

Week 11: SEVENTIES PLURALISM, cont.

Lecture 19, Performance / Intervention

key decade: 1970s
 terms: Process Art, Performance Art

I. From Happenings to Performance, 60s to 70s (to now)

A table of non-parallel points

	1950s	1960s	1970s	1980+
contexts, stimuli	photos of Pollock ptg. John Cage 1958 class Julian Beck Living Thtr. Artaud "Theatre of Cruelty"	Protests, "Be-Ins" Judson Dance Gp. Living Theater, cont. Phenomenology Media theory (McLuhan)	institutional critique Feminism Black Power Stonewall, Gay activism Post-struct. subject theory	Museum politics Identity politics AIDS
what they called it	"Happenings" and Environments	"Happenings" & Environments	"Performance Art" Site-specific art	"Body Art" Performance Art Installation
who & where	Cage, Kaprow Beats (NY, SF) Gutai <i>informels</i> (Mathieu)	Yves Klein Rauschenberg, Judson Minimals: Morris Pops: Oldenburg, Dine early feminists Ono, Schneemann Fluxus: Brecht, Paik Vienna Actionists (also V. Export)	Fluxus cont. "Womanhse" (LA) individuals: Acconci Schneemann Burden Beuys Long Oiticica	Individuals in performance, Collaboratives in installation

II. Differences:

A. 50s and early 60s performances split

- 1) between a cool, cerebral "abstracting" mode (Brecht, Robert Morris)
- 2) and a wildly theatrical sensual mode (Happenings, Oldenburg, some Kaprow)

B. 70s performance art was

- 1) edgier, more violent, more confrontational, more culturally political (sex & religion)
- 2) and demanded viewer acknowledge complicity

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LECTURE NOTES

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C. 80s+ performance art tended to emphasize labor, endurance, and a body critique of museums

III. Trans-national phenomenon?

A. Documentation of performance art traveled swiftly, internationally

B. Practitioners were eager to join forces with other avant-gardes (e.g., Schneeman's "Meat Joy" at the Paris Festival of Free Expression, Fluxus internationalism)

C. But there were strong national specificities (e.g. violent comedy of Vienna Actionists)

SELECTED IMAGES

seen before:

Oldenburg, Foto-Death, 1962 (NY)

Paik, Zen for Head, 1962 (Weisbaden)

Brecht, Three Aqueous Events 1963 (*Fluxus*, NY)

Ono, Cut Piece 1964 (Kyoto, New York, London)

Kubota, Vagina Painting, 1964 (NY)

Schneeman, Meat Joy 1964 (Paris, NY)

Long, Hundred-Mile Walk, 1971-2 (UK)

Matta-Clark, Splitting 1974 (Englewood, NJ)

New York/LA:

Schneeman, Fluxus Statement, 1964

Schneeman, Interior Scroll, 1975 (NY)

Acconci, Trademarks 1970 (NY)

Acconci, Seedbed, 1972 (NY)

Burden, Shoot, November 19, 1971(LA)

Burden, Trans-fixed, April 23, 1974 (LA)

Burden, Doorway to Heaven, November 15, 1973 (LA)

Germany:

on web, important: Beuys, How to Explain Pictures to a Dead Hare 1965 (Dusseldorf)

Beuys, Coyote: I Like America and America Likes Me, 1974 (NY)

Vienna Actionists:

Nitsch, Actions #48, Orgy-Mystery Theater 1970s? (Vienna)

Schwarzogler, Action 1965

Weibel (and Valie Export), Tapp und Tastkino, 1968 (Vienna?)

Export, Genital Panic 1969

South America and nomadic:

Oiticica, Parangolé, 1965 (São Paulo museum)

Oiticica, Tropicalia, 1965, 1969 (São Paulo, London, and posthumously)

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