Physical spaces tell stories. Every place inhabited by human beings is infused with narrative. The spaces we move through in our daily life are constantly telling us stories about “how to behave” or “who we are” within that space. They speak to us. Soothe us. Even yell at us. The stories that are told by the spaces that surround us shape us just as much as we shape them. It is in this dialogue—of creating space and it creating us—that we become who we are and who we hope to be.

Gan Golan, excerpt from essay “A space for new stories”

Beyond Zuccotti Park

This is a studio course that will introduce you to various aesthetic strategies used to create site-specific performance/art works. Through a series of progressive exercises, using different artistic mediums, you will use variety of structures to create site-specific studies in an ever widening scope. We will begin with ourselves as a site, expand to our classroom, our associated communities and the public and private spaces that comprise our urban environment. Along the way we will be exploring what skills and tools we have and need to acquire to develop as artists working in this field. The course will culminate in the creation of your own site-specific works which can be hypothetical proposals, further developments of studies you have created earlier in the course or new short works that the class will travel to view.

The course will also include reading about and viewing documentation of site work by seminal artists in this field as well as a limited number of critical writing assignments to develop our thinking about the aesthetics and politics embedded in site practice. We will be exploring core inquiries into the intent of site work, the latent meaning embedded in place/space, the nature of audience/performer relationships, the ethics involved in artist/community interactions and the ways in which site works function as a forms of activism.

"Site-specific" is a term frequently associated with the visual arts but since the Happenings of the 60's and 70's, a body of work termed "site-specific performance" has evolved as highly structured works of art that are designed around, for or because of place. In the streets, in fields, deserts, forests, garbage dumps, abandoned buildings, on the border, aboard boats, in virtual space and outer space, this genre has unleashed the power of performance to indelibly mark our sense of locational identity and investigate notions of space/place/non-place. As site artists confront the matrix of social forces and overlapping communities that relate to a given site, their aesthetics, creative processes,
forms and goals have shifted. How are they blurring the lines between art and activism, art and urban renewal, art and spirituality, art and real life? These are some of the questions we’ll explore through our practice in making site work and through in-class discussions.

**Goals:** To acquire a broad-based understanding of the historical, sociological, and aesthetic knowledge of socially engaged artistic practices within the field of contemporary site-specific performance/art. To develop the imagination, flexibility, and multifaceted thinking necessary for success as artists responsive to contemporary social and environmental conditions.

**Objectives:**
Through response papers to critical readings, class discussions in response to viewings of seminal works and reflections on guest lecturers/site-specific practitioners visits, evidence an understanding of the history and evolution of the field of site-specific performance/art.

Participate in-class exercises and trainings designed to enhance artistic skills and apply these acquired skills to the creations of site-specific performance/art studies in several artistic mediums.

Demonstrate the ability to think creatively, work collaboratively and problem solve as part of the creative process.

Learn about different research strategies and employ them as part of the creative process-as evidenced creative work.

Develop sophisticated, original and doable concepts for site-specific performance/art projects with clear objectives as evidenced in final site-specific performance/art project presentations.

**Requirements**
**Attendance and Participation:** Any unexcused absences may lower your grade. This class is both experiential in nature and will require your regular attendance and invested participation in class activities, and rehearsals outside of class as well scholarly investigations into the social theories and issues that underlie the practice. Please come to each class having done any required work on assigned site studies, readings and writing assignments- and prepared to participate in “on your feet” class activities as well as in discussions. Late arrival (more than 15 min.) will count as half an absence.

If you need an accommodation based on the impact of a disability, you should contact me to arrange an appointment as soon as possible. At the appointment we can discuss the course format, anticipate your needs, and explore potential accommodations. I rely on the Center for Students with Disabilities for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not previously contacted the Center for Students with Disabilities, I encourage you to do so.
**Late Assignments:** Late assignments, as a rule, will *not* be permitted. Only in extraordinary circumstances will late assignments be accepted. Late assignments may be accepted at the discretion of the instructor, but may be given a reduced grade.

**Assignments:** Promptness in completing class assignments and required readings is a requirement. However, circumstances may arise which make it impossible to complete class requirements on time. When such circumstances occur, appropriate arrangements must be made in advance whenever possible. You are expected to have prepared thoroughly for each class. Preparing site studies as per schedule is a requirement. Preparation also includes any outside rehearsal or preparation to prepare site studies individually or in groups, reading the assigned readings prior to class, summarizing the content and being prepared to discuss it; listing questions or reactions to the material; and making connections between concepts in readings, videos we view and your own artistic practice. Print out readings and bring to class or have them available on your laptop during class.

Readings and other assignments are listed in a box below date they are assigned and should be completed by next class meeting unless otherwise stipulated. There is also a Summary of Readings and Assignments in Resources folder. Writing assignments will include written responses to classmates’ site studies and SoundWalk, a community voices script and a proposal for your final site-specific work. Site studies will include a performance piece for Union Square, an audio tour, the creation of a community sourced script, and a final site-specific project. Details of assignments to be discussed in class. You can expect to have approximately 4-5 hrs of work outside of class time each week.
## Syllabus in Detail

### Week 1

**Thursday 9/5  Introduction to Site-Specific Performance/Art**  


### Week 2

**Thursday 9/12 Reading a Site: Public Space, Public Sphere**  
Discuss readings. Examine educational space with relationship to readings. Create short studies based on classroom as material and discursive site. Form teams for Union Square research. View Krzysztof Wodiczko: *Lincoln Project* Natalie Bookchin: *Mass Ornament*, Shannon Hummel’s “Bench”


### Week 3

**Thursday 9/19 Union Square Research: Reading a Site**  
Meet in Union Square weather permitting. In teams conduct research per hand outs. Find a spot within Union Square that you would like to use as site for your Union Square Performance Score Study. Document it. Return to classroom- discuss issues that relate to Union Square as a site-time permitting.

**Assignment: Due 9/26**  

### Week 4

**Thursday 9/26 Union Square Performance Scores**  
Meet in Union Square by Ghandi Statue to workshop site pieces via performance score structure on handouts. Have your research available to you.

**Assignment: Due 10/3**  
Purchase Soundwalk tour and download to your phone, ipod, or ipad. [http://www.soundwalk.com/#/TOURS/](http://www.soundwalk.com/#/TOURS/) Choose a tour and do it before next class.
Write a 2 page response. Analyze the aesthetic elements used in the audio score: sound effects, narration, and character. What devices does the narrator use to guide the listener? What research is evident? What role does the narrator play? How does this audio tour change your experience of a specific site?

Start to identify an area/site for your own audio tour. You can choose to do this with partner or do it individually. Begin to do research and develop an aesthetic concept for your piece. Technology used can be an ipod, iphone, MAC laptop and edit using Garage Band or other program like Protools if you are familiar with it. Please put the audio file you created on a CD and bring to class or you can upload to NYU Streams. Make sure to label your disc/file with your name(s), title of assignment and of piece. If the technical requirements of this assignment are a challenge, please see me. Not everyone has access to the appropriate equipment but we can problem solve. Final Audio Tour due 10/17.


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**Week 5**

**Thursday 10/3 Site-Specific Walks: Audio Tours Training**

Discuss Soundwalk tours and details of audio tour assignment. Listen to Janet Cardiff. Training on audio recording and editing. Ant Hampton, Tim Etchell’s *Library: The Quiet Volume*

http://www.youtube.com/watch?v=hgGMKZQVPRo&list=UUOmXGI6XXw0Qp_NKyVEcFRw&index=6&feature=plcp: http://www.youtube.com/watch?v=3wfg9e0p5UA

**Assignment:** Due 10/17: Work on your audio tour. Bring it to class on 10/17: 2 copies on 2 CDs or upload to NYU S


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**Week 6**

**Thursday 10/10 Community Voice & Civic Engagement**

Discuss how site-specific works have re-defined relationships with audience and provided platform for civic dialogue. Graffitti critical issues of our time. Form affinity groups, identify issue and interviewees. Role Play interviews. Go over Interview Tips and form questions. View works based in community sourced texts: Sojourn Theatre, Anna Deveare Smith, Ping Chong, The Civilians. Attend Index of the Disappeared talk 6:30-8:30 pm at Kimmel.

**Assignment:** Due: 10/17: Finish Audio Tour

Plan Interviews: Identify people to interview who may have different p.o.v. on your issue. Schedule interviews to take place between 10/17-10/24. Attend Dance on the Greenway! 10/12 Shows 1 and 4 pm www.dtetc.com
Week 7  
**Thursday 10/17 Community-Based Script Development-Guest from Ping Chong Company**  
Hand in CD of your audio tour and exchange other copy with a partner.  
Training on community sourced script development  
Mid-term check-in.  
Where have you felt limited by lack of skills, knowledge, tools or models? Hand out Final Project directions and discuss.

**Assignment:** Due 10/24: Record an interview with someone with a point of view and experience related to the issue your group is investigating. Transcribe, email to your team members and at least one member of each group should bring their laptop to next class with the group’s interviews on it.  
Do the audio tour you were given. Write a 1 page response modeled on response paper you wrote for Soundwalk. Bring 1 hard copy to class and email to creator: Conduct interviews, transcribe, share with team members. Do any research you might want to include. Make sure one team member has all transcribed interviews in electronic form so you can work on scripts in class on 10/24. **Reading:** Due 10/24: Read sections of Witness Our Schools, Sojourn Theatre script. Google *Roadkill* – produced by St. Anne’s Warehouse and Working Theatre’s *La Ruta*.

**Week 8  
Thursday 10/24 Script Development**  
In class time to work on scripts. Discuss final projects.  
View other examples of community-sourced projects. Lacy-Whisper the Waves, Bowers-Red Hook Projects

**Assignment:** Due 10/31: Finish scripts and rehearse for in-class readings on 10/31.

**Week 9  
Thursday 10/31 Community-Based Script Readings**  
In class readings of scripts. Brainstorm site-specific staging and relationship to audience.


**Week 10  
Thursday 11/7 Transgression to Occupation: Site-Specific Performance as Activism Guests from Index of the Disappeared**  
Discussion with guest artists.  
View documentation of protest that use aesthetic strategies of site-specific performance.  
Notice and analyze how these protesters use both the metaphoric content of site and
aesthetic tools to increase the impact and visibility of their actions. Reverend Billy- The Church of Stop Shopping, Billionaires for Bush/Romney, Pussy Riot.

**Writing Assignment:** Due 11/14: Identify site and begin to develop concept for your final project. Begin doing primary and secondary source research as part of your creative process and document. Write a one page proposal for your project, bring hard copy to class next week. Be prepared to present your ideas to class. **Reading:** Due 11/14: Phillips, Patricia C. Creating Democracy: A Dialogue with Krzysztof Wodiczko.” *Art Journal* 62.4 (Winter 2003): 32-47.

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**Week 11**

**Thursday 11/14 Site-Specific Interventions**

View and discuss site-specific art interventions by Krzysztof Wodiczko, The Yes Lab, Mary Miss, Carlson/Strom.

Discuss and summarize some of the models of site-specific works we have explored. Present final project ideas.

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**Week 12**

**Thursday 11/21 Final Project Development**

Time in class to work on final projects. Make final decisions as to whether you want to form teams or work individually. Brainstorm with class. Schedule final project showings/presentations.

**Assignment:** Continue to develop your final site projects. Read, research and rehearse as needed to further develop. Document your research. Work on the written proposal for your final project due 12/5. See Final Project Guidelines.

11/28 No Class. Happy Thanksgiving!

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**Week 13**

**Thursday 12/5 Final Project First Showings**

If time: view *Royal De Luxe* Discuss role of beauty and spectacle as end in and of themselves and as subversive strategies.

**Assignment:** Due 12/12 Continue work on final projects.

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**Week 14**

**Thursday 12/12 Final Project Final Showings**

In class presentations. Reflection on course. Course evaluation forms.
Grades are based on:
Site Studies
  Union Square Performance Scores 10 %
  Audio Score 15 %
  Community-based script 15 %
  Total 40 %
Final Project 35 %
Writing Assignments 10 %
Class Participation 15 %
Total 100 %

Grading Equivalence:
A=93% and above; A-=90%-92%; B+=87%-89%; B=83%-86%; B-=80%-82%; C+=77%-79%; C=73%-76%; C-=70%-72%; F=below 70%

Academic Integrity: "As a Gallatin student you belong to an interdisciplinary community of artists and scholars who value honest and open intellectual inquiry. This relationship depends on mutual respect, responsibility, and integrity. Failure to uphold these values will be subject to severe sanction, which may include dismissal from the University. Examples of behaviors that compromise the academic integrity of the Gallatin School include plagiarism, illicit collaboration, doubling or recycling coursework, and cheating. Please consult the Gallatin Bulletin or Gallatin website (http://gallatin.nyu.edu/academics/policies/integrity.html )"

Incompletes: Only in extreme circumstances should students consider not completing course work and taking a grade of Incomplete. If such circumstances arise that course work cannot be completed in a timely fashion, and a student wishes to take an Incomplete, this must be discussed and approved by course instructor prior to end of course and a specific timetable agreed upon for completion of course work.