The objective of this course is to consider how performance art and performance theory use and conceive of space in art practice and in relation to architecture. This course will explore how the performance art and theory of the 20th century used, re-invented, and rethought about the spaces of performance. In this course students will investigate the role architecture plays in the work of performance art and theory and the politics of the performance artists of this time period. Students will be asked to tie artists’ ideas about art, politics, and architecture into a way of thinking about the changes in performance and theater that occurred during the 20th century.

This course will be divided into three topical sections for exploring the material. The first section will focus on the “theater of mixed means” to use the term of Richard Kostelanetz. The theater of mixed means encompasses the range of performances and events that fall under the topic of performance art, happenings, action theater, etc. This set of performances is concentrated is post-WWII Europe and North America. Students will look at a sample of the major events from this time and learn about the major artists who participated and their contexts. Students will be asked to watch video recordings of performances and to analyze other visual documentation that exists.

The second section of this course focuses on the specific interventions of performances and artists on architecture. The material covered in this section will include site-specific art, performative installation art, and the work of architects themselves. We will also consider how the architecture of the theater changed with the advent of cinema in the early 20th century. Students will be asked to spatially analyze the sites of key performances and to intuit the artists’ theories of architecture.

The third section will focus on performance as an ordinary or everyday occurrence through the perspective of performance theory. Readings in performance theory will be divided into four themes: language, politics, self, and gender. Students will be asked to discuss the relations of these themes across performance theory and in the practice of artists and architects covered.
throughout the course. These readings will be used by students to develop their own theories and arguments related to theater, art, and architecture.

**Assessment**

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<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Written Responses (2)</td>
<td>10%</td>
</tr>
<tr>
<td>Presentation</td>
<td>20%</td>
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<tr>
<td>First Draft</td>
<td>25%</td>
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<tr>
<td>Final Paper</td>
<td>35%</td>
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<tr>
<td>Class Participation</td>
<td>10%</td>
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</tbody>
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Students will be required to produce two written responses to works of art/performance that are considered during the course of the semester. Each student will choose to which two works s/he wants to respond. They should be critical reviews that reflect on some nature of the performance and its spatial dimension. Each response should be 400 words. Students will also select one artist/architect who will be covered during the semester and give a presentation to the class on the appropriate day. Each student will choose a different artist to present during the first or second class session. By the midpoint of the semester each student should select a topic for their paper. Students should meet with the instructor to discuss their topic and ideas and then begin writing a first draft which will be due by the penultimate week of the class. The final paper will be due on the day when the course would be scheduled to have a final exam. It should incorporate all of the instructor’s feedback and any new and relevant material covered. Finally, attendance is mandatory and class participation – including active listening – is expected for all lectures and discussions.

**TEXTS**

*The Theater of Mixed Means* – Richard Kostelanetz  
*Performativity: The New Critical Idiom* – James Loxley  
*Other readings provided on Sakai or found online.*

**WEEKLY PLAN**

**WEEK 1**
- **Texts:** *The Theater of Mixed Means* – Richard Kostelanetz (Chapters 1, 2 and on those Cage and Rauschenberg)
- MON: Introductions, Syllabus Review, Course Overview, Q&A. The Bauhaus Beginnings of a new theater art; Black Mountain College; Assign presentations  
- WED: View and discuss works such as *Calling* and *4’33* and the readings.

**WEEK 2**
- **Texts:** *The Theater of Mixed Means* – Kostelanetz (Chapters 3, 4 and those Claes Oldenburg and Robert Whitman)
MON: Student presentations on Allan Kaprow, Claes Oldenburg, and Robert Whitman

WED: View and discuss works such as Ray Gun Theater and the readings

WEEK 3
- **Texts:** Kostelanetz (Chapters on Halprin, Dewey, and Young)

MON: Student presentations on Anna Halprin, Ken Dewey, and La Monte Young

WED: View and discuss their works and the readings

WEEK 4
- **Texts:** Future Cinema – (Eds.) Jeffrey Shaw & Peter Wiebel (Chapters on Stan VanDerBeek and The Pepsi Pavilion); Paul McCarthy – Ralph Rugoff, Kristine Stiles, Giancinto Di Pietrantonio; Pavilion – Billy Klüver

MON: Student presentations on Stan VanDerBeek, E.A.T., and Paul McCarthy

WED: View and discuss their works and the readings.

WEEK 5
- **Texts:** Future Cinema – Section 10: Theaters (first 3 chapters “Fairground to Dream Palace,” “Frank Kiesler’s Film Guild Cinema,” “The Cathedral of Fictions); Performative Installation – Angelika Nollert.

MON: View and discuss the architecture of theater and cinema

WED: View and discuss performative installation art based on readings

WEEK 6

MON: View and discuss the work and writing of Krzysztof Wodiczko

WED: View and discuss the work and writing of Vito Acconci

WEEK 7
MON: View and discuss the work and writing of Bernard Tschumi

WED: Continue discussion of architects' work and readings

WEEK 8
- **Due:** Meet with instructor to discuss and select paper topic.
MON: Study visit to Morris and Helen Belkin Art Gallery – meet with staff, view relevant pieces from the permanent collection or any current exhibit

WED: Study visit to Music, Art & Architecture Library – meet with Paula Farrar & Sara Ellis, answer questions about bibliographic resources, how to cite images and artworks, practice searching through journals.

**WEEK 9**
- **Texts:** *How to do things with words* – J.L. Austin; *Performativity* – James Loxley (Ch. 1-4); *Problems in General Linguistics* – Émile Benveniste (Ch. 21 “Subjectivity in Language”)

MON: Intro to Performance Theory and Performativity

WED: Discuss Performance theory in relation to language

**WEEK 10**
- **Texts:** *Politics as Radical Creation: Herbert Marcuse and Hannah Arendt on Political Performativity* – Christopher Holman (Into & Ch. 3-4); *The Politics of Responsibility* – Chad Lavin (Preface & Ch. 3); *Performativity* – Loxley (Ch. 5)

MON: Discussion of performance and performativity in relation to politics

WED: Discussion of performance and performativity in relation to politics

**WEEK 11**
- **Texts:** *The Presentation of Self in Everyday Life* – Erving Goffman; *The Practice of Everyday Life* – Michel de Certeau; *Performativity* – Loxley (Ch. 6-7)
- **Due:** First Draft

MON: Discuss performance and performativity of the self

WED: Discuss performance and performativity of the self

**WEEK 12**
- **Texts:** “*Performativity, Precarity and Sexual Politics*” – Judith Butler; *Performativity and Performance* – (Eds.) Andrew Parker & Eve Kosofsky Sedgwick (Into & Ch. 9 by Butler); *Performativity, Politics, and the Production of Social Space* – (Eds.) Michael Glass & Reuben Rose-Redwood (Intro & Ch. 2-3 on Butler)

MON: Discuss performance and performativity of gender

WED: Discuss performance and performativity of gender