



Universiteit
Leiden
The Netherlands

Mutable audible: an operative ontology of the sound image

Paiuk, G.

Citation

Paiuk, G. (2023, October 11). *Mutable audible: an operative ontology of the sound image*. Retrieved from <https://hdl.handle.net/1887/3643654>

Version: Publisher's Version

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/3643654>

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

References

Ablinger, Peter. "Die Klänge interessieren mich nicht", email interview with Trond Olav Reinholdtsen *Musiktexte* 111 (2006), reprinted in Peter Ablinger, *Now! – Writings 1982, 2021*. Deiningen: MusikTexte, 2022.

Abu Hamdan, Lawrence. "The Sonic Image." Online lecture at the Berkeley Center for New Media on May 4th, 2021, accessed November 29, 2022, https://www.youtube.com/watch?v=mvyQoYWfSvA&ab_channel=BerkeleyCenterforNewMedia).

Abu Hamdan, Lawrence. "The Sonic Image." *Infrasonica – Audible Matter / Wave #4*, <https://infrasonica.org/en/audiblematter/thesonicimage>.

Alberti, Benjamin. "Cut, Pinch and Pierce - Image as Practice among the Early Formative La Candelaria, First Millennium AD, Northwest Argentina." In *Encountering Imagery - Materialities, Perceptions, Relations*, edited by Ing-Marie Back Danielsson, Fredrik Fahlander & Ylva Sjöstrand, 13-28. Stockholm: Stockholm Studies in Archaeology, 2012.

Alloa, Emmanuel. "Prégnances du devenir: Simondon et les images." *Critique* 816 (2015), 356-371.

Belting, Hans. *An Anthropology of Images*. Princeton: Princeton University Press, 2011.

Bayer, Francis. *De Schonberg a Cage: Essai Sur La Notion D'espace Sonore Dans La Musique Contemporaine*. Paris: Editions Klincksieck, 1987.

Bardin, Andrea. *Epistemology and Political Philosophy in Gilbert Simondon: Individuation, Technics, Social Systems*. Dordrecht: Springer, 2015.

Bedos-Rezak, Brigitte Miriam. *When Ego Was Imago: Signs of Identity in the Middle Ages*. Leiden: Brill, 2011.

Beistegui, Miguel de. "Science and ontology: From Merleau-Ponty's 'reduction' to Simondon's 'transduction'." in *Gilbert Simondon: Being and Technology*. Edited by Arne De Boever, Alex Murray, Jon Roffe and Ashley Woodward, 154-175. Edinburgh: Edinburgh University Press, 2012.

Belting, Hans. *An Anthropology of Images – Picture, Medium, Body*. Princeton: Princeton University Press, 2011.

Blesser, Barry and Linda-Ruth Salter. *Spaces Speak, Are You Listening? Experiencing Aural Architecture*. Cambridge, Massachusetts: MIT Press, 2007.

Boehm, Gottfried. "Ce qui se montre: de la différence iconique." In *Penser l'image*, edited by Emmanuel Alloa, 27-47. Dijon: Les Presses du reel, 2010.

Bonnet, François. *The Order of Sounds – A Sonorous Archipelago*. Falmouth: Urbanomic, 2016.

Bradley, Arthur. *Originary Technicity: The Theory of Technology from Marx to Derrida*. New York: Palgrave and MacMillan, 2011.

Bruno, Giuliana. *Atlas of Emotion - Journeys in Art, Architecture, and Film*. New York: Verso, 2002.

Cage, John and Morton Feldman. Radio Happening I of V recorded at WBAI, New York City, 1966 – 1967. Accessed April 3, 2023, <https://archive.org/details/CageFeldmanConversation1>.

Camp, Pannill. "The Stage Struck Out of the World - Theatricality and Husserl's Phenomenology of Theatre, 1905–1918." In *Performance and Phenomenology, Traditions and Transformations*, edited by Maaïke Bleeker, Eirini Nedelkopoulou and Jon Sherman, 20-34. New York: Routledge 2015.

Chowning, John, interviewed by Max Wyman. In *Vancouver Sun*, November 30th, 1971.

Christin, Anne-Marie. *L'Image écrite ou la déraison graphique*. Paris: Flammarion, 2009.

Christin, Anne-Marie. "The First Page." *European Review* 8, No.4 (2000): 457-465.

Chua, Daniel. *Absolute Music and the Construction of Meaning*. Cambridge: Cambridge University Press, 1999.

Copeland, Darren. "Indifference or Ambiguity." *Journal of Electroacoustic Music – Sonic Arts Network*, 19 (1998).

Cox, Christoph. "Beyond Representation and Signification: Toward a Sonic Materialism." *Journal of Visual Culture* 10, no.2 (2011): 145-161.

Crary, Jonathan. "The Camera Obscura and its subject." In *The Visual Culture Reader*, edited by Nicholas Mirzoeff, 245-252. London: Routledge, 1998.

Dean, Jodi. "Faces as Commons. The Secondary Visuality of Communicative Capitalism." Accessed on May 9, 2022 from Open! Platform for Art, Culture & the Public Domain, onlineopen.org/faces-as-commons.

Dolan, Emily I. *The Orchestral Revolution Haydn and the Technologies of Timbre*. Cambridge: Cambridge University Press, 2013.

Dolar, Mladen. *A Voice and Nothing More*. Boston: MIT Press, 2016.

Durham Peters, John. *The Marvelous Clouds - Toward a Philosophy of Elemental Media*. Chicago: University of Chicago Press, 2015.

Eidsheim, Nina Sun. *Sensing Sound: Singing and Listening as Vibrational Practice*. Durham and London: Duke University Press, 2015

Elkins, James. "On Some Limits to Film Theory (Mainly from Science)." In *Cinema and Technology - Cultures, Theories, Practices*. Edited by Bruce Bennett, Marc Furstenau and Adrian Mackenzie, 53-70. London: Palgrave MacMillan, 2008.

Fales, Cornelia. "Short-circuiting perceptual systems: Timbre in ambient and techno music." In *Wired for Sound: Engineering and Technologies in Sonic Cultures*.

Edited by Paul D. Greene and Thomas Porcello, 156-236. Connecticut: Wesleyan University Press, 2005.

Fales, Cornelia. "Listening to timbre during the french enlightenment." *Proceedings of the 2005 conference on interdisciplinary musicology (CIM05)*, edited by Carolin Traube and Serge Lacasse (2005).

Farocki, Harun. "Phantom Images." *Public* 29 (2004): 12-22.

Ferrer, Rafael. "Embodied Cognition Applied to Timbre and Musical Appreciation: Theoretical Foundation." *Proceedings of the First International Conference of Students of Systematic Musicology*, edited by Manuela M. Marin, Meike Knoche and Richard Parncutt (2008).

Findlay-Walsh, Iain. "Virtual Auditory Reality – Inhabiting digital pop music as simulated space." *Sound Effects* 10, no.1 (2021): 72-90.

Fiorio, Giorgia. "The Ontology of Vision. The Invisible, Consciousness of Living Matter." *Frontiers in Psychology* 7, no.89, (2016): 2-8.

Frith, Simon. "Music and Identity." In *Questions of Cultural Identity*, edited by Stuart Hall and Paul Du Gay, 108-127. Los Angeles: Sage Publications, 1996.

Gagliano, Monica. "Breaking the Silence - Green Mudras and the Faculty of Language in Plants." In *The Language of Plants - Science, Philosophy, Literature*. Edited by Monica Gagliano, John C. Ryan and Patricia Vieira, 84-100. Minneapolis: University of Minnesota Press, 2017.

Ganchrow, Raviv. "Earth-Bound Sound: Oscillations of Hearing, Ocean, and Air." *Theory & Event* 24, no.1 (2021): 67-117.

Ganchrow, Raviv. "Hear and There: Notes on the Materiality of Sound." *OASE, Journal for Architecture*, 78 (2009): 70-75.

Giannetti, Claudia. "Post-representation: towards a theory of hyper-representation and underrepresentation: ecologies of the image and the media." In *Image in the post-millennium: mediation, process and critical tension*,

edited by Maria João Baltazar, Tomé Quadros, Jonas Staal and Rita Amaral, 67-93. Eindhoven: Onomatopee, 2021.

Hankins, Thomas and Robert Silverman. *Instruments and the Imagination*. Princeton: Princeton University Press, 2016.

Hansen, Mark B.N. "From Fixed to Fluid - Material-Mental Images Between Neural Synchronization and Computational Mediation." In *Releasing the Image - from literature to new media*, edited by Jacques Khalip and Robert Mitchell, 83-111. Stanford University Press, 2011.

Higgins, Hanna B., Lawrence Abu Hamdan, and W.J.T. Mitchell, "Tracing the Sonic Image." Interview by Zachary Cahill, *Portable Gray 2*, 1 (2019).

Hoel, Aud Sissel Aurora. "Images as Active Powers for Reality. A Simondonian Approach to Medical Imaging." In *Dynamis of the Image: Moving Images in a Global World*. Edited by Emmanuel Alloa and Chiara Cappelletto, 287-310. Berlin: De Gruyter, 2020.

Hoelzl, Ingrid and Rémi Marie. "From Softimage to Postimage." *Leonardo* 50, no. 1 (2017): 72-73.

Hoelzl, Ingrid. "The Postimage." In *Posthuman Glossary*, edited by Rosi Braidotti and Maria Hlavajova, 361-362. London, Bloomsbury, 2018.

Kahn, Douglas. "Audio Art in the Deaf Century." In *Sound by Artists*, edited by Dan Lander and Micah Lexier, 301-328. Toronto: Art Metropole, 1990.

Kahn, Douglas. "Cage and Phonography." A lecture at Wesleyan Symposium (1988), accessed on January 23rd, 2023, <https://www.vasulka.org/archive/Artists3/Kahn,Douglas/CagePhotography.pdf>

Kahn, Douglas. "Introduction. Histories of Sound Once Removed." In *Wireless Imagination: Sound, Radio and the Avant-Garde*, edited by Douglas Kahn and Gregory Whitehead, 1-29. Cambridge, MA: MIT Press, 1992.

Kane, Brian. *Sound Unseen: Acousmatic Sound in Theory and Practice*. Oxford and New York: Oxford University Press, 2014.

Kane, Brian. "Musicophobia, or Sound Art and the Demands of Art Theory." *nonsite.org*, 8 (2013). Accessed on November 3, 2022, <https://nonsite.org/musicophobia-or-sound-art-and-the-demands-of-art-theory/>.

Kim, Suk-Jun. "Imaginal Listening: a quaternary framework for listening to electroacoustic music and phenomena of sound-images." *Organised Sound* 15, no.1 (2010): 43–53.

Kelly, Caleb. "Thoughts on the Representation of Sound." Accessed on 12th May 2017 <https://wolfnotes.org/2017/05/04/caleb-kelly-thoughts-on-the-representation-of-sound/>.

Kim-Cohen, Seth. *In the blink of an ear. Toward a Non-Cochlear sonic art*. New York: Continuum Publishing, 2009.

Kittler, Friedrich. *Gramophone, Film, Typewriter*. Stanford: Stanford University Press, 1997.

Kittler, Friedrich. *The Truth of the Technological World - Essays on the Genealogy of Presence*. Stanford, California: Stanford University Press, 2014.

Kursell, Julia and Armin Schäfer. "Spaces Beyond Tonality II: John Cage, Imaginary Landscape I." In *OASE Journal of Architecture*, 78 (2009): 96–99.

Latour, Bruno. *Facing Gaia*. Cambridge: Polity Press, 2017.

Lebreton, Marie-Aimée. "Qu'est-ce qu'une image sonore?" *Images Re-vues* 5 (2016). Accessed January 2017, <http://imagesrevues.revues.org/3418>.

Lindberg, Susanna. "Being with Technique–Technique as being-with: The technological communities of Gilbert Simondon." *Continental Philosophy Review* 52 (2019): 299–310.

Loughridge, Deirdre. *Technologies of the Invisible: Optical Instruments and Musical Romanticism*. PhD Dissertation, University of Pennsylvania, 2011.

Loughridge, Deirdre. "Magnified vision, Mediated listening and the 'point of audition' of early romanticism." *Eighteenth-Century Music* 10, no.2 (2013): 179-211.

Lucier, Alvin. *Reflections: Interviews, Scores, Writings*. Köln: Edition MusikTexte, 1995.

Mackenzie, Adrian. *Transductions – Bodies and Machines at Speed*. New York: Continuum, 2002.

Marks, Laura. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. Durham: Duke university Press, 2000.

Meyer, Jürgen. *Acoustics and the Performance of Music*. Berlin: Springer Verlag, 2009.

Mersch, Dieter. "The Image and The Gaze: On the Logic of Iconic Structures." Personal Website. Accessed June 12th, 2020, <http://dieter-mersch.de/Texte/PDF-s/>.

Mondzain, Marie-José. "What does seeing an image mean?" *Journal of Visual Culture* 9, no.3 (2010): 307-315.

Morgan, Daniel. *Late Godard and the Possibilities of Cinema*. Berkeley: University of California Press, 2012.

Mills, Simon. *Gilbert Simondon: Information, Technology and Media*. London: Rowman and Littlefield, 2016.

Mitchell, William J.T. *Iconology, Image, Text*. Chicago: University of Chicago Press, 1987.

Nancy, Jean-Luc. *The Ground of the Image*. New York: Fordham University Press, 2005.

Nancy, Jean Luc. "The Image: Mimesis and Methexis." In *Nancy and Visual Culture*, edited by Carrie Giunta and Adrienne Janus, 73-92. Cambridge University Press 2017.

Ochoa Gautier, Ana Maria. *Aurality: Listening and Knowledge in Nineteenth Century Colombia*. Durham: Duke University Press, 2014.

Ochoa Gautier, Ana Maria. "Sound Studies and Auditory Neuroscience." Lecture given as part of "Sound Studies and Auditory Neuroscience: New Perspectives on Listening," May 1st, 2017 in Columbia University. Accessed on August 4th, 2020, <https://www.youtube.com/watch?v=S8hqNob6awA>.

Osborne, Peter. *The Postconceptual Condition: Critical Essays*. Brooklyn: Verso, 2018.

Paglen, Trevor. "Invisible Images (Your Pictures Are Looking at You)." *The New Inquiry*, published December 8, 2016, <https://thenewinquiry.com/invisible-images-your-pictures-are-looking-at-you/>.

Paik, Nam Jun. *TV Buddha*, Closed-circuit video installation with wooden sculpture, monitor and video camera. Dimensions variable. (1974) Accessed on May 1st, 2023, <https://explore.namjunepaik.sg/artwork-archival-highlights/tv-buddha/>.

Paiuk, Gabriel "Thinking Sound through the Notion of the Time-Image. Deleuze's Cinema Studies as a Model for Problematizing Sound in Artistic Practice." In *The Dark Precursor: Deleuze and Artistic Research*, edited by Paulo de Assis and Paolo Giudici, 152-158. Leuven University Press, 2017.

Paiuk, Gabriel. "Tactility, Traces and Codes: Reassessing timbre in electronic media." *Organised Sound* 18, no.13 (2013): 306-313.

Peraica, Ana. "The Horrors of Postdigital Photography." *Fotograf* 41 (2022): 61-65.

Purgar, Krešimir. "What is not an image (anymore)? Iconic Difference, Immersion and Iconic Simultaneity in the Age of Screens." *Phainomena* 24/92-93 (2015): 145-170.

Quinn, Douglas. *Antarctica*. Miramar 09006-23113-2 (1998).

Renaud, Alain, "Nouvelle Images, Nouvelle Culture: vers un 'imaginaire numérique'." *Cahiers Internationaux de Sociologie*, 82 (1987): 125-135.

Roberts, Ben. "Cinema as Mnemotechnics." *Angelaki* 11, no.1 (2006): 55-63.

Rossi, Luis Sebastian. "El modo de existencia de las imágenes a la luz de Simondon." *Reflexiones Marginales* 48 (2018). Accessed June 15th 2021, <https://revista.reflexionesmarginales.com/el-modo-de-existencia-de-las-imagenes-a-la-luz-de-simondon/>.

Rubinstein, Daniel and Andy Fisher. "Introduction: On the Verge of Photography." In *On the Verge of Photography - Imaging Beyond Representation*, edited by Daniel Rubinstein, Johnny Golding and Andy Fisher, 7-13. Birmingham: ARTicle Press, 2013.

Sahlins, Marshall. *The Western Illusion of Human Nature*. Chicago: Prickly Paradigm Press, 2008. Chicago: Prickly Paradigm Press, 2008. Quoted in Ana Maria Ochoa Gautier, *Aurality: Listening and Knowledge in Nineteenth Century Colombia*. Duke University Press, 2014.

Schaeffer, Pierre. *Traité des objets musicaux*. Paris: Éditions du Seuil, 1966.

Schaeffer, Pierre. *In Search of a Concrete Music*, translated by Christine North and John Dack. Berkeley: University of California Press, 2012.

Siegert, Bernhard. "Doors: On the Materiality of the Symbolic." *Grey Room* 47 (2012): 6-23.

Siegert, Bernhard. "Cultural Techniques: Or the End of the Intellectual Postwar Era in German Media Theory." *Theory, Culture & Society* 30, no.6 (2013): 48-65.

Silverman, Kaja. *The Miracle of Analogy or The History of Photography - vol. 1*. Stanford University Press, 2015

Simondon, Gilbert. *Imagination and Invention*. Translated by Joe Hughes and Christophe Wall-Romana. Minneapolis: University of Minnesota Press, 2022.

Simondon, Gilbert. *Individuation in Light of Notions of Form and Information*. Translated by Taylor Adkins. Minneapolis: University of Minnesota Press, 2020.

Simondon, Gilbert. *Communication et Information*. Chatou: Editions de la Transparence, 2010.

Smalley, Dennis. "Space-form and the acousmatic image." *Organised Sound* 12, no.1 (2007), 35–58.

Staffords, Barbara Maria. *Body Criticism: Imaging the Unseen in Enlightenment Art and Medicine*. Cambridge, Mass: MIT Press, 1991. Quoted in Loughridge, Deirdre. *Technologies of the Invisible: Optical Instruments and Musical Romanticism*. PhD Dissertation, University of Pennsylvania, 2011.

Steenhuisen, Paul. "Interview with Helmut Lachenmann, Toronto 2003." *Contemporary Music Review* 23, no.4 (2004): 9-14.

Steyerl, Hito. "Too Much World: Is the Internet Dead?." *e-flux Journal* 49 (2013), <https://www.e-flux.com/journal/49/60004/too-much-world-is-the-internet-dead/>.

Sterne, Jonathan. "Media or Instruments? Yes." *OFFSCREEN* 11, Nos. 8-9 (2007). Accessed in May 16, 2023, https://offscreen.com/view/sterne_instruments.

Sterne, Jonathan. *The Audible Past*. Durham: Duke University Press, 2003.

Stiegler, Bernard. "Anamnesis and Hypomnēsis: The Memories of Desire." In *Technicity*, edited by Arthur Bradley and Louis Armand, 15-41. Prague: Charles University Press, 2007.

Sugimoto, Hiroshi. Personal Webpage. Accessed March 13th, 2023, <https://www.sugimotohiroshi.com/new-page-54>.

Toscano, Alberto. *The Theatre of Production. Philosophy and Individuation between Kant and Deleuze*. New York: Palgrave Macmillan, 2006.

Tsao, Ming. "Helmut Lachenmann's 'sound-types'." *Perspectives of New Music* 52, no.1 (2014): 217-238.

Villegas Velez, Daniel. "The Matter of Timbre: Listening, Genealogy, Sound." In *The Oxford Handbook of Timbre* edited by Emily Dolan and Alexander Rehding, 22-51. Oxford University Press, 2018.

Weber, Samuel. *Theatricality as Medium*. New York: Fordham University Press, 2004.

Wentz, Jed. "An Annotated livret of Lully's Roland as a Source for Seventeenth-Century Declamation." *Cambridge Opera Journal* 25, no. 1 (2013): 1-36.

Wittek, Helmut. "Perceptual differences between wavefield synthesis and stereophony." Doctoral dissertation, University of Surrey (2007). Accessed June 15th, 2020.

<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.395.573&rep=rep1&type=pdf>

Wittgenstein, Ludwig. *Philosophical Investigations*. Oxford: Blackwell Publishing, 1953.