Performance, Happening, Action and Social Sculpture

“Contact between one person and another may be a work of art — but not unconditionally.” — Paweł Freisler, text written on the white cube created at Oskar Hansen’s studio in Fine Arts Academy in Warsaw, 1965-67.

Description
This course is designed to introduce you — through study of historical examples and practice of art — to various performative art forms developed by artists. It will present you with the possibilities that performance art offers. We will also look into sustainable ways of practicing art and talk about ways of documenting work with emphasis on the effects that documentation has on perception of performance art.

The 1st portion of the course will be conducted from June 4th till 15th, 2018. The 2nd portion will take place between August 6th and 17th, 2018. Final presentations -- August 18-19, 2018.

During the first portion, the course will incorporate time for presentations, exercises, critiques and discussions. The second will focus on performance re-enactments, development of your own work, concluding with a presentation of final works and a course publication.
First Portion (June 4-15)

Day 1 (Monday, June 4th)
Introduction. Opening presentation (and discussion) of what performance is. Screening of historical examples, including works of the instructor. Information about Friday excursion.

Days 2-4 (Tuesday - Thursday, June 5th till 7th)
You will be asked present an ‘object of inspiration’ to the group. This is something that has significantly influenced the development of your practice to date. We will discuss and allocate chosen ‘objects of inspiration’ to work with. We will talk about ideas, about various ways that you could initiate and direct the resulting works. We will note places, resources, people and areas of interest.

Day 5 (Friday, June 8th)
Trip to Umea Performance Center (one of Sweden’s most modern training facilities with an area of over 7000 sqm adapted to health and well-being.)

Days 6 - 10 (Monday - Friday, June 11th till 15th): Group reflection and feedback. By this point you may have ideas to work with. We will discuss approaches to developing them, understand the nuances and maneuvers required to embody and really understand the intention embedded within what you are doing.

INTERLUDE
There is a 7-week period until the next meeting. Use this time to further develop and design your project. Write down questions, conclusions, ideas.

Second Portion (August 6-17)

In the first week (August 6-10) each of you will select, re-enact and document a historical performance art piece.

In the second week (August 13-17) you will work on developing your own works to be presented to an audience on August 18-19. Each of you will meet individually with the instructor to discuss progress of their final presentation and your contribution to the course publication.

August 18-19
Final presentations and the official release of the course publication.

Suggested research on works and ideas of:
Elsa von Freytag-Loringhoven
James Lee Byars
Florence Jung
Pawel Freisler
Marina Abramovich (and Ulay)
Tehching Hsieh
Honorata Martin
Andy Kaufman
Suggested readings:

*The Walk*, Robert Walser
*The Afternoon Interviews*, Marcel Duchamp
*I’m Full of Byars*, Simon Critchley
*Half Empty*, Łukasz Gorczyca, Łukasz Ronduda
*Avalanche, journals 1970-76*

Work of the instructor:
http://www.dawidradziszewski.com/artists/Pawel-Kruk/
https://vimeo.com/pawelkruk
http://www.rijksakademie.nl/ENG/resident/pawel-kruk
https://www.flashartonline.com/2013/01/pawel-kruk-illegitimate-business-review/