

PERFORMANCE AS COUNTER-CHOREOGRAPHY AND SITUATED INSCRIPTION

August 6 – 25, 2018

Laboratório de Crítica – Universidade Federal do Rio de Janeiro, Brazil

Offered to the Hemispheric Institute network in conjunction with the 2nd *Trans-In-Corporados: Building Networks for International Dance Research Seminar*.

Course Instructors

Lidia Larangeira (UFRJ)

Sérgio Andrade (UFRJ)

Performance Workshop Instructors

Julian Blaue (GER/NOR)

Mariana Lemos (PT/ BRA)

Course Description

This course proposes to think performance as a counter-choreographic practice to the commodification of life—in the body, in the spaces of the city, and in social relations and exchange. It is organized in four modules: *Module I – Choreographies of Neoliberalism and Rebellion (15h)*, with the collaboration of the German artist based in Norway, Julian Blaue; *Module II – Body, Writing, and Gentrification (15h)*, with the collaboration of the Brazilian artist based in Portugal, Mariana Lemos; *Module III – Performance Laboratories (9h)*, during which the students will dedicate themselves to personal performative experiments in dialogue to the questions raised during the course; and *Module IV – Weaving Networks in Trans-In-Corporados (21h)*, during which students will attend the 2nd *Trans-In-Corporados: Building Networks for International Dance Research*, an international seminar lead by LabCrítica and PPGDan – UFRJ, which this year proposes to take the intersection of the fields of Dance Studies and Performance Studies as a starting point to interrogate their response to these times of crisis and *desgoverno* (“misgovernment”), and to the ultra-conservative turns taking place in Brazil, the Global South, and the world at large (see more info [here](#)).

All modules will be held at the Rio Art Museum – Museu de Arte do Rio (MAR) – and in the Port Area of Rio de Janeiro, an epicenter of gentrification in the city designed to host major corporate event, including the 2014 World Cup and the 2016 Olympics. Since the demonstrations of June 2013, and responding this intense commodification of the city, Rio de Janeiro has become a global laboratory of rearticulation of the limits of public space, politics, and resistance. Through readings, cartographies, analysis of performances, dances, and body-writing exercises, students will establish critical dialogues with the conflicting memories of the region that are embodied in the social relations of urban space. Students are encouraged to bring their personal creation tools to use for their projects, such as: laptops, digital cameras, voice recorders, drawing materials etc.

Participants are required to complete all assigned readings before class. We strongly suggest that participants do ALL of the reading before traveling to Rio de Janeiro.

Academic credit and requirements

Students from Hemi member institutions may receive credit for this course by arranging an independent study with Hemi-affiliated faculty at their home institution. The course consists of a total of 60 contact hours over the 3-week period, along with readings and daily class

preparation. **NYU students may apply** to receive independent study credit for this course during Fall 2018, but those credits will count towards the 12-credit maximum in which full-time students may enroll in any given semester. Students seeking to receive credit will be required to produce either a critical essay on a specific topic or work that engages course readings and discussions or a performance text (dramaturgies for lecture-performance or video performance, experimental texts or scripts, choreographic cartographies, etc). Work from the course will be published on LabCrítica website. Students wishing to receive credit from their home institutions must submit their work no later than September 30, 2018.

Language and translation

This is a bilingual course in Portuguese and English. Most of the readings will be made available in both languages and discussions will take place in and across both languages. We strongly recommend that alongside English, applicants have intermediate to advanced fluency in either Portuguese or Spanish. We are keenly aware that mutual understanding across our linguistic differences will require a collective effort on the part of all participants. This will mean speaking slowly and clearly, and translating for you classmates and colleagues. We will invite everyone to participate as active interpreters in this collective exercise — one which we hope can help us model the change we want to see and the world we want to inhabit.

Module I: Choreographies of neoliberalism and rebellion (15h)

August 6 – 10th, MAR

Class 1 – Articulating choreography and politics: Introduction

Readings:

- Susanne Foellmer, *Choreography as a medium of protest*
- André Lepecki, *Choeropolitics and Choreopolice*
- André Lepecki, *Inscribing Dance*

Analysis of video:

- “*Seja Patriota*”, produced by MBL available on Youtube; images of public demonstrations and protests available on Youtube and social medias.

Class 2 – On engagement, resistance, and performance:

Readings:

- Diana Taylor, *The Politics of passion*
- Henry David Thoreau, *Civil Disobedience*
- Vladimir Safatle, *Só mais um esforço*

Analysis of Artistic Works:

- William Pope.L, Jayme Figura, Marcia X, Berna Reale, Regina José Galindo.

Class 3 – Workshop Julian Blue: Lecture-performance and Rebellion in the Age of Neoliberalism (part 1)

Readings:

- Judith Butler, *Notes Towards a Performative Theory of Assembly*

- Luc Boltanski, Ève Chiapello, *The New Spirit of Capitalism*, Part 3, Chapter 7: *The Test of The Artist Critique*.
- Marielle Franco, *UPP – a redução da favela a três letras*, Available at <https://app.uff.br/riuff/>
- Milton Santos, *Por uma outra globalização*. Available at <https://yadi.sk/i/sjWiyi8rqBipQ>

Analysis of artistic works:

- Jérôme Bel, *Veronique Doisneau*. *Vídeo*: <https://www.youtube.com/watch?v=OluWY5PInFs> (don't forget to see all 4 parts of this video) ;
- Xavier Le Roy, *Product of Circumstances*. *Vídeo*: <https://www.youtube.com/watch?v=ffDoMK12LO4>

Performance exercises

Class 4 – Workshop Julian Blue: Lecture-performance and Rebellion in the Age of Neoliberalism (part 2)

Readings:

- Pierre Bourdieu, *Lecture on the Lecture*, in: *In Other Words, Essays Towards a Reflexive Sociology*
- Bojana Kunst, *Artist at Work, Proximity of Art and Capitalism*, chapter 2.3 : *The Work of the Performance Artist*

Performance exercises

Class 5 – Workshop Julian Blue: Lecture-performance and Rebellion in the Age of Neo-Liberalism (part 3)

Analysis of artistic work:

- Sibylle Peters, *LECTURE THEATRE 1700 - 2000: index of persons (incomplete)*: <https://www.youtube.com/watch?v=aW881m6lm0k>

Performance exercises

Module II: Dance, situated inscription, and gentrification (15h)

August 13 – 17th, MAR and Port Area of Rio de Janeiro

Class 1 – Right to the city, right to the dance

Readings:

- David Harvey, *Rebel Cities*, part 1 – Right to the City (Chapter 1);

- Sérgio Andrade (Only English), *Baderna and Autoimmunity on Street Demonstrations in Brazil: Overflowing the right to the city, the right to dance*
- Sérgio Andrade (Only Portuguese), *Quando pensamento vem dançando, quando a soberania treme* (Chapters: 2. Right to philosophy, Right to dance... assim mesmo na língua do outro; 5.3 *De outra turbulência: chamado de/ chamado à baderna*).

Analysis of artistic work:

- *Lotes Vagos* (Project), *Era o Hotel Cambridge* (Documentary), Paulo Nazareth, Ana Rita Teodoro (MeTe), Clara Domingas, c.e.m

Class 2 – Writings and performativities on the floor of the city

Readings:

- Jacques Derrida, *Event Context Signature*
- Paola Berenstein Jacques, *Errâncias Urbanas: a arte de andar na cidade*

Additional reading:

- Anamelia Bueno Buoro et al, *Cidade-palimpsesto: reescrituras de espaços urbanos e equipamentos culturais*

Writing-performance exercises

Classes 3, 4 and 5 – Workshop Mariana Lemos: Art Does Not Ask For Permission (in partnership with Núcleo de Pesquisa, Estudos e Encontros em Dança)

Part 1 – Hands – Space

Playing with some actions, finding oneself in the definition of a gesture. Diving together. Getting closer-further away, catching-letting go, pushing-being pushed, yielding, regulating the tone of the touch of someone who writes with a pen, or a feather, with your finger tips... listening to the gesture being born from hearing the movement that it brings.

Part 2 – Eyes – Time

Let the landscape come to you, become a cloud. Going into the landscape. Focusing and not focusing. Framing and not framing. The memory updated in the street. The naked truth of the life in the street. Blinking. Looking at something close by and looking at something far away, together.

Part 3 - Mouth – Rhythm

The birth of language inside the body. The path of words. The sphere of the mouth, the roof of the mouth. Babbling. Yes. No. The whole gesture.

Reading:

- A arte que não pede licença para acontecer. (Art does not ask for permission) Mariana Christ Lemos, 2014.
<http://www.portalanda.org.br/anaisarquivos/2-2014-10.pdf>

Sites:

- CRU: <https://corporesistentenaurbe.wordpress.com/>

- c.e.m - centro em movimento [link](#)

Film:

- *Do corpo à palavra* - [link](#)

Module III – Performance Laboratory (9h)

August 20 – 22nd, MAR and Port Area of Rio de Janeiro

Classes 1, 2 and 3:

- Performance laboratory of students guided by instructors.

Module IV – Weaving networks in *Trans-In-Corporados* (24h)

August 23 – 25th, MAR and Port Area of Rio de Janeiro

Classes 4, 5 and 6:

- Attend 2nd *Trans-In-Corporados: Building Networks for International Dance Research*, Museu de Arte do Rio. *Trans-In-Corporados 2018* is a trilingual event (Portuguese, English, and Spanish). Simultaneous translation will be provided only at main conferences and debates. The program includes lectures, courses/residencies, panels, debates, book releases, and a showcase of artistic experiments at the MAR and other locations in the port area of Rio de Janeiro.

Course ends August 25th