

Writing on art often valorizes notions of the "unspeakable" - things "beyond language," "outside meaning."

Music and sound-related practices (the supposedly "most abstract" of the arts) suggest otherwise - that even in the absence of language, meaning is in no short supply.

Drawing a line between the histories of sonic construction and instrumentalization and recent writing on modes of non-linguistic signification, the seminar pursues the articulation of material intelligence.

Each week pits a theoretical approach to bringing the "mute" into speech against adjacent examples of practical, material articulation. Think: Félix Guattari's "a-signifying semiotics," Ralph Ellison on timbre, and Eve Kosofsky Sedgwick's queering of affect theory. Then: program music by Hector Berlioz, modernist musical formalisms, the vocal stylings of Diamanda Galás and Young Thug, musics functioning as affective, sacred, even psychedelic "transport."

## Music, "Mute Speech," Material Intelligence

Prof. Bill Dietz  
Theorieseminar

Peter-Welter-Platz 2, Seminarraum 4.4, Thursdays, 17:00 - 19:00

In German and English.

Reading and Listening materials available online; further information, [bdietz@bard.edu](mailto:bdietz@bard.edu)