

Sound Studies and Sonic Arts

Summer Term 2018

Module Focus Seminar

Course Title Per-former/ceiver

Course Times and Location Tuesdays, 3 - 7 p.m. / LIE 318

Instructors [Daisuke Ishida](#)

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Course Description

Per-former/ceiver is a class for artistic praxis. Participants are encouraged to create an individual/group performance piece. (group work is only permissible if the individual work of each candidate can be clearly distinguished and assessed)

This seminar focuses on reflective practice and the artistic exploration of the performance/performer/perceiver and piece/participant/participation relationship, discovering ways of blurring the borders in between.

Starting from the critical essay "The Emancipated Spectator" by Jacques Rancière, we will take a look at a broad range of examples covering multiple disciplines from Allan Kaprow's Happenings, Fluxus performance events, to Tino Sehgal's body of work.

Can we modulate the perceiver's experience away from passivity and pure visual/audible, unreflective spectation of art? How can we take into account not only the artwork within a spatial setting but also the potentiality of the perceiver? Take a step back and decipher all possible components of the art/artist/spectator relationship.

A public showcasing of every work will conclude the project. Finding a venue and organizing of the performance will be part of this class.

Requirements for attending

Students must have read Jacques Rancière's "The Emancipated Spectator" before attending the first class.

Regular attendance and active participation is necessary.

Class is limited to 10 students.

Exam / Credit Points

2CP

A 10' presentation of an assignment

Students need to find their own approach to the theme and create a performance in accordance with said approach.

Public showcasing of the piece on July 10, 2018 (depending on available venue).

4CP

Proper documentation of the performance, including, written statement about the piece (max. 1 A4), documentation of the development process including photos, sketches, text etc. (max 10 pages, audio/video also possible) and video documentation of the performance (90 sec video). Due November 1, 2018.

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Module

2CP: Practice, Listening, Free Focus

4CP: Practice, Free Focus

Attendance

Regular attendance and active participation is expected. A 10' presentation of an assignment is expected.

Schedule

Tue	April 24	Introduction
Tue	May 15	Assignments, begin venue organization
Tue	May 22	Presentation of your ideas
Tue	June 12	Updates on projects, organizing the performance
Tue	June 19	Project discussion
Tue	July 3	Project finalization
Tue	July 10	(depending on available venue) Public performance

Site visits and the public performance may take place outside of regular seminar hours.

Supporting Media

Rancière, Jacques. *The Emancipated Spectator*. Artforum March 2007. New York, NY: Artforum International Magazine, 2007.

Rancière, Jacques. *The Emancipated Spectator (First English edition)*. Brooklyn, NY: Verso, 2009.

Atkins, Robert. Frieling, Rudolf. Groys, Boris. Manovich, Lev. *The Art of Participation 1950 to now*. New York, NY: Thames & Hudson, 2008.