

Performance Studies

Summer 2009 Course Bulletin

New York University*Tisch School of the Arts*721 Broadway, 6th fl
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Registration Information

PLEASE NOTE: ALL PERFORMANCE STUDIES STUDENTS MUST RECEIVE FACULTY ADVISOR APPROVAL OF SCHEDULE BEFORE REGISTERING.

*****Must register for one course each session.**

Courses by Application/deadline:

*If you applied to the ECA Workshop or the Hemi course decisions and notifications will be made before June 5th registration.

Non-Performance Students interested in taking courses within the department must submit an inter-departmental registration form. Forms are located at the front desk of department and will be available after June 9th.

Key Dates

June

5 MA Orientation & Advisor meetings and Registration
8 Intro to Performance Studies
29 Session II begins

July

3 University Holiday-no classes
20 Session III begins

August

7 End of Summer Semester
8 Move out date for summer housing

September

7 University Holiday-no classes
8 Fall Orientation

Fall Registration will take place in July. More information will follow.

COURSE LISTING

Course #	Albert #	Title	Meeting Time	Instructor
Session 1				
<u>June 8th to June 26th</u>				
H42.1000.001	70160	Introduction to Performance Studies	1:00pm- 3:45pm	José Muñoz
*Lecture meets M-W and recitation sections meet on Thursdays				
H42.1000.002	70161	Recitation 2	11:00am - 12:15pm	K. Jaime
H42.1000.003	70162	Recitation 3	11:00am - 12:15pm	G. Wetzler
H42.1000.004	70163	Recitation 4	12:30pm - 1:45pm	J. Vaccaro
H42.1000.005	70164	Recitation 5	12:30pm - 1:45pm	TBA
Session 2				
<u>June 29th to July 17th</u>				
H42.2228.001	70167	Black Women, Politics, Music and the Divine	9:30am - 12:15pm	Casselberry
H42.1080.001	71498	Habitations: Embodied Dwellings in Contemporary Times	12:30pm - 3:15pm	Manalansan
H42.2635.001	71494	History of U.S. Solo Performance Art	3:30pm - 6:15pm	Cesare
H42.2122.001	71499	Topics: The Fairy Tale in Performance	6:30pm – 9:15pm	Turner
Session 3				
<u>July 20th to August 7th</u>				
H42.2770.001	70172	Performance and Technology	9:30am - 12:15pm	McGahan
H42.2662.001	71504	Performance Theory: Abjection	12:30pm – 3:15pm	Shimakawa
H42.2407.001	71495	* Performing Rights, Staging Citizenship-Bogota, Columbia	TBA	Lane
H42.2760.001	70171	*Performance Workshop with East Coast Artists	6:00pm - 11:00pm	Schechner/Cole/ Bockelman

* Course requires an application; please refer to course summary for details and deadlines.

SESSION I (June 8 – June 26)

Introduction to Performance Studies (required for all M.A. Students)

José Muñoz

H42.1000-001 (Albert # 70160)

Monday – Wednesday, 1:00pm – 3:45 pm, 4 points

Studio 612

This course is designed to introduce students to the field of performance studies. The history of the field and its connections to other disciplines (anthropology, theatre studies, philosophy, dance studies, feminism, critical race theory, queer theory, etc.) are reviewed. Major themes such as performance historiography, questions of liveness, the performance of objects, performance of everyday life, the performativity of race and gender, technology and performance, and the performance of politics are considered. Theoretical information is grounded through analysis of performances in New York City. Emphasis is applied to approaches regarding the writing about performance.

IN ADDITION TO SECTION 001, ALL STUDENTS WILL BE REGISTERED IN ONE OF THE FOLLOWING DISCUSSION SECTIONS:

Recitation 2 H42.1000-002 (Albert # 70161) Thursday 11:00-12:15 pm – Classroom 613

Recitation 3 H42.1000-003 (Albert # 70162) Thursday 11:00-12:15 pm – Seminar Room 612

Recitation 4 H42.1000-004 (Albert # 70163) Thursday 12:30-1:45 pm – Seminar Room

Recitation 5 H42.1000-005 (Albert # 70164) Thursday 12:30-1:45 pm – Classroom 611

For a bio of Professor Muñoz, please visit the following web site:

<http://www.performance.tisch.nyu.edu/page/faculty.html>

SESSION II (June 29 to July 17)

Black Performance: Black Women, Politics, Music and the Divine

Judith Casselberry

H42.2228-001 (Albert 70167)

Monday – Thursday 9:30 am – 12:15 pm, 4 points

Classroom 613

This seminar examines the convergence of politics and spirituality in the musical work of contemporary black women singer-songwriters in the United States. We will analyze material that articulates and interrogates the intersections of gender, race, class, and sexuality, generated across a range of religious and spiritual terrains with African diasporic/Black Atlantic spiritual moorings—including Christianity, Islam, and Yoruba. We will focus on material that reveals a womanist (black feminist) perspective, as we consider the ways resistant identities shape and are shaped by artistic production. This course employs an interdisciplinary approach in its analysis of black women's politics, spirituality, and music, by incorporating ethnomusicology, anthropology, literature, history, and performance and social theory. We will explore the work of Shirley Caesar, The Clark Sisters, Meshell Ndegeocello, Abby Lincoln, Sweet Honey in the Rock, and Dianne Reeves, among others.

Judith Casselberry (Bachelors of Music in Music Production and Engineering, Berklee College of Music; MA in Ethnomusicology, Wesleyan University; Ph.D in African American Studies and Anthropology, Yale University). Her research interests include the anthropology of black Americans in the United States, with specific focus on women and gender, religion, music, and social movements. Her current research is on black American Apostolic (Pentecostal) women

in the New York metropolitan area. She just concluded a Post-Doctoral Fellowship (2008-2009) with Princeton University's Center for African American Studies. In September she will join the faculty at Bowdoin College as Assistant Professor of Africana Studies. Casselberry, as a vocalist/guitarist, performs nationally and internationally with Toshi Reagon and BigLovely. Over the past seven years she has participated in European tours of "The Temptation of Saint Anthony," directed by Robert Wilson with book and libretto by Bernice Johnson Reagon.

Performance Theory - Habitations: Embodied Dwellings in Contemporary Times

Martin Manalansan

H42.2602-001 (Albert 71498)

Monday-Thursday 12:30 pm – 3:15 pm, 4 points

Classroom 613

This is a course about theorizing life in this moment of precarity. We will interrogate the ways in which we inhabit "today," keeping in mind the very limits of this temporal conception and with its multiple possibilities. Utilizing ethnographic, theoretical, cinematic, theatrical, historical, geographic, queer studies works, the course examines the affective, cultural, and politico-economic practices that lead to various configurations of vital engagements with the current crises.

We will examine urban/rural spaces, affect, bodies, and labor, and how each intersects with each other to create divergent dilemmas, trajectories and itineraries for survival. More specifically, we will look at issues of gentrification, poverty, LGBTQ politics and queer cultural production as venues for our explorations. We will look into the problematics of love and disaffection, optimism and anti-social stances, bodily dispositions, and composesures in the face of economic downward spirals, quotidian travails, and social/physical deaths.

We will ask these following questions: How do we inhabit our bodies and our labor? How do we feel our way through the crises and wars that surround us? What are the vestiges of the past that construct our ways of life particularly as they are sedimented in temporal and affective tropes of boom and bust, hope and hopelessness? How does the effervescent neoliberal celebration of consumptive practices function as either the social antidote or poison in instituting meaningful cultural change? What kinds of activisms can be forged in the midst of all these affective and material rumblings? How do we prevent the foreclosure of discussions and the breaking down of the imagination in the creation of alternative futures, scenarios and landscapes for life in the 21st century?

We will read Sara Ahmed, Judith Butler, Jose Munoz, Marc Auge, Brian Massumi, Michel de Certeau among others. We will utilize New York City as our "laboratory" and space for reflective thought.

Martin F. Manalansan IV is an Associate Professor of Anthropology, Criticism & Interpretive Theory, and Asian American Studies at the University of Illinois, Urbana-Champaign. He is the Social Science Review Editor for *GLQ: A Journal of Gay and Lesbian Studies*. He is the author of *Global Divas: Filipino Gay Men in the Diaspora* (Duke University Press, 2003). His other publications include three edited collections: *Cultural Compass: Ethnographic Explorations of Asian America* (Temple University Press, 2000), (with Arnaldo Cruz-Malave) *Queer Globalizations: Citizenship and the Afterlife of Colonialism* (New York University Press, 2002) and (with Katharine Donato, Donna Gabbacia, Jennifer Holdaway and Patricia Pessar, Jennifer Holdaway) a special issue of the *International Migration Review* (2006) entitled "Gender and Migration Revisited." His essays have appeared in journals such as *Social Text*, *positions: East Asia cultures critique*, and *GLQ*. His current projects include a queer theorizing of love and contemporary LGBTQ politics and culture, Manila's urban modernity, and the cultural politics of space, food, and olfaction in Asian American immigrant communities of New York City.

Session II continues on next page→

Solo Performance: The History of U.S. Solo Performance Art

T. Nikki Cesare

H42.2635.001 (Albert #71494)

Monday-Thursday 3:30 pm – 6:15 pm, 4 points

Classroom 611

Through a comprehensive survey of solo performance art from John Cage’s 1952 “silent” piece, 4’33”, through Marina Abramovic’s “(re)performances” in her 2005 *Seven Easy Pieces*, this course will explore the ongoing development of the performance art, considering how its aesthetic, sociopolitical, and identificatory parameters play into and through notions of the body, liveness, and the intersubjective relationship between performer and audience. Beginning with the “forefathers” of performance art—Cage, Jackson Pollock, and Samuel Beckett (and problematizing the genderedness of those origins)—we will engage such issues as:

- the body as simultaneously site and event, as in work by Carolee Schneemann, Yoko Ono, Joseph Beuys, VALIE EXPORT, Vito Acconci, and Abramovic;
- confrontations of race and identity, in work by Guillermo Gómez-Peña, Coco Fusco, William Pope.L, and Adrian Piper;
- the connection of voice to the body, in work by Meredith Monk, Laurie Anderson, Gregory Whitehead, and Diamanda Galas;
- the use of pain in performance, in work by Gina Pane, Kim Jones, Franko B., and Ron Athey;
- the role of technology and ideations of the posthuman, in work by Orlan and Stelarc;
- and the tension between personal and public politics, particularly in regard to the late 1980s and ’90s censorship of Robert Mapplethorpe, Andres Serrano, and the NEA Four.

Further, given Amelia Jones’s consideration of body art as a “complex extension of portraiture” and the intricate relationship between the document and the event, we will broaden Peggy Phelan and Philip Auslander’s debate between liveness and mediation to encompass not only photography and film, such as that by Cindy Sherman and Maya Deren, respectively, but also more recent video installation, such as that by Pipilotti Rist, Matthew Barney, and Douglas Gordon and Philippe Parreno’s *Zidane: a 21st century portrait*.

Juxtaposing the viewing and audition of performances, including a live performance of Vinko Globokar’s 1985 *?Corporel* for percussionist on his own body, with feminist performance theory, phenomenology, artists’ statements, and critical reviews, we will interrogate notions of subject- and objecthood in performance, the various manifestations of embodiment, and—like the question of whether “the body” can ever refer to a singular bodiedness—whether solo performance is ever entirely *solo*. Students will be responsible for presentations about individual artists and given the opportunity to conceive their own performance during the course.

T. Nikki Cesare received her PhD in Performance Studies at Tisch School of the Arts/NYU, where her dissertation, “*The Aestheticization of Reality: Postmodern Music, Art, and Performance*,” earned the Michael Kirby Memorial Prize for Distinguished Dissertation. She currently teaches experimental performance and avant-garde theatre in the Drama Department at Tisch, as well as Shakespeare and social justice at Metropolitan College of New York, and is Critical Acts Editor for *TDR: The Drama Review*. In addition to artist catalogue essays and CD liner notes, she has written for *TDR*, *Performance Research*, *Theatre Journal*, *Artforum*, *the Village Voice*, and the forthcoming book *Performing Xenakis* (Pendragon Press), and she has dramaturged experimental music-theatre productions in New York, Chicago, and Morelia, Mexico. She also coauthors the performance art blog, www.obscenejester.org, with PS alum Steve Luber.

Topics in Performance Studies: The Fairy Tale in Performance

Kay Turner

H42.2122-001 (Albert #71499)

Monday-Thursday 6:30 pm – 9:15 pm, 4 points

Classroom 611

This course offers an opportunity to fully engage the most performed—in telling, reading, dancing, singing, scripting, filming, cartooning, and art making—of the traditional narrative genres. The most performative of fictional types, the fairy tale utilizes magic, wonder and enchantment to effect transformations. While unchanged in basic morphology for nearly 1000 years, the fairy tale continues to engage new meanings and new means of expression. Why does the fairy tale continue to fascinate? How can the disciplinary tools of Performance Studies be engaged to answer this question? We shall see....The course includes introduction to current fairy tale scholarship, close readings of tales, experience of them in film, graphic arts, theater, etc., and ample time to explore discursively their modes of meaning and performance. Fairy tales are a great entrée into some of our most pressing disciplinary concerns: temporality, gender, transgender, queerness, class, race, orality, folklore, text and context, vernacular expression, cultural variation, and the body. Fairy tale scholarship largely has been the purview of literature, but Performance Studies approaches present the possibility of discovering radically new insights into this most strange-making art. Dr. Turner is currently engaged in a major investigation of Grimms' Fairy Tales. Papers written for this course will be considered for *Transgressive Tales*, a book she is editing.

Kay Turner has taught courses in the NYU Performance Studies Department including "Deciphering Gender," on women's performances in traditional culture and "Fast, Cheap and Out of Control," on the meanings and interpretation of ephemeral performances of gender and sexuality. She holds a Ph.D. in folklore and anthropology from the University of Texas at Austin. Her areas of specialization are in women's performed folklore (especially in the arenas of oral narrative, folk religion, and material culture) and feminist and lesbian/gay/queer interpretations of folklore and popular culture. Kay's dissertation concerned Mexican-American women's home altars interpreted from a feminist perspective. She completed an expanded version of her dissertation called *Beautiful Necessity: The Art and Meaning of Women's Altars* (NY: Thames and Hudson, 1999). Kay is considered an authority on women's devotional arts and practices and has lectured and written widely on this subject in both academic and popular contexts. In 1999, she also published *Baby Precious Always Shines* (St. Martin's Press), an edited selection of love notes between Gertrude Stein and Alice B. Toklas. Currently, she is working on a long essay concerning ephemerality and September 11th and a new book *Transgressive Tales: Rethinking the Grimms' Fairy Tales from Feminist and Queer Perspectives*. Based at the Brooklyn Arts Council, Kay also work as the folklorist for the Borough of Brooklyn, researching and presenting the diverse folk arts and artists of Brooklyn. Recently, she curated "Local Eyes: Folk Photography in Brooklyn" and engaged in a project for the Smithsonian Institution concerning the folklore and traditions of Wall Street. Kay produced and directed fieldwork for a major festival celebrating the 100th Anniversary of the Williamsburg Bridge.

Session III courses on next page-→

Performance and Technology

Chris McGahan

H42.2770-001 (Albert #70172)

Monday - Wednesday 9:30 am – 12:15 pm, 4 points

Classroom 613

The course will serve as an overview of some of the most important critical and theoretical perspectives on the implications of the incorporation of new media technologies into genres of performance like music, theater, performance art, and dance. Among the issues we will address are the status of 'liveness' and immediacy in performance, the representation of the body in the age of 'biocybernetic' reproduction, and the role of cultural identity in both technological innovation and critique of the technoculture. Sites to be investigated include a work by the Wooster Group, certain sonic explorations in hip hop and trip hop, and various Web-based performance art experiments.

Chris McGahan has a Master's degree from the University of Toronto in Comparative Literature and a Ph.D. from NYU in Performance Studies. He is currently Visiting Assistant Professor of English at Yeshiva University. His revised dissertation, entitled Racing Cybercultures: Minoritarian Art and Cultural Politics on the Internet, will be published by Routledge. His research interests include digital cultures and aesthetics, racial politics in the U.S. and Europe, contemporary fiction, and the re-packaging of national identities in the era of globalization.

Performance Theory: Abjection

Karen Shimakawa

H42.2662-001 (Albert #71504)

Monday - Wednesday 12:30 am – 3:15 pm, 4 points

Classroom 613

Why do we sometimes have irrationally violent reactions to particular substances, organisms, ideas, and people? What work does this abhorrence do, and for whom? This course will examine the psychic, social, political, and aesthetic dimensions of such responses. We will read some of the foundational texts (Douglas, Kristeva, Bataille) and then trace abjection's trajectory in a few specific directions (law, architecture, visual and performance art).

Requirements: active participation, daily reading assignments, 3 reading responses, 1 case study (10-15 pages).

For a bio of Professor Shimakawa, please visit the following web site:

<http://www.performance.tisch.nyu.edu/page/faculty.html>

Performing Rights, Staging Citizenship — Bogotá, Colombia

Jill Lane

H42.2407-001 (Albert #71495)

Schedule TBA, 4 points

Limited Enrollment: This course requires an application to the instructor(s). Please prepare a one-page statement outlining your interest and qualifications for enrolling in this course. Knowledge of Spanish is preferable but not required. Please submit statement to noel.rodriguez@nyu.edu by May 29th, 2009.

Course dates:

NYC sessions: August 3–8

Bogotá dates: August 16–29

Taught by Jill Lane, New York University, with Paolo Vignolo, Universidad Nacional de Bogotá

Course fee \$800

There is financial aid to offset part of this fee for Performance Studies students.

Fee includes registration to the encuentro and all related events and performances.

Fee does not include flight, room, or board. See below for approximate costs.

Offered in conjunction with the Hemispheric Institute of Performance and Politics, this course explores the relation of culture and rights in the Americas, with emphasis on contemporary Bogotá, Colombia. The course is organized in three segments: a week in New York City, where we introduce key readings and topics on performance, citizenship and cultural rights, especially in relation to Colombia; a 4-day mini course focused on performance and cultural rights in the city of Bogotá, Colombia, with an emphasis on struggles around public space; and the 10-day Hemispheric Institute Encuentro in Bogotá, focused on citizenship and cultural rights across the Americas. Please see http://www.hemisphericinstitute.org/eng/encuentro/colombia_overview.html for more detailed information on the Encuentro.

Our study of cultural rights is broadly structured around three themes: (1) the legacies of citizenship, focused on struggles over the definition, transmission and control of the past in the public sphere; (2) contemporary struggles over citizenship, focused on performative and discursive processes that practice citizenship as “equality in difference”; and (3) multi- and inter-culturalism and migration, focused on differential forms of citizenship in national and transnational contexts.

The course will involve a mix of scholarly talks, practical workshops, and site visits, and will emphasize dialogue across the domains of scholarship, art, and activism. The mini-course in Bogotá will involve walking tours of the city, talks with artists, activists, and scholars, focused on cultural politics and urban space. The Encuentro extends the three issues above into contexts across the Americas, offering performances, workshops, keynote lectures, and roundtables across these themes. Performances (still subject to change) include Grupo Cultural Yuyachkani (Peru), La Candelaria (Colombia), Mapa Teatro (Colombia), Guillermo Gómez Peña and Tania Brugera (US/Mexico, Cuba), Comadre Araña (Colombia), Astrid Hadad (Mexico), and Fortaleza de la Mujer Maya (FOMMA, Mexico), along with many others, including a range of street interventions and public art projects. Visual artists showing work include Alfredo Jaar (Chile) and Susan Meiseles (US). Scholars presenting work include Mary Louise Pratt (US), Ximena Castilla (Colombia), Suely Rolnik (Brazil), Andres Huyssen (US), Renato Rosaldo (US), and Nelly Richard (Chile). Artists and activists in a range of performance techniques will offer practical workshops.

Students will participate in every aspect of the course and will develop an individual area of critical inquiry that will guide their participation in the encuentro. Students will write a final paper—an intellectual itinerary through the course—on return to the US, to be shared as a public presentation to fellow students at the Hemispheric Institute.

Approximate costs: A shared room at the encuentro hotel costs \$35/night per person in a shared room, and includes daily breakfast. Roundtrip flights from NYC to Bogotá for August are presently between \$400-\$550.

Performance Workshop with East Coast Artists

Richard Schechner/Paula Cole/Matt Bockleman

H42.2760-001 (Albert #70171)

Monday-Friday 6:00 – 11:00 pm, 4 points

Abe Burrows Theatre, 721 Broadway, 1st Floor

Limited Enrollment: This course requires an application to the instructor(s). Please prepare a one-page statement outlining your interest and qualifications for enrolling in this course. Please submit statement to noel.rodriquez@nyu.edu by May 29, 2009.

East Coast Artists' training has been based on the principle that performers and directors can share a language of the body that not only bonds the group through the creation of ensemble, but also provides specific tools for rehearsal and composition. An important aspect of the work is concerned with the act of performance itself and with deep questions about self, identity and one's participation in groups.

Based on training and performance techniques developed by Richard Schechner, daily practice includes rigorous yoga, breath and vocal exercises, employs text and personal material, as well as movement and sound as points of initiation for composition. Students work closely with East Coast Artists' accomplished performers and directors to create solo performances and group compositions.

A significant portion of the workshop is dedicated to the RasaBoxes™ exercises, devised by Schechner. The exercises comprise a psychophysical approach that begins with finding form for nine basic emotional-energetic archetypes through the use of body and the breath. The work then leads to sound and movement exercises, relating to objects and others, language and text exercises, and finally to scene work and the layering and scoring of rasas to create complex characters, to explore and compose scenes, to create choreography and entire performances.

For more information, email: eca@nyu.edu.

*For a bio of **Professor Schechner**, please visit the following web site:
<http://www.performance.tisch.nyu.edu/page/faculty.html>*

***Paula Murray Cole** served as Co-Director of Education for East Coast Artists (ECA), Richard Schechner, Artistic Director, and instructed the ECA Summer Workshop at NYU with colleague Michele Minnick from 1999 to 2005. She was the Program Coordinator and Instructor of ECA's Summer RasaBoxes Training Intensive at Ithaca College (2005-06) and at the Dell'Arte International School for Physical Theatre in Blue Lake, CA (2005-07). She has also conducted or co-taught RasaBoxes workshops at Dartmouth, Rutgers and Cornell and has presented the work at conferences at Concordia University in Montreal (2000), Ege University in Izmir, Turkey (2003), the International PSi conference in Singapore (2004), The International Society for Researchers on Emotion Conference (2004), and for the Association for Theatre Movement Educators Colloquium (2005) and the American College Theatre Festival, Region II in Milwaukee, WI (2007). She has taught, directed or coached productions at New York University, Hofstra University, the University of Tennessee at Knoxville, University of Illinois Urbana-Champaign, Interlochen National Arts Camp, Trollwood Performing Arts Camp, and the Governor's Magnet School for the Arts of Norfolk, Virginia.*

***Matt Bockelman** is a filmmaker, producer, and editor. More info can be found on his website:
<http://mattbockelman.com/index.htm>*