press.
- Lazzarato, Maurizio (1996) 'Immaterial labour', in Paolo Virno and Michael Hardt (eds) *Radical Thought in Italy: A potential politics*, Minneapolis, MN: University of Minnesota Press, pp. 133–47.
- Njaradi, Dunja (2014) *Backstage Economies: Labour and masculinities in contemporary European dance*, Chester: University of Chester.
- Peeters, Jeroen (2016) 'Een absurde hygiënische operatie. Notities bij *Oblivion* van Sarah Vanhee', [An absurd hygienic operation. Notes on Sarah Vanhee's *Oblivion*] website Sarah Vanhee, May, www.sarahvanhee.com/PDF/Oblivion_Jeroen%20Peeters_0516.pdf, accessed 8 May 2017.
- Tsianos, Vassilis and Papadopoulos, Dimitris (2006) 'Precarity: A savage journey to the heart of embodied capitalism', *Transversal Journal* 11, October, <http://eipcp.net/transversal/1106/tsianospapadopoulos/en>, accessed 8 May 2017.
- Vanhee, Sarah (2015) 'Oblivion', website Sarah Vanhee, www.sarahvanhee.com/oblivion, accessed 8 May 2017.
- Virno, Paolo (2004) *A Grammar of the Multitude*, Los Angeles, CA: Semiotext(e).