

# A History of Performance

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As with all syllabi, this one is imperfect. Readers will see that the course in no way aspires to be global, but rather focuses on earlier historical material from Europe, together with contemporary U.S. happenings and performances, focusing on the 1960s and 1970s. There is much further work to be done, not only in bringing it “up-to-date” chronologically, but also theoretically. Equally, the selection of artists and works needs to be revised to present a more balanced reading in terms of cultural diversity, gender, and sexual orientation. I want to stress, too, that although I use many videos and audiotapes,<sup>1</sup> I have not been able to include a list of them here.

I have taught performance classes since the 1970s, first at the University of California, San Diego, and now at Mills College in Oakland. This current seminar is part of our regular curriculum, and I teach it every other year, revising it extensively each time. In recent years, I have produced photocopied “books” of students’ essays. I also have selected one or two artists on whom to focus; in 1995, these were Suzanne Lacy and Joyce Scott (see readings for Weeks 2 and 4).<sup>2</sup> Additionally, we always do some sort of collective event. Among the most memorable were a twelve-hour theater piece (each piece, beginning on the hour, was located on the Mills campus); a red banquet (attended by a large audience that wore red to this lavish eight-course “red” meal with many performances); and a seven-course breakfast (designed in seven different colors in honor of Linda Montano’s *Seven Years of Living Art*).

In 1995, I divided the material and readings into thirteen weeks as follows: 1) General Introduction; 2) Suzanne Lacy; 3) Dada, Futurism, and Dandyism; 4) Joyce Scott; 5) Revolutionary Russian, German, and French Theater; 6) Introduction to

U.S. Happenings, Music, Theater, and Dance Experiments in the 1960s; 7) Fluxus Sensibilities; 8–9) Introduction to U.S. Performance Art, Late 1960s–1980s; 10) Pushing the Boundaries: Performance Art, Censorship, and AIDS. The remaining weeks were devoted to student presentations/performances.

## Course Description

Historically the seminar begins with the European antecedents of this art form in the Futurist, Dada, and Russian revolutionary art movements, and so on. Simultaneously it places the history of performance art in the wider context of the nineteenth-century dandy tradition and the history of avant-garde theater (including cabaret), dance, and music. The focus then shifts to the United States.

Performance art develops here in the 1960s, a highly theatrical as well as political decade, in the context of experimental theater, music, dance, and happenings, the Conceptual and earthwork art movements, and a deep questioning of art institutions and the role of the artist. As performance art formally emerges as a recognized genre in the late 1960s and early 1970s, it becomes a major vehicle for contemporary artists in the United States; from the beginning, women artists play leading roles in developing its character and scope.

The readings “required” for the 1995 seminar came from a photocopied anthology of texts (which I revised each time I teach this material) and Robyn Brentano and Olivia Georgia, *Outside the Frame: Performance and the Object, A Survey History of Performance Art in the USA since 1950* (Cleveland: Cleveland Center for Contemporary Art, 1994).

NB. In 1996, Marvin Carlson published an interesting text, which includes a useful bibliography: *Performance: A*

*Critical Introduction* (New York: Routledge). Two other major new source books are Kristine Stiles and Peter Selz, eds., *Theories and Documents of Contemporary Art: A Sourcebook of Artists’ Writings* (Berkeley: University of California Press, 1996), and Jerome Rothenberg and Pierre Joris, ed., *Poems for the Millennium, Volume One: From Fin-de-Siècle to Negritude* (Berkeley: University of California Press, 1995). Important forthcoming publications include Charles R. Garioian, *Performance Art Anthology* and *Performance Art, Culture, Pedagogy* (the edited proceedings of a symposium held at Penn State University in University Park, Pennsylvania, November 13–17, 1996) and Amelia Jones, *Body Art: Performing the Subject* (Minneapolis: University of Minnesota Press, 1998). In addition, there will be an important catalogue for the exhibition *Out of Actions: Between Performance and the Object, 1949–1979* (Los Angeles: Museum of Contemporary Art and London: Thames and Hudson, 1998), edited by Paul Schimmel and Russell Ferguson, with essays by Guy Brett, Kellie Jones, Hubert Klocker, Shinichiro Osaki, Schimmel, and Kristine Stiles.

## Frequently Cited Sources

- Benedikt, Michael, and George E. Wellworth, eds. *Modern French Theater: The Avant-Garde, Dada, and Surrealism, An Anthology of Plays*. New York: Dutton, 1966.
- Carr, C. *On Edge: Performance at the End of the Twentieth Century*. Middletown: Wesleyan University Press, c. 1993.
- Goldberg, RoseLee. *Performance Art: From Futurism to the Present*. New York: Abrams, 1988.
- Hart, Lynda, and Peggy Phelan, eds. *Acting Out: Feminist Performances*. Ann Arbor: University of Michigan Press, 1993.



Suzanne Lacy and collaborators, *The Turning Point Project*, Vancouver, 1997 (a yearlong performance series on young girls and self-esteem).

Juno, Andrea, and V. Vale, eds. *Angry Women*. San Francisco: Re/Search Publications, no. 13, 1991.

Kirby, Michael, and Victoria Nes Kirby. *Futurist Performance*. New York: Performing Arts Journal Publications, 1986.

## WEEK 2

### Suzanne Lacy, Performance Work

Brentano, foreword, introduction, and Olivia Georgia, "Framing Out," in *Outside the Frame*, 85–107, and plates 21–29, 109–34, 215–35.

### Photocopy Anthology

Kelley, Jeff. "The Body Politics of Suzanne Lacy." In Nina Felshin, ed. *But Is It Art? The Spirit of Art as Activism*, 221–50. Seattle: Bay Press, 1995.

Roth, Moira. "Visions and Re-Visions: A Conversation with Suzanne Lacy." *Artforum* 19, no. 3 (November 1980): 42–45.

*TDR (The Drama Review)* 32, no. 1 (Spring 1988). Special section on Suzanne Lacy with the following texts: Moira Roth, "Suzanne Lacy: Social Reformer and Witch," 42–60; Diane Rothenberg, "Social Art/Social Action," 61–70; Lucy R. Lippard,

"Lacy: Some of Her Own Medicine," 71–76; Roth, "Selected Bibliography on Suzanne Lacy," 77–81.

### Further Recommended Reading

Glassberg, David. *American Historical Pageantry*. Chapel Hill: University of North Carolina Press, 1990.

Lacy, Suzanne, ed. *Mapping the Terrain: New Genre Public Art*. Seattle: Bay Press, 1994.

## WEEK 3

### Dada, Futurism, and Dandyism

*Symbolist, Dada, and Surrealist theater and persona experiments; Futurist "evenings"; theories about theater and sound.*

Brentano, performance art timeline, in *Outside the Frame*, 137–50.

### Photocopy Anthology

Apollinaire, Guillaume. *The Breasts of Tiresias* (1917). In Benedikt and Wellwarth, *Modern French Theater*, 63–79.

Duchamp, Marcel (Rose Sélavy). "Men before the Mirror." In Michel Sanouillet and Elmer Peterson, eds. *Salt Seller: The Writings of Marcel Duchamp (Marchand du Sel)*, 188–89. New

York: Oxford University Press, 1973. Futurist texts by Balla, Boccioni, Cangiullo, Marinetti, and Rognoni. In Kirby and Kirby, *Futurist Performance*, 233–37, 252–53, 294–95, 301.

Jarry, Alfred. Editor's introduction and selections from *King Ubu* (1896). In Benedikt and Wellwarth, *Modern French Theater*, x–xiii, 1–15.

Marinetti, Filippo Tommaso. "The Variety Theater" (1913). In Kirby and Kirby, *Futurist Performance*, 179–86.

Russolo, Luigi. "The Art of Noise" (1913). In Kirby and Kirby, *Futurist Performance*, 166–74.

Schwitters, Kurt. "Theo van Doesburg and Dada" (1931). In Robert Motherwell, ed. *The Dada Painters and Poets: An Anthology*, 275–76. New York: Wittenborn, Schultz, 1985.

Segel, Harold B. "Zurich: Dada Voltaire." In *Turn-of-the-Century Cabaret: Paris, Barcelona, Berlin, Munich, Vienna, Cracow, Moscow, St. Petersburg, Zurich*, 321–65, 389–91. New York: Columbia University Press, 1987.

Tzara, Tristan. "The Gas Heart" (1920). In Benedikt and Wellwarth, *Modern French Theater*, 131–46.

Zdanevich, Ilya, and Mikhail Larionov. "Why We Paint Ourselves: A Futurist Manifesto" (1913). In John E. Bowlit, ed. *Russian Art of the Avant-Garde*:

*Theory and Criticism 1902–1934*, 80–83. New York: Viking Press, 1976.

### Further Recommended Reading

#### General

Goldberg, “Futurism” and “Dada,” in *Performance Art*, 11–30, 50–74.

#### Avant-Garde and Theater History/Texts

Benedikt and Wellwarth, *Modern French Theater*.

Deák, František. *Symbolist Theater: The Formation of an Avant-Garde*. Baltimore: Johns Hopkins Press, 1993.

Shattuck, Roger. *The Banquet Years: The Origins of the Avant Garde in France, 1895 to World War I: Alfred Jarry, Henri Rousseau, Erik Satie, Guillaume Apollinaire*. Rev. ed. New York: Random House, 1968.

#### Cabaret and Performance History

Appignanesi, Lisa. *The Cabaret*. New York: Universe, 1976.

Segel, Harold B. *Turn-of-the-Century Cabaret: Paris, Barcelona, Berlin, Munich, Vienna, Cracow, Moscow, St. Petersburg, Zurich*. New York: Columbia University Press, 1987.

Senelick, Laurence, trans. with commentaries. *Cabaret Performance: Sketches, Songs, Monologues, Memoirs*. Vol. 1: *Europe 1890–1920, Sketches, Songs, Monologues, Memoirs*, 1989; vol. 2: *Europe 1920–1940, Sketches, Monologues, Memoirs*, 1992. New York: PAJ Publications.

#### Dada

Ball, Hugo. *Flight out of Time: A Dada Diary*. Berkeley: University of California Press, 1996.

Foster, Stephen C., ed. *Dada Dimensions*. Ann Arbor: UMI Research Press, 1985. See especially Foster, “Johannes Baader: The Complete Dada.”

Gordon, Mel, ed. *Dada Performance*. New York: Performing Arts Journal Publications, 1987.

Harris, Margaret Haile. *Loie Fuller, Magician of Light*. Richmond: Richmond Museum, 1979.

Jones, Amelia. *Postmodernism and the En-Gendering of Marcel Duchamp*. Cambridge: Cambridge University Press, 1994.

Kuenzli, Rudolf, ed. *New York Dada*. New York: Willis Locker and Owens, 1986. See essays on Arthur Cravan, Elsa Von Freytag Loringhoven, etc.

Melzer, Annabelle. *Dada and Surrealist Performance*. Baltimore: Johns Hop-

kins University Press, 1994.  
Motherwell, Robert, ed. *The Dada Painters and Poets: An Anthology*. New York: Wittenborn, Schultz, 1985.  
Naumann, Francis M., and Beth Vann, eds. *Making Mischief: Dada Invades New York*. Exh. cat. New York: Whitney Museum of American Art/Abrams, 1997.

Roth, Moira. “Marcel Duchamp in America: A Self Ready-Made.” *Arts Magazine* 51, no. 5 (May 1977): 92–96.

Rothenberg, Jerome, and Pierre Joris, eds. *Kurt Schwitters: Poems Performance Pieces Proses Plays Poetics*. Philadelphia: Temple University Press, 1993.

Rugh, Thomas F. “Emmy Hennings and the Emergence of Zurich Dada.” *Woman’s Art Journal* 2, no. 1 (Spring–Summer 1981): 1–6.

Sawelson-Gorse, Naomi, ed. *Women in Dada*. Cambridge, Mass.: MIT Press (forthcoming).

#### Dandyism

D’Aurevilly, Jules Barbey. *Dandyism*. New York: Performing Arts Journal Publications, 1988.

Moers, Ellen. *The Dandy: Brummell to Beerholm*. Lincoln: University of Nebraska Press, 1978.

#### Futurism

Apollonio, Umbro, ed. *Futurist Manifestos*. New York: Viking Press, 1973.

Hulten, Pontus. *Futurismo & Futurismi*. Milan: Bompiani, 1986.

Kirby and Kirby, *Futurist Performance*.  
Taylor, Christina J. *Futurism: Politics, Painting, and Performance*. Ann Arbor: UMI Research Press, 1979.

#### Symbolism

Deák, František. *Symbolist Theater: The Formation of an Avant-Garde*. Baltimore: Johns Hopkins University Press, 1993.

### WEEK 4

#### Joyce Scott

*To accompany a performance by Scott at the San Francisco Art Institute.*

Brentano, on Ellen Stewart, Cafe LaMama Experimental Theater, Free Southern Theater, Adrian Piper, Faith Ringgold, Lorraine O’Grady, Joyce Scott, in *Outside the Frame*, 157, 159, 160, 174, 187, 194, 196, 204–205.

### Photocopy Anthology

Sims, Lowery. “Aspects of Performance in the Work of Black American Women Artists.” In Joanna Frueh, Cassandra L. Langer, and Arlene Raven, eds. *Feminist Art Criticism: An Anthology*, 207–25. Ann Arbor: UMI Research Press, 1988.

### WEEK 5

#### Revolutionary Russian,

#### German, and French Theater

*Russian Revolutionary mass theater, Bauhaus theater experiments, and the writings of Brecht and Artaud.*

Brentano, chronology (1917–51), in *Outside the Frame*, 141–51.

### Photocopy Anthology

Artaud, Antonin. “On the Balinese Theater” (selection); “The Theater of Cruelty (First Manifesto).” In Susan Sontag, ed. *Antonin Artaud: Selected Writings*, 215–23, 242–51. New York: Farrar, Straus and Giroux, 1976.

Brecht, Bertolt. “Conversation with Bertolt Brecht” (1926); “Chart of Dramatic versus Epic Theatre” (1930); “Interview with an Exile” (1936). In John Willett, trans. and ed. *Brecht on Theatre*, 14–17, 37, 65–69. New York: Hill and Wang, 1964.

Goldberg, “Russian Futurism and Constructivism,” in *Performance Art*, 31–49.

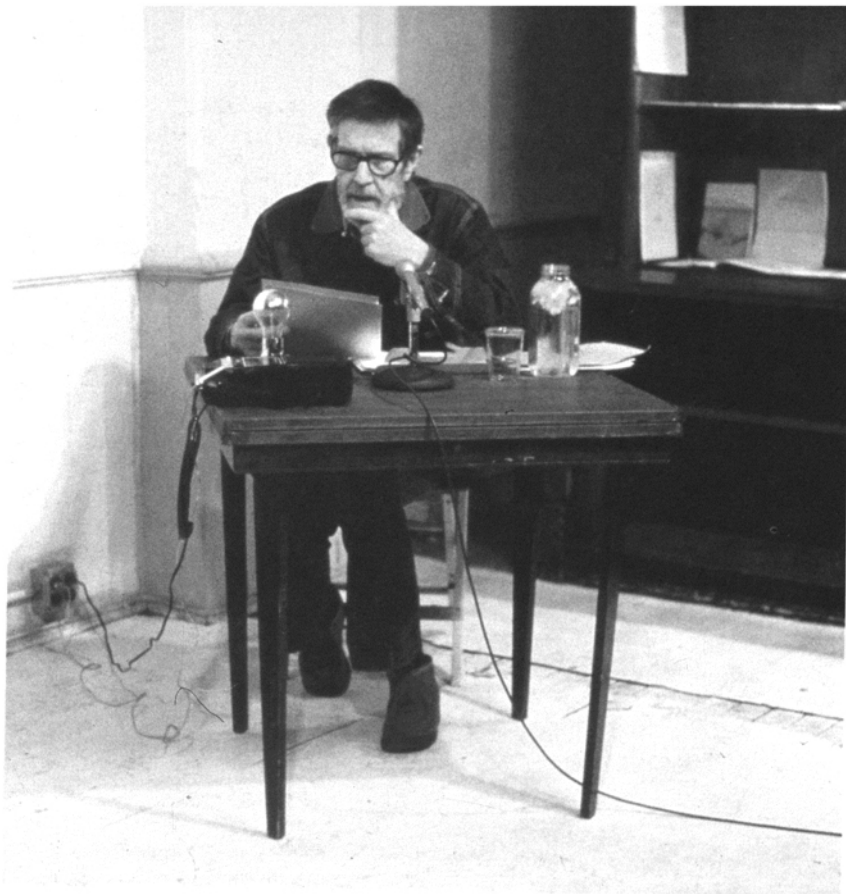
Nin, Anais. On Artaud (March 1933). In Gunther Stuhlmann, ed. *The Diary of Anais Nin, 1931–1934*, 186–187, 191–93. New York: Swallow Press and Harcourt, Brace and World, 1966.

Schlemmer, Tut, ed. *The Letters and Diaries of Oskar Schlemmer*, 242–44. Middletown: Wesleyan University Press, 1972.

Tolstoy, Vladimir, Irina Bibikova, and Catherine Cooke. Selections. *Street Art of the Revolution: Festivals and Celebrations in Russia 1918–1933*, 39–40, 49–50, 55–56, 59, 121–23, 137–39. London: Thames and Hudson/Vendome Press, 1990.

### Further Recommended Reading

Grotowski, Jerzy. *Towards a Poor Theater*. New York: Simon and Schuster, 1968.



John Cage, 1978.

### Russian Theater/Public Spectacles

- Barron, Stephanie, and Maurice Tuchman, eds. *The Avant-Garde in Russia, 1910–1930: New Perspectives*. Exh. cat. Los Angeles: Los Angeles County Museum, 1980.
- Deák, František. "Russian Mass Spectacles." *TDR (The Drama Review)* 19, no. 2 (June 1975): 7–22.
- Tolstoy, Vladimir, Irina Bibikova, and Catherine Cooke. *Street Art of the Revolution: Festivals and Celebrations in Russia 1918–1933*. London: Thames and Hudson/Vendome Press, 1990.

### Antonin Artaud

- Sontag, Susan, ed. *Antonin Artaud: Selected Writings*. New York: Farrar, Straus and Giroux, 1976.

### Bauhaus

- Goldberg, "Bauhaus," in *Performance Art*, 97–120.
- Schlemmer, Oskar, László Moholy-Nagy, and Farkas Molnár. *The Theater of the Bauhaus*. Middletown: Wesleyan University Press, 1961.

### Bertolt Brecht

- Willett, John. *Brecht on Theatre*. New York: Hill and Wang, 1964.

## WEEK 6

### Introduction to U.S. Happenings, Music, Theater, and Dance Experiments in the 1960s

- Brentano, "Outside the Frame: Performance, Art, and Life" and timeline, in *Outside the Frame*, 31–50, 151–70.

### Photocopy Anthology

- Cage, John. Selections of texts and "Lecture on Nothing and afternote." In *Silence*, 6–8, 84, 93, 109–28. Cambridge, Mass.: MIT Press, 1961.
- . "26 Statements re Duchamp." In *A Year from Monday: New Lectures and Writings*, 70–72. Middletown: Wesleyan University Press, 1967.
- Kaprow, Allan. "The Education of the Un-Artist, Part 1" (1971). In *Essays on the Blurring of Art and Life: Allan Kaprow*, ed. Jeff Kelley, 97–109. Berkeley: University of California Press, 1993.
- Kostelanetz, Richard. "Allan Kaprow." In *The Theater of Mixed Means: An Introduction to Happenings, Kinetic Environments, and Other Mixed-Means Performances*, 100–32. New York: Dial Press, 1968.
- Monk, Meredith. "Notes on the Voice." In

Sally Banes. *Terpsichore in Sneakers: Post-Modern Dance*, 166–67. Boston: Houghton Mifflin Co., 1980.

Ono, Yoko. Texts and images. In Achille Bonito Oliva, ed. *Ubi Fluxus ibi motus 1990–1962*, 235–39. Milan: Mazzotta, 1990.

———. "Cut Piece," "A Box of Smile," "Silent Piece" (with John Lennon), "Wish Piece." In Barbara Haskell and John G. Hanhardt. *Yoko Ono: Arias and Objects*, 90–91, 57, 53, 26. Salt Lake City: Peregrine Smith Books, 1991.

Rainer, Yvonne. "A Quasi Survey of Some 'Minimalist' Tendencies in the Quantitatively Minimal Dance Activity midst the Plethora, or An Analysis of Trio A." In Gregory Battcock, ed. *Minimal Art: A Critical Anthology*, 263–73. New York: E. P. Dutton, 1968.

Schneemann, Carolee. "Interior Scroll"; "from an unsent letter to Allan Kaprow, June 1974"; "Woman in the Year 2000." In *More Than Meat Joy: Complete Performance Works and Selected Writings*, 234–39, 195–99. New Paltz, N.Y.: Documentext, 1979.

## Further Recommended Reading

### General

- Goldberg, "Living Art c. 1933 to the 1970s," in *Performance Art*, 121–51.
- Goffman, Erving. *The Presentation of Self in Everyday Life*. Garden City, N.Y.: Doubleday, 1955.
- Shank, Theodore. *American Alternative Theater*. New York: Grove Press, 1982.

### Dance

- Banes, Sally. *Greenwich Village 1963: Avant-Garde Performance and the Effervescent Body*. Durham: Duke University Press, 1993.
- . *Terpsichore in Sneakers: Post-Modern Dance*. Boston: Houghton Mifflin Co., 1980.

### Happenings

- Kirby, Michael. *Happenings: An Illustrated Anthology*. New York: Dutton, 1965. See statements by Dine, Kaprow, Oldenburg, Red Grooms, and Whitman.
- Kostelanetz, Richard. *The Theatre of Mixed Means: An Introduction to Happenings, Kinetic Environments, and Other Mixed-Means Performances*. New York: Dial Press, 1968. Interviews with Allan Kaprow, John Cage,

Claes Oldenburg, etc.  
Sandford, Mariellen R., ed. *Happenings and Other Acts*. London: Routledge, 1995.

### John Cage

Cage, John. *Silence*. Cambridge, Mass.: MIT Press, 1961.

———. *A Year from Monday: New Lectures and Writings*. Middletown: Wesleyan University Press, 1967.

Kostelanetz, Richard. *John Cage (ex)plain(ed)*. New York: Schirmer Books, 1996.

Kostelanetz, Richard, ed. *Conversing with Cage*. New York: Limelight Editions, 1988. Selections from interviews with Cage arranged thematically, e.g. Autobiography, Precursors, His Own Music, Visual Arts, Dance, Social Philosophy, etc.

Perloff, Marjorie, and Charles Junkerman, eds. *John Cage: Composed in America*. Chicago: University of Chicago Press, 1994.

### Simone Forti

Forti, Simone. *Handbook in Motion*. Halifax: Press of Nova Scotia College of Art and Design, 1974.

### Allan Kaprow

Kaprow, Allan. *Assemblage, Environments, and Happenings*. New York: Abrams, 1966.

———. *Collagen, Environments, Videos, Broshchüren, Geschichten, Happenings- und Activity-Dokumente 1956–1986*. Exh. cat. Dortmund: Museum am Ostwall, 1986.

Kelley, Jeff, ed. *Essays on the Blurring of Life and Art: Allan Kaprow*. Berkeley: University of California Press, 1993.

### Shigeko Kubota

Jacob, Mary Jane, ed. *Shigeko Kubota: Video Sculpture*. Exh. cat. Astoria, N.Y.: American Museum of the Moving Image, 1991.

### Yayoi Kusama

Karia, Bhupendra, ed. *Yayoi Kusama: A Retrospective*. Exh. cat. New York: Center for International Contemporary Arts, 1989.

### Claes Oldenburg

*Claes Oldenburg: An Anthology*. Exh. cat. New York: Solomon R. Guggenheim Foundation, 1995. Essays by Germano Celant, Dieter Koeplin, and Mark Rosenthal.

Oldenburg, Claes. *Store Days*. New York: Something Else Press, 1967.



Carolee Schneemann, *Eye Body: 36 Transformative Actions*, 1963, action for camera.

Rose, Barbara. *Claes Oldenburg*. New York: Museum of Modern Art and Greenwich, Conn.: New York Graphic Society, 1970.

### Yoko Ono

Haskell, Barbara, and John G. Hanhardt. *Yoko Ono: Arias and Objects*. Salt Lake City: Peregrine Smith Books, 1991.

Hendricks, Jon, ed. *Yoko Ono: The Bronze Age*. Bloomfield Hills, Mich.: Cranbrook Academy of Art, 1993.

Sumner, Melody, Kathleen Burch, and Michael Sumner, eds. *The Guests Go in to Supper*. Oakland: Burning Books, 1986. Includes interview with Ono.

### Yvonne Rainer

Rainer, Yvonne. *Yvonne Rainer Work 1961–73*. Halifax: Press of Nova Scotia College of Art and Design, 1974.

### Carolee Schneemann

*Carolee Schneemann: Up To and Including Her Limits*. Exh. cat. New York: New Museum of Contemporary Art, 1996. Essays by Dan Cameron, Kristine Stiles, and David Levi Strauss. Juno and Vale, interview with Schneemann, in *Angry Women*, 66–77. Schneemann, Carolee. *More Than Meat Joy: Complete Performance Works and Selected Writings*. New Paltz, N.Y.: Documentext, 1979. Rev. ed., 1997.

### WEEK 7

#### Fluxus Sensibilities

*International movement of Fluxus (1961–78), active in New York and Europe.*

Brentano, references to Fluxus, in *Outside the Frame*.

**Photocopy Anthology**

Bonito Oliva, Achille, ed. *Ubi Fluxus ibi motus 1990–1962*. Milan: Mazzotta, 1990. Text and images by Takehisa Kosugi, 189–92; text and images by Alison Knowles, 183; Larry Miller, “Interview with George Maciunas,” 226–33; Carolee Schneemann, “Fluxus,” 89.

**Further Recommended Reading**

- Brecht, George, and Robert Filliou. *Games at the Cedilla, or the Cedilla Takes Off*. New York: Something Else Press, 1967.
- Hendricks, Jon. *Fluxus Codex*. Detroit: Gilbert and Lila Silverman Fluxus Collection in association with Harry N. Abrams, New York, 1988.
- Jenkins, Janet, ed. *In the Spirit of Fluxus*. Exh. cat. Minneapolis: Walker Art Center, 1993. Essays by Simon Anderson, Elizabeth Armstrong, Andreas Huyssen, Bruce Jenkins, Douglas Kahn, Owen F. Smith, and Kristine Stiles.
- Kellein, Thomas. *Fluxus*. London: Thames and Hudson, 1995.

**WEEKS 8–9****Introduction to U.S. Performance****Art, Late 1960s–1980s**

*This unit will consider a selection of performance art in the United States and will particularly emphasize the contributions of women artists and the West Coast.*

Brentano, timeline (1970–80), in *Outside the Frame*, 170–90.

**Photocopy Anthology****General**

- Apple, Jacki. “Notes on Teaching Performance Art.” *Performing Arts Journal*, 17, no. 2–3 (issue no. 50–51) (May–September 1995): 121–25.
- . “Performance Art Is Dead, Long Live Performance Art!” *High Performance* 17, no. 2 (issue no. 66) (Summer 1994): 54–59.
- Withers, Josephine. “Feminist Performance Art: Performing, Discovering, Transforming Ourselves.” In Norma Broude and Mary D. Garrard, eds. *The Power of Feminist Art: The American Movement of the 1970s, History and Impact*, 158–73. New York: Abrams, 1994.

**Individual Artists**

- Acconci, Vito. “Table of Contents”; “Introduction: Notes on Performing a Space”; “Early Work: Moving My Body into Place”; “Trademarks”; “Step Piece”; “Seedbed.” In *Avalanche*, no. 6 (special issue: Vito Acconci) (Fall 1972): 1–4, 6–7, 10–11, 20–21, 62–63.
- Antin, Eleanor. “Carving: A Traditional Sculpture.” *High Performance* 4, no. 4 (issue no. 16) (Winter 1981–82): 62.
- Barreras del Rio, Petra. “Ana Mendieta: A Historical Overview.” In *Ana Mendieta: A Retrospective*, 28–41. Exh. cat. New York: New Museum of Contemporary Art, 1987.
- Buchanan, Nancy. “If Only I Could Tell You How Much I Really Love You.” *High Performance* 3, no. 3–4 (issue no. 11–12) (Fall–Winter 1980): 22.
- Burden, Chris. “Five Day Locker Piece”; “Shout Piece”; “Prelude to 220, or 110”; “I Become a Secret Hippie”; “You’ll Never See My Face in Kansas City”; “Shoot”; “Through the Night Softly”; “Doomed.” In Anne Ayres and Paul Schimmel, eds. *Chris Burden: A Twenty-Year Survey*, 48–53, 63, 74. Exh. cat. Newport Beach: Newport Harbor Art Museum, 1988.
- . “Show the Hole.” *High Performance* 13, no. 2 (issue no. 10) (Summer 1980): 17–18.
- Carr, “Roped: A Saga of Art in Everyday Life” [on Hsieh and Montano], in *On Edge*, 3–9.
- Cha, Theresa Hak Kyung. “Reveille Dans La Brume.” *High Performance* 1, no. 2 (issue no. 2) (June 1978): 26–27.
- Interview with Y. David Chung on Seoul House (Korean Outpost). In Julia Barnes Mandle et al. *Sites of Recollection: Four Altars and a Rap Opera*, 44–55. Williamstown: Williams College Museum of Art, 1992.
- Edelson, Mary Beth. “Pilgrimage/See for Yourself: A Journey to a Neolithic Goddess Cave, 1977. Grapeveva, Hvar Island, Yugoslavia.” *Heresies*, no. 5 (special issue: The Great Goddess) (Spring 1978): 96–99.
- Feminist Performance Scripts: Nancy Youdelman, Shawnee Wollenmann, and Jan Oxenberg, “Three Women”; Faith Wilding, “Waiting”; Judy Chicago, Suzanne Lacy, Sandra Orgel, and Aviva Ramani, “Ablutions.” In Judy Chicago. *Through the Flower: My Struggle as a Woman Artist*, 207–19. Garden City, N.Y.: Doubleday and Co. 1977.
- Fergusson, Claire. “Doing Time, a One-Year Performance by Sam Hsieh.” *High Performance* 2, no. 4 (issue no. 8) (Winter 1979–80): 8–11.
- Fox, Terry. 1970–71 performances. In *Performance Anthology: Source Book of California Performance Art*, ed. Carl E. Loeffler and Darlene Tong, 14–17, 33–37. San Francisco: Last Gasp Press and Contemporary Arts Press, 1989.
- Hershman, Lynn. “Roberta Breitmore, 1971–78.” In *Lynn Hershman. Chimera Monographs*, No. 4. Paris: Édition du Centre International de Création Vidéo Montbéliard Belfort, 1992.
- Labowitz, Leslie. “Record Companies Drag Their Feet.” *High Performance* 1, no. 2 (issue no. 2) (June 1978): 20–21.
- . “Sproutime.” *High Performance* 3, nos. 3–4 (issue no. 11–12) (Fall–Winter 1980): 66.
- Lacy, Suzanne. “Great Masterpiece Series #2: The Last Throes of Artistic Vision.” *High Performance* 3, nos. 3–4 (issue no. 11–12) (Fall–Winter 1980): 68–69.
- Liss, Andea. “The Art of James Luna: Postmodern with Pathos.” In *James Luna: Actions and Reactions: An Eleven Year Survey of Installation/Performance Work 1981–1992*, 6–28. Exh. cat. Santa Cruz: Mary Porter Sesnon Art Gallery, University of California, Santa Cruz, 1992.
- Moisan, Jim. “Border Crossing” [interview with Chris Burden]. *High Performance* 2, no. 1 (issue no. 5) (March 1979): 2–11.
- Montano, Linda. “Handcuff: Linda Montano and Tom Marioni.” In *Art in Everyday Life*. Barrytown, N.Y.: Station Hill Press and Los Angeles: Astro Artz, 1981.
- Oppenheim, Dennis. “Parallel Stress”; “Material Interchange”; “Reading Position for Second Degree Burn.” In *Dennis Oppenheim, Retrospective—Works 1967–1977*, 51–53. Exh. cat. Montreal: Musée d’Art Contemporain, 1978.
- Piper, Adrian. “Food for the Spirit.” *High Performance* 4, no. 1 (issue no. 13) (Spring 1981): 34–35.
- Ringgold, Faith. Passages on performances. In *We Flew Over the Bridge: The Memoirs of Faith Ringgold*, 205–209, 237–47. Boston: Little, Brown, 1995.
- Rosenthal, Rachel. “Bonsoir Dr. Schön!”



David Chung, William Johnston, and Charles Tobermann, *Seoul House*, "Mr. Choi's Song," (Mr. Choi: Andre Lee), Washington Project for the Arts, 1988.

- High Performance* 3, nos. 3–4 (issue no. 11–12) (Fall–Winter 1980): 90–91.
- . "The Head of Olga K." *High Performance* 1, no. 2 (issue no. 2) (June 1978): 14–15.
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- The Waitresses. "Waitresses Unleashed." *High Performance* 2, no. 4 (issue no. 8) (Winter 1979–80): 28–29.



Mary Beth Edelson, *Fire Ladder*, 1977.

### Further Recommended Reading

#### General

- The following periodicals have much useful material: *Avalanche*, *High Performance*, *TDR (The Drama Review)*, *Performing Arts Journal*, *The Act*, and *Women and Performance: A Journal of Feminist Theory*.
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- . *Six Years: The Dematerialization of the Art Object from 1966 to 1972*. Berkeley: University of California Press, 1997 [1973].
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## On Individual Artists

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### Mary Beth Edelson

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### Suzanne Lacy

- See readings for Week 2

### James Luna

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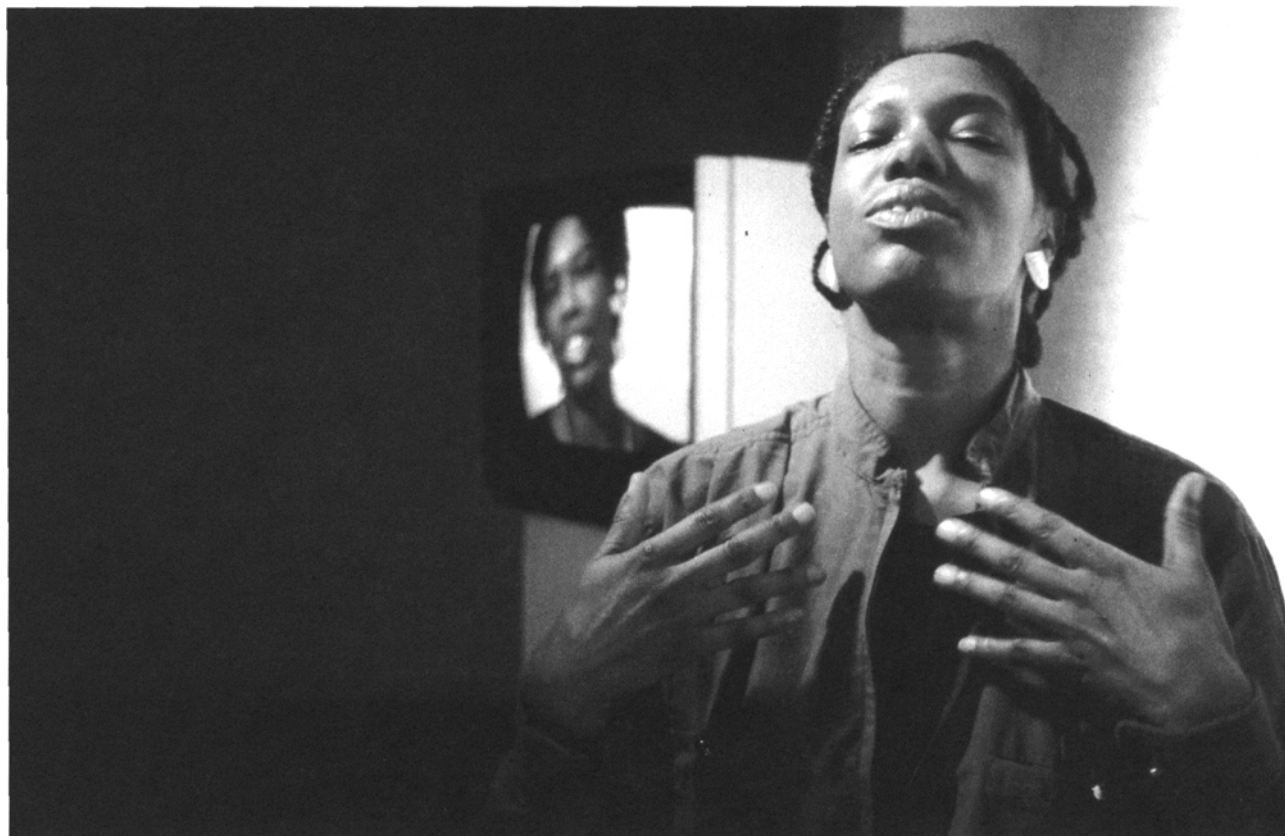
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**Linda Montano**

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**Rafael Montanez Ortiz**

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**Adrian Piper**

Piper, Adrian. *Out of Order, Out of Sight*. Vol. 1: *Selected Writings in Meta-Art 1968–1992*; vol. 2: *Selected Writings in Art Criticism 1967–1992*. Cambridge, Mass.: MIT Press, 1996.  
Welish, Marjorie. "In This Corner: Adrian Piper's Agitprop." *Arts Magazine* 65, no. 7 (March 1991): 43–51.

**Rachel Rosenthal**

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**Martha Rosler**

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**Bonnie Sherk**

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**Carlos Villa**

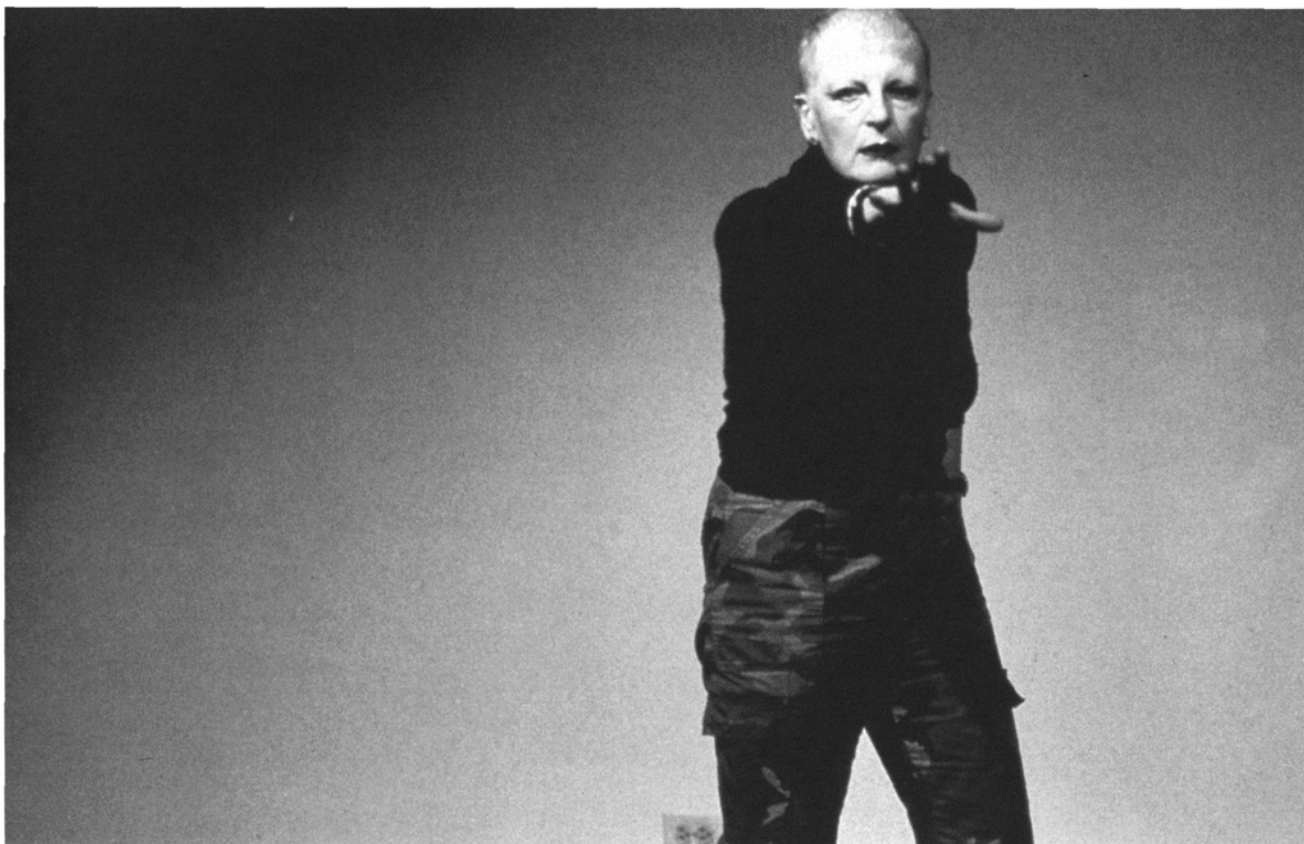
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**The Waitresses**

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**Hannah Wilke**

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Rachel Rosenthal, *Traps*, 1982.

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#### Robert Wilson

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#### Martha Wilson

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#### WEEK 10

##### Pushing The Boundaries:

##### Performance Art, Censorship, and AIDS

*Study of the overlappings of protest demonstrations and performance art, the work of various artists including Karen Finley, Holly Hughes, Annie Sprinkle, Tim Miller, the Guerilla Girls, and AIDS demonstrations by Grand Fury, etc.*

##### Photocopy Anthology

Carr, *On Edge*. See especially "A Public Cervix Announcement" [on Annie

Sprinkle], 174–76; "The Lady Is a Dick: The Dyke Noir Theater of Holly Hughes," 132–37; "Radical Shriek" [on Diamanda Galas], 187–90; "Talk Show" [on Robbie McCauley], 200–205.

Mifflin, Margot. "An Interview with Karen Finley." *High Performance* 11, no. 1–2 (issue no. 41–42) (Spring–Summer 1988): 86–88.

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##### Further Recommended Reading

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Champagne, Lenora, ed. *Out from Under: Texts by Women Performance Artists*. New York: Theatre Communications Group, Inc., 1990. Includes Karen Finley, "The Constant State of Desire."

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##### Notes

I am deeply grateful to John Alan Farmer, senior editor at College Art Association, for his invaluable suggestions of material, in addition to the many hours he invested in copyediting and library checking. I would also like to thank, as always, Cheryl Leonard for her meticulous assistance.

1. An example of this are the ones I selected to illustrate a range of sound/voice experiments in relationship to Dada, German theater, and Artaud: audiotapes of Alanna O'Kelly (a contemporary Irish artist who uses keening in her performances), Jerome Rothenberg ("A Glass Tube Ecstasy for Hugo Ball" and his rendering of Ball's "Karawane," *Rothenberg/Turetzky Performing for Poet's Voice and Contrabass*) and Artaud (a post-World War II broadcast), and videotapes of Ute Lemper (*Ute Lemper Sings Kurt Weill*, London, Decca Record Co.) and Diamanda Galas, *The Litanies of Satan*, Target Video, as well as a 1993 film entitled *En compagnie d'Antonin Artaud*, directed by Girard Mordillat, with Sami Frey (Artaud) and Marc Barbe (J. Prevel).

2. In June 1997 I attended Suzanne Lacy's *Under Construction*, which consisted of around 140 teenage-girl performers in a construction site in downtown Vancouver, British Columbia. It was part of a two year public-art project, *The Turning Point*, in which Lacy and her collaborators worked with a large group of Vancouver teenage girls. This has inspired me to have a group of students (in my Fall 1997 repeat of this seminar) research her recent work on adolescents.

MOIRA ROTH, *Trefethen Professor of Art History, Mills College*, has written extensively on U.S. performance art history since the 1970s. She is the editor of *The Amazing Decade: Women and Performance Art in America, 1970–1980: A Source Book* (Los Angeles: Astro Artz, 1983), and a book on Rachel Rosenthal (Baltimore: Johns Hopkins University Press, 1997).

. . . . . cancelling . . . . . intending . . . . . escaping . . . . . insisting . . . . . stemming  
. . . . . accomplishing . . . . . registering . . . . . leaving . . . . . wondering . . . . .  
undergoing . . . . . sustaining . . . . . resonating . . . . . operating . . . . .  
confessing . . . . . forgiving . . . . . revealing . . . . . providing . . . . . turning  
. . . . . signalling . . . . . accepting . . . . . prompting . . . . . perpetuating . . . . .  
denying . . . . . bringing . . . . . ending . . . . . insisting . . . . . withdrawing . . . . .  
advocating . . . . . interfering . . . . . informing . . . . . returning . . . . .  
according . . . . . offering . . . . . cautioning . . . . . assimilating . . . . .  
replotting . . . . . subscribing . . . . . losing . . . . . including . . . . . expecting  
. . . . . basing . . . . . testing . . . . . swaying . . . . . declaring . . . . . proving . . . . .

SEIZING . . . . . COMPLICATING . . . . . AMPLIFYING . . . . .