

Pool VII: Performing the Voice

Quinn Latimer is a poet, art critic, performer, and editor from California whose work often explores feminist economies of writing, reading, and image production. Her books include *Like a Woman: Essays, Readings, Poems* (Sternberg Press, 2017); *Stories, Myths, Ironies, and Other Songs: Conceived, Directed, Edited, and Produced by M. Auder, coedited with Adam Szymczyk* (Sternberg Press, 2014); *Sarah Lucas: Describe This Distance* (Mousse Publishing, 2013); *Film as a Form of Writing: Quinn Latimer Talks to Akram Zaatar* (WIELS/Motto Books, 2013); and *Rumored Animals* (Dream Horse Press, 2012). Her writings, readings, and lecture-performances have been featured widely, including at REDCAT, Los Angeles; Serpentine Galleries, London; Chisenhale Gallery, London; DRAF, London; Kunsthalle Zurich; Radio Athènes, Athens; CRAC Alsace, Altkirch, France; the Poetry Project, New York; the German Pavilion of the Venice Architecture Biennale, Italy; the Dhaka Art Summit; and the Sharjah Biennial 13. She was editor-in-chief of publications for documenta 14 in Athens and Kassel. In addition, she is a frequent contributor to *Artforum* and a contributing editor of *frieze* as well as the editor of many books, including *Paul Sietsema: Interviews on Films and Works* (Sternberg Press, 2012) and coeditor of *Pamela Rosenkranz: No Core* (JRP-Ringier, 2012). Latimer has lectured at the Banff Centre, Canada; Center for Contemporary Arts, Tallinn; Institut Kunst, Basel; Haute école d'art et de design (HEAD), Geneva, and elsewhere.

Angebot für

Bisheriges Studienmodell > Fine Arts > Master Fine Arts > Master Fine Arts

Nummer und Typ	MAF-MAF-Po00.18H.007 / Moduldurchführung
Modul	Pool
Veranstalter	Departement Fine Arts
Leitung	Quinn Latimer
Anzahl Teilnehmende	maximal 10
ECTS	3 Credits
Lehrform	Seminar
Zielgruppen	Students MFA
Lernziele / Kompetenzen	The centrality of performance in today's contemporary art landscape suggests the explicit importance of the body and embodied practices in the visual art field. Why, though? As it has become generally accepted that all culture is performance, as are all relations in the social sphere—inflected by gender, class, racial difference, citizenship, etcetera—how do we distinguish and define and practice the performative work that artists and writers do? How do we understand the production of meaning through the singular and social body, a body that includes an audience? This class will focus on the performance of language—the voice—an everyday enactment that is often cast, inaccurately, as “natural,” inevitable, and unrehearsed. It will examine how the performance of language encourages the development of a radical subjectivity, as well as how a new kind of oral and literary culture—one that circulates through digital technologies via messaging and online practices—has transformed how we conceive of and perform language on a daily basis. The class will proceed as both a workshop in which writings and performances are built and discussed and performed, and as a seminar of experimental readings that theorize such work, including the speech act and orality, based on texts pulled from performance studies, poetics, feminist theory, literary theory, fiction, media studies, and anticolonial studies. A series of performance nights—a kind of salon—featuring the students and invited guests will be held over the course of the semester. “Orality ... is inseparable from the body in movement,” Édouard Glissant once wrote. “Putting a door on the female mouth has

been an important project of patriarchal culture from antiquity to the present day,” Anne Carson notes. Sound and language, its performance, is about control. We are taught to physically regulate our sounds—often to silence them—from the moment that we are born. This class will attempt to think through the relationship between sound and body in a different way—a different kind of control, no doors, only mouths.

Leistungsnachweis / Testatanforderung	active participation; 80% presence time
Termine	October 15, 16, 17; 14:00–19:00 h each day November 19, 20, 21; 14:00–19:00 h each day January 7, 8, 9; 14:00–20:00 e h ach day
Bewertungsform	bestanden / nicht bestanden