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# Sound Art Revisited

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Sound Art

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Truth, Lies, and Advertising

Will Oldham on Bonnie "Prince" Billy

Sorted Books

This is Your Brain on Music

After Sound

Book on the Dance Floor

The Bloomsbury Handbook of Sound Art

Transformations of Musical Modernism

Noise, Water, Meat

*Sound Art Revisited*

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## RAMOS CASTANEDA

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Language and Verbal Art Revisited Rowman & Littlefield

The rise of a prominent auditory culture, reveals the degree to which sound art is lending definition to the 21st Century. And yet sound art still lacks related literature to compliment, and expand, the realm of practice. *Background Noise* sets out an historical overview, while at the same time shaping that history according to what sound art reveals - the dynamics of art to operate spatially, through media of reproduction and broadcast, and in relation to the intensities of communication and its contextual framework

*Background Noise* CRC Press

A Rolling Stone-Kirkus Best Music Book of 2020 The definitive account of pop music in the mid-eighties, from Prince and Madonna to the underground hip-hop, indie rock, and club scenes Everybody knows the hits of 1984 - pop music's greatest year. From "Thriller" to "Purple Rain," "Hello" to "Against All Odds," "What's Love Got to Do with It" to "Wake Me Up Before You Go-

Go," these iconic songs continue to dominate advertising, karaoke nights, and the soundtracks for film classics (Boogie Nights) and TV hits (Stranger Things). But the story of that thrilling, turbulent time, an era when Top 40 radio was both the leading edge of popular culture and a moral battleground, has never been told with the full detail it deserves - until now. *Can't Slow Down* is the definitive portrait of the exploding world of mid-eighties pop and the time it defined, from Cold War anxiety to the home-computer revolution. Big acts like Michael Jackson (Thriller), Prince (Purple Rain), Madonna (Like a Virgin), Bruce Springsteen (Born in the U.S.A.), and George Michael (Wham!'s Make It Big) rubbed shoulders with the stars of the fermenting scenes of hip-hop, indie rock, and club music. Rigorously researched, mapping the entire terrain of American pop, with crucial side trips to the UK and Jamaica, from the biz to the stars to the upstarts and beyond, *Can't Slow Down* is a vivid journey to the very moment when pop was remaking itself, and the culture at large - one hit at a time.

*Jazz As Critique* Alien Ebooks

Inspired by Ruqaiya Hasan's conviction that, in verbal at the role of language is central. Here language is not as clothing to the

body; it is the body', the papers are on a variety of aspects of the language-literature connection, and approach it from diverse perspectives and methodological frameworks, including Systemic Functional Linguistics, pragmatics, corpus linguistics, ethnolinguistics, cultural and translation studies. --

**Sound Art Revisited** Cambridge University Press

Conversations with the avant-garde's leading lights--from Suicide to Anohni--by experimental music's go-to interviewer, guitarist and sound artist Alan Licht A precocious chronicler of New York's art and music scenes of the last 30 years, Alan Licht's (born 1968) experience as a consummate experimental guitarist and conceptual sound artist--combined with his dry wit and deep erudition--have distinguished him as the go-to interviewer of the avant-garde. Having already published articles on minimalist composers La Monte Young, Tony Conrad, Rhys Chatham and Charlemagne Palestine by the time he graduated from Vassar College, in 1998 Licht began writing frequently and conducting regular interviews for the British experimental music magazine *The Wire*. *Common Tone* collects a selection of those interviews, as well as dialogues from *Bomb* magazine, transcriptions of conversations that took place at Red Bull Music Academy and the legendary experimental venue Tonic, and interviews conducted expressly for this book. Musicians, artists, writers and filmmakers interviewed by Licht include Vito Acconci, Anohni, Cory Arcangel, Matthew Barney, Glenn Branca, Rhys Chatham, Tony Conrad, Richard Foreman, Henry Flynt, Milford Graves, Georgia Hubley and Ira Kaplan of Yo La Tengo, Ken Jacobs, Jutta Koether, Christian Marclay, Phill Niblock, Tony Oursler, Karl Precode of The Dream Syndicate, Lou Reed, Martin Rev and Alan Vega of Suicide, The Sea and Cake, Tom Verlaine, Wolf Eyes and Rudy Wurlitzer. *Poptronics* Chronicle Books

This "lucidly argued, historically grounded . . . and timely book" reexamines the relationship between black cultures, jazz music, and critical theory (Alexander G. Weheliye, Northwestern University). A sustained engagement with the work of Theodor Adorno, *Jazz As Critique* looks to jazz for ways of understanding the inadequacies of contemporary life. While Adorno's writings on jazz are notoriously dismissive, he has faith in the critical potential of some musical traditions. Music, he suggests, can provide insight into the controlling, destructive nature of modern society while offering a glimpse of more empathetic and less violent ways of being together in the world. Taking Adorno down a new path, Okiji calls attention to an alternative sociality made manifest in jazz. In response to writing that tends to portray it as a mirror of American individualism and democracy, she makes the case for jazz as a model of "gathering in difference." Noting that this mode of subjectivity emerged in response to the distinctive history of black America, she reveals that the music cannot but call the integrity of the world into question.

**BLUE HIGHWAYS Revisited** University of Michigan Press

Essays and images that map art's new sonic cosmos, illustrated in color throughout. This milestone volume maps fifty years of artists' engagement with sound. Since the beginning of the new millennium, numerous historical and critical works have established sound art as an artistic genre in its own right, with an accepted genealogy that begins with Futurism, Dada, and Fluxus, as well as disciplinary classifications that effectively restrict artistic practice to particular tools and venues. This book, companion volume to a massive exhibition at ZKM | Karlsruhe, goes beyond these established disciplinary divides to chart the evolution and the full potential of sound as a medium of art. The book begins with an extensive overview by volume editor Peter Weibel that considers the history of sound as media art, examining work by visual artists, composers, musicians, and architects alike. Subsequent essays examine sound experiments

in antiquity, sonification of art and science, and internet-based sound art. Contributors then survey the global field of sound art research and practice, in essays that describe the past, present, and future of sound art in Germany, Japan, China, the United States, the United Kingdom, Russia, Canada, Turkey, Australia, and Scandinavia. The texts are accompanied by an extensive photographic documentation of the ZKM exhibition. Texts by Achille Bonito Oliva, Dmitry Bulatov, Germano Celant, Seth Cluett, Christoph Cox, Julia Gerlach, Ryo Ikeshiro und/and Atau Tanaka, Caleb Kelly, Brandon LaBelle, Christof Migone, László Moholy-Nagy, Daniel Muzyczuk, Tony Myatt, Irene Noy, Giuliano Obici, Carsten Seiffarth und/and Bernd Schulz, Başak Şenova, Linnea Semmerling, Morten Søndergaard, Alexandra Supper, David Toop und/and Adam Parkinson, Peter Weibel, Dajuin Yao, Siegfried Zielinski

Inside the White Cube W. W. Norton

Artistic Research: Charting a Field in Expansion provides a multidisciplinary overview of different discourses and practices, exploring cutting-edge questions from the burgeoning field of artistic research. Intended as a primer on artistic research, it presents diverse perspectives, strategies, methodologies, and concrete examples of research projects situated at the crossroads of art and academia, exposing international work of significant projects from Europe, Asia, Australia, South and North America. The book includes chapters on diverse fields of thought and practice, addressing a common thread of questions and problematics. The comprehensive editors' introduction offers a much-needed extensive overview of practice-based artistic research in general. This book is ideal for graduate students across philosophy, cultural studies, art, music, performance studies and more.

**If I Ran the Zoo** Bloomsbury Publishing USA

Sound Art offers the first comprehensive introduction to sound art written for undergraduate students. Bridging and blending aspects of the visual and sonic arts, modern sound art first emerged in the early 20th century and has grown into a thriving and varied field. In 13 thematic chapters, this book enables students to clearly grasp both the concepts behind this unique area of art, and its history and practice. Each chapter begins with an exploration of key ideas and theories, followed by an in-depth discussion of selected relevant works, both classic and current. Drawing on a broad, diverse range of examples, and firmly interdisciplinary, this book will be essential reading for anyone studying or teaching the theory, history, appreciation, or practice of sound art.

The Last Miles Bloomsbury Publishing USA

Account planning is a discipline that combines aspects of four traditionally separate areas of advertising and marketing. This text aims to demonstrate how to use account planning to win clients and produce better, more effective advertising. It also shows the role account planning played in producing celebrated advertising campaigns.

**Sound Art** Hachette Books

Modernist art often seems to give more frustration than pleasure to its audience. Daniel Albright shows that this perception arises partly because we usually consider each art form in isolation, rather than collaboration.

*Bob Dylan Revisited* Oxford University Press, USA

The first edition of *Sound Art Revisited* (published as *Sound Art: Beyond Music, Between Categories*) served as a groundbreaking work toward defining this emerging field, and this fully updated volume significantly expands the story to include current research since the book's initial release. Viewed through a lens of music and art histories rather than philosophical theory, it covers dozens of artists and works not found in any other book on the

subject. Locating sound art's roots across the centuries from spatialized church music to the technological developments of radio, sound recording, and the telephone, the book traces the evolution of sound installations and sound sculpture, the rise of sound art exhibitions and galleries, and finally looks at the critical cross-pollination that marks some of the most important and challenging art with and about sound being produced today.

*How Should a Person Be?* University of Washington Press

Using musical examples from Bach to the Beatles, Levitin reveals the role of music in human evolution, shows how our musical preferences begin to form even before we are born and explains why music can offer such an emotional experience. Music is an obsession at the heart of human nature, even more fundamental to our species than language. In *This Is Your Brain On Music* Levitin offers nothing less than a new way to understand it, and its role in human life

*Under the Bridge* Bloomsbury Publishing USA

Folk-rock/alt-country musician Will Oldham, known by the stage name Bonnie "Prince" Billy, offers his autobiography in interview with longtime friend and associate Alan Licht, offering insight his musicianship, interactions with other musicians, discography and more.

*Homewaters* Good Press

A witty and thought-provoking collection of visual poems constructed from stacks of books. Delighting in the look and feel of books, conceptual artist Nina Katchadourian's playful photographic series proves that books' covers—or more specifically, their spines—can speak volumes. Over the past two decades, Katchadourian has perused libraries across the globe, selecting, stacking, and photographing groupings of two, three, four, or five books so that their titles can be read as sentences, creating whimsical narratives from the text found there. Thought-provoking, clever, and at times laugh-out-loud funny (one cluster of titles from the Akron Museum of Art's research library consists of: Primitive Art /Just Imagine/Picasso/Raised by Wolves), *Sorted Books* is an enthralling collection of visual poems full of wry wit and bookish smarts. Praise for *Sorted Books* "Katchadourian's project . . . takes on a weight beyond its initial novelty. It's a love letter to books, book collecting and the act of reading." —San Francisco Chronicle "As a longtime fan of [Katchadourian's] long-running *Sorted Books* project I'm thrilled for the release of *Sorted Books*—a collection spanning nearly two decades of her witty and wise minimalist meditations on life by way of ingeniously arranged book spines. . . . In an era drowned in periodic death tolls for the future of the physical book, her project stands as a celebration of the spirit embedded in the magnificent materiality of the printed page." —Brain Pickings "Katchadourian's stacks possess an understated sophistication; they are true to the intimate nature of books and yet reveal their dramatic features and unexpected potential." —Publishers Weekly

*Colloquium* Univ of California Press

This collection brings fresh perspectives to bear upon key questions surrounding the composition, performance and reception of musical modernism.

*The Art of Noise* W. W. Norton & Company

An examination of the role of sound in twentieth-century arts. This interdisciplinary history and theory of sound in the arts reads the twentieth century by listening to it—to the emphatic and exceptional sounds of modernism and those on the cusp of postmodernism, recorded sound, noise, silence, the fluid sounds of immersion and dripping, and the meat voices of viruses, screams, and bestial cries. Focusing on Europe in the first half of the century and the United States in the postwar years, Douglas Kahn explores aural activities in literature, music, visual arts, theater, and film. Placing aural activity at the center of the history of

the arts, he revisits key artistic questions, listening to the sounds that drown out the politics and poetics that generated them. Artists discussed include Antonin Artaud, George Brecht, William Burroughs, John Cage, Sergei Eisenstein, Fluxus, Allan Kaprow, Michael McClure, Yoko Ono, Jackson Pollock, Luigi Russolo, and Dziga Vertov.

*Design for Motion* Bloomsbury Publishing USA

*After Sound* considers contemporary art practices that reconceive music beyond the limitation of sound. This book is called *After Sound* because music and sound are, in Barrett's account, different entities. While musicology and sound art theory alike typically equate music with pure instrumental sound, or absolute music, Barrett posits music as an expanded field of artistic practice encompassing a range of different media and symbolic relationships. The works discussed in *After Sound* thus use performance, text scores, musical automata, video, social practice, and installation while they articulate a novel aesthetic space for a radically engaged musical practice. Coining the term "critical music," this book examines a diverse collection of art projects which intervene into specific political and philosophical conflicts by exploring music's unique historical forms. Through a series of intimate studies of artworks surveyed from the visual and performing arts of the past ten years—Pussy Riot, Ultra-red, Hong-Kai Wang, Peter Ablinger, Pauline Boudry and Renate Lorenz, and others—*After Sound* offers a significant revision to the way we think about music. The book as a whole offers a way out of one of the most vexing deadlocks of contemporary cultural criticism: the choice between a sound art effectively divorced from the formal-historical coordinates of musical practice and the hermetic music that dominates new music circles today.

**Artistic Research** Simon and Schuster

The story of the final recordings of one of the greatest jazz musicians of the twentieth century

**Musical Aesthetics: The nineteenth century** MIT Press

*Mrs Dalloway*, Virginia Woolf's fourth novel, offers the reader an impression of a single June day in London in 1923. Clarissa Dalloway, the wife of a Conservative member of parliament, is preparing to give an evening party, while the shell-shocked Septimus Warren Smith hears the birds in Regent's Park chattering in Greek. There seems to be nothing, except perhaps London, to link Clarissa and Septimus. She is middle-aged and prosperous, with a sheltered happy life behind her; Smith is young, poor, and driven to hatred of himself and the whole human race. Yet both share a terror of existence, and sense the pull of death. The world of *Mrs Dalloway* is evoked in Woolf's famous stream of consciousness style, in a lyrical and haunting language which has made this, from its publication in 1925, one of her most popular novels.

*Sound Art Revisited* Macmillan + ORM

*THE ART OF NOISE* offers an unprecedented collection of insightful, of-the-moment conversations with twenty-seven great British songwriters and composers. They discuss everything from their individual approaches to writing, to the inspiration behind their most successful songs, to the techniques and methods they have independently developed to foster their creativity.

Contributors include: Sting \* Ray Davies \* Robin Gibb \* Jimmy Page \* Joan Armatrading \* Noel Gallagher \* Lily Allen \* Annie Lennox \* Damon Albarn \* Noel Gallagher \* Laura Marling \* Paul Weller \* Johnny Marr \* and many more Musician-turned-author Daniel Rachel approaches each interview with an impressive depth of understanding—of the practice of songwriting, but also of each musician's catalog. The result is a collection of conversations that's probing, informed, and altogether entertaining—what contributor Noel Gallagher called "without doubt the finest book I've ever read about songwriters and the

songs they write." The collected experience of these songwriters makes this book the essential word of songwriting—as spoken by the songwriters themselves.