

Institute of Performing Arts

# Performance Studies

## Fall 2021 Graduate Course Bulletin

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

Course #	Class #	Title	Meeting Time	Location	Instructor
<b>Monday</b>					
PERF-GT 1000	7381	Introduction to Performance Studies**	10:00am-11:30am	612	K. Shimakawa
PERF-GT 2219	7462	Performance of Capital	12:30pm-3:15pm	613	M. Castañeda
PERF-GT 2228	23052	Reading Black Critical Theory	6:30pm-9:15pm	613	F. Moten
<b>Tuesday</b>					
PERF-GT 2616	23054	Methods in Performance Studies (PhD only-Core)	5:15pm-8:00pm	613	A. Lepecki
<b>Wednesday</b>					
PERF-GT 2602	7461	Performance Art, Counter-Cultures Revolution 1968-1978	9:30am-12:15pm	613	A. Lepecki
PERF-GT 2301	7164	Dissertation Proposal Workshop (PhD only-Core)	9:30am-11:00am	611	D. Taylor
PERF-GT 2312	25060	Issues in Arts Politics †	11:00am-1:45pm	361	H. Yapp
PERF-GT 2122	23051	Art Practice as Research	4:00pm-6:45pm	612	M. Contreras
PERF-GT 2002	25061	Perf Theory: The Transnational Turn †	3:30pm-6:15pm	LL25	H. Yapp
<b>Thursday</b>					
PERF-GT 2804	23055	Reading Performance	10:30am to 1:15pm	613	A. Vazquez

### KEY DATES 2021-2022

#### September 2021

2	Thursday	First day of fall semester
6	Monday	Labor Day (No Classes)
15	Wednesday	Last day to drop/add

#### October 2021

11	Monday	Fall Break (no classes)
12	Tuesday	Classes meet on Monday schedule

#### November 2021

TBA	TBA	Spring 2022 Registration
25-26	Thursday	Thanksgiving Recess (no classes)

#### December 2021

14	Tuesday	Last day of fall semester
23	Thursday	Winter break begins

#### January 2022

24	Monday	Spring classes begin
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### REGISTRATION INFORMATION

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 Fall 2021.

#### MAJORS:

\*Graduate Core Required and Restricted 1<sup>st</sup> & 2<sup>nd</sup> year PhD Majors only.

\*\*Graduate Core Required and Restricted to MA Majors only

† Cross-listed class - Space is limited

**NON-MAJORS:** Due to the one-year format of the Master's program most of our classes are restricted to majors only. If you are interested in registering for a class you must submit an External Student Registration form. If space becomes available you will be contacted with registration instructions:

[Click here for External Form](#)

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## **Monday**

### **Introduction to Performance Studies (Required Course: Restricted to Majors Only)**

**K. Shimakawa**

**PERF-GT 1000.001, (Albert #7381)**

**Mondays, 10:00 am – 11:30am, 4 points**

**721 Broadway, 6<sup>th</sup> floor, 612, Course will begin with a Pre-Seminar beginning in late August 2021**

This course will introduce incoming Master's students to some of the concepts, terms, and theoretical genealogies that they can expect to encounter in Performance Studies. What makes performance studies performance studies, and why do it? In considering this question we will consider the specificity of performance as an object of study, a mode of inquiry, a practice of self-hood and sociality, and as an aesthetic practice; we will also focus on the specific challenges and potentialities in writing about/as performance.

**IN ADDITION TO LECTURE SECTION 001, ALL STUDENTS WILL BE REGISTERED IN ONE OF THE FOLLOWING DISCUSSION SECTIONS BY THE DEPARTMENT:**

Section	Day	Time	Section Leader	Location
PERF-GT 1000-002 (7382)	Wednesday	12:30-2:00pm	TBA	611
PERF-GT 1000-003 (7383)	Wednesday	12:30-2:00pm	TBA	613
PERF-GT 1000-004 (7384)	Thursdays	1:45-3:15 pm	TBA	611
PERF-GT 1000-005 (28582)	Thursdays	1:45-3:15 pm	TBA	613
PERF-GT 1000-006 (25583)	Thursdays	1:45-3:15 pm	TBA	612

### **Special Project: Performance of Capital**

**M. Castañeda**

**PERF-GT 2219.001, (Albert #7462)**

**Mondays, 12:30pm – 3:15pm, 4 points**

**721 Broadway, 6<sup>th</sup> floor, Class 613**

Marx's writings pervade contemporary politics. They are an endless source of inspiration for critical theory, from the groundbreaking critique of Cedric Robinson's Black Marxism, to the theorization of Asian racialization in Iyko Day's Alien Capital, to the circulation in Performance Studies of concepts like the commodity fetish. Marxian concepts have of course left a profound legacy in contemporary political struggles, yet in many cases they continue to exceed the horizon of what we allow ourselves to imagine (compare, for instance, contemporary calculations of a living wage to Marx's notion of radical needs). Yet in spite of the ubiquity of Marxist thought in our scholarship and our daily lives, many of us never have the opportunity to read Marx directly. The proposition of this course is to do just that: slowly, carefully read selections from Capital (primarily Volume 1). To the extent we can, we will also incorporate texts from theorists like those cited above to trace the evolution of Marxist ideas within contemporary critical thought.

### **Special Project: Reading Black Critical Theory**

**F. Moten**

**PERF-GT 2228.001, (Albert #23052)**

**Tuesdays, 6:30 pm – 9:15 pm, 4 points**

**721 Broadway, 6<sup>th</sup> floor, Class 613**

This class will attempt a deliberate, careful, generous, generative, shared reading of Habeas Viscus. We will try to attend to its critical objects and intellectual background.

### **Methods in Performance Studies (CORE-PhD Majors only)**

**A. Lepecki**

**PERF-GT 2616.001 (Albert #23054)**

**Tuesdays, 5:15pm – 8:00pm, 4 points**

**721 Broadway, 6<sup>th</sup> floor, Class 613**

The development of performance studies methodologies based on interdisciplinary research paradigms (movement analysis, ethnomusicology, ethnography, history, oral history, orature, visual studies, ethnomethodology, among others) and the close reading and analysis of exemplary studies. Considers the conceptualization and design of research projects in the context of theoretical and ethical issues and in relation to particular research methods and writing strategies. Develops practical skills related to archival and library research; ethnographic approaches, including participant observation and interviewing; documentation and analysis of live performance; and analysis of documents of various kinds, including visual material. Readings address the history of ideas, practices, and images of objectivity, as well as of reflexive and interpretive approaches, relationships between science and art, and research perspectives arising from minoritarian and postcolonial experiences. Assignments include weekly readings, written responses to the readings, and exercises. Students are encouraged to bring projects to the course, especially ones that might develop into dissertations.

## **Wednesday**

### **Performance Theory: Performance Art, Counter-Cultures Revolution 1968-1978**

**A. Lepecki**

**PERF-GT 2602.001, (Albert #7461)**

**Wednesdays, 9:30 am – 12:15 pm, 4 points**

**721 Broadway, 6<sup>th</sup> floor, Class 613**

This course will look at various forms of experimental live art in the crucial decade that simultaneously announces and attempts to break away from the relentless formation of neo-liberalism as rising hegemonic force in globalized capitalism. Thus, this seminar is not really (or not only) an “art history course” -- since the perspective we will be taking to look into and analyze performances from that decade will be more oracular than historiographic. In other words, it will be a perspective more interested in how works from that period directly address us (as messages dispatched to the future) than about how we address them (as relics from an inert past). The course will be anchored on specific case studies from across the planet, most notably from Brazil, the US, Chile, Mexico, Japan, and Eastern Europe. In order to expand our set of references, students are expected to conduct primary source research on case studies not contemplated in the syllabus. As for the readings, the syllabus will be organized around a mix of theoretical and philosophical texts, political manifestoes, novels, and autobiographies. William Burroughs, Angela Davis, George Jackson, Gilles Deleuze, Pierre Clastres, Assata Shakur, Hélio Oiticica, are some of the authors/artists/revolutionaries/time messengers we will be reading. Concepts like “schizo-culture,” “counter-culture”, “revolution” -- as they inform

performance art, music, theater, happenings, and spoken word -- will guide us in our journey. Finally, some openness for performance experimentation and time traveling during the course will be important.

### **Dissertation Proposal Workshop (CORE)**

**D. Taylor**

**PERF-GT 2301.001, (Albert #7164)**

**Wednesdays, 9:30 am – 11:00am,**

**721 Broadway, 6<sup>th</sup> floor, 611**

Restricted: This course is required of Performance Studies Ph.D. students who have passed their comprehensive exams.

Emphasis on problems of research, writing, and editing as they apply to the doctoral dissertation. Each student prepares a dissertation proposal as a class project and presents it at the end of the semester colloquium.

### **Issues in Arts Politics†**

**Hentyle Yapp, Cross-listed with Art & Public Policy**

**hentyle.yapp@nyu.edu**

**PERF-GT 2312.001 (Albert #25060)**

**Wednesdays, 11:00am – 1:45pm, 4 points**

**NYU Global Center, 238 Thompson St. CI 361**

**LIMITED SPACE**

This course expands the methodological, theoretical, and discursive possibilities of situating culture and the arts in relation to the political, tracking this relationship in a transnational world. By privileging analytics from transnational feminism, critical race theory, disability discourse, and queer studies, this course specifically reimagines the issues of arts and politics in relation to questions of power and survival. However, rather than perpetuating a dominant discourse of art merely being resistant to the state, we aim to expand other narratives and analytics that seek to complicate not only the political, but also the aesthetic. This course will first establish working definitions of aesthetic theory and practice and political discourse. While tracking shifts in visual art in relation to performance, social practice, and the intermedial, we will also find grounding in concepts from political economy like neoliberalism, biopolitics, and Marxism. By doing so, we will establish methodological approaches to how we analyze legal texts, policy documents, art objects, and moving bodies. From this theoretical and practical grounding in arts and politics, we then engage different legal, “material” sites – including but not limited to native sovereignty, immigration, citizenship/personhood, “War on Terror,” intellectual property, and labor. We will ask what analyses of culture and art reveal about such sites. In offering multiple texts, the goal is for us to track intellectual conversations that are occurring across disciplines and fields. In situating art in relation to theory and legal cases, we will examine and destabilize the disciplinary boundaries around what we take/privilege to be fact, truth, ephemera, and merely interesting. By looking at legal cases and theory, critical theory, and cultural production, our meetings will study what it means to critique the law from a “left/progressive” standpoint(s), seeking to challenge the liberal frames that inform many of our normative claims. What are the limits of both politics and art in describing and addressing bodily injury, pain, and power? The artworks we will draw from come from the Global South, along with Europe and the US. Theorists include Hortense Spillers, Sylvia Wynter, Saba Mahmood, Sue Schweik, Mel Chen, Saidiya Hartman, Michel Foucault, Shannon Jackson, Giorgia Agamben, Jasbir Puar, Dean Spade, Hannah Arendt, and Mark Rifkin, amongst others.

### **The Transnational Turn: History, Ethics, Method†**

**Hentyle Yapp, Cross-listed with Art & Public Policy**

**hentyle.yapp@nyu.edu**

**PERF-GT 2216.002 (Albert#25061)**  
**Wednesdays, 3:30 – 6:15pm, 4 points**  
**7 East 12<sup>th</sup> Street, LL #25**  
**Limited Space**

Many fields have taken a transnational turn to examine locations outside of their normative purview. Although this shift could be imagined as a multicultural expansion towards the inclusion of others across the globe, this course aims to historicize this shift in relation to power, particularly formations like race, sexuality, class, gender, and ability and legacies surrounding settler colonialism, Eurocentrism, colonization, US empire, and the Cold War. Put differently, instead of imagining the world as “a small world after all,” how might we attend to the fractures and differences that continue to maintain a world order involving the biopolitical death, debilitization, and militarized policing of racialized, gendered, and sexualized populations? This course thus historicizes, questions the ethics, and tracks the methods and fields available for the emergence and future of transnational analysis. Rather than accepting the liberal consideration of other spaces as simply better for intellectual fields and artistic practice, the main goal is to more critically understand how turns to the non-West are informed by the lingering problematics yet possibilities provided by anthropology, philosophy, area studies, and cultural studies as they can be contextualized in relation to the Cold War, neoliberalism, post-socialism, and culture wars, amongst other contexts. Further, the transnational must also be situated in relation to the medial forms available for tracking and considering the non-West, such as world cinema, literature, and performance. This course ultimately situates the historical alongside medial forms to help us consider the available methods (representation, cognitive mapping, and affect) for imagining nation states and the world. Rather than focusing on a single region, this course takes the admittedly difficult task of pondering the transnational turn as a broader concern across fields and analytics. This course will examine theorists like Frantz Fanon, Jasbir Puar, Edouard Glissant, Sylvia Wynter, Ella Shohat, Pheng Cheah, Trinh Minh-ha, Mel Chen, Fredric Jameson, Denise Ferreira da Silva, Andrea Smith, Naoki Sakai, and David Harvey. We will also situate theoretical discourse in relation to cultural production by artists like Jacob Lawrence, Satterwhite, Cao Fei, Kapwani Kiwanga, Candice Lin, Bert Bernally, Isaac Julien, Xandra Ibarra, and Shirin Neshat.

**Special Project: Art Practice as Research**

**Maria Jose Contreras**  
**contreras.mariajose@gmail.com**  
**PERF-GT 2122.001 (Albert #23051)**  
**Wednesday, 4:00 to 6:45pm, 4 points**  
**721 Broadway, 6<sup>th</sup> floor, Studio 612**

This course will ask what it means to do research through art practice and will explore how to design and develop a project according to methodologies of art practice as research. In the current global landscape of academy, methodologies of performative research constitute an innovative way that has the potential to trigger radical challenges to the paradigms of knowledge-making in the academy. Art practice as Research problematizes the binary of theoretical and practical knowledge by bridging different kinds of knowledge upon a common research question. Following Borgdorff's (2012) conceptualization, the course will critically debate and creatively explore what is the nature of the object in research in the arts, in what ways it differs from scholarly and scientific research, what research methods are appropriate to developing art-practice-as-research, and which are the best modes of disseminating the knowledges generated through art practice. In coherence with the epistemology of art practice as research, this course aims to dislocate a strict distinction between theory and practice. We will use practical creativity as reflexive enquiry and learn to navigate in the in-between of action and discourse. Classes will propose diverse activities from seminar sessions devoted to discussing canonic texts of art practice as research in order to gain acquaintance with the epistemological and political framework of artistic research, to practical exercises to elicit embodied and creative reflections on the topics of the course and also studio work in small groups aimed to design and develop a brief art practice as research pilot project.

## **Thursday**

### **Topics/Popular Performance: Reading Performance**

**A.Vazquez**

**PERF-GT 2804.001, (Albert #23055)**

**Thursdays, 10:30 am – 1:15 pm, 4 points**

**721 Broadway, 6<sup>th</sup> floor, Class 613**

The search for theories about performance in some predetermined category called “scholarship” often restrains playful inquiry into other modes of writing. While this course acknowledges the vital histories of performance studies scholarship--and how they have made possible innovative ways for thought--students will have opportunities to build their theoretical toolboxes from unexpected places. Through close and careful engagement with primary materials, archival and ephemeral, and especially, novels and poems, the seminar asks: how does performance studies alter and fully reimagine the activity of “close reading” as it is familiar to other disciplinary locations? And how might performance studies as an activity offer ample room for primary materials to guide theory rather than serve as exemplars of it? Alongside these questions, we will work together to imagine how to incorporate such activity into concrete writing about the performances that live in our projects.

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Spring Bulletin will be available in early October 2021 for spring advising and November 2021 registration.

#### **Tentative Schedule:**

PERF-GT 2896	Topics	M. Castañeda
PERF-GT 2002	Graduate Elective:TBA	B. Browning
PERF-GT 2505	Landscape & Cinema (w/Cinema Studies)	A. Weiss
PERF-GT 2504	Dance Studies: Denaturalizing Choreography...	N. Solomon
PERF-GT 2001	Graduate Elective:TBA	A. Lepecki
PERF-GT 2217	Graduate Seminar: Artaud	A. Weiss
PERF-GT 1035	Queer Theory	M. Gaines

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#### **Summer 2022 (May 23<sup>th</sup> to June 30<sup>th</sup>)**

PERF-GT 2000.001      Projects in Performance Studies (Core) PS Major Masters Student Only