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Sonic peripheries : middling with/in the event

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Propositions

1. Thinking-sound posits potentiality to be at the gist of all matter to come as it comes to matter ('all is event').
2. To listen-in and through the vibrational immanence is a form of thinking: sonic thinking '*par le milieu*.'
3. To engage in sonic thought is to intuit-imagine the eventfulness in art that opens out in the kairotic instant – i.e., middling with and in the event.
4. Middling with/in the event shows the inextricable link between an aesthetic encounter as the catalyst for thinking-sound and the pinning down of sonorous forces into occurrences where the ineffable is felt.
5. Methodology in this research-creation/thesis is the mapping of the experiment and its entanglement with theory – i.e., theory-practice entanglements.
6. The Performative Encounter activity works twofold: create an opening for the audience to participate in research-creation, and serve as a methodological device to apprehend sonic experience and translate the *traces* of experience – effects/affects – into various forms of material expression (aka 'fugacious expression' or also 'derivatives').
7. "Put research into practice, and put practice into research." This call is to invoke a style of research-creation where the ineffable transfigures into diagrams, narratives or other derivatives that speak of sonic occurrence.
8. Writing speculative philosophically on artistic events is to retrieve or create anew sensations that intone a tune – a line of sonic thought – from the encounter with vibrational force – i.e., the thesis is a 'tune' in its own right.
9. Whitehead's maxim "Have a care, here is something that matters" encapsulates the ethico-aesthetics at play in the synthesis of sonic art practices, curation, philosophy, and audience participation. The remix of resources brings about a practical aesthetics where the new and unexpected lies in the re-arrangement of the givens.
10. If in doubt, deploy *Oblique Strategies*: "Repetition is a form of change."