

**History of Art, Visual Culture and Design**  
**ARTH 211: Contemporary Performance Art Histories and Practices**  
**2025 Fall**

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Office Hours: Tuesday/Thursday 1–2 PM or by appointment

Course Location, Days, and Times: FAB 2-30, Tuesday/Thursday 2:30–3:20 PM

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*The University of Alberta is located on Treaty 6/ Métis Region No. 4, Papaschase Cree Lands, also known as ḌìgìbìjìbìΔb' (Amiskwaciwâskahikan or Beaver Hills House in Nêhiyawêwin).*

## Course Information

### Course Description

This course explores the formal, historical and theoretical underpinnings of contemporary performance art. Following a chronological order, it surveys several avant-garde movements where performance was an integral concern. It includes overviews of prominent figures in the field as well as references to theoretical discussions that have been taking place around performance art since its proliferation in the 1960s until present day. A central focus is an exploration of performance art as resistance to political and cultural hegemony and as an insurgent modality operating on the intersections between art and life.

### Course overview

Acknowledging the limitations of the Western canon, according to which performance art became a distinct genre only in the 60s, our course will begin with a consideration of performance as an embodied practice of knowledge making and sharing, or as archive, that existed since the dawn of anthropocentric time. Our next lecture (on Realism) will introduce us to important avant-garde tendencies, including being anti-establishment and anti-hegemonic, which arguably characterize contemporary performance art. In the second week we will examine the theatrical foundations of performance art and familiarize ourselves with different styles and

methodologies of audience engagement, which is a central concern in performance studies. On weeks three and four we will return to the question of the avant-garde, surveying Modern art movements such as Dadaism, Futurism, Surrealism and Bauhaus, where artists experimented with performativity, seeking novel and potent ways to intervene into the political realm. We will then overview tendencies that are coincident with the emergence of performance art, such as Conceptualism, Fluxus, Minimalism and feminist art practices, focusing on how they converge and deviate. We will continue the second half of the semester with an exploration of select artists and groups which will familiarize students with important figures in the field as well as prevalent themes in contemporary art such as the gaze (male gaze, transgender gaze, oppositional gaze etc.), gender identity, feminism, and direct democracy. On week 9 (on durational performances) we will reconsider what performance and performativity might mean, whether there really is a distinction between art and life, and the role of affect as an effective strategy that can propel audiences to take direct action towards social justice and individual and collective liberation. Our final lectures on institutional critique and delegated performances will respectively demonstrate the capacity of contemporary performance art to intervene in institutional spaces and challenge the hegemony, and emphasize the increasingly convoluted role of the artist and the viewer of the practice.

The ability to compare and contrast different periods, movements, and genres is an important skill for any scholar of art history, one that the students will have the opportunity to develop in this course. It is therefore imperative that you don't miss classes to the best of your ability. Please see attendance policy below.

Important Note:

Some of the work that will be discussed, read, or viewed may be opposed to your expectations, to your tastes, and/or to societal norms. You may be confronted with material that may be considered disturbing, triggering, sexual, violent, graphic, blasphemous etc. Continued enrolment in this class constitutes the agreement to view such materials. Please do take care of yourselves – you are permitted to leave the classroom space if it is too uncomfortable for you to stay, and you are welcome to discuss with me any grievances you may have regarding the course material, bearing this note in mind.

**Course Objectives and Expected Learning Outcomes**

- Become familiar with key concepts and themes in contemporary performance art
- Develop skills in close critical reading of texts and images
- Develop the faculty to utilize discursive/theoretical vocabularies related to the field in order to demonstrate knowledge of contemporary performance art histories and practices

## Course Readings and Materials

Assigned readings are uploaded on eClass in pdf format or made available in the links provided in the syllabus. Students are expected to read the assigned texts prior to coming to each class and encouraged to explore the supplementary readings. Making sure that you are on track with your readings is the best way to keep up with what will be a fast-paced course that covers vast ground. PowerPoint slides will be uploaded to eClass after the end of each lecture.

## Recommended Books

- Marvin Carlson, *Performance: A Critical Introduction* (New York; London: Routledge, 1996).
- Diana Taylor, *Performance*, trans. Abigail Levine (Durham: Duke University Press, 2016).
- Deirdre Heddon and Jennie Klein, eds., *Histories & Practices of Live Art* (New York: Palgrave Macmillan, 2012).

## Evaluation

(1) Short Reading Responses: 45% of the final grade, Due each week Sunday midnight.

Over the course of the semester, you will be responsible for writing a total of 9 short reading responses. The reading questions are located at the top of each week on the syllabus. 2 of these will be mandatory as indicated in the syllabus (the reading questions for our lectures on September 24 and October 24). For the rest, you may choose which 7 questions to respond to out of the total 18 provided.

In total you will be writing nine critical reflection/responses, with 5% per response. The questions are available on your syllabus and are posted on eClass. Provide a 300-word max. critical reflection on the prompt, making use of all the readings that are assigned for the day. You are encouraged to refer to the readings from previous lectures and to make generative comparisons between the movements and concepts we study.  
Late submissions are not allowed.

(2) Writing Assignment: 20%

Select a contemporary performance piece by an artist we discussed in class that you believe to be socially impactful. Using at least three key terms, demonstrate why. 700 – 800 words. Key terms on syllabus and eClass.

Late submissions: %25 off each day.

(3) In-class exercise: 5%

There will be an in-class exercise on September 19, which will be graded on a pass/fail basis: you show up to class, you will (most likely) get the points. (Please see student conduct expectations in the fine print.)

(4) Final: 30% of the final grade, Tuesday 19 November

Part 1:(15%): Image identification (5 images)— title of artwork, artist name, date (within 5 years)

Part 2 (15%): Multiple choice questions from course content including readings and in-class discussions.

Attendance, Absences, and Missed Grade Components:

Regular attendance is essential for optimal performance in any course. Although you will not be graded on “participation” (I will not be taking score of who attended which class), attending classes and actively participating in class discussions will significantly improve your understanding of subject matter and therefore your performance in the assignments. For missing exams please consult [Attendance](#) and [Examinations](#) sections of the University Calendar.

**Grading Chart**

|        |    |
|--------|----|
| 96-100 | A+ |
| 91-95  | A  |
| 86-90  | A- |
| 82-85  | B+ |
| 78-81  | B  |
| 74-77  | B- |
| 70-73  | C+ |
| 66-69  | C  |
| 62-65  | C- |
| 58-61  | D+ |
| 50-57  | D  |
| 0-49   | F  |

You are not alone!  
Please refer to the fine print for a list of resources that can support your wellbeing and help strengthen your academic skills.

## Class Schedule

### ***Week 1— Performance Art: Engaging with the real***

#### **Day 1. Tuesday, September 3: Introduction to the course & Contextualizing Performance**

Reading Question: How would you define performance? What, if there are any, are the differences between performance, theater and performance art?

Keywords: performativity, theatricality, archive, disappearance, oral tradition, ritual, documentability, audience, live art Rebecca Belmore

Mandatory Reading:

- Diana Taylor, “Framing [Performance],” in *Performance*, translated by Abigail Levine (Durham: Duke University Press, 2016), 1— 41. (41 pages – please do not be discouraged by the page count, this is a quick and easy read with large texts and images)

Supplementary Reading:

- Rebecca Schneider, “Solo Solo Solo,” in *After Criticism: New Responses to Art and Performance*, edited by Gavin Butt (Malden: Blackwell Publishing, 2005), 23— 47.
- Carla Taunton, “Performing Sovereignty: Forces to be Reckoned With,” in *More Caught in the Act: An Anthology of Performance Art by Canadian Women*

#### **Day 2. Thursday, September 5: Realism as an art movement and the historical avant- garde**

Reading Question: What differentiates modernism from realism?

Key words: theatricality/anti-theatricality, avant- garde, vanguard, art/life dichotomy, anti-establishment, Salon, shock, audience engagement, monumental scale, bourgeoisie, daguerreotype, calotype, technology, symbolism

Mandatory Reading:

- Clement Greenberg, “Modernist Painting,” 1960, on eClass. (8 pages)
- Rosalind Krauss, “The Originality of the Avant-garde,” in *The Originality of the Avant-garde and Other Modernist Myths* (Cambridge; London: The MIT Press, 1986), 151— 170. (19 pages)

Supplementary Reading:

- Michael Fried, *Courbet's Realism* (Chicago: University of Chicago Press, 1992), 223—291 (chapter 7) [https://monoskop.org/images/3/37/Fried\\_Michael\\_Courbets\\_Realism.pdf](https://monoskop.org/images/3/37/Fried_Michael_Courbets_Realism.pdf)
- Peter Bürger, The Theory of the Avant-garde, translated by Michael Shaw and foreword by Jochen Schulte—Sasse (Minneapolis: University of Minnesota Press, 1984) [https://monoskop.org/images/d/d0/Buerger\\_Peter\\_The\\_Theory\\_of\\_the\\_Avant-garde.pdf](https://monoskop.org/images/d/d0/Buerger_Peter_The_Theory_of_the_Avant-garde.pdf)

## ***Week 2 — Theatre, Affect, and Contemporary Performance Art***

### **Day 3. Tuesday, September 10: Ancient Greek Origins and Contemporary Response-ability**

Reading Question: What are some components of Kira O'Reilly's performances that might have led to Rachel Zerihan's different responses to them?

Key terms: catharsis, mimesis, imitation, tragedy, empathy, apathy, responsibility, response-ability, agency, consent, overdistanced and underdistanced drama, Kira O'Reilly

#### **Mandatory Reading:**

- Rachel Zerihan, "Revisiting Catharsis in Contemporary Live Art Practice: Kira O'Reilly's Evocative Skin Works," *Theatre Research International* 3, no.1 (2010): 32—42. (10 pages)
- Britta B. Wheeler, "The Performance of Distance and the Art of Catharsis: Performance Art, Artists, and Audience Response," *The Journal of Arts Management, Law, and Society* 27, iss.1 (1997): 37—49. (12 pages)
- Megan Boler, "The Risks of Empathy: Interrogating Multiculturalism's Gaze," in *Feeling Power: Emotions and Education* (New York: Routledge, 1999), 155—174. (21 pages)

#### **Supplementary Reading:**

- Martin Puchner, "Please Mind the Gap Between Theatre and Philosophy." *Modern Drama* 56, no.4 (Winter 2013): 540—553. (13 pages)
- Patrick Duggan, "The touch and the cut: an annotated dialogue with Kira O'Reilly," *Studies in Theatre and Performance* 29, no.3 (2009): 307—325.
- Thomas J. Scheff, "The Distancing of Emotion in Ritual," *Current Anthropology* 18, no.3 (September 1977): 483—505.
- Amelia Jones, "Performing the Wounded Body: Pain, Affect and the Radical Relationality of Meaning", *parallax* 15, no.4 (2009): 45—67.
- Donna Haraway, "Awash in Urine: DES and Premarin in Multispecies Response-ability," *Women's Studies Quarterly* 40, no. 1/2 (Spring/Summer 2012): 301-316.

## **Day 4. Thursday, September 12: Emotional Distance in Theater: A comparative Study**

Reading Question: What are some distancing and anti-distancing techniques that are used in Brecht's epic theater, Artaud's Theater of Cruelty, and German Expressionist theater? To what effect?

Key terms: Alienation effect, fourth wall, distancing, theater of cruelty, epic theater, Expressionism, distance, catharsis, pedagogy, praxis, protest art

Mandatory Reading and Viewing (please watch the short film on German Expressionist Theater prior to coming to class)

- Clay Yurdin (director), Lewis Freedman (producer) and Warren Wallace (writer), German Theatre of Protest: 1918—1938, The Art of Expressionism, 1957, 25:44 mins.
- Claire Bishop, “Introduction” in *Participation*, edited by Claire Bishop (London: Whitechapel, 2006), 10—17. (7 pages) [https://monoskop.org/images/b/b1/Bishop\\_Claire\\_ed\\_Participation.pdf](https://monoskop.org/images/b/b1/Bishop_Claire_ed_Participation.pdf)
- Bertolt Brecht, *Brecht on Theatre: The Development of an Aesthetic*, edited and translated by John Willett (New Delhi: Radha Krishna, 1957), 29—31 (“On Form and Subject—Matter”); 69—77 (“Theatre for Pleasure or Theatre for Instruction”). (10 pages) <https://ia801405.us.archive.org/18/items/in.ernet.dli.2015.150164/2015.150164.Brecht-On-Theatre.pdf>
- Antonin Artaud, “The Theater of Cruelty (First Manifesto)” in *The Theater and Its Double*, translated by Mary Caroline Richards (New York: Grove Weidenfeld, 1958), 89—100. (11 pages)

Supplementary Reading:

- J.L. Styan, *Modern Drama in Theory and Practice: Expressionism and Epic Theater* (Cambridge: Cambridge University Press, 1981), 1—7 (“Expressionism in the theater”)
- Mel Gordon, “German Expressionist Acting,” *The Drama Review* 19, no.3 (September 1975): 34—50.

## ***Week 3 — Early Avant-garde Movements in Modern Art History***

### **Day 5. Tuesday, September 17: Dadaism & Futurism (Italian and Russian)**

Reading Question: What are some audience inclusion techniques employed by the Dadaists and the Futurists? To what effect?

Key terms: serata, sintesi, simultaneity, spontaneity, shock, absurd, activist art, anti— art, artistic autonomy, bourgeoisie

Mandatory Reading:

- Günter Berghaus, “Dada Theatre or: The Genesis of Anti— Bourgeois Performance Art,” *German Life and Letters* 38, no.4 (July 1985): 293— 312. (19 pages)
- Claire Bishop, “Artificial Hells: The Historic Avant-garde,” in *Artificial Hells: Participatory Art and The Politics of Spectatorship* (London: Verso, 2012), 41— 76. (35 pages)

Supplementary Reading

- Boris Groys and Claire Bishop, “Bring the noise: Futurism,” *Tate Etc.* iss. 16 (Summer 2009), <https://www.tate.org.uk/tate-etc/issue-16-summer-2009/bring-noise>
- Filippo Tommaso Marinetti, “The Founding and Manifesto of Futurism,” in *Marinetti: Selected Writings*, edited and translated by R.W. Flint and Arthur A. Coppotelli (New York: Farrar, Straus and Giroux, 1972), 39— 44. Originally published in *Le Figaro* of Paris on February 20, 1909. <https://archive.org/details/selectedwritings0000filipage44/mode/2up>
- Filippo Tommaso Marinetti, Emilio Settimelli, Bruno Corra, “The Futurist Synthetic Theater,” in *Marinetti: Selected Writings*, edited and translated by R.W. Flint and Arthur A. Coppotelli (New York: Farrar, Straus and Giroux, 1972), 123— 129. Originally published in Milan on January 11, 1915.
- Robert Leach, “Manifestoes and Meanings,” in *Russian Futurist Theatre: Theory and Practice* (Edinburgh: Edinburgh University Press, 2018), 1— 17.

**Day 6. Thursday, September 19: Surrealism & Gender Performativity**

Reminder: Make sure that you bring a piece of paper and a pen or a pencil with you to class.

Reading Question: What was the Surrealist philosophy? What motivated Surrealist artists?

Key terms: Marxism, revolution, the unconscious, radical art, Freud, psyche, psychic automatism, body art, readymade, cadaver exquis, intuitive walking, installation, gender performativity, Judith Butler

Mandatory Reading:

- James Johnson Sweeney, “Surrealism as a Public Art,” *The Kenyon Review* 1, no.4 (Autumn, 1939): 429— 436. (17 pages)
- Giovanna Zapperi, “Marcel Duchamp’s “Tonsure”: Towards an Alternate Masculinity,” *Oxford Art Journal* 30, no.2 (2007): 289— 303. (14 pages)

Supplementary Reading

- Jennifer Gibson, “Surrealism before Freud: Dynamic Psychiatry’s ‘Simple Recording Instrument,’ *Art Journal* 46, no.1 (1987): 56— 60.
- Neil Matheson, “The Traumatised Male: Dada, Surrealism and Masculinity,” PhD diss., University of Kent, 2001.
- Gavin Grindon, “Surrealism, Dada, and the Refusal of Work: Autonomy, Activism, and Social Participation in the Radical Avant-garde,” *Oxford Art Journal* 34, iss.1 (2011): 79 — 96.

## ***Week 4 — Convergences of Painting and Performance***

### **Day 7. Tuesday, September 24: Painting across different dimensions: Bauhaus**

**MANDATORY** Reading Question: Compare and contrast two art historical movements that we have discussed so far, focusing on their political stance on social unrest. What performative strategies do they utilize to address the human condition?

Key terms: art/craft hierarchy, colonialism, Renaissance, Socialism, interdisciplinary studies, technology, innovation, design, theory/practice, praxis

Mandatory Reading:

- RosaLee Goldberg, “Oskar Schlemmer’s Performance,” *Artforum* <https://www.artforum.com/features/oskar-schlemmers-performance-art-209357/> (4 minute read)
- Elissa Author, “The Decorative, Abstraction, and the Hierarchy of Art and Craft in the Art Criticism of Clement Greenberg,” *Oxford Art Journal* 27, no.3 (2004): 339— 364. (25 pages)

Supplementary Reading and Viewing:

- Digital Classics, *Bauhaus: The Face of the 20th Century*, New York: Infobase [2005], c1994. (50:14 mins).
- *Triadische Ballett (Triadic Ballet)*, by Bavaria Atelier GmbH, colour film, 1970 (30:23 mins) <https://www.youtube.com/watch?v=mHQmnumnNgo>

### **Day 8. Thursday, September 26: Action Painting**

Reading Question: How does action painting uphold the myth of the genius artist?

Key terms: action painting, abstract expressionism, abstraction, biography, modernism, postmodernism

Mandatory Reading:

- Harold Rosenberg, “American Action Painters,” *ArtNews* 1952. (8 pages) <http://ereserve.library.utah.edu/Annual/ARTH/1010/Hill/action.pdf>
- Amelia Jones, “The ‘Pollockian Performative’ and the revision of the Modernist subject,” in *Body Art* 53— 102. (49 pages)

Supplementary reading:

- James Elkins, *Master Narrative and their discontents* (New York: Routledge, 2005).
- Allan Kaprow, “The Legacy of Jackson Pollock,” October 1958 *ArtNews* <https://www.artnews.com/art-news/retrospective/archives-allan-kaprow-legacy-jackson-pollock-1958-9768/>

## ***Week 5 — Conceptualism & Fluxus***

### **Day 9. Tuesday, October 1: Conceptualism & Adrian Piper**

Reading Question: Can there be performance art that is not conceptual? Can there be conceptual art that is not performative?

Key terms: modernism, dematerialization, readymade, delegated performance, conceptual art, relational art, racism, provocation, universality

Mandatory Reading:

- Ward Frazer, “Some Relations between Conceptual and Performance Art,” *Art Journal* 56, no.4 (December 1997): 36— 40. (4 pages)
- Nick Kaye, “Introduction,” in *Conceptual Performance: Enacting Conceptual Art* (London: Routledge, 2024), 1— 16. (16 pages; only the first half of the introduction assigned)

Supplementary reading:

- Adrian Piper Research Archive Foundation Berlin <http://www.adrianpiper.com/>
- Bowles, John P. *Adrian Piper: Race, Gender, and Embodiment* (Duke University Press, 2011)
- Jane Blocker, “Lovers,” in *What the Body Cost: Desire, History, and Performance* (Minneapolis: University of Minnesota Press, 2004), 53— 82.

### **Day 10. Thursday, October 3: Happenings and Fluxus**

Reading Question: What ideas did Fluxus converge around?

Key terms: Fluxus, George Maciunas, assemblages, event scores, happenings, Fluxkit, installation, Socialism, activism

Mandatory Reading:

- Owen Smith, “Avant-gardism and the Fluxus Project: A failed utopia or the success of invisibility?” *Performance Research* 7, iss.3 (2002):3—12. (9 pages)
- George Maciunas, “Fluxus Manifesto”, <https://www.moma.org/collection/works/127947> (1 page)
- William Kaizen, “Framed Space: Allan Kaprow and the Spread of Painting,” *Grey Room* iss.13 (Fall 2003): 80— 107. (27 pages)

Supplementary Reading:

- Stephen Wilmer, “After Dada: Fluxus as a Nomadic Art Movement,” *New Theatre Quarterly* 33, no.1 (February 2017): 59— 64.
- Julia Robinson, “Maciunas as Producer: Performative Design in the Art of the 1960s,” *Grey Room* 1, no.33 (2008): 56— 83.
- Allan Kaprow, *Comfort Zones*, June 1975.

## ***Week 6 — Minimalism & Women’s Art/Work***

### **Day 11. Tuesday, October 8: Minimalism & Theatricality**

Reading Question: What is the role of the viewer/audience in minimalist artworks?

Key Terms: installation, theatricality, presence, public/private spaces, audience, visibility, embodiment/disembodiment

Mandatory Reading:

- Ward Frazer, “Performance After Minimalism: Fantasies of Public and Private,” in *Performance Art and Audience: No Innocent Bystanders* (Hanover: Dartmouth College Press, 2012), 27— 53. (26 pages)

Supplementary reading:

- Michael Fried, “Art and Objecthood,” *Artforum* Summer 1967, <https://www.artforum.com/features/art-and-objecthood-211317/>

### **Day 12. Thursday, October 10: Women’s Art/Work and Essentialism**

Reading Question: What were some strategies used by the feminists in the 60s and 70s?

Key Terms: essentialism, poststructuralism, feminism, documentation, theory— based— practice, labour, floor paintings, Marxist critique, institutional critique, maintenance art

Mandatory Reading:

- Mierle Laderman Ukeles, *Maintenance as Art 1969!*, <https://queensmuseum.org/wp-content/uploads/2016/04/Ukeles-Manifesto-for-Maintenance-Art-1969.pdf> (4 pages)
- Linda Nöchlin “Why Have There Been No Great Women Artists?” 1971, (39 pages; half is pictures)
- Amelia Jones, “Sexual Politics: Feminist Strategies, Feminist Conflicts, Feminist Histories,” in *Sexual Politics*, by Amelia Jones (Berkeley: University of California Press, 1996), 22— 38. (16 pages)

Supplementary Reading:

- Helen Molesworth, “House Work and Art Work,” *October* 92 (Spring 2000): 71— 97.

## ***Week 7 — Transgressions and Subversions***

### **Day 13. Tuesday, October 15: Viennese Actionism, Valie Export and the Male Gaze**

Reading Question: How does your gaze differ from/complement the male gaze as described by Mulvey?

Key Terms: male gaze, transgender gaze, oppositional gaze, objectivity, trauma, repression, direct action, taboo, psychoanalysis, phallocentrism, scopophilia

Mandatory Reading:

- Roswitha Mueller, *VALIE EXPORT: Fragments of the Imagination* (Bloomington: Indiana University Press, 1994), xii— xx. (8 pages)
- Laura Mulvey, “Visual Pleasure and Narrative Cinema,” *Film Theory and Criticism: Introductory Readings* (New York: Oxford University Press, 1975), 833— 844. (21 pages)

Supplementary Reading:

- Hermann Nitsch, *Orgien, Mysterien, Theater (Orgies, mysteries, theatre)* (Darmstadt: Marz— Verlag, 1969)
- Tomas Kubart, “Günter Brus: A Walk Through Totality,” *Theatralia* 25, iss. 2 (2022): 15 — 40.
- Judith Halberstram, “The Transgender Gaze in Boys Don’t Cry,” *Screen* 42, iss. 3 (Autumn 2001): 294— 298.

- bell hooks, “The Oppositional Gaze: Black Female Spectators,” in *Black Looks: Race and Representation* (New York: Routledge, 2015), 115— 131.

#### **Day 14. Thursday, October 17: Carolee Schneemann, Hannah Wilke and The Gaze**

Reading Question: What difference does it make for an artist to perform in front of an audience vs. for a camera?

Key terms: The gaze, Jacques Lacan, psychoanalysis, subjectivity, male gaze, mirror stage, the real, imaginary and symbolic registers, spectatorship, body art

Mandatory Reading:

- Amelia Jones, “Introduction,” in *Body Art/Performing the Subject* (Minnesota: University of Minnesota, 1988), 1— 21. (21 pages)
- Amelia Jones, “The Rhetoric of the Pose: Hannah Wilke and the Radical Narcissism of Feminist Body Art,” in *Body Art/Performing the Subject* (Minnesota: University of Minnesota, 1988), 151— 197. (45 pages)

Supplementary Reading:

- Pallavi Sharma and Archana Barua, “Analysing Gaze in terms of Subjective and Objective Interpretation: Sartre and Lacan,” *Human Studies: A Journal for Philosophy and the Social Sciences* 40, no.1 (March 2017):61— 75

#### **Week 8 — Collaborative Art Practices**

#### **Day 15. Tuesday, October 22: Situationist International & Joseph Beuys**

Reading Question: How can art facilitate democratic relations?

Key terms: dérive, détournement, spectacle, social sculpture, psychogeography, capital, subversion, praxis, art/life dichotomy

Mandatory Reading:

- Erika Biddle, “Re— Animating Joseph Beuys’ ‘Social Sculpture’: Artistic Interventions and the Occupy Movement,” *Communication and Critical/Cultural Studies* 11, no.1 (March 2014): 25— 33. (8 pages)
- Guy Debord, *The Society of the Spectacle*, 1967 (Bureau of Public Secrets, 2004), 1— 21. (21 pages) <https://files.libcom.org/files/The%20Society%20of%20the%20Spectacle%20Annotated%20Edition.pdf>

Supplementary Reading:

- Andrea Gyorody, “The medium and the message: art and politics in the work of Joseph Beuys,” *Sixties: A Journal of History, Politics & Culture* 7, iss.2 (Dec2014): 117— 137.
- Mikkel Bolt Rasmussen, “The Situationist International, Surrealism, and the Difficult Fusion of Art and Politics,” *Oxford Art Journal* 27, no.3 (2004): 365— 387.

### **Day 16. Thursday, October 24: Suzanne Lacy and New Genre Public Art**

**MANDATORY** Reading Question: What, if any, is the social function of art?

**Key Terms:** collaboration, praxis, engagement, public art, new genre public art, arts activism, dialogue— based public art, dialogical art, participatory art, arts— based civic dialogue, consciousness raising groups, empathetic insight, performance structure

Mandatory Reading:

- Suzanne Lacy, eds., “Introduction,” in *Mapping the Terrain: New Genre Public Art* (Seattle: Bay Press, 1995), 19— 30. (11 pages)
- Carole Gold Calo, “From Theory to Practice: Review of the Literature on Dialogic Art,” *Public Art Dialogue* 2, iss.1 (March 2012): 64— 78. (14 pages)

Supplementary Reading:

- Grant Kester, *Conversation Pieces: Community and Communication in Modern Art* (Berkeley: University of California Press, 2004).

## ***Week 9 — Durational Performance***

### **Day 17. Tuesday, October 29: Durational Performances**

**Reading Question:** What delineates art from life and life from art?

**Key Terms:** endurance, durational, masochism, activism, empathy, shock, audience engagement, body art, art/life dichotomy, embodiment, apathy

Mandatory Reading:

- Lara Shalson, “Enduring Life,” in *Performing Endurance: Art and Politics since 1960* (Cambridge: Cambridge University Press, 2018), 109— 145. (on Teching Hsieh and Linda Montano) (36 pages)

Supplementary Reading:

- Lydia Brawner, “Linda Montano, *Anorexia Nervosa* and an Art of Hunger,” *Women & Performance: A Journal of Feminist Theory* 18, no.2 (July 2008): 127— 132.
- Kathy O’Dell, “He Got Shot,” in *Contract with the Skin: Masochism, Performance Art and the 1970s* (Minneapolis: University of Minnesota Press, 1998), 1— 16.
- Frederique Baumgartner, “Reviving the Collective Body: Gina Pane’s Escalade Non Anesthesiee,” *Oxford Art Journal* 34, no.2 (2011): 247— 263.

### **Day 18. Thursday, October 31: Durational Performances, Endurance and self— inflicted injury continued**

Reading Question: How do Franko B.’s, Bob Flanagan’s and Ron Athey’s performances relate to the concept of the abject?

Key Terms: masculinity, masochism, abject, shock, empathy, apathy, disability, ableism, transgression, trauma

Mandatory Reading:

- Carrie Sandhal, “Bob Flanagan: Taking it Like a Man,” *Journal of Dramatic Theory and Criticism* 97 (Fall 2000): 97— 104. (7 pages)
- Patrick Campbell and Helen Spackman, “With/out An— Aesthetic: The Terrible Beauty of Franko B.,” *The Drama Review* 42, no.4 (Winter 1998): 56— 74. (18 pages)
- Amelia Jones, “Holy Erotic Ethics in Ron Athey and Juliana Snapper’s Judas Cradle,” *The Drama Review* 50, no.1 (Spring 2006): 159— 169. (10 pages)

Supplementary Reading:

- Jennifer Doyle, *Hold it Against Me: Difficulty and Emotion in Contemporary Art* (London: Duke University Press, 2013).

### ***Week 10 – Institutional Critique and Delegated Performances***

#### **Day 19. Tuesday November 5: Institutional Critique and Performance**

Reading Question: What are the potentials and limitations of critiquing the institution from within the institution?

Key Terms: anonymity, accountability, feminist agency, gender identity, representation, social justice, relational art, activism, political timing-specific work, site-specific art, behavior art, Arte Útil

Mandatory Reading:

- Candice Amich, "When Doves Cry: Tania Bruguera's Untimely Practice," *The Drama Review* 66, iss.2 (June 2022): 27— 44. (17 pages)
- Julie Perini's "Art as Intervention: A Guide to Today's Radical Art Practices," published in *Uses of a Whirlwind: Movement, Movements, and Contemporary Radical Currents in the United States*, edited by Team Colors Collective (?:AK Press, 2010), 183— 197. (14 pages)

Supplementary Reading:

- Christine Martorana, "Enacting Feminist Agency: Responsible Anonymity, Visual Paradox, and the Guerrilla Girls," *Women and Language* 39, no.2 (2017): 7— 30.
- Ilaria Riccioni and Hallery Jeffrey A. "Performance as Social Resistance: Pussy Riot as a Feminist Avant-garde," *Theory, Culture & Society* 38, no. 7— 8 (2021): 211— 231.
- Kirsten Leng, "Art, Humor, and Activism: The Sardonic, Sustaining Feminism of the Guerrilla Girls, 1985— 2000," *Journal of Women's History* 32, no.4 (Winter 2020): 110 — 134.

**Day 20. Thursday, November 7: Delegated Performances**

Reading Question: Who is the artist and who is the performer in a delegated performance? What determines the appointment of these roles? Are they different?

Key Terms: labour, ethics, delegated performance, relational art, live installation, presence, capitalism, representation, participatory, invisible theater, collaboration, social conflict, agency, fashion, beauty, objectification, identity, erasure, embodiment, exploitation, antagonism, fetishization

Mandatory Reading:

- Claire Bishop, "Delegated Performance: Outsourcing Authenticity," *October* 140 (April 2012): 91— 112. (21 pages)
- Shannon Jackson, *Social Works: Performing Art, Supporting Publics* (New York: Routledge, 2011), 59— 74. (15 pages)
- Julia Steinmetz, Heather Cassils and Clover Leary, "Behind Enemy Lines: Toxic Titties Infiltrate Vanessa Beecroft," *Signs* 31, no.3 (Spring 20006): 753— 783. (30 pages)

Supplementary Reading:

- Andres David Montenegro Rosero, "Radical (Dis)Identification: Santiago Sierra's Double(D) Spectator," *Third Text* 29, no.6 (2015): 487—497.

## **The Fine Print: Student Resources, Rights, and Responsibilities**

[The University Calendar](#) is one of the principal sources of U of A policy information for students. It includes admission requirements and deadlines, academic regulations, programs of study, academic standards, degree requirements, and University policies.

[The Student Service Centre](#) provides students with information and access to services to support academic, financial, mental, and physical well-being.

[First Peoples' House](#) provides an environment of empowerment for First Nations, Métis, and Inuit learners to achieve personal and academic growth.

[The Academic Success Centre](#) provides professional academic support to help students maximize their academic success and achieve their academic goals. They offer appointments, advising, group workshops, online courses, and specialized programming year-round to students in all university programs, and at all levels of achievement and study.

[Writing Services](#) offers free one-on-one writing support to students, faculty, and staff. Students can request a consultation for a writing project at any stage of development.

Under the [Discrimination, Harassment and Duty to Accommodate Policy](#), the Office of the Dean of Students coordinates academic accommodations for prospective and current students with documented disabilities affecting mobility, vision, hearing, learning, and physical or mental health. The provision of academic accommodations helps to remove structural barriers that these students encounter in academic environments in order to facilitate equivalent learning opportunities for these students. [Accommodations and Accessibility](#) promotes an accessible, inclusive, and universally-designed environment at the University of Alberta.

[Health and Wellness Support for Students](#) outlines the mental and physical health resources which are offered on-campus and in the community.

[The Office of the Student Ombuds](#) is a confidential service which strives to ensure that university processes related to students operate as fairly as possible. They offer information, advice, and support to students, faculty, and staff as they deal with academic, discipline, interpersonal, and financial issues related to student programs.

The [Need Help Now](#) webpage offers contact information for a variety of supports if you are in immediate need of mental health and wellness support. You can also call the 24-hour Distress Line: 780-482-4357 (HELP).

The Faculty of Arts is committed to ensuring that all students, faculty and staff are able to work and study in an environment that is safe and free from discrimination and harassment. It does not tolerate behavior that undermines that environment.

All students should review the *Student Conduct Policy* (on the [University of Alberta Policies and Procedures Online](#) (UAPPOL) website). If you are experiencing harassment, discrimination, fraud, theft or any other issue and would like confidential advice and information, please contact any of these campus services:

- [Office of Safe Disclosure & Human Rights](#): A safe, neutral and confidential space to disclose concerns about how the University of Alberta policies, procedures or ethical standards are being applied. They provide strategic advice and referral on matters such as discrimination, harassment, duty to accommodate and wrong-doings. Disclosures can be made in person or online using the [Online Reporting Tool](#)
- [Sexual Violence Supports](#): - It is the [policy](#) of the University of Alberta that sexual and gender-based violence committed by any member of the University community is prohibited and constitutes misconduct. The University takes seriously its responsibility to reduce sexual and gender-based violence through a culture of consent, gender inclusivity, anti-oppression and support, and to respond to misconduct or conditions that allow, facilitate, or give rise to sexual and gender-based violence.
- [University of Alberta Protective Services](#): Peace officers dedicated to ensuring the safety and security of U of A campuses and community. Staff or students can contact UAPS to make a report if they feel unsafe, threatened, or targeted on campus or by another member of the university community. For non-emergency dispatch, call 780-492-5050. For lost and found, call 780-492-2943.

## **Academic Integrity**

The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the *Student Academic Integrity Policy* and the *Student Conduct Policy* (on the [University of Alberta Policies and Procedures Online](#) (UAPPOL) website) and avoid any behavior which could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University.

All students should consult the website of the [Office of Student Conduct and Accountability](#), and the [Student Academic Integrity Policy](#).

Recording of Lectures: Audio or video recording, digital or otherwise, of lectures, labs, seminars or any other teaching environment by students is allowed only with the prior written consent of the instructor or as a part of an approved accommodation plan. Student or instructor content, digital or otherwise, created and/or used within the context of the course is to be used solely for personal study, and is not to be used or distributed for any other purpose without prior written consent from the content author(s).