

Critical Reading / Location and Geosound (MT612, Semester 1)  
Friday, 2:10 to 4, B312  
Michael Pisaro, B225, mpisaro@calarts.edu

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**Texts** (those in bold need to be purchased, the rest will be on reserve). Most will be excerpts.

*Purposeful Listening in Complex States of Time*, David Dunn

*The Soundscape: Our Sonic Environment and the Tuning of the World*, R. Murray Schafer

*The Soundscape of Modernity*, Emily Thompson

"Beyond the Soundscape: Art and Nature in Contemporary Phonography" (from *The Ashgate Research Companion to Experimental Music*), Will Montgomery

Various recordings, Toshiya Tsunoda

Various recordings, Wu-Tang Clan, Dr. Dre, DJ Screw and others

*Salmon Run and Amateur Doubles*, Graham Lambkin

*The Poetics of Space*, Gaston Bachelard

→ ***Slaughterhouse-Five*, Kurt Vonnegut**

*The End of Time*, Julian Barbour

*Aesthetic Theory*, Theodor Adorno

"An Interview with Robert Smithson" (1973), from *Robert Smithson* (The Museum of Contemporary Art, Los Angeles)

*Collapse, Volume VI* (Urbanomic) Robin Mackay, editor

"Anabasis", St. John Perse

→ ***A Thousand Plateaus: Capitalism and Schizophrenia*, Gilles Deleuze and Felix Guattari**

"Un coup de dés", Stéphane Mallarmé

*The Number and the Siren*, Quentin Meillassoux

Recommended viewing: *Stemple Pass* (James Benning, REDCAT, October 1, 8:30pm)

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Does the tree sound or is it the wind?

The course will revolve around two topics: what a 'place' might mean in terms of artistic creation and how the 'meaningless sign' allows us access to place.

In pursuing this goal, we will essentially encounter (and occasionally "perform") artistic works and do a series of investigative readings. We will hope to develop a set of concepts that can be used to discuss both the work at hand (and the work the students choose to analyze) and to deepen/alter concepts we find in the readings themselves. Along the way we will look into a variety of artistic manifestations of these issues: field recording, landscape art, hip-hop and the poetry of Mallarmé. Place, location, rootedness, home, nomads, nomadology, noise, silence, west/east/south/north.

For the final project you will be asked to write a significant term paper (of at least 4000 words) applying these concepts to a work (or artist) of your choice, in any medium. This in addition to class participation and completion of the readings (and assignments) will be the basis for the grade. (CalArts attendance policy applies: three or more unexcused absences can be grounds for a grade of NX. I must hear from you by email before class begins for it to be considered excused. Three or more excused absences can also affect your grade, at my discretion.)