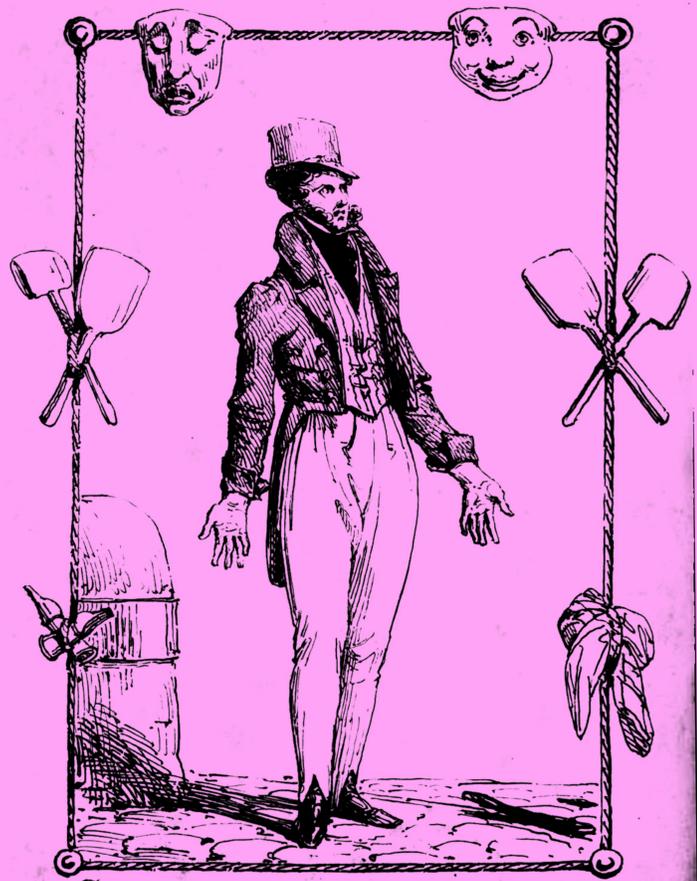


L'école de la claque

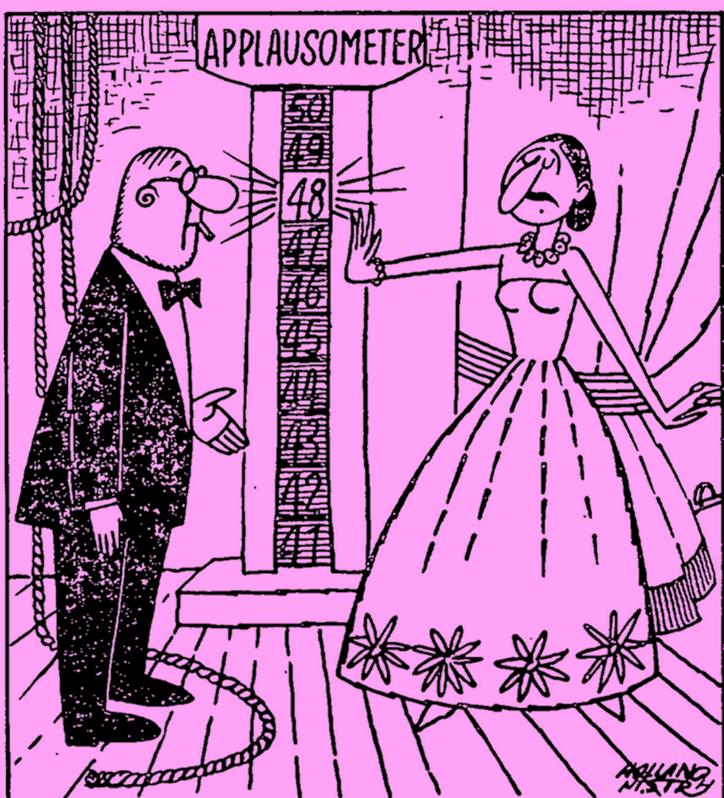
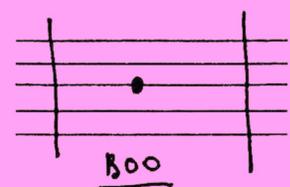
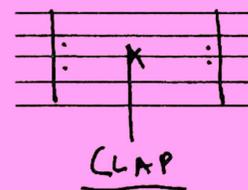
In the past 30 years, the constitutive exclusions at the base of historical theories of publicness and the public sphere have been thoroughly deconstructed. Why then, in the face of the “psychogeographic profiling”-driven publicness of the US-American election and “Brexit” campaign, are we witnessing a broad intellectual tendency to return to those etiolated notions? The historical “claque” - the organized and often professional body of receivers (applauders, boosers, hissers) in the theatre, opera and concert hall throughout the nineteenth and into the twentieth century - is a fissure in the history of the public sphere. The history of the claque insists that the public sphere was never a rational exchange between equals, but instead an always invested and always contested space of performance. Rereading historical and contemporary theories of publicness (Jean-Jacques Rousseau, Jürgen Habermas) and their critiques (Nancy Fraser, Michael Warner, Frank B. Wilderson III) alongside a history of the claque and of performative dissent writ large (from accounts in Berlioz’ Soirées de l’Orchestre to recent actions by Black Lives Matter), the course asks what comes after post-public politics - what a non-nostalgic parry to the machinations of an entity such as Cambridge Analytica might be.



*Du monde, entre mes mains, j'ai vu les destinées.
(Voltaire) mort de César.*

Lith. de V. Noël, r. Dauphine, 26.

| | |
|---|-----------------------------------|
| For applause on entrance, if a gentleman | 25 francs. |
| „ „ if a lady | ... 15 „ |
| Ordinary applause during performance, | each 10 „ |
| Insistent applause during performance, | each 15 „ |
| Still more insistent applause | 17 „ |
| For interruptions with ‘Bene!’ or ‘Bravo!’ | 5 „ |
| For a ‘Bis’ at any cost | 50 „ |
| Wild enthusiasm | ... A special sum to be arranged. |



Il Travaso, Rom

„Wenn der Applausmesser nicht mindestens bis 50 ausschlägt, gehe ich nicht wieder auf die Bühne!“

Theorieseminar w/ Bill Dietz
Peter Welter-Platz 2, Seminarraum 4.4.
Donnerstag 14:00 – 16:00 h
Starttermin: 20.04.

In German and English.

Reading and Listening materials available weekly;
for further information, please contact:
bdietz@bard.edu