Performing the Past, Spring 2001, Lecture 8

Warhol, Birth of Venus after Botticelli

Warhol, 4 Marilyns Reversal Series

Warhol, Mao

Warhol, 100 Cans
How does one read theatre differently after the invention of film?

Artaud, Grotowski

Performance after internet, any hypotheses?

A certain usefulness to uselessness in art

Dadaist destruction of aura

not contemplation or distraction, but shock into action

épater la bourgeoisie

but does shifting, shocking editing produce analytic response, or a new kind of perceptual inertia? (238)
Epilogue

Fascism takes control of film medium & suppresses its critical function, proposes aura of dictator, aestheticized politics

“This February, in reaction to YO MAMA'S LAST SUPPER, a photograph by Renee Cox in the exhibition COMMITTED TO THE IMAGE: CONTEMPORARY BLACK PHOTOGRAPHERS at the Brooklyn Museum of Art, Giuliani declared that he would appoint a commission to set ‘decency standards’ to keep such work out of art institutions which receive public money.”

-- http://www.artswire.org

John Heartfield, Adolf the Superman: Swallows Gold and Spouts Junk
Chris Ofili, *The Holy Virgin Mary, 1996*
paper collage, oil paint, glitter, polyester resin, map pins, elephant dung on linen
Eisenstein, *Film Form*, essays circa 1929-1936
most essays written in post-NEP period in Soviet Union
a breakdown in acceptance of formal innovation in service of
social innovation
Lunacharsky *et alia* suggest retreat to a “socialist realism”
Eisenstein carefully trying to suggest how a kind of aesthetics
of disjunction is still vital, even in realism
invokes language of historical materialism and dialectics,
although not always a practitioner of either in his
writing (i.e. terms like “realism,” “conflict,” “nature”
often seem relatively unproblematic when he uses them)

Basic suggestion that meaning is contextual, or takes place in a field of
differences, conflicts, comparisons, contrasts
Leads him to place *shot* as secondary or instrumental to *montage*
(Ozu & Mizoguchi some interesting examples of film less
grounded in montage, perhaps more in shot)
Simple examples of contextual nature of signs
   a) sometimes the way to change an actor’s acting is to change how others react, or change what frames action, not actor per se
   b) go make something meaningful w/ one thing; it’s hard
In-class exercise w/ montage

Showing of *Opening Night*
   Bldg. 370, Rm 370, 7:30pm
   improvisational techniques of actors
   rooted in Stanislavskian/Method techniques of character
   hand-held camera, obscured views, decentred camera angles
   reinforces improvisational sense
   yet whole film extremely scripted,
   and also about getting out of social scripts
   emotional memory of ghost becomes decidedly more complicated
   here than a version of realism as the imitation of material, or material of realism becomes more complicated
Le Tigre, “What’s Yr Take on Cassavetes”