

CMST 4144: Performance Art

Spring 2015, Section 1

TTH 1:30-2:50 PM, 137 Coates Hall

Final Exam: Saturday May 9, 12:30-2:30

John LeBret, PhD

Office Hours: TTH 3-5 PM

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Required Course Materials

Goldberg, RoseLee. *Performance Art: From Futurism to the Present*. 2011.

Jones, Amelia and Adrian Heathfield. *Perform Repeat Record: Live Art in History*. 2014.

Course Description

“The histories, theory, criticism and practice of 20th and 21st century avant-garde performance and performance art” (*LSU General Catalog*). Frequently traced and intimately linked to historical artistic practices, performance art mobilizes contemporary theories and criticisms in conjunction with interest in the performing subject, embodiment, and audience. This is a practice-based course.

Goals

By the end of this semester you should:

- 1) Develop an appreciation for the historical practices of multiple avant-garde movements in Europe and the United States.
- 2) Identify and complicate the received historical narratives for performance and performance art.
- 3) Initiate and/or extend your own artistic practices through reflection and reconsideration of contemporary criticisms and theories of performance, performance art, and Art more generally.
- 4) Articulate a general and accurate description of your own work, contextualized with the artistic practices of others working under the umbrella embrace of performance art as genre or discipline.

Course Citizenship –

This is a 3-hour course, meaning that students are expected to attend class approximately 3 hours per week as well as devote between 3 and 6 hours per week to readings, rehearsals, and other course-related activity. Your enthusiastic attendance to all scheduled meetings is expected. Students are also expected to embrace their dual roles as both artists and audience. Absences impoverish the course for everyone, every time. Please come to class prepared to engage with the assigned materials, to perform with enthusiasm, and to constructively engage with each other.

Please note that much of the course material will be communicated during class discussion. Presentation notes will not be made available to students who miss class unless they present documentation excusing their absence in accordance with the university's policies.

Similarly, missed work can only be made up in cases of an excused absence. More than two absences for any reason will affect citizenship grades.

The Americans with Disabilities Act and The Rehabilitation Act of 1973

If you have a disability that may have some impact on your work in this class and for which you may require accommodations, please see a Coordinator in the Office for Disability Affairs so that such accommodations may be arranged. After you receive your accommodation letters, please meet with me during the first two weeks of class to discuss the provisions of those accommodations.

Plagiarism

Plagiarism is a violation of the fundamental principles of intellectual property. If you fail to give proper citation for the direct quote or paraphrase of another's idea, you are engaging in plagiarism. Claiming someone else's ideas, sentences, essays, or speeches as your own is plagiarism. Please consult the Code of Student Conduct for information about the serious sanctions that will result from plagiarism or any other academic misconduct.

Rehearsals and Composition

The HopKins Black Box is an experimental space and can (and should) be used outside of our regularly scheduled meeting. As the HBB is also a shared space, reservations must be coordinated with the managing director of the HopKins Black Box – John LeBret. Also, students should not work in the space alone.

Resources, technical or otherwise

Students are encouraged to make use of the theatre's resources, as they are applicable to their efforts. Basic training on equipment is available upon request and mandatory for all students wishing to make use of such resources. Safe practices should be attended to in all cases and the space must be restored after each rehearsal or performance. Consumable materials such as paint, fabric, or lumber are also available in limited supply and should be used with an eye toward reuse and conservation.

Performances & Exhibitions

To encourage experimentation and artistic freedoms, no topic or expressive mode is restricted. That said, performances or installations that include materials or images that might otherwise violate LSU rules or the laws and decency standards of the Baton Rouge community should be discussed with a graduate facilitator and instructor well in advance of the scheduled performance. Unless otherwise predetermined by choice or by chance, audiences will be restricted to members of this class. Once again, the space must be restored to a neutral state immediately following performances.

Graduate Facilitators

Over the course of the semester you will work closely with at least one graduate student. Their role is to support your work, not do it for you. I will rely on their feedback heavily, both in terms of grading and their overall impression of your efforts. Be kind to them, but make sure that you have a healthy relationship with them as they are your single greatest resource.

Grading

The evaluation of artistic practice is necessarily subjective. Students will receive immediate oral feedback on performances as well as a more formal written response from their graduate facilitator. I will use graduate feedback in conjunction with my own observations to formulate a letter grade. Students will meet with me, one on one, at midterm and prior to the final to discuss their standing.

“A” work indicates achievement that is outstanding relative to the level necessary to meet the requirements of the assignment. It reflects near-perfect technical execution and creativity that exceeds expectations. “B” work indicates achievement that is significantly above the level necessary to meet the requirements of assignment. “C” work meets, but does not exceed, the requirements of the assignment in every way. “D” work is worthy of credit even though it fails to meet the requirements of the assignment. “F” work fails to meet the basic parameters of the assignment.

25% of your overall evaluation is based on your citizenship in the course

20% of your overall evaluation is based on your final examination

15% of your overall evaluation is based on your assigned readings and outlines

40% of your overall evaluation is based on your performance work & folio

Course Calendar Subject to change to meet the demands of the course

1/15	-	Welcome! Art/work and the work of art(ists)		
1/20	-	Artistic Revolutions		
1/22	-	Manifestos		
1/27	-	FUTURISM	-	Goldberg Chap. 1
1/29	-	CONSTRUCTIVISM	-	Goldberg Chap. 2
2/3	-	DADA	-	Goldberg Chap. 3
2/5	-	TBA		
2/10	-	SURREALISM	-	Goldberg Chap. 4
2/12	-	BAUHAUS	-	Goldberg Chap. 5
2/17	-	Introduction performances #1	-	Goldberg Chap 6&7
2/19	-	Introduction performances #2	-	Goldberg Chap. 8

2/24	-	Audience and Ethics	-	Jones - 2, 3, 7
2/26	-	Audience and Ethics	-	Jones - 35, 36, 41
3/3	-	Audience and Ethics	-	Jones - TBA
3/5	-	The Body Politics	-	Jones - 1,4, 6
3/10	-	The Body Politics	-	Jones - 10, 11, 17
3/12	-	The Body Politics	-	Jones - TBA
3/17	-	Materiality and Document	-	Jones - 28, 12, 18
3/19	-	Materiality and Document	-	Jones - 40, 9, 32
3/24	-	Materiality and Document	-	Jones - TBA
3/26	-	Viral Historicity	-	Jones - 33, 14, 20
3/31	-	Viral Historicity	-	Jones - 38, 44, 39
4/2	-	Viral Historicity	-	Jones - TBA
4/3-4/12		SPRING BREAK!		
4/14	-	Reintroduction performances #1		
4/16	-	Reintroduction performances #2		
4/21	-	Reintroduction performances #3		
4/23	-	Reintroduction performances #4		
4/28	-	Graduate Performances		
4/30	-	Wrap-up and Art Party!		
5/9	-	Final		