ARTH 3395: The History of Performance Art
University of Texas at El Paso
Fall 2014

Class Meeting Times: Mondays / Wednesdays, 10:30 – 11:50 a.m.
Classroom: Fox Fine Arts A458 (4th floor)

Professor: Dr. Melissa Warak
Email: mcwarak@utep.edu
Office Hours: M, 12:00 – 2:00; T, 2:00 – 3:00 and by appointment
Office: Fox Fine Arts A455
Office Phone: (915) 747-5150 (during office hours)

ABOUT YOUR PROFESSOR
Dr. Melissa Warak specializes in the relationship of music and sound to American and European art of the twentieth century. Dr. Warak is a proud Texan and a native of Houston. She earned a B.A. in English literature and art history from Vanderbilt University, an M.A. in art history from the University of Texas at Austin, and a Ph.D. in art history from the University of Texas at Austin. Her dissertation, titled Made to Music: Interactions of Music and Art, 1955-1969, is comprised of four case studies of the ways that visual artists from the mid-fifties to late sixties employed musical models in their work. Aside from musical and sound art, her research interests include the history of abstraction, spirituality in modern and contemporary art, science and technology in modern and contemporary art, and astronomy in art. Her research has been supported by grants and fellowships from the National Portrait Gallery of the Smithsonian Institution, the Getty Research Institute, the Royal Music Association of the United Kingdom, the Menil Collection in Houston, and the Crystal Bridges Museum of American Art, among others. Dr. Warak has previously taught at the University of Texas at Austin, at the University of Houston, and at Sam Houston State University. Please feel free to meet with her to talk about majoring in art history, museum internships, or careers for art historians!

COURSE DESCRIPTION
This course is a history of performance art from the early twentieth century to the present. We will cover roughly one hundred years of the history of performance from the first public reading of the Italian Futurist manifesto to the present. Because the term “performance art” was not in use in the art world until the late 1960s, we will think of the first fifty years of the course as an experimental period that we will follow mostly chronologically to look at the foundations (in performances in visual art, music, film, theatre, etc.) for later performance. The second part of the course will then explore particular themes of performance art from the 1960s to the present.

COURSE OBJECTIVES
This course is deeply infused with a politics of feminism, queer studies, and critical race
Studies as part of art historical study. We will seriously consider art that deals frankly with bodies, sexuality, race, and violence. Further, some of the art we will study was created with the intention of challenging the comfort levels of the viewer. In that sense, we should all strive to create a classroom environment that is a safe place for ideas but that is also respectful to difference of opinion. It is not expected that you should enjoy – in a conventional sense – or agree with the ideological premises of all of the art explored in this course. Please come see me in the first week of class if you would like to discuss any concerns about this.

During this course, students will develop their understanding of the history of performance art and acquire skills essential to the professional art historian. These include the following:
1. Developing writing skills, oral presentation competencies, and points of view needed by professional art historians.
2. Learning to find and use resources for answering research questions and problems.
3. Analyzing and critically evaluating ideas and arguments.
4. Gaining knowledge of the terminology, trends, and methodologies used to study modern and contemporary art.

**TEXTS / RESOURCES**
Our required textbook is RoseLee Goldberg’s *Performance Art: From Futurism to the Present*. We will use the third edition from 2011, which has the ISBN number 0500204047. Readings are designated under the tentative course schedule below. Entries for the Goldberg text will be indicated in the course schedule as “Goldberg, pp. <designated pages for that day>.” Selected scholarly articles—marked with a (PDF) in bold—will also be posted to the course’s related Blackboard page (see schedule). Students are responsible for downloading these from Blackboard. All readings need to be completed BEFORE the class period for the day.

Bibliographic entry:

**GRADING POLICY**
This course will have **three exams**. Exams will be essay questions (you will have a choice) and you will need a “blue book” (available from the campus book store) for each exam. Because we will look at many videos and other forms of time-based media, we will not have specific image lists for each exam. Instead, students will decide on appropriate examples from class for their essay exams. Exams will be OPEN NOTE, so make sure to take notes extensively. See me for ways to improve your note-taking skills.

Written components will include **two papers** (the first will be a visual analysis of about 900 words; the second will be a research project of about 1,000 to 1,500 words in length) and a review of a live performance. Each student will also be responsible for teaching / presenting on an artist on a given class day. Students will also be graded on discussion.
participation in class. A good rule of thumb is to try to contribute at least once per class (via ideas, questions, or responses to other students). Students will also need to attend a performance of their choice and write a review. Lastly, we will have eight reading quizzes (worth 10 points each) throughout the semester; there will be no makeup quizzes. Assignment sheets for the two papers will be posted to Blackboard — make sure to read them thoroughly. Written assignments will be turned in via the Turnitin function on Blackboard and in hard copy. The exams are not cumulative.

This course will be graded on a scale of 500 points.
Reading Quizzes (8): 80 points
Participation: 25 points
Artist Presentation: 25 points
Performance Review: 20 points
Exam 1: 50 points
Exam 2: 75 points
Exam 3: 75 points
Paper 1: 75 points
Final Project: 75 points

Therefore, here is the point breakdown for grades:
466 – 500 points: A
450 – 465 points: A –
433 – 449 points: B +
416 – 432 points: B
400 – 415 points: B -
383 – 399 points: C +
366 – 382 points: C
350 – 365 points: C -
333 – 349 points: D +
316 – 332 points: D
299 – 315 points: D -
000 – 298 points: F

ATTENDANCE POLICY

Attendance is mandatory!
Class attendance is a requirement and use of the full class period is expected. An attendance sheet will be passed around at the beginning of each lecture—make sure you sign it every day. You will be allowed three absences for any reason without grading consequences. It is up to your discretion how you use these and you do not need to notify me in advance except in the case of a religious holy day (see below). More than three absences from class will result in a lowering of your overall grade by twenty points per absence (remember that this class is graded on a scale of 500 points). Six or more absences will result in an automatic failure of the course. That said, you will receive an
**attendance bonus** of ten points to your final grade if you have perfect attendance (no exceptions; attendance must be 100%).

In the event of a family or personal emergency, quickly notify the Office of the Dean of Students, which is your advocate in these situations. **If you wish to have an absence for illness or a family emergency excused, you must go through the Dean of Students’ office for verification; they will then contact me.** This is to ensure your rights to medical and personal privacy. See [http://sa.utep.edu/dean/student-injury-illness/](http://sa.utep.edu/dean/student-injury-illness/).

Students should never sign the attendance sheet for anyone else or ask anyone to sign for them. Your signature is your honor. There are severe penalties for infractions on the attendance sheets. This would count as academic dishonesty and is grounds for failure in the course.

It is not enough to be physically present. Students are expected to be prepared for the day and ready to engage actively in class. Students need to remain in class the entire period to get attendance credit. Students who are more than ten minutes late or who leave early without permission will be given half credit for attendance. Tardies / half credits will figure into the absence count.

Students are responsible for acquiring notes and announcements made during missed classes, so I encourage you to make a friend and exchange email addresses. I will not provide notes for any student.

**EMAIL POLICY**

All course correspondence from me will take place via Blackboard’s email function. Make sure that you are receiving emails through Blackboard and that you have a current email address on file. Please note that, due to FERPA regulations, I will not email with students about grades. If you have a question or concern about a grade, please visit office hours or make an appointment. Additionally, if you have a question that requires a long answer, you may be asked to come see me in person to save time. I try to turn around emails as quickly as possible, but do not expect an answer from me after 5:00 p.m. Lastly, please remember that emails are considered a form of professional correspondence and a little courtesy goes a long way!

**LAPTOPS, TABLETS, AND PHONES**

Students may not use computers and other electronic devices (including recording devices) during class. It is important that students focus their attention on the lectures and projected images without distractions and that they take careful and detailed notes. Cell phones and tablets should be silent and kept out of sight. Their bright lights are very distracting in a dark classroom. **Leave the room if you absolutely must use your phone.** You will be reprimanded and marked absent if you are caught using your phone in the classroom. Repeat offenses will result in disciplinary action. If a cell phone is in any way visible during an examination, that student will automatically fail the exam.
CLASSROOM ETIQUETTE
Please be respectful of other students in the classroom. Please do not enter the classroom late, keep your phone out of sight and silent, do not send text messages. Do not pack up your things before the end of class. Students may bring food or drinks if they are allowed in the classroom. Your professor’s biggest pet peeves are texting / looking at phones and packing bags before class ends. Inappropriate behavior in the classroom will result, minimally, in a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with university policy.

MAKE-UP POLICY
Each assignment sheet will explain a late work policy. Assignments involving in-class activities (peer review, oral presentations) will not be accepted late. Exams will be made up ONLY in the event of an emergency situation. Plan your semester accordingly.

TAKING NOTES IN CLASS
Exam material will come from images shown in lectures; therefore, the readings in the book will be supplemental to lectures and discussions. Completing the readings will not take the place of attendance and participation in class. It is critical that students take notes in class. Think of the exams as a way to show off what you have learned in class. I recommend bringing a notebook designated just for this course. Using bullet points will help you write down more information. Vocabulary and important terms will be written on the Powerpoint presentation slides and you should pay special attention to these terms and the works of art where they may be applicable. Basic identifying information for each work will also be provided on the Powerpoints (artist name, title, date).

PAPER FORMATTING AND WRITING HELP
Without exception, all papers must be double-spaced and have standard one-inch margins, page numbers (beginning with the first page of the main text), and a title page (with the student’s name, the date, the instructor’s name, and the title). All text must be in twelve-point font, preferably Times New Roman. There should be no extra spaces between paragraphs, and all paragraphs should be properly indented. Any quotations of at least three sentences must be set in block quotes with single spacing. Moreover, there should be a bibliography of cited works on a separate page at the end of the paper, followed by pages with illustrations of any featured artworks. All papers must be received in hardcopy by the start of class on the due date and should also be uploaded to Turnitin. For all questions pertaining to grammar, syntax, footnoting and style, see the latest edition of the Chicago Manual of Style. For an excellent tutorial on how to document sources properly, see the following webpage:
http://bcs.bedfordstmartins.com/resdoc5e/RES5e_ch10_s1-0001.html

Students who are concerned about the quality of their writing should contact the Writing Center and make an appointment well before the deadline:
http://academics.utep.edu/writingcenter/
ACADEMIC DISHONESTY AND PLAGIARISM
Academic dishonesty or cheating will result in failure in this course. All students are expected to engage in all academic pursuits in a professional manner and to maintain honesty and integrity in academic experiences both in and out of the classroom. All students are responsible for knowing the requirements of academic honesty set forth by UTEP. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to the following: cheating on an examination or other academic work which is to be submitted, plagiarism, forgery of signatures, collusion and the abuse of resource materials. See the UTEP policy on academic integrity and scholastic dishonesty: http://sa.utep.edu/osccr/academic-integrity/

POLICY FOR STUDENTS WITH DISABILITIES
Reasonable accommodations will be made for students with limitations due to disabilities provided that they are registered with the Center for Accommodations and Support Services (CASS) and procure the proper documentation: http://sa.utep.edu/cass (telephone: (915) 747-5148). Students with documented disabilities must meet with the instructor within the first two weeks of class, with CASS documentation in hand, in order to inform him of any special needs. If particular accommodations are required for the exams, the instructor must be informed and presented with the appropriate CASS documentation at least ten days before each scheduled test or no accommodations will be permitted.

POLICY FOR STUDENT ABSENCES ON RELIGIOUS HOLY DAYS
Section 51.911(b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. Section 51.911 (a) (2) defines a religious holy day as: “a holy day observed by a religion whose places of worship are exempt from property taxation under Section 11.20…..” See your professor at least a week in advance if you intend to miss class or an examination in observance of a religious holy day and accommodations will be made.
TENTATIVE COURSE OUTLINE

M, Aug. 25
Topic: Introduction and definitions of performance

W, Aug. 27
Topic: Self-Portraiture as Performance of Self? I

M, Sept. 1
NO CLASS – LABOR DAY HOLIDAY

W, Sept. 3
Topic: Self-Portraiture as Performance of Self? II
Reading: W. Ray Crozier and Paul Greenhalgh, “Self-Portraits as Presentations of Self” (PDF)
Student Presentation: Frida Kahlo
READING QUIZ #1

M, Sept. 8
Topic: Self-Portraiture as Performance of Self? III
Student Presentation: Cindy Sherman

W, Sept. 10
Topic: Futurism and European Drama
Reading: F.T. Marinetti, “Futurist Manifesto” (PDF); Goldberg, pp. 11-30
Student Presentation: F.T. Marinetti

M, Sept. 15
Topic: Dada and the Russian Avant-Garde
Reading: Goldberg, pp. 31-43; 55-65; John Erickson, “The Language of Presence: Sound Poetry and Artaud” (PDF)
Student Presentation: Hugo Ball
READING QUIZ #2

W, Sept. 17
Topic: Surrealism and Early Film History
Reading: Goldberg, pp. 75-78; 85-96
Student Presentation: Luis Buñuel

M, Sept. 22
Topic: Abstract Expressionism and Jazz
Reading: Harold Rosenberg, “The American Action Painters” (PDF)
Student Presentation: Dizzy Gillespie
W, Sept. 24
Topic: Abstract Expressionism and Beat Poetry
Reading: Alan Watts, “Beat Zen, Square Zen, and Zen” (PDF); Allen Ginsberg, “Howl” (PDF); PennSound site (listening)
Student Presentation: Jack Kerouac
READING QUIZ #3

M, Sept. 29
Topic: Black Mountain College and Gutai / Exam Review
Reading: John Cage, liner notes to Indeterminacy (PDF); Goldberg, pp. 121-127
Student Presentation: Merce Cunningham

W, Oct. 1
***EXAM 1*** (bring a blue book)

M, Oct. 6
Topic: Happenings
Reading: Allan Kaprow, “The Legacy of Jackson Pollock” (PDF); Goldberg, pp. 128-132
Student Presentation: Robert Watts

W, Oct. 8
Topic: Fluxus I
Reading: Goldberg, pp. 133-134; Henry Flynt, Mutations of the Vanguard: Pre-Fluxus, During Fluxus, Late Fluxus” (PDF)
Student Presentation: Benjamin Patterson
READING QUIZ #4

M, Oct. 13
Topic: Fluxus II
Reading: La Monte Young, “Lecture 1960” (PDF)
Student Presentation: Milan Knizak

W, Oct. 15
Topic: Dance and Judson Theatre
Reading: Carrie Lambert-Beatty, “Moving Still: Mediating Yvonne Rainer's Trio A" (PDF); Goldberg, pp. 134-144, 159-162
Student Presentation: Simone Forti

M, Oct. 20
Topic: European Performance in the 1960s
Reading: Goldberg, pp. 144-151
Student Presentation: Ben Vautier
PAPER #1 DUE
**W, Oct. 22**
Topic: Early Feminist Performance I
Reading: Goldberg, pp. 175-177
Student Presentation: Rebecca Horn

**M, Oct. 27**
Topic: Early Feminist Performance II
Reading: Lucy Lippard, “The Pains and Pleasures of Rebirth: European and American Women’s Body Art” (PDF)
Student Presentation: Guerrilla Girls

**READING QUIZ #5**

**W, Oct. 29**
***EXAM 2*** (bring a blue book)

**M, Nov. 3**
Topic: Body Art 1
Reading: Goldberg, pp. 163-167; Jed Perl, “Vile Bodies” (PDF)
Student Presentation: Ron Athey

**W, Nov. 5**
Topic: Body Art II
Reading: Richard Mullis, “The Violent Aesthetic: A Reconsideration of Transgressive Body Art” (PDF)
Student Presentation: Kira O’Reilly

**READING QUIZ #6**

**M, Nov. 10**
Topic: Conceptual Performance and Early New Media
Reading: Goldberg, pp. 172-174, 190-192
Student Presentation: Laurie Anderson

**W, Nov. 12**
Topic: Performance and Politics of Race I
Reading: Cherise Smith, introduction to *Enacting Others: Politics of Identity in Eleanor Antin, Nikki S. Lee, Adrian Piper, and Anna Deavere Smith* (PDF)
Student Presentation: Howardena Pindell

**READING QUIZ #7**

**M, Nov. 17**
Topic: Performance and Politics of Race II
Reading: Goldberg, pp. 210-215
Student Presentation: Ana Mendieta
W, Nov. 19
Topic: Queer and Gendered Performance I
Reading: Goldberg, pp. 167-169
Student Presentation: Gilbert and George

M, Nov. 24
Topic: Queer and Gendered Performance II
Reading: Richard Meyer, “The Red Envelope: On Censorship and Homosexuality” (PDF)
Student Presentation: Ryan Trecartin
READING QUIZ #8

W, Nov. 26
Topic: Contemporary Performance I
Reading: Goldberg, pp. 221-243
Student Presentation: Francis Alÿs

M, Dec. 1
Topic: Contemporary Performance II / Exam Review
Student Presentation: Jennifer Allora and Guillermo Calzadilla
FINAL PROJECT DUE

W, Dec. 3
***EXAM 3*** (bring a blue book)

Dec. 4
PERFORMANCE REVIEW DUE BY MIDNIGHT
SOME RULES AND HINTS FOR STUDENTS AND TEACHERS OR ANYONE ELSE
BY JOHN CAGE

RULE 1 Find a place you trust and then, try trusting it for a while.

RULE 2 General Duties of a Student
Pull everything out of your teacher.
Pull everything out of your fellow students.

RULE 3 General Duties of a Teacher
Pull everything out of your students.

RULE 4 Consider everything an experiment.

RULE 5 Be self-disciplined. This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self-disciplined is to follow in a better way.

RULE 6 Follow the leader. Nothing is a mistake. There is no win and no fail. There is only make.

RULE 7 The only rule is work. If you work it will lead to something. It is the people who do all of the work all of the time who eventually catch on to things. You can fool the fans, but not the players.

RULE 8 Do not try to create and analyze at the same time. They are different processes.

RULE 9 Be happy whenever you can manage. Enjoy yourself. It is lighter than you think.

RULE 10 We are breaking all the rules, even our own rules, and how do we do that? By leaving plenty of room for X qualities.