

Actionable.

(A PERFORMANCE ART PROJECT)

SETZER

EXPERIENCE ART 100D

Performance Art Vocabulary*

PERFORMANCE ART: A live presentation, often including the artist, at times combining elements from a variety of art forms, such as film, video, theater, and dance.

INTERDISCIPLINARY ART: The combination of two or more different disciplines to create a hybrid artform.

*Source: *Launching the Imagination: A Comprehensive Guide to Basic Design*, © 2008 McGraw-Hill.

The Project

For this project you will generate and document a performance work. From the menu (below), you will choose a theme for your project's conceptual point of departure. You will also choose one of the performance formats that we covered in the lecture (also cataloged below).

Documenting the Performance / Teams

We will group into teams of three. Your partners will work with you to document your performance with video and digital photographs.

The video and photographic documentation must be posted on your blog by the date established on the course calendar. You will need to work closely with your team, directing them so that they document your work appropriately.

STEP 1:

CHOOSE ONE OF THE FOLLOWING THEMES FOR YOUR CONCEPT

HISTORY

RESPONSIBILITY

CONTROVERSY

COMMUNITY

TEXT



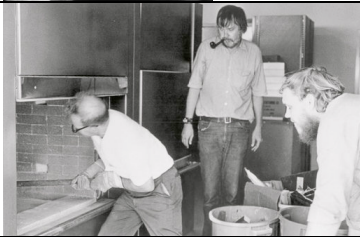


LOCATION

MEMORY

CYBER-SPACE

THE FUTURE

STEP 2:

CHOOSE ONE OF THE FOLLOWING PERFORMANCE FORMATS		
MONOLOGUE Artists from the lecture: <ul style="list-style-type: none">• Spalding Gray• Eve Ensler		
AUDIENCE PARTICIPATION Artists from the lecture: <ul style="list-style-type: none">• Yoko Ono• Dan Graham		
RITUAL ACTIONS AND PROCESSES Artists from the lecture: <ul style="list-style-type: none">• John Baldessari• Joseph Beuys		
ENDURANCE Artists from the lecture: <ul style="list-style-type: none">• Tehching Hsieh• Linda Montano• Marina Abramovic• Chris Burden		
REPETITION Artists from the lecture: <ul style="list-style-type: none">• Janine Antoni• On Kawara• John Baldessari		

<p>INTERVENTION</p> <p>Artists from the lecture:</p> <ul style="list-style-type: none"> • Adrian Piper • The Guerilla Girls • Suzanne Lacy and Leslie Labowitz 	
<p>SOUND</p> <p>Artists from the lecture:</p> <ul style="list-style-type: none"> • Laurie Anderson • Tracy + The Plastics 	

THINGS TO THINK ABOUT

Format Possibilities / How will your performance be realized?

- A planned event to occur in front of an audience at an allotted time
- A guerilla style “happening” in a public place
- A continuous duration-based activity that takes place over a long period of time
- An event staged only for a video camera
- Who are the performer(s)? Just you? A small or large group?

Location / Where does the performance occur?

- Public space (downtown, a mall, a bus terminal)
- Private space (a kitchen, a closet)
- Scenic space (the desert, a forest)
- Multiple locations
- On a stage?

Costumes / What are you wearing?

- A specific outfit relative to your content (an uniform, a lab coat, a dress...)
- Neutral clothing (if the garments should not become part of the content)

Rehearse your work!

- Make your rehearsals as close to the actual occurrence as possible, so you are taking all factors into consideration and you don’t waste the time of your team when they are with you to document the work. Try rehearsing in costume, on location and with whatever props you will be using.

REQUIREMENTS

- **Duration:** The duration of your performance can vary, but must exceed two minutes. The documentation of the work must be edited down so that it does not exceed four minutes. Should you decide to additionally post the full-length work on your blog I encourage you to do so—but a four-minute edited version is all we will have time to view in class.
- **Posting Video:** Documentation of the performance must be uploaded to YouTube and then posted on your blog (so that it is directly viewable from your blog) prior to the period due (see class calendar).
- **Posting Photos:** Also post three to five (only) of the best digital photographs documenting your performance.

PROJECT RULES

If you break any of these rules, you immediately fail this course.

- Your piece cannot cause physical harm to yourself or others—nor may it cause you or others to be placed in a position of danger.
- Your piece cannot involve physical harm or cruelty to an animal.
- Your piece cannot involve exposing another person to bodily fluids or excretions.
- Your piece cannot damage university or public property.
- Your piece cannot break the law or university policy.
- Your piece cannot interrupt another class in session.

GOALS / OBJECTIVES

- Learning about craft and concept development relative to time design
- Exploring human presence as an art form
- Learning how to document work that is temporal
- Continued refining of time management skills

PROPOSALS FOR INDIVIDUAL APPOINTMENTS: SCRIPTS & DESCRIPTIONS

Use your sketchbook to brainstorm multiple approaches to the project. Hone these ideas and really work them. This is something that should take approximately 4-5 hours. Give yourself a solid foundation on which to create this artwork!

You will present a refined proposal in your sketchbook to me. Your refined proposal will consist of:

1. A chronological script with detailed descriptions of each main sequence or event
2. Multiple thumbnail sketches or pasted-in photographs should accompany the script to delineate sequence.
3. If there is dialog, it should be roughed out and sequenced alongside the script
4. Accompanying notes regarding the content—exploratory free-form writing or list making.

Push your own limits and do some research—don't just tell us about the working knowledge that you came to this class with! If *you* don't learn anything new about your relationship to the world, why make the piece at all?

DUE WITH YOUR PROJECT AT THE CRITIQUE: RESEARCH DOSSIER

This will be a *stapled* packet containing the following items in this order:

- One typed paragraph explaining / summarizing the idea / content of your project. (This will be 12 pt. Times font, double-spaced) Do not evaluate the project or write about your technical performance, only write about the content of the project.
- Xerox copies of any sketchbook investigations and reference materials/images used in the creation of the project. Do *not* tear out your sketchbook pages under any circumstances. Only copies will be accepted.
- Xerox copies of your sketchbook pages that contain your refined proposal as described above.

Take this seriously as this is the only physical evidence I have regarding your content and I will review these materials while calculating your content grade. Failure to turn in the packet results in an automatic zero percent score for content.