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## **Sonic peripheries : middling with/in the event**

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Refrain

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**MIDLING WITH/IN THE EVENT**

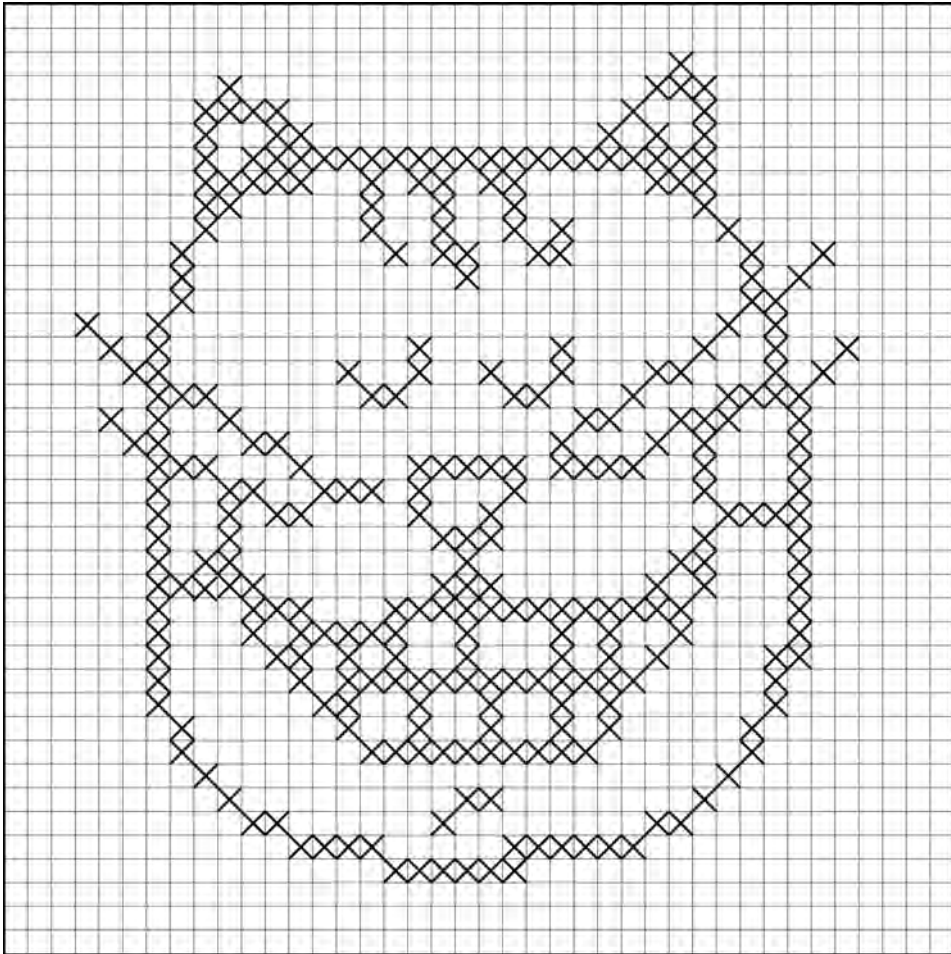


Figure 1

Cheshire Cat Cross-Stitch Pattern. Inspired by *Alice in Wonderland*<sup>1</sup> and *A Thousand Plateaus* (cf. Fig. Computer Einstein)<sup>2</sup>

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<sup>1</sup> Carroll, L. 1865/1993. *Alice's Adventures in Wonderland & Through the Looking-Glass*. Hertfordshire: Wordsworth Editions. The ever-grinning Cheshire cat poses philosophical questions and engages Alice in amusing but likewise perplexing conversations.

<sup>2</sup> See 'Computer Einstein' in Deleuze G. & Guattari F. 1980/1998. *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press, p. 501.

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The smile spreads over the face, as the face fits itself onto the smile.<sup>3</sup>

*Alfred North Whitehead*

‘Would you tell me, please, which way I ought to go from here?’

‘That depends a good deal on where you want to get to,’ said the Cat.

‘I don’t much care where –’ said Alice.

‘Then it doesn’t matter which way you go,’ said the Cat.

‘– so long as I get somewhere,’ Alice added as an explanation.

‘Oh, you’re sure to do that,’ said the Cat, ‘if you only walk long enough.’<sup>4</sup>

*Lewis Carroll*

We came a long way, considering that this project took a course over several years. It needed time to develop an account that would do justice to the complexity of the venture. When I say complexity, I refer to the work done here that attempts to chart a way of thinking of sound in art via a Deleuze-Guattarian and Whiteheadian framework. We might say, the exploration started with the basic query of what happens when sound happens as aesthetic force. This interest envelops the Spinozan claim that ‘we don’t know what a body can do’ until we begin to experiment, that is, here specifically, practice a perceptual mannerism that advocates a thinking-sound whereby emphasis is placed on awareness. In *Research Into Sonic Art Practices*, I have proposed that awareness is not outside the sonic but within. Also, meaning that what Whitehead terms ‘taking account’ takes places in the encounter with the sonic in immediate reciprocity to what lies without. “Every site is a prehensive interlocking of reciprocal modes in bare

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<sup>3</sup> Whitehead (1925/1967, p. 71) as paraphrased in Manning, E. & Massumi, B. 2014. *Thought in the Act: Passages in the Ecology of Experience*. Minneapolis: University of Minnesota Press, p. 24.

<sup>4</sup> Carroll, L. 1865/1993. *Alice’s Adventures in Wonderland & Through the Looking-Glass*. Hertfordshire: Wordsworth Editions, p. 67.

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activity [of coming experience]. [...] In the underlying activity of every perception, there is one two-way movement of reciprocal interfusion already incipiently, actively taking account" (Manning & Massumi 2014, p. 24; see also Whitehead 1925/1967, pp. 67–74).<sup>5</sup> (This said, it should be more useful to consider a 'pre-hensive interlocking' or a "complex of prehensive unification" to occur along a continuum of varying intensive states between bodies/entities rather than juxtaposing 'inside' and 'outside' ontologies [Whitehead 1925/1967, p. 72].)

In the encounter with a sonic artwork-performance, we find the site and locus for an affirmative ambivalence – a productive, albeit paradoxical condition for the creation of experience that carries with it the potential for dreams and 'new earths' (cf. *What is Philosophy?*). It is there where we might discover what a body can become in the O'Sullivanian sense (pace Michel Foucault and Pierre Hadot). In other words, we engage in an aesthetic operation in the participation with sonic artworks that allows for sidestepping what we think we know to access vistas that are nameless and novel. One of the things this project might have shown is that sound or sonic artworks more generally provide us with "a sense of recognition despite a lack of knowing in the strong sense. Knowing is incipient to

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<sup>5</sup> Alongside the Deleuze-Guattarian trajectory, I have been attempting to think with Massumi (and Manning and Shaviro, among others) to develop an understanding of Whitehead's aesthetic ontology and his idiosyncratic take on phenomenology. In *Semblance and Event*, Massumi lays out his Whitehead-Jamesian inspired narrative of a radical empiricism, or strictly speaking, a speculative pragmatism that focuses on the so-called 'bare activity', which he describes as follows: "the experience's just-beginning-to-stir in a more-than of its own coming activity – is the *relational* dimension of the event's occurring. It is the event under the aspect of its immediate participation in a world of activity larger than its own. This bare activity of coming experience finding itself in the midst must, in some sense of the word, be perceived. Otherwise it would effectively come to nothing. To be a something-doing effectively is to be felt: to register (if only in *effect*). In what way bare activity is effective and felt, even though it lies at the very threshold of experience just coming into itself, is a major question which runs throughout this book" (2011, p. 3; italics in original). Taking Massumi's incentive, I also worried about the question of the something's-doing and tried to outline in this volume the experiential eventness of sonic occurrence within the context of artistic research and creation.

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the experience at hand, sometimes known as such, sometimes actively felt but indecipherable in linguistic terms” (Manning 2015b, p. 61). However, this does not mean that of which we cannot speak must pass over in silence.<sup>6</sup> Experiences at the threshold of sense and nonsense turned out to be modestly clamorous. Here I refer to the sonic art practices that work with vibrations as their medium and to the situatednesses set in motion that incite through the art recipient’s participating resonances in a double sense: to resonate with the work and to create a unique sustain of the experience in the creation of fugacious expressions (e.g., Klatt’s and Königschulte’s ‘derivatives’). The Performative Encounter activity acted as a springboard for middling between the sensible and intelligible, between matter and meaning.

Here also lies the link between Deleuze’s transcendental empiricism and Whitehead’s aesthetics which advocate sensation (affect or depersonalized feeling) over cognition in order to circumvent the bifurcation of nature and promote the notion of *becoming* and *process* as the fundamental fact of reality from which existence arises. At stake for a ‘critical aestheticism’ is to think about “how novelty can emerge from selective repetition, how all the entities of the world are deeply interrelated and mutually dependent even in their separation from one another, and how nonhuman agents, no less than human ones, perform actions and express needs and values” (Shaviro 2014, p. 5). How the latter concern is connected to ours in the context of sound in art is something this work has tried to negotiate.

We sure got somewhere. It lies in the nature of this research that the path we took was not pre-inscribed or prescribed; there was no map or navigation system to announce the best route available to – *there*. I do not suggest that

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<sup>6</sup> “What we cannot speak about we must pass over in silence” (Wittgenstein, *Tractatus Logico-Philosophicus*, Proposition 7). See Biletzki, A. & Matar, A. 2016. Ludwig Wittgenstein. *The Stanford Encyclopedia of Philosophy*. Fall 2016 Edition. Zalta, E.N. ed. [Online] Available at: <https://plato.stanford.edu/archives/fall2016/entries/wittgenstein> [Accessed: 27 May 2018].

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the 'there' designates an endpoint. Rather, think it a *ritornello*, a refrain in the Deleuzian sense: "A ritornello? All music, all writing takes that course" (Deleuze & Parnet 1987/2007, p. 54). Deleuze in his writings (with Guattari) deploys examples like, for instance: "WASP and ORCHID, or HORSE and STIRRUP" (ibid.; all caps in original) to conceptualize the Event and to speak of figurations that hint at *events of becoming* – "the wasp and the orchid; the woman and the turning of the waves; the sound and the fury [...] the process of becoming is not about signification, but about actualising new modes of affective interaction" (Braidotti 2010, p. 307). Then to write, that is, to write philosophically (speculatively) on artistic events is to *retrieve* or create *anew* blocs of sensation that intone a tune – a line of sonic thought – from the encounter with vibrational force. In *Dialogues II*, Deleuze says: "returning to the same example should lead to acceleration, even at the risk of wearying the reader" (Deleuze & Parnet 1987/2007, p. 54). Taking the risk, I will go back to the same ditty, or instances, of thinking-sound (to the point where speedy returns might be spiraling into the infinite, leaving us "a grin without a cat" [Carroll 1865/1993, p. 69]).<sup>7</sup> What follows are resonate threads that are cross-stitched to combine to and evoke a temporary image (of thought) (e.g., Fig. 1) understood to reflect on select occurrences and concepts specific to the experimental-experiential milieu of *Sonic Peripheries*. Here is a rundown of propositions that encapsulate the diffractions of the research done in and through sonic art practices and theory.

### *Thinking-Sound, Middling with/in the Event*

Whitehead, Deleuze, Massumi and Manning – we might say they are joint in the rigorous assertion: all is Event! In a lecture on Whitehead (*L'évènement, White-*

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<sup>7</sup> "As Lewis Carroll says, it is when the smile is without a cat that man can effectively become cat as soon as he smiles" (Deleuze & Parnet 1987/2007, p. 74). Deleuze, G. & Parnet, C. 1987/2007. *Dialogues II*. New York: Columbia University Press.



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head, 1987), Deleuze explains, “There are no things, there are only events, *all is event*. [...] Ultimately, underlying the event, there are vibrations. [...] It must be supposed that each vibration has submultiples, has harmonics ad infinitum, in the pure cosmos” (transcript in Faber 2011, pp. 11–12; emphasis added). In the chapter Aesthetic Encounter, we learned that Deleuze turns to ‘sound’ to elaborate on the genetic power intrinsic to vibrational force (“[t]he cosmos is the many” [Deleuze 1987]). At the heart of the (sonic) event’s occurring lies a *relational* dimension where “the experience’s just-beginning-to-stir in a more-than of its own coming activity” (Massumi 2011, p. 3). This thinking posits creativity and novelty as the gist of all matter, and more so: *pure potentiality to be at the gist of all matter to come as it comes to matter*. This proposition runs throughout this project.

Another vital and related theme is the notion of ‘thinking-sound’ or sonic thinking or also sonic thought. It appears to be the zeitgeist of the latter years to open up “the predominant discourses in sound studies to a philosophy that is process-orientated: an ontology of becoming, not of being, which recognizes entities as events and contingent actualizations of virtual potentiality, as a flow consisting of ‘variously formed matters, and very different dates and speeds ... phenomena of relative slowness and viscosity, or ... of acceleration and rupture’ (Deleuze & Guattari 1980/1988, pp. 3–4 as quoted in Herzogenrath 2017, p. 4). Bernd Herzogenrath in *Sonic Thinking* and Christoph Cox in *Realism Materialism Art*, among other contemporary theorists of sound, both advocate ideas similar to those presented here where sonic art practices enact what I refer to as theory-practice entanglements: a reciprocal connectivity of philosophy and art research. The practice of sonic thinking, as undertaken by this (ad)venture, embraces an artistic and philosophical pragmatism that shows us so-called techniques of existence specific to sonic artworks and situations. Techniques of existence or relation (Massumi and Manning’s term) are intrinsic to an experiential eventness in its coming-to-be and give rise to a form of abstraction

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through which we live (more below under 'Semblance'). What sonic art does so well is occupy a middle, that is, summon kinds of mysteries of felt unknowns – ah! THAT – at the threshold of sense and making sense. Sonic thought wants to tap into this reservoir of the ineffable and the beautiful (see esp. Part One and Part Two: Research Into Sonic Art Practices).

Thinking-sound is not about sound (echoing Deleuze) but about the concepts the sonic gives rise to, to which the research has attended, elaborated on and sought to give expression to in this thesis. Suffice it to say though, to engage in sonic thought is to patiently attune to the not-yet determined becomings, to intuit-imagine the goings-on of the something's doing: we 'slip in' the eventfulness in art that opens out in the blink of an ear ('kairotic instant') – middling with and in the event. This is not a listening to, but rather a listening-in and -through pure energy forms to where hearing (pure feeling/sensation) and thinking congeal to an experience of the event that breaks open the present and reveals to us a nature unforeheard. We might say, then, that we are always-already middling with/in the event in the thinking-feeling of sonic occurrence. One emblematic example to name here is Radovic's registering of a distinct experience's taking-effect – translated earlier into the analogy of a tickle-and-skull, i.e., sensation that 'tickles the imaginary skull'. Other examples for middling with and in the event were presented along the way (esp. in Aesthetic Encounter of Part One and Parts Three and Four), which show the inextricable link between the aesthetic encounter as the catalyst for a thinking-sound '*par le milieu*' and the eventual pinning down of forces, concreting from a sonorous perplexion into occurrences where the ineffable is felt. This brings us now to the next pair of resonate threads.

### *Aesthetic Encounter, Semblance*

It is difficult to disentangle middling with/in the event from aesthetic encounter; one notion presupposes the other. We might say that in aesthetic encounter, the

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art recipient-cum-participant finds the necessary condition for *real* experiences that spring from sonic artwork-performances. It is in the encounter with a vibrational ecology in the broadest sense that sonic occurrence as aesthetic figure takes place. This occasioning comes in many guises and as the cases have demonstrated continued to incite spin-offs; indeed, the Performative Encounter activity welcomed the production of artifacts – that is, invited the participants to give expression to the more-than incipient in aesthetic encounters (e.g., Klatt's paper experiment). Before turning to 'fugacious expression' (more on it below), let me first attend to aesthetic experience *as such*, or say, the moment where the 'Wow!' or the 'ah! THAT' comes to pass in the midst of becoming-soundspace, also in order to consider the notion of semblance once more.

Bear in mind that aesthetic contemplation is not meant to read as the subject's self-enjoyment in the experience of art (though let's just say that 'enjoyment' as in 'play' isn't ruled out – why should it?); rather, there is *in* contemplation a sliding scale of experience that moves between two poles: At one end is the sensuous, nonconscious experience of a 'complex prehensive unification'. At the other end is the content-formation, that is, the apprehended experience complicit with interpretation (and 'entertainment'). Somewhere between lies the experience of *semblance* and beauty. Here semblance has been described time and again as "the manner in which the virtual [i.e., pure potentiality] *actually appears*" or "the uncanny excess of actual objectivity" (2011, pp. 15–16, 65; italics in original) – or, in my extrapolation of Massumi's aesthetics: *the residual thinking-feeling sonic matter as it comes to matter*. To further illustrate the point, we turn to field recording; what we hope to hear is the unfolding of sonic semblance that speaks of the "artfulness in nature" and the "eventfulness in art" – to reiterate the latter (Massumi 2011, p. 82). This is not about identifying sounds, but rather an attending to sonic matter and *the* THAT which exceeds it; a kind of *overflow* of the inexpressible: vibrations, throbs, atmospheres – affective tonalities likely to send shivers down the spine. Decker said he sought out the *inherent*

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*rhythms* in order to compose and improvise live with resonant materiality; ‘paint’ a sonic landscape and ‘sculpt’ an evanescent gestalt that folds-in time and unfolds over time; soundspace in the making. Cross-stitched (made and marked) across its spaciousness, we might touch on temporal strands thick as fog and light as airborne leaves; temporalities in the ma(r)king.

To inquire into the technique of relation of a sonic art practice means to ascertain what it does, what affects it might produce. In this particular case, Decker’s artistic concern lies with the artful fusion of recorded and synthesized sounds with on-site materials live-fed into the mix. This might overturn any idea of true site (as in ‘transporting’ Utō island into the gallery; this is no ‘anthropology of sound’ [Feld 2015]), however, at the same time stays true to site in the sense of composing with the materials off- and on-site. What makes this type of sonic performance intriguing is also its power to undo spatiotemporal certainties: diverse sonic qualities (from ‘mere’ vibrations to concrete sounds of ‘a’ place or thing) intermeshed with the givens, i.e., architecture, weather, mood, etc. – including the participant’s moving about – leads to experiences of unusual expansion or contraction of time and space. Thus, novelty originates in experiential facts that ensue from a vibrant immanence and its inherent poetics, which allows for *a kind of beauty to shine through in the semblance of resonant spaciousness in-act*.

This brings to mind an observation by Steve Goodman (pace Whitehead) which echoes a point Deleuze makes on “the eventfulness of *everything* as being the expression of Becoming” (Faber 2011, p. 11; italics in original) in his lecture on Whitehead. Goodman writes: “From vibes to vibrations, this is a definition that traverses mind and body, subject and object, the living and the nonliving. It is vibration, after all, that connects every separate entity in the cosmos, organic or nonorganic” (Goodman 2010, p. xiv). Deleuze says:

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All is vibration. Why is vibration already at the beginning of order?  
... So, there is one vibration which itself forms from the 'many',  
and in this moment the disjunctive diversity begins to organize  
itself in infinite series without limit. [...] The cosmos is the many,  
that is to say, chaos. It is the chaos of the cosmos ... The second  
stage of the genesis: the series of intrinsic and extrinsic qualities  
converge toward the limits. This time there is an idea of conver-  
gent series ... it is beautiful. It is a very great beauty. (Deleuze 1987  
transcript in Faber 2011, p. 12)

It is fair to suggest that both theorists revere Whitehead's cosmology. The final aspect I want to arrive at relates to the just-said insofar that I seek to pinpoint a provisional manifestation of a *resonant beauty* that occasions in aesthetic encounter, happens in the eventfulness of sonic art more generally. Suffice it to say that I will not open the discussion to a reading of Beauty per se. Rather, the endeavor has been to articulate specifics of a (sonic) affect-emergence that gives way to 'intense experience' in the Whiteheadian sense. It is the process philosopher who defines beauty as "a matter of differences that are conciliated, adapted to one another, and 'interwoven in patterned contrasts' in order to make for 'intense experience'" (*Adventures of Ideas*, pp. 252, 263 as quoted in Shaviro 2014, p. 42); and it is his definition we take to in order to account for an aesthetics that is not of the sublime but the beautiful (esp. in *A Lure for Feeling*). Because it is not, for instance, "*the-truth truths*" ("the universal truth of 'man'"), to quote Massumi (2011, pp. 175, 138; italics in original) that we are after, instead we listen-in and -through the vibrations of vibrations in hope of encountering in sonic artwork-performances the lively amplitude of soundspace: the spectral occurrence of real existence.

Decker, Strang, and Lacy created types of soundspace that quiver at the edge of experience; their art practices present techniques of relation dedicated to

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sonic alterity; wrest from the vibrations pulses, frequencies, rhythms and patterns; create ambulatory acoustic spaces in a given architecture or locale. Theirs is the production of a resonant reality that is animate with a “‘life quivering’ in the event of the semblance” (Massumi 2011, p. 178). “‘In an artifact of beautiful semblance, the semblance is all the greater the more alive it seems’. Semblance and aliveness are indissociable” (Benjamin 1919–21/1996, p. 224 as quoted in *ibid.*). Artifice produced in sonic artworks is as much semblance as it is *real*. “Artifice is fully a part of Nature,” says Deleuze, “since each thing, on the immanent plane of Nature, is defined by the arrangements of motions and affects into which it enters, whether these arrangements are artificial or natural” (1988, p. 124). Then somewhere *between* vibration and representation, or matter and meaning, we have a tête-à-tête with beauty when understood to mean “the incipient perception of the vitality of matter [...]. On this view, beauty is ontogenetic force at its newest and most directly knowable in a worlding integrally experienced in the suddenness of a leap into being, contracted into an in-between of qualitative transformation (Massumi 1997, p. 757). Artifice within sonic artwork-performance is never lost; indeed it produces the intensive leverage of the qualitative transformation we apprehend as *aliveness* in sonic semblance – the intensity of a lived moment in art – that which ‘shines’ and might sustain as ‘anarchival trace’ to which we come next.

### *Fugacious Expression, Anarchival Trace*

The term ‘anarchive’ originates with Manning, Massumi, and the research done by the SenseLab collaborative. I cannot claim the concept as the product of this research-creation; the appropriation, however, serves the purpose of amplifying the notion of ‘fugacious expression’ native to *Sonic Peripheries*. In cross-stitching both concepts, I hope to incite a kind of conjunctive resonance (a doubling of creative powers if you like) across all that was said and perhaps will be said or

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done in unforeseeable future; to resonate and reason with trajectories yet-to-come that speak of the eventness of sonic occurrence. What Manning proposes is that the anarchiver's "work is not to document but to germinate seeds for new processes" (2017, p. 14). We might say that *fugacious expression* – a neologism to describe the shape-taking from force to form – stands for, one, a *sui generis* token of a process (captured) and, two, a placeholder for "kindl[ing] new work, new techniques, new processes in ways that coincided in some sense with what took place before" (ibid., p. 7). There are resonances across-the-board that might find their source with the basic research question or *lure* at the outset of this project, which proliferates through collaborative effort and art production, diffracts at points of the Performative Encounter activity to resume its force, for instance in Part Three: The Event/s and the offshoot known as *How is Nature*.

In this thesis, I described how participation yields a spectacle of materialized expression that opens onto the mysteries of felt unknowns. The concern has been with how to account for experiences that are the product of sonic artwork-performances; how to create an opening for gallery visitors to probe and auscultate sonic semblance. Here, the Performative Encounter activity acted as a technique for abstracting experiences into actualizations in the form of writings, drawings, audiovisual recordings, or other types of empirical thinkings that come to expression. The concern *still is* with the *mysteries underway* and how they continue to 'infect' and 'permeate' the givens with a sense of import or *value* in the Whiteheadian sense. Value is intrinsic to existence. "Everything has some value for itself, for others, and for the whole," writes Whitehead (1938/1968, p. 111). Therefore, we might say *fugacious expression* encapsulates a kind 'surplus-value' which inheres in the artifact, but just as much exceeds it. It is the excess energy of middling with and in the event of art (see esp. Königschulte's drawing on p. 146).

Manning defines the anarchiver as both a "manner of becoming that matters" and a "*repertory of traces of events*" (2017, p. 12; italics in original). This

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doesn't make the archive (and documentation as such) obsolete, but takes it as a hub through which to pass (on the Research Blog and documentation, see p. 139n5). We might say, we crossed the archival arch to uptake *anarchival* traces that lay dormant, ready to boom – traversing Experiments 1 and 2 of Part Three and Four respectively – diffracting unlimited. “This is the politics of the anarchival, that it move the adventure of the event toward its future potential. The politics of the anarchival are always politics of care for the event” (ibid., p. 16). With this in view, we continue to practice a perceptual mannerism that works through future theory-practice entanglements in art and philosophy, and the sonic arts more specifically (see Postscript). Always in sight (and earshot) of the event and with care for the event at the heart of sonic occurrence.

I shall close, then, with the cry ‘All is Event!’ in memory of Whitehead and Deleuze and anyone and anything else who and whatever keeps up the wonder.



## Postscript

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## Postscript

‘What a curious feeling!’ repeats the carto-mytho-grapher (after Alice). And so it is to be continued: she takes a leap down the crater-crevice and grins like a Cheshire cat.



Cinders at Craters of the Moon National Monument, Idaho <sup>1</sup>

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### NOTES (A FABULATION)

<sup>1</sup> Binh Dahn, *North Crater Flow Trail at Craters of the Moon (#1)*, 2013. Courtesy of the artist.\* Daguerreotype framed 10 3/4 x 12 1/2 inches (plate 6.5 x 8.5 inches). I noticed Dahn's work when I did some research on daguerreotypes. This nascent interest of mine arose from the stay at Catwalk Artist Residency during which I explored the notion of nature (or nature-mattering) by means of a 'perceptual mannerism' (pp. 185-187), which led to the work in progress *How is Nature* (see pp. 215-228) and subsequently to the theoretical/rhizomatic extension known here as Part 4 - How Nature Does. Why

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the fascination with daguerreotypes in general and Danh's landscapes in particular (see <https://n.pr/2seH0Ti> [accessed: 27 May 2018]; <https://bit.ly/2q0ZiIN> [accessed: 27 May 2018])? Without going into a full-fledged discussion, I will say this much: I feel drawn to, or rather *get drawn into* a seemingly timeless sublime. This is elsewhere in the thesis referred to as semblance, punctum or *beauty*. Maybe one could even speak of a kind of 'beatitude of the image', that is, the shimmering manifestation of an appearance by way of metallic elements and chemical processes: an alchemical resonance, as it were. Not just a depiction of the land (above, Craters of the Moon National Monument and Preserve in Idaho, <http://bit.ly/2blQcyP> [accessed: 27 May 2018]) – but a merging with the land; a becoming-cinder, a becoming-earth, a becoming-mythical-animal (e.g., the Cheshire cat in *Alice in Wonderland* or the carto-mytho-grapher who grins as she leaps into the unknown, hoping for the next adventure to unfold). My interest in early photography was triggered by way of commentary on my audiovisual piece *How is Nature* – i.e., the composite of fifty-one 4 x 2 1/4 inches cards (graphite analog-digital drawings on paper, see Experiment 2) – namely, that the cards, both, seen as a whole or individually, hold a spectral quality similar to that of a daguerreotype. "Art preserves, and it is the only thing in the world that is preserved," write Deleuze and Guattari in *What is Philosophy?*<sup>†</sup> What survives vibrates at the edge of the infinite informing that which turns finite. 'It happens that ...' (see p. 66) – and it happens ... undulates between a time of *aion* and a time of *kairos* (the opportune moment when the it-happens-that comes to pass). The point I want to make near the end of this (ad)venture is that I seem to have come full circle – back to 'a' beginning, but! always *au milieu* (to say it with Deleuze-Guattari). I want to pick up where I left off; turning my attention anew to the question of Nature's clamor and whispers – wondering about Thoreau's Wild, the American picturesque,<sup>‡</sup> sound-in and out-of-itself,<sup>§</sup> art research and writing-fabulation, *Immanence: A Life*<sup>\*\*</sup> and more. Binh Danh's beautiful daguerreotype acts as a reminder, my magic token: within it lies the crater-crevice; the journey continues from 'erewhon'<sup>††</sup> ...

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\* Visit <http://binhdanh.com>

† Deleuze, G. & Guattari, F. 1991/1994. *What Is Philosophy?*. New York: Columbia University, p. 163.

‡ See also Conron, J. 2010. *American Picturesque*. University Park: Penn State Press.

§ Cf. Kim-Cohen, S. 2009. *In the Blink of an Ear: Toward a Non-Cochlear Sonic Art*. New York: Continuum.

\*\* Deleuze, G. 2001. *Pure Immanence: Essays on a Life*. New York: Urzone Books, pp. 25–33.

†† "A no-place and a no-time. An 'erewhon' when and where other things become possible" (O'Sullivan, n.p.). See O'Sullivan, S. 2014. Art Practice as Fictioning (or, myth-science). *diakron*. [Online] Available at: <http://www.diakron.dk/issues/effects/art-practice-as-fictioning-or-myth-science> [Accessed: 27 May 2018].