

1. Record Nr.	UNINA9910811311003321
Autore	McQuinn Austin <1967->
Titolo	Becoming audible : sounding animality in performance // Austin McQuinn
Pubbl/distr/stampa	University Park, Pennsylvania : , : The Pennsylvania State University Press, , [2020] ©2020
ISBN	0-271-08796-X
Descrizione fisica	1 online resource (1 online resource 201 p..)
Collana	Animalibus: of animals and cultures
Disciplina	791
Soggetti	Performance art Human-animal relationships in the performing arts Human-animal relationships in art Animal sounds
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	Notes to Chapter 1 -- Notes to Chapter 2 -- Notes to Chapter 3 -- Notes to Chapter 4 INTRODUCTION -- Chapter 1: BECOMING AUDIBLE -- Chapter 2: BECOMING ACOUSTIC Concealing and Revealing Voices in Hunting and Performance Interactions -- Chapter 3: BECOMING BOTCHED Play, Tactical Empathy, and Neo-Shamanic Acoustic Legacies in Performance -- Chapter 4: BECOMING CANINE The Scandal of the Singing Animal Body -- Chapter 5: BECOMING LINGUAL Primate Trouble in the Academy of Speech -- Chapter 6: BECOMING RESONANT Sounding the Creatural Through Performance -- Acknowledgments -- Notes -- Notes to Introduction
Sommario/riassunto	Becoming Audible explores the phenomenon of human and animal acoustic entanglements in art and performance practices. Focusing on the work of artists who get into the spaces between species, Austin McQuinn discovers that sounding animality secures a vital connection to the creatural. To frame his analysis, McQuinn employs Gilles Deleuze and Félix Guattari's concept of becoming-animal, Donna Haraway's definitions of multispecies becoming-with, and Mladen Dolar's ideas of

voice-as-object. McQuinn considers birdsong in the work of Beatrice Harrison, Olivier Messiaen, Céleste Boursier-Mougenot, Daniela Cattivelli, and Marcus Coates; the voice of the canine as a sacrificial lab animal in the operatic work of Alexander Raskatov; hierarchies of vocalization in human-simian cultural coevolution in theatrical adaptations of Franz Kafka and Eugene O'Neill; and the acoustic exchanges among hybrid human-animal creations in Harrison Birtwistle's opera *The Minotaur*. Inspired by the operatic voice and drawing from work in art and performance studies, animal studies, zooarchaeology, social and cultural anthropology, and philosophy, McQuinn demonstrates that sounding animality in performance resonates "through the labyrinths of the cultural and the creatural," not only across species but also beyond the limits of the human. Timely and provocative, this volume outlines new methods of unsettling human exceptionalism during a period of urgent reevaluation of interspecies relations. Students and scholars of human-animal studies, performance studies, and art historians working at the nexus of human and animal will find McQuinn's book enlightening and edifying.
