



Left to right: Adrian Piper, *Catalysis* (1970); Stephen Varble, *Fountain of Safety* (1975); Papo Colo, *Superman 51* (1977); Betsy Damon, *7000-Year Old Woman* (1977)

Street Actions: Public Performance Art and the City of New York in the 1970s & 1980s

JFKI 32115 / MA graduate seminar / Winter Semester 2020-2021 / Wednesdays 2.15-4.00pm

Prof.Dr. David J. Getsy

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Course description

This seminar will examine how New York City's urban spaces enabled the proliferation of performance art in the 1970s and 1980s. The tumultuous shifts in the economic landscape of New York City facilitated new modes of non-commercial artistic practices that turned away from the commodified object and toward performance, event, and action. We will study the ways in which artists created disruptive public tactics, urban interventions, infiltrations of institutions, and public protests. Emphasis will be placed on performance art at public sites, often unauthorized and unsanctioned. A central question will be how artists actively sought unexpected audiences and new locations for performance in order to contest mainstream narratives of race, sexuality, and/or gender. Case studies will include Adrian Piper, Scott Burton, Betsy Damon, Tehching Hsieh, Mierle Laderman Ukeles, Stephen Varble, Pope.L, Papo Colo, Tseng Kwong Chi, Lorraine O'Grady, and ACT UP. From eroticism to activism, performance art interacted with the city's urban geography, contested zones, and infrastructure. We will examine how performance artists in these decades made the street the stage and confronted new audiences.

Assignments and credit

Note: Students requiring accommodations for class discussions or assignments should be in touch with the professor at the start of term.

READINGS: Assignment #1 (active participation + full credit students)

Readings are listed under the day that they will be discussed. Students are expected to come to each class prepared to discuss the assigned readings. Each 90-minute course session will be focused primarily on our examination of the assigned texts, the artists they discuss, and their methods. **All readings should be completed thoroughly before submitting your discussion prompt on Tuesday evenings (due 9pm on Tuesdays).** Some sessions have required viewing before class of videos or websites. URLs are listed. These are considered required assignments.

On the Blackboard site, there will be an online library of PDFs of all “Reference Texts” listed under each session. These are not required, but they may be helpful in finding more information or in preparing a research paper.

PARTICIPATION: Assignment #2 (active participation + full credit students)

Students are expected to attend all sessions, and they must **participate in course discussion** in at least **six** different sessions (hopefully more).

On the morning of each class, students should read the compilation of discussion prompts on Blackboard that were due the night before.

DISCUSSION PROMPTS: Assignment #3 (active participation + full credit students)

For each class, students should post on Blackboard one **discussion prompt** of 2-4 sentences that contains a comment or question on the readings. You may frame your prompt as questions or statements, but each should raise issues that can be the topic of conversation. Discussion prompts must be submitted each **Tuesday at 21.00hr CET at the latest**.

You may choose to focus on one reading or to address all of that week’s assignments. Discussion prompts should *not* be questions about facts or background contexts; they should address directly the writer’s argumentation or the artists’ work. Discussion prompts are not required for the introduction, museum day, or alternate lecture day.

*To receive active participation or full credit, **all eleven** discussion prompts must be submitted by the last day of class (24 February 2021). **A minimum of six** must be submitted on time (Tuesdays at 9pm CET).*

RESEARCH PAPER: Assignment #4 (full credit students)

A research essay on a topic directly related to the course is required. Papers should be 5000-7000 words and illustrated. An abstract (250 words) and bibliography is required by **24 February 2021**, and final papers are due **31 March 2021**. Papers should be standard, double-spaced typed pages. *Word counts listed above are exclusive of bibliography, captions, and endnotes.* Final bibliographies must contain **at least 20 items** from valid sources. Acceptable sources are books, exhibition catalogues, and articles from scholarly journals only. Websites, blogs, or encyclopedias (online or otherwise) are not acceptable sources (though they may be objects of interpretation).

Course calendar

Please be aware that, due to the ongoing Coronavirus pandemic, dates and assignments may change throughout the course of the term.

A 4 November 2020

Introduction: Histories of Unauthorized Performance Art in New York City

Required reading:

1. Hoberman, J. "‘Like Canyons and Rivers’: Performance for Its Own Sake." In Jay Sanders, ed., *Rituals of Rented Island: Object Theater, Loft Performance, and the New Psychodrama—Manhattan, 1970-1980*, exh. cat., Whitney Museum of American Art (New Haven: Yale University Press, 2013), 9-25. **[No discussion prompt is required.]**

In-class screenings:

- Tosun Bayrak, *Love America or Live*, 1970 (documentation by Videofreex)
- Stephen Varble, *Blind Walk*, 1972 and Geoffrey Hendricks, *Times Square Meditation*, 1970

Reference texts:

- Goldberg, Roselee. *Performance: Live Art 1909 to the Present*. London: Thames & Hudson, 1979.
- Goldberg, Roselee. "Performance: The Golden Years." In Gregory Battcock and Robert Nickas, eds., *The Art of Performance*. New York: E.P. Dutton, Inc., 1984. 71-94.
- Kuhn, Annette. "Why Is Performance Art Different From All Other Art?" *Village Voice* (22 February 1976): 84-86.
- Howell, John. "Performance: State of the Art in Arts." *Art-Rite* 10 (Fall 1975): n.p.

B 11 November 2020

Street Works, SoHo, and the Institutions of Performance Art

Required reading:

1. Shkuda, Aaron. "Moving Art Downtown." In *The Lofts of SoHo: Gentrification, Art, and Industry in New York, 1950-1980* (Chicago: University of Chicago Press, 2016), 107-32
2. Dezeuze, Anna. "In Search of the Insignificant: Street Work, 'Borderline' Art and Dematerialisation." In Ileana Parvu, ed., *Objects in Progress: After the Dematerialisation of Art*. Geneva: MetisPresses, 2012. 35-64.
3. Lippard, Lucy. "The Geography of Street Time: A Survey of Streetworks Downtown." [1976] In *Get the Message?: A Decade of Art for Social Change*. New York: E.P. Dutton, 1984. 52-66.
4. Vito Acconci statement in "New York Today: Some Artists Comment," *Art in America* (September 1977): 78. **[Only the Acconci statement is required. Other statements for reference.]**

Websites to consult:

5. Arbuckle, Alex Q. "1970-1979: Camilo José Vergara's New York." *Mashable* (9 Dec 2015) <https://mashable.com/2015/12/09/new-york-1970s-vergaras/>

6. Tannenbaum, Allan. "New York in the 70s: A Remembrance." *The Digital Journalist* (February 2004). [REVIEW PHOTO GALLERY] http://digitaljournalist.org/issue0402/at_intro.html

Reference texts:

- Berkowitz, Edward D. "Introduction." In *Something Happened: A Political and Cultural Overview of the Seventies*. New York: Columbia University Press, 2006. 1-11.
- Phillips-Fein, Kim. "The New York City Fiscal Crisis and the Idea of the State." In *American Capitalism: New Histories* (New York: Columbia University Press, 2018).
- Sandler, Irving. "The Art World of the 1970s." In *Art of the Postmodern Era: From the Late 1960s to the Early 1990s*. Boulder: Westview Press, 1998. 214-21

C 18 November 2020

Adrian Piper: Performing Public Objecthood

Required reading:

1. Piper, Adrian, and Lucy Lippard. "Catalysis: An Interview with Adrian Piper." *TDR* 16.1 (March 1972): 76-78.
2. Bowles, John. "Objectivity and Objecthood" and "Catalysis: Feminist Art and Experience." In *Adrian Piper: Race, Gender, and Embodiment*. Durham, North Carolina: Duke University Press, 2011. 132-37, 162-204.
3. View the video excerpt re: *Mythic Being* from *Other Than Art's Sake*, dir. Peter Kennedy, 1973-74. http://www.adrianpiper.com/vs/video_tmb.shtml
4. McMillan, Uri. "Plastic Possibilities: Adrian Piper's Adamant Self-Alienation." In *Embodied Avatars: Genealogies of Black Feminist Art and Performance*. New York: New York University Press, 2015. 95-151.

Reference texts:

- Piper, Adrian. "Untitled Performance for Max's Kansas City" [1970], "Preparatory Notes for 'The Mythic Being'" [1973-74], "Notes on 'The Mythic Being' I-III" [1974-75]. In *Out of Order, Out of Sight, vol I: Selected Writings in Meta-Art*. Cambridge: MIT Press, 1996. 27, 91-139.
- Perreault, John. "Only a Dummy." *Village Voice*, 14 May 1970, 16, 18.
- Moten, Fred. "Resistance of the Object: Adrian Piper's Theatricality." In *In the Break: The Aesthetics of the Black Radical Tradition*. Minneapolis: University of Minnesota Press, 2003. 233-54.
- Smith, Cherise. "Re-member the Audience: Adrian Piper's Mythic Being Advertisements." *Art Journal* 66.1 (Spring 2007): 46-58.
- Nyong'o, Tavia. "Brer Soul and the Mythic Being: Toward a Queer Logic of Dark Sense." In *Afro-Fabulations: The Queer Drama of Black Life*. New York: New York University Press, 2019. 76-98

D 25 November 2020

Erotic City Come Alive: New York's Post-Industrial Sites of Sexual Performance

Required reading:

1. Delany, Samuel R. Excerpt, re: West Side Piers from *Motion of Light in Water: Sex and Science Fiction Writing in the East Village*. Minneapolis: University of Minnesota Press, 1988/2004. 290-95.
2. Crimp, Douglas. "On Alvin Baltrop." *Artforum* (February 2008): 269.
3. Weinberg, Jonathan. "Material for Blackmail" and "Degenerate Structure." In *Pier Groups: Art and Sex Along the New York Waterfront*. University Park: Pennsylvania State University Press, 2019. 36-83.

Required Viewing:

4. Vito Acconci reading text of *Untitled Project for Pier 17* (1971) and discussion.
<https://vimeo.com/83266151>
5. Vito Acconci reading text of *Security Zone* (1971) and discussion.
<https://vimeo.com/83258919>
6. Gordon Matta-Clark, *Days End*, 1975 [skim]
<https://www.youtube.com/watch?v=N91f03XDOJw>
7. *Times Square*, dir. Allan Moyle, 1980 [excerpt from 30:00 to 34:30]
<https://vimeo.com/275543696>

Reference texts:

- Crimp, Douglas. "Action Around the Edges." In *Before Pictures*. Brooklyn: Dancing Foxes Press, 2016. 147-81.
- Anderson, Fiona. "Protest and Preservation at the Waterfront." In *Cruising the Dead River: David Wojnarowicz and New York's Ruined Waterfront*. Chicago: University of Chicago Press, 2019. 130-58
- Braunstein, P. "'Adults Only': The Construction of an Erotic City in New York during the 1970s." In B. Bailey and D. Farber, eds., *America in the Seventies*. Lawrence: University of Kansas Press, 2004. 129-56.

Further viewing:

Pier Groups (1972), dir. Arch Brown. [NOTE: explicit sexual content, see discussion in Weinberg]

<https://tubepornclassic.com/videos/1722/pier-groups/>

E 2 December 2020

Streets as Stages and Systems: Stephen Varble and Mierle Laderman Ukeles

Required reading:

1. Getsy, David J. "'Rubbish and Dreams: The Genderqueer Performance Art of Stephen Varble" in *The Archive [of the Leslie-Lohman Museum of Gay and Lesbian Art]* no.62 (Winter 2017), 3-7.
2. Ukeles, Mierle Laderman. "Manifesto for Maintenance Art." [1969]
3. Ukeles, Mierle Laderman. "Touch Sanitation." [1980] In Philips, Patricia, ed. *Mierle Laderman Ukeles: Maintenance Art*, exh. cat., Queens Museum. New York: Prestel, 2016. 216.

4. Lippard, Lucy. "Never Done: Women's Work by Mierle Laderman Ukeles." In Philips, Patricia, ed. *Mierle Laderman Ukeles: Maintenance Art*, exh. cat., Queens Museum. New York: Prestel, 2016. 15-20.
5. Molesworth, Helen. "Work Stoppages: Mierle Laderman Ukeles' Theory of Labor Value." *Documents* 10 (Fall 1997): 19-22.

Reference texts:

- Getsy, David J. "Stephen Varble's Xerographic Dreams," in *Stephen Varble: An Antidote to Nature's Ruin on this Heavenly Globe, Prints and Video from the Early 1980s*, exh. cat., curated by David J. Getsy (Lexington, Kentucky: Institute 193, 2018), 3-28.
- Abel-Hirsch, Hannah. "The Immersive Approach of Greg Day," *British Journal of Photography* (17 December 2019). <https://www.bjp-online.com/2019/12/the-immersive-approach-of-greg-day/>

Further viewing:

- Mierle Laderman Ukeles talks about Maintenance Art, *Artforum.com*, 2017 <https://www.artforum.com/video/mierle-laderman-ukeles-talks-about-maintenance-art-63533>
- Stephen Varble, *Journey to the Sun, 1978-1983*. [clips and exegesis] <https://vimeo.com/374664384>

F 9 December 2020

Disruptions: Christopher D'Arcangelo and Betsy Damon

Required reading:

1. Johnson, Dominic. "How Can Performance Disrupt Institutional Spaces?" In Bleeker, Maaïke et al., eds., *Thinking Through Theatre and Performance*. London: Methuen Drama, 2019. 243-56.
2. Deitch, Jeffrey. "Christopher D'Arcangelo" [1976]. In *Anarchism Without Adjectives: On the Work of Christopher D'Arcangelo (1975-1979)*, exh. cat. New York: Artists Space, 2011. 17-21.
3. Damon, Betsy. "The 7000 Year Old Woman." *Heresies* 3 (1977): 10-13.

Further viewing:

- *Anarchism Without Adjectives: On the Work of Christopher D'Arcangelo (1975-1979)*, exh. cat. New York Artists Space, 2011. https://issuu.com/artistspace/docs/christopher-d_arcangelo-web

G 16 December

Performing Egress: Papo Colo and Pope.L

Required reading:

1. Colo, Papo. "'Oh Colo How You Perform Contradiction? Let We Count the Ways': Martha Wilson in a Conversation with Papo Colo." In *Papo Colo: Will, Power & Desire: Painting, Sculpture, Drawing, Performance 1976-1986*, exh. cat. New York: Rosa Esman Gallery and Exit Art, 1986. n.p.
2. View video documentation of Papo Colo, *Superman 51*, 1977 <https://vimeo.com/7839047>

3. Ruiz, Sandra. "Running Out of Time: Rican Exhaustion, or *Superman 51*." In *Ricanness: Enduring Time in Anticolonial Performance*. New York: New York University Press, 2019. 73-98. **[Excerpt from 73-84 is required. Remainder is optional]**
4. Pope.L. "Crawling in Public." In Marci Nelligan and Nicole Mauro, eds., *Intersection: Sidewalks and Public Space*. Oakland: ChainLinks, 2008. 75-78.
5. English, Darby. "The Aesthetics of Dispossession: William Pope.L's Performance Interventions." In *How to See a Work of Art in Total Darkness*. Cambridge: MIT Press, 2007. 255-312. **[Excerpt page 255-88 is required. Remainder is optional]**

Reference texts:

- Colo, Papo interviewed by Uszerowicz, Monica. "'I Am an Invented Character': A Performance Artist on Living in His Utopia." *Hyperallergic*, 24 August 2016. <https://hyperallergic.com/318655/>
- Syms, Martine. "Being Horizontal." In Stuart Comer and Danielle A. Jackson, eds., *member: Pope.L, 1978-2001*, exh. cat. New York: Museum of Modern Art, 2019. 46-49.
- Pope.L, "Notes on Crawling Piece." *Art Journal* 56.4 (Winter 1997): 65-66.
- Stiles, Kristine. "*Thunderbird Immolation: Burning Racism*." In Mark H.C. Bessire, ed., *William Pope.L: The Friendliest Black Artist in America*, exh. cat. Cambridge: MIT Press, 2002. 36-42.
- Edwards, Adrienne. "Waiting for a Light." In Stuart Comer and Danielle A. Jackson, eds., *member: Pope.L, 1978-2001*, exh. cat. New York: Museum of Modern Art, 2019. 40-43.

H 6 January 2021

MUSEUM OR RESEARCH DAY

Details to be announced.

I 13 January 2021

Life Sentences: Tehching Hsieh and Linda Montano

Required reading:

1. Kee, Joan. "Orders of Law in the *One Year Performances* of Tehching Hsieh." *American Art* 30.1 (Spring 2016): 73-91
2. Grey, Alex and Allyson. "The Year of the Rope: An Interview with Linda Montano & Tehching Hsieh." *High Performance* 27 (1984): 24-27.
3. Johnston, Jill. "Hardship Art." [1984] In *Secret Lives in Art: Essays on Art, Literature, Performance*. Chicago: a cappella books, 1994. 135-40

Reference texts:

- Hsieh, Tehching and Adrian Heathfield. "I Just Go In Life." In Amelia Jones and Adrian Heathfield, eds., *Perform, Repeat, Record: Live Art in History*. Bristol: Intellect, 2012. 457-67.
- Carr, C., "Roped: A Saga of Art in Everyday Life." In *On Edge: Performance at the End of the Twentieth Century*. Hanover: University Press of New England, 1993. 3-9
- Ward, Frazer. "Hsieh." In *No Innocent Bystanders: Performance Art and Audience*. Hanover, New Hampshire: Dartmouth College Press, 2012. 131-49.

J 20 January 2021

Infiltrations: Lorraine O'Grady and Tseng Kwong Chi

Required reading:

1. O'Grady, Lorraine. "Mlle Bourgeoise Noire 1980-81," "Mlle Bourgeoise Noire and Feminism," and "Mlle Bourgeoise Noire and Feminism #2" [2007], *Art Lies* 54 (Summer 2007). See <http://lorraineogrady.com/category/artist-statements/>
2. O'Grady, Lorraine. "This Will Have Been: My 1980s." *Art Journal* 71.2 (Summer 2012): 6-17.
3. Sparling Williams, Stephanie. "'Frame Me': Speaking Out of Turn and Lorraine O'Grady's Alien Avant-Garde." *Stedelijk Studies* 3 (Fall 2015) <https://stedelijkstudies.com/journal/frame-me-speaking-out-of-turn-and-lorraine-ogradys-alien-avant-garde/>
4. Chambers-Letson, Joshua. "On Infiltration." In Amy Brandt, ed., *Tseng Kwong Chi: Performing for the Camera*, exh. cat. Norfolk: Chrysler Museum of Art, 2015. 87-113.

Reference texts:

- O'Grady, Lorraine. Interview by Linda Montano. In *Performance Artists Talking in the Eighties*. Berkeley: University of California Press, 2000. 400-406.
- Capper, Beth. "In the Interstice: Lorraine O'Grady's Interruptive Performances and the Circuits of (Feminist) Reproduction." *TDR: The Drama Review* 62.1 (Spring 2018): 60-78.
- Sirmans, Franklin. "No Safety Net: Lorraine O'Grady and Performing in Public without Sanction." In Valerie Cassel Oliver, ed., *Radical Presence: Black Performance in Contemporary Art*, Houston: Contemporary Arts Museum, Houston, 2012. 33-35.
- Chambers-Letson, Joshua. "Tseng Kwong Chi and the Party's End." In *After the Party: A Manifesto for Queer of Color Life*. New York: New York University Press, 2018. 197-239.
- Bacalzo, Dan. "Portraits of Self and Other: 'SlutForArt' and the Photographs of Tseng Kwong Chi." *Theatre Journal* 53.1 (March 2001): 73-94.

K 27 January 2021

ALTERNATE CLASS MEETING TIME from 18.00 to 20.00hr

David J. Getsy

"Viral Sites: Scott Burton's Sculpture, Undetectability, and Public Art in the First Decade of the AIDS Crisis"

In JFKI lecture series: "Disaster and Disease in American Culture"

WebEx lecture, 18.00–20.00hr

L 3 February 2021

Marking Public Spaces: David Hammons and Keith Haring

Required reading

1. Schriber, Abbe. "'Those Who Know Don't Tell': David Hammons c.1981." *Women & Performance* 29.1 (2019): 41-61.

2. Aranke, Sampada. "Voiding from Nowhere: Abject Materiality in David Hammons's *Pissed Off*." *ASAP/Journal* 5.2 (May 2020): 245-48.
3. Montez, Ricardo. "Desire in Transit: Writing It Out in New York City." In *Keith Haring's Line: Race and the Performance of Desire*. Durham and London: Duke University Press, 2020. 31-59

Website to consult:

Cooper, Dennis. "15 Downtown New York Performance Artists of the 80s and early 90s." *DC'S: The Blog of Author Dennis Cooper*, 23 August 2018. <https://denniscooperblog.com/15-downtown-new-york-performance-artists-of-the-80s-and-early-90s-2/>

M 10 February 2021

ACT UP and Direct Action

Required reading:

1. Moore, Patrick. "ACT UP" [excerpt]. In *Beyond Shame: Reclaiming the Abandoned History of Radical Gay Sexuality*. Boston: Beacon Press, 2004. **[Focus on pages 137-42. Skim the rest]**.
2. Gran Fury in conversation with Douglas Crimp [2003] and Carrie Moyer/Dyke Action Machine, "Do You Love the Dyke in Your Face? Lesbian Street Representation," in *Queer*, ed. David J. Getsy. Cambridge: MIT Press, 2016. 90-98.
3. Foster, Susan Leigh. "Choreographies of Protest." *Theatre Journal* 55.3 (October 2003): 395-412.
4. Schulman, Sarah. "Making Love Making Art: Living and Dying Performance in the 1980s." In *This Will Have Been: Art, Love, & Politics in the 1980s*, ed. Helen Molesworth (New Haven: Yale University Press with Museum of Contemporary Art, Chicago, 2012), 414-23.

Reference texts:

- Wolfe, Maxime interviewed by Laraine Sommelia. "This Is About People Dying: The Tactics of Early ACT UP and Lesbian Avengers in New York City." In Ingram, Gordon Brett, Anne-Marie Bouthillette, and Yolanda Reiter, eds., *Queers in Space: Communities, Public Places, Sites of Resistance*. Seattle: Bay Press, 1997. 407-37.
- Gould, Deborah. "A Shifting Emotional Habitus and the Emergence of the Direct-Action AIDS Movement." In *Moving Politics: Emotion and ACT UP's Fight Against AIDS*. Chicago: University of Chicago Press, 121-75.
- Schulman, Sarah. "The Gentrification of Creation." In *The Gentrification of the Mind: Witness to a Lost Imagination*. Berkeley: University of California Press, 2012. 81-110.
- Hilderbrand, Lucas. "Retroactivism." *GLQ* 12.2 (2006): 303-17.

N 17 February 2021

Video Performance and Street Confrontation in New York City in the 1980s

Required reading

1. Montez, Ricardo. "Virtuosic Distortion: Nelson Sullivan's Queer Hand." *ASAP/Journal* 2.2 (May 2017): 395-421.

2. View Nelson Sullivan, *Nelson Explains His Camcorder Technique*, 1984?
<https://www.youtube.com/watch?v=CFCUL9HyJZI>
3. Juhasz, Alexandra. "So Many Alternatives: The Alternative AIDS Video Movement (I)," *Cinéaste* 20.4 (1994): 32-35.
4. Eddy, Emily. "Video Data Bank Asks... Glenn Belverio." *Video Data Bank Newsletter* (January 2020). <https://www.vdb.org/content/vdb-asks-glenn-belverio>

In-class screenings

- Gregg Bordowitz, *some aspects of a shared lifestyle*, 1986
- Gregg Bordowitz / DIVA TV, *Target City Hall*, 1989
- Nelson Sullivan, "Art Walk: Kevin Larmee," 1984
<https://www.youtube.com/watch?v=tKD6NjGLt0>
- Nelson Sullivan, *Nelson walks Blackout*, 1989
<https://www.youtube.com/watch?v=6t0kPyTeZps>
- Glenn Belverio, *Takeover of the Empire State Building*, 1990

Reference texts:

- Juhasz, Alexandra. "So Many Alternatives: The Alternative AIDS Video Movement (II)," *Cinéaste* 21.1/2 (1995): 37-39.
- Bordowitz, Gregg. "Picture a Coalition." *October* 43 (Winter 1987): 182-96.
- Bordowitz, Gregg, "Network Society." *Art Journal* 60.1 (Spring 2001): 10-11.
- Bryan-Wilson, Julia. "'Out to See Video': EZTV's Queer Microcinema in West Hollywood." *Grey Room* 56 (Summer 2014): 56-89.

Website to consult:

Nelson Sullivan, Excerpts from "At Home with Nelson Sullivan," 1985
<https://whosestreetsourstreets.org/5-9th-avenue-nelson-sullivans-house/>

O 24 February 2021

INDEPENDENT STUDY PERIOD

Optional film suggestions

In thinking about the context of New York City in the 1970s and 80s, these films may be helpful to give a sense of historical texture. This is entirely optional and for your reference.

<i>The Panic in Needle Park</i> (1971)	<i>Cruising</i> (1980)	<u>plus:</u>
<i>The French Connection</i> (1971)	<i>Wild Style</i> (1983)	<i>Jack Smith and the Destruction of Atlantis</i> (2006)
<i>Mean Streets</i> (1973)	<i>C.H.U.D.</i> (1984)	http://www.thethird-eye.co.uk/jack-smith-and-the-destruction-of-atlantis/
<i>Claudine</i> (1974)	<i>Desperately Seeking Susan</i> (1985)	<i>United in Anger: A History of ACT UP</i> (2012)
<i>Dog Day Afternoon</i> (1975)	<i>Wall Street</i> (1987)	<i>How to Survive a Plague</i> (2012)
<i>Taxi Driver</i> (1976)	<i>Tongues Untied</i> (1989)	
<i>Marathon Man</i> (1976)	<i>Slaves of New York</i> (1989)	
<i>Saturday Night Fever</i> (1977)	<i>Longtime Companion</i> (1989)	
<i>80 Blocks from Tiffany's</i> (1979)		
<i>Times Square</i> (1980)		

Further bibliography

- Aliano, Kelly. *Theatre of the Ridiculous: A Critical History*. McFarland & Company, 2018.
- Anderson, Fiona. "Cruising the Queer Ruins of New York's Abandoned Waterfront." *Performance Research* 20.3 (2015): 135-44.
- Apple, Jacki. "Performance in the Eighties: The TV Generation." [1984] In *Performance/Media/Art/Culture: Selected Essays 1983–2018*. Bristol: Intellect Press, 2019. 3-11.
- Ault, Julie, ed. *Alternative Art New York: 1965–1986*. Minneapolis: University of Minnesota Press, 2002.
- Bessa, Antonio, ed. *The Life and Times of Alvin Baltrap*. New York: Bronx Museum and Skira, 2019.
- Bordowitz, Gregg. *The AIDS Crisis is Ridiculous and Other Writings: 1986–2003*, ed. James Meyer. Cambridge: Massachusetts Institute of Technology, 2004. 43-67.
- Cameron, Dan. "Rituals of the Organism: Harmony Hammond and Betsy Damon." In *Extended Sensibilities: Homosexual Presence in Contemporary Art*. New York: New Museum of Contemporary Art, 1983. 10-13.
- Camicia, Jimmy. "Show Time." In *My Dear, Sweet Self: A Hot Peach Life*. Silverton, Oregon: Fast Books, 2013, 45-75.
- Carr, C. "Rehearsals for Zero Hour: Performance in the Eighties." In *The Decade Show: Frameworks of Identity in the 1980s*, exh cat. New York: New Museum of Contemporary Art, 1990. 199-207
- Carr, C. "The Fiery Furnace: Performance in the '80s, War in the '90s." *TDR: The Drama Review* 49.1 (Spring 2005): 19-28.
- Carr, C. "The Hot Bottom: Art and Artifice in the East Village." In *On Edge: Performance at the End of the Twentieth Century*. Hanover, New Hampshire: University Press of New England, 1993. 51-56
- Chang, Jeff. "Color Theory: Race Trouble in the Avant-Garde." In *Who We Be: The Colorization of America* (New York: St. Martin's Press, 2014), 79-97.
- Cherix, C, C. Butler, and D. Platzker. *Adrian Piper: A Synthesis of Intuitions, 1965-2016*. New York: Museum of Modern Art, 2018.
- Cottingham, Laura. "Art You Experienced?" In *Seeing Through the Seventies: Essays on Feminism and Art* (Amsterdam: G+B Arts, 2000), 117-31.
- Desia, Pooja. "Queer Theater at La MaMa (1962-1980)." *La MaMa's Archives Blog*. <https://pushcartcatalog.wordpress.com/exhibits/history-of-queer-theatre/>

- Edgecomb, Sean F. "History 'Mystery': Charles Ludlam's Ridiculous Theater." In *Charles Ludlam Lives!: Charles Busch, Bradford Louryk, Taylor Mac, and the Queer Legacy of the Ridiculous Theater Company*. Ann Arbor: University of Michigan Press, 2017. 3-29.
- Ferretti, Fred. *The Year the Big Apple Went Bust* (New York: Putnam, 1976)
- Gaines, Malik. "The Cockettes, Sylvester, and Performance as Life." In *Black Performance on the Outskirts of the Left: A History of the Impossible*. New York: New York University Press, 2017. 135-78.
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