Politics and Praxis of Performance Art  
Rotating Topics 3801-001 Spring 2022

Instructor: Pedram Baldari
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Mon-Wed 11:00 AM-1:50 PM
Sculpture area room 153

Modality: In Person

Office Hours: M/W 10:00-11:00AM By appointment
Location: Art Building Room 345S

Course description (From UNT catalog):
This course examines the challenges posed by performance art to traditional aesthetics and socio-political realities. Interdisciplinary by definition, performance art has so many different entry points from visual art, music, writing, poetry, dance, cultural studies, fashion, film, gender studies and etc. Performance art troubles conventional notions of canonicity and gender blurred boundaries between art and everyday life.

Course Content:
Students study varies from of Politics of fashion, body and queer performance, Performance as a social practice, performance and objects and practice of silence in addition to study the history of performance from futurism to contemporary performance. We will discuss and talk about the way in which performance criticizes capitalism, cultural stigmas and reacts to social and political circumstances.

Course Goals
What are the politics of objects, bodies, and landscape in performance? To understand the performative impulse in contemporary art, students will use prompts to make, activate, play, perform and explore. The course will help students achieve an understanding of art within the broader context of human life and culture.

A central part of this course will be the study of how performance has helped artists to express concepts, ideas, and issues that all the other forms of cultural products could not. To understand these issues, students will study the work of performance artists to think broadly and globally about the power of performance art within the art world and within larger political and cultural contexts.

Book for you to read (Optional): The Art of Living: An Oral History of Performance Art, Dominic Johnson

Link of Course OneDrive Sharable Materials, reads and presentations.

Readings will be shared through a Link on Canvas Specific to that assignment.

Lectures will be shared via Canvas.

Student Folder: In a shared Folder you will make folder with your name then through the semester share your documentation of your work regarding assignments and reading summaries there like the following Folder Name (Jane Doe) inside folder, a folder for the first critique (Crit 1) a folder for your reading summary (Reading 1) and so on. Link: Students Folder (Make a Folder with your name and use to upload your work)
Some questions that students will consider are:

How have artists used performance art to address issues of social justice, body politics, and discrimination? How does one’s life become the artwork in performance art? What are the key elements of conducting performance art? What role does the body—both performer and the spectator—play in live art? What is the role of objects in contemporary performance?

Empowering Students to utilize their body comfortably in spaces.

Required and Recommended Materials and Tools:

There are no required materials and tools for this course.

Tools and materials that may possibly be used based on specific needs but not required:

Each project students choose to do may or may not need certain tools or materials.

A list of course topics

The course will be designed around the following three main topics:

1- Body: The artist's presence in performance; the body in context; performance as self-portrait
2-Social practice: Performance as an activist strategy /practice Election, identity making, creating nations.
3-Object actors: Performing structures; collaboration with the public; the relationship between objects and humans in performance.

Anticipated use of class time

(e.g., lectures, discussion, performance)

Important note: In lecture slides and presentations there are images of nudity and uncomfortable images, these are essential to the understanding of the field and the education of performance art in general.

Students study the aesthetic and formal properties of performance art. They will consider the key elements of conducting performance art and learn to understand how performance artists construct the formal and aesthetic aspects of their work. The class will be divided into theoretical part, field trips, making, exercise time and work time.

In some sessions, there will be presentations and discussions about the artists whose work students are studying in the course. There will be visiting artists in the class to talk about their work and occasionally conduct studio visits and critique sessions.

Workshops on Body and Space, we will take over spaces in by practicing how to exist in them.

Expectations:

In this course you will learn how to navigate the aesthetics and foundations of Performance Art, Documentation of your process and final piece, Execution of your ideas and how to be sensitive about the location and context of your work.

YOU ARE EXPECTED TO SPEND TIME ON YOUR PROJECTS OUTSIDE OF CLASS SESSIONS.

COURSE REQUIREMENTS
1. **Participation:** You are expected to participate in class demos, critiques, and group conversations. Participation and attendance are important parts of successfully finish this course. Being fully present in classes grants you a portion of each project's grade and your grade for the entire semester. This portion is between 10-15%.

2. **PROJECTS:** Projects in this course are fluid and each project that will be introduced to the class will have a due date. Projects will ultimately be presented to the class during critique sessions.

3. **Readings Summaries:** There are three readings each have 50 points and you will write a page summary about the readings.

4. **Critiques:** We will have 3-4 Critique sessions in total and a number of practice sessions. Their dates can be subject to change. There will be a separate paper on how we conduct critique and best practices and usage of critique sessions.

**Critique Spaces are Sculpture Critique Space and Room 450 on the fourth Floor of the Art Building**

**ASSESSMENT:**

You are not expected to become a professional artist during this semester, but the most important factor is to have an apparent progress in your learning curve. Failure is a part of growth, and we are here to have you grow in your understanding of art. Therefore, it is totally fine if in your experiments you face difficulties, I am here as your professor to help you overcome those and arrive at an optimal and possibly ideal result. The rubric here will also provide you with better guidelines to understand what is expected of you in detail.

**Projects each have 100 points.**

10 participation
15 personal research, notes, statements, journals
15 Documentation
20 The visual and technical elements of the work
20 The conceptual aspects of the work
20 Presentation, installation and the totality of the work itself

**Final Project has 150 points**

10 Participation
20 personal research, notes, statements, journals
30 Documentation
30 The visual and technical elements of the work
30 conceptual aspects of the work
30 Presentation, installation, and the totality of the work itself

**GRADING**

A = Excellent (100-90%)
B = Above Average (89-80%)
C = Average (79-70%)
YOUR NOTES, STATEMENTS AND JOURNALS

While I will provide examples done by artists and previous students the below are general ideas you should pay attention to while writing them.

What was the departure point for you conceptually, technically and/or theoretically?

Who are the artists you looked at as reference for your project?

What are the outside of the arts elements existing in your work socio-politics, sciences, technology?

How much do you think you have met your own expectations?

Do you think your work conveys the general ideas you focused on for the audience?

What were your feelings, inner thoughts, struggles, concerns, joys and subconscious urges while doing this project? Be honest what comes from one's heart finds its way into another heart.

MOST IMPORTANTLY WE ARE HERE TO PRACTICE SOLIDARITY, BEING HUMANS, BEING VULNERABLE AND SUPPORT ONE ANOTHER. THERE IS NO COMPETITION. YOU ARE ONLY COMPARED TO YOUR OWN PREVIOUS SECOND AND NOTHING ELSE.

THERE ARE NO PREDETERMINED REQUIRED BOOKS OR NOTEBOOKS FOR THIS CLASS.

FOR EACH ASSIGNMENT IF NEEDED I WILL PROVIDE SHORT READINGS OR DISCUSSION TOPICS IN THEIR RELATIVE PAGES.

ATTENDANCE POLICY

You are expected to arrive at the class (virtually/physically) in time fully prepared. You are not allowed to use your phones or other than the means required for you to do your projects. If you are experiencing anything in your life that may interfere with your regular attendance or ability to be otherwise present in class, please let your instructor know as soon as possible so that we can work with you to determine your options before your grade is affected.

Absence policy. Students are allowed THREE free unexcused absences, but it cannot fall on a day where we will be holding feedback sessions, presentations, or demonstrations***

*** Absence during demos and feedback sessions are considered 1.5 and students are required to make up for these absences.

Beyond 3 absences it means there is a problem, and we have to address the problem right away. You will be notified, and your professor will take appropriate actions to minimize the impact of these absences on your education.

Project feedback sessions are a vital part of the learning process in which we learn about how the objects we create relate to the world. Attendance at all feedback sessions is mandatory and cannot be made up. Your project will fall one full letter grade if you are absent and one partial letter grade if you show up to feedback sessions late.

Policy for making up missed exams and grading late work:

Late work will result in the drop of 1 full letter grade for each day the work is turned in past the due date unless in the case of an approved Legitimate Absence.
Attendance at Project feedback sessions is mandatory. If a student misses a Project Critique, the grade for the project will drop by 1 letter grade unless due to an approved Legitimate Absence.

Students must notify the instructor of absence as far in advance as possible. Accommodation will be made to set a new due date.

**Late Work / Make-Up Policy**

Late work may be subject to a penalty of 10% deducted from the assignment’s value per day the work is late, unless the student provides proof of an acceptable mitigating circumstance: serious illness, death of a family member, or other circumstance if approved by the instructor.

**ACADEMIC INTEGRITY**

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

**ADA Accommodation Statement**

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodation at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

**Course Safety Procedures**

Students enrolled in [insert class name] are required to use proper safety procedures and guidelines as outlined in UNT Policy 06.038 Safety in Instructional Activities. While working in laboratory sessions, students are expected and required to identify and use proper safety guidelines in all activities requiring lifting, climbing, walking on slippery surfaces, using equipment and tools, handling chemical solutions and hot and cold products. Students should be aware that the UNT is not liable for injuries incurred while students are participating in class activities.

All students are encouraged to secure adequate insurance coverage in the event of accidental injury. Students who do not have insurance coverage should consider obtaining Student Health Insurance. Brochures for student insurance are available in the UNT Student Health and Wellness Center. Students who are injured during class activities may seek medical attention at the Student Health and Wellness Center at rates that are reduced compared to other medical facilities. If students have an insurance plan other than Student Health Insurance at UNT, they should be sure that the plan covers treatment at this facility. If students choose not to go to the UNT Student Health and Wellness Center, they may be transported to an emergency room at a local hospital. Students are responsible for expenses incurred there.

**Emergency Notification & Procedures**

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Blackboard for contingency plans for covering course materials.

**Acceptable Student Behavior**
Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classrooms, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

HEALTH & SAFETY PROGRAM

Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas’ Office of Risk Management. Please visit the website for details and the departmental handbook: https://art.unt.edu/healthandsafety.

In an emergency, call 911.

BEST PRACTICES FOR HEALTH & SAFETY IN THE STUDIO

Over the semester, you will be learning to use many new tools. Any tool can be dangerous if you do not use proper safety precautions, so it is important that everyone learns the best practices for staying safe in the studio. On certain days, you will be asked to come to class wearing appropriate “work clothes” (closed-toed shoes, no loose-hanging clothing or jewelry, long hair pulled back). If you fail to do this, your instructor will ask you to go home and change before you come back to class. You may also be asked to use safety goggles, earplugs, dust masks, or other safety equipment when using certain tools. If you fail to follow these rules, you'll be asked to leave class and it will count as an absence. Finally, please refrain from using any toxic materials in the classroom. If a need arises to use materials such as spray paint or epoxy, please alert your instructor so that they can help you find a safe way to do so. They may be able to help you find comparable non-toxic alternatives and/or find a safe way to use proper facilities and precautions. If you are not sure whether a material is toxic, please ask!

• All students must abide by al rules set forth by the Instructor and Technician. During your class all shop rules and policies are presented as well as a discussion of the proper and safe use of shop tools.

• If you are ever unsure or uncomfortable using a tool or machine during open studio time, please make sure that you get an instructor or technician to help you. Plan ahead and ask the instructor to personally demonstrate the tool during class time so that you are properly trained and comfortable to use it on your own time during open shop hours.

• Please read Monona Rossol’s The Artist’s Complete Health and Safety Guide for more information.

• Work in a well-ventilated area (or outside) while working with any material or practice that produces toxic or irritating fumes or dust (Resins, chemicals, oil-based paints, and solvents may not be mixed indoors).

• ALWAYS clean up all messes produced by any material or practice to prevent from exposing others to the hazards of that material and/or practice.

• Closed toe shoes and safety goggles are required when using a power tools or drills.

• Wash hands (including under fingernails) after using toxic materials and chemicals (even if you were wearing gloves).

• Wear protective gloves and use plastic drop cloth to contain chemicals, paints, and stains when applying.

• Make sure to wear the proper safety gear for each process

• All spray painting must be done in spray booth.
• Always use common sense, avoid distractions and concentrate on the task at hand.
• Artist materials can sometimes get messy. Make sure to wear clothes that you are ok with getting dirty or you may want to purchase an apron.

BUILDING HOURS

You can update this by going https://art.unt.edu/ EMERGENCY NOTIFICATION & PROCEDURES. UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials. UNT Emergency Guide: https://emergency.unt.edu/about-us

ADMINISTRATION OF STUDENT EVALUATIONS

Your feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 of the semester to provide you with an opportunity to evaluate how this course is taught. You will receive an email from "UNT SPOT Course Evaluations via IA System Notification" with the survey link. You should look for the email in your UNT email inbox. Simply click on the link and complete the survey. Once you complete the survey you will receive a confirmation email that the survey has been submitted. For additional information, please visit the SPOT website at www.spot.unt.edu or email spot@unt.edu.

INCOMPLETE GRADES

An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule. In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students.

SEXUAL DISCRIMINATION, HARRASSMENT & ASSAULT

UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

UNT’s Dean of Students’ website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: http://deanofstudents.unt.edu/resources. UNT’s Student Advocate she can be reached through e-mail at SurvivorAdvocate@unt.edu or by calling the Dean of Students’ office at 940-565-2648. You are not alone. We are here to help.

PERMISSION TO USE STUDENT ARTWORK

We would like to use your work to spread the news about the amazing art made at CVAD!

Please help us put your talent on display by allowing us to photograph and exhibit your art on CVAD’s social media, websites and paper advertising
Class Calendar: (Dates are subject to change)

Wed Jan 18: Introduction to syllabus, first group practice.

Mon Jan 23: Lecture Presentation Assignment #1. First Reading is assigned.

Reading [Reading 1. Jan Verwoert on Beuys.pdf](#)

Wed Jan 25: Second Group Practice- Sketched presented and we discuss your ideas

Mon Jan 30: Work Day- You work toward the assignment and show your in progress work

Wed Feb 1: Independent Work day (Pedram is not in class) on Friday 3rd 5:00 pm you have to upload images of your progress to the Canvas Assignment.

Mon Feb 6: Independent Workday (Pedram is not in class) on Wednesday 8th you present an 80% finished work to Pedram in class.

Wed Feb 8: Your work has to be almost done and ready to be presented for next week.

Mon Feb 13: Critique #1 Group 1, 7 Students will present work.

Name of Students:

Wed Feb 15: Critique #1 Group 2, 7 Students will present work. 450 available

Name of Students:

Mon Feb 20: Critique#1 Group 3, 6 Students will present work. 450 available

Name of Students:

Wed Feb 22: Lecture Presentation Assignment #2, First Reading Assignment is Due by 11:59 PM

Second Reading is assigned: [Reading 2. eating the other.pdf](#)

Mon Feb 27: Third Group Practice Day, Workday, you begin forming ideas, research and talk to Pedram.

Wed March 1: Fourth Group Practice, Workday, You will present in progress work and we talk about it.

M March 6: Workday- 50% of the piece must be presented and feedback will be provided

W March 8: Workday Independent workday by the Friday 10th 5 PM updated documentation upload to the canvas.

M March 13- Sunday 19 Spring Break No Class

M March 20: Workday to finish up and catch up 90% should be done.

W March 22: Workday to finish up and catch up 90% should be done.

M March 27: Critique#2 Group 1, 7 Students will present work. 450 available
Students’ Name:

W March 29: Critique#2 Group 2, 7 Students will present work. 450 available

Students’ Name:

M April 3: Critique#2 Group 3, 6 Students will present work. 450 available

Students’ Name:

W April 5: Lecture Presentation to Class Final Project starts, Reading #2 is due by 11:59 PM

Class Presentation, Each student presents a performance Artist to class for 5-7 minutes.

Reading #3 is assigned to class: Reading 3. PiperPowerRelations.pdf

M April 10: Fourth Group Practice. Sketches and Ideas presented to Pedram- Work day

W April 12: Workday- In progress work is presented to Pedram

M April 17: Workday- In progress work 80%

W April 19: Workday Work has to be finished by this date

M April 24: Final Critique 7 Students present. 450 available

Name:

W April 26: Final Critique 7 Students present. 450 available

Name:

M May 1: Final Critique 7 Students present

Name:

W May 3: Reading 3 Assignment Due by 11:59 pm All your Final Project documentation has to be submitted to the Canvas.

M May 8: Cleaning Day Final- Each student takes up a task and finishes the task.

WORKING OUTSIDE OF CLASS TIME
Students have access to the classroom and sculpture shop areas outside of their scheduled class times. Please respect other classes when they are in session by following these guidelines:

1. If you need to retrieve things from the classroom or storage cubby room while a class is in session, please enter from the back door (from the metal fabrication area) and be as quiet as possible as you enter and exit the classroom in order to avoid disrupting the class.

2. Do not enter the critique room when other class critiques are in session.

3. If you need to work in the wood shop or metal area while a class is in session, ask the instructor for permission whenever possible. Note that any classes using a shop space for an assignment has first priority to that equipment and may not be able to accommodate you during their class.

4. Do not use equipment in the wood shop or metal area while a class demo is being given in that space.

5. You may be asked to stop working if your activity is producing noise that disrupts a class lecture or critique

PERMISSION TO USE STUDENT ARTWORK
We would like to use your work to spread the news about the amazing art made at CVAD! Please help us put your talent on display by allowing us to photograph and exhibit your art on CVAD’s social media, websites and paper advertising. Thank you!

I hereby grant permission to UNT and CVAD to use, copy, reproduce, publish, distribute or display any and all works created in my classes while at UNT. Additionally, I consent to the use of my name to coincide with images of my artwork.

1. Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is on-going, but can be revoked by giving the professor of record for this course written notice of my wish to revoke permission and use of any images of my artwork. UNT will have three months from the date of my notice to stop all use agreed with this permission.

2. Certificate of Ownership. I am the owner of all work submitted and the work is not subject to any restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

3. Privacy Release. I hereby authorize and consent to the release, maintenance and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use described in this Agreement.

4. Signature. By signing below I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

Printed name: __________________________________________________________
Signature: _____________________________________________________________
Date: __________________________________________________________________
Name of Course: ________________________________________________________