

Performance Art Then and Now, 1960s–2000s (Durham, 17–20 Oct 12)

Southeastern College Art Conference (SECAC), Durham, North Carolina (USA), Oct
17–20, 2012

Deadline: Apr 20, 2012

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Over the last decade performance art has experienced a rebirth. Largely omitted from art historical accounts, this once transient, activist, and subversive practice is now hailed as one of the most engaging fields in the arts. In 2005, Roselee Goldberg established Performa, a biennial dedicated solely to performance art. In 2008, Klaus Biesenbach refocused the energies of the “Media Department” at the Museum of Modern Art, renaming it “The Media and Performance Art Department.” Most recently, Wesleyan unveiled an academic program designed for “Performance Art Curators.” While the resurgence of this ephemeral medium has attracted a flurry of press, it deserves a more in-depth and contextualized reading. This session will attempt to diagnose the current performance art mania, as well as locate its roots. We invite scholars and artists to shed light on the following questions: Why are ‘60s performance artists regaining attention in the present? How can we characterize the relationship between ‘60s performance practices and that of the 2000s? How have performance art and its scholarship changed in the last decade? This panel is not interested in simple answers, but rather aims to tease out some of the issues surrounding this ubiquitous medium. Natalie Musteata, The Graduate Center, CUNY, nmusteata@gmail.com

To submit a proposal, go to the SECAC website:

<http://www.secollegeart.org/annual-conference.html>

Reference:

CFP: Performance Art Then and Now, 1960s–2000s (Durham, 17–20 Oct 12). In: ArtHist.net, Mar 15, 2012
(accessed Oct 14, 2026), <<https://arthist.net/archive/2910>>.