



THE ENACTED THOUGHT: Performance Practices and the Theatres of Learning

HUM 598: Humanistic Perspectives on the Arts
Spring 2016; Wednesdays, 10am-12:50pm

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&/w

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&/w

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This course will examine the relationship between cultures of performance and cultures of pedagogy in the modern period. The last thirty years have seen a range of new creative experiments at the convergence of critical and creative discourse—leading to new categories of thought-theater like the “performance lecture,” together with various art-space re-imaginings of the scenography/dramaturgy of teaching and learning. This recent history sets the occasion for our inquiry, which will reach back in an effort to recover a genealogy for these contemporary crossings of pedagogy and performance. Our aim? A deeper appreciation of the inosculation of stagecraft and mindwork since 1600—which we will seek to achieve (and express) through a hybrid of theoretical discourse and embodied practice(s).

WEEK 1: Introduction and Organizational Meeting

Patricia Milder, “Teaching as Art: The Contemporary Lecture-Performance,” *PAJ* 97 (2011): 13-27.

Paul K. Feyerabend, “On the Improvement of the Sciences and the Arts, and the possible Identity of the Two,” in *Boston Studies in the Philosophy of Science*, edited by Cohen and Wartofsky (Dordrecht, 1967) 3: 387-415.

P A R T I
P H I L O S O P H E R S O N S T A G E :
A C T I N G A N D T H I N K I N G

WEEK 2:
Socrates and the Player: Thinking and Feeling I

Plato, *Ion* (use the translation/edition with which you feel most at home).
Martin Puchner, *The Drama of Ideas* (New York: Oxford, 2014).
Constantin Stanislavsky, *An Actor Prepares* (we will use the Elizabeth Reynold Hapgood translation; there are various editions); chapters 1-3.

Examine:

Amelia Jones and Adrian Heathfield, eds., *Perform, Repeat, Record: Live Art in History*
(Bristol: Intellect University College London, 2012).

11 FEBRUARY
4:30PM, 010 East Pyne

Artist Walid Raad will be presenting
at Princeton as an IHUM visitor;
(please make an effort to attend).

WEEK 3:
Socrates as a Player: Thinking and Feeling II

Plato, *The Symposium* (use the translation/edition with which you feel most at home).
Freddie Rokem, *Philosophers and Thespians: Thinking Performance* (Stanford: Stanford University Press, 2010).
Constantin Stanislavsky, *An Actor Prepares*; chapters 4-6.

Examine:

Amelia Jones and Andrew Stephenson, eds., *Performing the Body: Performing the Text*
(London: Routledge, 1999).
Amelia Jones, *Body Art: Performing the Subject* (Minneapolis: University of Minnesota, 1998).
Jeremy Deller, *It Is What It Is* (New York: Creative Time, 2010).

WEEK 4:
Philosophical Scenography: I Am Sitting in a Room

Descartes, *Meditations on First Philosophy* (Cambridge, MA: Hackett, 1999 [1641]); we will read the second meditation.

Joseph R. Roach, *The Player's Passion: Studies in the Science of Acting* (Ann Arbor: University of Michigan Press, 1993); chapters 1-3.

Constantin Stanislavsky, *An Actor Prepares*; chapters 7-9.

Steven Shapin, "'A Scholar and a Gentleman': The Problematic Identity of the Scientific Practitioner in Early Modern England," *History of Science* 29 (1991): 279-327.

Examine / Be Aware of:

Laura Cull and Alice Lagaay, eds., *Encounters in Performance Philosophy* (London: Palgrave/Macmillan, 2014).

Lilly Bess Campbell, *Scenes and Machines on the Elizabethan Stage During the Renaissance* (Cambridge: Cambridge University Press, 1923).

WEEK 5:
Expressive Sensibility: Craft and Craftiness

Diderot, *The Paradox of Acting* [ca. 1777] (if you can read this in the original French, feel free; if not, there is a cheap reprint of the Pollock translation from the late nineteenth century—this will do).

Joseph R. Roach, *The Player's Passion: Studies in the Science of Acting* (Ann Arbor: University of Michigan Press, 1993); chapters 4-6.

Constantin Stanislavsky, *An Actor Prepares*; chapters 10-13.

Examine / Be Aware of:

Jessica Riskin, *Science in the Age of Sensibility* (Chicago: University of Chicago Press, 2002).

Tim Etchells, *Certain Fragments: Contemporary Performance and Forced Entertainment* (London: Routledge, 1999).

WEEK 6:
Performance Workshop with David Levine

CLASS THIS WEEK MEETS ON MONDAY, 7 MARCH, 5:30-8:30 PM

Reading:

Constantin Stanislavsky, *An Actor Prepares* (chapters 14-16).

Other texts may circulate—TBD.

**WEEK 7:
The Enlightenment and Romanticism:
Considered as a Slow Train Wreck**

Charles Fourier, *The Four Movements* (there is a very good Cambridge edition, which I would recommend to those working in English); peruse the full text, but focus on Part II.

Robert Darnton, *Mesmerism and the End of the Enlightenment in France* (Cambridge, MA: Harvard University Press, 1968).

John Tresch, *The Romantic Machine: Utopian Science and Technology after Napoleon* (Chicago: University of Chicago Press, 2012); read Part II.

Simon Schaffer, "Self Evidence," *Critical Inquiry* 18, no. 2 (Winter, 1992): 327-62.

David Knight, "Scientific Lectures: A History of Performance," *Interdisciplinary Science Reviews* 27, no. 3 (2002): 217-24.

Examine / Be Aware of:

Fred Nadis, *Wonder Shows: Performing Science, Magic, and Religion in America* (New Brunswick, NJ: Rutgers University Press, 2005).

Andreas Meyer, *Sites of Unconscious: Hypnosis and the Emergence of the Psychoanalytic Setting* (Chicago: University of Chicago Press, 2013).

Judith Helmer and Florian Malsacher, eds., *Not Even a Game Anymore* (Berlin: Verlag, 2012).

Claire Bishop, ed., *Participation* (Cambridge, MA: MIT Press, 2006).

Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (New York: Verso, 2012).



P A R T I I
A R T I S T S I N T H E C L A S S R O O M :
P E R F O R M A N C E A N D P E D A G O G Y

26 MARCH (TIME TBD)

Performance in the Princeton University Museum:
“The Best New Work”
(please arrange to attend).

WEEK 8:

Performing Pedagogy I: Teaching (and Learning) as Theatre

Joseph Beuys, compiled by Carin Kuoni, *Energy Plan for the Western Man: Writings and Interviews with the Artist* (New York: Four Walls Eight Windows, 1993).

Shannon Jackson, *Professing Performance: Theater in the Academy from Philology to Performativity* (Cambridge: Cambridge University Press, 2004).

Bertolt Brecht, edited and translated by John Willett, *Brecht on Theatre* (New York: Hill and Wang, 1992); Part 1.

Examine / Be Aware of:

Bryant K. Alexander, Gary L. Anderson, and Bernardo P. Gallegos, eds., *Performance Theories of Education: Power, Pedagogy, and the Politics of Identity* (Mahwah, NJ: Lawrence Erlbaum, 2005).

Kathrin Jentens and Anja Nathan-Dorn, *Lecture Performance* (Cologne: Kölnischer Kunstverein, Belgrade Museum of Contemporary Art, and Revolver, 2009).

WEEK 9:

Performing Pedagogy II: Theory as Acting

Jerzy Grotowski, *Towards a Poor Theatre* (New York: Routledge, 2002).

Gregory Ulmer, *Applied Grammatology: Post(e)-Pedagogy from Jacques Derrida to Joseph Beuys* (Baltimore, MD: Johns Hopkins University Press, 1985).

Bertolt Brecht, *Brecht on Theatre* (New York: Hill and Wang, 1992); Part 2.

Examine / Be Aware of:

Richard Schechner and Lisa Wolford, eds., *The Grotowski Sourcebook* (London: Routledge, 2002).

Eugenio Barba, *The Paper Canoe: A Guide to Theatre Anthropology* (New York: Routledge, 1995).

Erin Manning and Brian Massumi, *Thought in the Act* (Minneapolis, MN: University of Minnesota Press, 2014).

Gregory Ulmer, *Teletheory* (New York: Atropos, 2004).

WEEK 10: Artists in School (and at the Podium)

- William Kentridge, *Six Drawing Lessons* (Cambridge, MA: Harvard University Press, 2014).
- Howard Singerman, *Art Subjects: Making Artists in the American University* (Berkeley, CA: University of California Press, 1999).
- Irit Rogoff, "Looking Away," in *After Criticism*, edited by Gavin Butt (Oxford: Blackwell, 2005): 117-34.
- Jan Verwoert, "Lessons in Modesty" *Metropolis M* 4 (August/September 2006): online at <http://metropolism.com/magazine/2006-no4/lessen-in-bescheidenheid/> (also published as "The Passion of Pedagogical" in *Nicosia This Week*, edited by Louise Døssing and others (Rotterdam: Veenman, 2008)).
- Rike Frank, "When Form Starts Talking: On Lecture-Performances," *Afterall* 33 (Summer, 2013): 4-15.
- Bertolt Brecht, *Brecht on Theatre* (New York: Hill and Wang, 1992); Part 3.

Examine / Be Aware of:

- Dan Graham, "Performance/Audience/Mirror" (1975):
https://www.youtube.com/watch?v=RjiLZ_AOtOA
- David Antin, *How Long is the Present* (Albuquerque, NM: University of New Mexico Press, 2014).
- David Antin, *Radical Coherency: Selected Essays on Art and Literature* (Chicago: University of Chicago Press, 2011).
- MoMA "Art Speech" Symposium (2011). Audio can be found at:
<http://www.moma.org/explore/multimedia/audios/248/3067> and
<http://www.moma.org/explore/multimedia/audios/248/3068>

WEEK 11: Performance as Critique / Critique as Performance

- Andrea Fraser, *Museum Highlights* (Cambridge, MA: MIT Press).
- Erika Fischer-Lichte, *The Transformative Power of Performance* (New York: Routledge, 2008).
- Monika Szewcyk, "Art of Conversation," Parts I & II: <http://www.e-flux.com/journal/art-of-conversation-part-i/>
- Vangelis Athanassopoulos, "Language, Visuality, and the Body: On the return of discourse in contemporary performance," *Journal of Aesthetics and Culture* 5 (2013): <http://www.aestheticsandculture.net/index.php/jac/article/view/21658/0>

Examine / Be Aware of:

- Bojana Cvejić, *Choreographing Problems: Expressive Concepts in European Contemporary Dance and Performance* (London: Palgrave/Macmillan, 2015).
- Derek P. McCormack, *Refrains for Moving Bodies: Experience and Experiment in Affective Spaces* (Durham, NC: Duke University Press, 2013).
- Recent work of: Fia Backstrom, Suzanne Bocanegra, Boris Charmatz, Ralph Lemon, Tino Sehgal, and the Jackson Pollock Bar.

**WEEK 12:
Open Week**

ASSIGNMENT TBD

**4 MAY
(TIME & LOCATION TBD)**

Final Project