



ART 462 Performance Art Live Workshop

Units: 4

Fall 2021—T/TH—3:00-5:40pm

IMPORTANT:

The general expectation for a standard format course offered in a standard 15-week term is that the number of 50-minute contact hours per week should equal the number of semester units indicated and that one semester unit entails 1 hour of class time and 2 hours of outside work (3 hours total) per week. Standard fall and spring sessions (001) require a final summative experience during the University scheduled final exam day and time.

Please refer to the [Contact Hours Reference](#) to see guidelines for courses that do not follow a standard format and/or a standard term.

Location: IFT 109 / Online

Instructor: Patty Chang

Office: Harris Hall 117/Zoom

Office Hours: by appointment / email me

Contact Info: changpat@usc.edu

Harris Photo Lab & Equipment Cage

harcheck@usc.edu

213-740-3389

Hours: Monday - Friday, 9:30AM - 5:00PM

Lab Tech: Jon Wingo

Performance Room: Har 211

Reserve through Harris Photo Lab

Adobe Help: Nikhil Murthy

Hours of Service: 10-5 m-f

Contact Info: nmurthy@usc.edu

IT Help: ITS Customer Support Center

Hours of Service: 24 hours per day, 7 days per week;

Telephone: 213-821-1414

Email support: consult@usc.edu

Hours for email support: Monday-Friday, 8am-6pm

Contact Info: Hayk Avetiysyan, havetisy@usc.edu

213-740-5555, ext. 11414

RETURN TO CAMPUS PROTOCOL

Course Description

This course will introduce students to the basic principles of using the body in time/space in relation to an audience in order to convey meaning, consider examples of a wide range of artists working today, and construct a personal view and approach to performance.

Performance could be seen simply as a body in action in the presence of other bodies. Examples of intentional performance art can be seen throughout social, public, rural, urban, political and media realms. Visual arts performance has strong relationships to theater, but it also derives from painting, sculpture, and installations; as such, art in this tradition is often highly original, individual and specific to each maker's unique way of experiencing the world. It can also be considered an embodied, affective and cognitive engagement that asks questions about the relationship between aesthetic, personal and social/political realms.

We will discuss and use dimensions of performance art such as time, space, effort/labor, the body, the self, context, and rituals.

Performance art is of particular interest in the time of a global pandemic, where spatial/relational issues are being questioned, rethought, and reinvented. In addition to being the midst of a pandemic, our relation to being "live" and "in person" has shifted with Zoom meetings, social media We will take advantage of this specific moment to consider how we individually and collectively might reflect on where we go from here with our art practices.

What we will do

Reading and Viewing: We will watch videos together in class and discuss ideas from the reading. There are also more suggested videos to watch to get the imagination going.

Weekly Performances: There will be almost a performance a week for the first 8 weeks of class. These do not have to be finished works but can be sketches, experiments. Each week will revolve around a theme such as "body" of "ritual". We will watch together and talk about our reactions and reflections.

Lecture Performance & Final Performance: Over the course of the semester, we will gather information for a lecture based performance, and then work towards a final performance for the class.

Learning Outcomes

- Students will develop a personal and evolving definition of performance and its role in their art
- Students will develop an archive of personal images/ideas/experiments in performance, as recorded in their journals, including exercises and presented as a storyboard of ideas
- Students will create a final performance by the end of the semester, drawing from their archive and figuring out how to accommodate current realities of social space at this time

Assignments: Required Readings, Videos, Performance Projects

Journal Please keep a separate journal for your reflections on readings, comments on video assignments, and production/planning notes for your exercises and your final performance.

Required readings will be provided as PDFs on google drive, mostly from the book *Performance in Contemporary Art* by Catherine Wood, published by Tate Modern, 2018.

Required videos will be online and you will have a selection to choose from. These are selections of video-taped performances from different artists. We will view specific videos together in class

Required Performance Assignments There will be 6 performance exercises that explore different formal aspects of performances; 1 performance lecture; and a final performance.

Required Outside Events (online/live) I will require three outside presentations from Roski Talks or if you cannot make this time, other online presentations, talks or conversations.

Extra Credits There will be extra credit readings available to raise your grade.

Graduates will be expected to do an additional assignment to prepare a 30 minute class presentation and lead a discussion on an aspect of web/social media/internet-based art as it relates to performance and, perhaps, their own work.

Assessment of Assignments

Performance exercises will be graded on the amount of thought, time and work put into project, how your experiment speaks to the topic, your creativity and inventiveness. Students will reflect on and discuss the performances and contributions of their peers.

Readings and viewings will be assessed on your participation in the discussion, which should reveal a retention of key concepts and performances that particularly caught your attention. You will turn in a one or two-page paper at the end that describes your definition of performance art. Always bring your readings to class with notes that include your observations and questions.

Final Performance and Performance Lecture will be graded on the amount of thought, time and work put into the projects, how your visuality, creativity, inventiveness are utilized towards communicating your specific idea, theme or material.

Attendance Policy

Students who miss more than 2 classes without a medical excuse or family emergency in writing will receive a deduction of half a letter grade for the course; a further half grade will be deducted for each 2 additional classes missed. Students who have more than 5 unexcused absences (i.e., those absences that have not been cleared with professor) will receive a failing grade for the course. Habitual tardiness is not acceptable. Three tardies equals one absence, with consequences as above.

Grading Breakdown

Assessment Tool (assignments)	% of Grade
6 Exercises (7% each one)	42%
Participation and Reading/Viewing Assignment/ as documented in Journal and in class	20%
Performance Lecture	12%
Final Performance	23%
Final Paper	3%
TOTAL	100%

Syllabus: Art 462 Fall 2021

Week	Date	In Class	Reading Due for this session	Viewing Due for this session	Artwork Due for this session
1	Tue 8/24	Card Access Introductions, syllabus, planning, discussion, movement, Student Work Watch Tate takes: What is Performance Art? Synopsis (3 min) Watch The Case for Performance Art: PBS (9 min) Marilyn Arsem This is Performance Art	Marilyn Arsem - The possibility of teaching performance		Each student presents an 5-8 min conversation on their work
	Th 8/26	Jon Wingo- Equipment Student WORK Define Performance Gathering Materials Performance & TIME Watch: Tehching Hsieh	Intro Reading: Reading 0 Summaries: I, We, It, from Catherine Woods book. P. 111, 173, 226-229. (6 pages) Reading 1 Woods, p. 8-29, What is Performance Art, I-We-It, Borders. (20 pages)		Start an idea/image databank for Performance -LECTURE Keep ideas for Final Performance in your journal -notes for 2 page paper on your definition of performance
2	T 8/31	Presentation & Crit			Performance 1-TIME
	TH 9/2	Performance & RITUAL Discussion & Watch: Aki Sasamoto Strange attractors Random memorandum Delicate Cycle Wrong Happy Hour Stuart Sherman Thirteenth Spectacle (Time) Ragnar Kjartanssen- Me and My Mother Guy Ben Ner Berkeley's Island	Reading 2 Wood, p. 32-42, The Artists Presence (10 pg) Ken Tam	Watch- Historical Performance Video Viewing 1 & 2 , Marina Abramovic , Linda Montana . 9/4 Ron Athey Curator walkthru at ICA RSVP +also see Kenneth Tam's video installation Silent Spikes @ ICA for extra credit- show ends 9/5	

		Kate Gilmore Built to burst Main Squeeze Tracy Emin CV (Cunt Vernacular) start 33:00, 25 min			
3	T 9/7	Presentation & crit			Performance 2 -RITUAL
	TH 9/9	Performance LECTURE Discussion & Watch: Andrea Fraser Official Welcome Chloe Bass Accessibility Caption (One) Patricia Esquevias - Folklore IV / info Wong Kityi - AAA / Field Mtg Lecture Hennessy Youngman Art Thoughtz Performance Art Astrida Neimanis- Camille Diaries Symposium			
4	T 9/14	Work day			
	TH 9/16	Performance & BODY Discussion & Watch: Doreen Garner art 21 Marilyn Minter pink green caviar Xavier Cha Body Drama Leidy Churchman - Painting treatment 1 & Painting Treatments Sigalit Landau- Dead Sea Wafaa Bilal - Domestic Tension	Reading 3 Woods, p. 42-61, The Body Talks (19 pages)		
5	T 9/21	Presentation & Critique			Performance 3 -BODY

	TH 9/23	Performance & SELF Discussion & Watch: Alex Bag Untitled '95 Liz Magic laser The digital Face Wynne Greenwood Tracy + the Plastics We hear swooping guitars Kalup Linzy - Conversations wit de Churen V As da Art World Might Turn Adrian Piper - The Mythic Being Andrea Fraser - Museum Highlights Rodney Graham	Reading 4 Woods, p. 61-73, Inhabiting the Image (13 pages) p 99-100 on Fraser		
6	T 9/28	Presentation & Critique			Performance 4 SELF/PERSONA
	TH 9/30	Performance & CONTEXT Discussion & Watch: Lorraine Ogrady Art Is Pope L. Crawl interview holiday & great white way 1 & great white way 2 Liz Magic Laser Chase Pilvi Takala The Real Snow White	Reading 5 Wood, p. 76-82, Street, Site, Context Wood on Bruguera, 163-165 (8 pages)		
7	T 10/5	Presentation & Critique			Performance 5- CONTEXT
	TH 10/7	Performance & PLAY/PARTICIPATION Discussion & Watch: Sharon Hayes -Love letter public Artur Zmijewski Them	Reading 6 Wood, p 114-130		

		Ken Tam Breakfast in Bed Zhang Huan- To Raise the Water Level in a Fishpond To Add One Meter to an Anonymous Mountain Adad Hannah - Raft of the Medusa (100 Mile) tableau David Hammons - Bliz-aard Ball Sale			
8	T 10/12	Work Day			
	TH 10/14	FALL RECESS- NO CLASS			
9	T 10/19	Presentation & Critique			Performance 6 PLAY/PARTICIPATION
	TH 10/21	Presentation & Critique Work Day			
10	T 10/26	In Class Workday individual meetings		bring images/objects/texts/action for Performance LECTURE	
	TH 10/28	LECTURE/FINAL performances Workshop small groups and testing presentations Final performance ideas		-bring ideas for Final Performance -have a draft version of performances ready	
11	T 11/2	Presentation & Crit			Performance - LECTURE -must use language/image/object/action
	TH 11/4	Presentation & Crit			Performance - LECTURE
12	T 11/9	Sharing ideas			
	TH 11/11	Work Day			
13	T 11/15	Work Day			
	TH 11/17	Work Day			

14	T 11/23 TH 11/25	Work Day Break NO CLASS			
15	T 11/30 TH 12/2	Presentation & Crit		Final Performances	
	SAT 12/4	Theresa Hak Kyung Cha's Dictee: A Marathon Reading			
	TUE 12/7	Open Studio at Harris/Watt Hall			
	THU 12/16 FRI 12/17 SAT 12/18 8:30 pm	Nao Bustamante: The Wooden People at REDCAT			

Roski Talks Fall 2021 Season

<https://roski.usc.edu/events/roski-talks-fall-2021-season>

Queer Survivance with Ron Athey, Ponylee Estrange, Madison Moore, and Judy Sisneros.

Moderated by Jeanne Vaccaro

August 31, 6pm; (note special start time)

Reservations required

Institute of Contemporary Art, Los Angeles

Reservations and details [here](#).

Edgar Arceneaux, artist, USC Roski faculty

September 7, 7pm

Roski Graduate Building, LA Arts District

Michael Ellsworth, designer

September 21, 7pm

Roski Graduate Building, LA Arts District

Art in Mexico City with Andrea Nuñez, Alivé Piliado Santana, and Sebastian Vizcaino. Moderated by Nahui Garcia

September 28, 6pm (note special start time)

Online via Zoom

Meiling Cheng and Jenny Lin, scholars, USC Roski faculty

October 5, 7pm

Roski Graduate Building, LA Arts District

Kour Pour, artist

October 19, 7pm

Roski Graduate Building, LA Arts District

Judy Baca, artist, and Gabriela Urtega, curator

October 26, 7pm

Open to Roski students; priority for MFA / MA candidates

Museum of Latin American Art, Long Beach

Kelly Akashi, artist / USC Roski alum

November 2, 7pm

Roski Graduate Building, LA Arts District

Hassan Rahim, designer

November 9, 7pm

Roski Graduate Building, LA Arts District

Jesse Mockrin, artist

November 16, 7pm

Roski Graduate Building, LA Arts District

Performance Safety

- Items that are never allowed: alcohol, drugs, lit tobacco, fire.
- Bodily harm is never allowed.
- Confrontational performances must be cleared with the professor.
- Keep your audience in mind as you present all creative actions.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298

equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

usc-advocate.symplcity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (formerly DSP) - (213) 740-0776

<https://osas.usc.edu/>

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.