

ARTS 429/529 T: Politics of Performance

FALL 2017

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Mon/Wed 1:00-3:45pm

Office hours: CTART 3014 Wed 11am-1pm, by appointment

Offered with IFDM 491 / MA 429 / MUS 435/535 / THEA 495

In this course, we will explore *the politics of performance*: how the presence of bodies in space and time implicates a 'viewer' of aesthetic experience; how performance points to communities to come; how performance can destabilize singularity and collectivity. We will explore how artists explore, embody, and perform notions of race, gender, sexuality, class, and other social structures through their work. We will discuss a broad range of artworks and texts—ranging from twentieth century avant-garde theatre, dance, music, and visual art to contemporary performance. Together we will work to build a collective body of knowledge and experience of performance works, and we will discuss how they may resonate politically. Students will develop their own performance pieces or critical scholarship on performance through group workshops, critiques, and presentations.

Course objectives

- Explore ideas and research methods through embodiment
- Develop performance pieces or scholarship on the politics of performance through workshops and critiques
- Critically discuss and examine performance pieces through the lens of political frameworks
- Critically discuss and analyze key texts in the field of performance studies

Course website

This site is intended to be a shared archive of discussion questions, performance documentation, texts, ideas, and resource links that arise throughout the semester amongst our group. Please contribute any relevant resources and links. <http://pop17fa.tumblr.com/>

You will receive the invite and should join the tumblr page no later than Friday, Aug 25 (check your spam folder).

Reading Discussions

Every Monday, two students will lead the reading discussion. Discussion leaders will design a short group exercise for the class to explore ideas in the text. This is an opportunity to investigate/play with/challenge the text through modes of embodiment. In addition, discussion leaders are required to create a 1-2 page handout for the class. The handout should include 1) a brief summary of the article [200-300 words] and 2) either important quotes pulled from the text or an outline of the article.

For each reading discussion, EVERY student in the class is required to post **one question per text** on the course website **every Sunday 5pm** prior to the discussion.

All texts are available on the shared Google Drive folder, "17 FA_Politics of Performance." **You will receive the invite and should join the shared folder no later than Friday, Aug 25.**

It is important for participants enrolled in this course to understand the following: In order to explore and engage the various topics explored through this course, it is important to collectively create a safe and supportive environment, one that is amicable yet critical (of ideas that surface in the readings as well as those that surface through discussion). Instead of defending or attacking a belief system, participants should do the following: a) stop and critically reflect on their points of disagreement; b) consider her/his own position; c) seek to understand the perspective of colleagues and recognize it as valid; d) pursue empathizing with colleagues; e) ask questions to

better understand; f) accept the differences in ideologies and stances while; g) remaining open to learning from other perspectives (even if it is not this time but maybe next).

Workshops

Beginning Week 10 on every Wednesday, 3-4 students will present new work in development for the final project (individual or collaborative) for workshopping by the group.

Assignments

- One-minute Performance and Redux. Each student will create a one-minute performance. The performance should involve live bodies in real-time (yours or those of others – not pre-recorded): 9/20 and 9/27

- Final Project (Performance OR Paper); may be individual or collaborative
 - Performance : performance (up to 10 min) + 4 page statement, double-spaced
 - Proposal due 10/16; Performance during Week 17**
 - Paper : 12-15 pages, double-spaced + 15-20 min in-class presentation
 - Outline & Abstract due 10/16; Paper and Presentation due Week 17**

**Final Projects will be presented in an event that will be open to the public (date and time TBD)

Final Project Proposals: 500-word minimum; typed, double-spaced summary of your performance or paper. If you are creating a performance, include details such as number of performers, setting, and any accoutrements, multimedia, equipment, or other requirements.

Grading

- Leading Reading Discussion_15%
- Discussion Questions and Workshop Participation_50%
- Final Project:
 - Proposal/Outline_10%
 - Performance or Presentation_25%

Attendance Policy:

This course is about embodiment: attendance is crucial! Please be punctual. If you know you are going to be absent, notify me by email beforehand. After three unexcused absences, your grade will be affected; five unexcused absences will result in a failing grade. Reasons for excused absences (illness, family emergency) must be communicated to me by email prior to class time. Arriving more than 15 minutes late to class will be equivalent to half an absence.

TURN CELL PHONES OFF for the entire class period.

Title IX

We strive to create an environment free from any form of gender discrimination or sexual harassment. In an effort to meet obligations under Title IX, UNM faculty, Teaching Assistants, and Graduate Assistants are considered “responsible employees” by the Department of Education (see pg 15 -

<http://www2.ed.gov/about/offices/list/ocr/docs/qa-201404-title-ix.pdf>). *This designation requires that any report of gender discrimination (which includes sexual harassment, sexual misconduct and sexual violence) made to a faculty member, TA, or GA must be reported to the Title IX Coordinator at the Office of Equal Opportunity (oeo.unm.edu). For more information on the campus policy regarding sexual misconduct, see:*

<https://policy.unm.edu/university-policies/2000/2740.html>

Accommodations

Our goal is to create an inclusive environment in all discussions and workshops. UNM is committed to accommodating students with disabilities and to full compliance with all laws regarding equal opportunity. Students with disabilities in need of assistance or accommodation should notify me **as early in the semester as possible** and should contact the Accessibility Resources Center, located in Mesa Vista Hall rm 2021 <http://as2.unm.edu/> (505.277.3506).

Schedule (**subject to change with notice, refer to the google doc for the most updated version**)

<https://docs.google.com/document/d/11g9xGV1tkaQxZ8BLcm8VGctL0z0GZic1I0rD3D0QZTM/edit?usp=sharing>

WEEK 1:

Mon Aug 21

In-class: Introductions, discussion

- Irit Rogoff, "We: Collectivities, Mutualities, Participations"
- Artists: Jacolby Satterwhite, Tehching Hsieh

Wed Aug 23

In-class: Group Workshop

Assignment:

1. Email szho@unm.edu your 1st and 2nd choice readings by Fri Aug 25 5pm.
2. Post a link to a performance that moves you on the course tumblr page.

WEEK 2:

Mon Aug 28

In-class: Reading discussion

- José Esteban Muñoz, "Stages: Queers, Punks, and the Utopian Performative." In *Cruising Utopia: The Then and There of Futurity*, New York and London: NYU, 2009.
- Karl Marx, "Section 4. The Fetishism of Commodities and the Secret Thereof." from *Capital, Volume I. The Marx-Engels Reader*, ed. Robert C. Tucker. New York: W.W. Norton & Co, 1978.
- Artists: My Barbarian, Ryan McNamara, Tino Seghal

Wed Aug 30

In-class: Group Workshop

WEEK 3:

Mon Sep 4: Labor Day, No class

Wed Sep 6

In-class: Group Workshop [bring a text]

- Scores by Fluxus, Yoko Ono, John Cage, Adrian Piper, Cornelius Cardew Orchestra, Death Convention Singers
- Artists: Adrian Piper, John Cage, Yoko Ono, Allan Kaprow, Fluxus, Otabenga Jones & Associates

WEEK 4:

Mon Sep 11

In-class: Reading discussion

- Adrian Piper, "Notes on Funk I-IV." In *Adrian Piper: Out of Order, Out of Sight, Vol. 1: Selected Writings in Meta-Art 1969-1992*, ed. Adrian Piper. Cambridge and London: MIT Press, 1996.
- Allan Kaprow, "Assemblages, Environments, and Happenings." In *The Performance Studies Reader*, ed. Henry Bial. London and New York: Routledge, 2004.

Wed Sep 13

In-class: Workshop with Visiting Artist Raven Chacon

WEEK 5:**Mon Sep 18**

In-class: Reading discussion

- Bertolt Brecht, "A Dialogue about Acting" and "The Modern Theatre is the Epic Theatre." In *Brecht on Theatre: The Development of an Aesthetic*, ed. and trans. by John Willett. New York: Hill and Wang, 1964.
- Antonin Artaud, *The Theater and Its Double*, trans. by Mary Caroline Richards. New York: Grove Press, 1958. pp. 48-52, 74-83, 84-88
- Artists: F.T. Marinetti and the Italian Futurists, Bertolt Brecht, Robert Wilson, Robert Ashley, Paul Chan

Wed Sep 20

In-class: ONE-MINUTE PERFORMANCES

WEEK 6:**Mon Sep 25**

In-class: Watch *Paris is Burning*, Jennie Livingston
RuPaul's Drag Race excerpts

****Tues Sep 26: Gale Memorial Lecture: Emory Douglas and Caleb Duarte** (location and time TBA)**

Wed Sep 27

In-class: ONE-MINUTE PERFORMANCES (Redux)

WEEK 7:**Mon Oct 2**

In-class: Reading discussion

- Judith Butler. "Performative Acts and Gender Constitution." In *The Twentieth-Century Performance Reader*, ed. Michael Huxley and Noel Witts. London and New York :Routledge, 2002.
- Judith Halberstam, "Introduction: Low Theory," In *The Queer Art of Failure*. Durham: Duke UP, 2011.
- Artists: Rashaad Newsome, Kalup Linzy, Jacolby Satterwhite, boychild, Donna Haraway, Ryan Trecartin, Annie Sprinkle

Wed Oct 4

In-class: Group Discussion for Proposals

WEEK 8:**Mon Oct 9**

In-class:

- Linda Tuhiwai Smith, "Introduction" and "Ch. 8: Twenty-Five Indigenous Projects" in *Decolonizing Methodologies: Research and Indigenous Peoples*. pp. 1-18, 142-162.
- Kency Cornejo, "Indigeneity and Decolonial Seeing in Contemporary Art of Guatemala." *FUSE* 36-4, (Oct 2013). pp. 24-31.
- Artists: Benvenuto Chavajay, Fernando Poyón, Sandra Monterroso, Antonio Pichillá, Angel Poyón

Wed Oct 11

In-class: Group Workshop

WEEK 9:

Mon Oct 16

**PROPOSALS AND OUTLINES/ABSTRACTS DUE TODAY

In-class: Reading discussion

- Diana Taylor, "Introduction" and "Ch.1: Acts of Transfer" in *The Archive and the Repertoire*. Durham and London: Duke UP, 2003. pp. 16-52.
- Donna Haraway, "Ch. 18: A Cyborg Manifesto: Science, technology and socialist-feminism in the late twentieth century," In *The Cybercultures Reader*, ed. David Bell and Barbara M. Kennedy. London: Routledge, 2001.
- Artists: Donna Haraway, Irvin Morazan, Jeffrey Gibson, Raven Chacon, Postcommodity, Guillermo Gómez-Peña/La Pocha Nostra, Coco Fusco

Wed Oct 18

In-class: Group Workshop

WEEK 10:

**INDIVIDUAL MEETINGS THIS WEEK

Mon Oct 23

In-class: Reading discussion

- Frantz Fanon, "Ch.5: The Fact of Blackness," In *Black Skin, White Masks*. trans. Charles Lam Markmann. New York: Grove Press, 1967.
- Saidiya V. Hartman, *Scenes of Subjection : Terror, Slavery, and Self-Making in Nineteenth-Century America*. Race and American Culture. New York: Oxford University Press, 1997.
- Artists: Nick Cave, Adam Pendleton, Hennessy Youngman, Xenobia Bailey, Steffani Jemison

Tues Oct 24: Gale Memorial Lecture: Muriel Hasbun (location and time TBA)

Wed Oct 25

In-class: Workshop [at CFA Downtown studio]

WEEK 11:

Mon Oct 30

In-class: Reading discussion

- Guillermo Gómez-Peña, "Culturas-in-extremis: performing against the cultural backdrop of the mainstream bizarre." In *The Performance Studies Reader*, ed. Henry Bial. London and New York: Routledge, 2004.
- Claire Bishop, "Delegated Performance: Outsourcing Authenticity" In *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso, 2012.
- Artists: Jeremy Deller, Santiago Sierra, Tania Bruguera, Regina José Galindo, Ana Mendieta, Nao Bustamante, Danny Zavaleta

Wed Nov 1

In-class: Workshop

WEEK 12:

Mon Nov 6

In-class: Reading discussion

- Gilles Deleuze and Félix Guattari, "November 28, 1947: How Do You Make Yourself a Body Without Organs?" *A Thousand Plateaus: Capitalism and Schizophrenia*, translated by Brian Massumi. Minneapolis: University of Minnesota Press, 1987.

• Audre Lorde, “The Uses of the Erotic: the Erotic as Power,” “The Master’s Tools Will Never Dismantle the Master’s House,” “Poetry is Not a Luxury,” and “An Interview: Audre Lorde and Adrienne Rich” in *Sister Outsider: Essays and Speeches*. Freedom: The Crossing Press, first published in 1984.

Tues Nov 7: Gale Memorial Lecture: Macarena Gómez-Barris (location and time TBA)

Wed Nov 8

In-class: Workshop

WEEK 13:

Mon Nov 13

In-class: Workshop

Wed Nov 15

In-class: Workshop

WEEK 14:

Mon Nov 20

In-class: Workshop

Wed Nov 22

In-class: Workshop

WEEK 15:

Mon Nov 27 (no class)

Tues Nov 28: Gale Memorial Lecture: Regina José Galindo (location and time TBA)

Wed Nov 29

In-class: Workshop, Course evaluations

WEEK 16:

Mon Dec 4 (2-4:45) Tech Rehearsal @ CFAD

Wed Dec 6 (2-4:45) Tech Rehearsal @ CFAD

Week 17:

Thurs Dec 14 (evening; time TBD) PROJECTS @ CFA Downtown Studio

Sat Dec 16: 1:00pm Wrap-Up and Evaluation [Lannan Reading Room] :: Statement due by email