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PRATICHE PERFORMATIVE A NEW YORK, 1952 – 1965:

JONAS, KAPROW, NAUMAN, SCHNEEMANN:

Ricerca, tempo e montaggio

Tesi di dottorato di Andrea Mattiello - T00489

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This dissertation, *Performative practice New York 1952-1965: Jonas, Kaprow, Nauman, Schneemann. Research, Time and Montage*,¹ focuses on the early artistic production by Joan Jonas, Allan Kaprow, Bruce Nauman and Carolee Schneemann. The dissertation demonstrates how these four performance artists developed their work using rigorous methods and shows how their artistic and compositional motivations should be considered high artistic research for contemporary art. Therefore, the usual reading of performance art as a practice of pure contestation and rebellion against traditional art forms is shown to be superficial and narrow.

The overall research approach follows three specific guidelines:

- a focus on the relation between each performance artist and his/her academic background;
- the central role time plays in their artistic production;
- a recognition of montage as a central strategy in their practices.

The dissertation starts with four interviews divided in two chapters, realized through interview sessions with Douglas Crimp, RoseLee Goldberg, Joan Jonas and Carolee Schneemann. In the first chapter, scholars Douglas Crimp and RoseLee Goldberg recall being part of the unique New York art scene in the 60's and 70's and offer their thoughts on the context provided by those years. In the second chapter, artists Joan Jonas and Carolee Schneemann critically reflect on how they started to perform. The third chapter provides a theoretical framework for the essential and critical features of a performance art piece. In the fourth chapter, the theoretical framework developed in the third chapter as well as the context offered by the first two chapters are used as basis for a series of close studies of primary sources. These include Allan Kaprow's 1952 master thesis, the full list and some transcriptions of the tape recordings of the lectures Meyer Shapiro gave at Columbia from 1967 to 1980, and original transcripts of the edited structure of films and videos by three of the four artists considered by this research.

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