

Performing a Pedagogy of Endurance

By Charles R. Garoian

In every era the attempt must be made anew to wrest tradition
away from conformism that is about to overpower it.
—Walter Benjamin (1968, p. 255)

Introduction

In this article I conceptualize the highly contentious strategies of performance art as critical pedagogy in art education. Given its challenge of academic knowledge learned in schools and other cultural institutions, including the mass media, performance art pedagogy has important implications for teacher education. Basing my assumptions on the critical theories of Nietzsche (1957), Artaud (1958), Benjamin (1968), de Certeau (1988), Herman and Chomsky (1988), Felman (1992), Simon (1992), Hirsch (1992-93), Mouffe (1993), and others, I argue that performance art pedagogy represents a creative and intellectual space within which students can learn to expose, examine, and critique dominant and oppressive cultural paradigms from their differing perspectives in life. In doing so, the discourse and practice of performance art in the classroom assigns validity and credibility to the content that students bring to school from their respective cultural backgrounds.

The conjunction of “public” academic content and

*Charles R. Garoian is
director of the School of
Visual Arts and
professor of art
education in the College
of Arts and Architecture
at Pennsylvania State
University, University
Park, Pennsylvania.*

Performing a Pedagogy of Endurance

the “private” content of students,’ which occurs through the embodied discourse and practice of performance art, transforms the classroom into a contentious space wherein the normative assumptions of schooling can be challenged from the perspectives of students’ personal memories and cultural histories. As such performance art pedagogy relies on the endurance and persistence of students’ heterogeneous cultural identities to challenge the conformity of traditional, institutionalized culture, about which Benjamin admonishes in the epigram.

I will focus my examples on the time-based performances of Taiwanese-American artist Tehching Hsieh and Native American performance artist James Luna. In doing so, I will invoke metaphors such as “endurance,” “persistence,” and “survival” to represent the physical and conceptual strategies that postcolonial performance artists use to expose the body’s memory and cultural history and to examine and critique such alienating circumstances as colonialism, globalization, expatriation, immigration, and Diaspora. I will discuss similar circumstances in a performance by one of my own students at Penn State University.

Furthermore, I will characterize the “pedagogy of endurance” in performance art in two ways: first, as the persistence and sustainability of the body given the physicality of performance artworks, and second, the persistence and sustainability of the body’s subjectivity, its identity in spite of cultural inscription. Such resistance to cultural domination suggests that performance art is a postmodern and postcolonial form of pedagogical discourse and practice that enables the persistence, endurance, and survival of subjectivity to occur.

Performing the Body and Its Identity

By now you have noticed that in my discussion I continually refer to the body in the third person. Rather than “my, your body, or her/his body,” I identify it as “the body.” My purpose in doing so is to temporarily distance the body from the self, to objectify it in order to see it as if for the first time. Using the body as an object and material in this way enables performance artists to expose and examine its ontological terrain, its memory, cultural history, its corporeality, and desires in order to critique its inscription by academic culture.

This reflexive process, the body performing a critique of its “self” and its complicity in cultural domination, is a significant aspect of performance art and performance art pedagogy. Such a critique enables the self to foreground and revisit the body and to re-claim its subjectivity by re-membering and re-presenting its memory and cultural history in the “first person.” The performance of subjectivity in this way represents an enduring pedagogy inasmuch as it enables the resoluteness of the body and its identity to challenge and resist socially and historically constituted assumptions and to persist in spite of cultural inscription and assimilation. Such is the ontological project of performance art pedagogy, which enables the subjectivity of the body to be continually re-imagined and re-

created driven by its desires within the existential circumstances of contemporary culture.

Tehching Hsieh Performing Endurance

The yearlong performance artworks of Taiwanese-American artist Tehching Hsieh represent critical strategies for clocking the body, marking and insinuating its identity in time and space, and testing its endurance. Through his physically and emotionally exhausting performances, Hsieh exposes, examines, and critiques the body's physicality and identity as a socially and historically constructed artifact, a "time piece." His body's resistance to cultural reification serves as pedagogical metaphor aimed at attaining political and creative agency.

As he labors, fatigues, and endures for 365 days in his performances, Hsieh challenges the quantifiable, temporally determined assumptions and expectations imposed on his body, its "time management" through schooling, the mass media, global capitalism, and other forms of institutionalized culture. In doing so, his critique of his body's management through performance art represents a pedagogical strategy, a critical form of citizenship and the practice of radical democracy.

In *Cage Piece* (1978-1979), for example, Hsieh locked himself in a cell for an entire year. By performing the body's solitude in this way, he explored the limits of its social and political isolation, which at the time reflected his illegal immigration status as "alien" (Shaviro, 2000). From 1983-1984 Hsieh and performance artist Linda Montano collaborated on *Art/Life*, a performance in which they spent a year tied together with an 8-foot rope exploring the limits of both public and private human relationships.

These and other time-based performances of Hsieh's participate in a lineage of performances where endurance has enabled performance artists to explore and examine the body's place and the space of its subjectivity. As compared with *place*, an immutable, fixed conception of the body's location and positioning within institutionalized culture, the *space* of the body alludes to its mutability, its liminal, contingent, and ephemeral identity (De Certeau, 1984).

In *Time Piece* (1980-1981), an eerie film in which the endurance of a yearlong performance is compressed into six minutes, Hsieh literally documented his body's physical *place*, its materiality and the *space* of his identity with a video camera, an industrial time clock, and punch cards. The process of this documentation took place every hour on the hour—out of a possible 8,760 punch-ins, he was unable to perform only 131 of them.

What this film reveals is the clocking of Hsieh's body, the trajectory of its time, an embodied time machine, the body's curriculum, a tactic with which to challenge the technologies of time management, the absurdity of historical time, and its compression and oppression of the body. In his characterization of *Time Piece*, performance critic Adrian Heathfield (2001) suggests

Performing a Pedagogy of Endurance

the regulation of the piece and the presence of the symbols of the time clock and punch cards secure not only the piece's reference to temporal rationalization, but its critical address to the forces which currently condition this temporality, the institutions of late-capitalism. Hsieh labours under the temporal orders of capitalism but evidently does not produce in the terms of those orders; he is waiting, doing nothing, his action lacks visible function and utility. (p. 88)

Thus, *Time Piece* parodies the discourse and practice of capitalism and in doing so continues the tradition of late twentieth century performance art to "resist if not reject" the imperialistic impulses of the art market (Heathfield, p. 88). Even the short film, the only remaining bi-product of Hsieh's labor, is questionable in its use value. A disjunctive montage of clips spliced together, it suggests both the accumulations of Hsieh's labor and its waste product. Ironically, the film insinuates Hsieh having acquiesced to the time-management and surveillance of capitalism without actually having done so.

Considering Hsieh's Asian-alien body, the pedagogy of *Time Piece* also challenges the globalization of identity, a body quaking, metamorphosing, and struggling with expatriation, immigration, Diaspora, attempting to discover its whereabouts. Having entered the US as an illegal alien, Hsieh understands the geographical and geopolitical circumstances of his fugitive body. Whether an expatriate or a refugee, he must search for who he is given the changing terrain, which he experiences while continually seeking asylum. Although his eventual naturalization as citizen of the US, he is caught between his naturalized Asian memory and cultural history and his newly assimilated American identity. Given that his border identity is never stable, he is continually reminded of the temporality of his existence.

As post-colonial performance art, *Time Piece* can be read as an elaboration and critique of the body's domination by historical time and geographical space. Through such a critique, Hsieh's pedagogy of endurance enables him to persist in spite of the oppressive circumstances of colonialism and expatriation. After completing his most recent piece, a thirteen-year performance during which time he privately produced art without revealing it to the public, Hsieh issued only one statement, one lasting document to summarize his creative obsession with time. At the ending ceremony for this monumental, retrospective work, which happened to coincide with his 49th birthday on December 31, 1999, the turn of the millennium, a document was opened that read: "I, TEHCHING HSIEH, SURVIVED" (Heathfield, p. 92).

Performance Art Pedagogy

Like in Hsieh's cultural work, performance art pedagogy operates under the assumption that the body and its identity is always already constructed through schooling, the mass media, religion and other normative forms of institutionalized learning. As such the body serves as cultural artifact, a *palimpsest* upon which the dominant codes and assumptions of culture are continually inscribed and re-

inscribed. The body written upon in this way suggests naturalization, a conditional process of citizenship by which its identity, its desires, and its choices are deemed acceptable if it is socially and historically reconstituted with the rarified and reified assumptions of the host culture.

Cultural assumptions of the body are rarified when elevated, prioritized, and essentialized through an encyclopedic Enlightenment epistemology, which compartmentalizes, categorizes, and privileges some forms of knowledge over others. Reified assumptions are comprised of clichés, hackneyed, and stereotypical ideas, images, and actions once considered dynamic and relevant to contemporary cultural circumstances, which have since become inert, frozen metaphors. Performance theorist Antonin Artaud (1958) refers to the conditions of rarefaction and reification as “petrified culture” (p. 12). The transgressive pedagogy of performance art corresponds with the critical strategies and postmodern ideals of progressive education, which challenge the historical ideologies of petrified culture in order to facilitate agency and develop critical citizenship in students.

Three Kinds of History

In *The Use and Abuse of History* (1957), philosopher Friedrich Nietzsche distinguishes three kinds of historical representation: the *monumental*, the *antiquarian*, and the *critical* (p. 12). Monumental history is comprised of the “great moments,” those events in the past which have attained infamy through essentialized historical representations. Nietzsche claims that monumental history assumes a position of immutability inasmuch as it “will never be reproduced, and the weight of its authority is invoked from the past to make it sure [absolute]” (p. 17).

By comparison, antiquarian history is one that invokes contentment and pleasure with the past. An antiquarian is a traditionalist who relishes in nostalgia, a sentimentalized relationship with history. According to Nietzsche, “antiquarian history degenerates from the moment that it no longer gives a soul and inspiration to the fresh life of the present. . . It only understands how to preserve life, not to create it . . .” (p. 20).

Nietzsche describes critical history, his third example, as providing “the strength to break up the past, and apply it, too, in order to live” (p. 21). In doing so, he invokes an oppositional practice similar to the way in which the performance of personal memory and cultural history, which I am arguing as a distinguishing characteristic of performance art pedagogy, critiques and ruptures the monumental and antiquarian forms of petrified culture. Thus, critical histories performed in the face of monumental and antiquarian histories, enable not only the rupturing of the past, but its re-membering and re-presentation as images, ideas, and actions relevant to contemporary life.

Performing Memory as Critical Theatre

Cultural critic Walter Benjamin (1968) refers to the outcome of this critique as

Performing a Pedagogy of Endurance

“historical materialism,” which stands in opposition to the pedantry of tradition, or historicism. Corresponding with the naturalized assumptions of Artaud’s petrified culture, “historicism gives the ‘eternal’ image of the past; [while] historical materialism supplies a unique experience with the past” (p. 262).

In characterizing Benjamin’s writings, critic Susan Sontag (1980) claims that he delved into personal memory and cultural history “spatially” rather than “temporally.” Using a theatrical metaphor, she describes memory as “the staging of the past, [it] turns the flow of events into tableaux. Benjamin [she suggests] is not trying to recover his past but to understand it: to condense it into its spatial forms, its premonitory structures” (p. 116). By comparison, a temporal preoccupation with the past runs the risk of materializing an antiquarian, nostalgic, and sentimental relationship with history, an immutable tradition, which is historicism.

In contrast with this temporality, Benjamin’s “spatializing” of personal memory and cultural history can be characterized as “archeological,” an excavation that materializes “ideas and experiences as ruins.” This, in order to re-claim, re-consider, re-member, and re-present the text of one’s past as a means to imagine and create future ideas, images, myths, identities, and utopias.

[According to Benjamin] Historicism rightly culminates in universal history . . . Universal history has no theoretical armature. Its method is additive; it musters a mass of data to fill the homogeneous, empty time. Materialist historiography, on the other hand, is based on a constructive principle [history constructed, not assumed]. Thinking involves not only the [causal] flow of thoughts, but their arrest as well. Where thinking suddenly stops in a configuration pregnant with tensions, it gives that configuration a shock, by which it crystallizes into a monad. A historical materialist approaches a historical subject only where he [sic] encounters it as a monad. In this structure he recognizes the sign of a Messianic cessation of happening, or, put differently, a revolutionary chance in the fight for the oppressed past. He takes cognizance of it in order to blast a specific era out of the homogeneous course of history—blasting a specific life out of the era or a specific work out of the lifework (pp. 262-263).

History as Contentious Knowledge

Benjamin’s concept of cognitive shock through historical materialism corresponds with Arthur Koestler’s (1975) notion of “Eureka” experience, Shoshanna Felman’s (1992) “crisis of knowledge,” and Rapoport’s (1967) “intellectual molting,” contentious operations that enable the exposure, examination, and critique of cultural homogeneity from the “monad” of personal memory and cultural history. As such, the performance of memory and cultural history as art represents a “Messianic” process that enables the body’s agency, its redemption of historical oppression and its hope for constructing a future.

The curricular and pedagogical implications of Benjamin’s historical materialism as performance art suggest a liminal space wherein students learn to challenge

the academic content of school curricula and the spectacles of the mass media from their differing cultural perspectives. Performance art pedagogy provides such a space within which students learn to disrupt the universality of historicism by insinuating their memories and cultural histories as significant content in art education.

Exorcising Oppression

Performance artist James Luna critiques historicism by exposing its cultural inscription, objectification and petrification of his Native American body. Luna is a member of what remains of the Luiseño tribe living on the La Jolla Indian Reservation in the northern hills of San Diego, California. In *Artifact Piece*, an endurance work first performed in 1987 at the Museum of Man in San Diego, he laid on a bed of sand encased in a vitrine, a museum showcase for several days among the Kumeyaay exhibits. The Kumeyaay Nation is also indigenous to the region of Southern California.

Exhibition labels surrounded Luna's body with information for visitors to read that included his name and commentary attributing the scars, the literal "inscriptions" on his body to the circumstances of his excessive drinking. Two other vitrines in the exhibition contained Luna's personal documents and ceremonial items from the Luiseño Indian reservation. By performing *Artifact Piece*, Luna

. . . called attention to a tendency in Western museum displays to present Native American cultures as extinct [rather than enduring] cultural forms. Viewers who happened upon Luna's exhibition expecting a museum presentation of native American cultures as "dead," were shocked by the living, breathing, "undead" presence of the Luiseño artist on display. Luna in *Artifact Piece* places his body as the object of display in order to disrupt the modes of representation in museum exhibitions of native others and to [re]claim subjectivity for the silenced voices eclipsed in these displays. (Internet site)

Thus, *Artifact Piece* parodies the "museumification" of Native Americans by agencies like the Bureau of Indian Affairs, whose pernicious preservationist policies continue to limit Native American identity to historical artifacts and their existence at subsistent levels on reservations (Harbison, 1977, p. 140). Linguistic theorist Linda Hutcheon argues that artists like Luna who parody cultural oppression attain agency through ironic distance by "exorcising personal ghosts—or, rather, enlisting them in their own cause" (p. 35). The exhibit of Luna's scars, the consequences of his drinking, double expose and enable the re-examination and parody of naturalized, stereotypical representations like "drunken Indian," and the impact of such oppressive metaphors on the rampant alcoholism of Native Americans.

Thus, in *Artifact Piece*, Luna engages in a subjective discourse about a charged cultural issue, a pedagogical process of intervention that challenges and returns the phallogocentric gaze of patriarchal culture. As examples of Benjamin's historical materialism, Luna's critical performances have significant implications for arts

education practice given the institutionalization of the body and its identity by museums and schools.

Performing a “Received History”

In theorizing the significance of personal memory and history work like Luna’s, cultural critic James E. Young (1998) writes about *Maus: A Survivor’s Tale*, the cartoon illustrated memoir by Art Spiegelman, of his father’s horrifying experiences during the Jewish Holocaust. To substantiate the importance of Spiegelman’s “vicarious” experience and re-presentation of his father’s stories as an art of politics, Young invokes cultural critic Marianne Hirsch’s (Spring 1992-93) “aesthetics of postmemory.” In doing so, Young argues that *Maus* embodies postmemory in the form of a “‘received history’—a narrative hybrid that interweaves both events of the Holocaust and the ways they were passed down to us” (Young, 1998, p. 669).

Similar to Spiegelman’s survivor’s tale, *Artifact Piece* is a postmemory performance artwork based on Luna’s reception of his tribe’s history of oppression. Postmemory, re-claiming, re-membling, and the re-presenting personal memory and cultural history through performance art in the classroom assumes that subjectivity is an ongoing construction. Coinciding with radical educator Roger Simon’s (1992) enabling concept of pedagogy, postmemory performance art is

... a mode of organizing and regulating symbolic productive practices, [performance art] pedagogy attempts to influence the way meanings are absorbed, recognized, understood, accepted, confirmed, and connected as well as challenged, distorted, taken further, or dismissed. Indeed, the practical work of [performance art] pedagogy is always grounded in the discursive regimes that structure the particular forms of representation (written texts, television programs, music, films, personal stories, experiential simulations) to be engaged and the different modes of engagement deemed desirable. Hence the practice of [performance art] pedagogy inescapably includes an epistemological dimension leading to a crucial point regarding the substance of a pedagogy of possibility. (p. 59)

The Critical Impulse of Performance Art

Given that performance art pedagogy is grounded in discursive regimes, schooling is not to be taken for granted. On the one hand, students are behooved to consume the academic assumptions of institutionalized education because they enable the body’s knowledge, its ability to appreciate, understand, and function within the complex systems of society and the world. On the other hand, limiting the body’s knowledge to that which is deemed as essential by public institutions precludes the performance of students’ subjectivities, the significance and credibility of their personal memories and cultural histories.

Although this private knowledge of students’ is comprised of ideas, images,

and actions learned from their respective families, neighborhoods, communities, schools, religions, and the mass media, its particularized characteristics are vastly different than the codified and commodified assumptions of the public body. While public knowledge tends toward homogeneous values, attitudes and beliefs, students' subjectivities are heterogeneous, complex, contradictory, and as such contentious with dominant cultural paradigms.

The political [and pedagogical] project of postmodern and postcolonial performance artists' is the decentralization of authority [and the homogeneity of public knowledge] by aestheticizing ethnicity, sexual orientation, gender, race and class distinctions (Garoian, 1999, p. 10). The critical impulse of performance art is culturally inclusive. Rather than overthrowing and displacing centralized authority with yet another, its mission is a reflexive one. The pedagogical dialectic of performance art is such that it enables students to critique dominant codes, which they learn in academic culture while taking a hard look at their own values, attitudes, and beliefs.

The Mutable Characteristics of Memory Performance

Inasmuch as the public knowledge of schooling is rarefied, prescriptive, and predetermined, students' performances of private knowledge are liminal, contingent, ephemeral, and subjective. The liminal character of subjectivity is unstable, indeterminate, and multi-centric. Its contingent character enables a nexus of multiple perspectives to intervene, destabilize, critique, and re-present reified cultural assumptions in the classroom. The ephemerality of subjectivity is predicated upon its ongoing construction, which calls into question the immutability of public knowledge through the protean forms of personal memory and cultural history.

This oppositional character of subjectivity is persistent and enduring. It rubs against the grain of public knowledge. As art critic Thomas McEvelley (1991) suggests about content in art, the performance of memory and cultural history represents content that "accrues" to the body and its identity "as it progressively reveals its destiny through persisting in time" (p. 79). As such, the performance of subjectivity as radical discourse and practice in art represents a critical form of pedagogy in art education. In doing so, the critique of performance art enables students' memories and cultural histories to persist, endure, and resist cultural domination and to imagine and create new ideas, images, actions, identities, and utopias from their differing cultural perspectives.

Institutionalized Forms of Performance

Nevertheless, it is important to keep in mind that liminality, contingency, and ephemerality are not exclusive to subjectivity in performance art. These characteristics also appear in the corporate performances of schooling, religion, mass media, and advertising. Assuming a singular ideology, the corporate body performs an

Performing a Pedagogy of Endurance

institutionalized form of subjectivity, which consists of “its curriculum,” “its canon,” and “its bottom line on investments.”

Moreover, the performance of institutionalized subjectivity co-opts and controls the cultural work of students and their bodies, in order to stay on the cutting edge and advance its social, political, and economic agendas. Operating on the pretense of fulfilling the body’s personal desires, its mass mediated spectacle of advertising and market incentives manufactures public taste, opinion, and discourse that is consensual with its cultural hegemony (Herman and Chomsky, 1988). Accordingly, as it “consumes” these manufactured desires, the private body is rendered complicit with the oppressive practices of corporate capitalism.

Milking Metaphors:

An Example of a Student’s Performance Art Work

Corporate complicity was challenged by one of my students for an assignment that called for a performance artwork that critiqued a significant contemporary cultural issue. Two indistinguishable bodies shuffled across the floor into the center of a sparse, dark performance space. Once they arrived, a light fixture suspended from the ceiling was switched on to reveal an individual with a black hood over his head and dressed in “professional” attire, a white shirt, tie, and dress slacks. Aside this standing figure was James, sitting with his arms, hands, torso, and legs tied to a chair, and his mouth gagged with a strip of cloth. James was my student and the hooded person was a friend of his from outside the class who had volunteered to assist him in the performance.

All the physical conditions in the space suggested an interrogation room or torture chamber. “Broadcast” from the distant wall behind the two figures was a backdrop of simultaneous sounds, a sonic montage of three tracks. One track consisted of commercial music, sounds, and narratives from television advertisements. A second track was of clips from popular television theme songs, and the third, miscellaneous clips from various radio stations, represented “the viewpoints of ultraconservative, fanatical, right wing, religious zealots” (Interview with student). As the three sound tracks played in the background, the hooded person suspended a galvanized funnel from the ceiling with a thin rope adjacent to James’s head. On the floor next to the chair in which James was sequestered were two one-gallon bottles of fresh cold milk from the University Creamery across the street.

Like an executioner in a torture chamber, the hooded person untied the gag in James’s mouth, pulled his head back and inserted the tip of the funnel into his mouth, opened one of the bottles and began pouring its contents. The duration of the performance from that point on was determined by the time that it took to slowly eliminate the contents of the two gallons. As milk was being forced down his throat, James recited a narrative that was undecipherable, only garbled words

and guttural sounds were detectable as he choked, coughed, and spat milk while struggling with his words.

When the three soundtracks had ended and the remaining contents of the second bottle of milk were poured, breathless and exhausted, James reached the ending and only distinguishable phrase of his narrative: “. . . *and justice for all.*” It was only then that the “Pledge of Allegiance,” commonly recited in reverence to the American flag, became apparent as the words that James was attempting to articulate. Thereupon, the performance ended with the hooded person turning off the overhanging light, and dragging James’s exhausted body away in the dark while still bound in the chair.

As James claimed during the critique discussion that followed, the point of his performance was “to reference and critique American culture, namely the hypocrisy of the concept “Land of the Free,” given the hegemonic forces of corporate capitalism, the mass media, and institutionalized religion” (Interview with student). His provocative performance evoked several hermeneutic possibilities. The use of milk as a signifier in conjunction with what appeared as an execution suggested multiple readings: the consumption of mass media and nationalistic propaganda as both nurturing milk and suffocation. It also suggested the drinking of poison and the body’s survival using milk as the antidote.

James’s professional attire represented the ubiquity of “white collar, corporate America,” and the black-hood its clandestine, homogeneous façade. James described this type of person as the pursuant of the American dream myth, who is in complicity with its nationalistic, corporate, and institutionalized practices as a consumer. Ironically, this complicity was further suggested by the fact that James collaborated with the hooded person in the performance and in doing so insinuated his own hypocrisy.

Implications for Teacher Education

What would a performance art curriculum look like for teacher educators, aspiring teachers, and school administrators? Such a curriculum would be inclusive in that it would enable the coexistence of and a healthy debate between different kinds of knowledge in the classroom. Such a curriculum would allow for exploration, experimentation, improvisation, and a play of ideas, images, and actions by teachers and their students. In such circumstances academic knowledge would be as valued as the knowledge and experiences that students would bring from their respective cultural backgrounds, their homes, neighborhoods, schools, and communities. In classrooms where performance art strategies are found preservice teachers would learn how to use their personal memories and cultural histories as content to challenge their academic assumptions and to create curricula that would engage their future students in performing critical inquiries as works of art.

Two basic kinds of content are exposed, examined, and critiqued in a curricu-

Performing a Pedagogy of Endurance

lum based on performance art. First, normative content, which is deemed by state and national standards as universally significant for students, consists of the dominant academic assumptions imparted by teachers. The second kind of content is subjective in that it consists of the diverse personal perspectives, memories, and cultural histories of teachers and their students. Given their dual capacities, teachers are in a unique position to open their curricula to include both normative and subjective content. The insinuation and coexistence of these two content domains within the curriculum creates a dynamic tension whereby academic knowledge is challenged and debated from the diverse cultural and disciplinary perspectives of teachers and their students.

As in the performances of Tehching Hsieh, James Luna, and my student James, memory and cultural history can be used by preservice teachers as a powerful resource from which to create and perform curricular metaphors that respond in critical ways to the dominant assumptions learned in school. In *Time Piece, Artifact Piece*, and *Milking Metaphors*, we find intercultural and interdisciplinary strategies, which have been used to engage the body's actions with everyday objects, materials, and equipment in live performances that respond critically to oppressive culture issues and circumstances.

Such performative strategies have value in teacher education courses because they represent the possibility for preservice teachers to learn how to become critical agents, public intellectuals, and in doing so to learn all there is to know from academic culture/s with a persistent and enduring skepticism (Mouffe, 1993, p. 6). Therein lies the promise of a performance art curriculum for teacher education. Thus, performance art enables teachers and their students to challenge the pre-determined assumptions of traditional schooling with their diverse cultural perspectives. The creative and political agency that is attained through the critical pedagogy of performance art enables teachers and their students to imagine and materialize new cultural possibilities for the future.

References

- Artaud, A. (1958). *The theater and its double*. New York: Grove.
- Benjamin, W. (1968). Theses on the philosophy of history. In H. Arendt (Ed.), *Illuminations: Walter Benjamin, essays and reflections* (pp.253-264). New York: Schocken.
- de Certeau, M. 1988. *The practice of everyday life*. Berkeley, CA: University of California Press.
- Felman, S. (1992). Education and crisis, or the vicissitudes of teaching. In S. Felman & D. Laub (Eds.), *Testimony: Crisis of witnessing in literature, psychoanalysis, and history* (pp. 1-56). New York: Routledge.
- Garoian, C.R. (1999). *Performing Pedagogy: Toward an art of politics*. Albany, NY: The State University of New York Press.
- Harbison, R. (1977). *Eccentric spaces: A voyage through real and imaginary worlds*. Hopewell, NM: The Ecco Press.

Charles R. Garoian

- Heathfield, A. (2001). End time now. In Goat Island, K. Christopher, M. Goulish, L. Hixson, M. Jeffery, C.J. Mitchell, & B. Saner (Eds.), *School book 2: Goat Island* (pp. 83-92). Chicago: Goat Island.
- Herman, E.S. & Chomsky, N. (1988). *Manufacturing consent: The political economy of the mass media*. New York: Pantheon.
- Hirsch, M. (Winter 1992-93). Family pictures: Maus, mourning, and post-memory. *Discourse*, 15, 8-9.
- Hutcheon, L. (1985). *A theory of parody: The teachings of twentieth-century artforms*. New York: Methuen.
- Internet. (2001). James Luna: Artifact piece. <<http://www.emory.edu/ENGLISH/Bahri/ArtifactPiece.html>>
- Koestler, A. (1975). *The act of creation*. London: Picador
- McEvelley, T. (1991). *Art & discontent: Theory at the millennium*. Kingston: McPherson & Company.
- Mouffe, C. (1993). *The return of the political*. London: Verso.
- Nietzsche, F. (1957). *The use and abuse of history*. A. Collins (Trans.). Indianapolis, IN: The Bobbs-Merrill.
- Rapoport, A. (1967). Escape from paradox. *Scientific American*, Vol. 217 (No.1), 50-56.
- Shaviro, S. (2000). Performing life: The work of Tehching Hsieh. In T. Hsieh (Ed.), *Tehching Hsieh one year performance: Art documents 1978-1999* (DVD-ROM). New York: Tehching Hsieh.
- Simon, R. (1992). *Teaching against the grain: Texts for a pedagogy of possibility*. New York: Bergin & Garvey.
- Sontag, S. (1980). *Under the sign of saturn*. New York: Farrar, Straus, & Giroux.
- Young, J. E. (Spring 1998). The holocaust as vicarious past: Art Spiegelman's *Maus* and the afterimages of history. *Critical Inquiry*, 24, 666-699.