

ARTS ALIVE

PERFORMANCE ART, INTERACTIVE ART, CONCEPTUAL ART



PERFORMANCE ART

- **In performance art, the artist's body is the medium, and the actions he or she performs are the work of art.**
- **The term, used loosely at first, arose in the early 1960s as a way to refer to and describe the many live events taking place at that time.**
- **It consists of four elements: time, space, the performer's body, and a relationship between audience and performer.**

HAPPENINGS

- **A happening is a performance, event, or situation, meant to be considered art.**
- **Happenings gained popularity in the 1950s and 1960s**
- **Key elements of happenings are planned, but artists sometimes retain room for improvisation so the outcome can be unpredictable**



**MARTA MINUJÍN,
READING THE NEWS,
1965**

Marta Minujín is an Argentinian conceptual and performance artist. In the 1965 happening, *reading the news*, got into the Río de la Plata wrapped in newspapers.

MARTA MINUJÍN, READING THE NEWS, 1965: WHAT THE HECK WAS THAT ABOUT???

- **Minujín wrapped herself in sections of newspaper and lay on the ground by the Rió de la Plata near Buenos Aires**
- **She read sections of newsprint before gradually entering the water, where she let the newspaper, and its information, gradually disintegrate around her**
- **Minujín's performance was intended to acknowledge the restrictive effects of the media (i.e., Her body was confined by the newspaper) and simultaneously recognize its ephemerality or fleeting existence.**



FLASH MOBS

- **A large public gathering at which people perform an unusual or seemingly random act and then disperse, typically organized by means of the internet or social media.**

DISCUSSION:

- **How is performance art like a happening or flash mob different from a play or theater performance?**
- **Does the viewer have an impact on the artwork?**
- **Is the viewer's role in the artwork necessarily consensual?**

INTERACTIVE ART

- **Interactive art is a type of installation that allows the audience or viewer to interact and become a part of the piece**
- **Interactive art first came about in the 1920s. A famous example of Marcel Duchamp's piece named *Rotary Glass Plates*, which required the viewer to turn on the machine and stand at a distance.**
- **Interactive art as we know it today gained popularity in the '60s and '70s when artists began to incorporate new technology, such as computers and video, and experiment with live performances and interactions.**

TEST SITE, 2006 BY CARSTEN HÖLLER

TATE MODERN, LONDON

- **Uses slides as a means of transportation, instead of stairs or elevators**
- **Höllner seeks to generate an emotional state, he believes the experience of going down a slide would make people feel happy**
- **Defies the idea of an art museum as a serious or pretentious institution**



DISNEY SUPRISES SHOPPERS, FEBRUARY 18, 2015 WESTFIELD SUNRISE MALL, NEW YORK

- **Disney brought in some of its most famous characters to interact with passersby. The characters were hidden behind the opaque windows of the “Umbra Penumbra Magic Shop”. The name of the shop refers to two parts of a shadow.**
- **The Disney characters shadowed the passersby and improvised their interactions with the viewers/participants.**

DISCUSSION:

- **How is interactive art different from performance art? How is it similar?**
- **Compare the viewers or participant's role in Höller's *Test Site* (the slides) to that in the Disney shadows.**

CONCEPTUAL ART

- **A concept is an idea or thought, so the term conceptual art means literally ‘idea art’ – or art about ideas.**
- **It emerged as an art movement in the 1960s and the term usually refers to art made from the mid-1960s to the mid-1970s.**

MARCEL DUCHAMP

- **Marcel Duchamp is often seen as the father of conceptual art.**
- **His readymade fountain, 1917 is considered the first conceptual artwork.**



BOUNDARY FUNCTIONS, 1998 SCOTT SNIBBE

- **The work: *Boundary Functions* explores the concept of personal space, something we think of as belonging entirely to ourselves. Snibbe's work shows us that personal space exists only in relation to others and changes without our control.**
- **A set of lines is projected from overhead onto the floor, dividing people in the gallery from one another. When there is one person on its floor, there is no response. When there are two, a line cuts between them on the floor and changes position as they move. With more than two people, the floor divides into multiple regions, ever changing as the people in the piece move about.**



THE BUCKET FOUNTAIN IN WELLINGTON, NEW ZEALAND

HEY! WHAT'S THE IDEA?

- The fountain consists of a series of buckets that fill with water until they tip, spilling their load into the buckets and pool below.
- However, instead of reaching the buckets below, much of the water just splashes outside the fountain onto unfortunate and unsuspecting pedestrians.





CHICAGO'S CROWN FOUNTAINS MILLENNIUM PARK

- **Designed by Spanish artist Jaume Plensa, is a major addition to the city's world-renowned public art collection.**
- **The fountain consists of two 50-foot glass block towers at each end of a shallow reflecting pool. The towers project video images from a broad social spectrum of Chicago citizens. Plensa's collection of faces, was taken from a cross-section of 1,000 residents.**
- **The faces of Chicago citizens are projected on led screens and randomly spray water onto the people below giving the illusion of water spouting from their mouths.**

WEST (SUNSET IN MY MOTEL ROOM, MONUMENT VALLEY, JANUARY 26, 2007, 5:36-6:06 PM) 2007 BY SPENCER FINCH

- **9 TV MONITORS. TOTAL RUNNING TIME: 31 MINUTES 5 SECONDS.**
- **THIS PIECE IMITATES THE NATURAL LIGHT OF THE FADING EVENING SUN BY PROJECTING LIGHT ON A WALL FROM A GROUP OF VIDEO MONITORS. EACH OF THE NINE MONITORS STACKED IN ROWS OF THREE, CYCLES THROUGH THIRTY STILLS FROM THE MOVIE THE SEARCHERS.**



SPENCER FINCH:

- ***“I TRAVELED TO MONUMENT VALLEY IN UTAH, WHERE MANY OF JOHN FORD'S WESTERN'S WERE FILMED, AND MEASURED THE COLOR AND INTENSITY OF LIGHT AS IT CHANGED DURING THE DAY IN MY MOTEL ROOM, WHICH LOOKED OUT TO THE NORTH TO THE VALLEY. WHEN I RETURNED TO THE STUDIO I TOOK THE FILM "THE SEARCHERS" APART INTO THOUSANDS OF DIFFERENT STILL IMAGES, AND MEASURED THE COLOR AND INTENSITY OF EACH ONE AS I PROJECTED IT ONTO THE STUDIO WALL. I THEN COMBINED GROUPINGS OF NINE IMAGES IN A SEQUENCE TO PRECISELY RE-CREATE THE CHANGING LIGHT THAT I RECORDED ON THE MOTEL ROOM WALL FOR 30 MINUTES AS THE SUN WENT DOWN. THIS IS THE LIGHT THAT IS PROJECTED ON THE GALLERY WALL.”***



His works attempt to evoke or recreate a specific experience or moment time.

DISCUSSION:

- **How does conceptual art work to question the notion of what art is?**
- **Do you consider performance art or interactive artworks to be conceptual art? Why?**
- **Is all art conceptual?**
- **What do Performance Art, Interactive Art and, Conceptual Art do to the notion of art as a commodity, (i.e. something to be bought and sold)?**

PART I:

CREATE A POWERPOINT PRESENTATION

- **BE READY TO PRESENT YOUR FINDINGS TO THE CLASS AND “TEACH” ABOUT YOUR ARTIST AND THEIR ARTWORK**
- **5-7 MINUTE PRESENTATION**
- **AS AN EXPERT ON THIS ARTIST AND THEIR WORK YOU WILL: CREATE A POWERPOINT PRESENTATION TO GIVE TO THE CLASS**

CHOOSE ONE PERFORMANCE, INTERACTIVE OR CONCEPTUAL ARTWORK FOR YOUR RESEARCH AND PRESENTATION

- **WHO WAS THE ARTIST?**
- **ARTIST BIOGRAPHICAL INFO: DATE OF BIRTH (AND DEATH, IF APPLICABLE), COUNTRY/CITY OF ORIGIN, AT LEAST TWO INTERESTING FACTS ABOUT THE ARTIST'S LIFE.**
- **LIST 2 OTHER WORKS THE ARTIST HAS CREATED**

CHOOSE ONE PERFORMANCE, HAPPENING OR INTERACTIVE ARTWORK FOR YOUR RESEARCH AND PRESENTATION

- **HOW DOES THIS WORK COMPARE TO OTHER WORKS BY THIS ARTIST?**
- **WHERE WAS THIS WORK PERFORMED OR WHERE IS IT LOCATED?**
- **WHAT ROLE DOES OR DID THE VIEWER PLAY?**
- **WHAT MEDIA WERE USED IN ITS CREATION?**
- **WHY DID THE ARTIST CREATE/PERFORM THIS WORK? WHAT IS THE MEANING?**

POWERPOINT CRITERIA

- **POWERPOINT MUST INCLUDE A TITLE SLIDE WITH TITLE, NAME, CLASS, AND DATE**
- **TOTAL POWERPOINT PRESENTATION MUST BE 7-10 SLIDES**
- **INCLUDE A DETAILED INFORMATION ON YOUR CHOICE FOR YOUR PERFORMANCE, HAPPENING OR INTERACTIVE ARTWORK**
- **VIDEO OR IMAGE OF YOUR CHOSEN ARTWORK WITH INFORMATION ABOUT IT (TITLE (IF IT HAS ONE), DATE CREATED, MATERIALS OR WHAT ITS MADE FROM AND WHERE IS IT NOW? IF APPLICABLE)**

GRADING:

YOU WILL BE GRADED ON THE FOLLOWING AREAS:

- **POWERPOINT MEETING THE CRITERIA**
- **RESEARCH MEETING THE CRITERIA**
- **KNOWLEDGE OF THE CHOSEN ARTWORK**
- **MET THE 5-7 MINUTES PRESENTATION TIMEFRAME**

PRESENTATION RUBRIC

Excellent

Presentation PowerPoint

(20) Presentation followed the 5-7 minute timeframe.

(20) PowerPoint presentation followed the 7-10 slide criteria. A title slide was incorporated and followed format guidelines.

Research

(20) Research was well developed and organized. Student incorporated in-depth information well as an video or image on their chosen artwork.

Knowledge of chosen works

(20) Student was very familiar with and had a vast knowledge of their chosen artwork.

Knowledge of chosen artist

(20) Student researched a great deal of biographical information about their chosen artist.

PART II: PLAN A PERFORMANCE PIECE, INTERACTIVE OR CONCEPTUAL ARTWORK

- **COME UP WITH A CONCEPT OR IDEA FOR A PERFORMANCE PIECE, INTERACTIVE OR CONCEPTUAL ARTWORK**
- **LIST MATERIALS AND TIME FRAME NEEDED TO CREATE THIS WORK**
- **LIST STEPS INVOLVED IN COMPLETING THIS ARTWORK**
- **VIEWER'S ROLE OR ANTICIPATED VIEWER'S REACTION**

EXAMPLE: FLASH MOB CSD CAFETERIA

- **CONCEPT: FLASH MOB IN CSD CAFETERIA TO TAKE PLACE DURING 2ND LUNCH**
- **MATERIALS: 4 DANCERS (2 STUDENTS, 2 CAFETERIA LADIES),**
MUSIC: THAT POWER - JUSTIN BIEBER FT. WILL.IAM
CHOREOGRAPHY VIDEO
- **TIME FRAME: 3 ONE HOUR DANCE PRACTICE SESSIONS**
PERFORMANCE: 4 MINS. 35 SECS.

EXAMPLE: FLASH MOB CSD CAFETERIA

STEPS:

- 1. RECRUIT DANCERS**
- 2. PRACTICE DANCE ROUTINE (3 ONE HOUR DANCE PRACTICE SESSIONS) USING CHOREOGRAPHY VIDEO**
- 3. AS SOON AS THE LAST LUNCH IS SERVED, "THAT POWER" - JUSTIN BIEBER FT. WILL.IAM WILL BEGIN PLAYING OVER THE CAFETERIA INTERCOM**
- 4. DANCERS WILL CONVERGE AT THE FRONT OF THE ROOM AND BEGIN ROUTINE, AS SOON AS SONG IS OVER DANCERS WILL RETURN TO THEIR SEATS, OR GO BACK TO WORK AS IF NOTHING HAPPENED**

VIEWERS ROLE/REACTION:

- OTHER STUDENTS AND CAFETERIA WORKERS WILL BE SURPRISED AND DELIGHTED**