Sonic peripheries : middling with/in the event
Klusmeyer, P.

Citation
Klusmeyer, P. (2019, September 4). *Sonic peripheries : middling with/in the event*. Retrieved from https://hdl.handle.net/1887/77342

Version:	Not Applicable (or Unknown)
License:	[Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)
Downloaded from:	https://hdl.handle.net/1887/77342

Note: To cite this publication please use the final published version (if applicable).

Cover Page

Universiteit Leiden

The handle http://hdl.handle.net/1887/77342 holds various files of this Leiden University dissertation.

Author: Klusmeyer, P.
Title: Sonic peripheries : middling with/in the event
Issue Date: 2019-09-04

Introduction

THE (AD)VENTURE

Art is an issue of Adventure.[1]

Alfred North Whitehead

No, no! The adventures first, explanations take such a dreadful time.[2]

Lewis Carroll

Can you discern the impatient tone? The Gryphon demanding of Alice to give an account of her adventures — all of it! at once! — decidedly against the Mock Turtle's wish for explanations. Those who have read the tale *Alice's Adventures in Wonderland* by Lewis Carroll will understand that explanations and common sense don't necessarily coincide. What is to be expected when meeting a White Rabbit with pink eyes, splendidly dressed with a waistcoat, a pair of white gloves and holding a pocket watch to boot?

"'Well, I never heard it before,' said the Mock Turtle; 'but it sounds uncommon nonsense'" (Carroll 1865/1993, p. 104).

Talking of this volume, what I hope for is to take you on an adventure into *Sonic Peripheries*, a Wonderland (excuse the pun) of *sound* and *art research*;

---

[1] Whitehead, A.N. 1933/1967. *Adventures of Ideas.* New York: The Free Press, p. 293.

[2] Carroll, L. 1865/1993. *Alice's Adventures in Wonderland & Through the Looking-Glass*. Hertfordshire: Wordsworth Editions, p. 103.

and give some explanations in and over time. The impatience is partly mine: Where to begin? What to tell the reader in order to create *sense* — in both meanings of the term; in other words, how to create and recreate a sonic experience? Recount a research journey and problematize the findings? Give descriptions of research events, more precisely, curated art events that address questions about the sonic? Not quite — not yet, in any case. Let's use this space here, for the time being, to allow for a glimpse down the rabbit hole; that is to say, to describe the incentive behind this research done in and through art practice, and to speak of sound's nature as affective and paradoxical occurrence, which, all along, has been the driving force for this inquiry.

Onto the adventures.

My earliest *aesthetic encounter* with sound took place during a 1980s *Peel Session.* English radio presenter, journalist and disc jockey John Peel was known to present eclectic musics outside the mainstream. On a late afternoon, which day exactly I cannot recall, he featured the German industrial band *Einstürzende Neubauten.* Twiddling with the knobs for hope of better reception, I was sitting in my teenage bedroom and listened to the signals coming in through the ether.[3] The band's name in English translation, 'collapsing new buildings', literally points to their 'trademark sound', the noise emitted by custom-built instruments — exactly what you would expect to hear on any construction site: banging on metal plates and chains. Aside from that fact, what's mainly memorable about this occasion was *the awareness of sound as such* that this cacophony inspired in me. The fidelity of the transmission was low, yet the atmosphere sizzled; hearing static *noihsshzs* ... the word *"SehhhhnsuchT"* ... *strikingly* sputtered by the lead

---

[3] The term *ether* should be read as a poetic figure rather than a matter of fact since its existence is long disproved.

vocalist, musician, writer Blixa Bargeld, followed by a distinct bass guitar pulse, guttural scree*EEEEchh ...* and the lyrics to 'Sehnsucht' (*Kollaps*, 1981):

> Sehnsucht / Desire
>
> kommt aus dem Chaos / comes out of chaos
>
> Sehnsucht / desire
>
> Sehnsucht / desire
>
> ist die einzige Energie / is the only energy
>
> meine Sehnsucht / my desire
>
> meine Sucht / my addiction
>
> Sehnsucht / desire
>
> ist die einzige Energie / is the only energy.[4]

I want to believe that this experience struck a chord with me that still resounds. *Desire, chaos, energy.* Sound! Desire "comes out of chaos," he spouts; it arises out of an infinite, a force-field from which it explicates. Whether tacit or roaring, this *wild* intensity churns in the form of an affirmative material flow, de-individualized as such. The lyrics fuse with the noisy backdrop of radio fuzz and percussive beats on steel. The words undulate between sense and nonsense; namely, escape meaning and turn into raw expression — a Joycean "chaos-cosmos" (Deleuze 1969/1990, p. xiii) from which *sounds* emerge. Thus sound aligns with desire when understood as affective intensity, since both originate from chaos as energetic fluxion, a creative progression from matter to mattering. *Alas*, signification?! There is no escaping from representation, is there? Let's endeavor to suggest that sound occupies a space that sits *between* oppositions. *Neither this nor that* — a double negation that produces a condition for 'paradoxical affirmation': It is neither resolve nor escape from a *problematic locus* but

---

[4] Bargeld, B. & Einstürzende Neubauten. 1997. *Headcleaner: Text für Einstürzende Neubauten = Text for Collapsing New Buildings.* Berlin: Die Gestalten Verlag, pp. 220–21.

rather a productive encounter that affords novelty.[5] (Indeed this claim will need further explanation in due time.)

Can we say anything about what the term 'sound' means? There are a number of artists, scientists, and philosophers who have explored various ways of thinking about sound. My concern in what follows lies especially in what was said over the past half-century. For example, Christoph Cox writes in *Audio Culture*, "The academy has witnessed an explosion of interest in auditory history and anthropology led by social scientists who have turned their attention to sound as a marker of temporal and cultural difference" (2004, p. xiii);[6] and continues elsewhere, "'sound' has gradually displaced 'music' as an object of cultural fascination" (Cox 2006, p. 1).[7] Clearly, across diverse disciplines and (artistic) practices, Cox, Douglas Kahn, Jonathan Sterne, among others, see an increase in the debate on the sonic – what it *represents*, *does*, *entails*.[8] I will discuss some

[5] When asking the question, What can we hear?, or What does it mean?, we are presented with centuries of 'cultural baggage' that comes with "the language that we use to describe sound and hearing" (Sterne 2003, p. 10). I aspire to think sound apart from human audition, even if a separation (emancipation) seems 'unthinkable' – as Jonathan Sterne points out in *The Audible Past* (2003, p. 11): "We treat sound as a natural phenomenon exterior to people, but its very definition is anthropocentric." See Sterne, J. 2003. *The Audible Past: Cultural Origins of Sound Reproduction*. Durham: Duke University Press.

[6] There are several publication that deal with various aspects of auditory culture. See for instance: Bull, M. & Back, L. eds. 2003. *The Auditory Culture Reader*. Oxford: Berg Publishers; Cobussen, M. et al. eds. 2016. *The Routledge Companion to Sounding Art*. New York: Routledge; Erlmann, V. 2004. *Hearing Cultures: Essays on Sound, Listening and Modernity*. Oxford: Berg Publishers; Sterne, J. 2012. *The Sound Studies Reader*. New York: Routledge.

[7] Take for instance the *Journal of Sonic Studies* (founding editors Marcel Cobussen and Vincent Meelberg) as exemplar for advocating multidisciplinary research by artists and theorists, which seeks to contribute to a rethinking of the relation between acoustics and society. See e.g. Cobussen, M. & Meelberg, V. 2011. Reflections on Sonic Environments. *Journal of Sonic Studies*, Vol. 1. [Online] Available at: https://www.researchcatalogue.net/view/166023/166040 [Accessed: 12 May 2019].

[8] Not only did the above-mentioned theorists identify an increase in the debate, they themselves fuel the nascent field of sound studies with aspects ranging from philosophical speculations to socio-political concerns of the sonic. What follows are theorists and artists that informed this project but are in

aspects of this discourse later on. However, at present we return to my initial concern and look to Kahn whose "*Noise, Water, Meat* (1999) was seminal in initiating the 'sonic turn'" (Ikoniadou 2014, p. 4). His definition of sound goes as follows:

> By *sound* I mean *sounds, voices, and aurality* — all that might fall within our touch on auditive phenomena, whether this involves actual sonic or auditive events or ideas about sound or listening; sounds actually heard or heard in myth, idea, or implication; sounds heard by everyone or imagined by one person alone; or sounds as they fuse with the sensorium as a whole. (Kahn 1999, p. 3; italics in original)

Although I am inclined to subscribe to Kahn's interpretation, something is amiss. That is to say, the focus is anthropocentric, a stance which regards the world in terms of human values and experiences. This, I would argue, places little import on considering sonic *alterity* 'outside' the human mind. Although Kahn allows thinking *about* sound (and listening) as conceptual figures. This, however, does not conjure sound as *something* that exceeds (human) consciousness. I want to advocate a *thinking sound* that allows for its existence to be independent of auditory perception in the human and nonhuman, which then positions the argument amid a speculative, ethico-aesthetic, and transdisciplinary framework, in short, a new materialist paradigm. It is a thinking that acknowledges sound as vibratory force, or in the words of Sterne, it is "a little piece of the vibrating

part not listed under References. This limited selection (in alphabetical order) is by no means comprehensive and should be taken as complementary to and in support of my general claim above: Jacques Attali, Steven Connor, Marcel Cobussen, David Dunn, Frances Dyson, Kodwo Eshun, Steven Feld, Paul Hegarty, Don Ihde, Allan Kaprow, Robert Morris, Max Neuhaus, Pauline Oliveros, Andrea Polli, Luigi Russolo, Pierre Schaeffer, Emily Thompson, Barry Truax, Salomé Voegelin, Allen Weiss, Hildegard Westerkamp.

world" (2003, p. 11). Hence, to ask what sound defines is problematic insofar that such *occasioning* by nature, in my view, remains ambiguous and discursively indeterminable. Nonetheless, to inquire into the paradoxical complexion of sound in relation to artistic practices is the (ad)venture of the present thesis.[9]

To begin with an epistemological question, namely, What can we know about the sonic?, should presuppose another set of questions pertaining to (i) the ontological status of 'this little piece of the vibrating world', and (ii) what this particular world does; or put otherwise, "not *what* something is, but how it is — or more precisely, *how* it affects, and how it is affected by, other things" (Shaviro 2009, p. 56; italics in original). The latter concern brings us to mathematician-philosopher Alfred North Whitehead by way of Steven Shaviro's book *Without Criteria* (2009). Shaviro presents a re-reading of Whitehead's "theory of feelings" in conjunction with Immanuel Kant and Gilles Deleuze in the overall context of a radical experimental attempt to rethink postmodern aesthetic theory. According to him, Whitehead's aesthetics are both the "immanent criterion for order" and the mark of "our *concern* for the world, and for entities in the world;" as such, placing aesthetics "at the center of philosophical inquiry." However, this is not to

---

[9] It is perhaps a sign of the times that by the end of writing this dissertation, theorists such as Bernd Herzogenrath in *Sonic Thinking* and Christoph Cox in *Realism Materialism Art*, for instance, advocate ideas similar to those presented here where sonic art practices enact what I call theory-practice entanglements: a reciprocal interfusion of philosophy and art research. See Herzogenrath, B. ed. 2017. *Sonic Thinking: A Media Philosophical Approach*. New York: Bloomsbury Academic; Cox, C. et al. eds. 2015. *Realism Materialism Art*. Berlin: Sternberg Press. Also of specific interest is the research of Marcel Cobussen, Professor of Auditory Culture and Music Philosophy at Leiden University (the Netherlands) and the Orpheus Institute in Ghent (Belgium). His work shows, among other things, the relevance of artistic research and the artists' responsibility in "rais[ing] awareness, to become more conscious and to increase our knowledge of the sonic world that surrounds us" – with the incentive of "contribut[ing] to an improvement of those environments, of these in-between atmospheres [in the Gernot Böhmian sense] (Cobussen 2016, pp. 8, 9). See Cobussen, M. 2016. Towards a 'New' Sonic Ecology. Inaugural lecture, Leiden University. Available at: http://hdl.handle.net/1887/44578 [Accessed: 21 May 2018]; also Cobussen, M. 2014. Towards an Ethical-Political Role for Artistic Research. In D. Crispin & B. Gilmore eds. *Artistic Experimentation in Music: An Anthology*. Leuven: Leuven University Press, pp. 83–89.

say that *Sonic Peripheries* develops an analysis of a 'critical aestheticism' (Shaviro's term) – rather aspires to explore both Whitehead and Deleuze's non-phenomenological affect theory in relation to sonic art encounters. To conclude this thought, I should like to add that my reason for turning to *Without Criteria* rests on the fact that Shaviro's exposition made Whitehead's philosophy accessible to me, whilst at the same time connecting the dots for me to the other two thinkers. In later chapters, I will have the occasion to turn the respective philosophers directly as well as introduce other theorists, such as Brian Massumi and Erin Manning, and Karen Barad, among others, with the intention of problematizing the above-mentioned onto-epistemological concerns. (The term *onto-epistemology* originates with Barad [2003, 2007], theoretical physicist and feminist scholar.) As a final note here, let me make plain that sound *as a term* does not *mean* much to me; in other words, as an artist-theorist with a concern for sound (and the sonic arts), I seek to conceptualize the occasioning of vibrational force, thereby endeavoring to promote a Deleuzian approach of a '*doing* philosophy' upon which I will elaborate shortly.

> Listen![10]
> If you blot out sense and sound – what do you hear?[11]
> Let's assume nothing.[12]

---

[10] Here also I refer to sound artist Max Neuhaus's seminal project '*LISTEN*' from 1976. See Neuhaus, M. n.d. Walks. *Max Neuhaus*. [Online] Available at: http://www.max-neuhaus.info/soundworks/vectors/walks/LISTEN/ [Accessed 21 May 2018].

[11] This is a Zen koan from the eleventh-century. See Berendt, J.-E. 1983/1991. *The World Is Sound: Nada Brahma: Music and the Landscape of Consciousness*. Rochester: Destiny Books, p. 20.

[12] I suggest to read this sentence in two ways: one, not to assume anything and two, to assume Nothing (or *nothingness*).

Philosophy, to Whitehead, is both an "adventure of ideas" (1933/1967) and an "experimental adventure" (1929/1978). As such, Whitehead's reading of philosophy proves particularly relevant to my purposes here since his metaphysics seek to discover "new facets of experience: to work out the notions and trace the relations that allow us to encounter aspects of the world, and things within the world, to which we have never paid attention before" (Shaviro 2009, p. 149). His philosophical speculation, akin to Deleuze and Félix Guattari's aspiration, practices "the art of philosophical assemblage" (ibid., p. 148), that is, "the art of forming, inventing, and fabricating concepts" (Deleuze & Guattari 1991/1994, p. 2). It is this *attitude* I want to adhere to in this thesis — and, in fact, have adhered to and put into practice in the practice-based research done prior to writing these lines. The artistic encounters, as part of the *Sonic Peripheries* artistic series and research events of which more will be said in subsequent chapters, present the heterogeneous materials, the building blocks for a yet unknown, *adventurous* configuration to emerge.

Let us backtrack for a moment, or rather, fast forward from the 1980s to the latter half of the 1990s. "Face it — the Digital Revolution is over," proclaims Nicholas Negroponte in *Wired Magazine*.[13] I had outgrown the odd fancy to turn into a punk goddess, and instead attuned my ears to glitch, electronica and sound art. Digit-land galore! No longer fidgeting with analog gear, I worked with the discrete chunks of sampled noise, creating intricate sonorous landscapes.[14] My

---

[13] Negroponte, N. 1998. Beyond Digital. *Nicholas Negroponte WIRED Columns*. [Online] Available at: http://web.media.mit.edu/~nicholas/Wired/WIRED6-12.html [Accessed: 21 May 2018].

[14] The use or misuse of digital technology has had a great influence on the making of these compositions. My early sound works were largely made up of 'debris', a 'landscape' of sonic glitches and recognizable fragments (concrete sounds) reorganized into a form in which mistakes become aestheticized, no longer displaced pieces but fragments composed into an artifice – a detritus of culture, as it were. In later works, the glitch aesthetic gave way to field recording practice and writing. Generally, my praxis developed in the direction of so-called expanded art practices, inclusive of

artistic practice, situated in the fine arts, undulated decidedly between sonic art and theory;[15] or let me say, the praxis operated in the fault line following Blixa Bargeld's *screeEEEEchh* – sound as such.[16] Here I refer to sonic matter or energy as *aesthetic force* that gave way to artistic experiments, which led to the construction of discreet sonic assemblages.[17] Moreover, 'the lure of wisdom' paved the way to where my art practice took a turn toward Deleuze-Guattarian philosophy, a

performative aspects with fabulatory function: e.g., *Permanent Fragments*, 2008; *Mapping Out the Sonic Unconscious*, 2010; *How is Nature*, 2016.

[15] Here I mean that my creative practice has its root in the visual arts – more specifically, graphic design and photography. During graduate studies at the School of the Art Institute of Chicago (SAIC), my focus shifted toward time-based media. The then Time Arts program is now part of the graduate Sound program led by Nicolas Collins, Shawn Decker and Lou Mallozzi. There, the study of sound in an art school sits amid the fields of sound art, experimental music, and sound studies.

[16] A word on Sound and Music. This project assiduously avoids any categorization of what amounts to music and what might not. When asked whether some of my early sound works were music or not, I wouldn't know how to respond. It was like listening to someone speak in a language I did not comprehend nor cared to learn. Following Caleb Kelly's perceptive analysis of the music/sound discourse, or more specifically, 'sound art' versus 'music' debate, it is about time to let go of the (artificial) boundaries between disciplines that share a common ground, namely sound as their source for making work – be it be dubbed experimental music, glitch works, or sound art. In fact, "the term 'sound art' would be more useful if it had an 's' added at the end to form 'sound arts' [or 'sonic arts' as used in this volume], as for the most part those who use the term would rather a much wider usage than the visual arts and could then include music, literature, and performance under its coverage" (Kelly 2009, p. 16). I opted to describe the type of art presented here under the umbrella term 'sonic arts' and the art practices to be referred to as 'sonic art practices'. A definition of music or sound art is not part of this venture, therefore I treat the issue to a footnote. Perhaps I might give it more space in future projects. Suffice to say here that the artists whose works are under discussion, consider themselves sound/media artists and in two instances include the term musician to the description. See Kelly, C. 2009. *Cracked Media: The Sound of Malfunction*. Cambridge: The MIT Press.

[17] To give the reader an idea of my work, see Frans de Waard's review in *Vital Weekly* (Number 208). There he writes, "[she] does stuff with skipping CD's, but in such a subtle and elegant way, that this is not a problem at all (reminded me of Nachtplank [*sic*] actually, but even more subdued). A very fine piece" (n.p.). De Waard is referring to a track titled *BwO*, published on Boxmedia, (Chicago Electronic Music Compilation) in 1999. De Waard, F. n.d. Chicago Electronic Compilation. *Vital Weekly 208*. [Online] Available at: http://www.vitalweekly.net/208.html [Accessed: 21 May 2018].

sonic thinking par excellence. This encounter (and others that followed) proved a watershed moment in this still ongoing adventure: I had set foot on the path to *Sonic Peripheries* – the artistic series and research events – which explores the sonic from a manifold perspective: art practice, philosophy, curation, and writing. In Part Two, I will give a more thorough account of the artistic series (the source of the title of this volume). Suffice it to say here that the initial idea behind *Sonic Peripheries* was as simple as inviting friends and artists to present works to my graduate students and other sound enthusiasts. A simple idea grew into curated research events of contemporary sonic art practices and finally led to and blossomed into this thesis.[18]

We might consider the conceptual seed (which came into full bloom in the form of this research) prompting the inquiry into sound, art, and the incipience of sensation; here, the latter is read through a Massumi-Deleuzian lens, supposing a postphenomenological stance where experience is desubjectified and disembodied from affection and perception. The questions this research asks are then as follows. How does a sonic artwork-performance bring about sensations that leave experiential traces that we neither know nor recognize as we encounter 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? This then begs the question concerning the role exercised by the audience amid this artistic (vibrational) conflux. The listener/spectator/participant, I will suggest, equally partakes in constituting a relevant element in the sonorous becoming-world, becoming-cosmos. To explore the sonorous (plus the pictorial,

---

[18] I would like to point the reader to the Prolegomena of the thesis where I give information on the so-called 'Online Addendum' (including the URL). This addendum to the thesis contains selected materials from the case studies, i.e. the *Sonic Peripheries* artistic series. See also the upcoming chapter 'Apropos Online Addendum' for the URL of the site and more detail on the use of the addendum within the thesis.

sculptural, and situational) becomings that emerge from these artistic encounters/happenings — indeed, to do justice to all the above-mentioned — my choice was then to turn to *artistic research* as experimental configuration; here, I take on the part of the curator/artist and theorist (wanting to rehearse the invention of concepts, seeking to create a consistency from chaos — in reference to the Deleuzian position on what a philosophy can do). The research thus also queries the role of the curator and the invited artists.

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. In the upcoming paragraphs, I will address in more detail the matter of artistic research and, as promised at the outset, the incentive behind the research done in and through art practice.

It is beyond the scope of this venture to engage in the debate on artistic research *as such* — a debate that is concerned with the place art as research takes in academia, and the criteria that give grounds for speaking justifiably of artistic practice *as* research (Borgdorff 2012). That said, it is helpful to raise the issue due to the specific entanglement of artistic, curatorial, and participatory forces at play here — however, keeping in mind that the impetus for this thesis is different. In a later chapter, I will have the opportunity to discuss this particular entanglement as a 'type of research', hereby taking into consideration the notion of artistic encounter, or more precisely, 'performative encounter' in relation to the aforementioned onto-epistemological concerns.

So when I speak of the *incentive* behind this research done in and through art practice, I speak of all the preceding encounters with the sonic as described above. This includes occasions where sound is conceived (and perceived) both as audible and inaudible occurrence — as either vibration, music, fabulation,

concept, or as 'something other' (for lack of a better term). Call it incentive or 'lure of the middle' – the problematic locus where the sonic is *neither this nor that* – that gives impetus to listening intently, yet assuming nothing. We will lend our attention to this all-embracing activity. It is the moment of awareness (back then in my teenage bedroom and later, as we shall find out, in the art gallery) that takes precedence over questions of signification in this *radical empirical* research. As such, *sound is a matter of experience*. Nothing more but also nothing less (hence the epithet radical).

Finally let me clarify my placing emphasis on the words 'in and through', that is, research *in and through* art practice. Here I resort to Henk Borgdorff who concludes in *The Conflict* of the *Faculties* (2012) that 'research in the arts' means that "artistic practice is not only the result of the research but also its methodological vehicle, when the research unfolds *in and through* the acts of creating and performing;" in short, "research takes place in and through the creation of art" (p. 147; italics in original). However, for my purposes here, it is of import to expand on Borgdorff's principle and proffer an aspect that finds particular resonance in this context, namely, the creation of concepts. As previously mentioned, Deleuze and Guattari practice "the art of philosophical assemblage;" in *What is Philosophy?* (1991/1994), they further elucidate this point: "philosophy is the art of forming, inventing, and fabricating concepts;" and continue, "But the concept is not given, it is created; it is to be created" (pp. 2, 11). The concept, for them, takes on a philosophical reality: "what is truly created, from the living being to the work of art, thereby enjoys [...] an autopoetic [*sic*] characteristic by which it is recognized;" "the concept has nothing whatever to do with a general or abstract" (pp. 11, 12). In other words, the creation of concepts 'posits itself in itself', meaning, it is as much experiment as it is experience itself. Hence, "philosophical theory is itself a practice just as much as its object. It is no more abstract than its object" (Deleuze 1985/1997, p. 280). It is a *doing philosophy* that 'recognizes' the concepts arising from other practices with which it interferes, in a sense similar

to a resonance effect, detecting sympathetic vibrations in the flux to which it attends to, amplifies and then transmits. The point I endeavor to make is that research, how it is understood here, *not only* takes place in and through the creation of art but, just as importantly, brings forth a theorizing sound that is not 'about' sound. Here I make reference to Deleuze's statement in *Cinema 2*: "A theory of cinema is not 'about' cinema, but about the concepts that cinema gives rise to and which are themselves related to other concepts corresponding to other practices" (1985/1997, p. 280). That is to say (and more will be said in due course), the curating practice via *Sonic Peripheries* presented an adequate extension to my inquiry into sound. It situated the practice amid others and, as such, presented a condition for resonances to occur *between* the various agents — thus relaying the affective (and ephemeral) embodied in the processes, materials and enactments. Therefore, a thinking sound is not about sound (echoing Deleuze) but about the concepts that the sonic gives rise to, and to which the research attends, elaborates on and aims to give expression to in this thesis.

In conclusion, the reason for writing this type of introduction is a pragmatic one: To get the reader in tune with what's to come, it aims at conjuring a mood, an atmosphere engendered by the (ad)venture. This undertaking inaugurates a complexity, say, a 'new materialist aesthetic' that avers sonic experience as an 'event': an aesthetics of force, flux, and resonance, emerging beyond representation and humanist configurations of subjectivity (Cox 2011). The interest lies on the 'between', that is, before any distinctions between culture and nature, human and nonhuman, material and immaterial are drawn (indeed questioning whether such distinctions are tenable). New material aesthetics can thus be understood "as a kind of *empiricism* involving itself with *real conditions of emergence*" issued from *the between* as a melding of (sonic) materiality, force, and sensation as movement — bringing forth "a becoming of *the world* that is reciprocally a *becoming-world* of the subject and object" (Massumi 1997, pp.

755–56; italics in original).[19] As the title of this thesis seeks to suggest, *Sonic Peripheries: Middling With/In the Event* aims at sounding out the between, therefore exploring a sonic ecology that enfolds relational-qualitative goings-on between diverse bodies, powers, and intensities. Through artworks and artistic actions – including gallery visitor participation during the art events then and yourself, the reader, now – the happenings encourage unfinished reflection in the hope of provoking a thinking in motion.

Perhaps similar to what a *koan* (also known as a paradoxical anecdote in Zen Buddhism) can do? Let us reiterate: 'If you blot out sense and sound – what do you hear?' Even as a non-Buddhist, the riddle does its work on me. No doubt, it affords a 'problem'; however, not in the negative connotation of the term but rather in the affirmative or constitutive sense given to the notion of *problem* or *problematic* by Deleuze, that is, as "something which forces thought and provokes responses or creative 'solutions'" (Schrimshaw 2012, n.p.). The issue at hand is not to 'crack the problem' but preferably to be attentive to what happens when sound happens.[20] I propose that this enactment, or attunement produces

---

[19] Massumi concludes this thought with the following phrase set in parentheses:"'*devenir tout le monde*', becoming 'everything-and-everybody'" (1997, p. 756; italics in original). The reference stems from Deleuze and Guattari's *A Thousand Plateaus* (1980/1998, p. 280) and pertains to the notion of "becoming-imperceptible" (ibid., pp. 279–282) as the foremost aspiration in the series of the *becomings*: "The imperceptible is the immanent end of becoming, its cosmic formula." See Massumi, B. 1997. Deleuze, Guattari, and the Philosophy of Expression. *Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée*, 24(3), 745–782; Deleuze G. & Guattari F. 1980/1998. *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press.

[20] For Joachim-Ernst Berendt koans are "formulas, questions, or problems that seem to be rational and yet have no rational solutions" (1983/1991, p. 20). In 'Japanese Zen Buddhist Philosophy', Shigenori Nagatomo offers the description: "A koan is formulated like a riddle or puzzle and is designed in such a way that intellectual reasoning alone cannot solve it without breaking through ego-consciousness by driving it to its limit" (2017, n.p.). The suggestion I want to provisionally make derives from Berendt's account connecting koans and mantras to a 'world of sound'. He equates *sound* to also mean "the prime substance of the world," i.e., atoms, neutrons, and positrons, etc., "elementary particles of which the atomic nucleus consists and the universe consists and we consist" (1983/1991,

what Whitehead calls 'affective tonality' or 'mood' – not the actual content of our experience but the virtual becoming of perception intrinsic to all experience (Massumi 2011). The same holds true, I propose, for artistic encounters in general and the encounters with vibrational force in particular; some sonic artwork-performances operate at the interface of what Deleuze calls the virtual-actual, conjuring new unprecedented experiences and expressions. In Deleuze, "the virtual and the actual are two mutually exclusive, yet jointly sufficient, characterisations of the real [...] Without being or resembling the actual, the virtual nonetheless has the capacity to bring about actualisation and yet the virtual never coincides or can be identified with its actualisation" (Boundas 2010, p. 300). Then, 'what's to come' problematizes these occurrences and takes its cue from Whitehead's aesthetic ontology, which privileges feeling over understanding. Surely, *sound is a matter of experience*. And the basis of experience – we shall learn from the philosopher of the middle – is emotional (ibid., p. 176).

"'What a curious feeling!' said Alice [...] And so it was indeed [...]" (Carroll 1865/1993, p. 22).

---

p. 19). The proposal is thus that the koan mentioned above takes the form of an 'ethico-aesthetic matter-of-fact'. Our attending to sound in general and more specifically, to sound as *aesthetic force* (through the sonic artworks) affords a situation for the possible transformation of self that lets us experience "a kind of *immanent beyond* to everyday experience" (O'Sullivan 2011a, p. 127; italics in original). See Nagatomo, S. 2017. Japanese Zen Buddhist Philosophy. The Stanford Encyclopedia of Philosophy. Spring 2017 Edition. E.N. Zalta ed. [Online] Available at: https://plato.stanford.edu/archives/spr2017/entries/japanese-zen [Accessed: 20 May 2018]; O'Sullivan, S. 2010a. From Aesthetics to the Abstract Machine: Deleuze, Guattari and Contemporary Art Practice. In Zepke, S. and O'Sullivan, S. eds. *Deleuze and Contemporary Art*. Edinburgh: Edinburgh University Press, pp. 189–107.

A ROADMAP TOWARDS SONIC OCCURRENCE

The map is not the territory.[1]

It begins with sensation and perhaps ends on sensation. "Art is the construction of a living world of sensation; a world that never stops becoming something else, never stops breaking and composing, never stops emerging as something new" (Zepke 2005, p. 219). Art is the *real* territory the reader needs to find a way into — keeping in mind that the map acts as a guide towards experience and towards *curious feelings*, as Alice might say. There are several tasks this thesis aims to tackle. One job is to explore Deleuze (Deleuze-Guattari) and Whitehead's non-phenomenological affect theory in relation to sonic art encounters. Another job is to develop a pragmatics of inquiry that lets us think-feel sonic occurrences as they arise in and through aesthetic encounters (more on the neologisms along the way). The main job, however, is to take you along an adventure that starts with the part Introduction — made up of three chapters — and continues to the four key parts of the thesis (Part One, Two, Three and Four respectively).

Let us take a bird's-eye view on the logic of the territory and its topology. The following roadmap will trace the lines of thought that underlie the conceptual landscape of the thesis.

---

[1] Doyle, C.C. et al. 2012. *The Dictionary of Modern Proverbs*. New Haven: Yale University Press, p. 163.

To embark on the first track to the next and so forth, I will need to present the reader first with three episodes that mark the entry points towards sonic occurrence. The respective episodes speak of individual experiences by *Sonic Peripheries* participants. Each lived experience emerges from the entanglement with the sonic artwork-performance and index the *more-than* of the event. The maybe less common terms so far mentioned: 'more-than', 'thinking-feeling', 'lived experience', will be introduced in Part One. For now, suffice it to say that something happened, something of significance – a *glimmer of sensation*, as it were – which left a sensible yet ineffable feeling that occupies and stirs the participant/listener's space.

Before I proceed, let me explain why I do this here now and not in the chapters to come. It has in part to do with the logic of the territory, that is, the decisions I made in how to organize the contents of the thesis to give a perspective of a larger whole. Further below I will provide a synopsis of the respective parts and chapters. I will say here, though, that the examples I give to discuss certain concepts are always contextualized within the relevant sections. By examples I mean, for instance, interview excerpts, participant reports, and artifacts emerging from the events – more on this soon. Nevertheless, in hindsight, I want to shed more (and a different) light on the circumstances of the experiential event and its coming into expression.

The upcoming episodes are like sneak previews of some of the work ahead of us. They cannot tell the full story (can only hint at the scene at best) and should instead be seen as complementary to the chapters titled SP Artistic Series and SP Performative Encounter of Part Two. Those chapters work independently of the other parts of the thesis. The reader may decide ahead of reading Part One to first peruse the chapter on *Sonic Peripheries* – the artistic series and research event – satisfy one's curiosity, if you will, and then proceed to the section on the Performative Encounter activity to complete the picture. However, the reader may also decide to simply start from the beginning and go all the way to the end in a

linear fashion. Although the project is no doubt Deleuze-Guattari-inspired, it doesn't entirely adhere to the notion advocated in *A Thousand Plateaus* which is to select any plateau (chapter) for starters and continue to wherever next. I prefer if the reader were to follow the linear structure as presented in the contents — aside, of course, from the exception I mentioned which is to fast forward to the more descriptive chapters of Part Two that deal with the where and what of the art research events.

<p align="center">♦ ♦ ♦</p>

Episode 1. June 28, 2012. 8 p.m. — opening night of *Sonic Peripheries #6* with Shawn Decker. The exhibition/performance at the Gallery Künstlerstätte Stuhr-Heiligenrode is well attended even though at 8:45 p.m. — the start of the semifinal game Germany against Italy during the UEFA European Championship. The sonic artwork-performance is well underway. The village is near empty (with people watching the game supposedly), which makes for a quiet summer night. The serene atmosphere complements Decker's live sonic performance that fills the air of the gallery and nearby vicinity. Sounds drift through open doors and windows, caressing the natural soundscape of the place. Also enveloping the ears of the listeners who partake in the Performative Encounter activity that asks of them to explore the 'natural'/'artificial' sounds and rhythms by moving attentively through the indoor and outdoor spaces. The task is to perceive and listen, to reflect and make use of one's imaginative and intuitive powers — to discern the making of soundspace at the cusp of sonic occurrence.

It is Marijana Radovic, Vesela Bodurova, Wilke Thomssen, among others, whose experiential event the reader will encounter in Part One. They were attending to an unfolding sonic scape that is difficult to describe in words. Connecting the heard (the experience it triggers) to language is daring. Radovic's attempt was striking due to the image she fabulated of a 'tickle-and-skull.' Sensations are

tickling the mind while it grasps the elusive feeling one might have of the un-rolling soundscape before one's 'inner ear'. The sonic artwork-performance was a combination of various field recordings, electromechanical clicks, and clusters of sine waves which created some kinds of semi-harmonics and slightly dissident sounds that seemed likewise organic in quality. The tension between the appar-ently real (concrete) and artificial sounds was cause for the invention of new worlds, or indeed, novel phraseologies where the focus is on the experience itself as the element of a thinking-feeling phenomenon. It doesn't lack a better descrip-tion – it is what is precisely needed: "to designate something exactly, anexact expressions are utterly unavoidable. Not at all because it is a necessary step, or because one can only advance by approximations: anexactitude is in no way an approximation; on the contrary, it is the exact passage of that which is under way" (Deleuze & Guattari 1980/1998, p. 20). This Deleuze-Guattarian maxim is the thread that binds the strangely vague to the rigorous yet anexact articulations in and through writing about these events or occasionings.

Episode 2 takes place on July 7, 2011. Similar circumstances, same loca-tion as above. The exhibition opening of David Strang's work was scheduled for 8 p.m. and drew quite a crowd. The warm and pleasant summer night ensured that the *Sonic Peripheries #5* participants engaged in a sonic excursion that took them outside and into the nearby historic mill building and surrounding park (further detail of the event's set-up I describe in the chapter SP Artistic Series). Before I turn to Hannah Klatt whose artifact sets the stage for Part Two of this thesis, I will quote from a participant report of the field exploration.[2] His description does

---

[2] I modified the text by Pedro Oliveira, Digital Media M.A. student, to improve general readability. However, the gist of the observation is his. For the Summer term 2011, I offered an advanced Sound Culture seminar with a focus on sonic ontology and materialism, including an artist-led workshop teaching students how to built electret microphones and hydrophones. The written report on the art event/sonic excursion was part of the course assignments.

justice to some aspects of the unfolding of events (which leads to episode 2, i.e., Klatt's experience/experiment).

> All attendees were encouraged to individually explore the sonic landscapes of the sites surrounding the gallery, either through electret microphones or hydrophones. Each type of device led to an entirely different experience: the electret mics provided for an augmented, almost flat perception of sound, very much like a sonic wall, while the hydrophones allowed the exploration of more subtle textures in underwater environments. The primarily sonic nature of the field exploration offered a completely different understanding of space. Although the usual visual stimuli were there, focusing on the sonic aspects of an environment with the aid of listening devices altered one's perception of sounds and opened onto new kinds of spaces, rhythmic patterns, and sensations. (Oliveira 2011)

A sonic wall? Flat perception of sound? Klatt walked the grounds exploring the sonic sites with an electret microphone. She took her time and sank into the depth of hidden worlds.

Klatt ventured into the mill, auscultating the surfaces of old beams, running machinery, and conveyor belts. Changing the volume on the device disclosed the unexpected within earshot: Gritty sounds came to the fore, tonal shifts and rhythms made her sway to the newly found groove.

When asked to draw an object (figurative or otherwise) in memory of her sonic experience, Klatt pondered the request and playfully crumpled up the sheet of paper (see Part Two: Research Into Sonic Art Practices, Fig. 1).

Episode 3 occurs on July 4, 2013. Gallery Artist in Residency Stuhr-Heiligenrode: 8 p.m. It was a pleasant summer night. First-time visitors, and some

from the year before, came to see the opening performance by Stephen Lacy aka Academy Records for *Sonic Peripheries #7* — the last of the three art research events.

Dave Dowhaniuk, Eike Buff, and others set out to complete the Performative Encounter activity. They each explored the sound-image dis-/conjunction presented in the gallery. They were also encouraged to enact several experiments that address questions of perception of sound and site, providing the individual with ways of doing that deal with both the materiality of the sonic and sound as conceptual practice.

A lot was going on that night. The visitors were presented with photographs, drawings and a kind of difficult-to-pin-down-low-rumbling soundscape in one of the two spaces. From the other room, the noise of two running film projectors infiltrates the gallery and hallway. The film loops on display are silent. (What the film loops show and what the work does will be discussed in other parts of the thesis.) As announced at the outset, Lacy would perform a 30-minute piece for electric guitar, two amps, and one echo pedal. The score for 'Stereo for Mill' is seen on display in the main gallery. Participants move around and take up different listening posts. "Amp sound plus guitar sound plus room sound plus listener position: That's the equation!" (Black 2013). "I describe my experience as wandering," says Paula Hurtado Otero (2013) and continues: "There is a repetition, which evokes the movement, a constant of time, but the small and constant changes — or better addition/subtraction of sounds — took my thoughts in along this feeling of being moved." During the time of the live performance, the film projectors were shut off. Once turned on again, the entire atmosphere shifted from one that was thick with "a sense of permanent presence" (Naumann 2013); "[s]imilar to a fog formation that moves around, enfolding me as if I were gliding through space, almost levitating" (Wolfram 2013) — to one of awakening to other senses and scenes where the drawings and film loops were re-encountered as if though seen, heard, and perceived more acutely.

With this feeling, Dowhaniuk and Buff explored the notion of sound and non-sound. The Performative Encounter activity asked the participants to watch the films as long as they see fit and then to capture, with the aid of a recording device, an image that conveys no sense of sound. This 'way of doing' and its outcome leave us much to speculate as the reader will find out in the last two chapters of Part Three.

♦ ♦ ♦

Returning to a zoomed-out position, we look to parts one to four that mark the map, directing the reader like signposts towards sonic occurrence. It bears minding that we engage in a mapping of sonic occurrence in its entanglement with theory and practice, which is also to mean that we take heed of sound's unique coming into existence as ethico-aesthetic expression through artistic practices and participant involvement.

All the parts of the thesis are guided by Deleuze and Guattari's "logic of the AND" (1980/1998, p. 25). This motive enables "a pragmatics that is not a 'localisable relation going from one thing to the other and back again', but a 'transversal movement that sweeps one *and* the other away, a stream without beginning or end that undermines its banks and picks up speed in the middle'" (Deleuze & Guattari 1988, p. 28 as quoted in Zepke & O'Sullivan 2010, p. 1; italics in original). I hold that sonic art and its derivatives are of the *between* that Deleuze-Guattari evoke in *A Thousand Plateaus*. The very nature of sound as vibrational force, an oscillatory event – "a stream" – will naturally negate definitions, "nullify endings and beginnings" (Deleuze & Guattari 1980/1998, p. 25). *Neither this nor that* – to recite the magic formula anew, the invocation of the problematic locus we crossed in the previous chapter. The case studies here, then, are "transversal experiments with the and between art, in its contemporary and

visual [AND sonic] form, and Deleuzo-Guattarian philosophy" alongside other friends and intercessors (Zepke & O'Sullivan 2010, pp. 1–2; italics in original).

Part One or *Middling With/In the Event* considers the concept of middling in and with the event of sound's occasioning. The reader is taken along a path of discoveries, rather than definitions. Being confronted with the question of what counts as thinking-sound, which leads to the subsequent query of how to practice a thinking-sound as pragmatics of inquiry into artworks, performances, and situations, we are asked to consider what art does instead of what it might mean. Part One consists of two chapters, the first of which is titled Thinking Sound and the second Aesthetic Encounter. Both draw on materials and experiences from the artistic research events to discuss and make prehensible and comprehensible what might otherwise be lost or hidden. The gist of Part One lies in the experience of the between – living the relation that connects one experience to the next, one occurrence to another. In the chapter Thinking Sound, we trace a line between Deleuzian aesthetics and Massumi's Whitehead-inspired speculative pragmatism to account for the lived abstractions that in-form the creation of soundspace as the spectral occurrence of real existence. This notion might appear obscure until we consider that, for Deleuze, "nobody has lived anything else but the abstract" (1978, n.p.). For Deleuze, as for Whitehead, "the abstract does not explain, but must itself be explained; and the aim is not to rediscover the eternal or the universal, but to find the conditions under which something new is produced (*creativeness*)" (Deleuze 1987/2007, p. vii; italics in original). Proceeding on this track, we come to Massumi's take on *semblance* which he describes as "the experience of a virtual reality" (2011, p. 15).[3] Not wanting to overcomplicate matters at this early stage, I shall leave some issues

---

[3] 'Virtual reality', here, does not refer to digital simulation or some other computer-related context. As already mentioned in the previous chapter, the concept of the virtual goes back to Deleuze's naturalist ontology.

pending; I will only say that to practice a thinking-sound presupposes what I refer to as *listening-in and -through* that lets us slip into the heart of the event where perception and thought congeal to thinking-feeling sonic occurrence taking-shape (how's that for simplifying?). In the chapter Aesthetic Encounter, we will further explore the encounter with the sonic by drawing on case examples. We learn about Cage's radical empiricism in the form of his purposeful-purposelessness credo. And there is, for instance, Decker's Wow!-moment that we take time to consider through the lens of Whitehead's theory of prehension. What I want us to pay attention to is the potential moreness to life that can be discerned through art – especially through sonic arts – which brings forth all kinds of knowings. What is at stake are the transformative powers that sonic artwork-performances afford and to give expression to the technique, the *manner* in which sonic matter comes into articulation.

Part Two with the add-on title *Sonic Peripheries* sets out to discuss what the heading anticipates. All is about Sonic Peripheries (henceforth abbreviated as 'SP' in this section). SP in the context of research into sonic art practices is the first of the three chapters of Part Two, followed by an overview of the SP artistic series in the second chapter and SP's unique so-called Performative Encounter activity, a mode of research-creation under review in the last chapter of Part Two. And as said earlier, the last two chapters of Part Two can be seen independently of the other parts of the thesis.[4]

Research Into Sonic Art Practices takes a look at methodology also because of the absence of one that is specific to this type of research. It was my role as artist-led curator and theorist to engender a methodology understood as the mapping of the experiment and its entanglement with theory. That is to say, the research brings together philosophy and art to elaborate a genuine manner of

---

[4] Aside from Part Two, I want to also refer the reader to the Prolegomena of this thesis for further information on the methods employed and some commentary on my methodological approach here.

working with sonic matter (mattering). This approach entails a transdisciplinary methodology drawing from various disciplines and resources, such as philosophy, practice-based research, and the arts. By employing such a versatile methodology, I am able to create strategies that make an encounter possible with unknown unknowns (what we don't know we don't know). In addition, it gives me the opportunity to unlock of what possibly can be experienced from the indecipherable, that is, to make unknowns 'palpable' through inventions by the participants of the sound art performances. The chapter starts first with Hannah Klatt's search into sonic alterity and her thinking-feeling sonic occurrence that led to a spin-off product (the artfully crumpled paper) and turns by way of Klatt towards a discussion on the onto-epistemological standpoint of this venture and its implications. Klatt's awareness of the vibrant conflux is not a matter of comprehension but prehension. It is primarily a sensuous, noncognitive experience that has the potential to transduce into a conceivable, albeit fleeting articulation. The Performative Encounter activity enabled the participants to create an expanded situation – one, by attending to the felt unknowns that spring from a sonic artwork-performance and, two, by inventing an action that transposes the experience into a 'material-discursive' expression where matter and meaning are mutually articulated. Klatt's experiment is of particular allure in this context because it embodies a thinking-in-doing that does not start in the mind but in nature and enacts an empirical style (a pluralism), which is emblematic for middling with/in the event. The chapter closes with the call for a comprehensive, yet unfinished view on methodology. The nature of the sonic requires methods or techniques that take into consideration that sound is a matter *of* experience *in* experience. Research into sonic art practices takes up the methodological challenge to enter the 'messy middling goings-on' in resonance with each other; to conjure up techniques that afford a middling with and in the event, which lets us assume a more nuanced relationship to knowledge about that which can be known – or rather be of knowing.

Introduction

The chapter SP Artistic Series provides the reader with information on the series of contemporary sonic art practices that serve as the basis for the art research cases under discussion in this thesis. It gives background on the series itself initiated by this author in 2008 and has since invited artists to work at the Artist in Residency Stuhr-Heiligenrode and present outcomes at the native gallery. The incentive behind the project plus information on the location and each of the three artists and their works is given. Also, the chapter takes a closer look at the three case set-ups and the research concerns that inform the respective style of research-creation which then led to the site-specific works open to the public in the form of an exhibition and sonic artwork-performance. I briefly outline the contents of each exhibition/art happening and provide some detail on what the gallery visitors/SP participants were invited to do.

SP Performative Encounter is the chapter that zooms in on the specifics of the curator-led intervention named Performative Encounter (in this section henceforth abbreviated as 'PE') activity. The PE activity is composed of a set of directives that opens onto a performative experiential milieu with the capacity to affect and be affected. Here the word 'performative' takes on the meaning of a temporal presence, an *intuit-immediacy* where something compels us to think-feel the more-than or, more specifically, the 'otherwise' (on the latter term, see the chapter titled One of Part Three). The gist of this type of intervention is to incite a thinking-sound and connect the participant to a vibrational ecology in the broadest sense. In particular, the directives that asked the participant to 'capture' the heard/perceived would call forth the unexpected and draw out the hidden — which we have come across in the episodes presented at the outset of this chapter (e.g., the crumpled piece of paper in Klatt's case). The chapter will inform on the conditions set out and bespoke methods employed to make participation engaging and foster attentiveness to the incipient *otherwise* in aesthetic encounters. The PEs then work in a twofold way: to create an opening for gallery visitors to participate in research-creation, and likewise to serve as a methodological device

to abstract experiences into actualizations in the form of drawings, audiovisual recordings, or other types of empirical thinkings. This approach ensured the documentation of processes and collection of data for 'future fabulation'. More on the latter below in the outline of Part Three.

Finally, let me note that unlike the previous cases, Lacy and I together deployed the PE activity as a methodological vehicle to investigate the ap/prehension of liminality in soundspace. Thus my role as artist-led curator shifted to also include my artistic practice in the equation. This experience led to the making of what I call offshoot project, which, however, continued on the same track of *Sonic Peripheries* and in alliance with all that came before. The experiment I pursued under the aegis of the SP research venture and the issues focused on I shall introduce in the overview of Part Four below.

Part Three — *The Event/s: Sonic Occurrence* takes center stage, that is, this part 'enacts the middle' when understood to mean 'middling with/in the event' as introduced in this context.

Part Three consists of three chapters titled One and Two respectively — and with the last one named Experiment 1 or also *Experimenting: Sound/Non-Sound.* (Note that the thesis contains two so-called Experiment chapters, the first one we find in Part Three and the second one — Experiment 2 — in Part Four.) The present part compared to the others is brief or economical in style, focusing in on particulars relevant to the occurrence of the sonic. Here language seeks to assume the rhythm of the event: A becoming-rhythmic event, creative stammering in the Deleuzian sense that slows down, pauses ... and ... *and* picks up speed again to enfold what we have been after. What we pursue is the glimmer of sensation phosphorescing from within ourselves at ourselves precisely as the affect-emergence. Again, "to designate something exactly, anexact expressions are utterly unavoidable [...:] anexactitude is in no way an approximation; on the contrary, it is the exact passage of that which is under way" (Deleuze & Guattari

1980/1998, p. 20). In the 'passage underway' we find meaning beyond representation, in the interval between sense and non-sense (see esp. Experiment 1). Sonic occurrence is perpetual creation: the 'unforeheard' or the *otherwise* (of chapter One) moves, changes, impinges on itself and us.

Chapters One and Two of Part Three connect what Erin Manning and the SenseLab collaborative describe as the *anarchive* or anarchival approach to the 'products' that evidence sonic occurrence's mattering — in our case, for instance, the crumpled sheet of paper from episode 2 or the Dowhaniuk-Buff experience/experiment of episode 3 (see chapter Two). "The anarchive," writes Manning, "is a *repertory of traces* of events. The traces are not inert, but are carriers of potential. They are reactivatable, and their reactivation helps trigger a new event which continues the creative process from which they came, but in a new iteration" (2017, p. 12; italics in original). Similarly, this is what is implied by future fabulation above; the documentation of processes and the archive of 'fugacious expression' (see Part Two: Research Into Sonic Art Practices) engendered fabulatory actions which took the form, for example, of the Experiment 1 chapter.

The first two chapters of Part Three are Whiteheadian to the core with Deleuzian influences. Both philosophers' interest lies in the potential of becoming and the production of the new; namely that which speaks of the more-than inherent to sonic occurrence. Not wishing to pre-empt the sense and sensations that arise by reading the short chapters, it should suffice to say that Part Three wants to reactivate the traces that emerge in and through aesthetic encounters. Here the earlier episodes (as instances for 'the ineffable' to arise) allow us to anticipate the 'eventfulness in art' (and the 'artfulness in nature') (Massumi 2011). What matters — and comes to matter in any new iteration — subsists in the quality of worlding that is invented. "This is what the anarchive does," insist Manning et al.: "it inserts itself in the schism where the finite and the infinite come together and makes that schism tremble, *valuing it from the inside. The ineffable is felt*" (2017, p. 8; emphasis added). While chapter One's primary focus

lies in delineating the politics of the anarchive and locating tie-ins to the PE activity, chapter Two emphasizes the speculative character of the event native to the PEs. There, the reader undergoes three accounts that begin each with the phrase: IN CLOSE PROXIMITY OF WATCHING TWO FILM LOOPS (all caps intended). Following the short accounts, the reader takes a zigzaggy route towards Whitehead's notion of 'value' to finally arrive at the questions of how matter comes to matter and what might matter most.

A word on the Experiment chapters. Experiment 1 or also *Experimenting: Sound/Non-Sound* is a contribution to a series titled *Experiment! Experimental Practices*, edited by Sher Doruff and Manuela Rossini. Contributors were invited to be experimental in their approach, not only in content but also, should they feel this to be suitable, in form (layout, typography, image/text relations). In response to the call, I produced a one-off text-image constellation which I present in this thesis in its original version for publication. Thus, I decided to include crop marks to indicate the layout (and contents) *as* the facsimile. Experiment 1 is situated in Part Three since the one-off piece is concerned with, as aforementioned, the 'passage underway' placing sense in the sensation, sliding forward and back between thought and perception. Also, we might consider the text-image experiment a spin-off product from the enactment of the PEs between Lacy and myself. In contrast, Experiment 2, albeit a spin-off too of the SP art research events, is located elsewhere, namely in Part Four. The project in its entirety is an offshoot of much larger scale that needed to be dealt with separately. Finally, Experiment 2 or *How is Nature* presents the reader with a reproduction of fifty-one 4 x 2 1/4 inches cards (digital-analog graphite drawings on paper, including QR codes to link to field recordings). The discussion on the experiment and the theoretical implications I will introduce next.

Introduction

Part Four with the additional title *How Nature Does* takes a compre-
hensive look at the art project I embarked on during a month-long stint as artist
in residence at Catwalk Institute, Catskills NY. The chapter A Lure for Feeling
(the phrase I borrow from Whitehead) wants to practice what the SP venture
preaches: to work through theory-practice entanglements. That is, *not* to illus-
trate practice by way of theory, *but* to explore ways in which theory and practice
are mutually implicated. The idea for this offshoot grew out of the art research
events more generally and more particularly from specific questions and nascent
interests that ensued from them. The questions pertain to, one, Whitehead's
stance on beauty and, two, the ma(r)king of temporalities via aesthetic experience
of sonic artworks. The nascent interests have to do with exploring what I call a
perceptual mannerism – a mode of invention that is an expression of thinking
sonically qua writing and experimentation.

A Lure for Feeling takes us on a winding road that starts at Catwalk (a
'quasi Walden') and into the Catskill Mountains for artistic field research. We
make an unexpected turn where the narration becomes one of a 'conceptual
persona' – the carto-mytho-grapher – who journeys along a perceptual path of
what she sees and hears when middling with and in the event.[5] The chapter
Experiment 2 shows the reproduction of the artwork, which under close inspec-
tion assumes the function of a map, providing the onlooker with access to
nature's 'ragged edges' and 'chalky surface texture'. In both chapters of Part Four
matter comes to matter, or also, theory and practice correspond to create (sonic
thinking) assemblages for imagining and experiencing the real anew.

In the subsequent chapter of the thesis titled Refrain: Middling With/In
the Event, the focus is on the *ritornello* – the return to conceptual threads that
stand in resonance to one another – a continuous mapping of the concepts that
have come alive in the process of the research-creation. We take a final look at

---

[5] More on the function of the carto-mytho-grapher for this research-creation in the Prolegomena.

three conjunctive pairs: first, 'thinking-sound' and 'middling with/in the event'; second, 'aesthetic encounter' and 'semblance'; and third, 'fugacious expression' and 'anarchival trace'. All concepts speak of the encounter with the sonic — with a particular focus on its relational dimension, the capacity to evoke strange temporalities in the making of soundspace, its affective power to incite the beautiful (in sonic semblance), and, finally, the reactivation of *untimely* thought.

The Postscript is in remembrance of Alice and an invocation for a 'carto-mytho-grapher to-come', a call for new possibilities of *a* life after the (ad)venture *and* for futures ahead.

♦ ♦ ♦

A final note about the use of contractions in written English. In the thesis, I make frequent use of contractions which is a way of working with Massumi and the way in which he theorizes. That said, I will close this chapter with the following quote from him and let it speak for itself. "If you don't enjoy concepts and writing and don't feel that when you write you are adding something to the world, if only the enjoyment itself, and that by adding that ounce of positive experience to the world you are affirming it, celebrating its potential, tending its growth, in however small a way, however really abstractly — well, just hang it up" (Massumi 2002, p. 13).

APROPOS ONLINE ADDENDUM

A discussion on sonic artwork-performances is no substitute for the experience of being there physically – attending the event live, so to speak. This being said, writing on art affords a different type of experiential event. It creates other assemblages, not so much a retelling of facts but rather a production of aesthetic encounters through writing, which can open up the art experience to further adventures (O'Sullivan 2001b). Documentation of the *Sonic Peripheries* artistic series and research events – in the form of audio recordings, videos, and photos, etc. – is available and will be made use of from time to time in the upcoming account: on the one hand, to make reference to some specifics and on the other hand, to play into the encounter between art and philosophy, thus to create thinking-feelings in resonance with the concepts discussed in the text.[1]

---

[1] The reader should note that aside from this addendum a blog exists which 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 data gathered during the research for future reference. I discuss the difference between the so-called 'Research Blog' and the addendum in the Prolegomena. Further, I make mention of the blog in the chapter 'SP Performative Encounter' of Part Two. Note that the interview excerpts employed in the thesis can be found in the blog under the rubric 'Case Studies'. If so wanted, the reader can thus trace some aspects of the thesis back to their source, for instance, the many hours of transcribed interviews.

Some of the materials, especially those suitable for print, are present in this document. Other materials, like sound and video, are placed in the digital extension of this volume: The 'Online Addendum' serves as a platform for media that could otherwise not be experienced. This means of presenting additional materials from the case studies will provide a tactile/sensuous encounter with the documentation of the artworks and other outcomes of this art research venture. However, the digital addendum will not give detailed information on every aspect of the research — nor should it do that. Everything is in the thesis; though, the add-on materials may prove helpful in the overall experience.

Here some practical hints. This is the URL to the online addendum:

http://sonicperipheries.petraklusmeyer.com

There is a simple sign system set in place that suggests what to see and/or hear online and when. This is what it looks like:

In the upcoming chapters, these icons will indicate what to listen to, see, review or watch in the specified section. Left to right: the first symbol denotes audio, the second photo, the third miscellaneous documents, and the fourth and final symbol stands for film/video.

To give an example, I invite you to listen to an audio excerpt (in preparation for Part One). In the margin, you find the visual-numerical clue: the symbol for 'audio' and a digit. This combination tells the reader what to select for the respective section — here, the first example for the present chapter Apropos Online Addendum: the audio excerpt titled 'Shawn Decker, SP#6, Performative Installation'.

1.