From Transcription to Transduction
Speech acts, audio collages, and re-enacted voices
Lucia Farinati, Kingston School of Art, London

Thursday, 29 October 2020, 6.15 pm to 8.00 pm, University of Bern
UniS, Schanzeneckstrasse 1, Room A022

Since the introduction of the portable tape recorder in the late 1960s, artists, art historians and musicians have been experimenting with a dialogic form of writing and sonic compositions which incorporate the spoken voice in their work. In this lecture I will compare the work by art historian and feminist Carla Lonzi Autoritratto (Self-portrait, 1969) with the sound work Conversation Piece by artist William Furlong (1998). By drawing on examples from my own curatorial methodology and current research on the artist voice I will discuss issues of vocal expression, sound, performativity and montage. Focusing on dialogic strategies (including artists’ interviews, storytelling, body to body transmissions) I will look at the theatrical, evocative, mediated, and interactive qualities of the performative archive and how the activation of historical works can be seen as a potential utopic for the present rather than simply an inventory of documents from the past.

Lucia Farinati is a curator and a Ph.D. researcher at the Kingston School of Art, London. She has curated several sonic art projects under the collective name Sound Threshold as well as contributed to conferences and publications on the politics of listening and creative archives for international festivals, museums, and galleries. She is the co-author of The Force of Listening, Errant Bodies Press, 2017. She is currently working on an extensive research project on Audio Arts magazine (1973-2007) in collaboration with Tate Archive.

http://www.soundthreshold.org/
http://www.kingston.ac.uk/research/research-degrees/research-degree-students/profile/luciafarinati-121/