

AH 265: History of Performance Art 1900-present
CRN: 42297, 42298(H)
T/Th 9:30-10:45, 304 Stevenson Hall
Course Syllabus, Fa 2018



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Description and Course Objectives

This course explores selected examples of performance art made since 1900. One of the major themes motivating the class is the sense many people began to have at the turn of the 20th century that "modernity" was quickly changing the ways they experienced their own embodiment. How artists used the body as an artistic material to give form to what these changes felt like – both the negative consequences and the sense of new potential – will be a question we return to again and again. The course will consider the historical significance of the feelings particular artworks convey insofar as they articulate responses to the conditions governing everyday life in the places they were made (we will closely consider Europe, the U.S., Russia, and Japan.) Students will develop their ability to describe languages of the body as they function statically and as they unfold in time within performative structures, grapple with theoretical texts that characterize four historical periods and consider how their ideas might apply to the artworks, practice comparing different works from within the same period and between different periods in order to craft a sense of a historical narrative, write a short visual analysis paper about a work on view in Chicago, and write a research paper that analyzes and situates 3-4 works by a performance artist of their choosing within history. *Note:* The course places an emphasis on western art in the first half because "performance art" was originally a western category, and it does so in the second half due to the professor's

specialization. In order to reflect the richness of the global history of performance art after 1960, examples from other geographic areas will be brought into lecture for comparison frequently. Students are encouraged to write research papers on artists from places other than the U.S. or Europe.

Textbook RoseLee Goldberg, *Performance Art From Futurism To the Present*, Third Edition (New York: Thames and Hudson, 2011.) Available in the University bookstore. 1988 edition on reserve in Daley Library. Page numbers slightly different.

Readings as PDFs

In [Dropbox File called "Readings AH 265."](#) A few are website articles online. Please download pdfs and print them out, or read and take notes on your device. Bring readings to class on the day for which they are assigned.

On Reserve

Valerie Oliver, *Radical Presence: Black Performance in Contemporary Art* (2013), Call #: NX456.5 P38 R33 2013
Art and Feminism, (Phaidon, 2001), N72.F45 A78 2001
The Artist's Body (Phaidon, 2000), N6494.B63 A773 2000

Grading

Participation in class discussion and reading assignments 10%
Midterm Exam Review Presentations and participation in review discussions 5%
Midterm 1 20%
Midterm 2 20%
Visual Analysis Paper 10%
Research Paper (in 3 parts) 20%
Oral Presentation 15%
All Exams, Papers, and Oral Presentation must be completed to pass the course.

Attendance

Students are expected to attend all class meetings. To accommodate life emergencies, your grade will not be affected for the first three absences, but with each additional class missed your total grade goes down 5%. (So, if your final numeric grade were 92/A, a third absence would lower your grade to 87/B, a fourth absence to 85/B, etc.)

Participation

Since this is a small class, students are expected to participate in class discussion at least once per class. Many questions and opportunities to speak will be offered, but students should feel free to raise their hands and offer a question or a comment at any point during class. If you have a question, someone else is probably wondering something similar. If you have an insight, we all benefit from hearing it. If you have a problem with something in the material being discussed or with the way it is being discussed, make your voice heard! Coming to class with questions or thoughts about the readings is another way to be sure you participate.

Reading

Readings for the course include primary documents, encyclopedia entries, textbook overview chapters, cultural theory, and articles and chapters by art historians making particular arguments about works of art. Some will be very straightforward, others more challenging. Please read and take notes on each reading before the class for which it is due, and come to

class with questions. Incorporate what you learn from the readings into your exam essays and papers.

Lectures

Class will almost always include lecture and discussion and you should take notes on what gets discussed. Take class notes on the following areas.

- I. Background necessary for understanding the Key Work (usually this is information about the artist's biography and cultural context.)
- II. Information about the Key Work
- III. History. Artistic movement that the Key Work falls into, and the main historical conditions or changes that were affecting life when the work was made. Key points from the readings show up here, too.
- IV. The "Main Point" Prof. Archias makes or underlines about the key work. (If it's not clear, please ask! She may need your help figuring it out.)
- V. If we Compare two works, the main similarities and differences between the two works.

Journal

It is recommended that students keep a journal as we go to help you study for the exams. You will not hand the journal in. The journal should contain two types of entries.

1) Key Works. Each class meeting with new content centers around a single artwork, listed on the schedule of lectures below. For each Key Work, dedicate one entry in your journal to describing the features listed on the "Key Work Worksheet" posted on ??Blackboard: -

Artist, Title, Date;

- Formal description (what the work looks like, its main components, its structure, and what happens);

- Feeling of the work and why (according to you);

- Relevant historical facts, conditions, and/or shifts (refer to readings and lectures);

- Other comments

2) Comparisons (Cfs.). Most classes also include a Comparison of two Key Works (marked "Cf." in the schedule below.) Dedicate one entry of your journal to each Comparison, using the "Comparison Worksheet" on ??Bb as a guideline. Since you have already covered the basics of each Key Work in the Key Work entry, the Cf. entry will be dedicated to a discussion of the two works' similarities and significant differences. Your answer should take the form of a short essay. Use the comparison to construct a historical narrative for yourself.

A
Manet and Ibsen
Ibsen and Boccioni
Boccioni and Ball
Ball and Meyerhold

B
Meyerhold and The Tiller Girls
The Tiller Girls and Baker
Baker and Brecht
Brecht and Dudley
Dudley and Graham

C
Graham and Warhol
Warhol and Tanaka
Tanaka and Schneemann
Schneemann and Ono
Ono and Rainer

D
Rainer and Piper
Piper and Acconci
Acconci and Nengudi & Fleming
Nengudi & Fleming and Cauleen Smith

See example journal entries on Bb. The Key Work entries will be note-like. The Cf. entry is a short, more polished piece of writing. We may often begin work for a journal entry with an in-class writing assignment or discussion, so bring paper to class that can be easily transferred to your journal binder.

Use your journal to study for exams.

Exam Review Informal Presentations

On midterm exam review days, each student will be responsible for bringing in material on 2-5 key works, and sharing these points with the class. All students are expected to participate in discussion on review day.

Exams

Bring blue book to exams, available in the student store (60 cents). Exams will consist of questions with slides to prompt short and long essays. The midterms are to be completed in one hour. Expect comparison essays on the similarities and differences between two key works. Essays will be evaluated in the following areas:

- I. Vividness of formal description of the artworks
- II. History and theory – **you must refer to readings** to receive points for this section
- III. Vividness of account of individual aesthetic response
- IV. Both similarities and differences are discussed well
- V. Quality of ideas

Short Paper Assignment – Visual Analysis **DUE 9/24 on Blackboard and hard copy 305 HH.**

Choose one of the following works of performance art as the topic of your paper. Use google to find additional photographs and videos (if available) of your chosen work.

1. Mierle Ukeles, [*Maintenance Art at the Hartford Atheneum*](#), including *Hartford Wash*, 1973 & [*Transfer: The Maintenance of the Art Object, 1974*](#). Hartford, Connecticut.

- a. To Read: Helen Molesworth, "House Work and Artwork," *October* (Spring 2000): 71-97.
2. Andrea Fraser, [Little Frank and his Carp, 2001, Guggenheim Bilbao](#). Bilbao, Spain.
 - a. To Read: Fraser, "Why Does Fred Sandback's Work Make Me Cry," 2005, excerpt.
3. William Pope L, [The Great White Way, 22 Miles, 9 Years, 1 Street](#), 2001-2010, New York City.
 - a. To Read: William Pope. L. and Chris Thompson, "America's Friendliest Black Artist," [interview] *PAJ: A Journal of Performance and Art*, Vol. 24, No. 3 (Sep., 2002), pp. 68-72.
4. Sharon Hayes, [I March in the Parade of Liberty, But As Long As I love You, I'm Not Free, 2008, New York City. \(under "projects"\)](#). Additional Photos [here](#).
 - a. To Read: Willow Sharkey, "Love Meetings: Impersonality and Intimacy in the Art of Sharon Hayes," Masters Thesis, CSU Chico, 2012, excerpt: 26-44.
 - b. To Watch: Sharon Hayes lecture, Univ. of Chicago, Nov 2012 (Scroll down for Hayes video) :
<http://lucian.uchicago.edu/blogs/opc/archives/http://lucian.uchicago.edu/blogs/opc/archives/>

Write a 1000 word (Honors, 1500 word) visual analysis of a single work of art. Your essay should offers an analysis and interpretation of a work of art based fundamentally on what can be seen and heard in videos and photographs documenting the work. Do outside research to learn about the artist's intentions and historical context and to support, extend, and complicate your argument about the work's visual properties. Recommended Process:

1. Go to the video and photographs of the work and spend at least an hour viewing your chosen work. Take notes on your formal and aesthetic experience of it. Questions to ask when visiting an artwork to get ideas flowing (you do not need to answer all of these in your paper, just use them to figure out what you think its most important qualities are):
 - a. What happens in the performance?
 - b. What are its visual qualities?
 - c. What feelings does the artwork express or generate in you?
 - d. HOW does it produce its particular effects?
 - e. How do you read its materials, gestures, colors, and/or structure?
 - f. Where did the performance take place? Was it site specific?
 - g. What does the artwork ask of the viewer?
 - h. What sort of relations with the viewer or between viewers/participants does it set up?
 - i. If this artwork were a person, what kind of personality would it have? Why do you say that?

- j. If the work is representational, what is the subject matter? Does it seem like the artist is supportive or critical of that subject matter?
- k. If the work is abstract, what do you think it is about? Why do you say that?
- l. Does the work you've chosen give form to ideas about the natural world? What is Nature, according to this artist?
- m. Is this artwork a good example of how YOU think a work of art should gather a public around itself? Why or why not? Would you change anything if you could?

2. Research the artist and the work online and in the library. Start with the recommended reading listed above under the title of the work and included in the [Dropbox Readings File](#), Wikipedia and the artist's personal website (if there is one), but be sure to draw on at least two additional substantive sources. For books on your artists, use the [Daley library web site](#). For journal articles, use the [databases](#): JSTOR and Art Index, available through the library web site. Questions to ask:

- a. What are the facts about the work and how it was made?
- b. What are the artist's stated intentions? Does the work meet those intentions or fail to meet them in interesting ways?
- c. What have other critics and historians said about the artist's work? Do you agree with these authors? Why or why not?

3. Write an essay (1000-1500 words) on what you think the artwork is about or what it achieves that includes the following components:

- a. Briefly introduce the artist and the artwork and provide a clear and concise [thesis statement](#) that summarizes your understanding of its meaning.
- b. Provide an analysis of the work's themes that supports your thesis using formal analysis, facts about the artist and his or her historical period, and your own aesthetic response to the work.
- c. Think about the ways in which your different forms of analysis (*formal*, *sociohistorical*, and *aesthetic*) complement and/or conflict with each other.
- d. Conclude by explaining how your integrated analysis has supported the thesis you provided in part a.
- e. Make sure all sources are cited in footnotes using Chicago Style as outlined [here](#).
- f. Make sure that you develop a title that effectively conveys your thesis.
- g. Make sure that you also include at least one image of the work useful for illustrating your analysis. Depending on the particular work and how you approach it you may also want to provide further details or other works for comparison.
- h. After you have finished be sure to go through it at least two additional times to catch spelling, grammatical and punctuation errors and to simplify, tighten and clarify your prose.
- i. Submit your final essay on Blackboard through the portal for this assignment and as a hard copy under Prof. Archias's office door (305 HH). Include a title, text, notes, and illustrations combined in a single DOC, RTF, or PDF file. Your paper will be checked for plagiarism using Safe Assign or other online app.

Your paper should fulfill this general guideline provided by Guy Raffa in his article [What the Head of Hiring at Google Doesn't Understand About Skills](#):

The "excellent" paper will contain a substantive thesis that is appropriately focused, coherent, and interpretive, not merely descriptive; a detailed analysis of well-chosen examples to support the argument; a logical ordering of parts, each contributing to the whole, with

transitions and topic sentences that advance and crystallize the main points; an effective use of information from credible sources, correctly cited and documented; and all expressed in clear, concise, grammatically correct prose.

You may also want to look [here](#) for further guidance about writing and [here](#) for further tips for writing about art and/or come to meet with Professor Archias.

Research Paper

Each student will also write one 8 page (Honors 10-12 pages) research paper on a topic of your choice. See list of recommended topics at the bottom of this document. Follow all of the instructions for the short paper above, only now you will discuss 3-4 works by the artist you have chosen to research, connecting them in a narrative about the artist and his or her work. The paper has 3 stages, each with a separate due date:

- 1)** Proposal and bibliography, on Bb, due **10/19**. Describe at least one work by your artist, your main research questions, and your current thoughts about what his or her work is about (your current thesis.) The Bibliography should have at least 12 sources on it, 4 of them must be physical books from the library, and 4 must be peer-reviewed scholarly articles such as those found on the JSTOR database. 20 points
- 2)** 1st draft & peer review, hard copy, peer review in class, due **11/15**. 30 points
- 3)** Final draft, on Bb through SafeAssign and hard copy under Prof. Archias's office door, due **11/21** 150 points.

Paper Evaluation

Both papers will be evaluated in the following areas:

- I. Thesis – Clarity and quality of ideas
- II. Description of artworks – vivid and supports thesis
- III. Organization
- IV. Research and use of sources
- V. Mechanics

Oral Final Presentation

During the last two class meetings, each student will speak for 5 minutes on one work of art from his or her research paper, explaining **how it fits into the history of performance art** as outlined in this course. Your presentation must address the following areas:

- 1) Briefly describe the work.
- 2) Explain which of the four historical periods we studied (See Unit A-D titles) that it fits into and why (in addition to the date, discuss ways its formal response to its socio-historical context is similar to at least one of the other key works in this unit.)
 - a) Explain how the artwork draws on the languages of performance art (particularly the use of the body as a material, if relevant) to say or give form to something about its historical moment.
- 3) Discuss at least one strategy used by an artist from an earlier historical period (Unit A-D) that the artwork seems to **cite** **OR** one strategy used by an artist in a later historical period (Unit A-D) that the artwork seems to **anticipate**.

Late submissions

Late work will be marked down 10% per day late. Students requiring an extension of time to complete an assignment should email the professor with a request and an explanation at least 5 days in advance of the due date.

Writing Center

Really helpful. 105 Grant Hall. www.uic.edu/depts/engl/writing

Plagiarism And Cheating may result in failure in the course and possible disciplinary action. For clarification on what constitutes plagiarism, see http://tigger.uic.edu/~edelberg/crediting_others/index.htm

Performance Art in Chicago Fall 2018

General venues:

[Defibrillator Gallery](#) - See calendar of events.

[Links Hall](#) - ongoing. [Links Hall Facebook Page](#). 3111 N. Western Ave., Chicago.

[Video Data Bank](#). School of the Art Institute of Chicago, 112 S. Michigan Avenue, Chicago.

[Appointment required](#). Free.

Museum of Contemporary Art (MCA) (closed Mon, free Tue), 220 E. Chicago Ave., Chicago

The Art Institute (free Thu 5-8)

Specific Recommended Performances:

Thru 9/2 Otobong Nkanga, [Carved to Flow](#), MCA Galleries, Tue & Fri 12-7, Sat & Sun 12-3, \$8 or free Tue.

9/7-9/9 [Breaking Ground: Makers and Wreckers](#), Links Hall, 7 p.m., \$11.50+

9/16 [Bellow: Gathering, Claiming](#), Links Hall, 7:30 p.m., \$12

10/3 [Bob Eisen and guests, One Off, Off One, Again](#), Links Hall, 7:30 p.m., \$10

10/21 [Considered To Be Allies, presented by ACRE](#) @ Links Hall, 7 p.m., \$10

11/2-11/3 [Ralph Lemon, Bebe Miller, Ishmael Houston/Jones improvisation](#), MCA Stage, 7:30 p.m., \$10

11/3 Opening of [Groundings](#), exhibition of visual and movement artists, MCA, talk by curators and artists at 3 p.m., \$8 museum admission fee.

12/6-12/9 [Claudia Rankine, Will Rawls, John Lucas, What Remains](#), MCA Warehouse, 1747 W. Hubbard St., Chicago, 7:30, \$10

SCHEDULE OF LECTURES, READINGS, and DUE DATES (Subject to Change)

Readings listed below are in three places: the Goldberg textbook, the [Dropbox Readings folder](#), or online. Complete all readings before the day for which they are assigned. The **Key Works** and Comparisons (Cf.) relate to your exams and study journal.

**Honors: when texts are excerpted, please read the complete version of the text (if provided) in the Dropbox Readings folder.

[LINK TO PDFs of LECTURES.](#)

UNIT A: 1910-1925 – Against Bourgeois Culture

WEEK 1

8/28 Introductions

to each other, to the course, to Short Paper assignment, Library Research 101

8/30 THEORY: The Modern Body – *Blasé*

Read: Simmel, "The Metropolis and Mental Life," 1902-03

Read: T.J. Clark, "Olympia's Choice," excerpt, from *The Painting of Modern Life* (1984).

Screen?: *A Doll's House* Part I for 9/4.

Key Work: [Manet, Olympia, 1863.](#)

WEEK 2

9/4 The Bourgeoisie – *Interiority*

Read: Karl Marx, excerpts from "The Commodity," in *Capital* (1867), p. 125-134, 138-39, 154, 157, 162-166.

Read: Franco Moretti, *The Bourgeois*, Chapter 1, pp. 7-25.

9/6 The Bourgeoisie – *Interiority II*

Read: "Synopsis" of *A Doll's House* on [Wikipedia](#).

Watch: [Summary version](#) of Ibsen, *A Doll's House*, directed by David Thacker for television in the UK, 1992. posted on Youtube by Rawan Alzubaidi.

Read: Katherine E. Kelly, "Pandemic and Performance: Ibsen and the Outbreak of Modernism," *South Central Review* 25:1 (Spring, 2008), pp. 12-35. (focus on discussion of *A Doll's House*, skim the rest if you like)

Key Work: [Ibsen, A Doll's House, 1879.](#) [Summary version](#)

Cf: Manet and Ibsen

WEEK 3

9/10 FYI: Study Abroad Fair, 9 a.m. – 3 p.m., Student Center East.

9/11 Futurist Evenings – *Shock*

Read: Marinetti, "Futurist Manifesto," 1909.

Read: Marinetti, Settimelli, and Corra "The Synthetic Futurist Theatre: A Manifesto," 1915.

Read: Selection of Futurist Sintesi;

Read: Goldberg, 11-30;

Read: R.S. Gordon, "The Italian Futurist Theatre: A Reappraisal," in *The Modern Language Review* 85:2 (April 1990): 349-361

Key Work: [Boccioni, Caricature of a Futurist Evening in Milan, 1911.](#)

Cf. Ibsen and Boccioni

9/11 **STRONGLY RECOMMENDED**, [Hannah Higgins, Performance Lecture, The School of the Art Institute, 112 S. Michigan Ave., 6 p.m.](#)

9/13 Dada Performance at the Cabaret Voltaire – *Trauma*

Read: Goldberg, 52-63

Read: Hal Foster, "Dada Mime," *October* 165 (summer 2003): 166-176.

Key Work: Ball, *Karawane*, 1916, [performance link](#) and [poem link](#)

Cf. Boccioni and Ball

WEEK 4

9/18 Meyerhold's Biomechanics – *Constructivism*

Read: Goldberg 40-47;

Read: Jonathan Pitches, *Vsevelod Meyerhold* (London: Routledge, 2003), 29-37; 67-75

Read, OPTIONAL: Law, "Meyerhold's Magnanimous Cuckold," 1982.

Watch: "[Meyerhold's Biomechanics](#)," by University of Iowa acting students (especially performance of *The Magnanimous Cuckold* @ 19:00.)

Key Work: Meyerhold et. al., *The Magnanimous Cuckold*, 1922.

Cf. Ball and Meyerhold

UNIT B: 1925-1949 - Alienated but Taking Action

9/20 THEORY: The Mass Ornament – *Critical Analysis of Spectacular Abstraction*

Read: Kracauer "The Mass Ornament," 1927, pp. 75-88.

Read: Kate Elswit, "Accessing Unison in the Age of Its Mechanical Reproducibility," *Art Journal* (Summer 2009): 51-61.

Key Work: [The Tiller Girls, chorus line, ca. 1930.](#)

Cf. Meyerhold and The Tiller Girls

Monday 9/24, by 6 p.m. ***DUE on Bb through Assignment portal AND hard copy to 305 HH: Short Visual Analysis Paper on a performance artwork. See instructions above under **Papers**.

WEEK 5

9/25 Josephine Baker – *Primitivize Back*

DISCUSS RESEARCH PAPER ASSIGNMENT.

Read: Dalton and Gates, "Josephine Baker and Paul Colin: African American Dance Seen Through Parisian Eyes," *Critical Inquiry* (Summer 1998): 903-934.

Key Work: [Josephine Baker dancing in 1927.](#)

Cf. The Tiller Girls and Baker

9/25 RECOMMENDED: LECTURE BY William Howell, Sydney Stein Professor of American Politics at the University of Chicago, on "Making a President: Performance, Public Opinion and the Transmutation of Donald J. Trump," 11-12, BSB 1115.

9/27 Bertolt Brecht – *Alienate Back*

Read: Brecht, "Alienation Effect in Chinese Acting" (1936), "On Gestic Music" (ca. 1937), and "The Popular and the Realistic" (1938) in *Brecht on Theatre: The Development of an Aesthetic*, ed. by John Willett, pp. 91-99; 104-112.

Read Online: "[The Mother \(Brecht play\)](#)," [wikipedia.org](#).

Watch: [Brecht, The Mother, 1932, performed by My Barbarian in 2015](#). Start video at 15:00.

Key Work: Brecht, *The Mother*, 1932.

Cf. Baker and Brecht

WEEK 6

10/2 Dance for Socialism – *Organize*

Read: Mark Franko, "Bodies of Radical Will," in *Dancing Modernism, Performing Politics* (Bloomington: Indiana University Press, 1995), pp 25-37.

Read: "Jane Dudley, Time is Money: Dance As Agitational Propaganda During the Depression Years," text from former post on vimeo.com.

Key Work: [Jane Dudley, Harmonica Breakdown, 1938. @ 2:25](#)

Cf. Brecht and Dudley

10/3 RECOMMENDED: [Bob Eisen and guests, One Off, Off One, Again, Links Hall, 7:30 p.m.](#)

10/4 Martha Graham – *Create a New Language From the Interior*

Read: Franko, "Emotivist Movement and Histories of Modernism: The Case of Martha Graham," in *Dancing Modernism, Performing Politics*, 38-74.

Watch: [A Tribute to Martha Graham, 1994](#). (Note many quotes and clips of dances.)

Watch, OPTIONAL: [Graham, Appalachian Spring, 1944](#).

Watch Key Work: [Graham, Night Journey, 1947](#).

Cf. Dudley and Graham

10/5 REQUIRED, in exchange for canceled class on 10/18. Attend lecture by Nora Taylor, "The Performance, The Relic and the Archive: South and Southeast Asian Artists' Engagements with History," Room Henry Hall 106, 4:15-6 p.m.

See professor for sign-in sheet at event.

Assignment:

- Take notes while you are listening to Taylor's lecture on key facts, artworks discussed, and her interpretations or analysis of her material (why she thinks it matters.)
- Then write up a report that includes a) three significant facts or interpretations that you took away from the lecture; b) a 5-10 sentence visual analysis of one of the works of art she discussed; c) a question, insight, or problem that, upon reflection, you have in response to the lecture. **Due 10/21, 5 p.m.**

Note: If you absolutely cannot attend the Taylor lecture, attend one of these events in the schedule below and write a similar report about it:

~~10/17 Martine Syms, AIC, 6pm CANCELLED~~

[10/19 Richard Powell, "Black Parnassus: Art in Chicago in the Interwar Years," Columbia College, 619 S. Michigan Ave., Stage Two, 6 p.m.](#)

10/20 Barak adé Soleil, performance, Gallery 400, 6 pm

WEEK 7

10/9 Midterm Exam Review
Due: Informal Presentations

10/9 RECOMMENDED: Dani and Sheilah ReStack, *Shameless Light*, a reading of love letters by queer women, Gallery 400, 600 S. Peoria, 6 p.m.

10/11 Midterm Exam

10/11 RECOMMENDED: Liz McCarthy WHISTLERS performance, Hyde Park Arts Center, 6-8 p.m.

UNIT C: 1950-1969 - Embracing *and* Challenging Everyday Life in Consumer Culture

WEEK 8

10/16 THEORY: Consumers Performing – *Self*

Read: Erving Goffman, excerpts beginning "To Summarize..." and "Front," from *Presentation of Self in Everyday Life*, 1959, 8-9, 13-19.

Read: Guy Debord, *The Society of the Spectacle*, p. 11-24.

Read: Andy Warhol, "Warhol in his Own Words: Untitled statements (1963-1987), from *Theories and Documents of Contemporary Art*, 340-346.

Key Work: [Warhol, Screen Tests, 1965](#). ***NOTE: Music not original. Watch once w/o sound.

Cf. Graham and Warhol

Paper topic discussion

~~10/17 RECOMMENDED: [Martine Syms lecture](#), The Art Institute, Fullerton Hall, 6 p.m. CANCELLED~~

10/18 NO CLASS in exchange for Taylor lecture 10/5.

DUE 10/21: Taylor lecture assignment See 10/5 above.

10/19 ***DUE on Bb: 2 page paper proposal and working bibliography with 12 sources (must include books [4 minimum] and articles from peer reviewed journals (such as those found on the JSTOR database.)

10/20 STRONGLY RECOMMENDED: Barak adé Soleil Performance, Gallery 400, 6 p.m.

WEEK 9

10/23 Gutai – *Individualism*

Read: Namiko Kunimoto, "Tanaka Atsuko's *Electric Dress* and the Circuits of Subjectivity" *The Art Bulletin*, XCV, no. 3 (September 2013): 465-483.

Key Work: [Tanaka, *Electric Dress*, 1956.](#)

Cf. Warhol and Tanaka

10/25 Happenings and Carolee Schneemann -- *Sensuousness*

Read: Goldberg, Ch. 6, pp. 128-138.

Read: Archias, "Concretions," from *The Concrete Body*, 2016

Key Works: [Schneemann, *Meat Joy*, 1964](#)

Cf. Tanaka and Schneemann

WEEK 10

10/30 Fluxus and Yoko Ono [+John Cage] -- *Participating*

Read: Julia Bryan-Wilson, "Remembering Yoko Ono's Cut Piece," *Oxford Art Journal* 26:1 (2003): 99-123.

Key Work: [Ono, *Cut Piece*, 1965](#)

Cf. Schneemann and Ono

Due at start of class: [Homework assignment:](#)

1. [view the key work.](#)
2. [Spend 5-10 minutes writing an answer to the question "What is the feeling of this work of art and why do you say that?"](#)
3. [Pull two quotes from the assigned reading that help you understand the work.](#)
4. [Print or write this out and hand in at the start of class.](#)

11/1 Judson Dance Theater and Yvonne Rainer [+ Cunningham] – *Routine Tasks*

Read: Goldberg, Ch. 6, pp. 138-144.

Read: Rainer, "A Quasi Survey of Some Minimalist Tendencies," 1966.

Read: Sally Banes, "The Aesthetics of Denial," in *Terpsichore in Sneakers: Postmodern Dance* (Middletown: Wesleyan Univ. Press, 1977, 1987 ed.), 41-54.

Key Work: [Rainer, *Trio A*, 1966](#)

Cf. Ono and Rainer

Due at start of class: [Homework assignment:](#)

1. [view the key work.](#)
2. [Spend 5-10 minutes writing an answer to the question "What is the feeling of this work of art and why do you say that?"](#)
3. [Pull two quotes from the assigned reading that help you understand the work.](#)
4. [Print or write this out and hand in at the start of class.](#)

11/2-11/3 RECOMMENDED: [Ralph Lemon, Bebe Miller, Ishmael Houston/Jones improvisation, MCA Stage, 220 E. Chicago Ave., 7:30 p.m., \\$10](#)

UNIT D: 1970-2004 - Anti-Spectacular Vulnerability (OR "Making public space from the private space of the commodity")

WEEK 11

11/6 THEORY: The New Spirit of Capitalism

Read: Boltanski and Chiapello, "The Test of Artistic Critique," in *The New Spirit of Capitalism*, 419-472. FOCUS ON PAGES 438-455.

Read: Piper, Statement about *Catalysis*, 1971.

Key work: Adrian Piper, *Catalysis*, 1970 (Scroll down to view *Catalysis*. Google the piece for larger, better images.)

(+ Conceptual performance by Bruce Nauman)

Cf. Rainer and Piper

Due at start of class: [Homework assignment:](#)

1. [view the key work.](#)
2. [Spend 5-10 minutes writing an answer to the question "What is the feeling of this work of art and why do you say that?"](#)
3. [Pull two quotes from the assigned reading that help you understand the work.](#)
4. [Print or write this out and hand in at the start of class.](#)

11/8 Conceptual Art and Acconci -- *Limits and Boundaries*

Read: Goldberg, Ch. 7, pp. 152-157

Read: Blake Stimson, "Body and Vitrine," 2011. **Focus on** pp. 12-23.

Key Work 1: Acconci, *3 Adaptation Studies*, 1970;

Key Work 2: Seedbed, 1970

Cf. Piper and Acconci

Due at start of class: [Homework assignment:](#)

1. [view/read about the key works.](#)
2. [Spend 5-10 minutes writing an answer to the question "What is the feeling of each work of art and why do you say that?"](#)
3. [Pull two quotes from the assigned reading that help you understand the work.](#)
4. [Print or write this out and hand in at the start of class.](#)

WEEK 12

11/13 Acconci, part 2 + Review

11/15 Paper. . .

~~CANCELLED Cassandra Smith, guest lecture on Native American Performance Artist Rebecca Belmore:~~

~~Read: Mishuana Goeman, "Ongoing Storms and Struggles: Gendered Violence and Resource Exploitation," 2017.~~

~~**Key Work: Rebecca Belmore, Title TBA**~~

~~Cf. Acconci and Belmore~~

~~Due at start of class: [Homework assignment from Cassandra Smith:](#)~~

*****DUE: 1st draft of paper, send to partner. cc Prof. Archias on the email exchange.**

11/16: DUE: Peer Review. 3 constructive criticisms on your partner's paper draft. As much praise as you like. cc Prof. Archias on the email exchange.

11/16 RECOMMENDED: "Video Corpo" opening, exhibition of artworks on video that foreground the body, Zhou B Art Center, 1029 W 35th St, Chicago, IL 60609, 7-10 p.m.

WEEK 13

11/20

Embodiment Abstracted – *Blackness*

Read: Essays by Nyong'o and Oliver in *Radical Presence: Black Performance in Contemporary Art*, 2013, pp 14-19, 26-29, 114-119.

Read: Oditia, "Unseen Inside Out", *Nka* (1997)

Key work 1: Senga Nengudi, *Performance Piece*, 1978, from *RSVP Cycles*, 1975-80

(Also watch: <https://www.youtube.com/watch?v=ihcSz5kXyzg>)

and

Key work 2: Sherman Fleming, *Something Akin to Living*, 1979

Cf. Acconci and Nengudi & Fleming

Due at start of class: Homework assignment:

1. view the Nengudi work.
2. Spend 5-10 minutes writing an answer to the question "What is the feeling of this work of art and why do you say that?"
3. Pull two quotes from the assigned reading that help you understand the work.
4. Print or write this out and hand in at the start of class.

Weds 11/21, 6 p.m. (or before) ***DUE: Research Paper – place under Prof. Archias's office door, 305 HH, and submit to Blackboard.

11/22 NO CLASS. THANKSGIVING.

WEEK 14

11/27 NO CLASS DUE TO PROFESSOR'S WEATHER-RELATED TRAVEL PROBLEMS.

11/29 Cauleen Smith

Watch: Cauleen Smith, [LINK TO VIDEO](#)

Read: Claire Tancons and Smith, "Conversation about THE SUPERNOVA PROCESSION," 2012.

Key Work: Cauleen Smith, *Space is the Place (A March for Sun Ra)*, part of the [Solar Flare Arkestral Marching Band Project](#), Chicago, Chinatown, 2011. [LINK TO VIDEO](#)

Cf. Nengudi & Fleming and Smith

Due at start of class: Homework assignment:

1. view the key work.
2. Spend 5-10 minutes writing an answer to the question "What is the feeling of this work of art and why do you say that?"

3. Pull two quotes from the assigned reading that help you understand the work.
4. Print or write this out and hand in at the start of class.

WEEK 15

12/4 Midterm 2 Review and Final Exam Review

Due: Informal Presentations

12/6 Midterm Exam 2

12/6-12/9 RECOMMENDED: [Claudia Rankine, Will Rawls, John Lucas, *What Remains*, MCA Warehouse, 1747 W. Hubbard St., Chicago, 7:30, \\$10](#)

WEEK 16

12/12, **Wednesday**, 10:30 a.m. – 12:30 p.m. **5 minute final presentation by ALL students.**

Research Papers returned.

EVERYONE MUST BE PRESENT TO PASS THE FINAL.

Everyone: Submit 1 powerpoint slide with a good reproduction of the performance artwork you will be discussing by email to Prof. Archias by 2 p.m. Tues. 12/11

PAPER TOPIC SUGGESTIONS

- Any artist on the syllabus or in the readings
- Any artist in the catalog or exhibition website, [Radical Presence: Black Performance](#) by Valerie Oliver (book on reserve in Daley Library for AH 265.)
 - 1920s
 - Akarova (Belgian Avant-garde)
 - Mary Wigman
 - Sophie Taeuber-Arp
 - 1940s
 - Katherine Dunham
 - Pearl Primus
 - beginning circa 1960s
 - Alvin Ailey
 - Trisha Brown
 - Steve Paxton
 - Simone Forti
 - Fluxus
 - Ben Patterson
 - Allison Knowles
 - beginning circa 1970s
 - Gutai artists
 - Hi Red Center (Japan)
 - Yayoi Kusama
 - Lygia Clark
 - Hélio Oiticica
 - beginning circa 1970s
 - Eleanor Antin
 - VALIE EXPORT
 - Faith Wilding
 - Ana Mendieta
 - Adrian Piper
 - David Hammons
 - beginning circa 1980s
 - Guillermo Gomez-Peña
 - James Luna

- Karen Finley
- ASCO
- Eastern European performance art
- Laibach, NSK (Yugoslavia)
- Annie Sprinkle
- beginning circa 1990s
- Coco Fusco
- William Pope L
- Clifford Owens
- Ron Agee
- Santiago Sierra
- Relational Aesthetics
- Meg Stuart
- Anna Theresa de Keersmaeker

- Simon Leung
- beginning 2000s
- Tania Bruguera
- Kim Soo Ja
- Theaster Gates
- Wu Tsang
- Tino Sehgal
- Boris Charmatz
- Ralph Lemon
- Bojana Cvejic ´
- Jennifer Reeder
- Cauleen Smith
- Martine Syms

University Policies

ACADEMIC INTEGRITY

As an academic community, UIC is committed to providing an environment in which research, learning, and scholarship can flourish and in which all endeavors are guided by academic and professional integrity. All members of the campus community—students, staff, faculty, and administrators—share the responsibility of insuring that these standards are upheld so that such an environment exists. Instances of academic misconduct by students will be handled pursuant to the [Student Disciplinary Policy](http://www.uic.edu/depts/dos/studentconduct.html). <http://www.uic.edu/depts/dos/studentconduct.html>

SPECIAL NEEDS

The University of Illinois at Chicago is committed to maintaining a barrier-free environment so that students with disabilities can fully access programs, courses, services, and activities at UIC. Students with disabilities who require accommodations for access to and/or participation in this course are welcome, but must be registered with the Disability Resource Center (DRC). You may contact DRC at 312-413-2183 (v) or 312-413-0123 (TTY) and consult [this resource](#).

RELIGIOUS HOLIDAYS

Students who wish to observe their religious holidays shall notify the faculty member by the tenth day of the semester of the date when they will be absent unless the religious holiday is observed on or before the tenth day of the semester. In such cases, the student shall notify the faculty member at least five days in advance of the date when he/she will be absent. The faculty member shall make every reasonable effort to honor the request, not penalize the student for missing the class, and if an examination or project is due during the absence, give the student an exam or assignment equivalent to the one completed by those students in attendance. If the student feels aggrieved, he/she may request remedy through the [campus grievance procedure](#).

CUT, due to lack of availability of the video:

Wu Tsang

Read: Wu Tsang, TBD ??

Read: Kaitlin Roelofs, "Not Just Cheers for Queers: Wu Tsang's Exploration of Safe Spaces," unpublished manuscript, 2012

Screen in class: Wu Tsang, *Wildness*, 2005.

Key Work: Wu Tsang, *Wildness*, 2005
Cf. TBA and Wu Tsang