

## Context: Art & Performance / Making Things Public

Performance as Material, Audience as Material, Perception as Material

### Angebot für

Bisheriges Studienmodell > Fine Arts > Bachelor Fine Arts > Kontext

Nummer und Typ	BKM-BKM-Ko.19H.012 / Moduldurchführung
Modul	Kontext
Veranstalter	Departement Fine Arts
Leitung	Edward Peter Thomasson
Anzahl Teilnehmende	maximal 15
ECTS	3 Credits
Lehrform	Discussion, Workshop
Zielgruppen	BA Fine Arts Students
Lernziele / Kompetenzen	<p>To provide students with a thorough understanding of the formal, practical, thematic and contextual implications of building and sharing performance-based work.</p> <p>To investigate performance as a material for making.</p>
Inhalte	<p>Performance is a powerful and vulnerable medium. This course will explore how these differing qualities can be nurtured and harnessed to become poetic tools. Taking the theatrical relationship between performer/s and audience as a starting point, the course will look at ways the performing body can be used as a material. The course will move between discussion group, workshop and presentation to investigate how meanings might be made and feelings can be shared in the act of one person/group watching while another person/group performs.</p> <p>We will look at and discuss the work of a number of artists, choreographers and theatre makers including Yvonne Rainer, Richard Maxwell, Peter Brook and Bertolt Brecht as well as working through exercises from Jacques Lecoq, which focus on the ways an audience watches and attempts to understand a performing body. From these starting points, we will work together and in groups, to look at how these can be turned into material for building and presenting performance based work.</p> <p>Alongside this formal process we will discuss the politics of making and sharing performance in public (with reference to writers and theorists such as Erving Goffman, Judith Butler, Sara Ahmed, José Esteban Muñoz and Audre Lorde). We will share and analyze moments where performance, performativity and theatricality operate in everyday life, and look at how these moments can be used as source material and be playfully subverted through enacted performance.</p> <p>The course will culminate in a day of live presentations which we will watch and discuss together.</p> <p>Edward Thomasson makes videos, plays and drawings about the ways implicit and explicit rules of social interaction shape our behavior. His work explores how performance is used to navigate personal, interpersonal and occupational problems in everyday life. His independent practice has been punctuated by</p>

collaborative performance projects with artist Lucy Beech. The performances they make together are conceived as imagined therapeutic systems, they are games that involve groups of people making soundscapes together.

Recent solo exhibitions include Rhythm And Blues, Westspace, Melbourne (2018); Together, Art Now Series, Tate Britain, London (2017, with Lucy Beech); Volunteers, David Roberts Art Foundation Studio, London (2016); Passive Aggressive 3, Frieze Live, Frieze London (2015, with Lucy Beech); The Present Tense, Chisenhale Gallery, London (2014); Passive Aggressive 2, Camden Arts Centre, London (2014, with Lucy Beech).

Bibliographie /  
Literatur

Sara Ahmed, The Cultural Politics of Emotions (2004)  
Peter Brook, The Empty Space (1968)  
Judith Butler, Bodies That Matter (1993)  
José Esteban Muñoz, Cruising Utopia: The Then and There of Queer Futurity (2009)  
Audre Lorde, Poetry Is Not a Luxury (1985)  
Richard Maxwell, Theatre For Beginners (2015)

Leistungsnachweis /  
Testatanforderung

Mandatory attendance (minimum 80 %); active participation.

Termine

Time: 09:15 - 17:00 o'clock

CW 41 (Monday to Friday): 07 - 11 October

Bewertungsform

bestanden / nicht bestanden