

# New Museum Seminars: (Temporary) Collection of Ideas

## VOICE-Presentations and Ongoing Bibliography

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### I. Seminar Presentations

#### WEEK ONE

##### **Alicia Ritson on: “Problematizing language as criteria for valuing some lives over others”**

*I'm interested in ideas that problematize the Western philosophical tradition's privileging of voice, or more precisely, linguistic articulation, as a way to distinguish human lives over nonhuman lives; this extends to a consideration of how culture (particularly art and music) has also been a means to evaluate the value of different populations throughout history.*

*In reconsidering evolutionary theories, feminist scholar Elizabeth Grosz focuses on sexual selection with “its erotic and enticing appeal,” suggesting that pleasure and intensification of experience is actually an essential part of natural selection. In this, she considers how art (but mostly music) is actually a primal rather than “higher” form of existence—therefore, they are forms engaged by humans and nonhuman animals. Rather than excessive and frivolous, music might then be considered as necessary to sustaining life. Expanding on this, Grosz hones in on vibration, “resonance, the mutual condition both of material forces at their most elementary levels, and of music at its most refined and complex.” Music, both human and nonhuman, is the “sonorous rendering of forces” of chaos.*

#### **Materials**

##### **Text**

Grosz, Elizabeth. “Vibration. Animal, Sex, Music.” In *Chaos, Territory, Art: Deleuze and the Framing of the Earth*. New York: Columbia University Press, 2008.25-62.

##### **Theodore Kerr on: “People who ask questions and speak for themselves”**

*Coming into the VOICE seminar, I was interested in looking at how people with marginalized experiences find ways to make their voices heard, both within mainstream culture and their own lives. I would like to examine several examples of radical subjectivity, or making use of a specific voice—or voice coming from a specific place—to push back against politics of solidarity, cohesion, and coalition building, providing platforms from which material difference can be discussed and not readily dismissed for “why can't we all just get along” dogma. These examples include:*

*“The Denver Principles”:* In 1983, at an early national gathering to address HIV/AIDS, a group of people living with HIV came together to draft “The Denver Principles,” a document that put forward the Rights of People With AIDS and recommended that people living with HIV be “involved at every level of decision making” concerning the then-emerging epidemic.

*Womanism:* Disenchanted by Black Liberation Theology's approach to gender and dismayed by Feminist Theology's failure to address race and class, black women at Union Theological Seminary created Womanism in the mid-80s, a theology for black women by black women.

*Beyond that, I want to introduce the idea of “invitational rhetoric” into the conversation as an additional way to think about activism and creating social change through our “voice.” Created by Sonja K. Foss and Cindy L. Griffin in 1995, invitational rhetoric is an alternative rhetoric which eschews persuasive elements of traditional rhetoric and is grounded in feminist principles of equality, immanent value, and self-determination. In invitational rhetoric, asking questions, uplifting another person, and active listening are as much about creating the conditions of social change as they are about producing speech.*

## Materials

### Texts

- Foss, Sonja K., and Cindy L. Griffin. "Beyond Persuasion: A Proposal for An Invitational Rhetoric." *Communication Monographs* 62, No. 1 (1995): 2–18.
- The Advisory Committee of the People with AIDS. "The Denver Principles." 1983. [http://data.unaids.org/pub/ExternalDocument/2007/gipa1983denverprinciples\\_en.pdf](http://data.unaids.org/pub/ExternalDocument/2007/gipa1983denverprinciples_en.pdf).
- Townes, Emilie M. *Womanist Ethics and the Cultural Production of Evil*. Black Religion/Womanist Thought/Social Justice. New York: Palgrave Macmillan, 2006.

### Video

- "B. [Barbara] Jordan Impeachment Speech." YouTube video, 13:11 min. Posted by "Ronald Penny," June, 17 2011. <https://www.youtube.com/watch?v=UG6xMglSMdk>.

## WEEK TWO

### Johanna Burton

*Psychoanalyst Sigmund Freud's "Remembering, Repeating and Working Through" (1914) is less about language per se than an explication of a crucial aspect of the "talking cure"—what it means to "work through" using language. A newer text from affect theorist Lauren Berlant Cruel Optimism (2011) pressures where and how we are constituted: affect as manifested between the biological and the social, i.e., between language and non-language.*

## Materials

### Texts

- Berlant, Lauren. "Introduction: Affect in the Present." In *Cruel Optimism*. Durham: Duke University Press, 2011: 1-22.
- Freud, Sigmund. "Remembering, Repeating and Working Through." In *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. XII. 1958. Reprint. London: The Hogarth Press Ltd., 1986: 145–56.

### Samita Sinha

1. What is (the) unspeakable/illegible/withheld (to you; in general; as illuminated by the following materials)?
2. How do these realms meet or relate to your own work, and to "dominant modes of civic engagement" or discourse (to quote Alicia from the first week)?

## Materials

### Texts

Ohno, Kazuo, and Yashito Ohno. *Kazuo Ohno's World: from without & within*. Trans. John Barrett. Indianapolis: Wesleyan, 2004.

Rowell, Charles H., and Fred Moten. "'Words Don't God There': An Interview with Fred Moten." *Callaloo* 27, No. 4 (Fall 2004): 954–66.

### Videos

Sinha, Samita. "CIPHER: Threadbearer." Video, 5 min. Dec. 22, 2013.  
<http://vimeo.com/82513230>.

"Man Kunto Maula - Ustad Nusrat Fateh Ali Khan (live)." YouTube video, 9:22. Posted by "Anil Suri," July 26, 2008. [https://www.youtube.com/watch?v=w\\_HmZF-tK3c](https://www.youtube.com/watch?v=w_HmZF-tK3c).

"Whitney Houston ~ Live in 1994 (Pt. 9/17) ~ I Have Nothing." YouTube video, 7:43 min. Posted by "TatanBrown," Dec. 26, 2010.  
<https://www.youtube.com/watch?v=DNMOgkWFzB0>.

## WEEK THREE

### Angel Nevarez on Disembodied Voice

"I am sitting in a room different from the one you are in now. I am recording the sound of my speaking voice and I am going to play it back into the room again and again until the resonant frequencies of the room reinforce themselves so that any semblance of my speech, with perhaps the exception of rhythm, is destroyed. What you will hear, then, are the natural resonant frequencies of the room articulated by speech. I regard this activity not so much as a demonstration of a physical fact, but more as a way to smooth out any irregularities my speech might have."

—Alvin Lucier, "I Am Sitting in a Room," 1969

*The group will begin session by listening to American Experimental Sound Composer Alvin Lucier's original recording of a score that was subsequently adapted by many artists under different circumstances. This piece, which involves Lucier recording himself narrating a text, and then playing the recording back into the room, re-recording it again and again, degrading as it goes. This will open up to a discussion on feedback as a type of disembodied voice in relation to phenomenology.*

## Materials

### Texts

Derrida, Jacques. "The Voice That Keeps Silence." In Jonathan Sterne, ed., *The Sound Studies Reader*. New York: Routledge, 2012.

Stankievech, Charles. "Headphones, Epoche, and L'extimite: A Phenomenology of Interiority." *OFFSCREEN* 11, Nos. 8-9 (Aug/Sept 2007).

### Audio

Lucier, Alvin. "I Am Sitting in a Room." 1969. Recording of a performance at the Electronic Music Studio at Brandeis University, 15:23 min.  
<http://www.ubu.com/sound/lucier.html>

Holt, Nancy and Richard Serra. *Boomerang*, 1974. Video, 10:26 min.

## **Kaegan Sparks on Animation/Ventriloquism**

*Sianne Ngai, a scholar who has dedicated years of research to marginal categories within aesthetics, has been instrumental in my current research, especially her commentary on "zaniness" vis-à-vis post-Fordist labor conditions in her second book, Our Aesthetic Categories: Zany, Cute, Interesting (2012). For our discussion on race and ventriloquism, I suggest reading the "Animatedness" chapter from her 2005 book Ugly Feelings. I'd like to examine the topic of "animatedness" (and all the attendant clunkiness of Ngai's term, vs. animism or agitation, for example) further through artworks by Zoe Beloff, Cally Spooner, and Chris Mann.*

### **Materials**

#### **Text**

Ngai, Sianne. "Animatedness." In *Ugly Feelings*. Cambridge: Harvard University Press, 2005: 89–125.

#### **Videos**

Beloff, Zoe. "Drafts Phase I: Zoe Beloff, The Infernal Dream of Mutt and Jeff."

YouTube video, 11:52 min. Posted by "TheDrawingCenterNYC," Nov. 8, 2013.

<http://thebottomline.drawingcenter.org/2013/11/12/drafts-phase-i-zoe-beloff-2/>

Spooner, Cally. "BMW Tate Live: Performance Room – Cally Spooner (*He's in a Great Place!* [A film trailer for *And You Were Wonderful, On Stage*])." Video, 36:47 min.

Feb. 28, 2014. <http://www.tate.org.uk/whats-on/tate-modern/performance-and-music/bmw-tate-live-performance-room-cally-spooner>.

"Chris Mann—'goes a little something like this.'" Video, 31:09 min. Recorded and posted by "George Quasha," July 21, 2009. <http://vimeo.com/5705790>

## WEEK FOUR

### **Lisa Dent on Agency, Capitalism, Institutional Framing, and Protest**

*I have been doing research on the history of performance in museums over the last year. Specifically, I am interested in how collecting institutions, where the acquisition, care, and documentation of cultural objects are a priority, substitute performances by non-western, female, and/or collaborative artists to balance their offerings to visitors. These performances or public programs propose inclusion and diversity, often masking other institutional priorities with regards to the collection and the shaping of history for posterity. These performers are given voice temporarily; helping to introduce the institution as a careful listener, open to new sounds, ideas and conflicting viewpoints.*

*I selected readings, audio and video files for this week in the hope of engaging in a conversation about agency, capitalism, institutional framing and protest. Materials focus primarily on three artistic proposals by artists Nina Simone, Maria Magdalena Campos-Pons (in collaboration with Neil Leonard), and Juan Manuel Echavarría.*

### **Materials**

#### **Texts**

Barthes, Roland. "To The Seminar." In *The Rustle of Language*. New York: Hill and Wang, 1987: 332–42.

Brooks, Daphne A. "Nina Simone's Triple Play." *Callaloo* 34, No. 1 (Winter 2011): 176–97.

Sakakeeny, Matt. "Resounding Silence in the Streets of a Musical City." *Space and Culture* 9 (2006): 41–4.

### Videos

"Artists and the Future: 'The Pregoneros in Cuba' by Maria Magdalena Campos-Pons and Neil Leonard." Presentation at the "Connected and Consequential: Artists and the Future" hosted by Artist in Context at MIT, 7–8 March 2013. Video, 1:33:22 mins. Posted by "Louisa McCall," Sept. 25, 2013. <http://vimeo.com/75440843>.

"Bocas de ceniza - Juan Manuel Echavarría." Video, 18:07 mins. Posted by "Otro," Oct. 26, 2011. <http://vimeo.com/31130555>.

### Audio

Simone, Nina. "Mississippi Goddam.," 1964. Recording of musical performance at Carnegie Hall, 5:54 mins.

Simone, Nina, and Bertolt Brecht, Marc Blitzstein, and Kurt Weill. "Pirate Jenny." 1964. Recording of musical performance at Carnegie Hall, 6:37 mins.

Lenya, Lotte. "Pirate Jenny," 1954. From *Lotte Lenya sings Kurt Weill's Seven Deadly Sins and Berlin Theater Songs*, 1997.

## WEEK FIVE

### Nick Hallett on Total Voice

#### Materials

##### Texts

Kostenbaum, Wayne. "The Queen's Throat: Or, How to Sing." In *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire*. London: Penguin Books, 1993: 154–75.

Monk, Meredith. "Our Lady of Late." *Painted Bride Quarterly* 3, No. 2 (Spring 1976): 4–14.

##### Videos

Hallett, Nick. "Nick Hallett's 'Rainbow Passage' - Live at the 2013 Avant Music Festival." Video, 5:36 min. Posted by "Avant Media," March 13, 2013. <http://vimeo.com/61732822>.

"Rachel Now and Then." YouTube video, 3:10 min. Posted by "Kathe Perez," May 8, 2009. <https://www.youtube.com/watch?v=2qFmNE1dxHs>.

## WEEK SIX

### Benjamin Walker on Hearing and Conversation

*French/Lithuanian philosopher Emmanuel Lévinas and French philosopher and literary theorist Maurice Blanchot's ideas about hearing the other and the possibility of responding offer an engaging way to talk about conversation.*

## Materials

### Texts

- Blanchot, Maurice. "Speaking is Not Seeing." In *The Infinite Conversation*. Minneapolis: University of Minnesota Press, 1993: 25–32.
- Lévinas, Emmanuel, and Didier Maleuvre. "Transcending Words: Concerning Word-Erasing." *Yale French Studies* 81 (1992): 145–50.
- Lévinas, Michaël. "The Final Meeting between Emmanuel Lévinas and Maurice Blanchot." *Critical Inquiry* 36 (Summer 2010): 649–51.

### Video

- "Interview with Levinas (English Subtitles)." YouTube video, 5:49 min. Posted by "Eido84," May 6, 2011. <https://www.youtube.com/watch?v=Zvnk6moRmEA>.

## Amalle Dublon on Centrifugivity and Maternal Capacity

*I am interested in thinking together with the group about sound and sexual difference in poet and black studies scholar Fred Moten's "The New International of Rhythmic Feelings" (2007). I am specifically intrigued by the acts of musical/social reproduction he talks about: the labor or play of maintaining a circle, or, more specifically, a centrifugivity, which he describes in terms of a maternal capacity—a capacity to play, stay, and/or go/walk/move.*

## Materials

### Text

- Moten, Fred. "The New International of Rhythmic Feelings." *Thamyris/Intersecting* 18 (2007): 31–56.

## WEEK SEVEN

### Gengi Amino

## Materials

### Texts

- Antin, David. *Tuning*. New York: New Directions, 1984. <http://www-personal.umich.edu/~jlawler/tuning.html>.
- Bernstein, Charles. *The Sophist*. Salt Modern Poets. Cambridge: Salt Publishing, 2004.
- Boogieman, "Not Your Usual Bluesman..." *The Boogieman will get ya!* (blog), Nov. 3, 2012. <http://theboogiemanwillgetya.blogspot.com/2012/11/not-your-usual-bluesman.html>.
- Boyer, Anne. "Hey Bo Diddley by Anne Boyer." *Coldfront*. Last modified April 16, 2014. <http://coldfrontmag.com/hey-bo-diddley-by-anne-boyer/>.
- Cimini, Amy, and Woody Sullender. "Mind BAD, Body GOOD." *Ear / Wave / Event* 1 (Spring 2014).
- Dietz, Bill, and Woody Sullender. "Introducing *Ear / Wave / Event*." *Ear / Wave / Event* 1 (Spring 2014).
- Goffman, Erving. "Primary Frameworks." In *Frame Analysis: An Essay on the Organization of Experience*. 1974. Reprint: Boston: Northeastern University

Press, 1986: 21–39.

Lin, Tan, Chris Alexander, Kristen Gallagher, and Gordon Tapper. “Tan Lin with Chris Alexander, Kristen Gallagher and Gordon Tapper.” *The Conversant* (February 2013). <http://theconversant.org/?p=2242>.

Moten, Fred. “Resistance of the Object: Aunt Hester’s Scream.” In *In the Break: The Aesthetics of the Black Radical Tradition*. Minneapolis: University of Minnesota Press, 2003: 1–24.

Nielsen, Aldon. “The Calligraphy of Black Chant.” In *Black Chant: Languages of African-American Postmodernism*. Cambridge: Cambridge University Press, 1997: 3–37.

Ngai, Sianne. “Tone.” In *Ugly Feelings*. Cambridge: Harvard University Press, 2005: 38–88.

———. “Stuplimity.” In *Ugly Feelings*. Cambridge: Harvard University Press, 2005: 248–97.

Pritchard, Norman H. *The Matrix*. Garden City, NY: Doubleday and Company, 1970.

———. *EECCHHOOEESS*. Contemporaries. New York: New York University Press, 1971.

### Audio

Moten, Fred. “Black Kant (Pronounced Chant): a Theorizing Lecture at the Kelly Writers House,” February 27, 2007. Voice recording, 1:13:28 min. <http://writing.upenn.edu/pennsound/x/Moten.php>.

Pritchard, Norman H. “Gyre’s Galax.” 1967. Sound recording, 1:51 min. <http://www.folkways.si.edu/TrackDetails.aspx?itemid=29070>.

## WEEK EIGHT

### Chelsea Knight

*As an artist, I investigate power relationships and language in my work. For my presentation, I want to gather sources that deal with the performed political voice, both as a conscious and unconscious device that one uses when trying to exert power. I am also interested in how the voice can function—through ventriloquism or metamorphosis—to get oneself out of a situation where one is not in power, or how it functions to perform a certain ambivalence in relation to power.*

### Materials

#### Texts

Joseph, Branden W. “Biomusic.” *Grey Room* 45 (Fall 2011): 128–50.

Rushdie, Salman. “Ellowen Deeowen.” In *The Satanic Verses*. Dover, DE: The Consortium, 1988.

U.S. Army. *Human Intelligence Collector Operations*. Headquarters, Department of the Army. Field Manual 2–22.3. Washington, D.C.: Government Printing Office, 2006.

#### Videos

Fast, Omer. *The Casting*, both front and back of installation, from the 2008 Whitney Biennial. Video, 14:10 min.

Hirschorn, Thomas. “iPad tower” from the 2009 Venice Biennial. Video shot on my phone, 1:30 min.

Knight, Chelsea. *The End of All Resistance*, 2010. Single channel video, 30:00 min.

## WEEK NINE

### Group Examines the Work of Christine Sun Kim and Daphne Brooks for the Conference

#### Christine Sun Kim's Materials

##### Drawings

Kim, Christine Sun. *Three Not Six*, 2014. Pencil and pastel on paper, 38 1/2 x 50 in  
———. *Once Upon a Time*, 2014. Pencil and pastel on paper, 38 1/2 x 50 in  
———. *Real Time Silence*, 2014. Pencil and pastel on paper, 38 1/2 x 50 in  
———. *Runny Rests*, 2014. Pencil and pastel on paper, 38 1/2 x 50 in  
———. *Three Nights*, 2014. Pencil and pastel on paper, 38 1/2 x 50 in  
———. *Broken Chords*, 2014. Pencil and pastel on paper, 38 1/2 x 50 in  
View online: <http://privateview.net/1/e5ee2b0491d77b86dfcf3b>.

##### Performances

Kim, Christine Sun. *Face Opera ii*. 2013. Performance at The High Line Hotel, New York  
———. *Subjective Loudness*. 2013. Performance at Ueno Park Outdoor Stage, Tokyo  
———. *Large Conversation*. 2014. Performance at Southern Exposure, San Francisco

##### Talk

Kim, Christine Sun. "Runs in Voice." Talk, subnetTALK, Salzburg, Austria, 30 April 2014.

#### Daphne Brooks' Materials

##### Texts

Brooks, Daphne. "Amy Winehouse and the (Black) Art of Appropriation." *The Nation*. Sept. 10, 2008. <http://www.thenation.com/article/amy-winehouse-and-black-art-appropriation#>.  
———. "The Write to Rock: Racial Mythologies, Feminist Theory, and the Pleasures of Rock Music Criticism." *Women and Music: A Journal of Gender and Culture* 12 (2008): 54–62.  
———. "'This Voice Which Is Not One': Amy Winehouse Sings the Ballad of Sonic Blue(s)face Culture." *Women and Performance* 20, No. 1 (2010): 37–60.  
———. "I'm Every Woman: Whitney Houston, the Voice of the Post-Civil Rights Era." *The Nation*. 14 Feb 2012. <http://www.thenation.com/article/166233/im-every-woman-whitney-houston-voice-post-civil-rights-era>

## WEEK TEN

### Group Brainstorm for the Conference

*For this week, the participants reflect on key themes and questions that recurred throughout the previous sessions, and shared ideas for the public event and conference.*



## WEEK ELEVEN

### **Wendy Vogel**

*American installation artist and musician Dan Graham's "New Wave Rock and the Feminine" discusses female No Wave and post-punk musicians in terms of their performance strategies and lyrical content through the lens of psychoanalytic feminism. Its reference to cultural theorist Julia Kristeva's "semiotic chora," among others, develops some of the ideas discussed previously in the seminar.*

*Another notable American installation artist and musician, Mike Kelley frames "Electronic Voice Phenomenon (EVP)," a pop-science idea of hearing voices of the dead through radio waves or static in recordings, through his own project developed with the electronic musician Scanner in the early 2000s. EVP was theorized at least since the nineteenth century, but was most clearly documented by Dr. Konstantin Raudive in the 1970s in Breakthrough. (One of his research recordings are included in the materials.) Kelley and Scanner "record" uncanny spaces around Paris and create video and sound works mixing these sounds into dance music.*

### **Materials**

#### **Texts**

Galas, Diamanda. "Diamanda Galas Interview." In *RE/Search #13: Angry Women*. Rockville, MD: Juno Books, 1992.

Graham, Dan. "New Wave Rock and the Feminine." In *Rock My Religion: Writings and Projects 1965–1990*. Cambridge, MA: MIT Press, 1994.

Kelley, Mike. "An Academic Cut-Up, in Easily Digestible Paragraph-Sized Chunks; Or, THE NEW KING OF POP: DR. KONSTANTIN RAUDIVE." *Grey Room* 11 (Spring 2003): 22–43.

#### **Video**

"Konstantin Raudive. Breakthrough. Side A." YouTube video, 10:23 mins. Posted by "mortfeuer," Oct. 27, 2010. <https://www.youtube.com/watch?v=hEAg7jUcAOQ>.

### **Alhena Katsof**

*How do we talk about the more subtle aspects of our experiences, and how do we explore the experience of voice without talking?*

*So often, the realm of politics is designated to the world of thinking. I've been deeply influenced by writers like bell hooks, who explain, with precision and feeling, the ways in which political thought need not, in fact cannot, be isolated from subjective experience. Many spheres of political thinking, writing, and activism pivot around this idea.*

*How do we bring experience into the realm of discourse? This is a question that I see—and hear—people around me asking on a regular basis with a growing focus on performativity. The question is how to process ideas so that they are not reflection of, but experiences in. How can we share space and (re)create experiences so that we are not just talking about something, but being in something? That being in it is a kind of knowledge. How do we do this intelligently, and what is this kind of intelligence? Is it the intelligence of practice?*

## Materials

### Text

Tillman, Lynne. "To Find Words." In *The Madame Realism Complex*. Semiotext(e)/Native Agents. Los Angeles: Semiotext(e), 1992: 7–37.

## WEEK TWELVE

### Jeanine Oleson on: "Cultural usages of gendered voice and hearing as an unguarded sense"

"The ear is not defenseless because it makes its own noise through its own insistence."

—Hillel Schwartz

*I am interested in presenting two texts—one on how voice becomes enmeshed/engendered/automated within public space, and another on the human ear as an "unguarded" sensory device. The first article, by scholar in art, feminism, and politics Nina Power, quickly outlines her thinking of how female voices are used in public spaces to inscribe authority and she also shared some amazing audio clips for announcers for London's tube and the MTA.*

*Cultural historian and poet Hillel Schwartz's article on the ear as a sensory space of hearing and/or listening considers the history of sound, how social constructions of listening/hearing have altered with the advent of image culture, and the shift from reception to inception and deception.*

## Materials

### Texts

Power, Nina. "The Dystopian Technology of the Female Voice." *Her Noise Archive*. 2012. <http://hernoise.org/nina-power/>.

Schwartz, Hillel. "The Indefensible Ear." In Michael Bull and Les Back, eds., *The Auditory Culture Reader*. Oxford; New York: Berg, 2004.

## WEEK THIRTEEN

### Group Examines the Work of Chris Mann and Robert Sember for the Conference

#### Nick Hallett on: Chris Mann and Compositional Linguistics

*This week's discussion focuses on poet Chris Mann's contribution to the public program by framing his work within the field of Compositional Linguistics, namely in relation to its progenitor and Mann's mentor, American composer and writer Kenneth Gaburo. My aim is to look at how the investigation of music and language together opens up new ways of thinking about the voice as artistic medium.*

## Materials

### Texts

Gaburo, Kenneth. *Whole Language Language*. Iowa City: Lingua Press, 1988.

Polansky, Larry, David Dunn, Chris Mann, and Warren Burt. "Opening the Argument: The Critical Theory of Kenneth Gaburo." *Wolf Notes* 1, No. 1 (January 2011): 25–37.

## Videos

Bernstein, Leonard. "The Unanswered Question 1973 2 Musical Syntax Bernstein Norton." YouTube video, 1:36:32 min. Posted by "cagin," April 7, 2011.

[https://www.youtube.com/watch?v=r\\_fxB6yrDVo](https://www.youtube.com/watch?v=r_fxB6yrDVo).

Gaburo, Kenneth. *LINGUA II: MALEDETTO (Composition for 7 Virtuoso Speakers)*.

Audio, 24:00. 1967–8. <http://www.ubu.com/sound/gaburo.html>.

Chris Mann's website. <http://theuse.info>.

## Taraneh Fazeli on Robert Sember (Ultra-red): Questioning Phenomenology's Assumption of Epistemology

*With a lifelong commitment to work at the intersection of social justice, labor organizing, popular education, and aesthetics, I came to the seminars with an interest in researching the legacies of radical pedagogies, language ecologies and translation studies, and various (and often conflicting) definitions of political speech in relation to notions of publics, counter publics, and public sphere(s). If we are to take the Habermasian bourgeois public sphere of the eighteenth century—i.e. one not accessible to all but organized around mutual interest—as coextensive with the state and an agonistic space for political debate and deliberation that must accommodate dissensus, this assumes a set of conditions are in place that allows for representation and dialogue. What does political speech mean now under the conditions of late capitalism and with the privatization of public services under neoliberalism?*

*Of particular interest are technologies that attempt to allow voices to be heard in leftist movements, and privilege structures for organizing over the politics of representation: Ultra-red, a sound art collective founded in 1994 in Los Angeles around the AIDS crisis and housing rights, produces sound research that explores acoustic space for how it is "enunciative of social relations." Ultra-red examines the relationship of listening and speaking subjects by implementing "protocols" that facilitate analytical listening and ask the question: "What did you hear?" Akin to scores for interaction that lay bare existing social relations while reconfiguring them, these protocols have their roots in concrete music and Fluxus activities.*

*In this week's session, we will prepare by reading several texts that frame Ultra-Red's work in theoretical and historical terms, do an "activity" by key Fluxus artist Allan Kaprow and—out loud together—read some of the Ultra-red protocols and accounts of their implementation.*

## Materials

### Texts

Bickford, Susan. *The Dissonance of Democracy: Listening, Conflict and Citizenship*. Ithaca, NY: Cornell University Press, 1996.

Gaboury, Jacob. "Elements of Vogue: A Conversation with Ultra-red." Rhizome Dec. 15, 2010. <http://rhizome.org/editorial/2010/dec/15/elements-of-vogue-a-conversation-with-ultra-red/>.

Mouffe, Chantal. *The Democratic Paradox*. London; New York: Verso, 2009.

Ultra-red. "Mission Statement." <http://www.ultrared.org/mission.html>.

———. "Five Protocols for Organized Listening."

[http://www.ultrared.org/uploads/2012-Five\\_Protocols.pdf](http://www.ultrared.org/uploads/2012-Five_Protocols.pdf).

———. *10 Preliminary Theses on Militant Sound Investigation*. Artists & Activists series. New York: Printed Matter, Inc., 2008.

## Videos

- Ultra-red [Dont Rhine, Robert Sember, Walt Senterfitt, Leonardo Vilchi et. al].  
“Practice Sessions: Ultra-Red part 1.” Vimeo video, 5:54 min. Posted by “LACE (Los Angeles Contemporary Exhibitions.” <http://vimeo.com/96953512>.  
———. “Practice Sessions: Ultra-Red part 2.” Vimeo video, 7:52 min. Posted by “LACE (Los Angeles Contemporary Exhibitions.” <http://vimeo.com/97012263>.  
———. “Practice Sessions: Ultra-Red part 2.” Vimeo video, 6:30 min. Posted by “LACE (Los Angeles Contemporary Exhibitions.” <http://vimeo.com/97012324>.

## II. Group Bibliography

- Agamben, Giorgio. *Remnants of Auschwitz: The Witness and the Archive*. New York: Zone Books, 2000.
- Al Maria, Sophia. *Gulf Colloquy Compendium*. Global Art Forum\_6. 2012.
- Alinsky, Saul David. *Rules for Radicals: A Practical Primer for Realistic Radicals*. Vintage Books ed. New York: Vintage Books, 1989.
- Artaud, Antonin, Susan Sontag, and Helen Weaver. *Antonin Artaud: Selected Writings*. Berkeley: University of California Press, 1976.
- Austin, John Langshaw, James Opie Urmson, and Marina Sbisa. *How to Do Things with Words*. Cambridge, MA: Harvard University Press, 1975.
- Barthes, Roland. *The Grain of the Voice: Interviews 1962–1980*. Trans. Linda Coverdale. New York: Hill and Wang, 1985.
- . “To The Seminar.” In *The Rustle of Language*. New York: Hill and Wang, 1987: 332–42.
- Behpoor, Bavand. “Politics of Opening: Translation as Authorship.” *Pages Magazine* 7 (March 2009): 72–85.
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