## Spring 2018 Graduate Course Bulletin

New York University / Tisch School of the Arts / 721 Broadway, 6th fl
212-998-1620 / performance.studies@nyu.edu

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<td>PERF-GT 2228</td>
<td>7081</td>
<td>Smath and Performance...</td>
<td>10:00am - 12:45pm</td>
<td>613</td>
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<td>PERF-GT 2100</td>
<td>23196</td>
<td>Subjectivity and the “Other”</td>
<td>1:00pm – 3:45pm</td>
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<td>PERF-GT 2219</td>
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<td>Special Topics: How to Write about Performance</td>
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<td>PERF-GT 2505</td>
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<td>PERF-GT 2504</td>
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<td>PERF-GT 2235</td>
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<td>Gender &amp; Perf: Transgender Studies(w/Cinema)</td>
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<td>PERF-GT 2745</td>
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<td>Graduate Seminar: Foucault</td>
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<td>PERF-GT 2216</td>
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<td>Lemon/Ligon: Performance, Cinema &amp; the Book</td>
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### KEY DATES 2017-2018

- **November 2017**
  - 13 Registration for spring begins at 9:00am
- **January 2018**
  - 22 Spring classes begin
- **February 2018**
  - 4 Last day to register/drop/add course
  - 6 Graduate tuition due
  - 19 University Holiday-No classes
- **March 2018**
  - 12-18 Spring Break-No classes
- **May 2018**
  - 15 Last day of spring classes
  - 16 University Commencement Ceremony
  - TBA TSOA Salute @ Madison Square Garden
  - 21 Intensive final summer term begins
- **June 2018**
  - 9 Summer Term ends

### REGISTRATION INFORMATION

Check for registration holds. **All holds must be resolved and removed in order to enroll in classes for the spring semester.** Go to the Student Center in Albert and look at the "Holds" section on the right side of the page.

Update your contact information. Go to the Student Center in Albert and click on "Personal Information." All students are required to have an "NYU Emergency Alert" cellular phone number and emergency contact information to register for Spring 2018.

**NON-MAJORS:** Must submit an External Student Registration form. You can pick up a form at the department for click the link below:

[Click here for External Form](#)

### APPLY FOR GRADUATION:

In order to graduate in Summer 2018, you must **apply for graduation** between February 5, 2018 and June 17, 2017.
This class begins with the coincidence that at the last two schools my children attended they combined science and math into something called “Smath”. So, this class is concerned with what smath has to do with performance and performance studies. We’ll ask some very elementary and non-technical questions that will, I hope, allow us to take another line or set of lines into and out of some questions that many of us have been used to considering by way of the phrase “ontology of performance.” Is ontology the right word, or concept, or intellectual activity/comportment for thinking (with or for) performance? Where performance is concerned, did essence leave existence by the wayside? Let’s say it did? Then performance will have always already been black in a sense that we might derive from Fanon—the psychiatrist, which is to say the medical doctor, which is to say the scientist—when he speaks of the black, or of blackness, depending on your (mis)translational preference, in relation to a flawed worldview that interdicts ontological explanation. What is that flaw and how might we operationalize it? What’s that flaw have to do with smath? Is there another way of looking at, or even away from, the world that is, on the one hand, not a function of a traditional scientific attitude but is, on the other hand, not a disavowal of science and math, either? Are there some developments in twentieth century science and mathematics (particularly in the fields of quantum mechanics and topology) that help to foster this new attitude? Do these developments parallel, or are they entangled with or folded into, certain irruptions in the arts, and in social life, that constitute canonical events for those of us in performance studies. We will read short selections from the work of Karen Barad, Robert Cover, Denise Ferreira da Silva, Nicolas Gisin, Erwin Schrödinger, Fernando Zalamea and others.

In the early years of the twenty-first century, philosophy, critical theory and media studies turned attention to objects from the perspectives of speculative realisms, object-oriented ontologies, new media, and new materialisms. These perspectives have led to a recognition of the liveliness of objects and the affectivity of environments that are prior to human consciousness and perception and are their very condition of arising. Expanding on the work of Alfred North Whitehead, a post-phenomenological phenomenology even attributes subjectivity to objects, raising a question as to human subjectivity and the human subject’s relationship to objects and environments. Of the discourses on subjectivity, psychoanalysis has a long tradition of referring to psychic development in terms of objects, most fully elaborated in what is called the object-relations perspective of psychoanalysis with profound implications for understanding the mind and the psyche soma in relationship to self and other. In this course, we will take up the object from various perspectives in critical theory, philosophy, media studies, performance studies and psychoanalysis. In our exploration of the object, we will rethink subjectivity as well. The question of subjectivity and the object stands alongside the more often asked question about the subject and the ‘other,’ attendant with concerns about race, gender, sexuality and debility. We will also explore the relationship of subject, object and the ‘other’ in terms of the political, economic and social context for the turn to various post-phenomenological perspectives. Over these same years, the analyses of media, especially digital media, were extended to computational technologies that provide the infrastructure for the expansion and multiplication of the operations and functions of social media, the internet and technologies of surveillance and control.
TUESDAY

Special Topics: How to Write about Performance
Alex Vazquez, atv202@nyu.edu
PERF-GT 2219.001 (Albert #7020)
Tuesdays, 10:15pm – 1:00pm, 4 points
721 Broadway, Room 613

The premise of this course involves a twofold question: how does performance enter the scene of writing? And, how can performance move our writings about it? While performance resists any prescriptive function for scholarship, it pushes writers to their imaginative limits--and tests the limits of their patience. Models for how one might find the words and the way to talk about performance—what it does to an audience of one or many—are bountiful across literary and critical genres. And yet we often turn to these models for their content (what they are about) rather than the effects of their composition. The course will lean on these readings (essays, songs, criticism) as guides for involving, and not avoiding, performance in our scholarly work. Performance, often cast as a deferred or secondary support for an argument, carries the lush potential to unsteady any decisive claim. We will explore inventive ways to introduce performances in writing by challenging the dependable (and often limiting) coordinates of “context,” through experimenting with research methods and descriptive play, and most importantly, by discovering the joy and difficulty of revision. As we will also study-to-resist journalistic protocols and the temporality of social media, students can take the opportunity of the seminar to stretch out their analysis in the ways that performance demands.

Sensing Race: Affect, Phenomena, and Worlding Relationality
Hentyle Yapp, hentyle.yapp@nyu.edu
PERF-GT 2241.001 (Albert #20097)
Tuesdays, 3:30pm – 6:15pm, 4 points
721 Broadway, Studio 612

This course examines what happens when we shift away from an understanding of race as primarily visual to other sensibilities. How might we make sense of race beyond visuality? What are the theoretical, methodological, and political implications of making sense of race? By questioning the ableist limits of visibility, this course relies on disability and queer studies to expand sensory capacities towards the kinesthetic, erotic, sonic, aural, tactile, oral, and olfactory. In foregrounding sense, this course tempers and takes stock of the recent affective turn. In particular, by exploring the relationship between phenomenology and affect within Frantz Fanon’s work, French theory, and queer studies, we begin to chart possibilities through sense and intimacy. Furthermore, this course emphasizes and situates affect and sense making within the phenomena of colonial encounters, racialization, and the production of the New World order to contend with the political limits and possibilities of sense, intimacy, affect, and phenomenology. In other words, what are the stakes in sensing race, particularly as it relates to questions surrounding the transnational and governmentality? This course will examine theorists like Frantz Fanon, Audre Lorde, Maurice Merleau Ponty, Jasbir Puar, Sylvia Wynter, Gilles Deleuze, Mel Chen, Michel Foucault, and Hortense Spillers. In addition, we will engage dance (Faustin Linyekula, Tao Dance, and Ralph Lemon), new media (Jacoby Satterwhite, Cao Fei, and Kapwani Kiwanga), sound (M. Lamar and Nam June Paik), installation (Bert Benally, Yan Xing, and Isaac Julien), and performance art (Xandra Ibarra, Shirin Neshat, and Cassils).

Sound and Image in the Avant Garde
Allen Weiss, allen.weiss@nyu.edu
PERF-GT 2505.001 (Albert #20099)
Tuesdays, 1:00pm – 5:00pm, 4 points
721 Broadway, Room 674

This interdisciplinary course will investigate the relations between experimental film, radio, music, and sound art in modernism and postmodernism. The inventions of photography, cinema and sound recording radically altered the 19th century consciousness of perception, temporality, selfhood, and death. The newfound role of the voice — depersonalized, disembodied, eternalized — appeared in poetic and literary phantasms of that epoch, and offered models of future (and futuristic) art forms. This course will study the aesthetic and ideological effects of this epochal shift, especially as it
concerns the subsequent practice of avant-garde art and aesthetics. It will specifically focus on the re-contextualization of the history of avant-garde film in the broader context of the sound arts and their discursive practices, from Dada and Surrealism through Lettrism, Situationism, Fluxus and the American Independent Cinema. Special attention will be paid to the transformations of the 1950s and 1960s, the moment when the arts moved toward a more performative mode, entailing the dematerialization and decommodification of the aesthetic domain.

**WEDNESDAY**

**Studies in Dance—Denaturalizing Choreography: Nature, Empathy, Soma, Sex**
Noémie Solomon, noemie.solomon@nyu.edu
PERF-GT 2504.001 (Albert #23254)
Wednesdays, 10:00am – 12:45pm, 4 points
721 Broadway, 612, Studio

This course proposes a political history of the field of choreography through its layered intersections with nature and sex. We examine the close affiliation between the choreographic subject and issues of the natural and empathy along tightly gendered and racialized lines; the ways in which somatic gestures can store and score histories of subjection and dissidence. We ask, how are the excesses of nature and sex disciplined – organized and made legible – across the modern history of choreography? How do a range of somato-discursive technologies – movement techniques, corporeal formations, kinesthetic empathies – domesticate sexuality and anthropomorphize nature? How might insurgent practices breach the fabric of sexed nature to enable radical subjectivities and account for alternative modes of making, seeing, and feeling dance? We read texts by dance studies scholars, critical theorists, and philosophers including Karen Barad, Georges Canguilhem, Clare Croft, Denise Ferreira da Silva, Susan Leigh Foster, Donna Haraway, Anthea Kraut, André Lepecki, Paul B. Preciado, and Leanne Simpson. We discuss works by choreographic artists ranging from Isadora Duncan and Josephine Baker to Anna Halprin and Trisha Brown, Ivo Dimchev, Anne Imhof, Mette Ingvartsen, Miguel Gutierrez, Ligia Lewis, Dana Michel, Eiko Otake, and others.

Noémie Solomon works as a teacher, writer, dramaturge, and curator. She edited the collections DANSE (an anthology and a catalogue, Presses du réel, 2014 and 2015) that present and translate key texts on the mutual influences of French and American choreographic cultures. She received her PhD from Performance Studies at NYU and was Andrew W. Mellon postdoctoral fellow at McGill and Brown Universities. Noémie is Program Director at the Institute for Curating Performance Practice at Wesleyan University.

**Queer Theories: Normativity and its Antagonists**
Malik Gaines, mgaines@nyu.edu
PERF-GT 1035.001 (Albert #23813)
Wednesdays, 1:00 pm – 3:45 pm, 4 points
721 Broadway, Room 613

This course provides a foundation of queer theory texts. That body of writing underscores the uses of sexuality as a regulatory social apparatus, formalized in the notion of normativity. Queer theory offers a critique of the normative, denaturalizing its forces, uncovering its spatial and temporal reach, identifying other axes of difference that maintain its structure, and occasionally pointing toward a horizon of pleasure beyond its punishing fixities. Readings include texts by Ahmed, Berlant, Butler, De Lauretis, Halberstram, Muñoz, Puar, Sedgwick, and Warner. Attention to performance examples will help articulate the sexual citizenship requirements that adhere to bodies in representation.
Graduate Seminar: Antonin Artaud and the Psychopathology of Expression
Allen Weiss, allen.weiss@nyu.edu
PERF-GT 2217.001 (Albert #20098)
Wednesdays, 3:50pm – 6:35pm, 4 points
721 Broadway, Room 611

(This course is limited to 12 seats. Students not enrolled during the initial registration period will need instructor approval)

With the recent publication of thousands of pages of Artaud's private journal — written during his incarceration at the psychiatric hospital of Rodez and afterwards in Paris during the final and perhaps most creative years of his life — as well as with several exhibitions of his drawings, a vast reassessment of his life work is underway, calling into question many previous readings of his most influential work, The Theater and Its Double.

This seminar will consider all aspects of Artaud's production — theory, theater, poetry, cinema, radio, performance, drawings, letters — following the conviction that the early, more famous work must be reinterpreted, as he himself suggests, in the light of his ultimate, often hermetic and incendiary, artistic efforts. Furthermore, as Artaud's work spanned precisely the decades of the modernist discovery of the art of the insane — from Hans Prinzhorn's 1922 publication of Artistry of the Mentally Ill through Jean Dubuffet's postwar formulation of the notion of "art brut" — Artaud's work will be contextualized within the modern history of the psychopathology of expression.

Thursday

Gender & Performance: Transgender Studies (crosslisted w/ Cinema Studies, limited seats)
Chris Straayer, @nyu.edu
PERF-GT 2235.001 (Albert #23198)
Thursdays, 12:30 am – 4:30 pm, 4 points
721 Broadway, Room 613

This course maps the emerging interdisciplinary field of Transgender Studies, which concerns the history and culture of transgender, transsexual, and non-binary people. From 19th century (and ongoing) sexology, to 1950s (and ongoing) genital “corrections” of intersex infants, to the 1969 Stonewall (and ongoing) rebellions for gay/lesbian liberation, to the 1970s (and ongoing) Michigan Women’s Music Festival, the history of transgenderism has intersected lesbian, gay, bi, intersexual, and feminist histories in complicated ways. The phrase “a woman in a man’s body” initially typed homosexuals but later typed transsexuals. Genital surgeries forced on intersexals were denied to transsexuals. Internal and lateral oppression challenges coalitions against oppression. Throughout this complex history, transgender activists, artists, lawyers, health workers, celebrities, scholars, etc. have produced an immense body of knowledge and vibrant culture.

Transgender Studies addresses such topics as Cross Cultural Gender Diversity, Trans Color and Class, Personal Narrative, Transphobia and Violence, Medical Pathologizing, Penalizing Sex, Species Synaesthesia, and Body Technologies. We will read work by scholars such as Susan Stryker, David Valentine, Jacob Hale, Sandy Stone, Steven Whittle, Talia Bettcher, Joanne Meyerowitz, Paisley Currah, Riki Wilchins, Jay Prosser, Dean Spade, and Eva Hayward. The course will place a special emphasis on Trans Art, especially photography, performance, and cinema. We will view mainstream and independent films, such as Kiss of the Spiderwoman, Boys Don’t Cry, Screaming Queens, Cruel and Unusual, The Salt Mines, Beautiful Boxer, and The Danish Girl. The course will be conducted in a workshop style to accommodate the special interests among students with varying expertise.
Graduate Seminar: Foucault (cross listed w/ GSAS, limited seats)
Ann Pellegrini, ann.pellegrini@nyu.edu
PERF-GT 2745.001 (Albert #20096)
Thursdays, 3:30pm – 6:10pm, 4 points
721 Broadway, Room 613

*Limited enrollment: This class is writing intensive, and permission of instructor is required to enroll. Foucault and more Foucault, closely read and critically engaged. But, why Foucault? And, which Foucault? Through close readings of Foucault’s major works and selected published interviews, we will seek to understand Foucault’s overall project. How did his project shift over time? What was his own understanding, or representation, of it? Along the way, we will be especially interested to “track” some keywords: truth, power, biopolitics, resistance, discourse, freedom. What do these terms mean within or for Foucault’s project (or, is that, projects)? How might we supplement, critique, reorient, reanimate Foucault in light of our own research interests, political and intellectual commitments, and /or historico-political moment? Throughout the semester, we will ask, with Foucault and against him, what does it mean to practice criticism?

FRIDAY

Black Performance: Lemon/Ligon: Performance, Cinema & The Book
Fred Moten, fm1@nyu.edu
PERF-GT 2228.001 (Albert #20100)
Fridays, 10:00 – 12:45 pm, 4 points
721 Broadway, Room 613

This class is concerned, in a way that black performance instantiates, with some fundamental questions regarding the nature of performance. We’ll ask some questions like: what happens when you read a book? What actually constitutes the activity of turning pages and how might this be understood under the general rubric of performance? What’s the relation between reading, page-turning and repetition? What emerges when we meditate on the fold? What does the fold do that is different than the cut? There’s a specific form or mode of book-reading that Glenn Ligon and Ralph Lemon invite us to take up and to consider and that’s what we’ll try to do in this class, never forgetting that a specific range of social content animates their experiments in text, page, sound, movement, image, cinema: performance. We will read short selected texts by Lemon, Ligon, John Akomfrah, Arthur Jafa, Kara Keeling, Peggy Phelan and others.