Sonic peripheries : middling with/in the event
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Prolegomena to Sonic Peripheries

The Prolegomena to Sonic Peripheries presents a summary of the thesis punctuated by additional commentary (in sans serif font). It begins with a brief outline of the background, questions, and objectives of this research; followed by the locating of the research in the fields of theory and art practice, identifying a gap in knowledge, and discussing its outcomes, including the relevance of the findings for artistic research, also referred to as research-creation, and cognate fields, such as sound studies and philosophy (more specifically, process philosophy, philosophical aesthetics, speculative pragmatism, and new materialism).

In laying out the above before the reader, I seek to provide added information on the context of the thesis, such as methodological choices made to undertake a search based on questions, and also hunches and intuitions which have led to surprising 'encounters', unexpected 'road-forks', and more questions on the way. Thus, here, I want to retrace aspects of the research and offer comments on select issues to elucidate on states of affairs where necessary.

That being said, this preliminary note resumes 'after the fact', that is, after the work has taken place. The 'prolegomena' – literally, *to say beforehand* – aims to position the work ahead and to act as a guiding backdrop or 'trompe-l'oeil' of the present thesis – here, the term *trompe-l'oeil* is deployed to suggest 'attention-to-detail', rather than 'trick-the-eye'. My intention then lies on creating *added* detail to an unfolding scenery, the conceptual tableau of the thesis that deliberately starts in the middle because sound *is* the middle. Sound is always already a middling of experience, a middling event that cannot be grasped nor situated as such. As I return to *this* beginning to speak of the future that is of the past, the

aim is now, however, to set in place, to explicate what might otherwise escape the critical eye when reading the thesis.

The research explores *what* and *how* sound *does* in certain art practices; it lends an ear to so-called 'material-discursive' events that come into expression as in/determined sonic occurrences. The research done in and through the arts attunes to the vibrational immanence that underlies all experience (following Deleuze's naturalist ontology that conceives nature as autopoietic positive power). This view considers the sonic as a vibrational force and an affective, affirmative, albeit paradoxical event: oscillating between matter and matter mattering, intuited as intensive force and apprehended as 'aesthetic figure' through sensation. (The 'paradoxical' refers to sound as middling between 'sense' and 'non-sense'; never quite this nor that, sound evades framing and naming, yet exists always already in and of [pure] experience.) This ambiguity or sense of betweenness is felt throughout the thesis and lies at the heart of the inquiry.

The research traces this *sense* of the between through curated exhibition-events featuring three distinct sonic art practices and one additional offshoot case. The experimental-performative nature of the artistic events under discussion create experiences made up of matter and (material-discursive) meaning, giving rise to *sonic occurrences* that are specific to their taking-shape in a given circumstance. This taking-shape occurs in and through sonic practices qua human and nonhuman agency; hence, the research investigates notions of nature-culture and nonhuman-human relations through the affects/effects of sound's happening.

The questions this research asks follow from the above. How does a sonic artwork-performance bring about sensations that leave experiential traces that we neither know nor recognize as we encounter anew the vibrational flux from which im/material expression arises? (The flux or flow is conceived as a field of energies – a 'virtuality' in the Deleuzian sense.) How do the material condition

of a sonic artwork-performance (the content) and the ensuing sensation (the form of expression) co-emerge; how are they produced in one another? What is the role of the curator and the artist? What is the part of the audience? While doing the research, other questions followed that address the specifics of each case study and framed the conditions and procedures for gathering empirical materials and harnessing conceptual matters. However, the basic concern that informs every part of the research process is *in wonder of* what happens when sound happens as an aesthetic force. The emphasis of each query lies on the active occasion, the radical empiricism, the moment of encounter, *how* the sonic event comes to pass as aesthetic force creating specific semblances, resonances, or types of 'spaciousness *in-act*.'

The thesis has three main objectives. Firstly, it describes sonic art practice as experimental research and makes a case for curating such practices as a form of research; it positions this type of research as a contribution to new forms of knowledge and provides a resource for future research-creations and (reform of) evaluation practices. Secondly, it brings together philosophy and art to elaborate a genuine manner of working with sonic matter (mattering); it conceptualizes and materializes novel ways of thinking, and creates a case for writing itself as practice and curating/producing art as theory; that is, it seeks to practice what it theorizes and vice versa. Thirdly, it advocates a certain transformation of self that lets us side-step ourselves, intervene and invent possible worlds or future fabu-lations as the offshoot case shows. Practicing a process-oriented exploration complexifies as it advances; it creates resonances between theory and practice, between audience and sound art, between the written thesis — inclusive of pre-sented artifacts — and the reader. It wants *not* to reduce but foster awareness of the ongoing complexity of life.

The rundown above frames the primary aspects of the research, i.e., the ontological premise of sound in this context; what I was hoping to achieve in and through sonic practice (via curating and my own art practice – more on this

below); and what the written part of the thesis has to offer to the fields of research-creation and philosophy more generally (more on this, too, below). Before turning to the conceptual framework of the research, let me take a moment to shed light on what the written part of the thesis does *not* show but is present between the lines. My reason for digressing on what is allegedly absent is to address the peculiar problem of making choices.

The Introduction discusses the incentive behind the research, the 'why(s)' of what is to come. It also states the 'conundrum' of the sonic itself that has compelled the search towards questioning the very notion of sense (here, with a nod towards the 'gap in knowledge'). The many more 'whys' that developed from the research, the new questions, the 'road-forks' taken are not outright listed in the thesis but can be discovered in the research documentation. One significant 'choice' thus made, has been the pursuit of bringing the research on sonic practice and writing together **as not to make sense of one another but to create sense** (as in 'no-sense' and sensation, see the chapter titled 'Experiment 1'). This decision has essentially led to a careful selection of what 'data' to include in the 'write-up' (in contrast to all that was excluded from it). Suffice to say, there is a lot more to the research than what meets the eye of the reader. So, what lies between the thesis lines can be found **online** – here, in the form of the so-called 'Research Blog' (of which I talk in Part Two in the chapter 'SP Performative Encounter'). Also, make a note of the choice made to differentiate between the research blog and the addendum to the thesis (see the chapter 'Apropos Online Addendum'). The former tries to be both a research journal and the archive of the project,

Research Blog
https://pklusmeyer.wordpress.com
Username: cartomythographer
Password: sonicperipheries

albeit non-public. The latter – as an integral part of the thesis – serves as a hub for materials from the case studies; there, I exhibit a selection of archived (sonic) artworks, photos, and other noteworthy documents to create reader experiences relevant in the situations under review.

Upcoming, the discussion turns to the archive to comment also on details concerning my artistic practice and the collaborative aspect in working

the cases; to point the reader to some facts on the conduct of research and ethics in this context; and to reflect on the 'whys' and the role of the participants (audience). But first things first.

The research employs a transdisciplinary methodology (understood to mean here to draw from across disciplines and resources – i.e., philosophical and artistic) to accommodate the above by creating research strategies that allow for the encounter with unknown unknowns (what we don't know we don't know); to develop new means for the unlocking of what possibly can be known from the unknown (make the *ambiguous*, the indecipherable in linguistic terms, 'palpable' through invention – invention meant on the part of the participant alongside the sonic artwork-performance). The work undertaken forges a research-practice that shows affinity with art research and speculative philosophy, thus positioning the thesis in both spectrums. It draws from various philosophical resources, chiefly Deleuze and Whitehead, and engages with wider debates on sonic materialism, speculative pragmatism, and nonrepresentational methodologies. It weaves together what derives from the research exploration: artifacts, sensations, meanings, and interpretations to engender the thesis' own *poetics* and native concepts.

What is meant here by 'poetics' is the rethinking of writing in its proximity to sonic practice to provoke affective assemblages – a 'po-ethics'; a writing that enacts what sonic practices do, i.e., creating sensations and 'intoning a tune' of sonic thought. **Po-ethics**, thus, is an ethics in the Spinozan sense charged with the poetics of a sonic practice to open an affirmative-productive space in the reader's encounter with the written text. As said above, the search for the unknown-unknowns, among other things, forges affinity with artistic research and speculative philosophy, sliding between one and the other. Hence, the research constructs a logic that enfolds, embraces, and lives the very notion of the between, i.e., oscillating between disciplines and the

writing's sliding with making. Given this, it seems only apt, and even necessitates that the written thesis deviates from the social sciences' and humanities' conventional (writing) models. (The kinship this research does have with the social sciences and humanities is outlined in the next summary part). However, to deviate does not mean to neglect. This is to say that the thesis draws links to several theorists/artists who contribute to the debates on 'sonic materialism', 'sonic thought', 'speculative realism/pragmatism', and 'Deleuzianism' in the broadest sense. It deploys a synthesis of resources (from practice and theory) that brings about a 'practical aesthetics' – the new, the unexpected originates in the combination of materials. It also identifies a **gap in knowledge** (cf. above, 'non-sense'), yet not spelled out, as in 'this is the gap …'; here indeed lies the gap the reader should mind. Precisely because this thesis is a middling of practice and research, I hope that the reading of the thesis becomes a middling event, a po-ethics, in its own right.

There is a kinship between this research and the methodologies known to the humanities and social sciences, e.g., (post)phenomenological, ethnographic, hermeneutic, heuristic, and speculative approaches. I have worked with basically three methods: (a) methods informed by continental philosophy and/or speculative metaphysics; (b) methods from social sciences (questionnaires, interviews); and (c) methods from the arts and/or hard sciences (experimentation in/through the Performance Encounter activity).

The curator-led intervention called 'Performative Encounter' is a bespoke method that I developed in/through the research (in part as co-research with the featured artists, more on this soon). The question this tailored approach seeks to accommodate is how to create situations that provide the research participants (audience) with the 'appropriate' tools to probe into sonic events (and their effect/affects). The Performative Encounter (PE) activity was deployed in all three art exhibition-events titled *Sonic Peripheries* (SP).

Each PE activity frames specific aspects relevant to the SP case under study: The first case SP#5, featuring the sound/media artist David Strang, explores vibrational (sonic) ecology more generally. The second case SP#6, presenting the artist and composer Shawn Decker, is concerned with nature 'unforeheard', discerning 'soundspace' in the making. The third case SP#7 with the artist/musician Stephen Lacy investigates image to sound relations, auscultating (Lat. *auscultare*, 'listen to') the *between* of image to sound, listener to space, and sense to non-sense relations.

The PEs are comprised of a set of directives ('Encounters' and 'Prompts'), a map of the gallery and nearby vicinity, a questionnaire, and a consent form. (From the outset, I informed the public about the research, and it was made clear that their participation was voluntary; anybody could partake in the event's activity without taking part in the case study. More on this in the chapter 'SP Performative Encounter' where the reader can also find a link to review the questionnaires and consent forms.)

The PEs work in twofold ways: (a) they create an entry point for the listener/spectator to participate in research-creation, and (b) they serve as a device/'ploy' to apprehend sonic experience and translate the *traces* of this experience (i.e., effects/affects) into various forms of material expression: draw-ings/diagrams, words, narratives, audiovisual recordings, audio recordings, and other invented means. The PE outcomes (incl. questionnaire and interview re-sponses) served me as a basis for follow up interviews and as a source for the uptake on future 'anarchiving' (more on the concept of the 'anarchive' and its significance to this research-creation in my next commentary).

The questionnaire presents an integral part of the PE activity — next to the Encounter (as the frame for the experimentation on site) and the Prompts (as a direction or 'nudge' towards specific kinds of action). Each questionnaire contains (a) an iterative set of semi-open questions (to inquire into time-/space-related experiences) and (b) a distinct set of semi-open questions (to inquire into

the coming of/to sonic experiences/occurrences specific to the particular case). (Here, 'semi-open' questions means to obtain both a specific answer — choose between 'yes', 'no', or 'not applicable' — and a text answer.)

Finally, the PE activity as artistic research device — including the follow-up interview — enacts a strategy that originates in and through my research. This plan/research strategy was diligently and rigorously put into practice. The reader should note that I have adhered to the ethical standards of the social sciences and humanities in the conduct of this research.

Following the case studies, my analysis of the written, verbal, diagram-matic, or other empirical materials uses a distinct approach that, too, emerged from the research practice. In the heuristic-based and interpretative-led reading of the data, I was looking/listening for patterns, rhythms, and resonances in and between the research findings to extract conceptual threads. That is, to 'create concepts' (after Deleuze) in the anticipation of constructing a sonic philosophy that not only wants to theorize/speculate about and through sonic experiences but also invoke sonic occurrences through the writing (more on the latter in the upcoming commentary).

Now to my role as researcher, artist, and curator in this 'adventure'. Indeed, I also refer to this research effort as **adventure** because in many respects it became an odyssey of 'events' – some wondrous, some productive, and some daring. And yes, in many respects **Sonic Peripheries** is my adventure – as discussed in the Introduction – but one to which I invited others to partake in (hoping to suspend the solipsistic tendency of [my own] artistic research). To call this research 'adventure' is not a stylistic quip but corresponds with Alfred North Whitehead's notion of (quest into) what philosophy and art might be capable of. He says that art derives from adventure (1933/1967, p. 293), and also states that philosophy begins in wonder and when all is said and done, the wonder remains (1938/1968, p. 168). Another point Whitehead makes (one

that I take to heart) is to be mindful of experience in the making: "Have a care, here is something that matters! Yes – that is the best phrase – the primary glimmering of consciousness reveals something that matters" (ibid., p. 116). His proposition (note the exclamation mark) – plus 'adventure', plus 'wonder' – is encapsulated in the present thesis, the ethico-aesthetic synthesis of sonic practices, curation, philosophy, and audience participation at play here. Those three aspects (and 'moral ingredients' of care and concernedness) are the guiding principles to this ad/venture that inform the roles I played and the position I take in how I played them out.

In this research, my part envelopes different roles fulfilling particular functions that inform one another, that is, operate in a kind of entanglement with one another and with other associated (human and nonhuman) actors. Here, I see myself foremost as the researcher and theorist, followed closely by (and inseparable from) the artist and curator. Depending on the stage in the research process, the weight of the roles, i.e., how they influenced/shaped the ongoing venture varied in degree. As the thesis shows, the curator, that is, I in **co-research** with the invited artists lay the groundwork for the case studies.

The reader might ask now, why curating and why co-research? This goes back to the above issue of choices: Firstly, as will be discussed in the Introduction, this research grows out of an artistic series on contemporary sounding art that I initiated some years ago. To then employ curating as means to investigate sound is to me, (a) a pragmatic choice to broaden my (sonic-philosophical) practice, and (b) the decision to further explore the material and conceptual 'peripheries' of sound in expanded art practices – as prefigured in the title of the series. Secondly, to call the work undertaken with the artist 'co-research' seems only just. (I might even go so far as to suggest that nearly any form of research is co-research. Here I think of what Karan Barad posits through her philosophy of agential realism, namely that "[p]ractices of knowing and being are not isolable; they are mutually implicated" [Barad 2007, p. 185].

As such, a researcher-researched relation is less clear-cut and separated as may be assumed in the first place.)

Co-research has taken place in the first phase of the casework – generally to establish the objectives for the particular case. The sonic artwork-performance that has developed from there is the outcome of the artist's exploration – aside from the last case with Stephen Lacy; here, Lacy and I extended our collaborative effort to include my making art – then also exhibited as part of SP#7. (The latter development is what I mean by 'offshoot'. Because of the previous art-collaborative project, I then forged another **offshoot case** – as mentioned right at the outset of this text – that operated under the aegis of this research but independent from the previous case studies. This case I discuss in part in the Introduction, in the chapter 'SP Performative Encounter', and at length in Part Four of this thesis.)

Research Ethics
The terms of the research conduct were disclosed right from the start of co-research. The rights and obligations of the parties involved were addressed in the research proposal which was reviewed and approved by the university ethics committee.

What the reader can probably tell by now is that my research has been an interwoven/complex venture in which my involvement as curator was of import but perhaps less interesting to me in the long run. That is to say, while researching, my role as researcher, facilitator, and 'distant' observer moved further towards the artist, explorer, and philosopher role – especially with regards to my part as/function of the carto-mytho-grapher in Part Four.

Again, some of the intricacies that went into the formation of this research are addressed in the thesis but do not take center stage. Taken that the thesis might be atypical (in the sense discussed above concerning the deviation from certain norms), it does present a methodology chapter and provides information on the artistic series and the Performative Encounter activity – both in Part Two. (I will give a brief overview of the distinct thesis structure shortly.)

A few words on the so-called **carto-mytho-grapher** before turning to the archive/anarchive connection. The carto-mytho-grapher is a form of fictioning (pace Simon O'Sullivan) or fabulation, thus the neologism. 'I' as researcher wanted to explore the notion of side-stepping my assumed role and take up a meta-perspective by inventing 'the sojourner' (after Henry David Thoreau) – this is how the Catskills come in, namely as a 'quasi-Walden'. When applying to the Catwalk Art Residency (Hudson Valley, NY), I proposed I would investigate **sonic thinking** via a 'perceptual mannerism' (another neologism; more on the purpose of word inventions below) – i.e., to set out to cultivate contemplation, listening, and writing, and to engage in the sonic ecology of the grounds and the Catskill mountains. It was my playful attempt to encounter 'nature' (the very notion of the latter, what it means exactly, is not uncontested – this, I problematize in Part Four, but within limits). The link then to the previous research as 'Sonic Peripheries' lies in **aesthetics** – that is, in Whitehead's philosophy of 'pure feeling' and his take on beauty (as a wider and more fundamental notion than truth (1933/1967, p. 265). So, beauty or the beautiful is something I wanted to (aesthetically) encounter (in a bucolic rather than urban environs). The encounter with beauty connects in my view to the **marking of temporality** (also a question of the 'making of time') and the instance of beauty – the **ah-aha!** – in and through experience. I wanted to discern the instant of the particular (sonic) occurrence – 'capturing' and transposing the **something** in and of experience using techniques like drawing, frottaging, field recording, etc. This exploration thus includes the visual, i.e., ocular alongside cochlear aspects in the taking-shape of experiential eventness. Finally, "[n]ature is that which we observe in perception through our senses" – this Whiteheadian key phrase from *The Concept of Nature* (1920, p. 3) leads the carto-myth-grapher's lay of the land of sonic occurrences.

Briefly, neologisms such as the 'carto-mytho-grapher', 'perceptual mannerism', 'factual-fictional', 'pragmatic-magics', among others, have the function

to offer concepts (singularities) where, following Deleuze's style of thinking, "[s]ense is not what is manifestly said or denoted; it is what is opened through denotation" (Colebrook 2010c, p. 3). That is to say, in creating new terminology, I seek to resound what lies immanent to sound as event. For example, a word combination like 'factual-fictional energies' exists provisionally to create new connections, new ways of seeing, hearing, or here 'thinking-feeling' (Massumi's coinage) the lively in sonic events; the **factual-fictional** should point the reader to the potential inherent in the occasioning itself – as the life dynamic that it is, the potential of being 'the feeling of what happens', which Brian Massumi (2011) discusses with regard to the imperceptible, the virtuality or 'pure potentiality' underlying all experiences (see Part One, Chapter 'Thinking Sound').

I turn now to the archive of the project aka **Research Blog**, followed by my take on Manning et al.'s anarchive. The blog (see callout titled 'Research Blog' for name and password to the restricted site) contains the documentation of the research: photo, video, and audio materials plus various other (reproductions of) artifacts are archived online to assume the form of a 'research journal', including interview transcripts, quotations, freewriting, miscellaneous ideas or any other (seemingly) significant data gathered during the research for future reference. Of import to the reader in this context is the option to peruse the materials and trace some aspects of the thesis back to their source; here I think for instance of the many hours of **transcribed interviews** (some available in the original audio version). In the thesis itself, I speak of the research blog in Part Two (in one of the footnotes), but since

> **Re: SP Interviews**
> SP#5 https://bit.ly/2DGFqiN
> SP#6 https://bit.ly/2UVd4Hi
> SP#7 https://bit.ly/2vxdCcs

the purpose of this prolegomena is to assist the reader in accessing content (and meaning) of the thesis more easily, my intention is to open this possibility right here in this add-on to the thesis (see callout titled 'Re: SP Interviews');

this also goes for the aforementioned addendum. The **'Online Addendum'**, as previously pointed out, contains selected ma-terials from the case studies. The selection connects directly to those parts in the thesis

to illustrate situations or make emblematic where words might fail to convey the particular situatedness of the event/episode under discussion.

As said before, I was seeking patterns, rhythms, and resonances in and between the empirical materials to distill instances that point towards sonic occurrences or semblances of 'something' occasioning in and of experience (also referred to as 'more-than' or the 'otherwise', see Part Three). In the thesis, I present intermittently select questionnaire responses and interview excerpts as to call into play distinct voices that **intone**, as it were, **sonic thinking**; they bear witness to aesthetic encounters and describe or poeticize experiences emerging from these encounters. For example, at the start of the thesis – namely in 'A Roadmap Towards Sonic Occurrence' – I begin the chapter with three episodes that speak of individual experiences of *Sonic Peripheries* participants. Each lived experience originates in the entanglement with a sonic artwork-performance and marks the so-called **more-than of the event**. For instance, the third episode describes an unfolding scene to which I inject listener replies that demonstrate a specificity of the event, that is – as the following example will show – a poeticized equation of an incipient sound-space: "Amp sound plus guitar sound plus room sound plus listener position: That's the equation!" (Black 2013). The description of the first episode, on the other hand, refers to an interview (as follow-up to the questionnaire) which I conducted post art-event. Of particular interest here is the participant's imag-inative response to the question in the context of 'thinking-feeling' sensations (cf. Massumi 2011). She offers: "I can feel a change. [Here, the insert of her scribbles/hand-drawn diagram, followed by:] I can sometimes feel a light tickle on my imaginary skull" (Radovic 2012). This 'image', or rather singularity of

thinking-sound, I then re-figured into the 'tickle-and-skull' trope of the thesis. I endeavor to claim that my appropriation does justice to the original statement; it seeks to encapsulate a recurrent theme in which experience is a change ap/prehended as the slide between perception and thought, the feedback and feed-forward between the limits, enfolding the not-yet-thought and unfolding future-thought. This is one of several propositions the thesis puts forth (and the research has explored throughout). Radovic's written, verbal, and diagram-matic account thus singularizes the "eventfulness in art" (Massumi 2011, p. 82) and also demonstrates the link between aesthetic encounters as the catalyst for thinking-sound and the pinning down of sonorous forces into occurrences where the more-than (as the ineffable) is felt.

 The point I want to make here is twofold. Firstly, my use of empirical materials as described above should not be mistaken as a cursory flourish to spice up the thesis; instead, the incentive is to find 'traces' that are "carriers of potential" (Manning 2017, p. 12). The 'exemplars' are thus not only place-holders for something (which in turn speaks of something else). Rather, they also trigger a potential inherent to the taking account of an experiential event that might launch future events; in fact, they have triggered an **eventfulness in writing-art** – here I mean my writing through art derivatives as can be seen in Part Three. Secondly, the derivatives from the research turn operative in the sense advocated by Manning et al. in their call for "making practice a *process-making engine*" (ibid., p. 13; italics in original). The gist of the **anarchival approach** and the tie-in to my endeavor lies then also in the reconsidering of methods – indeed problematizing methods as "happy simplification" (Whitehead 1933/1967, p. 221) more generally (see Part Two, Chapter 'Research into Sonic Art Practices').

 To the reader this might not be obvious at once, wondering why I find discussing methodology is *not* without complication. In the hope of clarifying this point and not undermining all that I said above on bespoke methods, I will

say that indeed the research is practice-led, yet at the same time presents a philosophical investigation into sonic occurrences with a twist. The idiosyncrasy lies in middling itself as a technique that wants to elude a methodological stronghold – that is, if the latter means framing the work according to academia's conventional criteria concerning knowledge and its production. The knowledge crafted here (**as the middling of practice and research**) lies in producing an event of writing to invigorate the anarchival force of the sonic artworks and art events' derivatives; namely then, when 'anarchiving' is understood as an attunement to what escapes the archive but nonetheless affects **the** (experiential) **event's capacity to activate new sonic occurrences**.

With all this said, I want to turn now to the thesis' structure before closing the Prolegomena with a round-up of the main research findings. A more detailed outline of the chapters can be found in the Introduction, Chapter 'A Roadmap Towards Sonic Occurrence'.

The thesis is structured in four parts – with respective chapters that pertain to the specifics of that part – following a tripartite Introduction that lays out the incentive behind and objectives of the research. This Introduction provides the reader with 'a roadmap towards sonic occurrences', i.e., it gives an overview of each chapter and informs about the online addendum as part of the thesis. Part One considers the concept of middling in and with the event of sound's occasioning, and explores the encounter with the sonic by drawing on case examples; its gist lies in the experience of 'the between', living the relation connecting one experience to the next, one occurrence to another. Part Two looks critically and 'po-ethically' at what research into sonic art practices might mean and what it can do. It describes the *Sonic Peripheries* (SP) artistic series – SP#5 (Strang), SP#6 (Decker), and SP#7 (Lacy) – and discusses the SP Performative Encounter activity in the chapter under the same name. Part Three enacts what the research does through theory-practice entanglements: it wants to push the

thesis to the *unlimit*, i.e., create fabulatory accounts that speak of middling with/in the event, and *reinvoke* the sense of betweenness that comes to matter; it ties a conceptual knot with Manning et al.'s 'anarchive'. Part Four presents the offshoot case, the philosophically inspired 'poesis'/discussion on 'kairos' and its (aesthetic) experiment: *How is Nature; An Event. Image. Writing. Works in progress (process)*. The chapter titled 'Refrain: Middling With/In the Event' (not a final part in a strict sense) recapitulates aspects of the research and 'cross-stitches' the conceptual threads, as to create a closing, albeit an open image of thought. The Postscript, a final note or fabulation, leaves us 'a grin without a carto-mytho-grapher' (meant as a nod towards *Alice in Wonderland* and towards 'haecceity', the *thisness* of the Event as relations of movement and rest, oscillation and speed, in short, a sonic occurrence).

In alignment with the research questions (as point of entry to the inquiry) and the objectives above, the research findings are as follows. The curated art events produce original sonic performances and artworks. Also, and essential to this type of research-creation, the one-off experimental feature of these events present the condition for the curator-led and audience-based exploration of experiences through aesthetic encounters. This approach allowed individuals to explore sound's ambiguity in a playful and heuristic manner — inviting new insights into sound's happening as a material, conceptual and '(al)luring' phenomenon. This research path incited new knowledge — embodied, non-conceptual knowings that in turn provoked materialized occurrences of so-called 'fugacious expression' of the sonic. The latter neologism is a placeholder for when matter comes to matter, when the 'more-than' of vibrational force — as a *specific* thisness of the event — translates into physical shape (i.e., when understood to mean that traces of the qualitatively thisness individuate/actualize into some form or another; e.g., see Fig. 1 of Part Three). The performative power of the

productive encounter with and disclosure of the unknown/'unforeheard' lures the thinking towards a critical perspective of what is and what might become.

This reflective yet unfinished thinking together with the research derivatives create a ripple effect for future thought in motion that surpasses the archive and moves towards sound's anarchiving — deploying writing practice. The relevance of this outcome lies in the process of moving sonic thinking not to an end-point but to keep the thinking sidling along a *feeling-understanding* continuum. Whitehead's philosophy of 'pure feeling' informs the research just as the written part of this thesis informs the reader that pure feeling and understanding are not opposing ends, thus bringing into question an affect-reason dichotomy. This stance can also be felt throughout the offshoot case. The research thus wants to advocate a nuanced relationship to knowledge — in the arts and sciences more generally.

The sonic's distinct being, or rather becoming as always already resounding the between, brings forth concepts which offer fresh perspectives for/on philosophical aesthetics and new materialism(s). The concepts (and provisional neologisms) that have developed from the research — 'middling with/in the event', 'fugacious expression', 'perceptual mannerism', among others — speak distinctively of the event's more-than human soundings that render theory-practice entanglements meaningful. That is, they make discrete, felt, and understood what is otherwise in flux. This research thus invented methods to encounter the ineffable as much as it seeks to problematize methodologies that aim to objectify the ineffable (and its effects). That said, the thesis brings writing and sonic practice together such that writing itself becomes a practice; and sonic practice becomes a kind of writing when understood in the sense of leaving a trace, of inscribing/ being inscribed as middling between the sensuous and sense (also via the enactment of a perceptual mannerism). The written parts of the thesis as scientific '(ad)venture' presents an open-endedness that aspires to entice the critical reader into thinking/feeling the ambiguity of sound's occurrence; it upholds an ethico-

aesthetics that is never applied without rigor. The thesis thus proposes *a* way: an alternative reasoning through which to consider what research-creation can mean and what it can mean to do, how theory informs practice and how practice speaks back to theory and vice versa.

The research deliberately *sounds across* art research, sound studies, and philosophy to trigger sympathetic resonances and amplify the ethos the written project engenders. *Sonic Peripheries: Middling With/in the Event* is offered as a contribution to the fields of knowledge across these disciplines.

In closing the Prolegomena, I want to remind of Whitehead's saying: "Philosophy begins in wonder. And, at the end, when philosophic thought has done its best, the wonder remains" (1938/1968, p. 168). I hope that with the thesis (to come) I have done my best to incite a wonder towards sound events, sonic practices, and thinking-sound more broadly. I also hope that this preliminary note/commentary provides the reader with a helpful guide to this adventure, including its experimental (speculative) flights and the artistic (empirical) landings, to ensure – at best – to not lose sight of the wonder ahead.