



The Hebrew University of Jerusalem

Syllabus

Art Against Life: Performance Politics Pedagogy - 5913

Last update 10-08-2023

HU Credits: 2

Degree/Cycle: 2nd degree (Master)

Responsible Department: History of Art

Academic year: 2024

Semester: 2nd Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Dr. Noam Gal

Coordinator Email: noamaf@gmail.com

Coordinator Office Hours: Tuesday 10:30-12:30

Teaching Staff:

Dr. Noam Gal

Course/Module description:

Our main subject is the evolution of Performance Art from the 1960s to the present. We will explore the main texts written by the pioneers of this subversive, independent medium, as well as the texts written about their first actions. Many of the artworks that we will explore shake the very boundary between the existence of the artwork and the existence of its creator. As watching documentation of performances, rather than actually being present in them, will qualify most of our investigations, we will discuss this methodological limitation in relation to the construction of knowledge in the discipline of Art History. We will also discuss: the relation of Performance and Conceptualism (the Happenings and Environments); the relation of performance to pedagogy and its political spaces and experiences; the artist-audience relationships; the space for performance in the art market; and the presence of performance art in Israel.

Course/Module aims:

Learning outcomes - On successful completion of this module, students should be able to:

Students will be introduced to key works in the history of performance art and will gain tools for critical analysis about this medium based on its pedagogic and political dimensions.

Attendance requirements(%):

Teaching arrangement and method of instruction:

Course/Module Content:

- Session 1: Introduction*
- Session 2: A traceless medium (what is performativity?)*
- Session 3: A traceless medium (problems with history, display and the market)*
- Session 4: Performance as conceptual art (the pioneers)*
- Session 5: What is presence in art (practically political)*
- Session 6: Every teacher is an artist (politicization of the pedagogic)*
- Session 7: Art against life (extreme cases, holding on/beholding)*
- Session 8: Living women (divided)*
- Session 9: Demonstrations, lectures (public meanings)*

Session 10: Performing for cameras (video against life)

Session 11: Participatory art (viewing viewers)

Session 12: On performance art in Israel (beginnings)

Session 13: On performance art in Israel (now)

Required Reading:

Antonin Artaud [1938], *The Theatre and Its Double*, trans. Mary Carolyn Richards, Grove Press, 1958, pp. 89-100.

J. L. Austin [1955], *How to Do Things with Words*, Oxford: The Clarendon Press, 1962, 1-12.

Amelia Jones. "Presence in Absentia", *Art Journal* 56(4), 1997, 11-18

Rebecca Schneider, "Performance Remains", *Performance Research* 6(2), 2001, 100-108

Philip Auslander, "The Performativity of Performance Documentation," *PAJ: A Journal of Performance Art* 28, no. 3 2006:1-10.

Jieun Rhee, "Performing the Other: Yoko Ono's 'Cut Piece'", *Art History* 28(1), 2005, 96-118.

Jayne Wark, "Conceptual Art and Feminism: Martha Rosler, Adrian Piper, Eleanor Antin, and Martha Wilson", *Women's Art Journal* 22(1), 2001, 44-50.

Anna Dezeuze, "How to Live Precariously: Lygia Clark's Caminhando and Tropicalism in 1960s Brazil", *Women and Performance*, vol. 23 (2), 226-247.

Peggy Phelan, "Marina Abramovic: Witnessing Shadows", *Theatre Journal* 56(4), 2004, pp. 569-577

Bettina Funcke. "Joseph Beuys: Charlatanism as Media Strategy", *Public* 37 (2008), pp. 87-96

Qian Zhijian, "Performing Bodies: Zhang Huan, Ma Liuming, and Performance Art in China (Conversation)", *Art Journal*, 58(2), 1999, 60-81

Gavin Butt, "Should We Take Performance Seriously?", *Oreet Ashery: Dancing With Men*, London: Live Art Development Agency, 2009, 79-92.

Hélène Cixous, "The Cat's Arrival", *Parallax* vol. 12(1), 2006, pp. 21-42.

Thyrza Nichols Goodeve, "'The Cat Is My Medium': Notes on the Writing and Art of Carolee Schneemann", *Art Journal* 74(1), 2015, 5-22

Jeanie Forte, "Women's Performance Art: Feminism and Postmodernism", *Theatre Journal* 40(2), 1988, 217-235.

Anne M. Wagner, "Performance, Video, and the Rhetoric of Presence", *October* 91 (winter 2000), 59-80.

Allan Kaprow, "How to Make a Happening", 1966 (recording from LP Album, Mass Art Inc.) [online access].

Betty Smith Franklin, "Freire, Boal, You, and Me", *Transformations* vol. 10(2), 1999, pp. 1-10.

Susan Sontag, "Happenings: An Art of Radical Juxtaposition", in: *Against Interpretation*, New York: Delta, 1966, pp. 263-274.

Dorothea Von Hantelmann, "The Experiential Turn," in *On Performativity*, edited by Elizabeth Carpenter. vol. 1. *Living Collections Catalogue* (Minneapolis: Walker Art

Center, 2014) [http:// walkerartg/collections/publications/performativity/experiential-turn](http://walkerartg/collections/publications/performativity/experiential-turn).

Klaus Biesenbach, "Interview with Roman Ondak", *Flash Art*, Nov. 2006

[<https://flash---art.com/article/roman-ondak>]

Clair Bishop, "Antagonism and Relational Aesthetics", *October* 110, 2004, 51-79.

חנה פרוינד-שרתוק, למה הם עושים את זה לעצמם: פגיעה עצמית באמנות גוף רדיקלית, תל אביב: קו אדום, 2019, 133-149.

צ'ארלס גרויאן, "הפדגוגיה המשחררת של המיצג", המדרשה 7, 2004, 121-152.

הדס עפרת, מציאות רבה מדי: על אמנות המופע, תל אביב: הקיבוץ המאוחד, קו אדום, 2012,

[123-143 זמין דיגיטלית באתר הספרייה]

דפנה בן-שאול, "המורה בור, הארנבת מתה", מעקף 11, זמין לקריאה ברשת כאן: [ma.www//:https](https://www.akaf.co.il/issue/%d7%92%d7%99%d7%9c%d7%99%d7%95%d7%9f-11/)

[akaf.co.il/issue/%d7%92%d7%99%d7%9c%d7%99%d7%95%d7%9f-11/](https://www.akaf.co.il/issue/%d7%92%d7%99%d7%9c%d7%99%d7%95%d7%9f-11/)

נעם גל. "כל מורה הוא אמן: פדגוגיה רדיקלית אצל יוזף בויז", פרוטוקולאז': מתודולוגיות בחקר

התרבות החזותית, ברטל, מאירי-דן ואריאלי (עורכות), 2013, 315-332.

דרור הררי, "אל מקורות המיצג: צמיחתה של אמנות פרפורמטיבית בישראל בשנות השישים", זמנים

99, 2007, 74-83

אילנה טננבאום. "ההקשר הישראלי: בין הגוף הפרטי לגוף הלאומי", וידאו ZERO כתוב בגוף. מוזיאון

חיפה לאמנות, 2006, 35-55

דפנה בן-שאול, "זיקרון", קבוצת זיק: עשרים שנות עבודה, ירושלים: כתר, 2005, 13-31

טלי תמיר, "עשרה עקרונות בשפת המופע של הדס עפרת, ואקס טריטוריה אחת", בתוך: הדס עפרת,

מציאות רבה מדי: על אמנות המופע, תל אביב: הקיבוץ המאוחד, קו אדום, 2012, 145-158

Additional Reading Material:

Grading Scheme:

Essay / Project / Final Assignment / Home Exam / Referat 70 %

Attendance / Participation in Field Excursion 30 %

Additional information: