

## Term Information

Effective Term Spring 2013

## General Information

Course Bulletin Listing/Subject Area Art  
Fiscal Unit/Academic Org Art - D0215  
College/Academic Group Arts and Sciences  
Level/Career Graduate, Undergraduate  
Course Number/Catalog 5315  
Course Title Imaging Performative Arts  
Transcript Abbreviation Performative Arts  
Course Description Interdisciplinary course exploring different methodologies of performance art and strategies behind the visualizations of the performance for the second-generation viewer using photography, video, and other tools.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites Art 5105, Art 5115, Art 5205, Art 5335, Art 5215, and Art 5445  
Exclusions

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 50.0701  
Subsidy Level Masters Course  
Intended Rank Senior, Masters

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## Quarters to Semesters

<b>Quarters to Semesters</b>	New course
<b>Give a rationale statement explaining the purpose of the new course</b>	This course captures content offered in several quarter based courses that we offered under special topics.
<b>Sought concurrence from the following Fiscal Units or College</b>	none needed

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

## Course Details

### **Course goals or learning objectives/outcomes**

- Relation between performance art and image making
- Representing your first generation performance into a second generation art work for the gallery
- Create intriguing performance based work
- Research into the direction, concept, and approaches to your work
- Respond critically to your own work and that of peers

### **Content Topic List**

- Contemporary and historic performance artists and their artwork
- Ability to use your specific medium in the execution of your artwork through its conceptual frameworks, i.e.: photography, video, etc.
- Visually communicate emotional, critical, metaphorical, and personal concepts
- Articulating performance and image making techniques and concepts during discussions and critiques

## Attachments

- 4.Art 5315 Performance.doc

*(Syllabus. Owner: Soave, Sergio)*

## Comments

- Made suggested changes to syllabus.  
Corrected Prerequisites. Reduced number and listed then, *(by Soave, Sergio on 07/05/2012 03:00 PM)*
- The following pre-reqs are listed in the syllabus. Shouldn't they be in the course request? : Art 2555 (Introduction to Photography) Art 3005 (Introduction to Darkroom) Art 5105 (Color Photography) Art 5115 (Studio Lighting) 5205 (Large Format Photography) 5335 (Digital Input/Output) 5215 (Social Documentary) 5445 (Alternative Processes)  
You should also list where the readings are available (SBX, etc.) *(by Heysel, Garrett Robert on 06/18/2012 05:35 PM)*

**COURSE REQUEST**  
5315 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
08/20/2012

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Soave, Sergio	05/16/2012 09:50 AM	Submitted for Approval
Approved	Soave, Sergio	05/16/2012 10:29 AM	Unit Approval
Revision Requested	Heysel, Garrett Robert	06/18/2012 05:35 PM	College Approval
Submitted	Soave, Sergio	07/05/2012 03:00 PM	Submitted for Approval
Approved	Soave, Sergio	07/05/2012 03:07 PM	Unit Approval
Approved	Heysel, Garrett Robert	08/15/2012 09:21 PM	College Approval
Pending Approval	Nolen, Dawn Jenkins, Mary Ellen Bigler Vankeerbergen, Bernadette Chantal Hogle, Danielle Nicole Hanlin, Deborah Kay	08/15/2012 09:21 PM	ASCCAO Approval

## **Art 5315: Imag[in]ing Performative Acts**

**Level:** Grad and Undergrad

**Location:** Hopkins 364 and Hopkins 162 – Lighting Studio

**Days and Times:** MW (or TR – exact times TBD)

2 3 hr. labs per week; 3 credit hrs; not repeatable.

**Prerequisites:** Art 5105 (Color Photography) Art 5115 (Studio Lighting) 5205 (Large Format Photography) 5335 (Digital Input/Output) 5215 (Social Documentary) 5445 (Alternative Processes)

**Professor:** TBA

**Telephone:** (614) 292-5072, Art Department Phone, please leave message

**Mailbox:** Room 258 Hopkins Hall (Art Department Main Office)

**Email:** TBD

**Office Hours:** before or after class, or by appointment

### **I. Course Description**

This interdisciplinary course will explore different methodologies of performance art and the strategies behind the visualizations of the performance for the second-generation viewer using photography, video, and other tools.

### **II. Objectives**

When you have finished this course, you should be able to:

- Show consistent and precise ability to use your specific medium in the execution of your artwork through its conceptual frameworks, i.e.: photography, video, etc.
- Demonstrate advanced level ability to represent your first generation performance into a second generation art work for the gallery
- Demonstrate ability to create intriguing performance based work
- Exhibit advanced level knowledge of contemporary and historic performance artists and their artwork
- Show advanced level research into the direction, concept, and approaches to your work
- Respond critically to your own work and that of your peers

### **III. Student Learning Outcomes**

- Students demonstrate an understanding of the relation between performance art and image making.
- Students demonstrate an understanding of conceptual development of performances for the cameras.
- Students visually communicate emotional, critical, metaphorical, and personal concepts
- Students successfully articulate performance and image making techniques and concepts during discussions and critiques

### **IV. Course Content and Procedures**

- Class periods consist of studio time as well as performances, slide talks, critiques, presentations, and discussions.
- Out-of-class assignments include continuing work discussed in class, attending lectures, museum, gallery, reading materials on Carmen, etc.
- Performance assignments and discussions will cover the various aspects of the history and theory of performance art.
- Emphasis will be placed on the students' technical, aesthetic, and critical skills that will be developed through the various assignments for post-performance visualization.
- Students work individually and collaboratively on the course projects.
- There will be a research paper and presentation on a performance based artists as well as several readings to augment the content of the class. Readings will be made available through Carmen.

## **V. Requirements**

- Attendance of all class times is required. **For a student to earn an A in the class, he or she must exhibit excellence (93-100) on the photography assignments, research paper, and exams, and have two or fewer excused absences.** Each unexcused or excused absence above the two allotted will result in a lower final grade (3 = B, 4 = C, 5 = D). Your attendance will supersede your project and test grades. (IE: If you have scored an A on all tests, project and research paper, and have 4 unexcused absences you will receive a C.) Six unexcused or excused absences will result in an E. An excused absence requires a note from your doctor or the equivalent– you must notify me before class. Tardiness policy: 2 tardies = 1 absence.
- Readings of all required texts
- Technical and Creative Photography Assignments
- Photography Project and Research Paper

## **VI. Required Text**

### **Theoretical Text for Course:**

- Jones, Amelia. Body Art: Performing the Subject, Univ Of Minnesota Press; 1 edition (February 15, 1998). ISBN# 0816627738

### **Optional Texts:**

- Broadhurst, Susan. Liminal Acts: A Critical Overview of Contemporary Performance and Theory. Continuum (30 Sep 1999). ISBN# - 0304705861
- Iles, Chrissie. Into the Light: The Projected Image in American Art 1964-1977. Continuum (30 Sep 1999). ISBN# - 0810968304

## **VII. Grading Scale**

**A**= outstanding work, understanding and effort; marked improvement over the quarter; consistent contributions to class discussions; original ideas; professional presentation

**B**=above average work; frequent class participation; good presentation; improvement

**C**=acceptable work, average presentation, some class participation; improvement

**D**=inferior work, no improvement, little class participation, unprofessional presentation

**E**= no or unacceptable effort, presentation, participation

A: 93-100, A-: 90-92 B+: 88-89 B: 83-87 B-: 80-82 and so on. E a grade below 60. Nothing turned in =0.

### **VIII. Grading**

Class assignments 50%

Final project and artist statement 25%

Technical Assignments 12.5%

Tests and presentation/report 12.5%

**All work is due the day of critique; work must be hung before class begins. If not points will be deducted.** Work submitted any time after the due date will be graded down one letter grade per day. If the work is more than three days late, the highest grade possible will be a D. Students who wish to improve their grade on assignments that were handed in on time, may redo and resubmit the assignment at any time during the semester, but no later than **Monday, April 15, 2013.**

### **IX. Project Evaluation**

Work will be evaluated by these general criteria:

1. Technical excellence – appropriate application of learned lighting technique
2. Scope of content and composition
3. Creative sophistication and success of the images
4. Final presentation of projects – how the images are displayed

**75% is average, this means that you have fulfilled the assignment but have not gone above the general requirements. It is important that each student expand the boundaries of each assignment's requirements to receive an A.**

### **X. Class Participation**

Class participation is mandatory and is reflected in the grading structure. If you do not participate in class, your grade will reflect your lack of consideration toward your peers and your own work. This does not necessarily mean that you must speak a great deal in every class. I expect you to be alert and conscientious during group discussions and critique. You will also be expected to verbally participate in critiques. Different styles of criticism will be introduced and discussed.

**Always bring a pen and notebook to class.**

Critique is essential to our program. In the critique environment, questions regarding the success or failure to communicate information are examined, together with issues that you may not have considered. The critique is the forum in which you learn to articulate a spoken analysis of the visual presentation of your ideas.

### **XI. Disability Services**

To register a documented disability, please call the Office of Disability Services (located in 150 Pomerene Hall, 1760 Neil Avenue) at 292-

3307; or 292-0901 TDD, and notify the professor. <http://www.ods.ohio-state.edu>

## **XII. Academic Misconduct**

Academic Misconduct (rule 3335-31-02) is defined as “any activity, which tends to compromise the academic integrity of the institution, or subvert the educational process.” Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct [http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp).

## **XIII. Escort Service**

For evening safety, please call the OSU Escort Service at (614) 292-3322.

## **XIV. Miscellaneous**

Please cut off your cell phones while you are in class. They are disruptive, intrusive, and disrespectful to the class.

## **XV. Supplies and Materials**

You will have to set up an ink payment account with Bob for your digital printing needs. **All fees must be paid before I can submit your final grade. All fees must be paid by the last Friday of week 14.**

## **XVI. Studio Usage**

The photography studio equipment is department property. This equipment may NOT be taken out of the studio area. You are responsible for any damage to the department’s equipment. It is imperative that you inspect this equipment before use and inform the lab supervisor, Bob of any problems.

Students may sign up for a maximum of six hours at a time unless permission for additional time is granted. Additional time will be granted depending upon the nature of the shoot. If you are more than 20 minutes late to your studio time, another student may take your time slot. If you know you will not be using your studio time remove your name promptly. You may call the lab office, 292-2287 to request that your name be removed. All studio equipment must be returned to its proper storage place and the floor cleaned before you leave. The studio will be designated to have two areas for shooting. As you sign up for time, you will choose area A, the window side or are B, the door area. If you need privacy for figure work or larger space, you need to sign up for both areas during the same time slot.

**YOU ARE RESPONSIBLE FOR KEEPING THE LAB and LIGHTING STUDIO CLEAN!!!!**

**The individual student must complete all work this semester.**

The assignments must be produced from film that is shot this semester and must exhibit the criteria of the assignments.

### **XVII. Color Film Processing**

Color film processing is available at the photo cage. See the cage for details. It is \$2.50 per roll.

### **XVIII. Topical Outline**

Schedule is subject to change.

#### **Week #1**

**M (Jan. 7)**

- Introduction – What are Performative Acts?
  - What you wear, speak, do, record?
  - Where you do it? How long? Context?

**W (Jan. 9)**

- Introduce assignment #1 - Durational Performance - Lecture
- Work on individual Concept for Wednesday Performance on the Oval
- Class Reading

#### **Week #2**

**M (Jan. 14)**

- 1 hour Durational Performance on Oval
- Group Critique

**W (Jan. 16)**

- Introduce Historical Character: Real/Fiction Assignment #2– Lecture
- Class Reading

#### **Week #3**

**M (Jan. 21)**

**Holiday – No Class**

**W (Jan. 23)**

- Group Performance
- Prepare for Linguistic Signifier Performance on the Oval –perform Today  
Half Hour performance

#### **Week #4**

**M (Jan. 28)**

- Introduce assignment #3 - Body Estrangement/Engagement – Lecture
- Class Reading

**W (Jan. 30)**

- Select an artist from the list for your research paper and presentation. No artist will be covered twice. Due Nov. 8 group B, and Nov. 10 group A.
- Group Performance

#### **Week #5**



**M (Feb. 4)**

- Critique assignment #1 - Durational Performance – group B

**W (Feb. 6)**

- Critique assignment #1 - Durational Performance – group A

**Week #6**

**M (Feb.11)**

Individual meetings, Group B (*Bring a typed description of your final project and 3 reference books on artists of influence. Your final project must not deviate too far from your typed intent.*)

Lab day, Group A

**W (Feb 13)**

Individual meetings, Group A (*Bring a typed description of your final project and 3 reference books on artists of influence. Your final project must not deviate too far from your typed intent.*)

Lab Day, Group B

**Week #7**

**M (Feb.18)**

- Critique Historical Character: Real/Fiction Assignment #2, group A

**W (Feb.20)**

- Critique Historical Character: Real/Fiction Assignment #2, group B

**Week #8**

**M (Feb. 25)**

- Introduce assignment #4 - Mediated Space Object – Lecture  
- class reading

**W (Feb. 27)**

- perform 3 Person Performance for Wednesday Performance on the Oval or Library

**Week #9**

**M (Mar. 4)**

- Research Paper and Presentation on photographer, group B

**W (Mar. 6)**

- Research paper and Presentation on photographer, group A

**Spring Break March 11-15**

**Week #10**

**M (Mar. 18)**

- Critique assignment #3 - Body Estrangement/Engagement, group B

**W (Mar. 20)**

- Critique assignment #3 - Body Estrangement/Engagement, group A

### **Week #11**

**M (Mar. 25)**

- Discuss class reading, bring in five typed questions

**W (Mar. 27)**

- report to me about assignment #4 progress
- introduce final group performance project

### **Week #12**

**M (April 1)**

- Critique assignment #4 - Mediated Space Object, group B

**W (April 3)**

- Critique assignment #4 - Mediated Space Object, group A

### **Week #13**

**M (April 8)**

- Plan for final group performance

**W (April 10)**

- Final Group performances

### **Week #14**

**M (April 15)**

- Report to me on Final Project progress

**W (April 17)**

- Final critique on individual projects and artist statement, group A

### **Week #15**

**M (April 22)**

- Final critique on individual projects and artist statement, group B

### **Final Exam**

**w24 – t30**

**Exam** covers technical information regarding the history of performance and class readings. Also clean Studio after exam.

**This schedule may be revised.**

**The individual student must complete all work this quarter.**

**The assignments must be produced from film that is shot this quarter and must exhibit the criteria of the assignments. Students may not use props used by other students.**

### **XIX. Bibliography**

- Anderson, Laurie and Goldberg, Roselee. Performance: Live Art Since the 60s. Thames & Hudson; Reprint edition (6 Sep 2004). ISBN# 0500282196
- Broadhurst, Susan. Liminal Acts: A Critical Overview of Contemporary Performance and Theory. Continuum (30 Sep 1999). ISBN# - 0304705861
- De Certeau, Michel. The Practice of Everyday Life. University of California Press; 2nd edition edition (6 Dec 2002). ISBN# 0520236998

- Cull, Laura. ed. Deleuze and Performance (Deleuze Connections). Edinburgh University Press (21 May 2009). ISBN# 0748635041
- Goldberg, Roselee. Performance Art: From Futurism to the Present. Thames & Hudson; 3 edition (5 Sep 2011). ISBN# 0500204047
- Heddon, Deidre and Milling, Jane. Devising Performance: A Critical History (Theatre & Performance Practices). Palgrave Macmillan (23 Sep 2005). ISBN# 1403906637
- Iles, Chrissie. Into the Light: The Projected Image in American Art 1964-1977. Continuum (30 Sep 1999). ISBN# - 0810968304
- Jones, Amelia. Body Art: Performing the Subject. Univ Of Minnesota Press; 1 edition (February 15, 1998). ISBN# 0816627738
- O'Reilly, Sally. The Body in Contemporary Art (World of Art). Thames & Hudson (28 Sep 2009). ISBN# 0500204004
- Ranciere, Jacques. The Emancipated Spectator. Verso (9 Nov 2009). ISBN# 184467343X

**Important Links:**

<http://www.ubu.com/>

<http://www.vdb.org/>

<http://www.performa-arts.org/>

<http://www.livebiennale.ca/>

<http://playingthecity.schirn-kunsthalle.de/>

<http://www.aspectmag.com/>

<http://whitney.org/Exhibitions/OffTheWallPart1>

<http://whitney.org/Exhibitions/OffTheWallPart2>

<http://www.nypress.com/article-5374-19-pioneering-visual-artists-step-into-the-light-at-the-whitney.html>

<http://hirshhorn.si.edu/exhibitions/view.asp?key=22&subkey=47>

<http://hirshhorn.si.edu/exhibitions/view.asp?key=22&subkey=40>

## **XX. Performance Artists List**

### **1<sup>st</sup> Generation:**

Yves Klein, Allan Kaprow, John Cage, Nam June Paik, Yoko Ono, Joan Jonas, Vito Acconci, Bruce Nauman, Chris Burden, Dan Graham, Dennis Oppenheim, Marina Abramovic & Ulay, Richard Serra, Carolee Schneeman, Shigeko Kubota, Robert Morris, Francesca Woodman, Barry le Va, Dick Higgins, Rudolf Schwarzkogler, Valie Export, Guy Debord, Keith Arnatt

### **2<sup>nd</sup> Generation:**

Paul McCarthy, Mike Kelly, Sopia Calle, Ann Hamilton, Matthew Barney, Tenching Hsieh, Adrian Piper, Hannah Wilke, Orlan, Bob Flanagan, Laurie Anderson, Dieter Appelt, Pipolotti Rist, Jimmy DeSana, Keith Arnatt, Adrian Piper, Karen Finley, Mowery Baden, Cindy Sherman, Vibeke Tandberg, John Wood & Paul Harrison, Jem Cohen, Rosemarie Trockel

### **3<sup>rd</sup> Generation:**

Francis Alys, Gabriel Orozco, Nayland Blake, Andrea Fraser, Coco Fusco, Janine Antoni, Dara Friedman, Zhan Huang, Kate Gilmore, Assume Vivid Astro Focus, Forcefield, Catherine Sullivan, Robin Rhode, Arto Lindsay, Patty Chang, Sharon Hayes, Cezary Bodzianowski, Wannas Goetschalckx, Robin Rhode, Deborah Warner, Carey Yong, Gerard Byrne, Markus Schinwald, Eva Schlegel, Sohei Nishino,

## **XXI. Course Assignments**

### **Durational Performance Assignment #1**

**M (Feb. 4)**

- Critique assignment #1 - Durational Performance – group B

**W (Feb. 6)**

- Critique assignment #1 - Durational Performance – group A

### **Readings:**

1. Chapter 8: Performance Art, by Krine Stiles, *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*
2. Carolee Schneemann: From The Notebook (1962-63), by Krine Stiles, *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*
3. Linda Montano and Tehching Hsieh: One Year Art/Life Performance: Interview with Alex and Allyson Grey, by Krine Stiles, *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*

For this assignment you must perform a durational exercise for at least one hour. The exact time frame should be consistent with your concept. **TIME**, and how you represent it as Real time, Slow time or Fast time is a crucial consideration for this project. Your performance will be

recorded with photography and another medium. The amount of photographs and documentation should illustrate the important nuances of the performance. The final sizes of the photograph component should be equal to three 16" x 20" photographs or larger. The second method of documentation is open; it can be a second camera from another vantage point, a video camera, a drawing, etc. The second output will be shown with the initial photographs in some installation setting.

What is important to you? What do you want to communicate? Are you interested in domestic issues, politics, everyday activities, public and private space, nonsensical actions, gender activities, Institutional critiques, Postcolonial Identity, Post Capitalist Economy, The New World Order, Issues of the Spectacle, Psychogeography, Mapping, Phenomenological issues, Existentialism, Empiricism, etc?

The Durational Performance is rooted in the masculinity of Abstract Expressionism and Minimalism, where performance artist were challenging issues of theatricality brought up by Michael Fried in his essay *Art and Objecthood*.

*In his essay, "Art and Objecthood," published in 1967, he suggested that Minimalism had betrayed Modernism's exploration of the medium by becoming emphatic about its own materiality as to deny the viewer a proper aesthetic experience. Minimalism (or "literalism" as Fried called it) offered an experience of "theatricality" rather than "presentness"; it left the viewer in his or her ordinary, non-transcendent world. The essay inadvertently opened the door to establishing a theoretical basis for Minimalism as a movement based in phenomenological experience.*

*In "Art and Objecthood" Fried criticised the "theatricality" of Minimalist art. He introduced the opposing term "absorption" in his 1980 book, Absorption and Theatricality: Painting and Beholder in the Age of Diderot. Drawing on Diderot's aesthetics, Fried argues that whenever a consciousness of viewing exists, absorption is sacrificed, and theatricality results. As well as applying the distinction to Eighteenth Century painting, he also uses it to assess post-1945 American painting and sculpture, which he values to the extent to which they are liberated from theatricality*

When you present the work from the 1<sup>st</sup> generation performance in the gallery for the 2<sup>nd</sup> generation viewer, you should consider activating the space of the performance in the space of the gallery. Go beyond the convention the rectangle of the photograph, think creatively fro your installation and how you visualized your performance.

**If you have not taken color photography or digital input / output you must shoot everything with black & white film and print gelatin silver prints.**

**Given the nature of this class, please share equipment for shooting as well as presenting. Such as: video cameras, DVD players, projectors, etc.**

**It is also a good idea to team up, to help with the shooting of the performances.**

**All work must be professionally presented.**

Links:

Wannes Goetschalckx

[http://www.galeriewest.nl/site.php?idsub=exhibitions&single=07\\_09\\_Wannes\\_Goetschalckx&show=more1](http://www.galeriewest.nl/site.php?idsub=exhibitions&single=07_09_Wannes_Goetschalckx&show=more1)

### **Critique Historical Character: Real/Fiction Assignment #2**

**M (Feb.18)**

- Critique Historical Character: Real/Fiction Assignment #2, group A

**W (Feb.20)**

- Critique Historical Character: Real/Fiction Assignment #2, group B

### **Reading:**

1. Vito Acconci: Steps into Performance(And Out) (1979), by Krine Stiles, *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*
2. Duras, Magurite. The Lover. Flamingo; (Reissue) edition (5 Dec 1994). ISBN# 0006541593
3. Sacher-Masoch, Leopold von. Venus in Furs. Penguin Classics; New Ed edition (5 Oct 2000). ISBN# 0140447814

For this assignment you must find a historical character (real/fiction) with whom you identify. Then you must find an action performed by that character and recreate the performed action. It is up to you, to decide on how long the action is performed and in what context the performance exists. Is the setting true to the character and period, or do you want to cross the context of setting and character? If so, what are you trying to say?

This is an open assignment, and you should consider working with both photography and video as you shape your character, environment, and action.

## **Body Estrangement/Engagement assignment #3**

**M (Mar. 18)**

- Critique assignment #3 - Body Estrangement/Engagement, group B

**W (Mar. 20)**

- Critique assignment #3 - Body Estrangement/Engagement, group A

### **Readings:**

1. Chapter 3: The Body in Action: Vito Acconci and the ‘Coherent’ Male Artistic Subject, from Amelia Jones’ *Body Art: Performing the Subject*

For this assignment you must create an environment and an obstacle for some part or the entire body to engage with. Think about how the body moves and the multitude of scenarios that inform the movement of the body. How can you impede or enhance this movement? What kind of environment does this movement take place within, and how might the environment activate this control or lack thereof?

You might also consider if sound is part of your performance. What is heard could be paramount for this project. Then you must think about how do you translate the sound of the first generation performance into a component in the installation?

Develop an idea, think of the language or utterance that you wish to use, then how do you create or amplify the sound, what do you do while creating the sound, what do you wear, does a particular site have conceptual context to the sound or language being uttered?

**TIME**, and how you represent it, as Real time, slow time or Fast time is a crucial consideration for this project. Your performance will be recorded with photography and another medium. The amount of photographs and documentation should illustrate the important nuances of the performance. The final sizes of the photograph component should be equal to three 16” x 20” photographs or larger. The second method of documentation is open; it can be a second camera from another vantage point, a video camera, a drawing, etc. The second output will be shown with the initial photographs in some installation setting.

What is important to you? What do you want to communicate? Are you interested in domestic issues, politics, everyday activities, public and private space, nonsensical actions, gender activities, Institutional critiques, Postcolonial Identity, Post Capitalist Economy, The New World Order, Issues of the Spectacle, Psychogeography, Mapping, Phenomenological issues, Existentialism, Empiricism, etc?

This assignment is task oriented, as the body engages with an obstacle in an environment. The body can work seamlessly with the enhancement/obstacle or the performance can be one of futility. You must create the obstacle for the body and the environment for the shoot.

**If you have not taken color photography or digital input / output you must shoot everything with black & white film and print gelatin silver prints.**

Links:

Mowery Baden,

[http://www.google.com/imgres?imgurl=http://www.mowrybaden.com/images/home\\_27.jpg&imgrefurl=http://www.mowrybaden.com/&usg=\\_\\_dZz-kWB64Mx70fjuyM\\_dT4n1jKQ=&h=240&w=320&sz=14&hl=en&start=39&um=1&itbs=1&tbnid=5F6ydt5FtQE8bM:&tbnh=89&tbnw=118&prev=/images%3Fq%3Dmowry%2Bbaden%26start%3D36%26um%3D1%26hl%3Den%26sa%3DN%26ndsp%3D18%26tbs%3Disch:1](http://www.google.com/imgres?imgurl=http://www.mowrybaden.com/images/home_27.jpg&imgrefurl=http://www.mowrybaden.com/&usg=__dZz-kWB64Mx70fjuyM_dT4n1jKQ=&h=240&w=320&sz=14&hl=en&start=39&um=1&itbs=1&tbnid=5F6ydt5FtQE8bM:&tbnh=89&tbnw=118&prev=/images%3Fq%3Dmowry%2Bbaden%26start%3D36%26um%3D1%26hl%3Den%26sa%3DN%26ndsp%3D18%26tbs%3Disch:1)

Kate Gilmore,

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Stelarc



## Mediated Space Experience, assignment #4

M (April 1)

- Critique assignment #4 - Mediated Space Object, group B

W (April 3)

- Critique assignment #4 - Mediated Space Object, group A

### Readings:

1. Chapter 1: The liminal: a preliminary view, from Susan Broadhurst's *Liminal Acts*
2. Chapter 7: Conclusion: liminal performance, from Susan Broadhurst's *Liminal Acts*
3. Baudrillard, a selected section of Susan Broadhurst's book *Liminal Acts*

For this assignment, you will conduct your performance with mediated images. For the critique you will present at least three 20" x 24" images of the performance in a coherent manner. The resulting images should reflect the intent and intensity of the initial performance. They should not be mere documents of the performance! If you like you can announce your performance to the public.

You must acquire or create your mediated images (or even text) and sound for your performance. The images can be still or moving. You can appropriate files from DVDs, the media, should have an appropriate aesthetic (highest quality). You can use slide projectors and digital projectors for your media, you should also consider the screen and how you will interact with the screen.

Your performance should be in dialogue with your images and sound. Think about the concept of the loop, where there is no beginning or end. Conversely, you can create a narrative with your media, which implies a beginning and end.

Do you perform in the studio or in some specific location? How can the context of the location affect the aesthetic of the piece. There are plenty of amazing spaces on campus and around Columbus for your performance. I suggest contacting building managers, the stadium, library, Wexner Center, the Union, among others.

Links:

Laurie Anderson, *O Superman*

[http://www.google.com/imgres?imgurl=http://www.thewire.co.uk/images/artists/anderson\\_laurie/Laurie%2520Anderson.jpg&imgrefurl=http://www.thewire.co.uk/articles/1641/&usg=\\_\\_XuzVFcNAwVAUh9FwANB\\_8HJhGII=&h=346&w=460&sz=11&hl=en&start=46&um=1&itbs=1&tbnid=ElzINIUTijK1M:&tbnh=96&tbnw=128&prev=/images%3Fq%3Dlaurie%2Banderson%26start%3D36%26um%3D1%26hl%3Den%26sa%3DN%26ndsp%3D18%26tbs%3Disch:1](http://www.google.com/imgres?imgurl=http://www.thewire.co.uk/images/artists/anderson_laurie/Laurie%2520Anderson.jpg&imgrefurl=http://www.thewire.co.uk/articles/1641/&usg=__XuzVFcNAwVAUh9FwANB_8HJhGII=&h=346&w=460&sz=11&hl=en&start=46&um=1&itbs=1&tbnid=ElzINIUTijK1M:&tbnh=96&tbnw=128&prev=/images%3Fq%3Dlaurie%2Banderson%26start%3D36%26um%3D1%26hl%3Den%26sa%3DN%26ndsp%3D18%26tbs%3Disch:1)

Jason Rhodes,

**If you have not taken color photography or digital input / output you must shoot everything with black & white film and print gelatin silver prints.**

## **Final Project and Artist Statement**

**W (April 17)**

- Final critique on individual projects and artist statement, group A

**M (April 22)**

- Final critique on individual projects and artist statement, group B

This will be a self-derived project that will be a culmination of your experiences this quarter. Your final project should be a dynamic and well thought-out installation of a performance. You are free to choose the medium of representation.

You will also be responsible for a written artist statement about the project. This is your chance to employ the various performance techniques learned in this class into a project that is meaningful to you.

There will be a private individual meeting to discuss your project, in addition, you should check-in with me periodically throughout the quarter to talk about your ideas and work progress. This project can explore political, social, cultural, sexual, psychological, linguistic, formal, or any other concern in which you are personally interested.

For your individual meeting, you must turn in a typed project description that explains your subject matter, conceptual desires, and artist of influence. Explain the significance of the artists to you and your project. You must also bring books that reference the artists of influence.

**If you have not taken color photography or digital input / output you must shoot everything with black & white film and print gelatin silver prints.**

## **Research Paper and Presentation**

**M (Mar. 4)**

- Research Paper and Presentation on photographer, group B

**W (Mar. 6)**

- Research paper and Presentation on photographer, group A

**Choose an artist from the list above in the syllabus.**

This research paper should be 4-6 pages (**8 - 10 for graduate students**) double-spaced, properly footnoted, and printed out. This is a writing assignment, so proof read your document.

For this research paper you must give background information about the artist as well as critically examine two of his or her pieces (listing the titles of the pieces and incorporating 2” size images). You should also examine why you are interested in your chosen artist and compare and contrast his or her style with your own performance style and interests.

When examining the two pieces you should describe what the performance entails. What was the artist’s intention? What was the social, political, and artistic climate of the time? How do the piece resonate with you? Are the issues surrounding this artist’s work still relevant today? How were they influential during his or her popularity?

Be sure to include quotes in your paper and presentation of your chosen artist. Quotes will help you understand the perspective of the artist, which will help you examine his or her pieces. It is also important to write about why the particular quote was important for you to single out in your paper.

**Presentation**

You will be responsible to talk about your chosen artist and two performance pieces written about in your research paper in class for 10 – 15 minutes. For your presentation you should also use visual aids to illustrate the artwork addressed. Visual aids can be Powerpoint, Internet sites, or actual printed photographs.