

# Performance Studies

Spring 2010 Course Bulletin (ver.1)

New York University\*Tisch School of the Arts\*721 Broadway, 6<sup>th</sup> fl

\* 212-998-1620\*performance.studies@nyu.edu

## Registration Information

Graduation-Apply online at  
<http://www.nyu.edu/registrar/graduation/apply.html> and for  
 more info. Deadline is January 30 2009 for May 2009

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

**LE:** Limited Enrollment. This course requires an application to  
 the instructor. Please refer to specific course for detailed  
 instructions.

**REQ:** Required Course for either MA or PhD Students

**CL:** Cross listed with another department

## Key Dates

### November

16 Registration for Spring Begins

### January

18 University Holiday

19 Spring Classes Begin

Internal PhD applications due at 4:00pm

### February

3 Grad Tuition Due

15 University Holiday

### March

15-19 Spring Break

### May

4 Last day of Spring classes (Monday schedule)

5-6 MA Projects Conference

11 TSOA Graduation @ Madison Square Garden

13 University Commencement Ceremony

## COURSE LISTING

Course #	Albert #	Title	Instructor	Time	Location
<b>Monday</b>					
H42.2624.001	76187	Aesthetics of You (and others): On the Quality of Engagement	Deavere-Smith	10:00 to 1:00pm	SDC
H42.2000.001	70563	Projects in Performance Studies	Browning	2:00 to 5:00pm	612
H42.2000.002-007		Projects Recitation	TBA	5:05 to 6:20pm	TBA
H42.2212.001	76405	Theorizing Sound Writing	Kapchan	6:30 to 9:15pm	613
<b>Tuesday</b>					
H42.2616.001	70576	Methods in Performance Studies (PhD.'s Only)	Kapchan	9:30 to 12:15pm	611
H42.2603.001	76189	Deleuze, Guattari & Performativity	Lepecki	9:30 to 12:15pm	613
H42.2661.001	75726	Landscape in Film and Performance	Weiss	12:30 to 4:30pm	670
H42.2360.001	76198	Queer Theory: Queer Provincialisms and Sub-urban Sociabilities	Tongson	12:30 to 3:15pm	613
H42.2407.001	76196	Stages of Conflict: Latin American Theatre 16th-20th Centuries	Taylor	3:30 to 5:30pm	613
<b>Wednesday</b>					
H42.2504.001	76195	Dance Studies: Choreographing Things	Lepecki	12:30 to 3:15pm	612
H42.2602.001	76194	Queer Structures of Religious Feeling	Pellegrini	12:30 to 3:15pm	613
H42.2100.001	76403	The Animal Turn (cross-listed course w/ English)	Chaudhuri	3:30 to 5:30pm	TBA
H42.2115.001	76192	Temporality	Munoz	3:30 to 6:15pm	613
H42.2241.001	76193	Hybrid Genres: Monsters and Monstrosity	Weiss	3:30 to 6:15pm	611
H42.2216.001	76190	Trauma, Terror and Performance	Taylor	4:00 to 6:30pm	612
<b>Thursday</b>					
H42.2960.001	76188	New Readings in Popular Music	Tongson	12:30 to 3:15pm	613
H42.2219.001	76406	Special Projects: Tactical Media	Kurtz	3:30 to 6:15pm	613

# COURSE SUMMARIES

## MONDAY

### **The Aesthetics of You (and others): On the Quality of Engagement**

H42.2624-001 (Albert # 76187)

Mondays 10:00 – 1:00pm, 4 points

Class Location: Sandra Cameron Dance Center, 199 Lafayette St (at Grand St.), Studio #TBA

Anna Deavere Smith

**Limited Enrollment: Access codes required for registration. This course requires an application to the instructor, a curriculum vitae and an interview. Please write a one-page statement indicating why you are interested in this course, specifically, what in the course description interests you, and send it along with CV to [lsutton@nyu.edu](mailto:lsutton@nyu.edu) before November 30th.**

**PLEASE NOTE: For Performance Studies students, this course counts as a practical course.**

The course uses acting techniques and acting exercises to explore issues of personal, group and civic identity. Experience in acting or other modes of performance is not required. Practitioners of forms of performance other than acting are also welcome to enroll. Students from other professional schools are also encouraged to apply.

The class will tackle questions related to how the aesthetics of one's individual identity promote or inhibit quality engagement with other individuals, with groups, with communities. Each student's "aesthetic" will be studied. What is your persona? What is the nature of your voice in your writing? What types of actions characterize you? How did you come to these presentations of yourself at this point in your life? Students will be guided to make adjustments to the ways in which they engage, with the goal of having more possibilities for enriched engagement.

### **Projects in Performance Studies (required for all MA students)**

H42.2000.001 (Albert#70563)

Mondays, 2:00 – 5:00 pm, 4 points

721 Broadway, Room 612

Barbara Browning, [barbara.browning@nyu.edu](mailto:barbara.browning@nyu.edu)

**This course & sections requires access codes for registration. Please see administrator for access codes.**

This course will run primarily as a workshop in which current MA students will begin with a paper or performance piece begun in a previous PS course and develop that project into a fuller research project. Part of the time will be spent in small (TA-led) workshops; the rest of the time will be spent en masse, where we will discuss strategies for revision, publication, and/or production. The course culminates in a symposium in which graduating MA students present an excerpt or précis of that research to the department.

### **Projects in Performance Studies: Discussion Sections (REQ for all MA's)**

**Students must also register for a discussion section. Meeting times and location to be determined after the first lecture:**

<u>Mondays</u>	(Albert)
H42.2000.002	70564
H42.2000.003	70565
H42.2000.004	70566
H42.2000.005	70567
H42.2000.006	70568
H42.2000.007	76569

## **Theorizing Sound Writing**

H42.2122.001 (Albert# 77005)

Mondays 6:30 - 9:15pm, 4 points

721 Broadway, 613

Deborah Kapchan, [deborah.kapchan@nyu.edu](mailto:deborah.kapchan@nyu.edu)

Style is not separable from perception, but is in fact “an exigency that has issued *from*...perception. [It is] a way of shaking the... narrative apparatus in order to tear a new sound from it” (Merleau-Ponty 1960: 46).

Scholars have long studied style as something that creates and performs identity. We have theories about the elements of style, the role of synaesthesia and parallelism between music and other semiotic forms, the way style creates identity, community, and nation, to say nothing about theories for acquiring artistic style. We also have numerous ethnographies that document the performance of style in various cultural traditions. What we do not have is a *meta-discursive* theory that puts *musical* style in conversation with styles of writing. While scholars of performance have been scrupulous in their contextualization of musical style in the realms of class, gender, race, and the politics of culture, we have been less than attentive to the way styles of writing about these subjects create the very knowledge we intend to convey. How theorize sound writing? What might be gained from casting a critical and creative eye on styles of representation? And how can we, as writers about music, sound out new perceptual possibilities to “tear a new sound” from our writings? Drawing on literature on aesthetics, genre theory and performance ethnography, this course open a discussion about the power of writing sound and styles of ‘sound’ writing, attending to experimental as well as theoretical dimensions.

**Requirements: This course will be run as a writing workshop for ‘sound writing.’** In addition to the weekly required responses to the readings on Blackboard, students will experiment with *genres* of writing about performance style and sound.

## **TUESDAY**

### **Methods in Performance Studies (required for all 1<sup>st</sup> year PhD’s)**

H42.2616.001 (Albert #70576)

Tuesdays 9:30 – 12:15 pm, 4 points

721 Broadway, Room 611

Deborah Kapchan, [deborah.kapchan@nyu.edu](mailto:deborah.kapchan@nyu.edu)

The course will work towards the development of Performance Studies methodologies based upon interdisciplinary research paradigms (movement analysis, ethnomusicology, ethnography, history, oral history, orature, visual studies, ethno methodology, among others) and the close reading and analysis of exemplary studies. We will consider the conceptualization and design of research projects in the context of theoretical and ethical issues and in relation to particular research methods and writing strategies. You will develop practical skills related to archival and library research, ethnographic approaches, including participant observation and interviewing, documentation and analysis of live performance, and analysis of documents of various kinds, including visual material.

Readings will address the history of ideas, practices, and images of objectivity, as well as of reflexive and interpretive approaches, relationships between science and art, and research perspectives arising from minoritarian and postcolonial experiences. Work for the course will include weekly readings, written responses to the readings, and exercises. Students are encouraged to bring projects, especially ones that might develop into dissertations.

### **Topics in Performance Studies: Deleuze, Guattari and Performativity**

H42.2603.001 (Albert # 76189)

Tuesdays 9:30 am – 12:15 pm, 4 points

721 Broadway, Room 613

André Lepecki, [andre.lepecki@nyu.edu](mailto:andre.lepecki@nyu.edu)

**LIMITED ENROLLMENT: Submit a statement stating the reasons you would like to take this course, your background, and your current MA/PhD research project to nr22@nyu.edu by November 12th.**

In this course we will investigate the ways in which the “practical philosophy” of Gilles Deleuze and the schizoanalytic model proposed by Deleuze and Félix Guattari open up new theoretical and critical possibilities for Performance Studies, particularly in expanding definitions of "performativity," "experimentation," "body," "affect," "event," and "art." The course will be structured around close readings of the following books: *The Logic of Sensation*; *Mille Plateaus*; *Chaosmosis*. These texts will be contextualized by other writings by and on Deleuze and Guattari and also by the many artistic references they invoke: electronic music; the painting of Francis Bacon; Beckett's and Artaud's theatre; Woolf's writing; dance. A particular attention will be given to the ways current experimental dance and performance practices and theories may contribute to expand Deleuze and Guattari's deeply political and deeply performative critical and clinical project.

### **Landscape in Film and Performance**

H42.2661.001 (Albert # 75726)

Tuesdays 12:30 to 4:30pm, 4 points

721 Broadway, Room 670

Allen S. Weiss, [allen.weiss@nyu.edu](mailto:allen.weiss@nyu.edu)

**Limited Enrollment: Access codes required for registration. This course requires an application to the instructor. Please write a one-page statement (as a Word attachment) with the following information contained in the attachment: 1. Your name, email address and phone number, 2. your degree status (MA or PhD), 3. how this course pertains to your course of study, and send it to [noel.rodriguez@nyu.edu](mailto:noel.rodriguez@nyu.edu) with subject heading: Course Application no later than Monday, November 9<sup>th</sup> by 5:00pm**

As an elemental articulation of the symbolic, the landscape has always been a primary site of performance: it has served for centuries as the background for popular festivals and courtly extravaganzas; it has functioned as the mythic ground of painting and appeared among the first subjects of photography, and it has more recently been transmuted into the background of most films. Paying special attention to the contemporary hybridization of the arts, this seminar will investigate the following topics in relation to both avant-garde and popular cinema: anguish, Eros and the landscape as symbolic form; landscape, film and the Gesamtkunstwerk; imaginary landscapes and alternate worlds; ecological and technological soundscapes; the aesthetics of dilapidation.

### **Queer Theory: Queer Provincialisms and Sub-urban Sociabilities**

H42.2360 (Albert # 76198)

Tuesdays 12:30 to 3:15 pm, 4 points

721 Broadway, Room 613

Karen Tongson, USC, [tongson@usc.edu](mailto:tongson@usc.edu)

This seminar invites a conceptual remapping of traditionally urban and cosmopolitan queer topographical imaginaries. We will ask and answer a series of questions about sexuality, space, urbanity, sub-urbanity and performances both designated and "everyday." What are the narratives of queer sociability and self-creation being written and produced beyond the vertical metropolis in lands of sage and sprawl? How do Anglo-European principles of "taste" continue to shape cosmopolitan imaginaries about "The City" and its queer pleasures? How are discourses of the queer city seeped in subtexts of racial, cultural and economic privilege? How are queer urban imaginaries frustrated by the topographies of sprawling west coast cities like Los Angeles? One of the guiding premises of this course is that space, *vis a vis* queer studies now, requires re-directing our spatial fantasies about sexuality from one kind of street-life to another: to the compensatory forms of motion and contact in less obviously navigable spaces (like rural, sub-urban and ex-urban environments). We will also focus on how queer intimacies and knowledges cohere in performances staged through "remote" networks of desire (beyond the stage, through fan cultures, through music and television, on the internet, via social networks, etc). Our readings for the seminar will be interdisciplinary in scope—from queer studies, cinema studies, history, anthropology, geography, sociology, literary studies and cultural studies, to primary texts of literature, film, television, and the media arts, including performances by touchstone queer of color artists from the suburbs (Butchialis de Panochtitlan, JJ Chinois).

**Karen Tongson** is a professor at USC in English and Gender Studies. She held a University of California President's Postdoctoral Fellowship in Literature at UC San Diego, and a UC Humanities Research Institute (UCHRI) Residential Research Fellowship at UC Irvine. She received her Ph.D. in English from the University of California, Berkeley. Tongson's work on popular culture, queer studies, performance, music and literature has appeared in such journals as *Social Text*, *GLQ*, *Nineteenth-Century Literature*, *Novel: A Forum on Fiction*, and *The International Journal of Communication*, as well as in the anthologies *Queering the Popular Pitch* (Routledge), and *The Blackwell Companion to LGBTQ Studies* (eds. Haggerty and McGarry). She is currently writing a book, titled *RELOCATIONS: Queer Suburban Imaginaries*, which will be part of the New York University Press "Sexual Cultures" Series edited by Jose Esteban Munoz and Ann Pellegrini. Professor Tongson is also a co-founder and regular contributor to the "culture industry" webzine *OH! INDUSTRY* (<http://www.ohindustry.com>)

### **Stages of Conflict: Latin American Theatre 16<sup>th</sup>-21<sup>st</sup> Centuries**

H42.2407.001 (Albert # 76196)

Tuesdays 3:30 to 5:30pm, 4 points

721 Broadway, Room 613

Diana Taylor, [diana.taylor@nyu.edu](mailto:diana.taylor@nyu.edu)

Latin American theatre and performance, this course suggests, have always been caught up with the region's turbulent political history. Although the plays and performance practices we will explore make strong claims for aesthetic distinction, this is not their only (or at times even primary) reason for being. These works are in constant dialogue with the events shaping them--conquest, colonialism, dictatorships, torture, globalization and neo-liberal politics. We will trace the 'stages of conflict' reflected in this theatre starting with the conquest in the 16th century, the colonial period (Sor Juana Ines de la Cruz), through the period of budding nationalisms and independence movements and through the twentieth century to examine how Latin American playwrights (Enrique Buenaventura, José Triana, Augusto Boal, Diana Raznovich, Griselda Gambaro) and collective theatre groups (Las Divas --Jesusa Rodriguez/Liliana Felipe, Mapa teatro, Yuyachkani, T.E.C.) struggled to transform theatre from an instrument of colonial oppression into an oppositional, at times revolutionary, "theatre of the oppressed." Readings, available in English and Spanish, will include plays by many of Latin America's major playwrights.

## **WEDNESDAY**

### **Studies in Dance: Choreographing Things**

H42.2504.001 (Albert # 76195)

Wednesdays 12:30 pm – 3:15 pm, 4 points

721 Broadway, Room 612

André Lepecki, [andre.lepecki@nyu.edu](mailto:andre.lepecki@nyu.edu)

This course will be structured around two main vectors of analysis and research: 1) we will investigate the recent predominance in performance art and in contemporary dance of "things" increasingly taking the role of main performers in an art work; and 2) we will analyze how objects, artifacts, and things initiate, control and command (or choreograph) our own movements. That is to say: the course will address how things are replacing bodies as agents and how things increasingly determine (or command) the movement of individual and/or of collectives. Throughout the course we will address the performative status of "the thing" to investigate not only how "thingness gathers" as Heidegger wanted, but we will propose that thingness *commands* and performs, enacts and acts. And we will assess the ethical status of "choreography" to see how choreography not only prescribes movement, but it also produces modalities of fugitivity within its prescriptions. To ground our discussions, we will view and discuss works from recent performance art and dance, including pieces by Ibrahim Quraishi, Maria José Arjona, Santiago Sierra, DD Dorvillier, Jérôme Bel, Bruce Nauman, William Pope.L, and Adrian Piper. Theoretically, our readings will focus on "object philosophy" as well as on recent critical theory that understands objects as events. Thus, we will read Walter Benjamin, Martin Heidegger, Adrian Piper, Fred Moten, Lorraine Daston, Mieke Bal, Dorothea Olkowski, Alphonso Lingis, Gilles Deleuze among others.

## **Performance, Politics, Religion: Queer Structures of Religious Feeling**

H42.2602.001 (Albert # 76194)

Wednesdays 12:30 pm – 3:15 pm, 4 points

721 Broadway, Room 613

Ann Pellegrini, [ann.pellegrini@nyu.edu](mailto:ann.pellegrini@nyu.edu)

Drawing on critical studies of secularism, gender and sexuality studies, research on the history of emotion as well as recent work in affect studies, this course asks how religious and sexual identities are performed and lived. Focusing on the question of performance interrupts essentialist notions of what identity "is" and shifts critical attention to the complex and sometimes discomfiting ways religion and sexuality come to mean for individuals and communities. In turn, this complexity will let us ask different questions about the politics of religion and sexuality. Although the class is primarily focused on the United States, we will also consider the way the religionized politics of sexuality travel globally.

## **The Animal Turn**

H42.2100.001 (Albert# 76403)

Wednesdays 3:30 to 5:30pm, 4 points

Una Chaudhuri, NYU English and Drama, Affiliated Faculty, [una.chaudhuri@nyu.edu](mailto:una.chaudhuri@nyu.edu)

Graduate Course, open to undergraduates by permission of the instructor (senior English or Environmental majors only), limited spaces please contact Lisette Roarabaugh, English Dept. Administrator: [lisette.roarabaugh@nyu.edu](mailto:lisette.roarabaugh@nyu.edu)

Using J.M. Coetzee's academic novella *The Lives of Animals* (1999) as a point of departure, this course will explore the emergent field of Critical Animal Studies, in particular its relevance to literary and performance studies. Coetzee's "para-fictional" account of an imaginative artist's intervention in the protocols and rituals of academia frames the agenda of animal studies as one of *disciplinary disruption*, and offers a range of theoretical and creative texts for uncovering what Jacques Derrida identified as the "scandalous" discursive habits that subtend the vast repertory of cultural animal practices. We will begin, therefore, with several texts explicitly invoked in Coetzee's text, such as Kafka's "A Report to the Academy," Thomas Nagel's "What is it Like to Be a Bat?," John Berger's "Why Look at Animals?," and Montaigne's "Apology for Raimon Sebonde."

We will then pursue the questions raised by Coetzee's provocation by reading several key theoretical texts in Animal Studies, including Deleuze and Guattari's "Becoming Animal," Giorgio Agamben's *The Open: Man and Animal*, Donna Haraway's *The Companion Species Manifesto*, Derrida's *The Animal That Therefore I Am (More to Follow)*, and Jean Baudrillard's "The Animals: Territory and Metamorphosis." In addition, we will study a range of works (for example, H.G. Wells' *The Island of Doctor Moreau*, Werner Herzog's *Grizzly Man*, Edward Albee's *The Goat: Or Who is Sylvia?*) that have formed the focus of recent discussions in critical studies like Steven Baker's *The Postmodern Animal*, Philip Armstrong's *What Animals Mean in the Fiction of Modernity*, Carrie Rohman's *Stalking the Subject: Modernism and the Animal*, Frances Bartkowski's *Kissing Cousins: A Kinship Bestiary*, and the recent special issues of *PMLA* (March 2009) and *TDR* (Spring 2007) on Animal Studies.

## **Performance Theory: Temporality**

H42.2115.001 (Albert#76192)

Wednesday 3:30 to 6:15 pm, 4 points

721 Broadway, Room 613

Jose Munoz, [jose.munoz@nyu.edu](mailto:jose.munoz@nyu.edu)

This seminar focuses on various theories of the temporal and their relation to various performance practices. Our work in this course will be structured around a series of questions. How do we know time? How does one move through, with and in time? What might the relation be between the temporal and the spatial? How do they mutually constitute each other? How do we experience and describe being through the phenomenon of time?

(Temporality continued)

What is the place of event? How might we discuss particular time that is affixed to subjects whose historical trajectories are marked by the violence of colonial encounter and the moment of the neo-colonial? How do lived embodiments of race, gender difference, sexual alterity, and variations of bodily capacity structure time and timing of particular collectivities? What of the discourse of history and the various ways it attempts to render time?

Excerpts from the history of philosophy and critical theory will be read alongside of durational and other time based performances. Course readings will include Bachelard, Bergson Badiou, Bloch, Chakravarty, Freeman, Freud, Grosz, Halberstam, Heathfield, Heidegger, Husserl, Lefebvre, Marx, Spivak. We will also study the performances of recent manifestos by The Invisible Committee and the “Communiqué from an Absent Future: The Terminus of Student Life”.

### **Hybrid Genres: Monsters and Monstrosity**

*H42.2241.001 (Albert # 76193)*

*Wednesdays 3:30 to 6:15pm, 4 points*

*721 Broadway, Room 611*

*Allen S. Weiss, allen.weiss@nyu.edu*

**Limited Enrollment:. Access codes required for registration. This course requires an application to the instructor. Please write a one-page statement (as a Word attachment) with the following information contained in the attachment: 1. Your name, email address and phone number, 2. your degree status (MA or PhD), 3. how this course pertains to your course of study, and send it to [nr22@nyu.edu](mailto:nr22@nyu.edu) with subject heading: **Course Application no later than Monday, November 9<sup>th</sup> by 5:00pm****

Monsters reveal the limits of the imagination. Though each monster evinces a formal rarity, monstrosity in general is ubiquitous: monsters have traditionally symbolized the life of the instincts and the terrors of the unconscious, the domains beyond rationality and the site of radical alterity. Among the topics to be studied: fantastic marginalia of the Middle Ages; the cabinet of curiosities and the Renaissance transformation of scientific taxonomies; literary and religious syncretism; psychopathology and private worlds; fear of imperfection and impurity; the function of epistemological shifts in the work of Michel Foucault; the role of rhetoric; technological monsters: prosthesis, montage, cloning, virtuality.

### **Trauma, Terror, and Performance**

*H42.2216.001 (Albert # 76190)*

*Wednesdays 4:00 to 6:30pm, 4 points*

*721 Broadway, Room 612*

*Diana Taylor, diana.taylor@nyu.edu (NYU) & Marianne Hirsh, mh2349@columbia.edu (Columbia)*

This course explores the interconnections between trauma, terror, memory, and performance through three major 20<sup>th</sup> and 21<sup>st</sup> c. events – the Holocaust, Argentina’s ‘Dirty War,’ and the United States’s post 9/11 “war on terror” – and the theoretical questions they raise. Do they each have their own unique structure and idiom, or can we think about individual and collective trauma through a trans-local, cosmopolitan lens? Topics include: the performance of state power and state sponsored terror; the individual and collective nature of trauma; the effects of gender, race and power on trauma and memory; embodied practices such as testimony and witnessing, their use in literature, museums, pedagogy, and performance, and their archivization; the relation of torture and truth; the social role of sites of memory and memorialization (Auschwitz, Club Atlético, Ground Zero, Guantanamo, etc.); theaters of justice such as trials, tribunals and truth commissions; performances of protest and resistance. *This course draws from classic and recent readings at the juncture of trauma, memory, and performance studies. To build on the paradigms suggested by the Holocaust, Argentina’s ‘Dirty War,’ and the U.S. after 9/11, students will be encouraged to extend the topics explored in class to other sites.*

(Trauma, Terror, and Performance continued)

**Please note that this is a consortium COURSE, WHICH will alternate meetings at Columbia and NYU. Students need to figure travel time into their plans. We plan to meet on Wednesdays from 4 -6:30. During the semester, several evening talks and seminars will be organized in conjunction with the course, both at Columbia and NYU.**

## **THURSDAY**

### **Performing Criticism: New Readings in Popular Music (A Writing Workshop)**

H42.2960.001 (Albert # 76188)

Thursdays 12:30 to 3:15 pm, 4 points

721 Broadway, Room 613

Karen Tongson, USC, tongson@usc.edu

This seminar combines the elements of a critical writing workshop, with an exploratory reading workshop in recent writing on popular music (whether scholarly, in journalism, or through other informal publication methods like 'zines, blogs etc). Our collective aim will be to examine and experiment with the performative dimensions of writing about popular music. From Walter Pater's "Preface to *The Renaissance*" declaring that "all arts aspire to the condition of music," to Roland Barthes' claim in "The Grain of the Voice" that writing about music inspires an endlessly evasive and "predicative" language, aesthetes, philosophers and critical theorists have struggled to find methodologies for writing about music, at the same time they have aspired to perform musicality in their language. We will begin with some philosophical readings about the shared origins and aesthetics of music and rhetoric, from Rousseau, to Pater, to Adorno, to Barthes to Philippe Lacoue-Labarthe, before turning to writing about popular music in a range of disciplines, and through a variety of public forums. Seminar participants will be expected to write short assignments regularly, in order to experiment with the styles of musical writing (and musicality) explored during any given week of the course.

### **Tactical Media**

H42.2219.001 (Albert # 76406)

Thursdays 3:30 pm – 6:15 pm, 4 points

721 Broadway, Room 613

Steve Kurtz, University of Buffalo, sjkurtz@buffalo.edu

This is an advanced graduate course in tactical media and cultural interventions. It is designed to bring artists from various specializations together to discuss methods and possibilities for independent public art activities, and to experiment with soft interventions in locations not typically accessed by artists. Particular attention will be paid to process (as opposed to product), to what can be created, organized, and/or produced outside of the artist's studio, and to engaging the immediate and specific qualities of a given socio-phenomenological field.

**Steven Kurtz** is a Professor of Visual Studies at SUNY Buffalo and a founding member of Critical Art Ensemble (CAE). He holds a Ph.D. in Interdisciplinary Humanities, and before coming to UB was an Associate Professor of Art at Carnegie Mellon University. He is a founding member of internationally acclaimed art and theory group Critical Art Ensemble (CAE). CAE is a collective of five tactical media practitioners of various specializations, who focus on the exploration of the intersections between art, critical theory, technology, and political activism. The collective has performed and produced a wide variety of projects for an international audience at diverse venues ranging from the street, to the museum, to the Internet.