

<b>Postindustrial Performance</b> DRA 3902 Wednesdays, 10-1 <a href="https://utoronto.zoom.us/j/6615812347">https://utoronto.zoom.us/j/6615812347</a>	Douglas Eacho douglas.eacho@utoronto.ca Office: UC A307 Office hours by appointment.
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## Course Description

In a 1966 study of the performing arts, economist William Baumol predicted that the then-booming global economy was bound for permanent stagnation, as labour ran out of ways to technologically improve itself. We would all, he warned, become as unproductive as actors and musicians. This prediction has apparently come true. While computers seem to have revolutionized society, they have failed to make economies more efficient. Meanwhile, employment has shifted to service, care, education, and other ‘affective labour’ – work resembling the craft of the actor – slowing capitalist growth and entrenching global inequality. Where has this left the performing arts?

This graduate course will explore responses to the condition of stagnation through post-1970 performance and performance theory. Readings will discuss neoliberalism, social reproduction, gendered divisions of labour, disability, algorithms / A.I., autonomism, and the performance-commodity debate.

This class will be held online, but may move in-person if regulations change. Such a move would only be made with collective consent.

## Texts

If you want a text in its original language, write to me and I will upload it.

As a general rule, I have uploaded entire books rather than excerpts to Quercus so you have them. However, I do advise sticking to the excerpts. Some of these are long books.

I have starred books on the syllabus that I especially recommend purchasing should you prefer paper.

## Assignments and Expectations

This is a research seminar. Its intention is to read and think widely, and try to pursue a new set of questions that can better frame the concerns of past scholarship for the purposes of new academic work. It is not a class on an already discrete body of theory, or a clear empirical body of artwork. Rather, it is a collective conversation.

This conversation will be held in the classroom. We will not host online discussion boards, and the great portion of your work will be directed towards a final paper.

### Participation (30%)

As a result, I do expect everyone to verbally participate in class. You will be graded on your contributions, as well as your receptiveness to the views and comments of others.

### Presentations (20%)

Each student will make two presentations, of no more than ten minutes in length, sharing the work of an artist with relevance to that day's reading. Unlike in other classes, these presentations are not expected to be especially scripted or polished: they are rough show-and-tells. Since you are not expected to read ahead, you will not sign-up for presentations at the beginning of the term.

Simply send me an email if and when your reading prompts you to make a connection to an artist/artwork you want to share with the class. I will decline if too many students have emailed during the same week, but I don't anticipate that will happen. Bring images, give as best a description of the work as you can, and provide your thought as to how it relates to our themes to open up our discussion.

These are not graded – you get a full mark for doing them.

### Paper Proposals (10%)

Turn in a prospectus (1.5-2 pages, single-spaced) and primary bibliography for your final paper. I expect a clear and viable research question, a connection between it and our syllabus, and an eye to readings outside of the syllabus.

These will be graded. If I caution you against a paper topic and point you in another direction, I will ask you to turn in another proposal – this revised proposal will be graded in place of your first.

### Final Papers (40%)

Your final paper (roughly 4000 words) should show comprehension of class readings, new reading related to your topic, and an original argument. We will survey essays that are very theoretical, very empirical, very speculative, and those which variously combine those modes. Though I will expect some wrestling with themes of performance and theatre, as our course readings will demonstrate, films, visual artworks, or macroeconomic data can all serve as objects of analysis.

[1] Jan 12 – Stagnation: The Long Crisis

William Baumol & William Bowen. "On the Performing Arts: The Anatomy of Their Economic Problems." *The American Economic Review*, 55.1-2 (1965) pp.495-502

Jason E. Smith. "Nowhere to Go: Automation, Then and Now (Part Two)." *The Brooklyn Rail*, Apr. 2017.

*Recommended* (expanded version of above):

Jason E. Smith. *Smart Machines & Service Work: Automation in an Age of Stagnation*. Reaktion Books 2020.

Jonathan Burston, "Recombinant Broadway." *Continuum: Journal of Media & Cultural Studies*, 2009: 159-169.

[2] Jan 19 – Participate!!

Fred Turner. *The Democratic Surround*. "The Coming of the Counterculture." U Chicago Press: 259-293.

\*Luc Boltanski & Ève Chiapello. *The New Spirit of Capitalism*. "General Introduction: On the Spirit of Capitalism and the Role of Critique," "The Test of the Artistic Critique." Verso 2005: 1-54, 419-482.

Maurizio Lazzarato. "The Misfortunes of the 'Artistic Critique' and of Cultural Employment." Trans. Mary O'Neill. *Transversal*, Jan 2007.

Adam Alston. "Audience Participation and Neoliberal Value: Risk, agency, and responsibility in immersive theatre." *Performance Research* 18.2 (2013): 128-138.

[3] Jan 26 – Feel!!

\*Harry Braverman. *Labor and Monopoly Capital: The Degradation of Work in the Twentieth Century*, 25<sup>th</sup> Anniversary ed. "Introduction," "Ch.1: Labor and Labor Power," "Ch: 3: The Division of Labor," "Ch. 5: The Primary Effects of Scientific Management," "Ch. 9: Machinery," "Ch. 15: Clerical Workers," "Ch. 16: Service Occupations and Retail Trade," "Ch. 20: A Final Note on Skill." *Monthly Review* 1998: 3-40, 49-58, 86-95, 127-162, 203-259, 294-310.

Arlie Hochschild. *The Managed Heart: The Commercialization of Human Feeling*. "Exploring the Managed Heart," "Feeling as Clue," and "Managing Feeling." UC Press 2003: 3-55.

\*Sianne Ngai. *Our Aesthetic Categories: Zany, Cute, Interesting*. "The Zany Science." Harvard UP 2012: 174-232.

Claire Bishop. "Unhappy Days in the Art World? De-skilling Theater, Re-skilling Performance." *Brooklyn Rail*, Dec 2011.

[4] Feb 2 – Care!!

Mierle Laderman Ukeles. “Care: Manifesto for Maintenance Art.” 1969.

Shannon Jackson. *Social Works: Performing Art, Supporting Publics*. “3: High Maintenance: The Sanitation Aesthetics of Mierle Laderman Ukeles.” Routledge 2011: 75-103.

Jimena Ortuzar. “Performing the ‘Foreign Maid’ in the Global Market.” *TDR* 62.1 (2018): 98-112.

Arlen Austin. “Times of Dispossession and (Re)possession: An Interview with Silvia Federici.” *TDR* 62.1 (2018): 131-142.

Steven J. Jackson. “Rethinking Repair.” *Media Technologies: Essays on Communication, Materiality, and Society*. ed. Tarleton Gillespie, Pablo Boczkoski, and Kirsten Foot. MIT Press 2014: 221-239.

[5] Feb 9 – Disalienate!!

\*Karl Marx. “Economic and Philosophical Manuscripts of 1844 [section on ‘Estranged Labour’],” *Early Writings*, Penguin 1992: 322-345.

\*----- . “The Commodity.” *Capital, Volume I*, Penguin 1990: 125-177.

\*Branislav Jakovljević, *Alienation Effects: Performance and Self-Management in Yugoslavia, 1945-91*. “Introduction: Socialism and Sociality,” “Disalienation Defects.” Michigan UP 2016: 1-32, 196-278.

[6] Feb 16 – Think!!

Paolo Virno. *A Grammar of the Multitude*. “4: Labor, Action, Intellect.” libcom.org

Maurizio Lazzarato. “Immaterial Labor,” in *Radical Thought in Italy: A Potential Politics*. ed. Paolo Virno and Michael Hardt. Minnesota UP 2016: 132-146.

Rebecca Schneider. “It Seems As If... I Am Dead: Zombie Capitalism and Theatrical Labor.” *TDR* 56.4 (2012): 150-162.

Nicholas Ridout. “On the Work of Things: Musical Production, Theatrical Labor, and the ‘General Intellect’” *Theatre Journal* 64.3 (2012): 389-408

Bojana Cvević and Ana Vujanović. “Precarity Talk: A Virtual Roundtable: Post Two,” *TDR* 56.4 (2012): 175-176

*Feb 23: reading week, no class.*

[7] Mar 2 – Get Together!!

Jean-Paul Sartre. *Critique of Dialectical Reason, Vol. 1*. “Collectives: Series: The Queue; Indirect Gatherings: The Radio Broadcast.” Trans. Alan Sheridan-Smith. Verso 2004. 263-276

Miranda Joseph. “The Performance of Production and Consumption.” *Social Text* 54 (1998): 25-61.

\*Nicholas Ridout. *Passionate Amateurs: Theatre, Communism, and Love*. “Prologue,” “Theatre and Communism after Athens,” “Of Work and Time,” “Of Work, Time, and (Telephone) Conversation.” *Northwestern* 2013: 1-57, 111-137.

[8] Mar 9 – Express Yourself!!

\*Michel Foucault. *The Birth of Biopolitics: Lectures at the Collège de France, 1978-1979*. Lectures Six, Seven, Nine. Trans. Graham Burchell. Palgrave 2008: 129-184, 215-238.

Wendy Brown, “Neo-liberalism and the End of Liberal Democracy.” *Theory & Event* 7.1 (2003): n.p.

Jon McKenzie. *Perform or Else : From Discipline to Performance*. “Introduction: Challenges.” Routledge 2001: 3-26.

Shannon Steen, “Neoliberal Scandals: Foxconn, Mike Daisey, and the Turn Toward Nonfiction Drama.” *Theatre Journal* 66.1 (2014): 1-18.

Thomas DeFrantz. “Unchecked Popularity: Neoliberal Circulations of Black Social Dance.” *Neoliberalism and Global Theatres*, ed. Patricia Ybarra and L. D. Nielsen, Palgrave Macmillan 2012.

[9] Mar 16 – Get to Work!!

Jisha Menon. *Brutal Beauty: Aesthetics and Aspiration in Urban India*. “Cosmopolitan Aspirations and the Call Center Worker.” *Northwestern UP* 2021: 55-86.

Patricia A. Ybarra. *Latinx Theater in the Times of Neoliberalism*. “Ch. 3: Neoliberalism is a Serial Killer.” *Northwestern UP* 2018: 105-146.

So-Rim Lee. “Where Neoliberalism and Patriarchy Conspire: Plastic Surgery in the South Korean Reality TV Show *Let Me In*.” *TDR* 64.2 (2020): 101-116.

Patrick McKelvey. “Ron Whyte’s ‘Disemployment’: Prosthetic Performance and Theatrical Labor.” *Theatre Survey* 57.3 (2016): 314-335.

[10] Mar 23 – Commodify!!

\*Fred Moten. *In the Break: The Aesthetics of the Black Radical Tradition*. “Resistance of the Object: Aunt Hester’s Scream.” *Minnesota UP* 2003: 1-24

-----, “Magic of Objects.” *Callaloo* 26.1 (2003), pp. 109-111.

Michael Shane Boyle, "Performance and Value: The Work of Theatre in Karl Marx's Critique of Political Economy." *Theatre Survey* 58.1 (2017), pp. 3-23

Lizzie Leopold. "The Choreographic Commodity: Assigning and Policing Value for Nite Moves and William Forsythe." *Futures of Dance Studies*, Wisconsin UP 2020: 380-396.

Fredric Jameson. "Culture and Finance Capital." *Critical Inquiry* 24.1 (1997): 246-265.

### [11] Mar 30 – Plug In!!

Gilles Deleuze. "Postscript on the Societies of Control." Trans. Martin Joughin. *October* 59 (1992): 3-7.

\*Bernard Stiegler, *For a New Critique of Political Economy*. Trans. Daniel Ross. "For a New Critique of Political Economy," 1-70.

Wendy Hui Kyong Chun. *Discriminating Data: Correlation, Neighborhoods, and the New Politics of Recognition*. "Introduction," "Part 3." pp.1-28, 139-184.

Antoinette Rouvroy. "The end(s) of critique: data-behaviourism vs. due-process." *Privacy, Due Process, and the Computational Turn*. ed. Mireille Hildebrandt & Ekatarina de Vries. Routledge 2012.

Ulf Otto. "Theatres of Control: The Performance of Algorithms and the Question of Governance." *TDR* 63.4 (2019): 121-138.

### 12 Apr 6 – Riot.

\*Judith Hamera. *Unfinished Business: Michael Jackson, Detroit, & the Figural Economy of American Deindustrialization*. Oxford UP 2017.

Joshua Clover. "Riot, Strike, Commune: Gendering a Civil War." *New Global Studies* 14.2: 121-131.

## **Further Reading**

Some books that almost made it onto this syllabus, but didn't. Non-exhaustive.

*On the Value of Performance in Early Modernity*

Richard Halpern, *Eclipse of Action: Tragedy and Political Economy*.

Derek Miller, *Copyright and the Value of Performance, 1770-1911*.

*On Modernist Performance and Industrial Capitalism:*

Felicia McCarren, *Dancing Machines: Choreographies in the Age of Mechanical Reproduction*.

Eugene Lunn, *Marxism & Modernism*.

Sarah Townsend, *The Unfinished Art of Theater: Avant-Garde Intellectuals in Mexico and Brazil*.

Anthea Kraut, *Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance*.

*On 1968 and its legacies:*

Raoul Vaneigem, *The Revolution of Everyday Life*.

Kristin Ross, *May '68 and its Afterlives*.

Kate Bredeson, *Occupying the Stage*.

Giulia Palladini, *The Scene of Foreplay: Theater, Labor, and Leisure in 1960s New York*.

Pamela Lee, *Chronophobia: On Time in the Art of the 1960's*.

*On the 1970s and 1980s:*

Fred Turner, *From Counterculture to Cyberculture*.

Hillary Miller, *Drop Dead: Performance in Crisis, 1970s New York*.

Patricia Stuelke, *The Ruse of Repair: US Neoliberal Empire and the Turn from Critique*.

Jasper Bernes, *The Work of Art in the Age of Deindustrialization*.

*On the 1990s (there's not much!):*

Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*.

*On Neoliberalism / Postmodernism: the Classic Accounts:*

Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism*.

David Harvey, *The Condition of Postmodernity*.

David Harvey, *A Brief History of Neoliberalism*.

*Neoliberalism: the Newer Accounts:*

Jamie Peck, *Constructions of Neoliberal Reason*.

Quinn Slobodian, *Globalists: The End of Empire and the Birth of Neoliberalism*.

*Our Contemporary Situation:*

Aaron Benanev, *Automation and the Future of Work*.

Phil Neel. *Hinterland: America's New Landscape of Class and Conflict*.

Joshua Clover. *Riot. Strike. Riot. The New Era of Uprisings*.

Michael McKinnie, *Theatre in Market Economies*.

Heather Berg, *Porn Work: Sex, Labor, and Late Capitalism*.