



Universiteit
Leiden
The Netherlands

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

References

- Adkins, B. 2015. *Deleuze and Guattari's A Thousand Plateaus: A Critical Introduction and Guide*. [eBook] Edinburgh: Edinburgh University Press.
- Adorno, T.W. 1970/2002. *Aesthetic Theory*. New York Continuum.
- Augoyard, J.F. et al. 2006. *Sonic Experience: A Guide to Everyday Sounds*. Montreal: McGill-Queen's Press.
- Bal, M. 2002. *Travelling Concepts in the Humanities: A Rough Guide*. Toronto: University of Toronto Press.
- Barad, K. 2003. Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter. *Journal of Women in Culture and Society*, 28(3), 801–831.
- Barad, K. 2007. *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Durham: Duke University Press.
- Barad, K. 2010. Quantum Entanglements and Hauntological Relations of Inheritance: Dis/continuities, SpaceTime Enfoldings, and Justice-to-Come. *Derrida Today*, 3 (2), 240–268.
- Barad, K. 2012. What is the Measure of Nothingness? Infinity, Virtuality, Justice. *DOCUMENTA (13): 100 Notes 100 Thoughts*, No. 99. Ostfildern: Hatje Cantz.
- Barad, K. et al. 2012. Intra-active entanglements – An interview with Karen Barad. *Kvinder, Køn & Forskning*, NR. 1-2, 10–23.
- Bargeld, B. & Einstürzende Neubauten. 1997. *Headcleaner: Text für Einstürzende Neubauten = Text for Collapsing New Buildings*. Berlin: Die Gestalten Verlag.
- Barthes, R. 1980/1981. *Camera Lucida: Reflections on Photography*. New York: Farrar, Straus and Giroux.
- Benjamin, W. 1919–20/1996. On Semblance. In M. P. Bullock & M. W. Jennings eds. *Selected Writings*. Cambridge: Belknap Press of Harvard University Press, pp. 223–225.
- Benjamin, W. 1920–21/1996. Beauty and Semblance. In M. P. Bullock & M. W. Jennings eds. *Selected Writings*. Cambridge: Belknap Press of Harvard University Press, p. 283.

- Bennett, J. 2010. *Vibrant Matter: A Political Ecology of Things*. Durham: Duke University Press.
- Bennett, J. 2002. *Thoreau's Nature: Ethics, Politics, and the Wild*. Lanham: Rowman & Littlefield.
- Berendt, J.-E. 1983/1991. *The World Is Sound: Nada Brahma: Music and the Landscape of Consciousness*. Rochester: Destiny Books.
- Bigger, C. 2005. Whitehead, Alfred North. In J. Protevi ed. *The Edinburgh Dictionary of Continental Philosophy*. Edinburgh: Edinburgh University Press, p. 608.
- 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].
- Bishop, C. 2012. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso.
- Black, D. 2013. Performative Encounter questionnaire response as part of *Sonic Peripheries #7*, 4 July. Unpublished document.
- Bodurova, V. 2012. Performative Encounter questionnaire response as part of *Sonic Peripheries #6*, 28 June. Unpublished document.
- Bogue, R. 2003. *Deleuze on Music, Painting, and the Arts*. New York: Routledge.
- Bogue, R. 2010a. The Concept of Fabulation. In *Deleuzian Fabulation and the Scars of History*. Edinburgh: Edinburgh University Press, pp. 14–48.
- Bogue, R. 2010b. Fabulation. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. Edinburgh: Edinburgh University Press, pp. 99–100.
- Boundas, C.V. 2010. Virtual/Virtuality. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. Edinburgh: Edinburgh University Press, pp. 300–302.
- Borgdorff, H. 2009. *Artistic Research within the Fields of Science*. Bergen: National Academy of the Arts: Sensuous Knowledge Publications.
- Borgdorff, H. 2012. *The Conflict of the Faculties: Perspectives on Artistic Research and Academia*. Leiden: Leiden University Press.
- Bourriaud, N. 1998. *Relational Aesthetics*. Dijon: Les presses du réel.
- Braidotti, R. 2010. Woman. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. Edinburgh: Edinburgh University Press, pp. 306–308.
- Brunner, C. et al. 2012. Towards a New Aesthetic Paradigm Ethico-aesthetics and the Aesthetics of Existence in Foucault and Guattari. *RADAR: Musac's Journal of Art and Thought*, Issue 1, 38–47.

- Brunner, C. 2013. Christoph Brunner in conversation with Erin Manning and Brian Massumi *Fields of Potential: On Affective Immediation, Anxiety, and Necessities of Life*. In E. Bippus et al. eds. *Ästhetik der Existenz: Lebensformen im Widerstreit*. Zürich: Edition Voldemeer, pp. 135–150.
- Bull, M. & Back, L. eds. 2003. *The Auditory Culture Reader*. Oxford: Berg Publishers.
- Cage, J. 1961. *Silence: Lectures and Writings by John Cage*. Hanover: Wesleyan University Press.
- Cage, J. 1995. *For the Birds*. Boston: Marion Boyars.
- Carroll, L. 1865/1993. *Alice's Adventures in Wonderland & Through the Looking-Glass*. Hertfordshire: Wordsworth Editions.
- Cassin, B. et al. eds. 2014. *Dictionary of Untranslatables: A Philosophical Lexicon*. [eBook] Princeton: Princeton University Press.
- Chion, M. 1983/2009. *Guide to Sound Objects: Pierre Schaeffer and Musical Research*. Trans. J. Dack & C. North. *EARS*. [Online PDF] Available at: <http://ears.pierrecooprie.fr/spip.php?article3597> [Accessed: 21 May 2018].
- 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.
- Cobussen, M. 2016. Towards a 'New' Sonic Ecology. Inaugural lecture, Leiden University. Available at: <http://hdl.handle.net/1887/44578> [Accessed: 21 May 2018].
- Cobussen, M. & Meelberg, V. 2011. Reflections on Sonic Environments. *Journal of Sonic Studies*, Vol. 1. [Online] Available at: <http://journal.sonicstudies.org/vol01/nr01/a10> [Accessed: 21 May 2018].
- Cobussen, M. et al. eds. 2016. *The Routledge Companion to Sounding Art*. New York: Routledge.
- Cocker, E. 2015. Kairos Time: The Performativity of Timing and Timeliness ... or; Between Biding One's Time and Knowing When to Act. In 1st PARSE Biennial Research Conference on TIME, Faculty of Fine, Applied and Performing Arts, University of Gothenburg, Sweden. *NTU IRep*. [Online] Available at: <http://irep.ntu.ac.uk/id/eprint/27462/> [Accessed: 27 May 2018].
- Coin, G. 2016. Billions of 17-year cicadas to emerge in Eastern US, but in only one spot in NY. *Syracuse.com*. [Online] Available at: http://www.syracuse.com/weather/index.ssf/2016/04/billions_of_cicadas_to_emerge_in_northeast_but_only_in_one_spot_in_ny.html [Accessed: 26 May 2018].
- Colebrook, C. 2002a. *Understanding Deleuze*. Crows Nest: Allen & Unwin.
- Colebrook, C. 2002b. *Gilles Deleuze*. New York: Routledge.

- Colebrook, C. 2010c. Introduction. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. Edinburgh: Edinburgh University Press, pp. 1–6.
- Colebrook, C. 2010d. Nonbeing. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. Edinburgh: Edinburgh University Press, pp. 191–193.
- Coleman, R. & Ringrose, J. eds. 2013. *Deleuze and Research Methodologies*. Edinburgh: Edinburgh University.
- Colman, F.J. 2010. Affect. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. Edinburgh: Edinburgh University Press, pp. 11–13.
- Conley, T. 2010. Sensation. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. Edinburgh: Edinburgh University Press, pp. 247–249.
- Conron, J. 2010. *American Picturesque*. University Park: Penn State Press.
- Coole, D. & Frost, S. eds. 2010. *New Materialisms: Ontology, Agency, and Politics*. Durham: Duke University Press.
- Cox, C. 2006. From Music to Sound: Being as Time in the Sonic Arts. *Christoph Cox*. [Online PDF] Available at: [https://faculty.hampshire.edu/ccox/Cox.Sonambiente%20Essay%20\(Book\).pdf](https://faculty.hampshire.edu/ccox/Cox.Sonambiente%20Essay%20(Book).pdf) [Accessed: 20 May 2018].
- Cox, C. 2009. Sound Art and the Sonic Unconscious. *Organised Sound*, 14(01), 19–26.
- Cox, C. 2011. Beyond Representation and Signification: Toward a Sonic Materialism. *Journal of Visual Culture*, 10(2), 145–161.
- Cox, C. 2015. Sonic Thought. In C. Cox et al. eds. *Realism Materialism Art*. Berlin: Sternberg Press, pp. 123–130.
- Cox, C. & Warner, D. eds. 2004. *Audio Culture: Readings in Modern Music*. New York: Continuum.
- Debaise, D. 2017. *Nature as Event: The Lure of the Possible*. Durham: Duke University Press.
- De Beistegui, M. 2012. The Deleuzian Reversal of Platonism. In D.W. Smith & H. Somers-Hall eds. *The Cambridge Companion to Deleuze*. Cambridge: Cambridge University Press, pp. 55–81.
- De Waard, F. n.d. Chicago Electronic Compilation. *Vital Weekly 208*. [Online] Available at: <http://www.vitalweekly.net/208.html> [Accessed 21 May 2018].
- Decker, S. 2012a. Interviewed by Petra Klusmeyer as part of *Sonic Peripheries #6*, 29 June. Unpublished transcript.
- Decker, S. 2012b. Interviewed by Petra Klusmeyer as part of *Sonic Peripheries #6*, 21 December. Unpublished transcript.
- Deleuze, G. 1968/1994. *Difference and Repetition*. New York: Columbia University Press.

- Deleuze, G. 1969/1990. *The Logic of Sense*. London: The Athlone Press.
- Deleuze, G. 1970/1988. *Spinoza: Practical Philosophy*. San Francisco: City Lights.
- Deleuze, G. 1978. Cours Vincennes, 04/04/1978. *Webdeleuze*. [Online] Available at: <https://www.webdeleuze.com/textes/65> [Accessed: 20 May 2018].
- Deleuze, G. 1981/2003. *Francis Bacon: The Logic of Sensation*. London: Continuum.
- Deleuze G. 1983. Cours Vincennes, 02/11/1983. *Webdeleuze*. [Online] Available at: <https://www.webdeleuze.com/textes/69> [Accessed: 25 May 2018].
- Deleuze, G. 1983/2003. *Cinema 1: The Movement-Image*. Minneapolis: University of Minnesota Press.
- Deleuze, G. 1985/1997. *Cinema 2: The Time-Image*. Minneapolis: University of Minnesota Press.
- Deleuze, G. 1987. Cours Vincennes, 10/03/1987. *Webdeleuze*. [Online] Available at: <https://www.webdeleuze.com/textes/140> [Accessed: 21 May 2018].
- Deleuze, G. 1988/1993. *The Fold: Leibniz and the Baroque*. London: Athlone.
- Deleuze, G. 1990/1995. *Negotiations, 1972–1990*. New York: Columbia University Press.
- Deleuze, G. 2001. *Pure Immanence: Essays on a Life*. New York: Urzone Books. Distributed by The MIT Press.
- Deleuze, G. 1993. *The Deleuze Reader*. C.V. Boundas ed. New York: Columbia University Press.
- Deleuze, G. 2002/2004. *Two Regimes of Madness: Texts and Interviews 1975–1995*. D. Lapoujade ed. Los Angeles: Semiotext(e). Distributed by The MIT Press.
- Deleuze G. & Guattari F. 1980/1998. *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press.
- Deleuze, G. & Guattari, F. 1991/1994. *What Is Philosophy?*. New York: Columbia University Press.
- Deleuze, G. & Parnet, C. 1987/2007. *Dialogues II*. New York: Columbia University Press.
- Dogbey, A. 2012. Performative Encounter questionnaire response as part of *Sonic Peripheries #6*, 28 June. Unpublished document.
- Dolphijn, R. & van der Tuin, I. 2012. *New Materialism: Interviews & Cartographies*. University of Michigan Library, Ann Arbor: Open Humanities Press.

- Dolphijn, R. 2013. The Techniques of Existence, Unforeseen. In M. Kasprzak, curator ed. *Speculative Realities (Blowup Reader 6)*. [Online PDF] Available at: <http://v2.nl/archive/articles/speculative-realities-blowup-reader-6> [Accessed: 20 May 2018].
- Dolphijn, R., 2014. The Revelation of a World that was Always Already There: The Creative Act as an Occupation. In R. Braidotti & R. Dolphijn eds. *This Deleuzian Century: Art, Activism, Life*. Leiden: Brill Rodopi, pp. 185–205.
- Doruff, S., 2010. Artistic Res/Arch: The propositional experience of mattering. Society for Literature, Science and Art (SLSAeu). Riga. [Online PDF] Available at: <https://sherdo.wordpress.com/artistic-resarchthe-propositional-experience-of-mattering/> [Accessed: 20 May 2018].
- Doruff, S. 2016. Email correspondence with the author, 8 September.
- Dowhaniuk, D. 2012. Interviewed by Petra Klusmeyer as part of *Sonic Peripheries #6*, 12 July. Unpublished transcript.
- Doyle, C.C. et al. 2012. *The Dictionary of Modern Proverbs*. New Haven: Yale University Press.
- Ehrlich, K. et al. eds. 2003. *Surface Tension: Problematics of Site*. Los Angeles: Errant Bodies Press.
- Einstürzende Neubauten, 1981. *Kollaps*. ZickZack: #ZZ 65.
- Erlmann, V. 2004. *Hearing Cultures: Essays on Sound, Listening and Modernity*. Oxford: Berg Publishers.
- Evens, A. 2005. *Sound Ideas: Music, Machines, and Experience*. Minneapolis: University of Minnesota Press.
- Faber, R. 2011. Introduction: Negotiating Becoming. In R. Faber & A. M. Stephenson eds. *Secrets of Becoming: Negotiating Whitehead, Deleuze, and Butler*. New York: Fordham University Press, pp. 1–49.
- Feld, S. 2015. Acoustemology. In D. Novak & M. Sakakeeny eds. *Keywords in Sound*. Durham: Duke University Press, pp. 12–21.
- Foucault, M. 2001/2005. The Hermeneutics of the Subject: Lectures at the Collège de France 1981–82. F. Gros. ed. New York: Palgrave Macmillan.
- Franke, R. n.d. The historical Watermill Heiligenrode near Bremen in Germany. *Klostermühle Heiligenrode*. [Online] Available at: <http://www.muehle-heiligenrode.de/b-index> [Accessed: 26 May 2018].
- Geerts, E. 2016. Ethico-onto-epistem-ology. *New Materialism*. [Online] Available at: <http://newmaterialism.eu/almanac/e/ethico-onto-epistem-ology> [Accessed: 25 May 2018].

- Goethe, J.W. von n.d. *Goethe's Theory of Colours*. J. Murray, 1840. *Archive.org*. [Online] Available at: <http://archive.org/details/goethestheoryco01goetgoog> [Accessed: 26 May 2018].
- Goodman, S. 2010. *Sonic Warfare: Sound, Affect, and the Ecology of Fear*. Cambridge: The MIT Press.
- Graham, B. & Cook, S. eds. 2010. *Rethinking Curating: Art after New Media*. Cambridge: The MIT Press.
- Grosz, E. 2004. *The Nick of Time: Politics, Evolution, and the Untimely*. Durham: Duke University Press.
- Grosz, E. 2005. Bergson, Deleuze and the Becoming of Unbecoming. *Parallax*, 11(2), 4–13.
- Grosz, E. 2008. *Chaos, Territory, Art: Deleuze and the Framing of the Earth*. New York: Columbia University Press.
- Hadot, P. 1995. Spiritual Exercises. In A.I. Davidson ed. *Philosophy as a Way of* Oxford: Blackwell, pp. 81–125.
- Halewood, M. 2010. Fact, Values, Individuals, and Others: Towards a Metaphysics of Value. In R Faber et al. eds. *Beyond Metaphysics?: Explorations in Alfred North Whitehead's Late Thought*. Amsterdam: Rodopi, pp. 227–247.
- Haraway, D. 1988. Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective. *Feminist Studies*, 14, 575–599.
- Harman, G. 2005. *Guerrilla Metaphysics: Phenomenology and the Carpentry of Things*. Chicago: Open Court.
- Hawhee, D. 2002. Kairotic Encounters. In J. Atwill & J.M. Lauer eds. *Perspectives on Rhetorical Intention*. Knoxville: University of Tennessee Press, pp. 16–35.
- Herzogenrath, B. ed. 2009. *Deleuze/Guattari & Ecology*. New York: Palgrave Macmillan.
- Herzogenrath, B., 2009. The 'Weather of Music': Sounding Nature in the Twentieth and Twenty-First Centuries. In B. Herzogenrath ed. *Deleuze/Guattari & Ecology*. New York: Palgrave Macmillan, pp. 216–232.
- Herzogenrath, B. ed. 2017. *Sonic Thinking: A Media Philosophical Approach*. New York: Bloomsbury Academic.
- HRSAT: Sunset Rock n.d. *Hudson River School, Art Trail*. [Online] Available at: <http://www.hudsonriverschool.org/trails/1/sites/7> [Accessed: 26 May 2018].
- Hurtado Otero, P. 2013. Performative Encounter questionnaire response as part of *Sonic Peripheries #7*, 4 July. Unpublished document.

- Hughes, R. 1980/1995. *The Shock of the New*. New York: Alfred A. Knopf. Distributed by Random House.
- Ikoniadou, E. 2014. *The Rhythmic Event: Art, Media, and the Sonic*. Cambridge: The MIT Press.
- Jaeger, P. 2013. *John Cage and Buddhist Eco-poetics*. London: Bloomsbury Publishing.
- James, W. 1912. *Essays In Radical Empiricism*. New York: Longmans, Green, and Co.
- Janack, M. 2004. Feminist Epistemology. *Internet Encyclopedia of Philosophy*. [Online] Available at: <http://www.iep.utm.edu/fem-epis/> [Accessed: 20 May 2018].
- Kahn, D. 1997. John Cage: Silence and Silencing. *The Musical Quarterly*, 81(4), 556–598.
- Kahn, D. 1999. *Noise, Water, Meat: A History of Sound in the Arts*. Cambridge: The MIT Press.
- Kelly, C. 2009. *Cracked Media: The Sound of Malfunction*. Cambridge: The MIT Press.
- Kiff, P. et al. 2009. *Understanding Research Processes and Contexts, GSM007: Study Guide*. London: University of East London, The Graduate School.
- Kim-Cohen, S. 2009. *In the Blink of an Ear: Toward a Non-Cochlear Sonic Art*. New York: Continuum.
- Klatt, H. 2011. Interviewed by Petra Klusmeyer as part of *Sonic Peripheries #5*, 27 July. Unpublished transcript.
- Klusmeyer, P. 2011. Sonic Objecthood, Vibrational Force. Unpublished essay.
- LaBelle, B. 2010. *Acoustic Territories: Sound Culture and Everyday Life*. New York: Continuum.
- Lachmann, R. 1997. From Metaphysics to Art and Back: The Relevance of Susanne K. Langer's Philosophy for Process Metaphysics. *Process Studies*, 26 (1/2), pp. 107–125.
- Lacy S. 2016. Artist Statement. Email correspondence with the author, 7 December.
- Latour, B. 2007. Can We Get Our Materialism Back, Please? *Isis*, 98, 138–142.
- Law, J. 2004. *After Method: Mess in Social Science Research*. New York: Routledge
- Lehnert, W. 2012. Performative Encounter questionnaire response as part of *Sonic Peripheries #6*, 28 June. Unpublished document.

- Leston, R. 2013. Unhinged: Kairos and the Invention of the Untimely. *Atlantic Journal of Communication*, 21(1), 29–50.
- Livesey G. 2010. Assemblage. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. Edinburgh: Edinburgh University Press, pp. 18–19.
- Lorraine, T. 2010. Incorporeal. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. Edinburgh: Edinburgh University Press, pp. 130–131.
- Lyotard, J.–F. 1988. *Peregrinations: Law, Form, Event*. New York: Columbia University Press.
- Manchester, E. 2002. Jake Chapman, Dinos Chapman: Exquisite Corpse, 2000. Tate. [Online] Available at: <http://www.tate.org.uk/art/artworks/chapman-exquisite-corpse-p78459> [Accessed: 20 May 2018].
- Manning, E. 2009. *Relationescapes: Movement, Art, Philosophy*. Cambridge: The MIT Press.
- Manning, E. 2013. *Always More Than One: Individuation's Dance*. Durham: Duke University Press Books.
- Manning, E. 2014. Another Regard. In N. Gaskill & A. J. Nocek eds. *The Lure of Whitehead*. Minneapolis: University of Minnesota Press, pp. 312–331.
- Manning, E. 2015a. Artfulness. In R. A. Grusin ed. *The Nonhuman Turn*. Minneapolis: University of Minnesota Press, pp. 45–79.
- Manning, E. 2015b. Against Method. In P. Vannini ed. *Non-Representational Methodologies: Re-Envisioning Research*. New York: Routledge, pp. 52–71.
- Manning, E. 2017. *What Things Do When They Share Each Other: The Way of the Anarchive*. Manuscript in preparation.
- Manning, E. & Massumi, B. 2014. *Thought in the Act: Passages in the Ecology of Experience*. Minneapolis: University of Minnesota Press.
- Marder, M. 2013. *Plant-Thinking: A Philosophy of Vegetal Life*. New York: Columbia University Press.
- Massumi, B. 1992. *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari*. Cambridge: The MIT Press.
- Massumi, B. 1997. Deleuze, Guattari, and the Philosophy of Expression. *Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée*, 24(3), 745–782.
- Massumi, B. 2002. *Parables for the Virtual: Movement, Affect, Sensation*. Durham: Duke University Press.
- Massumi, B. 2011. *Semblance and Event: Activist Philosophy and the Occurrent Arts*. Cambridge: The MIT Press.

- Massumi, B. 2014. *What Animals Teach Us about Politics*. Durham: Duke University Press.
- Massumi, B. 2015a. *The Power at the End of the Economy*. Durham: Duke University Press Books.
- Massumi, B. 2015b. *The Politics of Affect*. Cambridge: Polity Press.
- Massumi, B. 2015c. *Ontopower: War, Powers, and the State of Perception*. Durham: Duke University Press.
- Massumi, B. 2015d. The Supernormal Animal. In R. A. Grusin ed. *The Nonhuman Turn*. Minneapolis: University of Minnesota Press.
- Massumi, B. et al. 2009. 'Technical Mentality' Revisited: Brian Massumi on Gilbert Simondon. *Parrhesia*, 7, 36–45.
- Marks, J. 2010. Ethics. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. Edinburgh: Edinburgh University Press, pp. 87–89.
- McCormack, D.P. 2015. Devices for Doing Atmospheric Things. In P. Vannini ed. *Non-Representational Methodologies: Re-Envisioning Research*. New York: Routledge, pp. 89–111.
- Moran, D. 2000. *Introduction to Phenomenology*. New York: Routledge.
- Muckelbauer, J. 2009. *The Future of Invention: Rhetoric, Postmodernism, and the Problem of Change*. Albany: SUNY Press.
- Murphie, A. ed. 2016. *The Go-To How-To Book of Anarchiving: Senselab and the Distributing the Insensible Event*. Montréal: The Senselab.
- 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].
- Naumann, A. 2013. Performative Encounter questionnaire response as part of *Sonic Peripheries #7*, 4 July. Unpublished document.
- Neuhaus, M. n.d. Walks. *Max Neuhaus*. [Online] Available at: <http://www.max-neuhaus.info/soundworks/vectors/walks/LISTEN/> [Accessed 21 May 2018].
- Negri, A. 2003. *Time for Revolution*. New York: Continuum.
- Negroponete, N. 1998. Beyond Digital. *Nicholas Negroponete WIRED Columns*. [Online] Available at: <http://web.media.mit.edu/~nicholas/Wired/WIRED6-12.html> [Accessed: 21 May 2018].
- Nietzsche, F.W. 2003. *Writings from the Late Notebooks*. Bittner, R. ed. Cambridge: Cambridge University Press.

- Nietzsche, F. 2007. On the Uses and Disadvantages of History for Life. In D. Breazeale ed. *Nietzsche: Untimely Meditations*. Cambridge: Cambridge University Press, pp. 57–123.
- Nudds, M. & O’Callaghan, C. eds. 2010. *Sounds and Perception: New Philosophical Essays*. Oxford: Oxford University Press
- Oliveira, P. 2011. Participant report as part of *Sonic Peripheries #5*. Unpublished document.
- O’Sullivan, S. 2001a. The Aesthetics of Affect: Thinking Art beyond Representation. *Angelaki*, 6(3), 125–135.
- O’Sullivan, S. 2001b. Writing on Art (Case Study: The Buddhist Puja). *Parallax*, 7(4), 115–121.
- O’Sullivan, S. 2006. *Art Encounters Deleuze and Guattari: Thought Beyond Representation*. New York: Palgrave Macmillan.
- O’Sullivan, S. 2008. The Production of the New and the Care of the Self. In S. O’Sullivan & S. Zepke eds. *Deleuze, Guattari and The Production of the New*. London: Continuum, pp. 91–103.
- O’Sullivan, S. 2010a. From Aesthetics to the Abstract Machine: Deleuze, Guattari and Contemporary Art Practice. In S. Zepke & S. O’Sullivan eds. *Deleuze and Contemporary Art*. Edinburgh: Edinburgh University Press, pp. 189–107.
- O’Sullivan, S. 2010b. Subjectivity + Art. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. Edinburgh: Edinburgh University Press, pp. 276–278.
- O’Sullivan, S. 2012. *On the Production of Subjectivity: Five Diagrams of the Finite-Infinite Relation*. New York: Palgrave Macmillan.
- O’Sullivan, S. 2014. Art Practice as Fictioning (or, myth-science). *diakron*. [Online] Available at <http://diakron.dk/Issues/Effects/Art-Practice-As-Fictioning-Or-Myth-Science> [Accessed: 27 May 2018].
- O’Sullivan, S. 2016. On the Diagram (and a Practice of Diagrammatics). In K. Schneider et al. eds. *Situational Diagram*. New York: Dominique Lévy.
- Paik, N. J. & Cage, J. 1973. John Cage, a visit to the anechoic chamber. *Global Groove* (excerpt). [Youtube] Available at: <https://youtu.be/jS9ZOIFB-kl> [Accessed: 21 May 2018]
- Palmer, P. 2016. Purcell Palmer in conversation with Petra Klusmeyer at Catwalk. Studio visit, 11 August. Unpublished transcript.
- Parr, A. 2010. Becoming + Performance Art. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. Edinburgh: Edinburgh University Press, pp. 29–31.

- Priest, E. 2013. Felt as Thought (or, Musical Abstraction and the Semblance of Affect). In I. Biddle & M. Thompson eds. *Sound, Music, Affect: Theorizing Sonic Experience*. New York: Bloomsbury Academic, pp. 45–63.
- Pritchett, J. 1996. *The Music of John Cage*. Cambridge: Cambridge University Press.
- Radovic, M. 2012. Interviewed by Petra Klusmeyer as part of *Sonic Peripheries #6*, 11 July. Unpublished transcript.
- Rancière, J. 2011. *The Emancipated Spectator*. London: Verso.
- Rickert, T. 2013. *Ambient Rhetoric: The Attunements of Rhetorical Being*. Pittsburgh: University of Pittsburgh Press.
- Robbert, A. 2012. Stengers on Whitehead: A Short Introduction to the Bifurcation of Nature. [Online PDF] Available at: <http://knowledgeecology.files.wordpress.com/2012/10/thinking-with-whitehead.pdf> [Accessed: 20 May 2018].
- Robinson, K. 2007. Deleuze, Whitehead and the 'Process Point of View' on Perception. Unpublished essay.
- Robinson, K. 2010. Back to Life: Deleuze, Whitehead and Process. *Deleuze Studies*, 4 (1), 120–133.
- Robinson, K. ed. 2009. *Deleuze, Whitehead, Bergson: Rhizomatic Connections*. New York: Palgrave Macmillan.
- Robinson, K., 2014. The Event and the Occasion: Deleuze, Whitehead, and Creativity. In N. Gaskill & A. J. Nocek eds. *The Lure of Whitehead*. Minneapolis: University of Minnesota Press, pp. 207–230.
- Sebestik, M. & Cage, J. 1992. John Cage about Silence, in *Listening*. Documentary, ARTE France Développement. [Youtube] Available at: https://www.youtube.com/watch?v=pcHnL7aS64Y&feature=youtube_gdata [Accessed: 20 May 2018].
- Semetsky, I. 2010. Experience. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. New York: Columbia University Press, pp. 91–93.
- Schafer, R. M. 1977/1994. *The Soundscape: Our Sonic Environment and the Tuning of the World*. Rochester: Destiny Books.
- Shaviri, S. 2009. *Without Criteria: Kant, Whitehead, Deleuze, and Aesthetics*. Cambridge: The MIT Press.
- Shaviri, S. 2011. Transcendental Empiricism in Deleuze and Whitehead. In R. Faber & A. M. Stephenson eds. *Secrets of Becoming: Negotiating Whitehead, Deleuze, and Butler*. New York: Fordham University Press, pp. 82–91.
- Shaviri, S. 2014. *The Universe of Things: On Speculative Realism*. Minneapolis: University of Minnesota Press.

- Sheldon, R. 2016. Matter and Meaning. *Rhizomes: Cultural Studies in Emerging Knowledge*, Issue 30. [Online] Available at: <http://www.rhizomes.net/issue30/sheldon.html> [Accessed: 20 May 2018].
- Schrimshaw, W. 2012. Any Place Whatever: Schizophonic Dislocation and the Sound of Space in General. *Interference*, Issue 2. [Online] Available at: <http://www.interferencejournal.org/any-place-whatever/> [Accessed: 20 May 2018].
- Sick, A. 2011. Performative Encounter questionnaire response as part of Performative Encounter *Sonic Peripheries #5*. Unpublished document.
- Smith, D. & Protevi, J. 2018. Gilles Deleuze. *The Stanford Encyclopedia of Philosophy*. Spring 2018 Edition. E.N. Zalta ed. [Online] Available at: <http://plato.stanford.edu/entries/deleuze/> [Accessed: 20 May 2018].
- Sjöstedt-H, P. 2016. The Philosophy of Organism. *Philosophy Now*, Issue 114. [Online] Available at: https://philosophynow.org/issues/114/The_Philosophy_of_Organism [Accessed: 17 November 2016].
- Stagoll, C. 2010a. Becoming. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. Edinburgh: Edinburgh University Press, pp. 25–27.
- Stagoll, C. 2010b. Concepts. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. Edinburgh: Edinburgh University Press, pp. 53–54.
- Stagoll, C. 2010c. Force. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. Edinburgh: Edinburgh University Press, pp. 110–112.
- Stagoll, C. 2010d. Intuition. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. Edinburgh: Edinburgh University Press, pp. 135–137.
- Stark, T. 2015. Barr, Alfred Hamilton, Jr. *The Metropolitan Museum of Art*. [Online] Available at: <https://www.metmuseum.org/art/libraries-and-research-centers/leonard-lauder-research-center/programs-and-resources/index-of-cubist-art-collectors/barr> [Accessed: 26 May 2018].
- Stern, D. 1985. *The Interpersonal World of the Infant*. New York: Basic Books, pp. 53–61.
- Stern, D. 2010. *Forms of Vitality: Exploring Dynamic Experience in Psychology, Arts, Psychotherapy, and Development*. Oxford: Oxford University Press.
- Sterne, J. 2003. *The Audible Past: Cultural Origins of Sound Reproduction*. Durham: Duke University Press.
- Sterne, J. 2012. *The Sound Studies Reader*. New York: Routledge.
- Stengers, I. 2005. Introductory Notes on an Ecology of Practices. *Cultural Studies Review*, 11(1), 183–196.
- Stengers, I. 2011. *Thinking with Whitehead: A Free and Wild Creation of Concepts*. Cambridge: Harvard University Press.

- Strang, D. 2011a. Artist's Statement. Print and online announcement for *Sonic Peripheries #5*.
- Strang, D. 2011b. Interviewed by Petra Klusmeyer as part of *Sonic Peripheries #5*, 10 July. Unpublished transcript.
- Tate. 2018. Relational Aesthetics – Art Term. Tate. [Online] Available at: <http://www.tate.org.uk/art/art-terms/r/relational-aesthetics> [Accessed: 21 May 2018].
- Taussig, M. 1992. *Mimesis and Alterity: A Particular History of the Senses*. New York: Routledge.
- Thomssen, W. 2012. Performative Encounter questionnaire response as part of *Sonic Peripheries #6*, 28 June. Unpublished document.
- Thomssen, W. 2012. Interviewed by Petra Klusmeyer as part of *Sonic Peripheries #6*, 12 July. Unpublished transcript.
- Thoreau, H.D. 1906. *The Writings Of Henry David Thoreau: Journal 1: 1837-1846*. B. Torrey ed. New York, Houghton Mifflin & Co.
- Toop, D. 1995. *Ocean of Sound: Aether Talk, Ambient Sound and Imaginary Worlds*. London: Serpent's Tail.
- Toop, D. 2010. *Sinister Resonance: The Mediumship of The Listener*. New York: Continuum.
- Toscano, A. 2010. Chaos. In A. Parr ed. *The Deleuze Dictionary Revised Edition*. Edinburgh: Edinburgh University Press, pp. 47–49.
- Tuin, I. van der 2014. On the Mode of Invention of Creative Research: Onto-Epistemology. In E. Barrett & B. Bolt. eds. *Material Inventions: Applying Creative Arts Research*. London: I.B.Tauris, pp. 257–272.
- Walthert, M. 2012. Performative Encounter questionnaire response as part of Performative Encounter *Sonic Peripheries #6*. Unpublished document.
- WikiArt n.d. Bracha L. Ettinger. *WikiArt.org*. [Online] Available at: <https://www.wikiart.org/en/bracha-l-ettinger> [Accessed: 26 May 2018].
- White, E.C. 1987. *Kaironomia: On the Will-to-Invent*. Ithaca: Cornell University Press.
- Whitehead, A.N. 1920. *The Concept of Nature: The Tarner Lectures Delivered in Trinity College, November 1919*. London: Cambridge University Press.
- Whitehead, A.N. 1925/1967. *Science and the Modern World*. New York: The Free Press.
- Whitehead, A.N. 1929. *Function of Reason*. Boston: Beacon Press.
- Whitehead, A.N. 1929/1978. *Process and Reality*. New York: The Free Press.

- Whitehead, A.N. 1933/1967. *Adventures of Ideas*. New York: The Free Press.
- Whitehead, A.N. 1938/1968. *Modes of Thought*. New York: The Free Press.
- Whitehead, A.N. 1947. *Essay in Science and Philosophy*. New York: Philosophical Library.
- Wolfram, F. 2013. Performative Encounter questionnaire response as part of *Sonic Peripheries #7*, 4 July. Unpublished document.
- Zepke, S. 2005. *Art as Abstract Machine: Ontology and Aesthetics in Deleuze and Guattari*. New York: Routledge.
- Zepke, S. & O'Sullivan, S. eds. 2010. *Deleuze and Contemporary Art*. Edinburgh: Edinburgh University Press.

Acknowledgments

First of all, my sincerest thanks go to Prof. dr. Marcel Cobussen and Prof. dr. Henk Borgdorff, both of the Academy of Creative and Performing Arts (ACPA) at Leiden University. I am grateful to Marcel Cobussen for taking on the role of primary supervisor ('promoter') – for appreciating the 'po-ethics' of the work and for his generous and tireless support in seeing the project concluded. I am also very grateful to Henk Borgdorff for his time and more than helpful advice.

Dr. Sher Doruff deserves special acknowledgment of her role as the 'co-promoter' of this research. Not only a long-standing supervisor but also a friend now – the philosopher-friend and friendly intercessor – affording me with incredible insights and the joy for writing. Hers is the gift of a fantastic mind and creative force I look up to.

Additional thanks go to Dr. Rick Dolphijn who accompanied this project for some time. His diligence in reading the material was much-appreciated, and his feedback was without a doubt invaluable. Thanks also to Prof. dr. Karl Kügler for his helpful comments on the manuscript which led to the refinement of some ideas.

Next, I want to make mention of the many friends and colleagues who provided helpful and much-cherished support and encouragement in one way or another. Dr. Thomas Amenda and Ingrid Amenda: to both of you, thanks for many heartfelt consultations. Jukka Boehm: Jukka, thanks for good humor and creative know-how. Markus Walthert: Markus, thanks for 'Bratkartoffel-talks' and generous help.

Thanks also to: Imke Bahr; Astrid Bernek; Martin Brinkmann; Marion Bösen; Samuel Frei; Dr. George B. Hogenson; Prof. Peter von Maydell; Prof. Dr. Dermot Moran; Werner Pfarr; Annemarie Schley; Prof. Dr. Andrea Sick; Regula E. Stewart and Ernie A. Stewart; Dr. Alison Williams.

Special thanks to Michael Hassan for reading the manuscript and help with stylistic fine-tuning in the final stages of the work.

The following institutions supported this project financially or otherwise: Hochschule für Künste Bremen; Künstlerstütte Stuhr-Heiligenrode, Gemeinde Stuhr (Edgar Wöltje); Mühlen-Gemeinschaft Heiligenrode (Rudolf Franke); Künstlerinnenverband Bremen, GEDOK.

Finally, I am most grateful to the artists that made *Sonic Peripheries* possible and to the attendees of the art research events whose participation made this project come alive. Very special thanks go to David Strang, Shawn Decker and Stephen Lacy (aka Academy Records).

Many thanks also to family, friends, and students not listed by name but no less important to me.

Very special mention must be made of Prof. Dr. em. Wilke Thomssen: a dear friend and a mentor to me who gave artful advice and whatever support called for at any given time. Wilke's belief in my work can be felt throughout the present text.

Last but not least, I want to give thanks to my parents Wilma and Jonny Klusmeyer. They stood by me at times when standing by was most needed. More words would be amiss.

Thanks to all of you and to the heavenly powers that helped me navigate this (ad)venture to its completion.