

Course #	Class #	Title	Meeting Time	Space*	Instructor
Monday					
PERF-GT 2228	24287	Pan-Africanism	9:30am - 12:15pm	ONL	F. Moten
PERF-GT 2409	24289	Latinx Performance and Immigration Law	12:30pm - 3:15pm	ONL	M. Castañeda
PERF-GT 2407	24288	Topics: Decolonial Theories, and Practices	3:30pm – 6:15pm	ONL	D. Taylor
Tuesday					
PERF-GT 2696	24291	Diaspora Studies: Music & Philosophy	10:10am - 12:55pm	ONL	A. Vazquez
PERF-GT 2505	24290	Sound and Image in the Avant-Garde	1:00pm - 5:00pm	ONL	A. Weiss
PERF-GT 2618	7263	Performative Writing	3:30pm- 6:15pm	ONL	B. Browning
Wednesday					
PERF-GT 2709	24686	Performance and Curatorial Practice	9:30am- 12:15pm	ONL	N. Fleetwood
PERF-GT 2217	24286	Artaud and the Psychopathology of Expression	12:30pm- 3:15pm	ONL	A. Weiss
PERF-GT 2602	7268	Theories of Spectatorship	3:30pm - 6:15pm	ONL	D. Taylor
PERF-GT 2219	24687	Marxism and In/Humanism: Race, Queerness, and the Aesthetic	3:30pm - 6:15pm	ONL	H. Yapp
Thursday					
PERF-GT 2804	24293	Fetish & Perf: How to Do Things with Objects	12:30pm- 3:15pm	ONL	B. Browning
PERF-GT 2745	24292	Graduate Seminar: Foucault	3:30pm - 6:15pm	ONL	A. Pellegrini

KEY DATES 2020-21

November 2020

16 Graduate Advising begins

December 2020

7 Registration for spring 2021 begins

January 2021

28 Thursday-Spring classes begin

February 2021

2 Graduate tuition due

10 Last day to register/drop/add course @ 100% refund*

15 University Holiday-No classes

18 Classes meet on a Monday schedule.

March 2021

19 Friday, Spring Break-No classes

April 2021

19 Monday, Spring Break-No classes

May 2021

10 Last day of spring classes

19 University Commencement Ceremony

24 Intensive final summer term begins

June 2021

25 Summer Term ends

*May change

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 2021.

NON-MAJORS: Must submit an External Student Registration form. You can access the form by clicking the link below:

[Click here for External Form](#)

MONDAY

Black Performance: Pan-Africanism

Fred Moten, fm1@nyu.edu

PERF-GT 2228.001 [Albert #24287]

Mondays, 9:30am – 12:15 pm, 4 points

ONLINE, *Course will be conducted remotely*

We will look at and look with the nonlocal practice and theory – study – that comprises pan-Africanism. We will do so in ways that are guided by and devotedly deviant from the crucial distinction Sylvia Wynter makes between plot and plantation. Does the anti-national internationalism that animates pan-Africanism survive the modes of recrudescing nationalism that certain dominant strains of Afro-diasporic thought and discourse bear? What, now, and especially, is the place and force of Africa, and African states, and African resistance to African states, in pan-Africanism? And how do questions, methods and instances of performance and nonperformance help to renew pan-Africanism as an open set of habits of assembly. While we will engage a range of pan-Africanist intellectual and social workers including Frantz Fanon, Asher Gamedze, Edward George, Lubaina Himid, Claudia Jones, June Jordan, Ngugi wa Thiong’o, Walter Rodney, Victoria Santa Cruz, Denise Ferreira da Silva and The Damned, we will also be concerned with the styles and forms of pan-Africanist gathering, as exemplified but not exhausted by events such as the 1968 Congress of Black Writers, Carifesta 76 and Festac 77 and institutions such as the Institute of the Black World, Kitchen Table Press and the Paradise Garage.

Latinx Performance and Immigration Law

M. Castañeda, msc507@nyu.edu

PERF-GT 2409.001, [Albert #24289]

Mondays, 3:30pm – 6:15pm, 4 points

ONLINE, *Course will be conducted remotely*

This course investigates the states of social marginalization produced by U.S. Immigration Law and the many ways that Latinx performers resist that condition. Analyzing performances in various media--theater, live art, music, and dance--this course examines how Latinx performers reshape national belonging, resist criminalization, and advance decolonial visions. The course will be structured chronologically, tracing immigration law from the Chinese Exclusion Acts of the late 19th century to the "crimmigration policies" of the present day. Our study of these historical landmarks will be elaborated with theoretical readings on the performative dynamics of law, sovereignty, and the border. Each week, we juxtapose a moment in legal history with a performance practice or performance maker. Such makers may include Cherríe Moraga, Lila Downs, Orlando Hernandez, Coco Fusco, the Nuyorican Poets, Teatro Luna, and many more.

Topics: Decolonial Theories and Practices

Diana Taylor, diana.taylor@nyu.edu

PERF-GT 2407.001 [Albert #24288]

Mondays, 3:30pm – 6:15pm, 4 points

ONLINE, *Course will be conducted remotely*

Limited Enrollment: This course is combined with the Spanish & Portuguese Department. Please contact instructor for registration permission.

Emerging predominantly from Latin America, ‘decolonial’ studies call attention to the fact that coloniality is not only *not over*, not *post*, but that it permeates almost all aspects of our lives: subjectivity, race, gender, language, politics, and pedagogy among others. This course will examine some of the basic elements of coloniality and the theories and practices that scholars and artists have developed to contest ongoing practices of “epistemicide.” Readings start with Columbus’ First letter (1493) and the *Requerimiento* (1513) and fast forward to works by Quijano, Sousa Santos, Dussel, Mignolo, Rivera Cusicanqui, Juan López Inzta and others. Additionally, we will include an exploration of practices that sustain colonializing hierarchies. While the course focuses on decolonial struggles coming out of the Americas, students

will be invited to question the geographies of thought that place Caribbean theorists (Fanon, Césaire, Hall etc) in debates about colonialism that all but exclude the Americas.

TUESDAY

Diaspora Studies: Music & Philosophy

Alex Vazquez, atv202@nyu.edu

PERF-GT 2696.001 [Albert #24291]

Tuesdays, 10:10pm – 12:55pm, 4 points

ONLINE, Course will be conducted remotely

This seminar will engage texts and performances that work with music as a mode of thinking and model for writing. Together we will read a rigorous and unwieldy set of key writings across eras and geographies, and put them into lively conversation despite the external impositions of genre or discipline or language that have kept them apart. The seminar will enact a firm bypass of all constructions behind categories such as “classical,” “popular,” “world,” and get to the challenging theoretical work that awaits in music all the time--not to unearth its secrets, but to welcome the unique pressure it puts on knowledge. Some of the questions we bring to the seminar, to music, to history, find various forms of relief: from Adorno’s tender writings on four-hand piano playing, to the warmth of what Leonardo Acosta called the “primary magma” of Afro-Caribbean polyrhythmic frameworks. Together we will proceed with the assumption that thinking and writing about music is to live with the multitudes--across space and time—and to regard musical instructions as structures for writing it out, whether a dynamic call for pianissimo, for forte, or for heed of La Lupe’s repeated demand “ahí na’má” (you got it, leave it there).

Sound and Image in the Avant-Garde

Allen S. Weiss, allen.weiss@nyu.edu

PERF-GT 2505.001 [Albert #24290]

Tuesdays, 1:00pm – 5:00pm, 4 points

ONLINE, Course will be conducted remotely

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 recontextualization 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. The goal of this course is to examine what happens when the general visual dominance in film theorization is overturned and the role of sound is taken as essential.

Performative Writing

Barbara Browning, barbara.browning@nyu.edu

PERF-GT 2618.001 [Albert #7263]
Tuesdays, 3:30 pm – 6:15 pm, 4 points
ONLINE, *Course will be conducted remotely*

This course will invite students to read about, discuss, and produce performative writing. By performative writing, we refer both to writing that compellingly addresses, conveys and analyses performance practices, and also writing that performs in the world: that is, writing that makes something happen. This latter concept was, of course, articulated by the linguistic philosopher J.L. Austin, and has been developed and critiqued by subsequent theorists – though as we'll also see, it's arguably been both practiced and theorized in diverse cultural contexts. Through readings and performance/writing exercises, students will explore various formal techniques for writing in a compelling way about the aesthetic features of a given performance practice; identify some of the specific possibilities and challenges afforded by the current historical moment (including new technologies and the politics of representation) in taking up the question of writing about performance; and define several notions of the performative capacities of writing itself, including spells, poetry, fiction and correspondence.

WEDNESDAY

Documenting Performance: Performance and Curatorial Practice

PERF-GT 2709.001 [Albert #24686]
Nicole Fleetwood, nifleet@amerstudies.rutgers.edu
Wednesdays, 9:30am – 12:15pm, 4 points
ONLINE, *Course will be conducted remotely*

This course is designed to provide historical, methodological, and theoretical frameworks for students to pursue research that involves visual culture, performance, and curation as well as for students interested to develop curatorial and art-based projects. We will recent scholarship in black diasporic, decolonial, and feminist visual culture, art history, and curatorial studies. Our investigations will focus on a series of recent exhibitions, performance-based projects, and art interventions that interrogate surveillance, prisons, policing, and punishment and the role of art institutions in reproducing carceral logics of mass disappearance and devaluation. Students will have opportunities to engage with the current exhibition *Marking Time: Art in the Age of Mass Incarceration* on view at MoMA PS1 (on view through April 4, 2021)—virtual and onsite options. to think together through many of these considerations. Students may choose to use this course as an opportunity to work on a topic that furthers their thesis or dissertation, to develop a research paper based on related themes, or may choose to develop a curatorial project. Topics will include performance as a disruption or challenge to colonial logics and practices of museums and the history of exhibitions; the architecture of museums and its threshold as spaces of exclusion, valuation, and the institutionalization of art; contemporary curatorial practice of performance-based art; and theories and debates about relational aesthetics and social practice arts. We will also look at site-specific, digital, and multi-platform works that aim to challenge the “museumification” of artistic practice as art object.

Graduate Seminar: Antonin Artaud and the Psychopathology of Expression

Allen S. Weiss, allen.weiss@nyu.edu
PERF-GT 2217.001 [Albert #24286]
Wednesdays, 12:30pm – 3:15pm, 4 points
ONLINE, *Course will be conducted remotely*

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

Antonin Artaud's *The Theater and Its Double* is among the foundational texts of Performance Studies. Its influence has been inestimable, and it continues to inform contemporary theory and practice across the arts. This work takes on all the more urgency as it resonates with our current situation of contagion, confinement, violence, revolt. Its most celebrated chapter, "The Theater and the Plague," proposes an aesthetic of suffering with the epidemic as its central metaphor: a "theater of cruelty" that prefigures the privation, isolation and incarceration of his last years, from which arose his most extraordinary works. Yet *The Theater and Its Double* is usually read without a broader context, or more recently – given the current wave of interest in the sound arts – along with his radio piece, *To Have Done with the Judgment of God*. The other thirty volumes of his complete works are generally ignored by all but specialists, yet the earliest writings composed at the moment of his association with the Surrealists offer a prefiguration of his mature work, while the last pieces (diaries, poems, drawings, radio) are tantamount to a radical transformation of modernist French poetry and poetics.

Theories of Spectatorship

Diana Taylor, diana.taylor@nyu.edu

PERF-GT 2602.001 [Albert #7268]

Wednesdays, 3:30pm – 6:15pm, 4 points

ONLINE

This course explores the many ways in which theorists and theatre practitioners have thought about how performance and staged action (whether in film, theatre, photography or politics) pacifies, activates, interpolates, and manipulates viewers. We will explore concepts such as identification, voyeurism, narcissism, bearing witness, percepticide, spect-actor, and others.

Marxism and In/Humanism: Race, Queerness, and the Aesthetic

Hentyle Yapp, hentyle.yapp@nyu.edu

PERF-GT 2219.002 [Albert# 24687]

Wednesdays 3:30pm – 6:15pm, 4 points

(Combined section with Art & Public Policy- Limited spaces available)

Following ongoing critiques of liberal humanism from critical race, Afro-pessimist, transnational, queer, and feminist studies, what alternative political projects or visions might now inform our practices and work? What should follow after we question the grounds of modernity, liberalism, and materialism? This class seeks to examine one critical possibility: Marxism, particularly Marxist humanism. Although we will define this political project, we will also question its limits. The legacy of humanism in both liberalism and Marxism becomes a problem when placed alongside recent critiques around the subhuman and inhuman. In particular, what is the figure of the human for Marxist humanism? And how does such a figure sit with and/or against the liberal subject, person, and Man that has come under critique by queer inhumanism (with a focus on objects, animals, and environmental relations), along with the larger ontological turn coming from Black studies, Afro-pessimism, trans and queer theories, and new materialism? This class examines 1) differing notions of the human and subject as informed by liberalism and Marxist humanism, 2) the political limits and possibilities of Marxist humanism, and 3) the history and the continued mediation of Marxism alongside discourses of race, the transnational, disability, queerness, sexuality, and gender. In addition, we will situate how the aesthetic has engaged these larger questions. This course will examine theorists like Sylvia Wynter, Raya Dunayevskaya, Cedric Robinson, Glen Coulthard, CLR James, Jacques Derrida, Stuart Hall, Shu-mei Shih, Fredric Jameson, Mario Mieli, and Petrus Liu, amongst others.

THURSDAY

Fetish and Performance: How To Do Things With Objects

Barbara Browning, barbara.browning@nyu.edu

PERF-GT 2804.001 [Albert #24293]

Thursdays, 12:30 to 3:15pm, 4 points

ONLINE, Course will be conducted remotely

This course will explore the notion of fetish in the three ways in which it is most typically invoked: to refer to an object with performative power, be it through magic, through commodification, or through sexual displacement. In an ethnographic context, the term fetish is often understood as a derogatory one, indicating a naïve belief in the animation of objects. But it was precisely the model of animated objects, which allowed for Marx and Freud to elaborate theories of the role of objects, which we often take for granted. Rather than “applying” Marxist and psychoanalytic theory to objects often examined in an ethnographic context, we will go in the other direction, looking at the objects themselves as theoretical lenses through which to reconsider Marx and Freud, and the later theoretical extensions they generated. Specifically, we’ll look at *minkisi*, central African object poems, and their diasporic reformations (particularly “voodoo dolls”) in order to rearticulate, with as much specificity as we can, how it is that objects actually can, and do, make things happen. Aside from close readings of objects, we’ll also be reading: Pietz, MacGaffey, Thompson, Hurston, Lévi-Strauss, Barthes, Freud, Lacan, Grosz, McCallum, Winnicott, Marx, Baudrillard, Taussig, Appadurai, Pels, Kirschenblatt-Gimblett, Nyong’o, Mercer, Mauss, Graeber and Lewis.

Graduate Seminar: Foucault

Ann Pellegrini, ap39@nyu.edu

PERF-GT 2745.001 [Albert #24292]

Thursdays, 3:30 pm – 6:15 pm, 4 points

ONLINE, Course will be conducted remotely

***Limited enrollment (15): This class is writing-intensive, and the permission of the instructor is required to enroll.**

Foucault’s multi-volume *History of Sexuality* underwent major changes in shape and focus between the first published volume, *The Will to Knowledge* (1976), and the two subsequent volumes published in Foucault’s lifetime: *The Use of Pleasure* (1984) and *The Care of the Self* (1984). The fourth volume in this series — *Confessions of the Flesh* — was published posthumously, in 2018. An English-language translation of that text will be published in February 2021. In view of that eagerly anticipated volume, this seminar will be organized around this series of studies, which we will read in their entirety. In addition to working patiently through these texts and their arguments, we will also use the series as a whole, in particular changes between what Foucault anticipated doing when he set out on the series and what he came to do, to get a sense of his unfolding intellectual project, and what he came to understand as the history of thought and the work of critique.