

West Virginia Wesleyan College // School of Fine Arts & Humanities

Department of Art

Fall Term 2013 // Performance Art: Gender // ART356

6:00-8:30pm, Mon/Wed, McCuskey 120

Professor: Ellen Mueller // Office: McCuskey Room 105

Office Hours: Tues & Thur, 2:30-5:00pm & by appointment

Email: mueller_e@wvwc.edu

No pre-requisites. Non-majors welcome. Counts for Aesthetic Expression requirement.

COURSE DESCRIPTION

BRIEFLY:

This course is designed as a survey of some of the origins, influences, theories, processes, and manifestations of the intersection between performance art and gender. We will read, watch, and discuss perspectives on this art form written/created by artists, curators, art historians, and critics (including, but not limited to, RoseLee Goldberg, Claire Bishop, Mira Schor, etc.). We will examine the history of performance art and the role gender has played, and continues to play, in its development. We will also examine the economic, political, and social forces that have shaped the ways we perceive gender, and then consider these factors as influences in artistic creation. We will view work by artists who consider themselves performance artists. Using this information as a springboard, we will create our own performances influenced by gender. Students will have the option to perform themselves, or to direct other in performance.

EXPANDED:

- Students will gain basic knowledge and understanding of a range of performance processes and applications such as live performance, video performance, and combinations of the two. They will also gain exposure to a variety of technical skills including video shooting and editing, spatial configuration, and engineering interactivity.
- Through reading and discussion assignments, students will think about/discuss/experience influences/precursors to this art form. Via the development of discussion questions and the participation in group discussion, students will study the relationship between performance art and popular culture and other art forms.
- Students will develop a cursory understanding of their own sources and influences by brainstorming, researching and presenting their findings on the subject.
- Students will practice identifying and utilizing the elements and principles of design in a 4-dimensional environment by creating and critiquing videos and performances.
- Students will gain enhanced fluency in visual language and the ability to use that language, both written and oral, in their personal artistic practice and public critique.
- Students will strengthen their ability to form creative ideas through conceptual assignments.

- Students will strengthen awareness of the historical context of performance art and gender by looking at both historical and contemporary artists as frames of reference for their practice.
- Students will learn about the professional practices of an artist in terms of documenting their work and exercising self-discipline to complete all work in a timely fashion. Students will practice taking photos and videos of their work, turning in a documentation disk of all their work at the end of the semester.

NOTES ON PERSEVERANCE:

We will encounter frustrations as we deal with unexpected roadblocks, and create workarounds that fit within our timeline. These are important skills to practice, as you will do the same when you leave school and enter the world of professional artistic practice. Our weekly discipline will include a variety of activities which may include, but are not limited to, discussion, active installation creation/viewing, sketchbook entries, and scheduled readings/writings. It is important to know you do not have to be a trained sound artist to participate in this course. However you must be willing to explore how this medium allows you to develop and refine your artistic practice, regardless of your preferred artistic medium. Please note that an instructor cannot force the effort required to practice art. It must come from a desire and aptitude for struggle. Dedication and willingness to create will ensure your success in this class.

NOTES ON COURSE CONTENT:

We're about to experience some content that can be, and has in the past been, considered provocative. People in this course have been offended by what we're about to see, so even if you think this is harmless or funny, keep in mind that this can also offend. Have respect for how other people in the room feel. That said: provocative art might not be directly offensive, but can remind you of difficult experiences, and it can work on you emotionally before your thinking mind has a chance to catch up. This means it can surprise you, and that's ok, and this room is a safe place to talk about offendedness and problematic art, and you can also communicate with me via email or office visit. I'll also try to put this art in its historical moment where it will hopefully make better sense.

NOTES ON RESPECT:

The work created in the course may be of a personal and/or controversial nature. Please respect your colleagues and give their work your best attention. If you disagree with a work or its content, remember that when engaging with others' work you must be a responsible and professional critic, and as such must work to make your criticism constructive and descriptive.

<p>ANGEL You must check your WVWC e-mail and Angel to take this course. Assignments will be dispersed via email/Angel.</p> <p>EMAIL CORRESPONDENCE Visit this link for guidelines on email correspondence.</p>	<p>REQUIRED TEXTS <i>We will be working from PDFs posted online.</i></p> <p>SPECIAL POLICIES Read the special policies at this link.</p> <p>ACCOMMODATIONS Read accommodations statement at this link</p>
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ATTENDANCE POLICY

Visit [this link](#) for complete attendance policy.

LATE WORK POLICY

I do not accept late work. See [this link](#) for complete details.

GRADING POLICY

Visit [this link](#) for complete grading policy.

CLASS SCHEDULE - [Available online](#)

ACADEMIC DISHONESTY

Read statement at [this link](#)