Scoring the Avant-Garde
HUM 370-6-1 / DANCE 345-0-20 / ART_HIST 390-0-1

TTh 2-3:20pm

Amanda Graham, Postdoctoral Fellow in Dance Studies

In this course, students will examine Charlotte Moorman, a critical figure in the avant-garde movement, as well as her avant-garde network and art historical influence. Coordinated with *A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s–1980s* at the Mary and Leigh Block Museum of Art, the class will study visual and performance artists such as Dick Higgins, composer-La Monte Young, choreographer Ann-Halprin, and architect Lawrence Halprin, who proposed that scores extend “in all fields of human endeavor.” Inspired by these figures and their works, and by the wide array of scores in Northwestern Library’s John Cage Notations Collection, students will analyze the score as an independent graphic art object and a contingent, preparatory step toward a performance. While this course is primarily academic, and will involve close readings of art historical texts including Hannah Higgins’s *Fluxus Experience* and Liz Kotz’s *Words To Be Looked At: Language in 1960s Art*, it is also composed of an experiential component where students create and perform or present their own scores.