

ADAA7000 Coexistent Perspectives Module

Name: Harvey Childs

Student number: 2205168

Word Count: 4060

- Please keep all drafts of your essay. You may be asked to produce these as evidence of your writing process.
- Please ensure you follow the AI guidance on the assessment brief and note when and how you are able to use AI.
- Please also note the guidance regarding plagiarism on your assessment brief also refers to referencing the source of your material and that includes the use of AI.

For this assessment,

I confirm that I have not used Generative AI to support me in structuring my submission, including creating a draft argument structure, identifying parts and headings.

I confirm that I have not used Generative AI to create text for my submission.

I confirm that I have not used Generative AI for creative materials, such as images.

Student Signature: *H. Childs*



Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Swansea
College of Art
Founded 1853

AGAINST TIME:

Resistance in Performance

Harvey Childs

Coexistent Perspectives (ADAA7000)

Rob Jones

29.04.26

Contents

Introduction	1
Theoretical context	1-3
Case study 1: <i>Time Clock Piece</i>	4-8
Case study 2: <i>Rhythm 0</i>	9-14
Conclusion	14-15
Bibliography	16-17

Figures

Fig. 1 | Tehching Hsieh at Dia Beacon (2025)

Fig. 2 | *Jump Piece* (1973). Hsieh, T.

Fig. 3 | *Performance 1 / Cage Piece* (1978-79). Hsieh, T.

Fig. 4 | *Performance 4 / Art/Life* (1983-84). Hsieh, T.

Fig. 5 | *Performance 2 / Time Clock Piece* (1980-81). Hsieh, T.

Fig. 6 | *Performance 2 / Time Clock Piece* (1980-81). Hsieh, T.

Fig. 7 | Marina Abramović photographed by Chantal Heijnen (2025)

Fig. 8 | *Rhythm 0* (1974). Abramović, M.

Fig. 9 | *The Artist is Present* (2010). Abramović, M.

Fig. 10 | *Rhythm 10* (1973). Abramović, M.

Abstract

Performance has been endorsed for years as a form of bodily expression, often adopting the medium to interpersonally connect with an audience. Opposing performance as entertainment, many contemporary artists use performance as a way to dissect the self, objectifying themselves for analysis and appropriation. They assess time as “duration”, and subject their bodies and minds to extensive exhaustion; time is observed by how it is experienced, not objectively. To distinguish this connection between body and time, we apply the process of rhythm analysis to analyse the rhythmic activity present in a given space. When considering duration in performance, time is measured based on its quality, rather than quantity, and how prolonged time interferes with how time and space are experienced. We must also consider the role of repetition in how passed time is recorded, and how repetitive actions speak to the behaviour of rhythms. From what has been gathered, durational performance can be documented to dictate the continuous passage of time, represented in the body of the subject. The activity of rhythms is influenced by either inward forces (rules assigned by the artist) or outward forces (audience participation). Finally, artists are willing to give up any sense of bodily autonomy to demonstrate the limits of the human, even if this means risking long-term damage or possible death. From our findings, we can deduce that durational performance art can succinctly demonstrate what toll the body can withstand, as well as shifting our mechanical understanding of time into a product of active rhythms

Our pre-established understanding of *time* is that it is omnipresent in our everyday lives, continuously progressing the existence of every conceivable thing. Time is irreversible; it cements moments of our past, and for better or worse, haunts us retroactively. That being said, it is the present that defines the outcomes of our future. Though we perceive time observationally as an outside force, we have yet to consider its toll on the body and mind when viewed as a matter of *duration*. At its core, the ways we observe duration can be understood through two concepts: *objective* and *lived* time. Objective time describes our mechanistic ideals of time, such as clocks and calendars; it is how we are confronted by time as it passes. However, when we visualise this passage, we subsequently experience it through an impersonal, subjective lens - known as *lived* time. In comparison to the objective view, we experience time through a continuous flow of spatial constructs (Bergson, 1889); this can be best described when we consider that motion pictures are an amalgamation of still frames. As opposed to analysing duration as a dominant aspect of this instance, we can also dissect its presence in the creative context.

“Discuss the ways performance art adapts rhythm as a form of bodily resistance through the works of Marina Abramović and Tehching Hsieh.”

This essay aims to explore how fine art performance demonstrates excruciating bodily resistance through the means of repetition and duration. Aiding this investigation will be a dissection of performative works by Marina Abramović and Tehching Hsieh, who both test the limits of the body in their respective practices. These works will be examined through the philosophical concept of rhythmanalysis, as proposed by Henri Lefebvre in his book *Rhythmanalysis* (1992). Other key thinkers, such as Henri Bergson and Giles Deleuze, will also be considered in relation to duration and repetition.

— — —

To begin this investigation, we first must understand what is meant by *resistance*. Simply put, resistance can be defined as a means of refusal, acting against a certain force. How this can be asserted in the context of performance art implies the use of resilient rhythmic actions produced by the subject, regardless of their consequences. Alongside this durative act of resistance, fine art performers utilise the role of inhabited space in their works, revitalising an already existing space into something that lives through their

performance. To observe this practice, we adopt the process of *rhythmanalysis* to dictate this metaphysical connection between the subject and their adopted space.

Henri Lefebvre, who coined this philosophical practice, states that we observe rhythms in our daily lives through space and natural cycles. He also proposes that there are three forms of space we may occupy: *lived*, *conceived* and *perceived* (Lefebvre, 1992, p. 33-39). Similar to lived time, lived space refers to how we subjectively experience spatial areas, shaped by the individual meanings we assign to them (Davies, 2023). The conceived space embodies the structures of architects, spaces which can be reconstructed and displaced. On the contrary, our perception of natural and social spaces determines that we idealise the said location's identity through pre-established norms and daily rituals (Brown, 2020).

Lefebvre states;

“Everywhere where there is interaction between a place, a time and an expenditure of energy, there is rhythm.” (Lefebvre 2013, p. XV)

He also proposes that these rhythms may emerge cyclically and linearly. When they appear in a cyclical manner, they correlate with the naturally recurring patterns around us; think of the way a tree's branch continues to grow indefinitely, sprouting roots upon roots. Whilst the linear rhythmic process is a byproduct of continuous human-made progression (Lefebvre, 1992, p. 76). As this inquiry concerns performance artists in relation to rhythmic practice, it is relevant to discuss how these rhythms coexist and how they affect these performance works. Just like in musical pieces, various factors (in this case, actions) work collectively as an assemblage to become a composite whole (Deleuze, 1980, p. 4). We will be considering the three core forms of rhythmic behaviour: *eurhythmia*, *arrhythmia* and *polyrhythmia*. Eurhythmic patterns are harmonious and equally balanced, whereas arrhythmic patterns are irregular and dissonant. Polyrhythmic compositions seem to strike a balance, being both irregular and harmonious, coexisting within a single space (Lefebvre, 1992, p. 16). The ways in which these behaviours occur within a live performance can inform us of the artist's means of resistance, pushing the body to its limits.

Rhythmanalysis will be a primary methodology for addressing the signs of resistance that emerge in the following performance works. We will observe the multiplicity of space and time, and how they work in conjunction with one another.

Alongside this way of understanding performance art, we will also be expanding on this idea of duration through Bergson's concept of *qualitative time*. "La durée", as Bergson describes it, measures time as it is experienced and as a product of its quality, rather than quantity (Lawer, 2024). He believes that time moves in a continuous succession, like a melody that consists of individual notes that seamlessly transition into one another (Bergson, 1889, p. 122). It is this way of perceiving time that breathes through these performance works, allowing the body and mind to resist the consequences of prolonged duration; time becomes space itself. The ones who submit themselves to these durative acts do not consider what it may inflict upon them, because they have become beings in time. We can link this to Martin Heidegger's concept of *Dasein*, simply meaning "being-in-the-world". When humans inhabit the space around them, especially in duration, they are in the process of "uncovering" themselves through gradually revealing the body and mind as a complete whole (Heidegger, 1962, p. 269).

The final concepts that this paper will refer to are *repetition* and *difference*, as applied in Giles Deleuze's theoretical practice. The following artists, who will be discussed, have acquired these ideas in their performance works as a means of documentation. Deleuze proposes that there are three individual forms of repetition: *passive*, *active* and *empty time*. Passive repetition is best described as our habitual patterned behaviour; he refers to this as a sum of contractions, retentions and expectations (Deleuze, 1968, p. 71). Active repetition stems from a force of memories, such as signs and echoes, which resonate hauntologically and exceed spatiality (Deleuze, 1968, p. 71). An event of our past, which is so formidable in its nature, becomes omnipresent in the sense that it replays in our thoughts exponentially; this is what Deleuze states as empty time (Deleuze, 1968, p. 90). Deleuze's assessment of difference considers its pre-existing connection with opposition and identity. However, he argues that difference and repetition are wholly interwoven within the passage of time (Deleuze, 1968, p. 50). To elaborate, a daughter is a biological replicate of her mother, yet her characteristics will vary with the pairing of her father's genes. This cycle will repeat over time, creating a chain of differences through repetition.



Fig. 1

Tehching Hsieh's career in fine art performance derives from the inevitable passage of time, or as he claims, "life is a life sentence" (Tate, 2018). Throughout his work, Hsieh has subjected himself to years of exhaustive temporal practice, which challenges the human's ability to resist the impacts of prolonged existence. In one of his earliest works, *Jump Piece* (1973), he demonstrated the intense pain he was willing to put himself through, especially on his body.

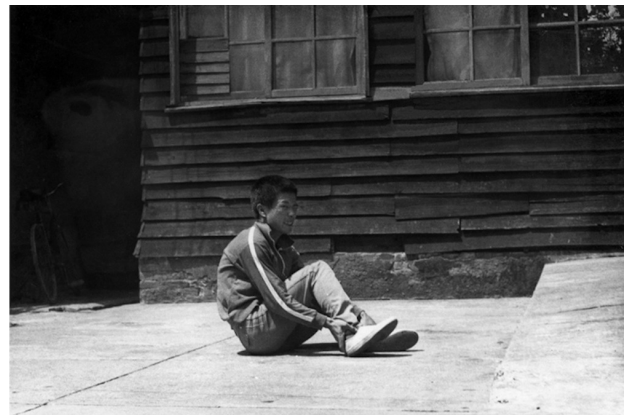


Fig. 2

Hsieh documented himself jumping out of a second-story window, proceeding to break both of his ankles. This was documented in six sequenced photographs, which depict the passage of time from the start to the conclusion of his decline. Hsieh was aware of the consequences, yet he pursued it anyway because he wanted to demonstrate his intrigue

with the body's endurance; even if that meant inflicting agonising pain upon himself (M+, 2017). Alongside this, Hsieh's display of performance-based resistance is best recognised in his series of "One Year Performances", which he subjected himself to with the sole purpose of testing his body's persistence. In contrast to *Jump Piece*, Hsieh's "Rhythms" can be seen from a perceptive point of view, observing him on his temporality within time and space.

Hsieh produced a total of five performances in this series, between 1978 and 1986. As you may guess, these performances each lasted for a whole year. Unlike the fine art performances that are situated among the white walls of a gallery, these took place within the confined parameters assigned by Hsieh, deliberately isolating himself.



Fig. 3



Fig. 4

For example, this idea of isolation can be seen in *Performance 1* (1978-79) and *Performance 4* (1983-84). In *Performance 1* (fig. 3), he locked himself inside a cell room. And in *Performance 4* (fig. 4), he bound himself to Linda Montano with an 8-foot rope, requiring that they must remain in the same space, yet they must not touch. Hsieh's use of spatial solitude can indicate that resistance and restraint can coexist, as this appears to be a consistent concept across this series. In the context of rhythmanalysis, Hsieh's use of solitude serves as a pause from the hectic polyrhythm of the outside world (Lefebvre, 2013, p. 16).

The particular performance we will be discussing through the lens of rhythmanalysis is *Performance 2*, alternatively titled *Time Clock Piece* (1980-81). Across the course of a year, Hsieh "clocked in" for every hour of every day, punching time cards and documenting

through self-portraiture. It is also important to note that this durative performance took place in his studio, which he would not have left. Observing this performance as a rhythmic sequence, we can identify that it flows in a linear manner. Deleuze's concept of "becoming" would identify this performance as a time-lapse, presenting us with a progressive timeline of Hsieh's mental resilience (Deleuze, 1980, p. 589-610). The fact that Hsieh assigns himself a rule set and schedule means that this continuous flow of documentation is a result of his own doing; he has full control.

This notion of linear rhythm is also reflected in his repetitive photographic recordings, which log the passage of time into a vast collection of still frames; given that he is situated in the same space, both spatially and positionally, the progression of time is represented through him. After all, he is the subject of analysis within this performance, and these rhythms are contained in how he operates in his space (Lefebvre, 1992, p.33-39). This way of thinking can lead us to analyse this performance through a eurhythmic lens. As noted, each action within *Time Clock Piece* is controlled and consistent: the schedule, the process, resulting in the outcome. The photographic documentation, especially considering how they were later curated in gallery spaces, works harmoniously to present this visual time frame of Hsieh's exhaustive performance of solitude. Considering the context of changing space, it is plausible that Hsieh's performance becomes a construct of objective time and conceived space when his experience is transferred into an exhibit for an audience to observe (Bergson, 1889, p. 106).

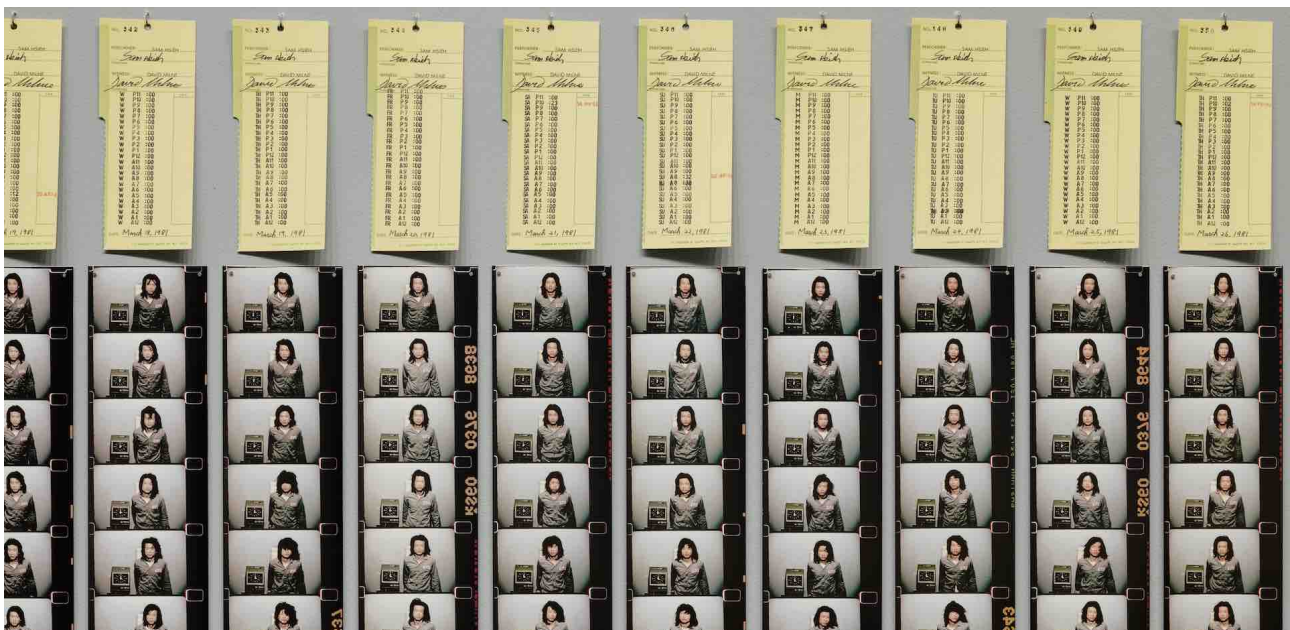


Fig. 5

This performance transforms Hsieh's body into an archive of passed time, which is, of course, aided by the visual elements of *Time Clock Piece*; Hsieh becomes a repository of the anguish he endures across this duration, and this is cemented in time through this repetition (Singh, 2018, p. 92). Alongside this repetitive imagery, Hsieh adopted the use of time cards, which he punched every hour of every day. These time cards work in a similar manner to the photographs; they act as a physical recording of the performance. Time cards are typically used in the workplace to keep track of working hours, so we must question why he employs this method of recording in this work. Perhaps we could link it back to Hsieh's understanding of lived time as a core theme in his practice. Hsieh has acknowledged that time passes regardless of where you stand in society and that it is irreversible (DasPlatforms, 2014); Hsieh adopts a uniform to dramatise the strenuous routine of the working man.



Fig. 6

The space he occupies in his performance is almost liminal, from our perspective at least; blank walls and a single time clock. The implication of the time clock repurposes this blank room into a space of function. Hsieh becomes a living rhythm within the space he has occupied - a perceived space. Assuming he never left this space, we can expect that partaking in this repetitive routine would be detrimental to his body and mind, especially given the extreme minimalism of his inhabited space. Given that Hsieh punched for every hour, it is more than likely that he experienced severe sleep deprivation, which would only

worsen over time. According to Healthline (2025), prolonged cases of insomnia are likely to cause long-lasting memory challenges, an increased production of stress hormones, and erratic mood swings. By the time Hsieh had completed his year-long performance, it is safe to assume that he may have experienced long-term damage to his overall functionality. For Hsieh to push his body to the point of psychological damage, he proves what the body can withstand when in a state of prolonged resistance.

To link back to the essay's question, how does Hsieh's *Time Clock Piece* demonstrate resistance within performance? This work of his particularly mirrors Bergson's concept of lived time; if you were to merge each photograph into a sequence of frames, they would become a motion picture which demonstrates this continuous passage of time. To complete this performance, Hsieh would have had to sacrifice his sense of autonomy, as his routine was being dictated by the set of rules he assigned himself. Between each hour, there is this empty time that lingers; we, the spectators, are unaware of how he spent his time during these intervals, but we can assume it was nothing of substance based on the bleakness of his space and stature. By subjecting himself to sensory deprivation, Hsieh becomes separated from the multisensory environment of the outside world. Studies suggest that extensive sensory deprivation can lead to a warped sense of time (Maiti et al., 2023, p. 2); this could lead us to believe that Hsieh's perception of the day-night cycle became obsolete as he observes time mechanically. The physical impact of this performance can be observed in the unkempt hair growth that progressively increases as the performance reaches its final stages; we could link this back to Deleuze's theories on difference and repetition.



Fig. 7

When discussing durational performance art, we should also consider Marina Abramović as a pioneer in this field. Much like Tehching Hsieh, Abramović subjects herself to extrusive bodily exhaustion in her performance works, which span across an extensive period of time. Pushing the body to its limits is a key concept across her durative works, which also includes inflicting pain directly upon herself. What differentiates the practices of Abramović and Hsieh is Abramović's use of audience participation, in which the audience becomes a subject in symbiosis with Abramović; her performance *The Artist is Present* (2010) demonstrates this interpersonal connection.

Over the course of a year, Abramović produced her *Rhythm* series: a sequence of durative performances where she submits herself to extensive pain. There were five performances in this series, and it is important to note that, unlike Hsieh, Abramović was observed by an audience; the addition of an audience brings an added layer of vulnerability and objectification that persists throughout the existing physical pain. In *Rhythm 2* (1974), she ingested medication typically prescribed to people with acute catatonia or schizophrenia; her body and muscles twitched and contorted for six hours. In that same year, she performed *Rhythm 5* (1974), where she lay central in a five-pointed star, which is also set alight. All the while these performances occurred, there was a sea of people observing her as if she were a test subject.

The particular performance in this series we will dissect is *Rhythm 0* (1974). What divides this performance from the rest in the series is the fact that the audience acts as an active force throughout the duration. The white walls of the gallery space become inhabited by a cluster of onlookers. They are unaware of what they are collectively about to reveal, as Abramović stands solemnly before them (Heidegger, 1962, p. 269).



Fig. 8

Seventy-two items were set on a table, and Abramović stood on her lonesome. Attendees of this performance were invited to do as they pleased with these items, to treat Abramović as an object of their amusement; these items were of pleasure and pain, including a gun loaded with a single bullet. She was stripped naked, manhandled and cut, yet she remained inanimate. Abramović stood idly for six hours until she broke the tension to confront the audience about their egoistic actions.

"The best pieces are the ones where I'm not in control." (Art Monthly, 2011)

Rhythm 0 was the final performance in her renowned *Rhythm* series. Each of the previous pieces explored the limits of the human body, whilst Abramović acted as the operator, in control of the performance's flow. In an individually conceived space, she has control of the environment and the overall structure of her performances, which subsequently influences how she experiences time as it passes (Bergson, 1889, p. 106). *Rhythm 0* flips this dynamic between herself and the audience, where she is stripped of any autonomy and the audience takes control of the performance; in a sense, becoming the performer.

On this topic of control, this performance can be seen as an example of cyclical rhythm, since each factor of *Rhythm 0* does not occur under the influence of Abramović. On the other hand, the attendees at the Galleria Studio Morra took the helm as an outward force, shifting the direction of the performance in accordance with their selfish desires. What can separate the audience from the artist is the perception of this present rhythm. From the audience's point of view, they perceive this passage of time from a visual standpoint, as Abramović's presence gradually changes before their eyes. Abramović experiences this through the physical sensations: pain, vulnerability, and exposure. We do not know for sure how much time each attendee gave towards their part in the performance, but we could argue that their subjective sense of time "moves faster", as time becomes irrelevant when engaged in this sort of activity (NIH, 2016); keep in mind that this performance lasted six hours, so Abramović experienced time it in its entirety.

We can also consider how this work can be seen through both a polyrhythmic and an arrhythmic lens. As mentioned prior, the audience functions as multiple living rhythms. From a polyrhythmic standpoint, we can consider the audience works collectively in fluxus; each person is individual, yet they share the same sadistic task aimed towards Abramović. The individuality of each attendee can also prove that this performance functions arrhythmically. Of course, Abramović was helpless in this work, but we can not assume that the audience shared the same intentions. The audience's hesitance and boldness would have determined the flow of this performance. And in doing so, it interrupts the course of rhythmic activity, creating a feeling of unpredictability posed upon Abramović.

This is not the first time Abramović has incorporated the audience within her durational works. *The Artist is Present* (2009) is another notable performance which addresses the impact of prolonged resilience. There are two seats divided by a small table, and they are isolated in the space. Abramović unseemingly invites attendees to sit within her gaze and share a moment of silence. She has previously stated the significance of silence and presence within her performance works (Art Summit, 2025). Relying on the shared energy and experience of time between bodies means rhythmic activity exists within stillness (Lefebvre, 2013, p. 33-39). There is a noticeable shift in the power balance between Abramović and the audience when we compare this performance to *Rhythm 0*. This once again leads back to control, and how it is harnessed in the two works; though she remains motionless in both performances, this lack of objectification means she and the opposing person share the same perception of lived time.



Fig. 9

“My entire learning about long duration, especially performance, is based on repetition [...] repetition has something to do with stabilising consciousness in the mind.”
(Art Summit, 2025)

Across Abramović's practice, there is this common application of repetition, which aids the flow of her performances. With repetition, there is perseverance, and this has been demonstrated in both a self-operated and chaotic nature.

Rhythm 10 (1973) displays repetition that Abramović applies on her own accord. She lays her hand on a sheet of white paper, with twenty different knives set beside. Stabbing between her fingers as fast as possible, she switches the knife after every cut to her hand. Whilst dangerous, this means of repetitive action is controlled by the hands of Abramović and her resilience to continue the self-inflicting performance until each knife has been used. *Rhythm 0* speaks similarly to this theme of repetition, or more so, the “difference” in repetition. The audience is assigned the same task of taking an object from the table; in fact, it is entirely possible that multiple people chose the same object. However, it is how they choose to impose their item upon Abramović that individualises them, subsequently demonstrating difference within repetitive actions. The audience collaborates in an active synthesis, working outside the knowledge of Abramović. Whereas Abramović operates through passive repetition in *Rhythm 10* because the performance is planned; she can predict the course of the performance (Deleuze, 1968).



Fig. 10

Expanding on this idea of difference in repetition, we can discuss how it plays into resistant performance art. The audience, being the primary source of chaos, acts as a

passive synthesis, which is held responsible for the gradual decline of Abramović's stature. It should be noted that the demeanour of the crowd became increasingly sadistic as time passed (MoMA, 2024), the total duration being approximately six hours. On top of being objectified, Abramović would have been confronted by the audience's growing negligence, as their feeling of complacency lessens over time.

Comparing this performance work to Hsieh's *Time Clock Piece*, we can see this shared notion of difference and repetition. In Hsieh's performance, this is demonstrated through the hourly documentation of lived time. Over time, the physical impact of the prolonged performance becomes more apparent. Abramović does not employ this form of consistent documentation, but if she were to, the same representation of bodily wear would be produced.

The purpose of this essay was to emphasise the ways bodily resistance has been demonstrated through examples of fine art performance. Through the analysis of duration-based works by Marina Abramović and Tehching Hsieh, this theme of resistance was revealed through the guise of rhythmanalysis. When passed-time is assessed as a quantity of rhythms, we can understand how the subject's connection with time and space reinforces the role of resilience in prolonged performance. From what has been discussed throughout this essay, we can conclude that methods of rhythmanalysis and observing time through its quality can help us dissect durational performance art as a time-lapsed documentation of the body and mind. Hsieh dissociates himself from the outside world, experiencing time in hourly sections rather than a continuous flow; the use of time cards and photographic documentation visually dictates the physical exhaustion he experiences over the course of a year. Alternatively, Abramović's *Rhythm 0* exposes herself to the hands of an audience. She rejects any sense of autonomy and allows the audience to decide the progression of the performance. Between these two performance works, there is a common theme of difference and repetition, which visually depicts their intensifying change in demeanour as their bodies grow weaker over time. From what we have gathered, artists have adopted performance as a means of bodily expression, subjecting themselves as an object of temporality. Compared to other creative mediums, such as painting, performance can document the active passage of time whilst adopting the body as a makeshift clock. Performance artists like Abramović and Hsieh see their

inhabited space as a container of rhythms, allowing them to manipulate the experience of time through rhythmic behaviour. To close this discussion, we can agree that fine art performance is a truly impactful way to record bodily resistance, especially considering duration as a core factor in doing so.

Bibliography

Art Summit. (2025). *Marina Abramović: Time, Repetition, and the Transformation of Body and Mind*. [online] Available at: <https://www.art-summit.com/marina-abramovic/>.

Bergson, H. (2018). *Matter and Memory*. London: Forgotten Books.

Brown, W. (2020). *A New Way to Understand the City: Henri Lefebvre's Spatial Triad*. [online] Medium. Available at: <https://will-brown.medium.com/a-new-way-to-understand-the-city-henri-lefebvres-spatial-triad-d8f800a9ec1d> [Accessed 5 Mar. 2026].

Davies, T. (2023). Rhythmanalysis as Methodology for Understanding the Social Complexity of School Spaces. *Research in Education*, 121(1), p.003452372311630. doi:<https://doi.org/10.1177/00345237231163038>.

Deleuze, G. (1968). *Difference and Repetition*.

Deleuze, G. and Guattari, F. (1987). *A Thousand Plateaus*. Bloomsbury.

Guerlac, S. (2006). *Thinking in Time : an Introduction to Henri Bergson*. Ithaca, N.Y. ; London: Cornell University Press.

Heidegger, M. (1962). *Being and Time*. Oxford: Blackwell.

Hsieh, T. (n.d.). [online] Tehching Hsieh. Available at: <https://www.tehchingsieh.net/> [Accessed 10 Jan. 2026].

Lawer, C. (2024). *Understanding Henri Bergson's Philosophy of Time*. [online] Umio.io. Available at: <https://umio.io/blog/understanding-henri-bergsons-philosophy-of-time>.

Lefebvre, H. (1991). *The Production of Space*. Translated by D. Nicholson-Smith. Oxford: Blackwell.

Lefebvre, H. (2013). *Rhythmanalysis: Space, Time and Everyday Life*. Bloomsbury Publishing.

M+ Museum. (2017). *Jump Piece (1973/2017) - Tehching Hsieh | Objects | M+*. [online] Available at: <https://www.mplus.org.hk/en/collection/objects/jump-piece-20138/>.

Maiti, D. and Savarnd, V. (2025). *White Room Torture: a Sensory Denial Method Which Obliterates All Sense of Realism*. [online] Medicopublication.com. Available at: <https://medicopublication.com/index.php/ijpn/article/view/18824/16329> [Accessed 25 Sep. 2025].

Marina Abramović. (n.d.). *Marina Abramović: Early Works*. [online] Available at: <http://www.marinaabramovic.com/early.html>.

MoMA (2020). *Marina Abramović. The Artist Is Present. 2009 | MoMA*. [online] Moma.org. Available at: <https://www.moma.org/audio/playlist/243/3133>.

MoMA (2024). *Marina Abramović. Rhythm 0. 1974 | MoMA*. [online] www.moma.org. Available at: <https://www.moma.org/audio/playlist/243/3118>.

Singh, J. (2018). *No Archive Will Restore You*. Santa Barbara, Ca: Punctum Books.

Tate (2017). *Tehching Hsieh – ‘All Art Comes from Life’*. [online] Youtube. Available at: <https://youtu.be/FsF-4UJjTaQ?si=qBNxRx8NAYXbpA31> [Accessed 6 Jan. 2026].

Watson, S. and Cherney, K. (2020). *The Effects of Sleep Deprivation on Your Body*. [online] Healthline. Available at: <https://www.healthline.com/health/sleep-deprivation/effects-on-body> [Accessed 19 Jan. 2026].