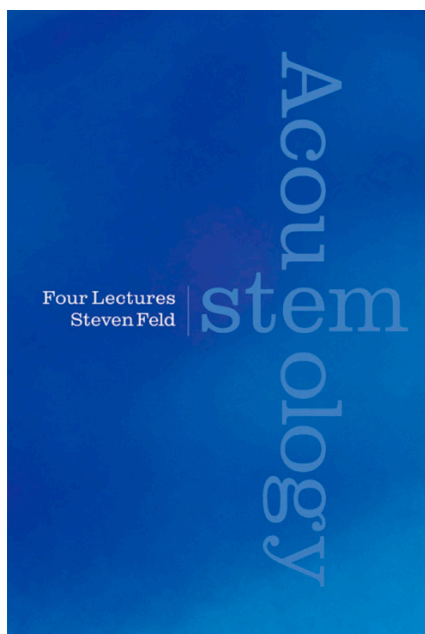


Books, films, and cd-rom received



Steven Feld

Acoustemology. Four Lectures, VoxLox, 2024

<http://www.stevenfeld.net/acoustemology-four-lectures>

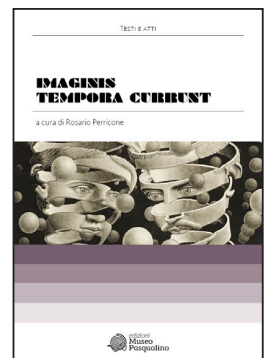
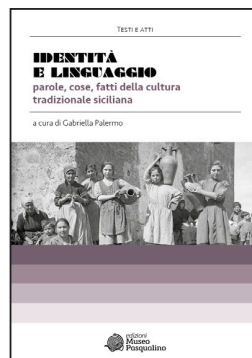
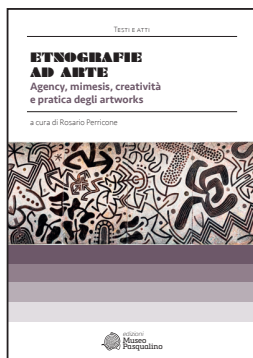
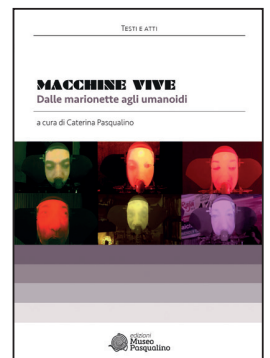
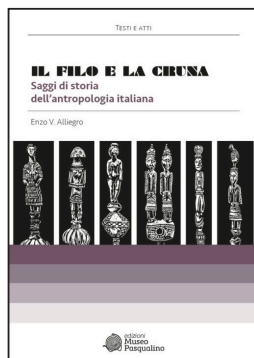
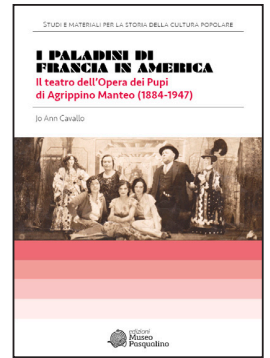
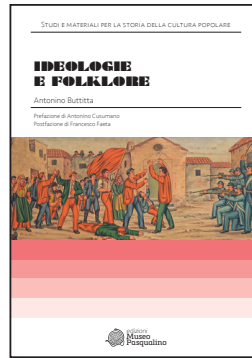
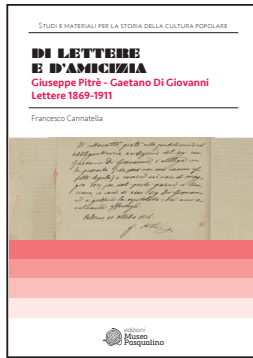
So when colleagues and students began to request or suggest a book about acoustemology, I tended to put them off, saying that there was already enough in print since I coined the term in the early 1990s. Responding to various prompts, I said that I didn't want to do another intensive ethnographic monograph, nor another collection of essays and dialogues, nor another lectures-into-monograph mix of history, biography, and memoir. And I had already explored, outside of purely film and audio projects, multiple book formats for collaborative art-anthropology conversation with mixes of photography, audio, video, essays, and dialogues. I also didn't want to return to more standard forms of academic book collaboration, like the seminar essay to edited collection.

The realization that I was running out of book genres more than matched the realization that my carbon footprint was running out of karma. Dashing here or there so often for many years to perform academic lectures was starting to feel questionable. Then, in late June of 2019, I gave the Anthropology of Music lectures and master class on the theme of Acoustemology for the Institut für Ethnologie und Afrikastudien at the Johannes Gutenberg Universität in Mainz, Germany. On three successive days I delivered versions of the second, third, and fourth of the lectures presented here, hearing them resonate in the context of presentations by the sixteen workshop participants and questions by discussants and audiences from multiple areas of anthropology, music, sound studies,

media and technology studies, cultural studies, and communications. Additionally, just before and just after, I gave the first of these lectures to audiences at the universities of Würzburg and Cologne.

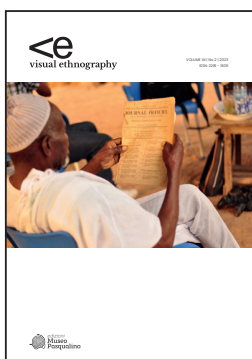
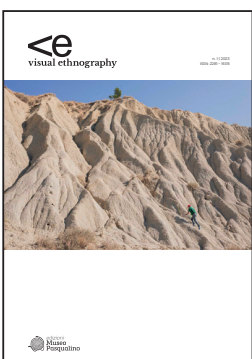
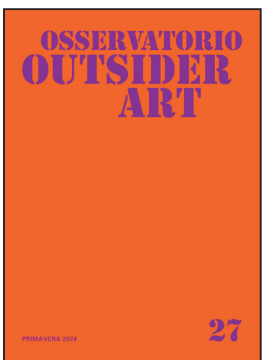
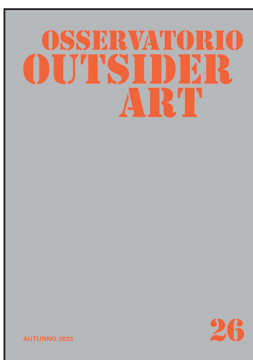
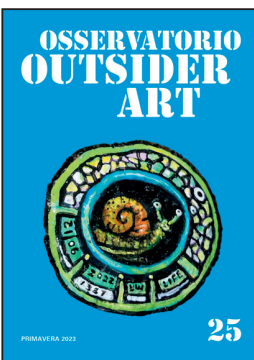
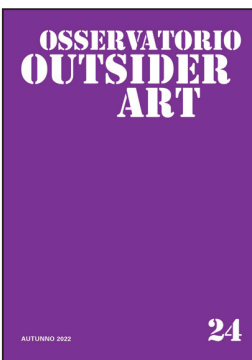
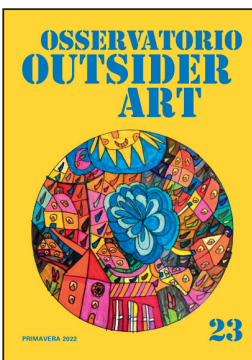
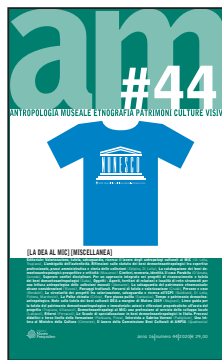
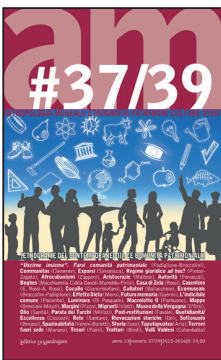
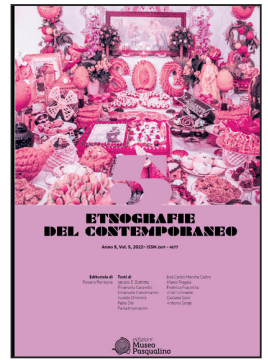
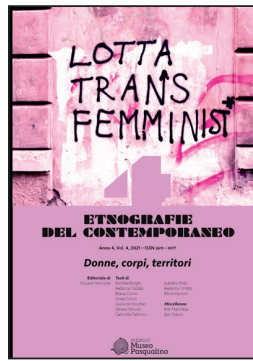
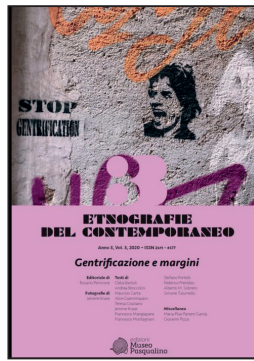
At various points in the week, particularly around the Mainz conversations, I was asked when and how I was planning to publish these pieces. I was told that they were "deceptively simple," meaning easy on the ear but dense with thought. Students and colleagues said that they would benefit from being able to read the texts after hearing and seeing a live performance. In the moment I was also very aware that, despite the impressive linguistic abilities of an audience for whom English was largely a second or third language, these pieces were hardly written in international academic English. Besides, I was not presenting my thoughts in the more familiar presentation genres of deep descriptive music/sound ethnography or history, or pointed arrangement of theoretical proposals and critiques, exemplified by grounded examples. Rather I chose to experiment, each lecture creating a storied performance of juxtapositions that might generate certain revelations, even if they might also produce certain ambiguities.

Steven Feld is an anthropologist, filmmaker, musician, and sound artist, and Distinguished Professor of Anthropology Emeritus at the University of New Mexico



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