Week 11: SEVENTIES PLURALISM, cont.
Lecture 1, 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

<table>
<thead>
<tr>
<th>1950s</th>
<th>1960s</th>
<th>1970s</th>
<th>1980+</th>
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<tbody>
<tr>
<td>contexts, stimuli</td>
<td>Protests, “Be-Ins”</td>
<td>institutional critique</td>
<td>Museum politics</td>
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<td>John Cage 1958 class</td>
<td>Feminism</td>
<td>Identity politics</td>
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<td>Julian Beck Living Thtr.</td>
<td>Black Power</td>
<td>AIDS</td>
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<td>Artaud “Theatre of Cruelty”</td>
<td>Phenomenology</td>
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<td>‘‘Happenings” and Environments</td>
<td>Media theory (McLuhan)</td>
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<td>what they called it</td>
<td>“Happenings” &amp; Environments</td>
<td>“Performance Art” Site-specific art</td>
<td>“Body Art” Performance Art Installation</td>
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<td>who &amp; where</td>
<td>Cage, Kaprow</td>
<td>Yves Klein</td>
<td>Fluxus cont.</td>
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<td>Beats (NY, SF)</td>
<td>Rauschenberg, Judson</td>
<td>“Womanhse” (LA)</td>
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<td>Gutai informels (Mathieu)</td>
<td>Minimals: Morris</td>
<td>individuals:</td>
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<td>Pops: Oldenburg, Dine</td>
<td>Acconci</td>
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<td>early feminists Ono, Schneemann</td>
<td>Schneemann</td>
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<td>Fluxus: Brecht, Paik</td>
<td>Burden</td>
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<td>Vienna Actionists (also V. Export)</td>
<td>Beuys</td>
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<td>Long</td>
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<td>Oiticica</td>
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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
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., Schneemann’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)
Schwarzkogler, Action 1965
Weibel (and Valie Export), Tapp und Tastkino, 1968 (Vienna?)
Export, Genital Panic 1969

South America and nomadic:
Oiticica, Parangolê, 1965 (São Paulo museum)
Oiticica, Tropicalia, 1965, 1969 (São Paulo, London, and posthumously)