

2012-2013 - Dutch Art Institute

Occupation - Evacuation - Transmission

Course tutor: conceived by Ian White, tutored by Emma Hedditch and Jimmy Robert

Coordination: Tanja Baudoin

Guest tutors: Yael Davids, Matthew Lutz-Kinoy, and Teresa María Díaz Nerio, Anik Fournier and Cecilia Dino joined for studio visits.

Students: Abner Preis, Anneke Ingwersen, Mariana Zamarbide, Kim Schonewille, Louis Liu, Momu & No Es, Sarah Jones, Silvia Ulloa, Sofia Ocana Urwitz, and Tommie Soro.

Short description

Appropriation is the claiming of one thing for the purpose of another. It is a play between invisibility and making seen, hovering between a special kind of nothing and something quite specific. Broadly, we could think of it as the application of any kind of copying in artistic practice. But of course, this already raises a whole set of questions: What do we choose to appropriate? Why? What do we know about the thing chosen? What do we want to know about it? Does it too have a resistance, an agency? What of it remains? What kind of copying takes place? What are the implications here for an idea of authorship? Are these questions dependent upon each other? Are the answers to them dependent upon who, or what, and where is being addressed? Appropriation in practice and theory is often discussed in relation to a specifically North American art history. What is our relation to this history? Is that a question about our relationship to one another? How or what is ours?

Using the resources that our own work and that of others provides, Occupation Evacuation Transmission assumed the model of a research group to explore ways in which such questions might be answered through a performance-based mode of enquiry. It was conceived as a cumulative process that was led by questions rather than devised from answers. It sought to generate itself and establish an insistent collection that is both of and for use, in and of time; of works, or materials, or strategies that might be both presented and subject to new kinds of application. Perhaps it asked an even broader question about the nature of performance itself, as the product or the producer of something like an architecture of recognition and transmission.

Initially, each workshop combined something to be appropriated (drawn from a variety of different types of material including our own work) with a strategy of appropriation and a theoretical context e.g. artworks, images, objects, films, text, movement subject to interpretation, translation, copying, re-presentation, remediation, decolonisation etc. The accumulation of these experiences then shaped the direction of the project and provided a framework for a collective publication of letters written by the students and tutors.

The course included:

- Monthly meetings at the Dutch Art Institute in Arnhem;

- A round table discussion with Jakob Jakobsen, Emma Hedditch, Gabrielle Schleijsen and all DAI students about the Copenhagen Free University;
- Presentation by Matthew Lutz-Kinoy about his practice, with live running commentary;
- Extra workshop at If I Can't Dance headquarters in Amsterdam with Emma Hedditch for final publication project.

Syllabus

- André Lepecki, 'Chapter 5 - Stumbling Dance' from *Exhausting Dance - Performance and the Politics of Movement*, Routledge, 2006.
- Susan Sontag, introduction to her book *Illness as Metaphor*, Farrar, Straus and Giroux, 1978.
- Emma Hedditch, 'Coming To Have A Public Life, Is It Worth It?', published on the occasion of *Art Now Live* at Tate Modern, 2007.
- Emma Hedditch, 'Stay Away, Don't Stay Away - An Essay on Adrian Piper', 2005. <http://infopool.antipool.org/emma.htm>
- Video: 'Funk Lessons', 1983, directed by Adrian Piper.
- Effie Serlis, 'Adrian Piper,' in: *Interviews with Women in the Arts: Part 2*, New York: School of Visual Arts, 1976.
- Walter Benjamin, 'The Task of the Translator', *TTR : traduction, terminologie, rédaction*, vol. 10, n° 2, 1997.
- Sigmund Freud, 'Remembering, Repeating and Working-Through', in: *The standard edition of the complete psychological works of Sigmund Freud*, vol. 12, The Hogarth Press, 1953.
- Michael Lobel, 'Inappropriate Appropriation' (on Elaine Sturtevant), *Parkett*, no. 75, December 2005.
- Essex Hemphill, *Brother to Brother: New Writing by Black Gay Men*, RedBone Press, 2007 (selected poems).
- André Lepecki, *Exhausting Dance: Performance and the Politics of Movement*, Routledge, 2006 (selected passages).
- Erving Goffman, *The Presentation of Self in Everyday Life*, Penguin Books, 1990 (selected passages).
- Film: 'Vanda's Room', 2001, directed by Pedro Costa.
- Pedro Costa, 'A closed door that leaves us guessing' (lecture by Pedro Costa), lecture at Tokyo Film School, 2004. http://www.rouge.com.au/10/costa_seminar.html
- Laura Mulvey, 'Visual Pleasure and Narrative Cinema', *Screen*, vol. 16.3, Autumn 1975.
- Augusto Boal, interview on Democracy Now. https://www.youtube.com/watch?v=3rkVD_Oln7g

Documentation

- See [Google Drive folder](#) for pictures and other materials

Student materials

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Links to other sites

- [Course description on DAI website](#)
- Blog [Occupation Evacuation Transmission by students and tutors](#)
- About tutor Ian White (1971-2013): [Ian White Estate](#) and his [Lives of Performers blog](#)