

## Repeat, Perform, Record



Billy Culiver  
E.A.T. 9 Evening in Art and Technology

### ***A Class Exploring the Intersection Between Theater, Dance and Visual Art***

The studio art course, **Repeat, Perform, Record** we will consider the dynamic of live bodies in physical spaces and read critical text and philosophical ideas about performance art. You will have 3 assignment: 1. Work Ethic-Duration/Record, 2. Work Ethic Labor and a collaborative work done with dancers, 3. Spaces Created by Action/Action Created by Spaces. Each assignment is directly aligned to a set of readings and visiting artists who will join the class. In this class, I attempt to honor the radical roots of Performance Art, with its history of expanding notions of how we make art, how we witness art, and what we understand the function of art to be.

Performance art in the studio art context emerged from the visual and plastic arts rather than the traditional categories of dance and theater. From the beginning "Performance" was part of the modernist movements such as Futurism, Dada. With the emergence of Fluxus, Situationalism, Happenings, and Conceptualist practices the correspondence with the conscious use of space, time and process became central to Performance Art. With in the last decade, the concept of space, time and process have blended to expand Performance Art, making it a contemporary tool for expression with diverse directions of visual art, theater, dance, music and social practices. Contemporary live art now employs many different forms of experimentation diminishing the known or rehearsed dynamics of performance by opening it to improvisation and chance operations.

*"In the classic understanding of the medium, performance art is the act of doing. It is not representing, not recounting, not re-enacting, but simply doing. It is live and it is real. It is direct action. It is not about rehearsing a text or recreating a narrative, but rather it is an experiment with a portion of one's life. It is not about entertainment, but about the desire to learn. Ideally, the performance artist is always generating a new challenge for her or himself, never repeating an action. Performance is driven by curiosity, and the quest is discovery, transformation, and knowledge.*

*Working directly with the elements of time, space, materials, and actions propels an ongoing examination of what might be considered art and art making. Since the work cannot be separated from the body who makes it, a number of questions continually surface about the medium of performance art. For instance, what distinguishes an action as art? Is it different from an every day action? If so, what signals the difference? How does one know when the art begins and ends? The context in which the action is done strongly influences whether or not it is considered art. An action done in a gallery cannot help but be read as an intentionally constructed work of art. But what of an action done on the street? What kind of framing allows a viewer to interpret it as art? And, if they assume that it is art, how does that change the way the action is viewed? These considerations lead to the question of what actually constitutes art. A live action can't be an investment object. It occupies space and time only temporarily. Nevertheless, it can challenge someone to imagine operating in the world differently, as they witness another body in action. What is true is that a live action can be generated nearly instantly in response to a situation, and it can happen anywhere. The performance artist is able to infiltrate and respond to a broad range of contexts. "* Arsem, *Some Thoughts on Teaching Performance Art in Five Parts*

## Project 1

### Work Ethic



Tehching Hsieh,  
One Year Performance, 1980-81



Jamie Isenstein  
Magic Fingers, 2003

### Part 1

#### Work Ethic-Duration

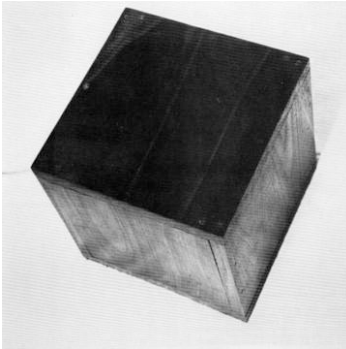
Sept 3- Dec 3

Due at the final meeting in December

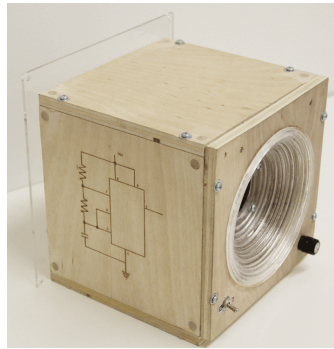
Choose an action/actions you will do every day for the semester.

Present it in whatever form is appropriate at the end of the semester.

( This may become a part of your other projects or the collaborative work.)



Robert Morris  
The Box with the Sound of its Own Making



Rebecca Adorno  
Toby, the annoying noise box. Reinterpretation of Robert  
Morris' "The Box with the Sound of Its Own

### Part 2

#### Work Ethic-Record

This can be a sketchbook, cards, audio/video recordings, crumbs, fingerprints, and experiments of any kind in any medium/media. You may record a site, sound, idea, sense, taste, and touch.

This may be part of your "PART I Work Ethic -Duration" assignment!

Additionally this should be a record of all lectures and events from visiting artist.

Attend all lectures, meetings, dinners, with Amelia Jones, Jane Chin Davidson, Alpesh Patel, Paul Clay, Jamie Isenstein, Heidi Duckler, and Meredith Monk !(Beside this being amazingly educational, it will be fun!)

### **Ideas behind “Work Ethic”**

After WWII the world economy shifted from manufacturing to service, transforming traditional definitions of labor. As the conditions of labor changed for the vast majority of the American populace, so too did it change for artists. Many artists felt compelled not to create objects made by hand, rather, they explored forms analogous to labor. Art could be made with unskilled manual labor, with highly regulated managerial labor, or with labor that related to a service economy.

At the core of this new practice were ideas, concepts related to or commenting on the political, social and economic realm.

In recent years artists have returned to some of the strategies used in the 1960's and one reason many cite, is that we have further transformed to a global labor force in which almost all commodities are produced in developing, non western nations.

Our reading this semester, “Work Ethic”. will covers 4 ways artists have created art based on labor, duration and recording. Some of this work is pure performance, while other pieces result in objects/spaces/images.

“The Artist as Manager and Worker: The Artist Creates and Completes a Task”

The Artist as Manager: The Artist Sets a Task for Others to Complete”

The Artist as Experienced Maker: The Audience Completes the Work”

Quitting Time: The Artist Tries not to work.”

Please closely read and consider these ideas as points of departure for your own work.

Artist: EAT <http://www.9evenings.org/> William Anastasi, Mel Bochner, Chris Burden, John Cage, Hope Ginsberg, Robert Morris, Bruce Nauman, Meiri Ukeles Eleanor Antin, Allen Kaprow, Tehching Hsieh, On Kawara.

### **Readings:**

Lippard, Lucy R. *Six Years: The dematerialization of the art object from 1966 to 1972*. Berkeley, CA: University of California Press, 1997. p. vii – xxii, 21 – 34.

Molesworth, Helen. *Work Ethic*. Baltimore, Maryland: The Pennsylvania State University Press, 2003. p. 25 – 51.

- + William Anastasi
- + Robert Morris
- + Chris Burden
- + Tom Friedman
- + Hugh Pocock
- + Bruce Nauman
- + Eleanor Antin
- + Mierle Landerman Ukeles
- + Martha Rosler
- + Edward Kienholz
- + Tehching Hsieh
- + David Hammons
- + Hope Ginsburg
- + Francis Alÿs
- + Robert Rauschenberg
- + Mel Bochner
- + John Cage
- + Allen Kaprow
- + Yoko Ono
- + Valie Export
- + George Maciunas
- + George Brecht
- + Jean Tinguely
- + Peter Fischli and David Weiss

## Project 2

### Work Ethic and Labor- Seeing it Differently



Ai Weiwei  
Sunflower Seeds

**An individual or small group performance designed built, and corgraphed by you.  
Due October 15**

A very clear focus in all performance work is the embodiment of the performer, the body as the objects and the subject. Your piece will be centered on a body, your body or the others, your perception or your viewers. Your movement, action, and idea will need to be considered as part of the work.

This can be an object, a space, a sound piece, a movement piece. The piece can be of any duration or scale. However, The piece must be indexical.

That is, it embodies the record of the movement or action in the work.

That action is part of the meaning of the work and the presence of the body of the maker never really leaves the work!

#### **1.Consider Labor.**

##### **What different does it make who makes the work?**

In Jane Chin Davidson essay Affirmative Precarity: Ai Wei Wei and Margarita Cabrera she addresses the issue of labor by others embedded in the work.

"Ai Weiwei's *Sunflower Seeds* (2010) and Margarita Cabrera's *Florezca* (2011) are two performative works that exemplify a change in priorities in terms of the ways in which art conveys beauty and truth with in the conditions of precarious life. In these works, the subject of the artisan/laborer is staged to complicate the mainstream views of China and Mexico and the derogated zones of labor, whereby the outsource worker and undocumented worker are perpetually blamed for the loss of jobs in the United States. Ai's production of millions of ceramic porcelain sunflower seeds exported form the porcelain capitol of Jingdezhen, and Cabrera's thousands of copper butter flies, created by volunteers enlisted to work in her makeshift maquiladora depict an affective labor that has real consequences.

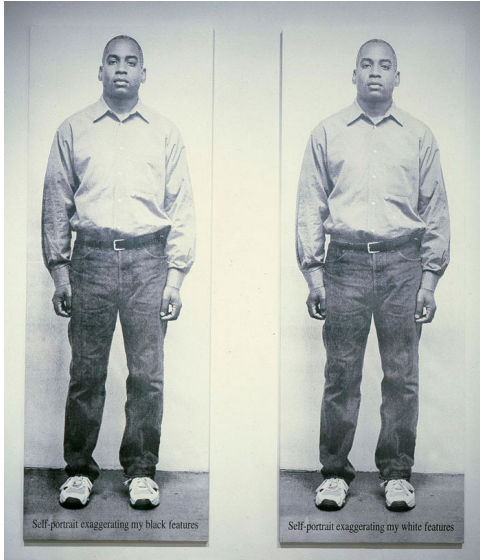


Jamie Isenstein  
Infinite Disco Soft-Shoe, 2002–2004

## 2. How do we see a work differently when activated by the artist body?

Gram Jones states that Jamie Isenstein's uses a vocabulary of uncanny gesture and the spectacular but half-hidden body to raise questions about leisure, labor, commodification, and the nature of art.

"To begin to illuminate Isenstein's resignification of magical motifs, I turn to Roland Barthes's provocative remarks on the semiotics of variety acts. For Barthes, "Variety acts aren't just a simple form of entertainment, but rather a condition Of artifice" in which gesture is "freed from the sweetish pulp of time, presented in a superlative state, endowed with the character of pure visually, disconnected from causality" and elaborated in relationship to the glittery paraphernalia that define the vaudevillian aesthetic. Barthes hints that these urban entertainments respond to the dehumanizing experience of industrial labor: magicians who "gobble up paper, silk, and cigarettes," like other variety artists, represent "the aesthetic form of work" or "human labor memorialized and sublimated," transformed into a "profound fantasy that erases all brutality from labor, leaving nothing but its purified essence."<sup>5</sup> Isenstein's *Magic Fingers* (2003), also a work of gesture presented in a purified form, interrogates these intertwined themes of artifice and labor. In this piece, the viewer encounters what at first appears to be a startlingly lifelike sculpture of a hand displayed in a recessed oval niche, illuminated from above by a gallery lamp. Prolonged observation reveals that the hand is, in fact, attached to a body – the artist's – ensconced in the wall, and that it periodically changes positions, enacting prototypical gestures from the history of art. This piece evokes the uncanny and often erotically charged attraction of living statuary and tableaux vivants in the nineteenth-century magic assemblage<sup>6</sup> – and indeed, their ongoing cultural relevance as entertainments in an era of the post human and virtualized body.<sup>7</sup> At the same time, it speaks to the cultural elaboration surrounding the virtuosity and expressivity of the hand in both art and magic – indeed, Isenstein informs me that, in her original conception, she would have performed sleight-of-hand manipulations rather than art-historical gestures."



Glenn Ligon  
Self Portrait exaggerating my black features

### 3. What is the does the identify of the maker/ viewer have to do with your work?

In **Seeing Differently**, Jones emphasizes that core beliefs about identity, conditions our every encounter with works of art. Debates about identity have had a profound impact on the visual arts broadly constructed, and, tied to binary structures of subjectivity in general, continue to inform the way we discuss visual culture today.

#### Readings:

Jones, Amelia, and Adrian Heathfield. *Perform, Repeat, Record*. Chicago: Intellect, 2012. p. 11 – 25, 28 – 35, 39 – 45  
 Jones, Amelia. *Seeing Differently: A history and theory of identification and the visual arts*. New York: Routledge, 2012. p. xvii – xxvi, 1 – 16, 17 – 62.

Jamie Isenstein : Will Return

Slower than the Eye: Time, Artifice, and Concealment's Revelations

Graham M. Jones / 57

Jane Chin Davidson, "Affirmative Precarity: Ai Weiwei and Margarita Cabrera" in *Journal of Visual Culture*, Vol.12 (April, 2013) and Alpesh Kantilal Patel, "Open Secrets in 'Post-Identity'- era Art Criticism/History: Raqib Shaw's Queer Garden of Earthly Delights," *darkmatter* 9.2: Special issue on 'Post-Racial Imaginaries'

#### Panel: Seeing Differently

Sept 20 1-3pm Vollum

Panel discussion will focus on Jones's recent book, *Seeing Differently* tracing the rise of identity politics in the mid-twentieth-century and critically examining debates in art discourse about "gaze theory," "post-identity" movements, and "multiculturalism." Jones's body of work has impacted art historical methodology as much it has performance studies by establishing a school of thought on performativity in which bodily-oriented art has become the exemplary means for comprehending identity and identification.

Contemporary Art professors Jane Chin Davidson and Alpesh Kantilal Patel will lead a discussion of their work with comments by Jones, their former doctoral adviser, on queer, feminist, South Asian, and Chinese visualities, which draws upon Jones's phenomenological approach to identity. In addition to *Seeing Differently*, the following readings by Chin Davidson and Patel are recommended: Jane Chin Davidson, "Affirmative Precarity: Ai Weiwei and Margarita Cabrera" in *Journal of Visual Culture*, Vol.12 (April, 2013) and Alpesh Kantilal Patel, "Open Secrets in 'Post-Identity'- era Art Criticism/History: Raqib Shaw's Queer Garden of Earthly Delights," *darkmatter* 9.2: Special issue on 'Post-Racial Imaginaries' (November 2012). Available from: <http://www.darkmatter101.org/site/2012/11/29/open-secrets-in-post-identity-era-art-criticism-history-raqib-shaws-queer-garden-of-earthly-delights/>



Paul Chan  
*Waiting for Godot*

**Artist:**

Paul Chan, Denis Oppenheim, Yoko Ono, Red Center, Ai Wei Wei, Tanja Ostojic, Santiago Sierra, Glen Ligon, Lorna Simpson, Adrian Piper, Azra Akšamija, Chris Burden, Mel Bochner, Janine Antoni, Jamie Isenstein

### Project 3.

## Spaces Created by Action

## Action Created by Spaces



Meredith Monk and Ann Hamilton  
Songs of Assentation

**Working time :October 29-Dec 10**

**Performance Dec 12-13**

#### **A collaborative work with the Dance students at Reed.**

Meredith Monk, our visiting artist this semester, is one of the pioneers of the site-specific performance genre. From her earliest experiences in New York, Monk began pushing the boundaries of postmodern dance and music. In her efforts to use nontraditional performing spaces such as museums, loft spaces, and parking lots by the late 1960's, she set the stage for other choreographers and directors to seek out alternative performing spaces.

#### **1. Create, choreograph, design a work that evokes or take place in a specific space.**

Consider types of spaces and what is performed in them, found spaces, a domestic space like the kitchen table, a bed room, a garden, a public spaces, a library or a coffee shop, a funeral parlor, a temple, a church a book shop, a grocery store, the street. The creation of the space can be done with clothing/costume, projection, steam, mirrors etc.

#### **2. Construction of the space and movement in the space is the transformation of that space.**

"The way that I work is sometimes parallel with a space and sometimes in counterpoint. For example, I like to put very magical and mysterious images against very ordinary or funky spaces. I like to bring the space to life so that you would see it in a fresh way. Of course, that was always the idea, that maybe you would go by that parking lot and see it in a new way." Monk

#### **3. The framing of performance can be a subversive act. What will you do to create a new experience and who will come to see this?**

" I started creating site-specific work in the 1960s. At that time, I was questioning the nature of performance. "What was its purpose?" I wondered. "How can performance become something more essential? Can we make it an inherent part of our lives, a template of experience?" Monk

#### **4. What boundaries of art viewing, making, and performing do we break now?**

The work can be site specific, created and performed and recorded in that space, or you can create a situation that creates the space and the action.

"When I first came to New York, it was the end of what was called the Happenings movement. There were a lot of people, like Allan Kaprow, who were taking people outside and experimenting with different artistic strategies. I would have loved



to see these experiments. I do remember seeing the piece Claus Oldenburg did in a swimming pool. The thing about these visual artists' work was that it was not time based. You had to sit there and wait for the next image. It was somewhat clumsy in the time realm, but it was always worthwhile because their fluid way of thinking about materials was very inspiring. In those days, many artists in~ the downtown scene were trying to go past the boundaries of their own forms."

**Process:**

1. October 31 Meeting with dancers to look at work, Carla will show dance, I will show Installation. ( Please note we will meet in the beginning of the semester to brainstorm and consider working ideas/methods.)
2. Brain storm Ideas, design work in groups, for example, all of those interested in Domestic space gather, create physical space consider ways of fabrication the space.
3. Break into at least 4 groups to create the works.
4. Work on creation of work in class, Nov 5-Dec 10.
5. Meredith Monk Visit/Work shops.  
Work with Meredith Monk on performance with entire group of students.  
Workshop will be held with Meredith -Nov 9-10. Performance Nov 12.  
Her lecture Nov 11.
6. Configure performance. Performance Dates- Dec 14-15

**Budget:**

Each group gets \$200-300

**Readings:**

Jones, Amelia, and Adrian Heathfield. *Perform, Repeat, Record*. Chicago: Intellect, 2012. 347 – 355, 363 – 366, 425 – 432, 457 – 467, 511 – 528.

Leaver-Yap, Isla. "Meredith Monk: Perception as Content." *New York Times*, April 14, 2010.

Goldberg, RosaLee. *Performance: Live art since the 60s*. New York: Thames & Hudson, 1998. p. 9 – 35, 37 – 39, 147 – 178.

Thompson, Nato. *Living as Form: Socially engages art from 1991 – 2011*. New York: Creative Time Books, 2012. p. 35 – 45, 96 – 97, 125 – 126, 197, 146 – 147, 152 – 153, 180 – 181, 182.

Bachelard, Gaston. *The Poetics of Space*. Boston: Beacon Press, 1958. p. 30 – 73.



Pina Bausch  
The Rite of Spring

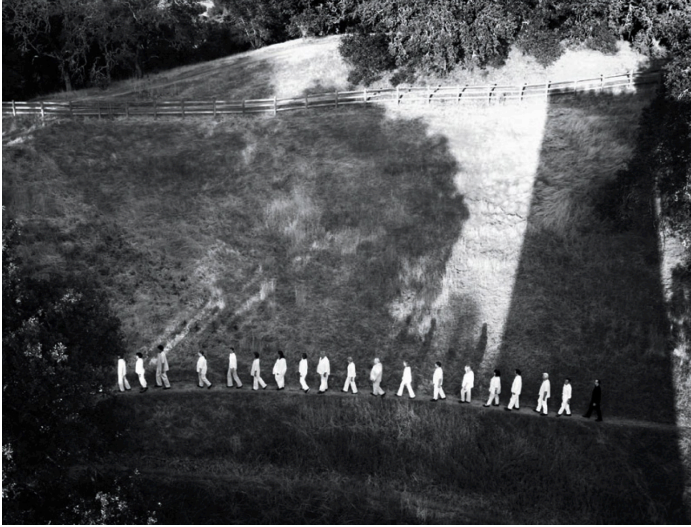
**Artist:**

Marina Abramovic, Vito Acconci, Janine Antoni, Matthew Barney, Joseph Beuys, Nick Cave, Martin Creed, EAT/Rauschenberg/Culver, Coco Fusco, Gilbert & George, Mona Hatom, Alan Kaprow, Yayoi Kasuma, Richard Long, Yasumasa Morimura, Yoko Ono, Lucy Orta, Nam June Paik, Adrian Piper, Miranda July, Bruce Nauman, Carolee Schneemann, Cindy Sherman, Stelac, Mierle Laderman Ukeles, Larry Bell, Janet Cardiff, Ann Hamilton, Eva Hesse, James Turrell

**Dancers/ Performers**

Laurie Anderson, Pina Bausch, Bill T Jones, Trish Brown, Robert Wilson, Pina Bausch, Trish Brown, Yvonne Rainer

TBA: Lucy Raven, ALEX MACKIN DOLAN



Meredith Monk and Ann Hamilton  
Songs of Assentation

## REPEAT PERFORM RECORD 2013 Calendar

### September

3. Introduction to the course.

Make a book/Look at Artist Books in the collection

Look at work in the gallery

**Reading:** Lippard, Lucy R. *Six Years: The dematerialization of the art object from 1966 to 1972*. Berkeley, CA: University of California Press, 1997. p. vii – xxii, 21 – 34.

Molesworth, Helen. *Work Ethic*. Baltimore, Maryland: The Pennsylvania State University Press, 2003. p. 25 – 51.

### 4. Paul Clay Opening 5-7pm

5. Discussion- Introduction to first assignment: Work Ethic. Workshop -Directions

**Reading:** *Work Ethic*. Baltimore, Maryland: The Pennsylvania State University Press, 2003. Artsits( See list )

Jones, Amelia, and Adrian Heathfield. *Perform, Repeat, Record*. Chicago: Intellect, 2012. p. 11 – 25, 28 – 35

10. Discussion +Work Shop-Make an Action/ Record Action

Jones, Amelia, and Adrian Heathfield. *Perform, Repeat, Record*. Chicago: Intellect, 2012. p. 39 – 45,

12. Make an Action

Group Meeting at the PAC -Lecture on Performance Art -2:40

### Spaces Created by Action

### Action Created by Spaces

Eva Hesse

Yayoi Kusama

Marina Abramovich

Janet Cardiff

Ann Hamilton-Transformation

Meredith Monk-Tower piece

James Turrell

### Reading:

Jones, Amelia. *Seeing Differently: A history and theory of identification and the visual arts*. New York: Routledge, 2012. p. xvii – xxvi, 1 – 16, 17 – 62. J

Jane Chin Davidson, "Affirmative Precarity: Ai Weiwei and Margarita Cabrera" in *Journal of Visual Culture*, Vol.12 (April, 2013) and Alpesh Kantilal Patel, "Open Secrets in 'Post-Identity'- era Art Criticism/History: Raqib Shaw's Queer Garden of Earthly Delights," *darkmatter* 9.2: Special issue on 'Post-Racial Imaginaries'

Reference: Jones, Graham M. Jamie Isenstein : *Will Return*

*Slower than the Eye: Time, Artifice, and Concealment's Revelations*/ 57

17.Meetings-Visit Paul Clay 3pm

19.Meetings-Visit Jamie 2:30 pm

**JAMIE ISENSTEIN: WILL RETURN** August 27– October 20, 2013

**Public reception and catalog release party:**

**September 19, 6 p.m. at the Cooley Gallery**

### Amelia Jones Lecture 7:30pm

*Performance and "Relationality" in the 1970s: Chris Burden and the Conceptual Body*  
Description:

*This paper provides a historical framework for currently trendy notions of "relationality" in contemporary art by looking at Chris Burden's early performances and performance installations anew. I argue that Burden's work from the 1970s participated in the wide scale opening up of relations among performer, art materials, and spectators or participants, shifting art making into a social, temporal, spatial, and intersubjective practice with explicit political valence, setting the stage for "relational aesthetics" as defined in the late 1990s and 2000s.*

20.

**Seeing Differently**

Sept. 20 1-3pm

Vollum Lecture Hall

Amelia Jones, Jane Chin Davidson and Alpesh Patel

Panel discussion will focus on Jones's recent book, *Seeing Differently* tracing the rise of identity politics in the mid-twentieth-century and critically examining debates in art discourse about "gaze theory," "post-identity" movements, and "multiculturalism." Jones's body of work has impacted art historical methodology as much it has performance studies by establishing a school of thought on performativity in which bodily-oriented art has become the exemplary means for comprehending identity and identification.

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**INSTALLATION/PERFORMANCE/DOCUMENTATION**

6pm-8pm Closing Party-Studio Art

21. Community Day-Opening of the Performing Art Building!!!!!!

HIEDI DUCKLER PERFRMANCE 3PM

GOLDEN MOTORS 6PM

24. Work time- Skype with Gerri

26. Work time- Meeting with Carla 2:40 Performance Lab!

**Assignment-Have materials and begin mid term Work Ethic Project**

**October**

1. Sketches Discussion with class

Meetings with Gerri

3. Meetings with Gerri

8.Work

10.Work

16.Crit

17.Crit

**Reading:**Goldberg, RosaLee. *Performance: Live art since the 60s*. New York: Thames & Hudson, 1998. p. 9 – 35, 37 – 39, 147 – 178.

Kloetzel/Pavlik. *Site Dance Choreographers and the Lure of Alternative Spaces*. University Press of Florida 2009

*Meredith Monk Interview*

Leaver-Yap, Isla. "Meredith Monk: Perception as Content." *New York Times*, April 14, 2010.

**Break**

29. Discussion and review of "Spaces"

31. 2:40 Carla and Gerri Present "Spaces".

**Reading:** Thompson, Nato. *Living as Form: Socially engages art from 1991 – 2011*. New York: Creative Time Books, 2012. p. 35 – 45, 96 – 97, 125 – 126, 197,146 – 147, 152 – 153, 180 – 181, 182.

**Novemeber**

5. Discussion /Design session

7. Discussion /Design session

**Workshops with Meredith Monk Nov. 9-12**

11. Meredith Monk Lecture

12. Prep performance with Monk

**Meredith Monk Performance**

14. Discussion with Dancers, Gerri & Carla

**View Artist Film:**

Ai Wei Wei-Fairly tale

Paul Chan-Waiting for Godot

**Reading:** Jones, Amelia, and Adrian Heathfield. *Perform, Repeat, Record*. Chicago: Intellect, 2012. 347 – 355, 363 – 366, 425 – 432, 457 – 467, 511 – 528.

19. Discussion/Design session

21. Design session

26. Meetings with Dance 2:40

**28. Thanksgiving**

3. Final Prep with Dance 2:40

**5. IN CLASS -Final for Studio Art “Work Ethic/Record” Due**

10. Final Prep with Dance 2:40

**13. Final Prep Dance Concert**

**14. Dance Concert**

**15. Dance Concert**

**16. DINNER and Discussion**



James Turrell  
The Guggenheim 2013

## Perform, Repeat, Record Bibliography

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i. John Cage: some rules for students and teachers

Lippard, Lucy R. *Six Years: The dematerialization of the art object from 1966 to 1972*. Berkeley, CA: University of California Press, 1997. p. vii – xxii, 21 – 34.

Molesworth, Helen. *Work Ethic*. Baltimore, Maryland: The Pennsylvania State University Press, 2003. p. 25 – 51.

- + William Anastasi
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Jones, Amelia, and Adrian Heathfield. *Perform, Repeat, Record*. Chicago: Intellect, 2012. p. 11 – 25, 28 – 35, 39 – 45, 59 – 75, 347 – 355, 363 – 366, 425 – 432, 457 – 467, 511 – 528.

Jones, Amelia. *Seeing Differently: A history and theory of identification and the visual arts*. New York: Routledge, 2012. p. xvii – xxvi, 1 – 16, 17 – 62.

Leaver-Yap, Isla. “Meredith Monk: Perception as Content.” *New York Times*, April 14, 2010.

Goldberg, RosaLee. *Performance: Live art since the 60s*. New York: Thames & Hudson, 1998. p. 9 – 35, 37 – 39, 147 – 178.

Thompson, Nato. *Living as Form: Socially engages art from 1991 – 2011*. New York: Creative Time Books, 2012. p. 35 – 45, 96 – 97, 125 – 126, 197, 146 – 147, 152 – 153, 180 – 181, 182.

Bachelard, Gaston. *The Poetics of Space*. Boston: Beacon Press, 1958. p. 30 – 73.

ii. Sol Lewitt: Sentences on Conceptual Art

**DVDs on Reserve:**

Inner voice : Meredith Monk ML410.M72 I66 2009 DVD

Laurie Anderson : a portrait in the first person N6537.A534 L38 1996 video isIMC

Pina GV1786.T36 P563 2011 DVD

A woman who -- : selected works of Yvonne Rainer, [1966-2002]

PN1995.9.E96 .R352 2002 DVD d.1/2

(Also see Carla Mann's Dance Class reserve. All reserves in the PAB.)

**Links:**

Heidi Duckler <http://www.heididuckler.org/>

EAT <http://www.9evenings.org/>

**Book Reserves:**

*Six Years: The dematerialization of the art object from 1966 to 1972.* Lippard, Lucy R. Berkeley, CA: University of California Press, 1997

*Work Ethic* Molesworth, Helen. Baltimore, Maryland: The Pennsylvania State University Press

*Perform, Repeat, Record* Jones, Amelia, and Adrian Heathfield. Chicago: Intellect, 2012

*Seeing Differently: A history and theory of identification and the visual arts* Jones, Amelia. New York: Routledge

*Performance: Live art since the 60s* Goldberg, RosaLee..

Yes Yoko Ono N6537.O56 A4 2000

Bruce Nauman : exhibition catalogue and catalogue raisonne  
N6537.N38 A4 1994

Allan Kaprow : art as life NX512.K37 A45 2008

John Cage ML410.C24 J537 2011

Yayoi Kusama N7359.K87 H67 2000

**Artist books:** In special collections contact Gay Walker to view <walkerg@reed.edu>

557,087 : an exhibition

Lucy R Lippard; Vancouver Art Gallery.  
[Seattle : The Council, 1969]

Visionaire 53 -Sound- a collection of artist work and artist recordings

The Great Bear Pamphlet- Fluxus collection

Words of Freedom-Marinetti

Rolywholyover- A Circus John Cage

Book Chess- Takako Saito

Colored People -Ruscha

All the buildings on Sunset Srtip-Ruscha

Colored People- Piper

A man climbs a mountain because it is there-Carl Andre

Richard Long- Sculpture-England, Germany, Africa, America

Dartmoor-Richard Long

Ransacked-Holt

Echology-Kaprow

Mapping Sampsonia-Samuels

Lettuce Letters-Samuels

Norma-Samuels

Flume-Sound recording- Schwalb

Nocturne-Schwalb

Over Write- Dombrosky

Sharp Rocks- Edward Heap of Birds

Kusama Presents Orgy- Nudity,Love,Sex,&Beauty

Lines to Specific Points- Sol LeWitt

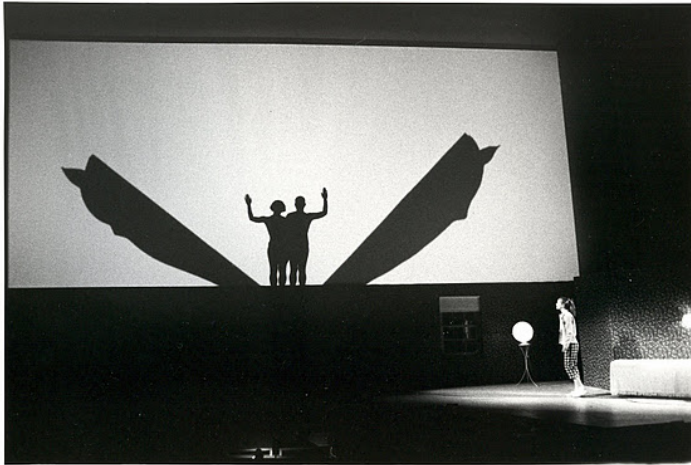
Guerilla Girls-Portfolio- 1985-1990

Grand Old Duke of York-Gilbert and George

Dirty Words Picture- Gilbert and George

Proposals- 1967-1974(4 tubes-1 book) Oppenheim

SMS (Shit Must Stop)



Merredith Monk  
Atlas

## EVENTS/ Lectures/Openings/Performances

***Installation, Performance, Documentation***  
**August 19- September 22**  
**The Feldenheimer Gallery**

**Opening reception: September 4th, 5-7pm, with comments from Paul Clay**  
**Closing reception: September 20th, 6-8pm**

*Installation, Performance, Documentation brings together four Reed alumni currently experimenting with the myriad, but often overlapping, concerns of video, sound, interactive, and performance art. Coinciding with the opening of the new Performing Arts Building, the exhibition highlights the increasingly porous boundaries between the performance and visual arts and showcases the innovative work being done at the threshold. The show runs from August 19th to September 20th, and features the work of Paul Clay ('10), Stephanie Gervais ('09), Lila Roo ('08), and Jennifer Lauren Smith ('02).*

**JAMIE ISENSTEIN: WILL RETURN** August 27– October 20, 2013  
**Public reception and catalog release party:**  
**September 19, 6 p.m. at the Cooley Gallery**

**JAMIE ISENSTEIN: WILL RETURN** is an exhibition, an occasion, and a publication. For the past fifteen years, Portland native and Reed College alumna Jamie Isenstein has created objects, drawings, mixed-media sculptures, and installations that engage the artist's body as an artistic medium—a subject of humor, theatricality, and historical representation. In keeping with the tragic-comic slapstick of turn-of-the-century Vaudeville, Isenstein explores the subjectivity of the marginalized individual—the bit-player, the human prop, the butt of the joke, the wisenheimer who gets the last laugh. At times, Isenstein's humor veers toward the bittersweet and the melancholic. The jokes and word-play embedded in her work materialize the pain of others, confronting us with life's most essential predicaments: mortality, for one. Perhaps more than any other object, Isenstein uses the common "will return" sign as a means for discussing the relationship between artist and spectator, and artist and artwork. The sign embodies the inevitable moment when both artist and spectator will no longer return. Or will they? Like all good magicians, Isenstein keeps her secrets close, so don't ask.

**Amelia Jones Lecture. Sept 19, 7:30 Vollum Lecture Hall**

Performance and "Relationality" in the 1970s: Chris Burden and the Conceptual Body. *This paper provides a historical framework for currently trendy notions of "relationality" in contemporary art by looking at Chris Burden's early performances and performance installations anew. I argue that Burden's work from the 1970s participated in the wide scale opening up of relations among performer, art materials, and spectators or participants, shifting art making into a social, temporal, spatial, and intersubjective practice with explicit political valence, setting the stage for "relational aesthetics" as defined in the late 1990s and 2000s.*



**Panel Discussion: *Seeing Differently* Sept. 20 1-3pm Vollum Lecture Hall**

**Amelia Jones, Jane Chin Davidson and Alpesh Patel** *Panel discussion will focus on Jones's recent book, *Seeing Differently* tracing the rise of identity politics in the mid-twentieth-century and critically examining debates in art discourse about "gaze theory," "post-identity" movements, and "multiculturalism." Jones's body of work has impacted art historical methodology as much it has performance studies by establishing a school of thought on performativity in which bodily-oriented art has become the exemplary means for comprehending identity and identification.*

*Contemporary Art professors Jane Chin Davidson and Alpesh Kantilal Patel will lead a discussion of their work with comments by Jones, their former doctoral adviser, on queer, feminist, South Asian, and Chinese visualities, which draws upon Jones's phenomenological approach to identity. In addition to *Seeing Differently*, the following readings by Chin Davidson and Patel are recommended: Jane Chin Davidson, "Affirmative Precarity: Ai Weiwei and Margarita Cabrera" in *Journal of Visual Culture*, Vol. 12 (April, 2013) and Alpesh Kantilal Patel, "Open Secrets in 'Post-Identity'- era Art Criticism/History: Raqib Shaw's *Queer Garden of Earthly Delights*," *darkmatter* 9.2: Special issue on 'Post-Racial Imaginaries' (November 2012). Available from: <http://www.darkmatter101.org/site/2012/11/29/open-secrets-in-post-identity-era-art-criticism-history-raqib-shaws-queer-garden-of-earthly-delights/>*

**September 21 Community Day-Opening of the Performing Art Building!**

**HIEDI DUCKLER PERFRMANCE 3PM  
GOLDEN MOTORS 6PM**

**Meredith Monk**

**Work Shops- Nov. 10-12**

**Lecture -Nov. 11, -Atrium PAB**

**Performance With Students- Nov 12 PAB**

Meredith Monk, a composer, singer, director/choreographer, creator of new opera, music-theater works, films and installations, and a pioneer in what is now called "extended vocal technique", speaks about her process and artistic trajectory over the last five decades. Beginning with her visionary exploration of the human voice and her concurrent creation of multifaceted music-theater works and films, Monk explains how she weaves together music, image, movement, light and object in order to discover new modes of perception. Throughout her talk she offers live performances and video clips to provide a thoroughly immersive and informative experience, which culminates in an informal Q & A with the audience.

## BIOS:

**Amelia Jones**  
**Professor and Grierson Chair in Visual Culture**  
**McGill University**

Amelia Jones practices a queer, anti-racist, feminist history and theory of twentieth- and twenty-first century Euro-American visual arts, including performance, film, video, and installation—articulated in relation to increasingly global frameworks.

Jones is the author of a number of books including *Postmodernism and the En-Gendering of Marcel Duchamp* (1994), and *Body Art/Performing the Subject* (1998), *Irrational Modernism: A Neurasthenic History of New York Dada* (1994), and *Self-Image: Technology, Representation, and the Contemporary Subject* (2006). This latter book expands on her work on body art, exploring the experience and understanding of the self in relation to performances of the body via technologies of representation from analogue photography to the Internet. It is linked to Jones's new research on the problematic of identity or identification in relation to visibility and Euro-American histories and practices of contemporary art and visual culture broadly construed; this latter interest finds its way into a number of articles published in journals from *Art History* to *Parallax* and *The Drama Review* and the book *Seeing Differently: A History and Theory of Identification and the Visual Arts* (2012). *Seeing Differently* offers a history and theory of ideas about identity in relation to visual arts discourses and practices in Euro-American culture, tracing the rise of identity politics in the mid-twentieth-century and critically examining debates in art discourse about "gaze theory," "post-identity" movements, and "multiculturalism." The book covers case studies of art practices exploring aspects of how we identify in relation to visual images, and offers a new theory of how to think issues of identification in relation to visual culture.

Jones has curated exhibitions, including *Sexual Politics* (1996, UCLA/Hammer Museum) and *Material Traces: Time and the Gesture in Contemporary Art* (2013, Leonard and Bina Ellen Gallery, Concordia University, Montreal). She has organized performance and creative events including *Theorising Queer Visualities* (2005), *Faith and Identity in Contemporary Visual Culture* (2006), and *Fluid States: Trans- Montréal*, for the Performance Studies International 2015. And she has edited volumes such *Contemporary Art, 1945-2003* (2005) and *Feminism and Visual Culture Reader* (new edition, 2010), which collectively attempt to rethink standard chronologies and modes of thinking about areas of visual culture studies and art history by including voices previously marginalized, or otherwise not fully accounted for, in debates and histories of these fields. Strategically, as with Jones's curating and single-authored books, these aim to provide new ways of thinking histories of art and ideas that work in productive tension with existing dominant histories. This goal of (un)doing and/or rethinking art's histories (including the very structures through which these histories unfold and are institutionally embedded) is also reflected in the new series Jones is co-editing with Marsha Meskimmon at University of Manchester Press, entitled "Rethinking Art's Histories."  
<http://www.manchesteruniversitypress.co.uk/catalogue/aseries.asp?id=72>

Jones's research is also at the forefront of the surge of interest in retrieving histories of feminist art and histories of performance or live art practices from the 1960s and 1970s. She has published major essays on feminist curatorial practices as well as an article on Marina Abramović's recent projects re-enacting body art works from the past and staging herself as an artwork (in *The Drama Review*, Spring 2011). Her new book, co-edited with Adrian Heathfield, *Perform Repeat Record: Live Art in History* (Intellect Press, 2012) includes a range of primary documents, artist's projects, and academic articles examining the issues surrounding historicizing ephemeral, live art practices.

Jones's teaching presents canonical as well as marginal practices across twentieth- and twenty-first century cultural practices, seeking to present contingent histories of art, performance, and visual culture and their discursive and theoretical frameworks. Jones's courses integrate intellectual histories of various modes of critical thought, including those articulated through art practice and criticism, philosophy, and identity politics (among others). These courses are suited to both art history specialists/majors and those interested in these issues coming from other disciplines such as architecture and urban planning, gender and sexuality studies, history, philosophy, and comparative literature.

Jones welcomes in particular inquiries from any potential graduate students interested in these approaches and areas of research—or in other areas that might push her to think otherwise.

Her books are on reserve for my and Carla's class and the book store is carrying copies as well.

*Perform, Repeat, Record* Jones, Amelia, and Adrian Heathfield. Chicago: Intellect, 2012

*Seeing Differently: A history and theory of identification and the visual arts* Jones, Amelia. New York: Routledge

**Jamie Isenstein** was born in Portland, OR in 1975, and lives and works in New York City. She received her BA in Art from Reed College and her MFA from Columbia University. Isenstein has presented her work in such exhibitions as *It is what it is*, Contemporary Arts Museum, Houston, TX (2012); *MakeUp*, A Palazzo Gallery, Brescia, Italy (2012); *Liverpool Biennial: Touched*, Tate Liverpool, Liverpool, UK (2010); *Marina Abramovic Presents*, Manchester International Festival, Manchester, UK (2009); *One Minute More*, The Kitchen, New York (2009); *Hammer Projects: Jamie Isenstein: This Way to The Egress*, The Hammer Museum of Art, Los Angeles (2007); *Greater New York 2005*, P.S.1 Contemporary Art Center, New York (2005). Her work is represented by Andrew Kreps Gallery in New York and Meyer Riegger in Berlin/Karlsruhe, Germany. Catalog published by the Cooley Gallery, with texts by Reed College alumni: Jamie Isenstein, Graham M. Jones, Stephanie Snyder, and David Velasco. Catalog concept and design by Heather Watkins. Catalog will be available Sept. 19 at the Cooley Gallery, PICA, and the Reed College Bookstore.

**Jane Chin Davidson** is Assistant Professor of Art History/ Contemporary Art at California State University, San Bernardino. Her research on the signification of gender, sexuality and "race" in performance art, global exhibitions, and contemporary visual culture has been published in numerous journals including *Journal of Visual Culture* (2013), *Interventions* (2012), *Third Text: Critical Perspectives in Contemporary Art* (2010); and *Art History* (2010). Her recent article "Affirmative Precarity: Ai Weiwei and Margarita Cabrera" for the *JVC* (April 2013) focuses on the performative works of the global artisan/laborer from the perspective of the new dialectics of precarity, rereading Herbert Marcuse's "affirmative culture." Her essays were also published in edited collections including David Gallagher, ed. *World Cinema and the Visual Arts* (Anthem Press, 2012) and Jonathan Harris, ed., *Dead History, Live Art? Spectacle, Subjectivity and Subversion in Visual Culture since the 1960s* (Liverpool University Press, 2007). Jane is a curator of contemporary art exhibitions and her recent projects include the 2012 *Inner Space, Global Matter – Recording from the Structures Within, Geraldine Ondrizek - Works from 2008 through 2012*, a three-site exhibition presented simultaneously at Houston's Johnson Space Center, University of Houston, and Florida International University. In 2011, she organized a commemoration of Judy Chicago's 1980 exhibition of *The Dinner Party* at the University of Houston, Clear Lake. The installation was shown in Houston directly after its debut in San Francisco, and *Setting the Table: The 30th Anniversary of Judy Chicago's The Dinner Party at the University of Houston – Clear Lake* revisited this important work of history in feminist art. She edited and published the exhibition catalogues for these curatorial projects under the same titles. Jane Chin Davidson received her PhD in Art History and Visual Studies in 2007 from the University of Manchester where she was the recipient of the ESRC Postdoctoral Fellowship in 2008-09. She completed her BA in Art History at Reed College in 2001.

**Alpesh Kantilal Patel** is director of the MFA program in visual arts and assistant professor of contemporary art & critical theory at Florida International University (FIU) in Miami, Florida. He is also an affiliate of FIU's Women's Studies Center. A frequent contributor to *Artforum*, *Frieze*, and [Artforum.com](http://Artforum.com), he is currently working on a hybrid textual/performative project with performance artist Xandra Ibarra and a book project exploring queer South Asian diasporic subjectivity and authorship in contemporary art history. He has commissioned performances or performative artwork by the England-based collectives Sphere, Ajha and Doorstep Collective as well as US-based Marie Garlock and Canada-based Paul Donald. Trained in art history at University of Manchester in England and Yale University, he also has worked in the curatorial and director's offices at the Whitney Museum of American Art and the New Museum of Contemporary Art in NYC.

**Meredith Monk** (b. November 20, 1942, New York, NY) is a composer, singer, director/choreographer and creator of new opera, music-theater works, films and installations. A pioneer in what is now called "extended vocal technique" and "interdisciplinary performance," Monk creates works that thrive at the intersection of music and movement, image and object, light and sound in an effort to discover and weave together new modes of perception. Her groundbreaking exploration of the voice as an instrument, as an eloquent language in and of itself, expands the boundaries of musical composition, creating landscapes of sound that unearth feelings, energies, and memories for which there are no words. Over the last five decades, she has been hailed as "a magician of the voice" and "one of America's coolest composers". Celebrated internationally, Monk's work has been presented by BAM, Lincoln Center Festival, Houston Grand Opera, London's Barbican Centre, and at major venues in countries from Brazil to Syria. Among her many accolades, she was named 2012 Composer of the Year by Musical America and one of NPR's 50 Great Voices, and received New Music USA's 2013 Founders Award, a 2011 Yoko Ono Lennon Courage Award for the Arts and a 2012 Doris Duke Artist Award.

In 1968 Ms. Monk founded The House, a company dedicated to an interdisciplinary approach to performance. In 1978 she founded Meredith Monk & Vocal Ensemble to expand her musical textures and forms. As a pioneer in site-specific performance, she has created such works as *Juice: A Theatre Cantata In 3 Installments* (1969) and *Ascension Variations* (2009) for the Guggenheim Museum, and *American Archeology #1: Roosevelt Island* (1994). Monk's award-winning films, including *Ellis Island* (1981) and her first feature, *Book of Days* (1988), have been seen throughout the world. Her music can also be heard in films by such directors as Jean-Luc Godard and the Coen Brothers. In addition to her numerous vocal pieces, music-theater works and operas, Monk has created vital new repertoire for orchestra, chamber ensembles, and solo instruments, with commissions from Michael Tilson Thomas/San Francisco Symphony and New World Symphony, Kronos Quartet, Saint Louis Symphony Orchestra and Los Angeles Master Chorale, among others.

Since graduating Sarah Lawrence College in 1964, Monk has received numerous honors including the prestigious MacArthur "Genius" Award, two Guggenheim Fellowships, three "Obies" (including an award for Sustained Achievement), and two "Bessie" awards for Sustained Creative Achievement. She holds honorary Doctor of Arts degrees from Bard

College, the University of the Arts, The Juilliard School, the San Francisco Art Institute and the Boston Conservatory. Monk has made more than a dozen recordings, most of which are on the ECM New Series label, including the 2008 Grammy-nominated *impermanence and the highly acclaimed Songs of Ascension*. She recently celebrated ten years working with the publisher Boosey & Hawkes.

In October 1999 Monk performed *A Vocal Offering* for His Holiness, the Dalai Lama as part of the World Festival of Sacred Music in Los Angeles. Her 40th year of performing and creating new music was celebrated in 2005 by a four-hour marathon at Carnegie's Zankel Hall, with additional performances throughout New York City. In February 2012 she was honored with a remix and interpretations cd, *MONK MIX*, featuring 25 artists from the jazz, pop, dj and new music worlds. In March 2012, she premiered *Realm Variations* for six voices and small ensemble, commissioned by the San Francisco Symphony, and performed in John Cage's *Song Books* as part of the Symphony's American Mavericks Festival. Performances of *Song Books* and Cage's *Aria* were recently revived with the New World Symphony in Miami. Monk's newest music-theater piece, *On Behalf of Nature*, premiered in January at UCLA and will tour to the Edinburgh International Festival later this year.