

Sound Studies and Sonic Arts

Summer Semester 2022

Phase Focus

Module Theory

Course Title Curating Diversity and Inclusion in Music and Sound Art. Perspectives, Approaches, Debates | Seminar 2

Course Times and Location Tuesdays | 10:00 a.m. - 2:00 p.m. | LIE313

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Office Hours upon request

Course Description

The course provides a broad interdisciplinary overview of curatorial practices, strategies, and discourses related to a variety of issues across artistic disciplines, fields, and institutional settings. Starting from gender and sexual orientations, through social class and economic background, to race and ethnicity, the course ponders upon curatorial practices as ways of advocating and implementing more equal and balanced representations of marginalized groups. During the course, we analyze multiple curatorial methodologies and reflect on their practical applications and uses in music, sound art, and other performing and time-based arts while at the same time considering their wider social, political, and historical contexts and meanings. This course provides students with a multifaceted overview of actual themes, discourses, and debates regarding curating, which is understood here as a set of creative practices that aim at mediating and creating meaningful relationships between artists, their practice, and their publics, as well as between human and non-human subjects. Recently, the concept and practice of curatorship have increasingly moved from the realm of visual arts worlds towards performing, sound, and time-based art practices and their institutional environments. It is indeed through curatorial practices, that we can stimulate, nuance, and bring forward postulates, debates, and innovative practices that consider diversity, inclusion, and gender balance as their primary ambition.

Course objectives

The seminar aims at articulating and furthering the discussion on curating as a meaningful way of implementing the postulates of diversity, inclusion, and gender balance in music and sound art practices. Its objective is to develop necessary vocabulary, formulate nuanced arguments, understand complex mechanisms of exclusion, and advocate ways of critical thinking, writing, and talking about music and sound that allows and accounts for diversity and inclusion. The ambition of the seminar is to contribute to the already existing body of knowledge and understanding of how power relations and exclusionary mechanisms are socially constructed, represented, distributed, informed, and conditioned across time, media, and technologies. The main goal of the course is to employ theoretical, methodological, and analytical tools related to diversity and inclusion issues in the field of cultural production, participation, dissemination, and reception of music and sound-based artistic practices to advance our understanding of the changing dynamics and relationships in our culture and society.

During the seminar we will reflect on issues and questions such as:

- What is the gendered discourse of music and sound art?
- How gendered, classed, and raced dynamics have shaped the history and current practices of artistic professions across disciplines and genres?

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- What are the politics of representation in music and sound-based artistic practices?
- What does it mean to construct gender identity in music and sound art?
- When can we talk about institutional and structural racism, sexism, and classism?
- How does diversity, inclusion and intersectional gender balance contribute to the aesthetic diversity in cultural production across the music and sound-based artistic fields?

Course expectations

The second part consists of researching and writing the final paper for this course. Students will be encouraged to choose a final research topic as early as possible. During the course the students are required to actively contribute to discussions.

1. **Discussion questions:** Each session each student should provide 1 relevant question or issue or problem for one of the assigned compulsory readings (2 articles per session) which they would like to address in the class. This question should be posted online or e-mailed to the course instructor one day before the class.
2. **Discussion leader:** During each session one student will lead a discussion based on one assigned reading from the list. The course instructor will lead the first discussion and before the next class we will reflect on what does it mean to successfully lead a discussion, what skills are necessary and what is to be avoided. The aim of this task will be to learn how to lead a discussion and formulate relevant arguments.
3. **Article summaries:** While reading, please keep in mind the following questions which might help you structure and systematize your thoughts on each text:
 - a. What is the subject of the article?
 - b. What is the thesis of the article?
 - c. What is the research method and material employed by the author?
 - d. What is the particular perspective of the author?
 - e. What is the particular conclusion of the article?

The final portion of the course is reserved for the final paper:

should provide an in-depth analysis of the subject chosen by a student concerning gender-related issues, discussed during the course. Relevant literature from the course should be included in the theoretical analysis. The paper should be a 10 to 15 paged (A4), double-spaced, 12-point font text written in English, including bibliography and references (around 4000 but no more than 7000 words). Students are encouraged to choose and discuss the topic of their final paper with the course instructor already at the beginning and during the course of the seminar.

Course grades:

The final grade will be a composite of seminar discussion contributions, seminar attendance, articles summaries, and the final written paper. The percentages are as follows:

Final paper: 60%

Active participation in discussions and exchanges with others; discussion questions/problems and leadership: 40%.

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Requirements for Attending

The course is limited to 15 students.

No prior knowledge regarding gender studies is required.

Exam / Credit Points

2CP (not graded: Theory) will be granted to students who fulfill the course requirements but do not submit their final papers.

4CP (graded: Theory): The final grade will be a composite of seminar discussion contributions, seminar attendance, articles summaries, and the final written paper (ca. 8000 words). Deadline: 1 Nov. 2022

The percentages are as follows: Final paper: 50%; Article summaries: 25%; Discussion participation, questions, and leadership: 25%.

Schedule

1 Tuesday, May 3, 2022, 10:15-11:45

INTRODUCTION TO CURATING – WHAT CURATING SHOULD / COULD DO? SUBJECTIVITY AND CREATING A MEANING

Charton, Anke. "Diversity and New Music: Interdependencies and Intersections." Edited by Brandon Farnsworth and Rosanna Lovell. *OnCurating*, no. 47 (September 2020): 5–15.

Eckersall, Peter, and Bertie Ferdman, eds. "Keywords." In *Curating Dramaturgies: How Dramaturgy and Curating Are Intersecting in the Contemporary Arts*, 17–27. London: Routledge, 2021.

Le Guin, Ursula K., Pul Yi, and Donna Jeanne Haraway. *The Carrier Bag Theory of Fiction*. London: Ignota, 2019.

Mende, Doreen. "Three Short Takes on the Curatorial." In *The Curatorial: A Philosophy of Curating*, edited by Jean-Paul Martinon. London: Bloomsbury, 2013.

Optional Reading:

Eastham, Ben. *The Imaginary Museum: A Personal Tour of Contemporary Art Featuring Ghosts, Nudity and Disagreements*. London: TLS Books, 2020. [fragments]

Haraway, Donna. "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective." *Feminist Studies* 14, no. 3 (1988): 575. <https://doi.org/10.2307/3178066>.

Weschler, Lawrence, and David Hildebrand Wilson. *Mr. Wilson's Cabinet of Wonder: Pronged Ants, Horned Humans, Mice on Toast, and Other Marvels of Jurassic Technology*. 1st Vintage Books ed. New York: Vintage Books, 1996. [fragments]

2 Tuesday, May 3, 2022, 12:15-13:45

CURATING INCLUSION AND DIVERSITY

Ahmed, Sara. "Introduction: On Arrival." In *On Being Included: Racism and Diversity in Institutional Life*, 1–17. Durham; London: Duke University Press, 2012.

Scharff, Christina Marie. "From Unspeakability to Inequality Talk: Why Conversations about Inequalities May Not Lead to Change." *Open Library of Humanities* 7, no. 2 (July 29, 2021). <https://doi.org/10.16995/olh.4674>.

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3 Tuesday, May 17, 2022, 10:15-11:45

INTERSECTIONAL THINKING

Gaupp, Lisa, and Giulia Pelillo-Hestermeyer, eds. "Epistemologies of Diversity and Otherness." In *Diversity and Otherness: Transcultural Insights into Norms, Practices, Negotiations*, 13–61. Berlin: De Gruyter, 2021.
Lorde, Audre. "Age, Race, Class, and Sex: Women Redefining Difference." In *Campus Wars*, by John Arthur, 191–98. edited by John Arthur and Amy Shapiro, 1st ed. Routledge, 2021.
<https://doi.org/10.4324/9780429038556-22>.

Optional Reading:

Ait Belkhir, Jean, and Bernice McNair Barnett. "Race, Gender and Class Intersectionality." *Race, Gender & Class* 8, no. 3 (2001): 157–74.

4 Tuesday, May 17, 2022, 12:15-13:45

DECOLONIAL APPROACHES TO CANNONS AND DE-CANNONISATION

Bhagwati, Sandeep. "New Music: Towards a Diversity of Practices." *OnCurating*, no. 47 (September 2020): 44–50.
Lewis, George. "New Music Decolonization in Eight Difficult Steps," 2020. <https://www.van-outernational.com/lewis-en/>.

Optional Reading:

Ndikung, Bonaventure Soh Bejeng. "The Globalized Museum? Decanonization as Method: A Reflection in Three Acts." *Mousse Magazine and Publishing*, April 2017. <https://www.moussemagazine.it/magazine/the-globalized-museum-bonaventure-soh-bejeng-ndikung-documenta-14-2017/>.

5 Tuesday, May 31, 2022, 10:15-11:45

DECOLONIAL ENCOUNTERS, DECOLONIAL LISTENING

Robinson, Dylan. "Introduction." In *Hungry Listening: Resonant Theory for Indigenous Sound Studies*, 1–25. Indigenous Americas. Minneapolis: University of Minnesota Press, 2020.
Robinson, Dylan. "Writing Indigenous Space." In *Hungry Listening: Resonant Theory for Indigenous Sound Studies*, 27–36. Indigenous Americas. Minneapolis: University of Minnesota Press, 2020.

6 Tuesday, May 31, 2022, 12:15-13:45

CURATING THE OTHER

Cusick, Suzanne G. "On a Lesbian Relationship with Music: A Serious Effort Not to Think Straight." In *Queering the Pitch: The New Gay and Lesbian Musicology*, edited by Philip Brett, Elizabeth Wood, and Gary C. Thomas, 2nd ed., 67–83. New York: Routledge, 2006.
Morris, Rosalind C., and Gayatri Chakravorty Spivak, eds. "'Can the Subaltern Speak?' Revised Edition, from the 'History' Chapter of Critique of Postcolonial Reason." In *Can the Subaltern Speak? Reflections on the History of an Idea*, 21–78. New York: Columbia University Press, 2010.

Optional Reading

Żyła, Monika. "The Need for Otherness: Hispanic Music at 'Warsaw Autumn.'" *Contemporary Music Review* 38, no. 1–2 (March 4, 2019): 148–63. <https://doi.org/10.1080/07494467.2019.1578126>.

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- 7 Tuesday, June 7, 2022, 10:15-11:45
CURATING GENDER AND SEXUALITY
Cusick, Suzanne G. "Feminist Theory, Music Theory, and the Mind/Body Problem." *Perspectives of New Music* 32, no. 1 (1994): 8. <https://doi.org/10.2307/833149>.
Eckhardt, Julia, and Leen De Graeve. "Gendered Music and Sound Art." In *The Second Sound: Conversations on Gender and Music*, 48–68. Gent: Umland, 2017.
- 8 Tuesday, June 7, 2022, 12:15-13:45
CURATING (DIS)ABILITIES
Benedikt, Anna, and Marie-Anne Kohl. "'Let's Listen with Our Eyes ...' The Deconstruction of Deafness in Christine Sun Kim's Sound Art." In *Under Construction: Performing Critical Identity*, 51–61. State of the Arts–Reflecting Contemporary Cultural Expression. MDPI, 2021. mdpi.com/books/pdfview/edition/1060.
Kengné, Tégua. "Manifesto / Trust Agreement." *Versopolis Review*, December 16, 2020. <https://www.versopolis.com/times/essay/1039/manifesto-trust-agreement>.
Patel, Vijay, and Rachael Young. "Making Better Conditions for Neurodivergent Freelancers - An Open Letter to Arts Organisations/Venues." Accessed March 30, 2022. <https://docs.google.com/document/d/1LxDgdY3Ed9qQWqWggRDnWmPDjoltak8es2RhnjqvjY/edit>.
- 9 Tuesday, June 21, 2022, 10:15-11:45
CURATING RACE AND ETHNICITY
Agawu, V. Kofi. "The Invention of 'African Rhythm.'" *Journal of American Musicological Society* 49, no. 3 (1995): 380–95.
Eidsheim, Nina Sun. "Formal and Informal Pedagogies: Believing in Race, Teaching Race, Hearing Race." In *The Race of Sound: Listening, Timbre, and Vocality in African-American Music*, 38–60, 2019.
- Optional Reading:**
Eidsheim, Nina Sun. "Introduction. The Acousmatic Question: Who Is This?" In *The Race of Sound: Listening, Timbre, and Vocality in African-American Music*, 1–37, 2019.
- 10 Tuesday, June 21, 2022, 12:15-13:45
CURATING SOCIAL CLASS
Scharff, Christina. *Gender, Subjectivity, and Cultural Work: The Classical Music Profession*. 1st ed. Routledge, 2017. <https://doi.org/10.4324/9781315673080>.
- 11 Tuesday, June 28, 2022, 10:15-11:45
CURATING COLLECTIVES
Freeman, Jo. "The Tyranny of Structureless," 1970-1973. <https://www.jofreeman.com/joreen/tyranny.htm>.
LaBelle, Brandon. "Togetherness: Of the Open Body." In *The Middle Matter: Sound as Interstice*, edited by Julia (Ed) Eckhardt, Caroline Profanter, and Henry Andersen, 65–75. Brussel: Umland, 2019. http://www.interfacesnetwork.eu/img/files/The_Middle_Matter_DEF%20copy.pdf.

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12 Tuesday, June 28, 2022, 12:15-12:45

CURATING PUBLIC SPACES

Saunders, Anghara, and Kate Moles. "Sound Response: The Public Reception of Audio Walks." In *The Uses of Art in Public Space*, edited by Julia Lossau and Quentin Stevens, 98–114. Routledge Advances in Art and Visual Studies 10. New York: Routledge, Taylor & Francis Group, 2015.

Carras, Christos. "Soundwalks: An Experiential Path to New Sonic Art." *Organised Sound : An International Journal of Music Technology* 24, no. 3 (2019): 261–73. <https://doi.org/10.1017/S1355771819000335>.

Optional Reading:

Wajcman, Judy. "The Built Environment: Women's Place, Gendered Space." In *Feminism Confronts Technology*, 110–36. University Park, Pa: Pennsylvania State University Press, 1991.

Kern, Leslie. "Introduction: City Of Men." In *Feminist City: Claiming Space in a Man-Made World*, 1–21. London New York: Verso, 2021.

13 Tuesday, July 12, 2022, 10:15-11:45

CARE, HOSPITALITY AND HEALING IN CURATING

Lorde, Audre. "A Burst Of Light: Living with Cancer." In *A Burst of Light: And Other Essays*, Ixia Press edition., 70–227. Mineola, New York: Ixia Press, 2017.

Ndiritu, Grace. "Healing The Museum - Gropius Bau." Berliner Festspiele. Accessed March 30, 2022.

<https://www.berlinerfestspiele.de/en/gropiusbau/programm/journal/2021/grace-ndiritu-healing-the-museum.html>.

Optional reading:

Ndikung, Bonaventure Soh Bejeng. *Who Cares about Care, If Care Is the Alibi? A Lamentation in Three Fragments, and Seven Songs*. Care, Caring and Repair in Cognitive Capitalism. Berlin: Saas-Fee Summer Institute of Art, 2020. <https://www.artandeducation.net/classroom/video/350692/bonaventure-ndikung-who-cares-about-care-if-care-is-the-alibi-a-lamentation-in-three-fragments-and-seven-songs>.

Ndikung, Bonaventure Soh Bejeng. *The Delusions of Care*. Berlin: Archive Books, 2020.

Vergès, Françoise. "Capitalocene, Waste, Race, and Gender." *e-flux*, no. #100 (May 2019): 13. http://worker01.e-flux.com/pdf/article_269165.pdf

14 Tuesday, July 12, 2022, 12:15-13:45

CURATORIAL RESPONSES TO CRISIS

Gere, David. *How to Make Dances in an Epidemic Tracking Choreography in the Age of AIDS*. Madison: University of Wisconsin Press, 2004.

Latour, Bruno. "Protective Measures: An Exercise." Translated by Stephen Muecke. *Cultural Politics* 17, no. 1 (March 2021): 11–16.

Sulcas, Roslyn. "When the Choreographer Won't Fly, the Dancers Rehearse by Skype." *The New York Times*, September 23, 2019, sec. Arts. <https://www.nytimes.com/2019/09/23/arts/dance/jerome-bel-isadora-no-flying.html>.