

# Sound | Art

Spring 2015

The term “sound art” was coined in the mid-1980s and it has been employed ever more frequently since the late 1990s in order to describe the role of acoustical elements—speech, music, noise, silence—in contemporary artistic practice and performance-oriented work. And yet, there is little agreement about how to define this term exactly and how to distinguish it from other domains of artistic creativity. This class offers a wide survey of twentieth and twenty-first century uses of sound as an artistic medium. We will explore how late-nineteenth century composers and early twentieth-century avant-gardists employed sound to renew artistic mediums or drive art beyond its established boundaries. We will study minimalist and post-minimalist artists embracing the acoustical as a means to experiment with new ways of seeing and hearing. And we will engage with artists using the entire range of digital possibilities today to reconfigure the relationship between images and sounds. Throughout the semester, the focus will be on experimental practices, the relationship of art and technology, and on sound art’s at once productive and precarious position between music, performance and installation art. Special attention will be given to the work of artists as diverse as Laurie Anderson, John Cage, Janet Cardiff, Arnold Dreyblatt, Brian Eno, Di Mainstone, Nam June Paik, Susan Philipsz, Marina Rosenfeld, Anri Sala, Trimpin, and Richard Wagner.

**Class Time:** Tuesday & Thursday 2:35 – 3:50 pm

**Instructor:** Lutz Koepnick

**History of Art 243 | Vanderbilt University**

For questions, please contact  
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