

1. Record Nr.	UNINA9910785485903321
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Titolo	In the blink of an ear [[electronic resource]] : towards a non-cochlear sonic art / / by Seth Kim-Cohen
Pubbl/distr/stampa	London : : Bloomsbury Academic, , 2021 London : , : Bloomsbury Publishing, , 2023
ISBN	1-5013-8279-9 1-282-87646-5 9786612876462 1-4411-8307-8
Edizione	[1st ed.]
Descrizione fisica	1 online resource (292 pages)
Disciplina	701/.8
Soggetti	Sound in art Theory of art Theory of music & musicology
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction. At, out, about -- In one ear, out the other : Clement Greenberg, Pierre Schaeffer, John Cage, Muddy Waters -- Be more specific : Clement Greenberg, Michael Fried, Robert Morris -- The perception of primacy : Annette Michelson, Robert Morris, Charles Sanders Peirce, Maurice Merleau-Ponty, Rosalind Krauss, Jacques Derrida -- Ohrenblick : Marshall McLuhan, Friedrich Kittler, Jacques Attali, Christina Kubisch -- Sound-in-itself : Francisco Lopez, Stephen Vitiello, Jacob Kirkegaard, La Monte Young, James Snead, Sam Phillips -- Unhearing Cage : Rosalind Krauss, John Cage, Robert Rauschenberg, George Brecht -- Sound-out-of-itself : Luc Ferrari, Alvin Lucier, Bob Dylan -- A dot on a line : Bruce Nauman, VALIE EXPORT, Jean-Francois Lyotard, Douglas Kahn, Janet Cardiff, Jarrod Fowler, Marina Rosenfeld, Nicolas Bourriaud -- Conclusion. Lend an ear.
Sommario/riassunto	<div><strong>An ear-opening reassessment of sonic art from World War II to the present</strong> Marcel Duchamp famously championed a "non-retinal" visual art, rejecting judgments of taste and beauty. <em>In the Blink of an Ear</em> is the first book to ask why

the sonic arts did not experience a parallel turn toward a non-cochlear sonic art, imagined as both a response and a complement to Duchamp's conceptualism. Rather than treat sound art as an artistic practice unto itself or as the unwanted child of music artist and theorist Seth Kim-Cohen relates the post-War sonic arts to contemporaneous movements in the gallery arts. Applying key ideas from poststructuralism, deconstruction, and art history, *In the Blink of an Ear* suggests that the sonic arts have been subject to the same cultural pressures that have shaped minimalism, conceptualism, appropriation, and relational aesthetics. Sonic practice and theory have downplayed - or, in many cases, completely rejected - the de-formalization of the artwork and its simultaneous animation in the conceptual realm. Starting in 1948, the simultaneous examples of John Cage and Pierre Schaeffer initiated a sonic theory-in-practice, fusing Clement Greenberg's media-specificity with a phenomenological emphasis on perception. Subsequently, the "sound-in-itself" tendency has become the dominant paradigm for the production and reception of sound art. Engaged with critical texts by Jacques Derrida, Rosalind Krauss, Friedrich Kittler, Jean Francois Lyotard, and Jacques Attali, among others, Seth Kim-Cohen convincingly argues for a reassessment of the short history of sound art, rejecting sound-in-itself in favor of a reading of sound's expanded situation and its uncontrollable textuality. At the same time, this important book establishes the principles for a nascent non-cochlear sonic practice, embracing the inevitable interaction of sound with the social, the linguistic, the philosophical, the political, and the technological. Artists discussed include: George Brecht John Cage Janet Cardiff Marcel Duchamp Bob Dylan Valie Export Luc Ferrari Jarrod Fowler Jacob Kirkegaard Alvin Lucier Robert Morris Muddy Waters John Oswald Marina Rosenfeld Pierre Schaeffer Stephen Vitiello La Monte Young

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