

PERFORMANCE ART

Special Topics in Performance Studies

Performance Art: Performing Identities

Performance Studies
Department of Communication
Louisiana State University
T/TH: 12 pm – 1.20pm
137 Coates

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T. 6.00pm – 7.00pm
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In this course, participants will conceptualize, devise, direct, and perform/present solo performance art pieces based upon individual, social, or aesthetic questions, discoveries, or experiments on identity. We will discuss how individual experiences and imagination can become material for works of art while maintaining broader social and political themes such as identity politics, environmental activism, human rights, and technology.

We will view works often considered shocking, marginal, or cutting edge by mostly women or international artists such as Bruguera, Orlan, Gomez-Pena, Fusco, Abromovic, Stelarc, Ono, who contextualize global concepts through personal stories and performance art (broadly construed e.g. performances, videos, installations, and sculptures). We will also discuss the work of writers who discuss performance art as an aesthetic and cultural force and who examine such works as ethnography, memory, therapy, critique, archive, or activism as well as art. Participants will develop several pieces of live, visual, or media art pieces throughout the semester, and contribute to the class blog.

Class meetings will be heavily practice based and composed of a combination of lecture, discussion, in-class viewings, and student presentations/performances. Each session will also involve performance exercises that focus on performing identities. Finally, participants will critically and artistically inquire into philosophical, political, or cultural and personal questions related to the course topic through their own piece. You will create a live, visual, literary, or media performance and write an artist's statement.

Required Books

Roland Barthes, *Camera Lucida*

Roselee Goldberg, *Performance Art: From Futurism to the Present*

I will make the other readings available on moodle.

I may make adjustments to the syllabus depending on the students' interests and the current events in the next couple of weeks.

Class Blog URL: <https://performanceart2018.blogspot.com/>

Course Schedule

In addition to the below each week we will view works and discuss previous week's practices.

Week 1

Aug 21st Introductions

Performance exercise: the Bag

Aug 23rd Discuss the syllabus, assignments, and projects for the semester.

Week 2

Aug 28th Map due-- Richard Schechner "What is Performance Studies" and "What is Performance?" Performance Studies: An Introduction London; New York:
Routledge, 2007 1-52

Dedicated Library Research Session with Mitchell Fontefont, specialty librarian

Aug 30th CMST Showcase

<https://www.facebook.com/LSUHBB/photos/a.10150135504875526/10160498493130526/?type=3&theater> (7.30pm)

and HBB Visiting Artists Show

<https://www.facebook.com/events/256231928432776/> (31st 7.30pm)

Week 3

Sep 4th Presentation

In-class reading: Richard Schechner “Performance Studies: the broad spectrum approach”

Performance exercise

Sep 6th In class viewing: “The artist is present”

Performance exercise

Week 4

Sep 11th Presentation

Map due: Roland Barthes, *Camera Lucida*. (NY: Hill and Wang), 1981

Sep 13th Performance Exercise

Performance Assignment Due – Photo

In class viewing: “The Couple in a Cage”

Week 5

Sep 18th Presentation

Map due: Peggy Phelan, “The Ontology of Performance,” in *Unmarked: The Politics of Performance*, p. 146-66 (notes 191-92)

Sep 20th Performance Assignment Due – The Beloved Object – Part 1

Week 6

Sep 25th. Presentation

Map due: Judith Butler, “Performative Acts and Gender Constitution,” *Theatre Journal* 40.4 (December 1988): 519-531

Sep 27th In class viewing: Laurie Anderson

Assignment: The Dream Part 1: Write down a dream you had in the past two weeks (Max 2 double spaced pages, bring to class).

The Beloved Object – Part 1

Week 7

Oct 2nd. In class viewing and discussion: Walid Raad and the Atlas Group

Due: Final Project: Outline

Performance exercise

Oct 4th Fall Holiday

Week 8

Oct 9th. Presentation

Map due: Andy Parker & Eve Sedgwick, “Introduction” in *Performativity and Performance*. Routledge 1995. pp. 1-18

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“Passing for White, Passing for Black” by Adrian Piper

<http://www.adrianpiper.com/docs/Passing.pdf>

Oct 11th Performance exercise

In-class viewing and discussion: Excerpts *Blow Up*/Holly Hughes

Week 9

Oct 16th. Presentation

Map due: José Muñoz “The White to be Angry: Vaginal Creme Davis’s Terrorist Drag” *Disidentifications: Queers of Color and the Performance of Politics* Minneapolis: University of Minnesota. 1999

Oct 18th In-class viewing and discussion: excerpts from *The Philosophical Tantrum* and *A Poetic Disobedience Declaration* by Guillermo Gómez-Peña
In class viewing: Ron Athey, Act Up

Performance Exercise

Week 10

Oct 23rd Presentation

Map due: “Stumbling Dance” in *Exhausting Dance: Performance and the Politics of Movement* by André Lepecki

In class viewing: William L. Pope

Oct 25th *Housekeeping* HBB

Performance Assignment Due – The Beloved Object – Part 1

Week 11

Oct 30th Presentation

Map due: Roselee Goldberg Part 1

In class viewing: Ana Mendiata, Yoko Ono

Performance Assignment:

Memories Part 1: (Max 2 double spaced pages, bring to class) Write down one sad and one happy/ funny memory. You will perform these in class (5 minutes max. together).

Nov 1st Performance Exercise: In class viewing and discussion: Jesusa Rodriguez, Linda Montano, Tanya Brugera

Due: Final Projects: Rough Draft

Week 12

Nov 6th Presentation

Map due: Roselee Goldberg Part 2

In-class viewing and discussion: Bill T. Jones/ Stelarc, Bill Viola

Nov 8th Field Trip NOMA

Week 13

Nov 13th Presentation

Map due: Selections from *Theory in Contemporary Art*

Projects Workshops

In class viewing: Joan Jonas, Marmolejo, Beuchat, Scheenaman

Nov 15th Field Trip LSU Museum

Week 14

Nov 20th Projects Workshops

Nov 22nd Thanksgiving

Week 15

Nov 27th - Nov 29th Projects Workshops

Tentative—Nov 29th Final Performances

Presentations

On most weeks one-two participants will give a ten to fifteen minute presentation on that week's reading/viewing. You are expected to think critically on the readings and prepare for a conversation.

Final Project

Ideally, you will start thinking about your final project immediately. Your final project may be a 5-10 minute performance/an installation/video art/media art accompanied

by a 4-5 page artist's statement or a lecture performance. You may also write a 12-15 page research paper.

Blog

Before 11pm every Monday you will post seven to ten points from the reading and viewing due that week that seem significant to you and that outline the material (we'll call this a map of the material). Preferably, you will write these/make your maps by hand (not typing). Typing is acceptable. Discuss the significance of these points in your post. Think about how these articles you read relate to what you do with your bodies in the space.

Near the end of each week, **before Friday at 8 pm**, you are all expected to post at least one thoughtful, critical, engaged response (between one to three paragraphs) to the previous week's readings, presentation, class discussion, exercises, and/or the viewings. Think of this as a space where the conversation continues after class. I encourage you to actively engage with each other's posts in this space.

Office Hour

Each of you will sign up for a 10 minute appointment to meet with me during my office hours during September so we can discuss your ideas for the final project and any other concerns.

Office hour sign up sheets will be posted on my office door. Please sign up for slots here and then email me with this information: Subject: "Office Hour, signed up, Day, time."

Also, feel free to contact me on email for any questions you might have. I will get back to you asap. You may not get a response to your email for up to two business days or over the weekends.

Academic Integrity

I fully support LSU Academic Integrity Policy.

Please visit the website and read this policy:

<https://www.lsu.edu/lsonline/docs/Academic-Integrity-Orientation-Moodle-Module.pdf>

I also suggest this tutorial:

<http://www.lib.lsu.edu/services/copyright/tutorials/plagiarism>

Grading

This is a participatory and interactive course. You are all expected to attend each session. If you are ill or experiencing another emergency that is preventing you from attending class please email me in advance as your absence will effect the planned activities.

Performance Review 15%

Presentation 15%

Final Performance and Artist's Statement 25%

Participation 15%

Performance Assignments 10%

Blog 20%

I will welcome any positive attempt from participants to learn better and get a higher grade. This means that I will give you a chance to rewrite/redo your assignments if you can make an argument for it. I will take an average of the two grades. If your grade is higher, your conclusive grade will be higher.

Students in need of academic accommodations for a disability may consult with Students with Disabilities Services to arrange appropriate accommodations. Students are required to give reasonable notice prior to requesting an accommodation.

Plus/Minus Grade Policy

- I will discuss grades only in person.

According to the Office of the University Registrar, "Plus/Minus Grading is required for all undergraduate, graduate, and professional courses using the A through F letter grading system. The letter grades A, B, C, and D have the suffix plus (+) or minus (-) included to distinguish higher and lower performances within each of these letter grades. The letter grade F does not include the plus/minus distinction." For determining mid-term and final grades, the following scale will be used:

100-97=A+	89-87=B+	79-77=C+	69-67=D+	59 and below=F
96-93=A	86-83=B	76-73=C	66-63=D	
92-90=A-	82-80=B-	72-70=C-	62-60=D-	

Diversity Statement

See http://www.lsu.edu/diversity/about_us/mission_vision.php

Diversity is fundamental to LSU's mission and the University is committed to creating and maintaining a living and learning environment that embraces individual difference. Cultural inclusion is of highest priority. LSU recognizes that achieving national prominence depends on the human spirit, participation, and dedicated work of the entire University community. **Flagship: 2020** will be realized by bringing together diverse ideas, perspectives, skills, and talents of the nation's pre-eminent scholars, brightest students, and leading higher education professionals. Through its Commitment to Community; LSU strives to create an inclusive, respectful, intellectually challenging climate that embraces individual difference in race, ethnicity, national origin, gender, sexual orientation, gender identity/expression, age, spirituality, socio-economic status, disability, family status, experiences, opinions, and ideas. LSU proactively cultivates and sustains a campus environment that values open dialogue, cooperation, shared responsibility, mutual respect, and cultural competence— the driving forces that enrich and enhance cutting edge research, first-rate teaching, and engaging community outreach activities.