

The Last Judgement:

destruction and disappropriation as aesthetic strategies of resistance

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The Last Judgement (2019–2020) is an immersive installation and pyrotechnic performance directed, produced, and designed by the transdisciplinary artist Adela Goldbard in collaboration with members of the Mexican-American immigrant community of Little Village in Chicago. The piece incorporates large-scale props, fireworks, controlled explosive devices, and a four-act theatrical performance that revisits the structure—and some original fragments—of the first play from the Western theater tradition to be performed in what today is Mexico, which was written in Nahuatl by Friar Andrés de Olmos in the 16th century to spiritually conquer the indigenous peoples and convert them to Catholicism. Based on documents, journalistic records, testimonies gathered by Goldbard, and collaborative and community work, the piece rewrites the neighborhood's recent history, emphasizing the activist struggles of its residents to subvert the racist dynamics of gentrification that, in an inversely proportional operation, drives out non-white residents while the area's colorful buildings and murals are capitalized as an exotic element with surplus value.

In an initial phase of *The Last Judgement*—between August 27 and November 23, 2019—the large-scale models that were handmade by craftspeople to replicate the neighborhood located within walking distance of downtown Chicago (the iconic arch of Little Village, a smokestack, a coffee shop, a shopping mall, a house, a border patrol vehicle, a popsicle cart) were exhibited at the University of Illinois at Chicago's Gallery 400, accompanied by several audio recordings of dialogues from the play. Yet, the height of the piece came during its second phase on the night of October 10, 2020 in Little Village Park when what was originally set to be a play turned into an open-air filming in this public space but without an audience present, due to restrictions for the COVID-19 pandemic. The production lasted until 6:30 in the morning and narrated a community's struggle of resistance. That windy night, the inmates at the Cook County Jail—the third largest in the United States that is located right behind the park—were likely to have seen the aerial fireworks from their small windows. The Little Village residents did the same from their homes.

The piece set off criticism of speculation, deportation, and environmental injustice as the controlled explosions blew up the wooden and cardboard structures. A fictitious hipster coffee shop born out of gentrification burned. The reproduction of the Discount Mall that had sold Mexican products for years until it was bought by speculators was destroyed. Explosives brought down the 16-foot model of the old coal plant's smokestack that was still standing when the play was created—but which was also recently demolished—and a border patrol vehicle burned in the middle of a soccer match that, in the play, turns into a raid against undocumented immigrants, which also acts as a moment of community vindication and protest for the neighborhood residents.

Goldbard has used fire and pyrotechnics to recreate real events in earlier pieces¹ to recreate the violence captured in the media through performance and create vignettes that are documented in video and photography. It is a *re-enactment* strategy, a performative resource that seeks to replicate, reproduce, or reconstruct an act, period, or experience by using visual resources. In the piece at hand, a fundamental difference from Goldbard's previous works is that, now, the event was not only recreated through journalistic documentation. In this case, the collected press articles, social media posts, reports, and photojournalistic images were also combined with conversations, gatherings, and art workshops organized by Goldbard with members of the community—including professors, students, community leaders, and local artists. Thus, it was the very residents of Little Village who co-participated in the narration of their story.

Re-enactment as a political power

The pyrotechnic play was originally scheduled to be presented on April 11 at Little Village Park, but it was postponed because of the COVID-19 public health emergency, according to authorities, to protect residents' health. It is paradoxical that, this same day, the company Hilco Redevelopment Partners would demolish the out-of-use smokestack from an old coal-fired power station that had still been standing as a reminder of the neighborhood protests of the past and Chicago's toxic history. Amid the public health lockdown, the neighborhood was left without its play, but, in its place, it woke up under a layer of toxic dust.

The Last Judgement was presented six months later in the thick of pandemic restrictions. The piece was able to fully rearticulate the requirements that, according to Francisco Tomsich

¹ Including *Helicopterazo* (Centro Cultural Manuel Gómez Morín, Querétaro, Mexico 2013); *Paraallegories* (Tultepec, State of Mexico, 2013–2015); *Misión Cumplida* (Galería Gil/Zárate, Mexico City, 2016); *A World of Laughter, A World of Fears* (Pomona College, Claremont, CA, 2017).

(2014), activate re-enactment's political potential.² The first is the temporal proximity to the replicated event. Undoubtedly, *The Last Judgement* addresses the issue of immigration, which is why the piece was conceived in Chicago, but it was also impacted by the exceptional situation that has been experienced worldwide during 2020. Beyond a public health crisis, what Naomi Klein (2007) calls a *state of shock* has been set into motion, which she defines as “a moment when there is a gap between fast-moving events and the information that exists to explain them” (p. 458). *Collective states of shock* are traumatic moments in a society caused by some type of catastrophe—such as an earthquake, an economic crisis, or an epidemic—that are utilized by the economic and political system to make the population, amid fear and chaos, eventually accept the extreme control measures that it would not have previously tolerated, like the aforementioned demolition of the smokestack without protective health measures. The filming of *The Last Judgement*, six months after its originally scheduled date, further emphasizes the rewriting of the collective trauma that is present in the play itself and updates it in a context of extended quarantine that has exacerbated exclusion.

The next element that is characteristic of re-enactment is that, while the replicated events have mainly been extracted from the margins of hegemonic stories, they should suggest a notion of universality. Through narratives of the excluded Other, *The Last Judgement* relates two temporal planes of administration of bodies that are separated by 500 years of difference. The work connects the era of the conquest—present in the structure of the play but also in elements like the representation of U.S. speculators as devils or in the recital of original dialogue in Nahuatl from the 16th century text—with the 21st century reality of immigrant populations in Chicago, where there is evidence that the power structure seeks to alter first-generation immigrants and assimilate their children and grandchildren to the dominant culture, but in a racialized version. In this regard, the piece draws an anachronistic link between colonial and hypercapitalist mechanisms.

The third element needed for re-enactment to deploy its political potential is that the image from the past is not selected at random, but rather it has the capacity to suggest the paradox on its own. Fire and pyrotechnics, strategies that Franciscan priests traditionally used in the 16th century during the conquest to frighten and evangelize indigenous populations, are reverted in

² On the historiographic tour proposed by Tomsich (2014), the catalogs *Life, Once More: Forms of Re-enactment in Contemporary Art* (Rotterdam, Witte de With Center for Contemporary Art, 2005), *History Will Repeat Itself. Strategies of re-enactment in Contemporary Art* (Revolver-Archiv für aktuelle Kunst, 2007), *Re:akt! Reconstruction. Re-enactment. Re-reporting* (fpeditions, Brescia, 2009) and the book *Perform, Repeat, Record: Live Art in History* (Bristol and Chicago, Intellect, 2012) are noted as fundamental texts for exploring the term *re-enactment* in further depth.

the production, set in current times, where the explosions are presented as a counterattack on power structures. The use of fire to intimidate the Other—as a receiving subject—leads to deploying a subversive cathartic power that releases the possibility of stimulating the political agency of immigrant subjects as the protagonists of their representation. Accordingly, the pyrotechnic piece activates the fourth element of re-enactment's political potential: the capacity to be dramatized in a spectacular way as a condition of possibility.

Violence and catharsis

The Last Judgement and other works by Goldbard propose an artistic practice as a way of working with communities where violence and destruction are reclaimed as aesthetic strategies of resistance and decolonization in the face of domination that has been structured by political powers and driving market forces.

This *poetics of violence*, as she has called it herself (Goldbard, 2020), creates a shock in *The Last Judgement*, an explosion, which aims to break the silences of the past in the present. Making something visible demands a struggle that is not only political or legal, but that is sensitized here in the theatricalized experience of pyrotechnics. Through the production, it is precisely these reclaimed silences that find the possibility to materialize in the installation, in the performance, and, of course, in the very destruction of the models and constructions that carry us to a communal catharsis in the metaphoric field.

It is, perhaps, at this point where the grand paradoxical operation takes effect in the play: the piece is activated precisely in a context of the *disaster capitalism shock* that Klein (2007) references, whose object would be to quash subjects' critical capacity over the experiences they are living out; yet, at the same time, the state of shock brought on by the functioning of the neoliberal system can, in the creative plane, give way to newly emerging subjectivities that either assume the capitalist logic and venture dynamics or, as happens in *The Last Judgement*, rebel against and question the homogeneity of the new sensory regime that invisibilizes what is dangerous for the powers (Martínez Fernández, 2014). Pyrotechnics as an awakening is related to an artistic genealogy that accentuates the inspiration of the *aesthetics of avant-garde shock* (Burger, 1974), a type of shock that is very different from and nearly the opposite of that which Klein (2007) theorizes, as it is a force that affirms the liberating potential of art as an aesthetic and ideological tool for rupturing from conventional cultural practices.

Goldbard's work is an exploration of creative and community-based dissatisfaction, non-conformity, and rejection, which, as Nelly Richard says (2013), also allows for redistributing the world of possibilities, whose intention is not a total transformation of the social reality but rather an activation of "vectors of emancipation" (p. 139). The reconstruction of their life experiences and stories that members of the Little Village community carry out does not have pretensions of salvation, but it does put the rupture from passiveness into operation in order to fracture the representations that only relay the meanings of power and the exclusive narratives that are based on dichotomies that victimize or criminalize immigrant communities. For example, the fallacy that gentrification is a synonym of progress is made evident in the play with the assertion that it brings about the expulsion of most of the long-time residents who can no longer afford to pay rent in a gentrified neighborhood. Without a doubt, Goldbard's work can be incorporated into the line of artistic practices that Nelly Richard (2013) considers to be *critical* in the strict sense.

Goldbard has focused her career, and particularly this piece, on reasserting the social role of art and the aesthetic experience in the construction of critical imaginaries. The production of *The Last Judgement* hoists a political-critical character because its objective is to "decenter common places of what is officially agreed upon" (Richard, 2011, p. 141).³

However, with the understanding that it is not possible to find the political-critical in a work on its own, Richard (2011) notes that the work is always defined in act and situation. That is, the critical effectiveness of a piece will depend on "the particular materiality of the social mediums of inscription that it intends to affect" (p. 9).⁴ When we speak about impact, it is important to understand the positioning, the frameworks, and the borders that draw the political-critical horizon. What the French-Chilean author suggests is to understand which *frameworks of vigilance* a work intends to put pressure on in order to see its potential for shattering imposed systems. These officially agreed upon places should also be described and incorporated into the discussion. It will be necessary to recover certain fragments in the history of Little Village that allow us to further penetrate the official rhetoric that is challenged in *The Last Judgement*. If the structures metaphorize the neighborhood's spaces, the phrases pronounced in the play will revive moments of the social struggle that will act as mantras.

³ Translators Note (TN): This text has not yet been published in English; this particular quote was translated for use in this article.

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Ritual destruction as aesthetic experience mediates between the sensory and the intelligible to seek the impact and reaction to a story of exclusion. The incommunicability of the violence experienced by the residents of Little Village is foretold in a search for other expressive forms that will lead to catharsis. This results in creative and communal work, where, through performance art, immersion, and theater, materiality is given to the trauma to, literally, make it shatter through the air in the form of prop structures. What is at stake in the described practice is the potential to recreate traumatic experiences in order to delegitimize the violence, both discursive and physical, that appears at these events and in their official narratives.

As we saw in the example of Hilco's recent demolition of the smokestack, there are many racist implications, but they are not new in the community, but rather they revive the ominous experiences of the past. In the play, references are made to approximately two decades ago when another company named Crawford was in charge of the same power station, which emitted pollutant substances from the coal plant. Different protests of working-class communities denounced the environmental racism implicated by the fact that plants like this were not shut down despite being hazardous to health, precisely because the area's residents were predominately Latinx. The delay of its closure, naturally, caused illnesses and slow, invisibilized deaths. The production of the play recaptures events from that context to act them out and remember them with fireworks, firecrackers, and sound effects that demolish the smokestack as a metaphor of the fracture of the massive technologies of oppression. The models shape the materiality of these mediums of social inscription, and their destruction appeals to reverting the politics of memory inscribed in the official rhetoric that systematically excludes the voices and subjectivities that make up communities like Little Village.

But the collective traumatic experience goes much further back. For Goldbard, the violence of the priests of New Spain supported by colonial domination is comparable to contemporary massive technologies of domination. The latter makes the poetic strategy of violence for altering the politics of memory even more powerful, as large-scale, open-air theater and the aesthetic intimidation implicated in the evangelization of indigenous communities appear in *The Last Judgement* in such a way that the pyrotechnic acts serve as appropriations of the Mexican and Latin American traditions that are related to catharsis, purge, or protest in collective rituals that are brought into the present.

In this regard, upon watching the play, upon witnessing the shattering of the coronavirus-shaped piñatas bought at the neighborhood market, upon observing the beating of cardboard

speculators, upon hearing the character who speaks Spanglish but knows and acknowledges his community's past, the immersive installation places us somewhere the sensory is redistributed in the way that Rancière (2019) distinguishes as political activation, and it creates visibility around a dissident social memory that challenges official narratives. This aesthetic-narrative operation activates sentiments and representations that dismantle *the frameworks of vigilance* (Richard, 2011) that the very artistic practice intends to affect: the violence of the State in a transhistorical sense (conquest, deportation), the power of the market (gentrification, real estate speculation, exoticization) and, in essence, the silencing of disobedience.

Disappropriation and communal power

In *The Insubordination of the Signs* Nelly Richard (2004) explores the tension that exists between memory and oblivion, precisely from the aesthetic-political perspective, which allows us to revisit these senses of unassimilated loss, understood by the author as unfinished versions in a culture. There is a condition of *transition* that is “open to reexploration in many new directions by our memory, increasingly active and dissatisfied” (p. 1). Adela Goldbard's efforts with the Little Village community points toward this reexploration of memory, actively expressing this dissatisfaction with a power that divides, mutilates, and breaks this memory that now seems possible to recover.

The historical-national corpus that is activated by *The Last Judgement* challenges not only the narrative of the official story but also the very way of understanding the past as a frozen, irreversibly detained time. It is precisely a way of understanding the temporality that condemns the agency of the subjects from a community that has *another* history. We go beyond official narratives and their pacts with the mode of production in order to read new events using ritual destruction. Now, dispossession, instead of debilitation, is a way of stressing resistance and survival through the collective catharses brought about by burning structures and mottos: “an alphabet of marks to be recycled via the precarious economies of the fragmentary and of the trace [*del trozo y de la traza*]” (Richard, 2004, p. 2). The fragmentary [*el trozo*] that the author speaks of is productively enabled in the operation of explosion and destruction that we see in *The Last Judgement*. We hear the voices of the residents of Little Village outside of the dichotomy between the disempowered or criminalized victim, in a medium comprised of a new *aesthetic field* that legitimizes their struggles and resistance. We witness the recovery of messages that we see appear and echo these voices, such as “*we are all immigrants*” or “*no one is illegal*”—phrases that, afterwards, we see burning on stage.

In *The Last Judgement*, the critical artistic practice (Richard, 2011) is carried out from a place of enunciation that is different than the one which dominates hegemonic narratives: it is one that comes from within the community itself. If we connect this with the thinking of Cristina Rivera Garza (2014), it invites us to consider a disappropriationist poetics, which gives way to an exploration involving “the dynamic struggle that the subject takes on against imposed identities: a process that is known as disidentification” (p. 43).⁵ It is important to complement our reflection with the perspective of this Mexican author, as this dissociation that Richard (1994) speaks of is also composed by the impulse of community work that is stimulated in the piece.

The stories of struggle and resistance are involved with “identities imposed by another in order to shape a dynamic and tense being-in-common that is, at any rate, unfinished” (Rivera Garza, 2014, p. 35).⁶ These identities imposed by the dominant culture, according to the author, find a point of contact with indigenous communities whose logic opposes that of globalized capitalism from its way of working, far from singular, supporting itself in the communal. To this extent, the task in creation is understood in another way, which is politically relevant and is included in the critical potential that both Richard and Rivera Garza speak about.

The piece dynamically puts into operation an attempt to disqualify the past from the present, rewriting the events, repeating them to impose a variation where the voice of the residents of a locality is central.

In this way, Goldbard’s work does not only possess a dimension that seeks to resist domination, but it is enriched by incorporating an idea that, for Rivera Garza (2014), is at the core of the matter: there are strategies in the forms of contemporary writing that place community work above the author-centered value of solo work, and this composes the critical sense inhabited by imagination, while it also allows for recreating events in unprecedented ways, as is the case with *The Last Judgement*, where there is an underlying intention to break free from the author-centered system and emphasize collaborative practice. The piece questions the dominance that makes “a series of communal jobs appear to be individual” (p. 32),⁷ and it critically unravels untold events that have value and give meaning to the work.

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Thus, we are witnesses of the poetics of disappropriation (Rivera Garza, 2014) from a place of communal practice. Events are represented and acted out in a disruptive manner from within the medium and process, which are active in the production; this work of the *we* is made visible in the play. The community demands to be released from a history of inequality that sacrificed its well-being in favor of white communities with parks and nature, contrasted with the coal plants that shape the landscape of Little Village. We find this communal work in messages like “*we are all immigrants.*” Yet, it is not only about the message but also about who expresses it and how they make it explode in the production.

From this front as well, the impulse that groups together the aforementioned collective practices seeks to mobilize community forces in order to dismantle the hegemonic discourse with new aesthetic forms. Memory now appears to have an open nature that multiplies the possibilities of being reexplored in new directions and that is also constructed by rewriting the past: “Rewriting, in this regard, is the time of the task especially with and in the collective work that is, we might say, determined by community and history, which entails going back and going forward at the same time: updating—producing the present” (Rivera Garza, 2019, p. 65).⁸ In the strategies of intervention and appropriation articulated in *The Last Judgement*, these hegemonic narratives of the immigrant as the excluded Other are excavated, discredited, and copied in such a way that new narratives are written. When members of the Little Village community say “*no one is illegal,*” they do so through a production that rewrites events to make them burn—this is their way of reshaping the past and *producing the present*.

To specifically highlight the importance of making contributions to thinking about *doing in community* in a critical way, Rivera Garza (2014) refers to the necropolitical context where valuing the individual above the communal is a capitalist strategy that has been radicalized. Achille Mbembe (2019) defines and explores necropolitics in the contemporary context, explaining how sovereignty creates filters for the movement of citizens—borders whose limits are drawn by classifications that make decisions on health and mortality. In these boundaries, we find justification for the toxic dust cloud that covered Little Village shortly following the astonishment caused by the announcement of the world pandemic: the pact between hypercapitalism, the State, and the media seems to decide that the health of *this* community is not a priority and that their lives are disposable.

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Mbembe (2019) goes back to the colonial occupation of Africa in the 19th century to explain the necropolitical context, and he ties it to “seizing, delimiting, and asserting control over a geographical area” (p. 43), all of which are operations that are typical of this historical moment and that continue to appear in the present like ghosts. In this record, we perceive “the existence of the Other as an attempt on [one’s] life” (Mbembe, 2019, p. 24), which results in technological innovations that civilize forms of killing guided by “racial selection” (Mbembe, 2019, p. 36). People are classified into categories in order to take advantage of their resources, in this case, perhaps, to deport them after having taken advantage of them, and also for “the manufacturing of a large reservoir of cultural imaginaries” (p. 45).

It is precisely these imaginaries that are fractured in the work of Adela Goldbard through these aesthetic strategies that constitute an artistic practice which, in addition to being *critical*, could be called *communal*. In the piece, forms of collective work are poeticized, whose origins, as we mentioned, appeal to the social forms of Mesoamerican indigenous communities, where creation and recreation are put into practice “in contexts of mutual possession that radically contrast with property and with what is typical of today’s globalized capitalism” (Rivera Garza, 2014, p. 36).⁹ From this point of contrast as put forth in *The Last Judgement*, they try to break the silences of the past in the present.

Unimagined vocabulary

Adela Goldbard’s transdisciplinary practice aims to go beyond epistemic borders to also draw forth new forms of knowledge in order to think of vocabulary that has not yet been imagined. The latter, in the words of Mabel Moraña (2014), has the potential to open a space that exists “over the ruins of the disciplinary structures of modernity” (p. 149).¹⁰ Thinking of destruction as an aesthetic strategy encourages a crystallization of emancipating social processes that are comprised of multiple subjectivities and symbolic materials where the work, which is also a cultural product, emerges and is presented in community.

Thinking specifically of the Latin American context, Moraña (2014) proposes the need for a trade of cultural productions that allow meanings that seek recognition and legitimization to circulate. The Little Village’s stories of social struggle and resistance can be integrated into a proposal that seeks out critical-theoretical tools to embrace new forms of subjectivation and

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social action, warning that what is legible is always susceptible to commercial exploitation. To this extent, a potential to reinvent is found in *The Last Judgement*, which is understood as transdisciplinary creative expression...

...not as a passive memory of an objectified recollection, but as a memory-subject capable of formulating constructive and productive ties between past and present, in order to make explode that “now time” retained and compressed within the historical particles of many discrepant recollections, previously silenced by an official memory.” (Richard, 2004, p. 19)

Adela Goldbard, in effect, bets on a poetics of violence to rearticulate the politics of memory, a porous and flexible memory. Thus, it resists a venture of dismemory (Richard, 1994) that specifically attempts to erase these impulses with its totalizing strategy. The piece restages the unfinished fragments, and this operation of re-enactment where the future is traced over destruction with fire and explosives has an implicit variation that is inherent to all repetition. In the variation that *The Last Judgement* puts forth, there is a political-critical potential that decenters places of enunciation and threat from a perspective of the communal, “closed and hierarchal systems that live and preach privilege, prestige, and the market” (Rivera Garza, 2014, p. 44).¹¹ Thus, it is important to stress that the critical artistic practice (Richard, 2011) in itself does not expect a total transformation of the system since its resistance is aesthetic and, from that point, it aims to take on a path that allows for interrupting or unthinking certain models, precisely, to challenge them, therefore abandoning a totalizing and vertical gaze to favor the horizontality and the fragmentary of the experience, unafraid to use destruction as a creative power.

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