

# Video in/and Performance Art

Fall 2012

Faculty: Naima Lowe, MFA

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Sem 2 A2108 x6755

Office Hours – Fridays By Appointment (please schedule a week in advance)



*Adrian Piper's "Cornered" 1988 – Still taken from:  
<http://vimeo.com/10547710>*

This program is an opportunity for advanced students with a background in a variety of art forms to build on their skills in the history, theory and creation of visual, performance and media art with the support of a learning community. Our focus will be on the exploration of Video Art and Performance Art as forms that have histories and practices that simultaneously draw upon traditions of experimental film and avant-garde theater while staking unique allegiances to the worlds of sculpture, photography, painting, spoken word and experimental music. We will explore these practices as creative practitioners, curators, and theoreticians of Video and Performance Art.

In **Fall Quarter** we will study the intertwined histories of Video (including Video Installation Art) and Performance Art from the 1960s to the present. We will centrally ask: How do Performance and Video Artists uniquely explore issues of race, gender, interactivity, place and the body? We will read, screen and discuss the work of artists and art historians who will help us put Video and Performance Art into historical and theoretical context. **Special attention will be paid to how video and performance artists construct gender, race and other identity markers, and to video and performance artists whose identities as queers and people of color shape the creation and reception of the work.** These explorations will be accentuated by creative exercises in performance and video, as well as short papers and collaborative research assignments. We will end Fall Quarter with a retreat during which students and faculty will work together to determine further areas of skill building and research to explore during Winter and Spring Quarters.

### Weekly Schedule (unless otherwise noted):

Monday	10-12	Library 1412 – Lecture/Presentations/Screenings
	1-3	Library 1001 - Seminar
Wednesday	10-1	MML (Weeks 1-4); Sem 2 D4107 (Weeks 5-8) - Workshops
Thursday	10-4	Sem 2 E4115 and Sem 2 D3109; Critique and Group Work (We'll always meet first in D3109 at 10 and move as needed)

### Requirements for Full Credit

1. Full participation in all class activities (see covenant for more details)
2. Timely attendance at program events (credit will be reduced if a student is habitually late).
3. The timely execution of assigned audio-visual and performance projects.
4. The timely completion of all written work, including project reflections, seminar prep, presentation outline, and annotated bibliography
5. Fall Evaluation conference and written self-evaluation.

### Required Materials

- Notebook (recommended that you have section dividers for lecture/screening notes, workshop notes, handouts, readings).
- Slim folders for turning in Artist's Portfolio (please do not submit 3 ring binders unless they are very slim)
- Comfortable clothing/shoes for performance workshop
- Reliable Email Account. (Please check at least once per day)
- External Hard Drive. You'll need a <7200 RPM> hard drive with at least a 500 GB capacity, with Firewire 400/800 and USB 2.0 or 3.0 [FW 800 transfer speeds are the top, and FW 400 averages faster than 2.0 on the Multimedia Lab computers], and a 16MB or higher buffer.
  - A trusted brand we recommend is **Other World Computing**. This one is small, portable and I've used it for years with very few problems.  
<http://eshop.macsales.com/shop/firewire/on-the-go>

## Texts

### Required Textbooks

(Available at the Greener Store unless otherwise noted)

***100 Artist Manifestos: 100 Artists' Manifestos: From the Futurists to the Stuckists***, Danchev.

Penguin: 2011

ISBN 9780141191799 (not available at Greener Store)

***Adrian Piper: Race, Gender and Embodiment***, Bowles. Duke University Press: 2011.

ISBN 9780822349204

***Art Since 1900: Modernism, Antimodernism, Postmodernism, Volume 2: 1945 to the Present***, Foster, Krauss, Bois. Thames and Hudson: 2005.

ISBN 9780500285350

***The Digital Film Event***, Minh-Ha. Routledge: 2005

ISBN 9780415972253

***On Edge: Performance at the End of the 20<sup>th</sup> Century***, Carr. Wesleyan University Press: 2008.

ISBN 9780819568885

***Relational Aesthetics***, Baurriaud. Les Presse Du Reel: 1998

ISBN 9789871156566 (Not available at Greener Store.)

### Recommended Textbooks (Available at the Greener Store)

***New Media in Art (2<sup>nd</sup> Edition)***, Rush. Thames & Hudson: 2005.

ISBN: 0500203784

***Performance Art: From Futurism to the Present (2<sup>nd</sup> Edition)***, Goldberg. Thames & Hudson: 2001

ISBN 9780500204047

Additional Readings will be available on our Moodle Site as PDFs.

All Readings Due Monday Unless Otherwise Noted

**Week 1. Sept 24-28**

**Monday AM** – Introductions, Syllabus, Group Expectations/Covenant

**Monday PM** – Video and Appropriation

(Sadie Benning, Kenneth Anger, Adrian Piper, Todd Haynes,  
Zoulikha Bouabdellah)

**Wednesday AM** – Video Workshop (WordPress/Audio Recording)

**Thursday AM** – Discussion of Bowles, Levine, Alloua, Baudrillard & Appropriation Assignment

**Thursday PM** – Instant Manifesto! – Discussion of Manifesto Readings

Reading (For Thursday):

Danchev: *Introduction. Manifesto, Manifestoed, Manifestoing*

*M1- The Foundation and Manifesto of Futurism*

*M59 – Manifesto: Towards a Free Revolutionary Art*

Bowles: *Introduction*

[PDF] Baudrillard *The Precession of Simulacra*

[PDF] Levine *Statement*

[PDF] Alloua *The Colonial Harem*

Recommended: Goldberg Chapter 1 & 2

**Week 2. Oct 1-5 (Please note schedule changes)**

**Monday AM** – Video/Race/History

(DJ Spooky, Trihn T. Mihn-Ha, Isaac Julien)

**Monday PM** – Seminar

**Wednesday AM** – CLASS CANCELLED

**Thursday AM** – Work with Video Project Partners

**Thursday PM** – Video Workshop (Sound Recording/Sound Optimization)

Reading/Screening:

The Fourth Dimension “<http://www.youtube.com/watch?v=Sao5TOPvQvU>”

Min-Ha “Still Speed,” “Inappropriate/d Artificiality” and “Filmscript”

Benjamin [PDF] *The Work of Art in the Age of its Mechanical Reproducibility and Theory of Distraction*

Recommended: Rush Chapter 2

Recommended: Tuesday 7pm Kara Walker Talk at Reed College in Portland, OR

### **Week 3. Oct 8-12**

**Monday AM** – Videos in Galleries, Artists as Cyborgs  
(Kara Walker, Orlan, Gilbert and George)  
Research Workshop w/Stokley Towles

**Monday PM** - Seminar

**Wednesday AM** – Video Workshop (Non-Linear Editing/Digitizing Found Footage)

**Thursday AM** – Critique Video Project Scripts/Outlines

**Thursday PM** – Discussion Manifestos (Summaries of 10 manifestos posted to blog)

Reading:

Harraway [PDF] A Cyborg Manifesto

Min-Ha “The Cyborg’s Hand: Care or Control”

Foster, Krauss et al “1962a: Fluxus,” “1973: Early Video Art”

(For Thursday) Danchev: M74, M80, M83

Recommended: Rush Chapter 3

Min-Ha “When the Eye Frames Red”

### **Week 4. Oct 15-19 (please note schedule changes)**

**Monday AM** –Performance Workshop  
(Writing Performance, Reading Performance)

**Monday PM** – Seminar

**Wednesday AM** – Video Workshop (Editing/Project Output)

**Thursday AM** – Class Cancelled, Work on Video Projects

**Thursday PM** – Class Cancelled, Work on Video Projects

Reading:

Foster, Krauss, et al “1974: American Performance Art”

Carr - All of Section 1 “In Extremis”

[PDF] Jameson *Postmodernism and Consumer Society*

Recommended: Goldberg Chapter 6

### **Week 5. Oct 22-26**

**Monday AM** – Mid Quarter Assessment

**Monday PM** – Mid Quarter Assessment

**Wednesday AM** – Performance Workshop (Props and Metaphors)

**Thursday AM** – Video Project Critiques

**Thursday PM** – Video Project Critiques

Reading: Finish Projects! Catch up on Portfolio Work!

## **Week 6. Oct 29-Nov 2**

**Monday AM** – What is a Black Woman (Conceptual) Artist?  
(Naima Lowe, Adrian Piper)

**Monday PM** - Seminar

**Wednesday AM** – Performance Workshop (Images and Movement)

**Thursday AM** – Group Work on Manifesto Assignments (Preliminary Bibliographies Due)

**Thursday PM** – Instant Manifesto Redux!

Reading:

Bowles “Section 1: The Paradox of the Black Woman Conceptual Artist”

Bourriaud “Relational Form,” “Art of the 1990s”

Foster, Krauss, et al “1993c: Politicized Black Art,”

Recommended: Goldberg Chapter 7

## **Week 7. Nov 5-9**

**Monday AM** – Performances/Interactions/Politics/Lives  
(Guillermo Gomez Pena, William Pope L., Felix Gonzalez Torres)

**Monday PM** - Seminar

**Wednesday AM** – Winter Quarter Goal Setting (No Performance Workshop)  
Public Interaction Assignment Documentation DUE on Blog

**Thursday AM** – Field Trip to Seattle Art Museum, Seattle Public Library

**Thursday PM** – Field Trip to Seattle Art Museum, Seattle Public Library

Reading:

Bourriaud “Space Time Exchange Factors,” “Joint Space and Availability”

William Pope L. - *TBA*

Guillermo Gomez Pena – *TBA*

## **Week 8. Nov 12-16**

**Monday – Veterans Day: NO CLASS**

**Wednesday AM** – Final Performance Workshop

**Thursday AM** – Group Work on Manifesto Presentation (Presentation Outline Due)

**Thursday PM** – Finalize Winter Quarter Goals

Reading: Work on Manifesto Assignment

**Thanksgiving Break – Nov 19-23**

**Week 9. Nov 26-30 (please note schedule changes)**

**Monday AM** – Tying Up Loose Ends

**Monday PM** – Work on Research Assignment (no class)

**Wednesday AM** – Work on Research Assignment (no class)

**Thursday AM** – Group Work on Presentation Prep (Presentation Draft Due)

**Thursday PM** – Group Work on Presentation Prep (Presentation Draft Due)

Reading: Work on Manifesto Assignment

**Week 10. Dec 3-7**

**Monday AM** - Presentations

**Monday PM** - Presentations

**Wednesday AM** – Presentations

**Thursday AM** – Presentations

**Thursday PM** – Instant Manifesto Finale!

**Eval Week – Dec 10-14**

**Conferences will take place Wednesday and Thursday 10am-4:30pm**

**Please do not make travel plans before Thursday afternoon.**