

## **Collaboration** (ways of working with others to make, remake or map the self)

### Reading: **Interviews**

*Amy Sillman and Gregg Bordowitz,*

*Liam Gillick and Lawrence Weiner,*

*Mike Kelley and Jutta Koether*

*The interview as a co-created space for collaboration and ellipsis – the meaning resides between the two artists – is created and lost in that space and time. Thus the meaning arrived at in an interview situation remains contingent upon the other. (Maybe Paul Chan and Martha Rosler)*

“Writing, Identity, and Copyright in the Net Age,” and “The Meaning of the Eighties,” by Kathy Acker

**Video:** *Tracy and the Plastics, “Culture for Pigeon” the performance of the self, split into three selves, ideas of collaboration and the typical hierarchies of the rock and roll band. Also a performance of the creative process, “the studio” is performed as a place of dialogue, play, failure, confusion, (the elephant in the room/wooly mammoth/ma’amoht / moth? Ala Virginia Woolf who sees a moth while writing. Moth dies. Moth is always mother in some sense)*

*How does language function when the self is split apart? Maybe Melanie Klein reading? The Yes Men?*

## **The Artist as as Critic**

The role of the critic in Music:

*Worked Up So Sexual –The Faint,*

*Elvis Presley Blues – Gillian Welch,*

*What’s Yr Take on Cassavetes? – Le Tigre,*

*Trouble With Classisists – John Cale.*

*It is usually not taken very far in pop music, not like Donald Judd for example.*

Reading: *Oscar Wilde, “The Critic as Artist”*

*Frances Stark, “The Architect and The Housewife”*

*Jutta Koether (liner notes to Daydream Nation, by Sonic Youth)*

The exciting thing about taking on a role as an artist is that then one is judged (by many,) not as an artist, but as the role. But of course, as an artist, one is playing with the role, not BEING the role, and hence the criteria for the role do not apply – the criteria for a work of art apply. But isn’t one changing the criteria by masquerading? One is, in a sense, borrowing some of the criteria from the role, and then perverting the expectations evinced

by that criteria. Is this a “position?” what are the stakes of a position like this? By this I mean what are the dangers, the potential losses, the embarrassment – the room for *Failure* – a big part of being an artist.

Michelle Grabner

Reading: *3 essays on Michelle Grabner by Lane Relyea, Peter Ribic and MG*

\*in **February**, and field trip to see Michelle’s studio after openings of shows at Shane Campbell and Oak Park:

## Gender as a Performance

Video:

*Performer/Audience/Mirror by Dan Graham*

Reading:

“*New Wave Rock and The Feminine*” from Rock My Religion by Dan Graham

references Laura Mulvey “Visual Pleasure and Narrative Cinema”

(and implicitly John Berger, Ways of Seeing)

“women can be said to connote ‘to-be-looked-at-ness’”

“macha” of Joan Jett and the Runaways vs. the ironic Blondie

“as the order of social speech is dependent upon the construction of a singular, unified identity for the individual subject, it must deny the shifting and heterogenous impulses and feelings of the body reflected in Kristeva’s semiotic *chora*...” p123

“curiously, Lunch’s attitude to the audience was one of masklike frigidity...” p125

“Overexposure can lead ultimately to an audience’s lack of interest...such personal revelations feed the public’s desire to know increasingly more about the performer, to link this revealed “inner self” with the outer personality it feels it already possesses...” p126

faking orgasms – bringing hyper-self-consciousness of the female being watched into the bedroom. Sex as a performance doubles with the performance onstage of the live punk band. P136

Music:

Lola, by The Kinks, LiliPUT, Gang of Four “Damaged Goods”, The Slits, “Typical Girls,”

look for Teenage Jesus and the Jerks “I Woke Up Dreaming”,

Desperate Bicycles, “Housewife Song”,

The Raincoats, “In Love”,

Bush Tetras “Things that Go Boom In the Night”  
Au Pairs, “Come Again”

Reading:

*Essay on Vogueing in The Sex Revolts by Reynolds and Press and*

Video:

*Paris Is Burning* by Jennie Livingstone

Reading:

*from Please Kill Me and The Velvets to the Voidoids, oral histories of Punk. Specific sections on the genesis of Patti Smith’s persona, which she constructed by copying Jagger, Dylan, Rimbaud etc etc.*

## **The Body, the Performative Gesture**

Visitors:

Charles Mahaffee and Dana DeGiulio

Reading:

*Kathy Acker, “Against Ordinary Language: The Language of the Body”*

Images: *Pipilotti Rist, Hermann Nitsch, Carolee Schneeman,*

*George Bataille excerpts from the critical dictionary. A materialism which acknowledges untidy social and psychological experience. Including the emotional impact of certain words – *formless* as an insult.*

## **Theatre**

Video:

*Marat/Sade* by Peter Weiss – Peter Brooks film version

Reading:

Bertolt Brecht

Antonin Artaud “*An End to Masterpieces*” from The Theatre and Its Double (1931-1936)

And from “*The Nerve Meter*” (1925)

Against language, sneering, proposal for theatre: the magical idea (taken up by psychoanalysis) curing a patient by having him assume the external attitude of the state one would like to restore him to. Means of inducing trances. Magical mimicry of gesture. Theatre of cruelty,

Allan Kaprow?

Kara Walker – images, essay by Hamza in Witness to Her Art