Can art history listen to its objects? Since the eighteenth-century art historians have clearly distinguished between the visual arts, music and sound. And yet, both disciplines produced a plethora of shared pieces that are integral to the repertoire of the modern arts. This course will delineate the genealogical roots of sound art and will seek after musical activities in relation to the visual. We will focus on the avant-garde resistance to disciplinary rule and trace works that pertain to sight and audition from the Cabaret Voltaire to sound installations; from Futuristic noise to visual compositions. During the course we will look, watch, and listen to experimental music and examine its plastic resonance.


