

Publics

IART 778: Performance Studies

Spring 2007

Tuesday 9:10-12

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Office hours: Tuesday 2:30-5 and by appointment

Publics are at once group, institution, and location, and include organizational features (national, racial, ethnic), typologies (crowds, audiences, masses, citizens), normative attributes (utopic, degenerate, progressive, dangerous), philosophical concerns (public/private), and political and institutional formations (the democratic public sphere, public/private). These formations emerge as categories of liberalism, understood as a political and economic dynamic that takes shape in democracy and capitalism. Publics reflect the contradictions of liberalism, organized around tensions between aspiration and practice, promise and peril. In this course the range of meanings of public will be drawn on to consider public performance, performance as public, performance and its publics, and how publics are produced in and through performance. We will ask what a performance theory of the crowd/mass/public/audience might be, what the differences are between these categories of “group” and their associated attributes, and how thinking through these various formations and typologies might support a theory of audience of live events.

The course has two parallel components, which, while related, do not always correspond thematically each week. Expect the two parts to be 3 hours total per week.

1. Discussion of texts on “publics.”
2. Screenings, artist readings, and a final performance. This component is run in collaboration with the School of Art Interdisciplinary Seminar. There will be a blackboard discussion group.

All readings are on Blackboard

Requirements:

Presentation

You will work in groups (2-3/group) to present on the readings for 3 sessions. Work together (do not divide the readings) to address themes from the texts, focusing on their meaning, significance, and implications. [25%]

Papers

Critical reading of a theoretical issue in 1 or 2 texts. 5-6 pp., due May 1 in class [25%]

Paper on the final performance, integrating theoretical issues on publics, performance preparation, and performance itself. 10 pp., due June 6, 4 p.m. [25%]

Performances

Optional: One Minute Video: 1-minute performance posted to YouTube. April 25 screening.

Final performance. Should respond to/engage with issues from the course in some manner. Will be planned and executed in collaboration with School of Art Interdisciplinary Seminar. You may work individually or in groups. You might consider keeping a journal of the performance preparation to integrate into your final paper. June 1, Federal Valley Resource Center. [25%]

3.27	<p>Introduction</p>	<p>Screenings: Jean Luc Godard <i>Weekend</i>, Nancy Davenport <i>Weekend Campus</i> (optional)</p>
4.3	<p>Public/Private Weintraub, Jeff. 1997. The Theory and Politics of the Public/Private Distinction. In <i>Public and Private Thought and Practice: Perspectives on a Grand Dichotomy</i>. Jeff Weintraub and Krishan Kumar, eds. Chicago: University of Chicago Press. 1-41.</p> <p>Benn, S.I. and G.F. Gaus. 1983. The Public and the Private: Concepts and Action. In <i>Public and Private in Social Life</i>. S.I. Benn and G.F. Gaus, eds. New York: St. Martin's Press.</p> <p>Benjamin, Walter. 1978. Paris, Capital of the 19th Century. In <i>Reflections</i>. Pp. 146-162. New York: Schocken Books.</p>	<p>Screenings: Martha Rosler, <i>Semiotics of the Kitchen</i>; K8 Hardy, <i>Semiotics of the Bitchin'</i>; Angela Marzullo, <i>Performing: Semiotics of the Kitchen</i>; Gordon Matta-Clark, <i>Splitting</i></p> <p>Readings: Helen Molesworth, "Housework and Art Work" from <i>October</i> (Spring 2000, Issue 92); Mierle Laderman Ukeles "Maintenance Art Manifesto;" Pamela M. Lee, "Improper Objects of Modernity," from <i>Object To Be Destroyed: The Work of Gordon Matta-Clark</i></p>
4.10	<p>Democracy and citizenship Rousseau, Jean-Jacques. 1960. <i>Politics and the Arts: Letter to M. D'Alembert on the Theatre</i>. Allan Bloom, trans. Ithaca: Cornell University Press. (pp. 113-137)</p> <p>Enwezor, Okwui, et al. (eds.). 2002. <i>Democracy Unrealized: Documenta11_Platform1</i>. Kassel: Hatje Cantz Publishers. Introduction (13-20) and "Democracy, Globalization, and Difference," Stuart Hall (21-36)</p> <p>Sassen, Saskia. 2003. The Repositioning of Citizenship: Emergent Subjects and Spaces for Politics. <i>The New Centennial Review</i> 3(2): 41-66.</p>	<p>Screening: Jonah Freeman, <i>The Franklin Abraham</i></p>
4.17	<p>The public sphere Calhoun, Craig. 1992. Introduction: Habermas and the Public Sphere. In <i>Habermas and the Public Sphere</i>. Craig Calhoun, ed. Pp. 1-48. Cambridge: MIT Press.</p> <p>Habermas, Jürgen. 1991. <i>The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society</i>. Cambridge, Massachusetts: MIT Press. II. Social Structures of the Public Sphere (27-56)</p>	<p>Screening: Selections from <i>Fluxfilm Anthology; Flux Concert</i></p> <p>Readings: Fluxus Workbook; Allan Kaprow, "Notes on the Elimination of the Audience" and Adrian Piper, "Notes on Funk I-II" in <i>Participation</i></p>

4.24	<p>Publics and counterpublics Fraser, Nancy. 1990. Rethinking the Public Sphere: A Contribution to the Critique of Actual Existing Democracy. <i>Social Text</i> 25/26:56-80.</p> <p>Warner, Michael. 2002. Publics and Counterpublics. <i>Public Culture</i> 14(1):49-90.</p>	<p>One Minute Video Festival (optional)</p> <p>Site visit: Federal Valley Resource Center</p>
5.1	<p>Art and the public sphere Acconci, Vito. 1990. Public Space in a Private Time. <i>Critical Inquiry</i> 16(4):900-918.</p> <p>Deutsche, Rosalyn. 1992. Art and the Public Sphere: Questions of Democracy. <i>Social Text</i> 33:4-53.</p> <p>Mitchell, W.J.T. 1990. The Violence of Public Art: "Do the Right Thing." <i>Critical Inquiry</i> 16(4):880-899.</p> <p>Paper due</p>	<p>Screenings: Dan Graham, <i>Performance/Audience/Mirror</i>; Vito Acconci, <i>Undertone</i>; Bruce Nauman, <i>Stamping in the Studio</i>; Yvonne Rainer, <i>Trio A</i></p> <p>Readings: Dan Graham, "The Artist as Producer," "Notes on Public Space/Two Audiences," "Essay on Video, Architecture and Television," all from <i>Two-Way Mirror Power: Selected Writings by Dan Graham on His Art</i>; Yvonne Rainer, "Three Distributions"</p>
5.8	<p>Mass culture/Public culture Adorno, Theodor and Max Horkheimer. 1993. The Culture Industry: Enlightenment as Mass Deception. In <i>Dialectic of Enlightenment</i>. New York: Continuum.</p> <p>Appadurai, Arjun and Carol A. Breckenridge. 1988. Why Public Culture? <i>Public Culture</i> 1(1):5-10.</p>	<p>Spring Literary Festival http://www.english.ohiou.edu/litfest/</p> <p>Screening: Ant Farm, <i>The Eternal Frame</i></p>
5.15	<p>The crowd Buford, Bill. 1990. <i>Among the Thugs</i>. New York: Vintage. Sardinia (263-314)</p> <p>Canetti, Elias. 1962(1960). <i>Crowds and Power</i>. New York: Viking Press. The Crowd (15-47)</p> <p>LeBon, Gustav. 1960. <i>The Crowd: A Study of the Popular Mind</i>. New York: Viking Press. The Mind of Crowds, Chs. 1-3 (23-71)</p> <p>Edgar Allen Poe, "The Man of the Crowd"</p>	<p>Screening: excerpts from <i>Triumph of the Will</i> and <i>Woodstock</i></p>

5.22	<p>Audience Barber, Karen. 1997. Preliminary Notes on Audiences in Africa. <i>Africa</i> 67:347-362.</p> <p>Kruger, Loren. 1992. <i>The National Stage: Theatre and Cultural Legitimation in England, France, and America</i>. Chicago: University of Chicago Press. Chapter 1 (3-30)</p> <p>Martin, Randy. 2004. Dance and Its Others: Theory, State, Nation, and Socialism. In <i>Of the Presence of the Body: Essays on Dance and Performance Theory</i>, Andre Lepecki (ed.). Pp. 47-63. Middletown, CT: Wesleyan University Press.</p>	<p>Screening: Francis Alÿs, <i>Sometimes Doing Something Poetic Can Become Political And Sometimes Doing Something Political Can Become Poetic</i>; Thomas Hirschhorn, <i>Swiss Swiss Democracy Experience</i></p> <p>Reading: Joseph Beuys, “Report of a Day’s Proceedings at the <i>Bureau for Direct Democracy</i>” and “I am Searching for a Field Character” in <i>Participation</i></p>
5.29	<p>Remaining perils and promises: Exclusions, surveillance and emergent publics Nicolas Bourriaud, “Relational Aesthetics” and Hall Foster, “Chat Rooms” in <i>Participation</i></p> <p>Kawash, Samira. 1998. The Homeless Body. <i>Public Culture</i> 10(2): 319-339.</p> <p>Zbikowski, Dörte. 2002. The Listening Ear: Phenomena of Acoustic Surveillance. In <i>CTRL[SPACE]: Rhetorics of Surveillance from Bentham to Big Brother</i>. Thomas Y. Levin, Ursula Frohne, and Peter Weibel, eds. Pp. 32-49. Karlsruhe, Germany: Center for Art and Media.</p>	<p>Dress rehearsal</p>
6.3	<p>Final Performance</p>	
6.6	<p>Final Paper due by 4 p.m. by email</p>	