RePerformance

Part I / Research

Each student will select a performance work by one of the artists listed below. Learn EVERYTHING you can about the artist and the specific performance you have selected. Go to the library and carefully select articles online. Read at least three critical, quality texts about the artist and their work. If you have trouble finding texts, contact a librarian at Alkek as soon as possible.

Part II / Performance Response

Create a short (1-5) minute performance (live OR pre-recorded for the video camera) in response to the work you have studied. Consider mimicking the structure and style of the original performance. Your performance should not be an exact copy of the original. Instead, the original should serve as a springboard and source of inspiration for a live performance of your own.

Students are responsible for documenting their performance. Be sure to bring an SD card on the day of your performance if you plan to use video equipment from the cage. This documentation will be required for inclusion in your end-of-semester portfolio.

Artist List:

- Mike Kelley
- Andrea Fraser
- Isabel Lewis
- Allison Akootchook Warden
- Anne Imhof
- Ron Athey
- Coco Fusco
- Clifford Owens
- Pope.L (William Pope.L)
- Paul McCarthy
- Vito Acconci
- Adrian Piper
- Dynasty Handbag (Jibz Cameron)
- Guillermo Gomez-Peña
- Ivan Argote
- Karen Finley
- Mike Smith
- Stanya Kahn
- Carolee Schneeman
- Meiro Koizumi
- Joan Jonas
- Otobong Nkanga
- Linda Montano
- Sherrill Roland

Timeline

**M (3/2)** – Introduce Re/Performance & artists; performance artist viewing, assign readings & artist list (due M 3/9)

**W (3/4)** – Performance Strategies, Lighting/Projection Workshop

**M (3/9)** – Re/Performance: artist selections due, reading discussion, performance strategies (in-class)

**W (3/11)** – Artist Research- outside-class, no attendance today

**Spring Break: No Class (3/15 & 3/18)**

Introduce: Final Project

**M (3/23)** – Re/Performance: Artist Research due, Individual Meetings, Work Day

**W (3/25)** – Individual Meetings, Re/Performance: Work day

**M (3/30)** – Critique: Re/Performance

**W (4/1)** – Critique: Re/Performance
The main goals of this project are to: 1) study, analyze and critique a specific artist and artwork (*this is your research*), and 2) create a physical response to their work (*this is your performance*).

**Note:** If you are struggling with the performance part, there will be time to discuss possible ways to respond. Having a specific work and your analysis/impressions of it will help that discussion. If all else fails, I’m happy to meet one-on-one to offer assistance.

Finding an artist whose performance is available online (a video of the performance or excerpts) would be the most helpful; however, if you’re able to find images of the performance and writing, reviews, etc., you can definitely use that without a video. Yes, some of these are bizarre, and might be difficult to access or understand without context (*artist statements, interviews, reviews of the performance, text/writing about the work*). Performance art can be challenging to analyze. So, it’s important to read what others (art critics, other artists, etc.) have said about the artist and specific work.

As you view the work, ask yourself – **Who, What, Where, When, How?** By answering the following questions, you can break the performance down into more digestible parts.

- **Who** is the artist? (background, gender, race, age, nationality)
- **What** are they doing (in the performance)? What materials, props, costumes/clothing (or not) are they using? What do you see? What do you hear? (silence, music, noise, dialogue?) Does the performance look scripted/improvised? What themes are present in the work? (death/loss, memory, identity, gender roles, feminism/masculinity, oppression, etc.) What is the feeling/vibe (is it chaotic, serene, uncomfortable, boring, etc.)? What is the duration of the performance (10 min, 2 days?)
- **Where** did this performance take place? (in public, a park, busy street, gallery/museum, nightclub, etc.) Was it performed in the US; if not, where? City, town, desert?
- **When** did this work take place? What major sociopolitical events were happening during that time?
- **How** do the any of the above factors (**who, what, where, when**) affect the performance or how we view the performance? How was the performance received at the time? (find reviews, etc.) How is it thought of today? How would you describe the performance? How did you feel watching it?

**Resources/Places to Start:**
- wikipedia
- artist/gallery websites
- Search: videos “artist name” + “title of work”; search youtube & vimeo
- Search: “artist name” + “title of work” + reviews (for analysis/texts)
- Electronic Arts Intermix (EAI) is a nonprofit arts organization that is a leading international resource for video and media art. This is a good resource for finding works by a specific artists, though you might not be able to view due to copyright restrictions. [https://www.eai.org/artists-index](https://www.eai.org/artists-index)
- TXST Databases- click the link and log in with your net id & password.
  - [TXST Library Art & Design Research Databases](http://www.ubu.com/film/) (main page)
  - [Art & Architecture Archive](http://www.ubu.com/film/) (from ProQuest)
  - [Art & Architecture Source](http://www.ubu.com/film/) (from Ebsco)
  - [Gale Primary Sources](http://www.ubu.com/film/) (from Gale -Cengage Learning)
  - [JSTOR](http://www.ubu.com/film/) (from JSTOR)
  - [Project Muse](http://www.ubu.com/film/) (from Johns Hopkins University Press)