

## **The Intersection of Performance, Architecture & Design** **CEE 32Z/TAPS Dance22**

Since the Happenings of the 60's and 70's, work labeled "site-specific performance" evolved as highly structured works of art designed around, for, or because of place: on street corners, in fields, deserts, forests, garbage dumps, abandoned buildings, on the border, aboard boats, etc. The design of such performances has the power to mark our sense of locational identity and investigate notions of community and space/place/non- place. As site artists confront the social forces and overlapping communities that relate to a certain place, their aesthetics, creative processes, designs, and goals provoke a myriad of questions including, but not limited to: How are we blurring the lines between art and activism, art and urban renewal, art and spirituality, art and technology, art and real life? How can art and architecture/design renegotiate the "res publica" - a space for a multitude of voices - the fundament for community? Texts by theoreticians such as Bachelard, Lefebvre, Bataille, Foucault, Harvey, Fraser, Hayden, Hollier, Bourdieu, Klein just to name a few will be intertwined within the lectures.

The Monday night class will center on a mix of lectures, screenings and debates. On Wednesdays we will debate and deepen questions arising out of the Monday night class and go through additional material such as texts and background material on the topic of the course including historical references. The project of the course intends to form small teams to develop various spaces of communication and exchange, and last but not least to experience what is your personal interpretation of space. Students will be asked to develop and test possibilities of how to create with limited means a variety of spatial narratives.

The Wednesday classes will be broken in to two parts:

1. Lecture and debate
2. Group work where students participate in interdisciplinary groups focused on the concept of SPACE that combines collaborative performance making process, architectural practices, and concepts from performance and cultural theory. Designed for all levels of experience, students draw heavily from their individual, unique expressive capacities, everyday movement, and observation from everyday surroundings.

### **Instructors**

Jamie Lyons: [jamie@spectaclism.com](mailto:jamie@spectaclism.com)

Aleta Hayes: [ahayes1@stanford.edu](mailto:ahayes1@stanford.edu)

### **Requirements**

Attendance and Participation:

This class is experiential in nature and requires your regular attendance and invested participation in class activities, at rehearsals/workshops in and outside of class, and scholarly investigations into the social theories and issues that underlie the practice. Please arrive at each class having completed the scheduled readings or works and

prepared to participate in “on your feet” class activities and discussions. Late arrival (more than 5 min.) will disrupt the flow of class and compromise the collaborative nature of the work.

You are expected to prepare thoroughly for each class. Preparation includes any outside readings or viewings, preparing site performance designs individually or in groups, completing assignments prior to class and being ready to discuss them; noting questions or reactions to the material, and making connections between concepts in readings, videos, and your own practice.

## **Assignments**

Preparatory Assignments / Reading Responses 20%

Oral Presentation 10%

Contributions and feedback in small groups 10%

Participation/Feedback during Discussions/Guest lectures 10%

Final Paper 50%

The choice of topic final paper is yours, and we will work together to ensure that it is manageable in scope and reflects your interests. I will ask, however, that the topic you chose be sufficiently diverse, substantial, and constrained so as to allow the class to function as a community of artist/scholars who can complete meaningful research projects within one short quarter. The appropriate length of the paper should be 15 to 20 pages and double spaced.

## **Disabilities/Accommodations**

All students need accommodations, and those accommodations vary from student to student. If you feel like you would like additional or different accommodations, please contact us, either by e-mail or in person.

## **Office Hours**

Jamie Lyons: Tuesdays 11AM – 2PM

Roble Gym, #112

## **Course Blog**

There will be an online component to this course. You can logon here: <https://ipad.stanford.edu/> Students will be required to occasionally post comments and feedback through this site’s forum. We will also use this site to post readings, make announcements and give student feedback.

## Pre-class reading

Field, Andy, 'Site Specific Theatre'? Please be more specific, The Guardian  
<https://www.theguardian.com/stage/theatreblog/2008/feb/06/sitespecifictheatrepleasebe>

Lefebvre, Henri. "Seen from the Window", *Rhythmanalysis: Space, time and everyday life*, Stuart Elden, Gerald Moore trans. Continuum, New York, 2004.  
[http://grrrr.org/data/edu/20110509-cascone/rhythmanalysis\\_space\\_time\\_and.pdf](http://grrrr.org/data/edu/20110509-cascone/rhythmanalysis_space_time_and.pdf)

**All assigned reading can be found in the Class Reader or the Course Website**

## Week #1 Introductions

### 1.9 Monday

Introduction to the class and practice including performance based explorations of locational identity.

Exercises:  
Introductions to each other via in-class exercises.

Reading:

Ngũgĩ wa Thiong'o. "Enactments of Power: The Politics of Performance Space". TDR (1988-) 41.3 (1997): 11-30.

### 1.11 Wednesday

Modeling Spaces & Emotion

Exercises:  
Emotion through building

Assignment #1:  
Remy Charlip *Airmail Dances*  
DUE 1.18

Reading for the following week:

Taylor, Diana. "Who, When, What, Why" and "Acts of Transfer" in *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press, 2003.

Parks, Suzan-Lori. 'Possession', in *The America Play, and Other Works*. New York: Theatre Communications Group, 1995. pp. 3-5.

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## **Week #2 Inhabiting Space**

### **1.16 Monday**

**MLK Day: No Class**

Watch:

*Stages: Peter Brook and the CICT in Australia*  
(1980) on reserve in Media Library

Reading:

Brand, Stewart. Chapter 1: "Flow" and Chapter 3: "Nobody Cares What You Do In There, The Low Road" in *How Buildings Learn: What Happens After They're Built*. New York, NY: Viking, 1994.

### **1.18 Wednesday**

Lecture: Learning how to look deeply at the latent meaning in place/space and using what naturally occurs as basis for mediating viewers' perception of a site.

Student Presentations of Remy Charlip *Airmail Dances*

Assignment #2

One page reading response to one of the articles  
assigned for next week

DUE: 1.23

Reading for the following week:

Kwon, Miwon. "Genealogy of Site Specificity." pp 11-31. *One Place After Another*.  
Cambridge: MIT Press, 2002

Collins, Jane. and Andrew Nisbet. 'Looking: The experience of seeing', in Jane Collins  
and Andrew Nisbet (eds), *Theatre and Performance Design: A Reader in Scenography*.  
London: Routledge, 2010. pp.5-10.

Rainer, Y. (1974 [1968]) 'A Quasi Survey of Some "Minimalist" Tendencies in the  
Quantitatively Minimal Dance Activity Midst the Plethora, or an Analysis of Trio A in

Yvonne Rainer Work 1961–73, Halifax, Nova Scotia: Nova Scotia College of Art and Design, 63–74.

Hunter, Victoria. 'Embodying the site: The here and now in site-specific dance performance', *New Theatre Quarterly* 21(4), 2005. 367–81.

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### **Week #3 Reading Space**

#### **1.23 Monday**

Guest Artist: Shinichi Iova-Kova

Shinichi is the Artistic Director of the San Francisco-based performance company inkBoat, founded in 1998. The company performs throughout North America, Europe and Japan in theaters and site specific locations.  
[http://www.inkboat.com/inkbio/shinichi\\_iova\\_koga/](http://www.inkboat.com/inkbio/shinichi_iova_koga/)

#### **1.25 Wednesday**

Debate: Engaging the “site” as a collaborative force.

Assignment #3:

Create one short piece (2 to 4 minutes) that uses naturally occurring movement that can be performed in the studio or an adjacent space that conveys time, space and scale.

DUE: 1.30

Reading for the following week:

Kaprow, Allan. Kelly, Jeff, Editor. “Introduction.” pp. xi-xxvi, “Non-Theatrical Performance.” & “Participation Performance” pp 163-194. *Essays on the Blurring of Art and Life*. Berkeley: University of California Press, 2003;

Birch, Anna ‘Performing research, cite, sight, site’, in Leora Farber (ed.), *On Making: Integrating Approaches to Practice-Led Research in Art and Design*. Johannesburg: Research Centre, Visual Identities in Art and Design, Faculty of Art Design and Architecture, University of Johannesburg, 2010. pp.127–36.

States, Bert O. Performance as Metaphor. *Theatre Journal* 48,1,1996.

Debord, Guy. ‘Theory of the Derive’ in Knabb, Ken. *Situationist International Anthology*. Berkeley, CA: Bureau of Public Secrets, 2006. Print. 50–54.

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**Week #4**  
**Performance as Experience**

**1.30 Monday**

Text, Site and Emotion

**2.1 Wednesday**

Promenade Theatre; Multiple sites / one performance.

Assignment #4:  
One page reading response to one of the articles  
assigned for next week  
DUE: 2.6

Reading for the following week:

Halprin, Lawrence, Randy Gragg, Janice Ross, John Beardsley, and Susan Seubert.  
*Where the Revolution Began: Lawrence and Anna Halprin and the Reinvention of Public Space*. Washington, DC: Spacemaker Press, 2009.

Smithson, Robert and Wheeler, D. 'Four Conversations Between Dennis Wheeler and Robert Smithson' in Smithson, Robert, and Jack D. Flam. *Robert Smithson, the Collected Writings*. Berkeley: University of California Press, 1996. pps. 196–233.

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**Week # 5**  
**Design Plans & Scores**

**2.6 Monday**

Live Art: Space and Design

**2.8 Wednesday**

The Performance Score.

Assignment #5

Create a performance score/text of proposed performance piece  
DUE: 2.15

Reading for the following week:

Blau, Herbert. "The Illusion of Alienation" in *The Audience*. Baltimore: Johns Hopkins University Press, 1990.

Cole, Helen, "This Secret Location" in *Performance and Place*. Eds. Hill, Leslie, and Helen Paris. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2006.

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## **Week #6** **Audience & Community Space**

### **2.13 Monday**

Guest Artist: Ava Roy & Lauren Dietrich Chavez of We Players, a site integrated theatre company in San Francisco.

### **2.15 Wednesday**

Debate around the ideas of environment, community, and government regulation.

Proposal Presentations (including scores) for Final Site Projects  
Teams walk thru and present ideas to entire class and receive feedback

Reading for the following week:

Rose, Gillian. 'Performing space', in Massey, Doreen B, John Allen, and Philip Sarre. *Human Geography Today*. Cambridge, UK: Polity Press, 1999.

R. Murray Schafer, "The Music of the Environment" and Cage, John "The Future of Music: Credo" in *Audio culture: readings in modern music*, edited by Christoph Cox and Daniel Warner. New York : Continuum, 2004.

Truax, Barry, "Soundscape, Acoustic Communication and Environmental Sound Composition", *Contemporary Music Review*, 15:1-2, 49-65

Assignment #6:

Go on at least one soundwalk and write up a brief description and construct a “score” of the experience.

Due 2.22

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**Week #7**  
**Sonic Landscapes**

**2.20 Monday**

**No Class: President’s Day**

**2.22 Wednesday**

Sonic Landscapes and mediated acoustics.

Brainstorm in class on final performances with each team presenting where they are and facilitating a discussion with class.

Assignment #7  
Revise Performance Scores  
DUE: 3.1

Reading for following week:

Berghaus, Günter. *Avant-garde Performance: Live Events and Electronic Technologies*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2005.

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**Week #8**  
**Design, Collaboration & Memory**

**2.27 Monday**

Debate/Discussion of memory on landscapes.

Guest: Amy Larimer: Space/Boundaries/Material

**3.1 Wednesday**

Rehearsal work in the space.

First, very rough, run through of the entire performance



Assignment #8  
One paragraph abstract/thesis statement concerning  
Final Paper  
DUE 3.6

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**Week #9**  
**Performance**

**3.6 Monday**

First Half: **Presentations/Performance #1 3PM**  
Second Half: **Debate/Discussions on the performances**

**3.8 Wednesday**

First Half: **Presentations/Performance #2 3PM**  
Second Half: **Debate/Discussions on the performances**

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**Week #10**  
**Postmortem**

**3.13 Monday**

In Class Postmortem:

How did you and your collaborators approach the performance; What obstacles were overcome?; What were some of the discoveries?; How did the design originate and how did it evolve as you spent time in the space/environment? We will also discuss the audience's response, not as a critique of the individual performances but as an exploration of their impact: theatrical, emotional, political, etc.

**3.15 Wednesday**

Final Paper Due by **MIDNIGHT**

## **BIBLIOGRAPHY FOR FURTHER STUDY**

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Ahearne, Jeremy, and Michel. *Certeau. Michel De Certeau: Interpretation and Its Other*. Stanford, Calif: Stanford University Press, 1995. Print.

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- Augé, Marc. *Non-places: Introduction to an Anthropology of Supermodernity*. London: Verso, 1995. Print.
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- Bacon, Henry. 'Blendings of real, fictional, and other imaginary people', *Projections* 3(1), 2009. pps. 77–99.
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- Badiou, Alain, and Oliver Feltham. *Being and Event*. London [u.a.: Bloomsbury Academic, 2013. Print.
- Banes, Sally, and André Lepecki. *The Senses in Performance*. New York: Routledge, 2007. Print.
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- Becker, Carol. *Surpassing the Spectacle: Global Transformations and the Changing Politics of Art*. Lanham, Md: Rowman & Littlefield, 2002. Print.
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- Birch, Anna, and Joanne Tompkins. *Performing Site-Specific Theatre: Politics, Place, Practice*. Houndmills, England; New York: Palgrave Macmillan, 2012. Print.
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- Bishop, Claire. *Delegated Performance: Outsourcing Authenticity*. October 2012, No. 140, pps. 91-112
- *Installation Art: A Critical History*. New York: Routledge, 2005. Print.

- Blair, S. and M. Truscott 'Cultural landscapes: Their scope and the irrecognition', *Historic Environment* 7(2), 1989. pps. 3–8.
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— *To All Appearances: Ideology and Performance*. New York: Routledge, 1992. Print.
- Bleeker, Maaïke. *Visuality in the Theatre: The Locus of Looking*. Basingstoke [England: Palgrave Macmillan, 2008. Print.
- Bloch, Ernst. *Heritage of Our Times*. Berkeley: University of California Press, 1991. Print.
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— *Games for Actors and Non-Actors*. London: Routledge, 1992. Print.
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- Braidotti, Rosi. *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*. New York: Columbia University Press, 2011. Print.
- Brook, Peter. *The Empty Space*. New York: Atheneum, 1968. Print.
- Brown, Ross. *Sound: A Reader in Theatre Practice*. Basingstoke: Palgrave Macmillan, 2010. Print.
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— *Performance and Cultural Politics*. London: Routledge, 1996. Print.

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