How to DO(O) Things with Sounds:
A Performative (Re)User Manual

By

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Thesis submitted in partial fulfilment of the requirements for the Degree
of Doctor of Philosophy (PhD)

CRiSAP

London College of Communication

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May 2018

Research Components

The following components make up my practice-led research submission.[1]

1. Thesis.

   The written thesis, the hard copy of which is printed on a variety of papers (white, green and tracing paper). This includes appendices containing photographic and facsimile documentation of practice.

2. Chapter Zer0: A User Manual.

   The accompanying pamphlet, the hard copy of which is printed on A5 green paper. This document engages the concept of performative-writing, and as such it is submitted as a practice/theory hybrid.

3. www.howtodothingswithsounds.com

   A purpose-built website containing video and audio works that have been produced as the practice element of this research project. This includes web pages that correspond with the main practice case studies as laid out in this thesis. That being; the First, Second and Third Deeds and an Appendices page containing some of the material that is detailed in the Deedography.

   The website also contains a hidden page containing further audio-visual material related to the research practice (although not directly referenced in the thesis). This is designed to be hard to find in order to extend a playful performance/performative device across all aspects of the submitted materials.

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[1] I use the term *practice-led* in defining my mode of research, as opposed to the more usual term, *practice-based.* Although this may seem a minor detail, it is worth pointing out that this is not merely a matter of semantics. Practice-led outcomes are generated by and for research, they are first and foremost concerned with the operational significance for that practice. The practice outcomes are part of an *action research* primarily undertaken as a means of generating and disseminating new understanding(s) of sonic agency. They make use of embodied knowledge sharing and experimental pedagogies, as opposed to creating (sound art) artefacts.

iv

Abstract

Contemporary theorising within the field of sound art practice emphasises the pursuit and function of listening as a central tenet in forming understanding and content. This research goes some way to re-balance this bias by shifting the weight of significance from listening to sounding and its practices. In its vernacular understanding, listening is commonly attributed to the human subject, whereas the potential to sound is shared by both the animate and the inanimate. It is with this in mind that I posit a doing of sound, whether anthropomorphically generated or not, as being crucial in thinking *in*, *through* and *with* sound.

In this thesis, I examine a performative materialism of the sonic. I advance the concept of a shared ontology between the sonic and the performative via an original application of what has been called the *Performative Turn* in art and the humanities, to sound art practice and its related theory. This research contributes a unique merger of concepts that are often considered to be in opposition. In combining theories that stress the primacy of objects with those that foreground agency, I am suggesting procedures for relational and generative sonic pedagogies that differ from currently accepted practices. Moreover, this adaptation moves the relational within these concepts to centre stage, creating a thinking that is disposed toward deed and emergence rather than thingness

I expound a Deed-Oriented Ontology (DOO) of the sonic through a conceptual re-purposing of recent trends in philosophy, such as object-oriented ontology (OOO), speculative realism and new materialism. This is predominantly achieved by using outcomes that employ variations upon the theme of performance presentation and lecture-event.

The structure of this thesis is such that it makes use of performative-writing practices and materiality (be that of text or sound or performance) as possessing modes of transformation, organisation and knowledge dissemination. Central to this thesis is the idea that sound art is capable of generating its own kind of thinking which is only accessible through practice-led procedures or *doing-thinking*.

Keywords: Performativity, Sonic-Deed, Performative-Writing, Sonic Pedagogy, Object-Oriented Ontology, Performance Philosophy, Material-Discursive Practice.

A Deed-Oriented Ontology of Sonic Practice
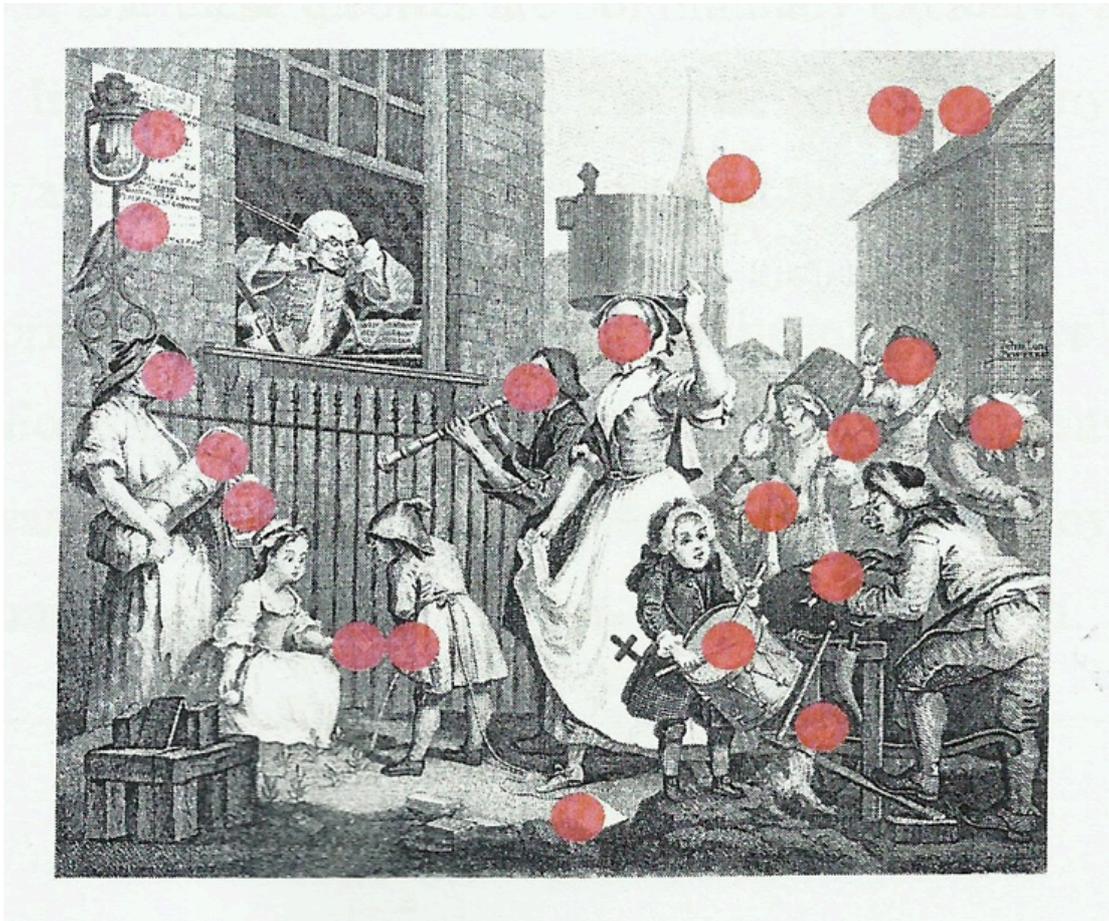
Figure 1. The Enraged Musician. William Hogarth, 1741; Kevin Logan, 2014/17.[2]

[T]he doer' is invented as an afterthought, – the doing is everything […] the common people double a deed […] they make a doing-a-deed out of it: they posit the same event, first as cause and then as its effect.

(Nietzsche. 1887/2006. p.67)

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[2] This combination of digitally manipulated image and quote is a reworking of a physical collage by myself (A3 photocopy and 20 x 8mm red circular adhesive labels, 2014). I use this détournement as an opening gambit in positioning sounding as a sonic-deed.

Acknowledgements

Thesis Schematic

Figure 2. Structure of thesis components.

Table of Contents

Appendices **309**

List of Illustrations

Deedography

This section is a list of works and outputs, or *Deeds,* undertaken as part of this practice-led research project. Much of this work is of a multi-modal, cross-disciplinary nature that combines and merges idioms such as moving-image, performance, audio production and pedagogy, within the rubric of sound art. For convenience, I have used abbreviations to denote the most commonly used descriptions applicable to these outcomes. What I consider to be the most significant of these works are either discussed within the body of this text or detailed within the appendices.

- Additionally, a list of my published texts appears in *Appendix 1.*

Key to Abbreviations:

(www) This indicates that related media can be found online at:
www.howtodothingswithsounds.com

(P)   Denotes a performance
(Pp)   Denotes a performa(c)tive-presentation/lecture-event. See *Glossary* for the definition of the term performa(c)tive.
(Cs)   Denotes a contribution to a conference/symposium.
(pW)   Denotes a performance workshop.
(Pv)   Denotes a screening of a video/performative-video.
(Vp)   Denotes a performance incorporating moving-image.
(Ao)   Denotes an audio only work.
(Pw)   Denotes a significant use of performative-writing.
(nL)   Denotes an event-specific performa(c)tive-presentation with no live presence.
(I)   Denotes an installation work.

*(Te) Denotes work undertaken with the *thickear* collective. These are included in this timeline as they are of significance to my research concerns. However, as collaborative endeavours, they should not be considered as components of the PhD research project.

2017

Re-Them Redux: The Repetition of Others & The Othering of Repetition
Different Rhythms. VIII International FKL- Symposium on Aspects of the Soundscape
At: II Ghetto Centro d'Arte e Cultura. Cagliari, Sardinia. 27-30 to September.
(Pp), (Vp), (Cs) / (*Appendix 19*).

How to (Re) Do(o) Things with Sounds: Post-human, Post-production, Post-truth (Redux) & **The Sounding of Plastic and Paper: Instances of a Deed-Oriented Ontology of the Sonic.**
Seismograf Audio Paper Special Issue
At: Seismograf Online Journal. Current.
(Pv) & (Ao) / (www).

How to (Re) Do(o) Things with Sounds/Manifestos: Interrogating the Notion of the Audio Paper.
CRiSAP Panel and Presentations
At: MusicHack Space. Somerset House. London. 3 July.
(Pp), (Pw), (Vp), (Pv) / (*Appendix 16* & www).

Crowdsourcing an Original Contribution to Knowledge. Or: How to (Re)Do(o) Things with (Un)Sound Non-Philosophy.
Beyond Application? Immanent Encounters Between Philosophy & the Arts
At: University of Surrey. 27 January.
(Pp), (Cs), (Pv), (Vp), (Pw) / (*Appendix 9* & www).

2016

How to (Re) Do(o) Things with Sounds: Post-human, Post-production, Post-truth.
Sonorities Symposium 2016
At: Queen's University Belfast. 26 November.
(Pp), (Cs), (Pv) / (www).

Play It by Ear.
The Royal Central School of Speech and Drama
At: MA & MFA Performance Practice as Research. Autumn Term
(Pp), (pW), (Pv), (Vp).

Listening Across Disciplines.
Specially invited participant at the second network event
At: Southampton University. 15-16 September.

Randomly Porous Moments (rpm's).
The Listening Booth
At: Online listening gallery of contemporary sound art. Ongoing.
(Ao) / (www).

Dirty Ear Forum.
With: Barby Asante, Brandon LaBelle, David Mollin, Hannah Rickards and Salomé Voegelin.
At: Peer Gallery. London. 5-7 July.
(Pw) / (*Appendix 20* & www).

Crowdsourcing an Original Contribution to Knowledge: Or, How to Do Things with (Un)Sound Non-Philosophy.
Antiuniversity Now
At: Open School East. London. 12 June.
(Pp), (Pw), (Vp), (Pv) / (*Appendix 8* & www).

How to Do(o) Things with Sounds: Or, Is It the Sounding of Sound Matter that Matters?
Sound Art Matters
At: Aarhus University. Denmark. 1-4 June.
(Pp), (Vp), (Cs) / (*Appendix 15* & www).

Non-Solitary Doing: Performative and Collaborative Practices.
Visiting sound practitioner lecture
At: London College of Communication. UAL.18 May.
(Pp), (Vp), (Pv).

Snap-Stick, (Slapstick), Crack and Rustle: Locating the Sonic-Signifier.
Audiblevisions
At: Goldsmiths, University of London. 11-12 May.
(Pp), (Vp), (Pv), (Pw) / (*Appendix 7*).

Sound-ing of Text {and the} Text-ing of Sound.
Writing: International conference on artistic research
At: Royal Conservatoire & Academy of Art. The Hague. 28-29 April.
(P), (Cs) / (*Appendix 11* & www).

2015

To Have & To Have Not.
trans-ideology: nostalgia
At: Museum of Contemporary Art. Taipei. Taiwan.
9 November-20 December.
(Pv).

The Re_etitive _losive as _erformative Device.
Glitch: The Politics and Poetics of Failure, Error, Disorder and Noise
At: Canterbury Christ Church University. 14 December.
(Pp), (Cs), (Vp), (Pw).

Snap-Stick, (Slapstick), Crack and Rustle: Locating the Sonic-Signifier.

Sound/Image Colloquium

At: Greenwich University. London. 7-8 November.

(Pp), (Vp), (Pv), (Pw) / (*Appendix 7* & www).

Doing Sounding Exchanging Thinking: The Auditory Experience of the Social.

thickear event (symposium)

At: Foundation B.a.d Rotterdam. NL. 31 October.

(P), (Pp), (Cs), (Pw), (Pv), (Vp), (Ao), (Pw), (I), ***(Te)**

Play It by Ear.

The Royal Central School of Speech and Drama

At: MA & MFA Performance Practice as Research. Autumn Term

(Pp), (pW), (Pv), (Vp).

How to Do Things with Listening, Hearing and Reading.

Art Language Location Festival

At: Anglia Ruskin University. Cambridge. 17 October.

(Pp), (Vp), (Pw).

thickear Records Store.

thickear event

At: Arebyte Gallery. London. 28 August-25 September.

(P), (Pv), (Vp), (Pw), (I), ***(Te).**

DJ Pedagog (Redux).

Resonance and Recapitulation

At: ISSTA. Limerick. Ireland. 12-13 August.

(P), (Ao) / (*Appendix 18*).

thickear Records Store (Pilot).

thickear event, #Transacting: A Market of Values

At: Chelsea College of Arts. UAL. London. 11 July.

(P), (Pw), (I), ***(Te).**

The Repetitive 'P' Word as Research Methodology. Or: How to (Re)Do Things with Sounds, Doing Theory Through Performative Practice
Contemporary Arts Research Unit Conference
At: Oxford Brookes University. Oxford. 7 June.
(Pp), (Cs), (Pw) / (*Appendix 19*).

Snap-Stick, (Slapstick), Crack and Rustle: Locating the Sonic-Signifier.
In This Neck of the woods: Sensingsite Research Event
At: Central Saint Martins. UAL. London. 4 June.
(Pp), (Vp), (Pv), (Pw) / (*Appendix 6* & www).

Collected Video Works.
Performance. Movement. Sound
At: Gallery202. Online Exhibition. June.
(Pv) / (www).

De Zwaan. – Includes a variety of edits.

    Sound and the Urban Environment
    At: Onca Centre for Arts and Ecology. Brighton. 29 May-3 June. (Ao).

    Sound/Place Exhibition
    At: St James Hatcham Gallery. Goldsmiths. London. May 5-13. (Ao).

    Radiocona:zimafm
    At: FM 88.8mhz & Stream. Ljubljana. Slovenia. 15-19 February. (Ao).

Seamless. – Includes a variety of re-cuts.

Filmideo-10th Annual Film and Video Screenings

At: Index Art Center. Newark. New Jersey. USA. 25 April. (Pv).

N_Seme Electronic Music Event and Forum Conference

At: Bowling Green State University. Ohio. USA. 6-7 March. (Pv), (Cs).

The Sleeper Society

At: Four Bars. Cardiff. 2 January. (Pv).

Repetitive Reading and Rustling (Redux).

sonorities festival of contemporary music

Queen's University Belfast. 25 April.

(Cs), (Pw), (Pp) / (*Appendix 14*).

Doing Listening Hearing Reading

Points of Listening (# 14)

At: London College of Communication. UAL. 16 April.

(Pw), (Pp), (pW) / (*Appendix 10*).

Re-Telling 'I & I Event' (Redux).

Capturing the "real" – in response to the 'subject'

At: Peterborough City Gallery. 7 February.

(P), (Vp).

2013-2014 (Abridged)

De Zwaan.

Sound, Urbanism and Sense of Place

At: Viseu. Portugal. 18–20 July 2014.

(Ao), (Cs).

Fat lip.
thickear event
At: Yard Theatre. Hackney Wick. London. June 2014.
(P), (Pp), (Pw), ***(Te).**

How to do things with sound studies: Or, on the use of the '_' word in my research. [And, the _o_ filter as a com_ositional device].
Transcribing Site
At: Parasol unit. London. 19 May 2014.
(Pp), (Vp), (Pv), (Pw) / (*Appendix 5*).

Repetitive Reading and Rustling.
Offering Rites 3: Beyond The Object
At: Central Saint Martins. London. 12 April. 2014.
(P), (Pw) / (*Appendix 3*).

Consumptive Beats #2.
NOISE and whispers (Group show)
At: GV Art Gallery. London. 8 November - 14 December. 2013.
(I)

Rip It Up and Start Again.
Are You Listening?
At: Galleria Spazioersetti. Udine. Italy. 25 May. 2013.
(Ao)

Flip-beep, Flop-beep.
Go Deep or Go Home (Group show curated by The Hut Project)
At: ASC Gallery, London. 17 Nov – 21 Dec 2012.
(Ao), (I), (Pv).

Seamless – Includes a variety of re-cuts.

November 2014

At: *PNEM Sound Art Festival*. Uden, The Netherlands. (Pv).

October 2014

At: *NordiCHI2014* (8th Nordic Conference on Human-Computer Interaction), Gothenburg, Sweden. (Pv), (Cs).

October 2013

At: *SIMULTAN FESTIVAL #9* | 'Popular Unknown**'.** Timisoara, Romania. (Pv).

September 2013

At: *MOOZAK Festival.* Fluc & Wanne. Vienna, Austria. (Pv).

July 2013

At: *Video Art Festival Miden*. Kalamata, Greece.

(Programmed as part of, *It Needs Some Silence To Make Sound*). (Pv).

January 2013

At: *Chartier Gallery*. Derby, *Connecticut. USA.* (Pv).

Glossary of Terms

This thesis makes use of specific terminology, some of which is commonplace within sound art practice, although my usage might be of a more singular nature. Other terms are adopted from distinct fields of discourse and/or related disciplines. Still, other terms are neologisms or portmanteau words which I have devised to reference a complex theory or conglomeration of ideas. For ease of use, some of these may more frequently occur as an initialism or acronym.

This application of a particular language is noteworthy as it is reflective of a principle which is at the very core of this research, that being performativity, and its origins in ordinary language philosophy and speech act theory.[3] In positing an idiosyncratic understanding of sound art practice, it is necessary that this thesis purposefully builds on a performative and actual vocabulary.[4]

1. *Deed-Oriented Pedagogy*

   As a pedagogy, it naturally refers to the methods and practice of dissemination. *Deed-Oriented Pedagogy* is a knowledge-generating and sharing which is both about sound, and with sound. It combines sonic pedagogy with processes of interrogation found in object-based learning techniques. Foregrounding inclusivity and participation over top-down methodologies, it embraces less established procedures such as failure, speculation, collapse, contingency, humour, displacement, détournement and pastiche.

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[3] *Performativity* is used in reference to the work of language philosopher J. L. Austin, as the capacity of speech to consummate an action. However, it should be noted that this has become a much contested and re-purposed term. The problematic conflation of the meaning of *performativity* and that of *performance* is embraced and unpicked throughout this thesis.

[4] I use idiosyncratic purposefully here, and elsewhere, encouraged by Holger Schulze's keynote presentation, Idiosyncrasy as Method: Reflections on the Epistemic Continuum, (originally presented at the conference, Fluid States, Fluid Sounds at Sneglen, Kastrup Søbad on 18 June 2015). In which Schulze speaks of a preference for idiosyncratic research methods:

> In performing you take new and different, exploratory and analytical, disruptive or harmonizing actions. You provoke new situated events; you generate dissent and consent, ruptures and new experiences, new conclusions and new, unfounded claims.
>
> (Schulze. 2015. Online)

2. *Sonic-Deed*

The word *deed* is most often used in this thesis in the context of the original positing of a *Deed-Oriented Ontology* (DOO) of sonic practice, a concept of that is gradually revealed over the course of the research document. *Deed* has a genealogy that alludes to combinations of action and intent. For example, I use *sonic-deed* as opposed to sonic or sound-event, where I wish to differentiate from a mere perceptual phenomenon. As such, the *deed* proffers a merger of performance, somatic understanding, performativity, and resolve. It is not categorical, but a becoming or emergence which is contingent and therefore disposed to re-iterative methodologies.

3. *Obstinate-Object*

I have extracted the idea of *obstinate* from the work of Martin Heidegger, in particular, his tool analysis and the state of *unusability* (or, *unreadiness-to-hand*). I coin the term *obstinate-object* in examining a specific aspect of my practice, whereby, I purposely employ the performative agency of non-human actants to both obstruct and elucidate.[5] More regarding this term is found in *Chapter 3.2*, and details of the use of objects in this respect can be found in *Appendix 17: Obstinate-Object Occurrences,* and in the *Exegesis of Illustrations* found in the accompanying *Chapter Zer0* pamphlet.

4. *Other-Than-Human*

This is a phrase which appears predominantly in *Chapter 5.* I use it as a way of engaging with both posthuman theory and the *non-human turn*, whilst simultaneously avoiding some of the pitfalls therein.

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[5] Agency should be understood as the ability to produce actions, of creating an effect, event or series of events. Agency is a much-used concept which has become influential over a swathe of contemporary disciplines. A well-known example of this would be that of the work of anthropologist Alfred Gill (1998), who considers agency in art to be epitomized in the network of social relations in which artworks are embedded. In this respect, agency is about motivated responses, inferences or interpretations (also, see *Footnote 8*).

5. *Performa(c)tive-Presentation*[6]

   This term refers to what I consider being my most significant mode of practice, that being the performance works that are comparable to lecture-events. Hence, the *performa(c)tive-presentation* combines performance, action (an undertaking with purpose), performativity, and sonic pedagogy, into public scenarios. These outcomes both embody this dichotomy, whilst synthesising original practice outcomes, and as such necessitate a novel nomenclature.

   I do not entirely replace the use of lecture-event (or performance-lecture) with that of performa(c)tive-presentation, as they are not wholly identical. I consider the latter to be a version of the former yet differing in that it manifests the specific type of sonic agency that I posit through this research.

6. *Sonic-Thinking*

   I am not the first to use the term *sonic thinking* to define a process that, to use a pre-existing definition, "tr[ies] to understand how existing ontological narratives eventually turn out to be inappropriate for an adequate investigation of sonic experience" (Herzogenrath. 2017. p.15). However, I introduce this hyphenated variant in order to separate it somewhat from its former use and underscore my particular application of it as a procedure for a *thinking-doing* that is situated in praxis.

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[6] I have experimented with a number of typographic quirks in order to make this neologism *perform*. Such as the use of an uppercase 'C', a bold '**c**,' a 'k', and even something approximating a backwards 'ɔ'. On finding that a typed *open bracket-c-close bracket* instantly transforms into a copyright symbol, this seemed to be a most apt solution in that the keyboard combination exhibits a disobedient and obstinate performativity as it attempts to impose its own will on the page.

Research Aims and Objectives

The aim of this research project is twofold. Firstly, to challenge current methods of the making and apprehension of sound art practice. The alternative methods I propose are best described as non-representational, "an umbrella term for diverse work that seeks to better cope with our self-evidently more-than-human, more-than-textual, multisensual worlds" (Lorimer. 2005. p.83).

This thesis takes place against the backdrop of a current debacle between what has been termed the ontological turn in sound studies (Kane, 2015), and an analysis of sonic practices that is more socio-politically motivated. However, I do not limit myself to either of these camps, but travel between them. This is fundamental to my original positioning of sound art and its thinking by shifting the focus away from what I consider to be listening-centric theories, to what I refer to as s*ounding* practices.[7] I contribute to a sound art theory that moves away from musical paradigms and visual art theory and leans heavily on performance theory, agential practices[8] and a performative research paradigm. A performativity of the sonic is essential to these suggestions for How to DO(O) Things with Sounds.

Secondly, what I refer to as a Performative (Re)User Manual, is an original contribution to sound art experimental pedagogy. I wish to augment and expand what is generally considered to be best practice for the dissemination of sound art theory. The arguments that I make in this thesis are reliant on an engagement with material-discursive knowledge production. This sonic pedagogy is realised by means of a hybrid of practical outcome with pedagogic

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[7] I use of the term *sounding* to indicate an expanded sound event or occurrence, and to differentiate from thinking that advances listening as the dominant mode of sonic apprehension. Paradoxically, *sounding* need not produce an aural phenomenon, as it refers more to an agential and proactive engagement with the sonic.

[8] My notion of the agential, in particular where I refer to sonic agency, is more aligned with the concept of agential realism as put forward by feminist theorist Karen Barad. Whereby, agency is not something that is *had*, but is focused on relationships of all kinds; both human and *non-human* (Barad, 2003). Throughout this thesis, I specifically equate agency with this inseparability of discourse, materiality and performance. (Note: I choose to hyphenate the term non-human. This decision should be understood in the context of the forthcoming analysis of François Laruelle's *Non-Philosophy*).

intent, developed through a reflexive and dynamic combination of practice and theory. A mode of sound art specific performance-lecture-event which I refer to as performa(c)tive-presentation practices.

The main objective in reaching the above goals is to develop a body of innovative works that investigate how performance might combine with object-oriented philosophies in generating new methodologies for sonic-thinking. By selecting from current trends in materialist and realist philosophies, such as speculative realism and object-oriented ontology, and setting these off against theories of performativity I will synthesise an original framework for developing sound art theory, I call this framework a Deed-Oriented Ontology (DOO) of sonic practice, the acronym, of course, refers to the action of performing in the present tense.

I also reconsider the position of writing in academic research and art practice by looking at performative-writing techniques and making them more pertinent to sonically related outcomes. Throughout the research project the register between performing, writing, and theorising, is in a constant state of appraisal. The relationship between these *parts* is informed by speculation and contingency and should be understood to create its own discursive attributes.

Through an evaluation of contemporary sound art practices and the theory that informs them, I will contribute to the field by advancing a course of action that foregrounds re-iterative, performative and event-based procedures, over and above those that emphasise product, outcome and artefact. In positing an emergent epistemic model, that is sound art specific, I hope to create a methodology that is then available to be used and further developed by others.

Thesis Introduction

Background

0.1.1: Performa(c)tive Art

In order to give a complete picture of what brings me to this practice-led research, I would like to furnish the reader with a very brief summing up of my career as it relates to the contents of this thesis.

The first encounters with sound within my practice took place during my Fine Art degree course at Liverpool John Moores University, 1990-93. This was predominantly in sculpture/installation scenarios, using off-the-shelf and reclaimed low-fi technology. One significant occurrence as a first-year student, was the acquisition of a domestic second-hand reel to reel 4 track tape recorder, a Grundig if I remember correctly (as it was the first of many that I later sourced from junk and charity shops throughout the city).

This limiting technology, along with cassette tape decks, allowed me to experiment with rudimentary sound works. What at the time I would have called *sound collages*, or *soundscapes*, taking inspiration from post-punk and industrial musics. I was also greatly influenced by such avant-garde practitioners as William S. Burroughs, with his tape-loop and cut-up techniques, and Fluxus and the earlier Dada and Futurist experimentation with sound. One of the outcomes of this was a very short-lived sound performance group comprising myself and two other JMU Fine Art students (Mark Burke and Lyn Cooke) under the moniker of N.B.C.C (Normal Bias Compact Cassette, as this recording media featured heavily in the practice). I then returned to Manchester where I continued a cross-disciplinary practice and also began to freelance as a scenic artist/prop-maker for theatre and television. Although the significance of being a jobbing scenic artist on and off for a decade or so might seem to have little connection to this current research project, there are reasons why I mention it here. The many hours spent on theatre and TV sets in empty auditoria, amidst fake façades and mocked-up artefacts, all pregnant with implication and waiting to be activated, gave me a very particular apprehension of performance. It is in this respect that I began to consider art installation practice, not in the expanded sculptural way that I had

previously done, but as sites of anticipation; thus, I started to think of the possibility of objects and things as performers. The significance of this will become more apparent in the following chapters when I start to scrutinise the consequence of object-oriented philosophies and new materialist thinking to this research.

Around this time, I also became newly acquainted with digital media. In the autumn of 1995, I completed a short multimedia training programme at WFA (Workers Film Association) Media and Cultural Centre. This then led me to return to Liverpool JMU to undertake a postgraduate degree in Multimedia Arts,1997-99. A notable feature of this emerging technology being the possibilities of interactivity. Again, at first glance digital interactivity may seem to have little in common with my present practice. However, there is an element of an agential aesthetics and *thing performativity* that is inculcated, at least in theory. This can be seen to have re-emerged in this current research in a very different guise. Notably, in the concerns with materialist and realist philosophies and how these translate through relational pedagogies.

Subsequently, with these new skills and the relative affordability of domestic computing, I began to work more in sound and moving-image and returned to sound art/electroacoustic performance. I also completed a number of audio and audio-visual commissions and screened works internationally. In addition to this, I began to work in sound design for a number of short films. Through the success of one of these short films I was fortunate enough be funded by The UK Film Council and The British Council to attend the 2004 Berlinale Talent Campus, Berlin, participating in a six-day International filmmaking campus as part of the Berlin Film Festival, where I was fortunate enough to encounter Larry Sider and Walter Murch, two leading figures in the world of sound design.

In the process of film sound design, one is forced to regard sound as a character or characters with narrative(s).[9] As such this prompted me to think of sound

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[9] Throughout this thesis, I occasionally append a bracket 's' in order to pluralise. To explain this, I would draw the reader's attention to the fact that both New Materialism and Non-representational Theory are often referred to in the plural. Speaking of the latter, Paul Simpson states that, "[i]t is not, in fact, a singular theory. Rather, [it] marks a disposition based upon a range of styles of thinking that value practice and the processual. It is more easily understood in the plural" (Online. 2015). It is in this respect that I use this device to add an extra dimension to particular words. It Indicates, in context, a propensity to work with/through a diversity of methods.

as performing, as an actant (rather than an actor), and as such we come back to material agency and sonic performance/performativity.

This leads me to my second postgraduate degree, the AHRC funded MA Sound Arts at London College of Communication, UAL, in 2011. It was at this time that I was again driven to performance art practices for the first time since my Fine Art BA experimentation. It should be noted that I differentiate between performance art practice and electroacoustic sound performances. The latter tend to be situated within the paradigms of musical practices, the former is located more within contemporary visual art theory (this is not to imply that they are mutually exclusive).

It was during this MA Sound Arts that I met and co-founded the artist's collective *thickear*, along with fellow members Geoff Howse, Jack James and Tadeo Sendon. Although, much of the works that *thickear* do as a collective may embody concepts that I explore within this research, for reasons of academic integrity none of the *thickear* practice is included here.

I say driven to performance works, as this was not my choice of discipline, but rather a particular research interest led it. It is in this respect that now as then, I consider myself to have been coerced into performative works by research, rather than by the dictates or appeal of a particular genre or idiomatic practice. By defining my practice as *Performa(c)tive Art* rather than Performance Art, I identify this as a solution and situate this research in a unique position to generate original outcomes that explore this dynamic. This specific vantage point affords an observation of sound art practice that is essential to my significant contribution to knowledge.

Composition: Conceptual and Practical

0.2.1: Performativity Produces a Series of Effects (Intended or Not)

Performance is about acting/embodying in the moment and implies a certain kind of choice within that. In this respect, it is different to performativity. Performativity is ongoing and produces certain effects which may not be intentional.

These two simple statements are the structure around which this research is undertaken, it is with these distinctions in mind that I have constructed this thesis in a manner that foregrounds a writing practice that seeks to *do* rather than merely expound.

In order to maintain the discursive dynamic created through the application of theories of performance and performativity to sound art/*expanded sonic practice*, this thesis will continually exploit the relationship between these two terms.[10] The art historian and theorist Amelia Jones in her essay, *To Perform; Performativity; Performance…And the Politics of the Material Trace* (2014) goes some way to identify the dynamic between performativity and its derivations when she states that:

> Performativity, […] might be an exquisite instrument through which to unseat both the idealising tendencies of some performance studies and the metaphysical belief structures built into institutions and discourses of the visual arts. Performativity has a specific history as a concept and as a *strategy*.
>
> (Jones. 2014. p.62. My emphasis)

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[10] I use Seth Kim-Cohen's phrase *expanded sonic practice* to augment the term sound art practice, as I believe this to include both performance and the performative:

> An expanded sonic practice would include the spectator […] It would necessarily include consideration of the relationships to and between process and product, the space of production versus the space of reception, the time of making relative to the time of beholding […] the conventions of the site of encounter, the context of performance and audition, the mode of presentation, amplification, recording, reproduction.
>
> (Kim-Cohen. 2009. p.107)

It is as such a strategy (or rather, I prefer *tactic*) that the structure of this thesis has been conceived to both reflect and embody the research.[11]

0.2.2: Text Act Theory

This subtitle is a pastiche of a term *speech act theory*. I discuss the developments that this has made in later sections of this thesis, particularly in non-linguistic fields, so I will not pursue it further here. However, the difficulty of making theory *do-something-off-the-page* is perhaps the very quiddity of the practice-led research.

There is an interweaving, a meta-performative deferral or game-play that has become fundamental within this investigation, which is somewhat difficult to express solely through a formally academic text. The contingent manoeuvring which manifests itself in practice has been both a direct and concomitant result of this engagement with concepts of performing, or doing, critical practice. This has motivated the experimental use of *less stable* structural forms within this thesis, such as the user manual/User Manual of *Chapter Zer0*, and the performative-writing that I both do and write about.

In this context *less stable* is an acknowledgement of more problematic compositional styles. These are styles or modes of writing that strive to actively do or perform something, they circumvent mere description. This side-stepping is not an uncommon critical device, it is a distancing, alienating effect, a Verfremdungseffekt to take a term from the Performing Arts (whereby, the audience are constantly made aware of their relationship to the performance).[12]

In this writing-up, text is also a very particular *doing* of writing and language, not so much in and of itself; but as employed as procedures in the analysis of sonic

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[11] I should be noted that throughout this thesis I make a concerted effort to substitute the word *strategy* for that of *tactic*, in particular when speaking about my own practice and research methodology. This is in keeping with the writing of Michel de Certeau, who in *The Practice of Everyday Life* (1980/2011) distinguishes between two types of practice: strategies and tactics. He links strategies with institutions and structures of power, which he calls *the producers*, tactics, on the other hand, are linked with an individual's adaptation to their environment, they are defensive, opportunistic, and mutable. As such, I consider tactical procedures to be more suitable to this research, which is systematically based on speculative and contingent frameworks.

[12] The Verfremdungseffekt is a well-known Brechtian technique. Examples of its application include explanatory captions or illustrations projected on a screen, actors stepping out of character to lecture, summarize, or sing songs, and stage designs that expose the lights and ropes of the theatre apparatus.

practices. These procedures negotiate modes of performative-writing as both the act of mediation and the thing that is mediated.

0.2.3: Chapter Zer0

The most prominent *design feature* of this writing-up is the positioning of *Chapter Zer0* as a foil to the thesis proper, it acts more as a piece of practice than as an addendum. Exists as a separate A5 document appended to the body of the thesis, it is up to the discretion of the reader when they choose to engage with this pamphlet. The reader might study it before or after the *full-size* thesis; or, even simultaneously skipping between the two. *Chapter Zer0* might be described as operating as a performative mise en abyme, a *thesis-within-a-thesis*, as it scrutinises the *how-to* document within the *How-To* document.

Traditionally the pamphlet is a booklet or leaflet containing information or arguments about a single subject often of a political nature (see *Chapter 1.6*). In this respect *Chapter Zer0's* assessment of *How-to* texts might be comparable to a score or script as it necessitates an undertaking of sorts. These *How-to* texts have developed into a leitmotif within the research, as a significant proportion of the working procedures use variations of *How to Do Things with Sound,* as form, content and context. The series of titles around this theme have been applied to both research methodology and practice outputs; for critical analytical texts and practice journals, performance presentations, and even as the URL for websites.[13]

Chapter Zer0 is printed on a light green coloured paper. This is to differentiate from the body of the thesis, as a piece of practice that is linked thematically with the *Deeds* located in the thesis proper (the *Deeds* being of the same colour).

The choice of colour has been made in reference to a previous work. I have conceived and performed a number of lecture-events that employ reading text printed on varied coloured sheets of paper, in particular, an ongoing performance entitled, *Snap-stick, (Slapstick), Crack and Rustle: locating the sonic-signifier*. Initially taking place in 2015, this work is the subject of the *First Deed*. As part of this work, I use a

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[13] See *Footnote 40* for further details regarding this URL use.

number of colours that pertained to a wooded environment, dark green, light green, raw umber, yellow ochre, raw sienna.

I must also admit that the comparability with the UK governmental Green Paper, a proposal that is published in order to provoke discussion, is perhaps a performative double entendre. To appropriate a term from the art historian Gavin Butt, there is a certain camp sincerity in this union between the political and the artistic/academic (Butt. 2013). In fact, a camp sincerity might be seen to exemplify much of the methodology of relocation and repositioning that I employ in my research.[14]

0.2.4: Footnotes

Another less extreme specificity in the construction of this thesis is the extensive and exaggerated use of footnotes to expand on various elements within the main body of the text. I make overt use of this convention not merely for its more common application, that being a way of adding supplementary information whilst avoiding a break or interruption in narrative flow. But, additionally as a form of ludicrous para-text, as a device to add new elements in order to re-frame, and thereby alter the reception or interpretation of the text it is bound to. This is another exploration of the possibilities of performative or non-standard writing procedures.

Additional meanderings or marginalia are also used as a device that might subvert or provoke. In their essay, *The Footnote, in Theory* (2016), Anne H. Stevens and Jay Williams remark that:

[I]n the footnote the individual author purposefully loses his or her writerly voice to become part of this professional collective […] The footnote, then, can be distinguished not only spatially but aurally as well.

(Ibid. pp.211-212)

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[14] For further discussion regarding sincerity and seriousness in the context of critical theory, see *Footnote 97, p. 179*.

In my usage, I would suggest that the writerly voice might actually become amplified in the footnote, speaking louder, and perhaps more coarsely, than in the body of the text. The footnote performs and articulates a material agency.

0.2.5: Repetition & Re-iteration

The use of repeated motifs and re-iteration as a research methodology is something that will be explored at various points throughout this thesis. Not only are repetitive tactics embraced by the practice outcomes, but they also feature as theoretical content to be resolved within this thesis. Re-iteration is used as an operational course of action in the writing-up of this research. Whereby, details may re-appear in a number of sections where appropriate, used as a form as well as a content. The most pronounced example of this being details pertaining to J. L. Austin's performativity, these re-occur in both the body of the thesis and in the *Chapter Zer0.*

This regurgitation and re-stating as obvious parallels with performance practice and sonic metaphors, re-staging, re-citing, looping, and so on. To make use of a Deleuzian adage in accounting for this course of action I would concur that, "[t]he theatre of repetition is opposed to the theatre of representation" (Deleuze.1994 p.10). This anticipates the discussion of non-representational theory/theories that is to follow.[15]

0.2.6: Integration of Practice Outcomes & Others Practice(s)

I believe that the most important obstacle to new thinking within sound discourse comes from a propensity for insularity. It is for this reason that this research will focus on theoretical frameworks that are external to much of sound studies. In applying these frameworks to the practice outcomes, I keep instances of work by other artists to what I consider to be the minimum necessary to advance my hypothesis.

The practice that makes up the research project is cross-disciplinary in that it engages a number of medias, including audio works for online headphone audition; audio works for stereo and multi-speaker diffusion; single screen video works for both

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[15] See, *Footnote 9* to explain the use of *theory/theories* in this context.

gallery and cinema projection; multi-screen video works for mobile-device gallery display; live performance works; and technologically mediated performance works. However, the significant development in this practice is an experimental melding of all the aforementioned in event-based outcomes.

This multi-modal performa(c)tive-presentation that has developed through research, has now become established as an oeuvre. I remind the reader that the term performa(c)tive indicates the specific amalgamation of performativity with the performed in a predominantly pedagogic scenario. This *infra-disciplinary* discipline has come about out of a necessity to resolve problems and find solutions. It is this body of works that this thesis will focus on.[16]

The practical outcomes that I include in this thesis are done so under the heading of sequentially numbered *Deeds*. This bestows on them the joint status, through double entendre, of both undertakings and also of documents or reports that have illocutionary potential as a *perlocution*ary outcome (see, *Footnote 22*).

These deeds are not just examples of a practice filtered and refined through theoretical contexts, or the positing of critical concerns augmented through enterprise. Although they are both those things, they are primarily intended as problematic case studies, undertaken in order to examine ways in which a certain condition in and of sound art practice can be further understood using contemporary notions of performativity.

Whilst I employ ideas of performance and performativity, this is not done without also using these practices to actually call into question the notion of performativity itself. The speculative and conditional works/*Deeds* that I choose to use as examples of practice strive to enact novel theory-world relations and in doing so the works that I cite and re-cite force a methodological soundness (quite literally). I have selected three performance case studies, inserting them between chapters where I feel they are most appropriate.

A bespoke website has been created as a repository for video works, audio and photographic documentation that result from these practice outcomes, this is found at

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[16] In explaining this term Rosi Braidotti describes it best when she says, "[t]his proliferation of infra-disciplinary discourses is both a threat and an opportunity in that it calls out for methodological innovations and theoretical creativity" (Braidotti. 2016. p16). A further discussion of why I use the term infra-disciplinary can also be found in the forthcoming *Chapter 2b.2*.

- www.howtodothingswithsounds.com. The works that I include in this thesis as are as follows:

First Deed One:

Snap-Stick, (Slapstick), Crack and Rustle: Locating the Sonic-Signifier.
(Performed 2015 (x2) & 2016)

This is my primary case study, being an in-depth record of the provenance, planning and operation of this particular work. In which I give a detailed account of this performa(c)tive-presentation, followed by an evaluation outlining the theoretical context that situates it.

Second Deed:

Crowdsourcing an Original Contribution to Knowledge, or: How to (Re)Do(o) Things with (un)Sound Non-Philosophy.
(Performed 2016 & 2017)

Third Deed:

How to (Re) Do(o) Things with Sounds: Post-Human, Post-Production, Post-Truth.
(Performed 2016 (x2) & 2017)

To conceptually connect these practice case studies with the performing *Chapter Zer0* pamphlet, I have printed the *Deeds* on the same light green coloured paper.

In continuing this attentiveness to the materiality of this thesis (and its relationship to material-discursive practices) I have also inserted title pages for each of the three *Deeds* printed on A4 sheets of 90gsm tracing paper. I have used tracing paper as a *prop*, as a *performer* to instigate audience participation, and as a pedagogic device throughout this research (examples of which are discussed in a number of chapters and *Deeds* sections). I would stress that the tracing paper is used for its sonic qualities, therefore, I invite the reader to take the opportunity to sonify these title pages, crunching, crumpling, scrumpling and otherwise sounding them as much or as little as they wish.

In addition to these research outcomes I also incorporate a number of other examples of practice in the main body of the critical debate that follows. Where

examples of practice make use of secondary tropes or more general devices, for example, devices that I have used over multiple outcomes, their inclusion might be for more anecdotal purposes.

Chapter Outlines

Below is a precis of each of the following chapters. The structure of this thesis is akin to a montage of themed material, each chapter referring to, and *performing* with the others. This allows for their interrelationship with the *Deeds*, or practice case studies, that punctuate them. In this respect, the chapters do not aspire to a fully linear development but rather a more dynamic inter-weaving that progresses towards the conclusion.

0.3.1: Chapter 1: Events

If performativity is the grounding concept, the floor on which the theories that I posit throughout this thesis are positioned, then the *event* might be thought of as the subfloor. In many ways, the evental (Badiou, 2013b) nature of the sonic is a precursor to its performativity. The performative, as we shall see, is an event of sorts, but somehow augmented, an event.2, an event XL, or an event +; in other words, it is an event with added agential dimensions. Be those dimensions social, political, aesthetic, or some other.

This chapter begins by briefly identifying some basic definitions of what an event *is*, it then goes on to apply this to sound specific thinking. By highlighting theories of auditory perception that consider sound to be event-like, this chapter situates the material that is to follow. Here a position from which to discern the sonic-event, or more importantly, the sonic-deed is established.

0.3.2: Chapter 2 (x2): Establishing Dual Performatives

This is an introduction to the concept of performativity, with its origins in linguistics and ordinary language philosophy. Building on the *event* of the previous chapter, this chapter details my initial engagement with the performative through the combination of theoretical investigation and performance practices. Performativity is a complex and multifaceted element within this research project, for this reason, the subject continues onwards with the divergent devices of *2a* and *2b* that serve to critically augment the topic.

The two parallel investigations that this chapter triggers should be considered to occur simultaneously. This parallelisation is in itself a performative gesture aligned with the discursive practices examined in and through the body of this research. To use, rather appropriately, an audio signal analogy – I would compare these *Chapters 2a and 2b* to different channels of a stereo signal. In this respect, neither is implied as dominant. It is unavoidable, and desirable, that at certain points the subject matters of both the chapter streams that follow should flow together and cross-contaminate.

There is an element of ponderous recapitulation in these chapters, this is not designed to frustrate the reader, although it may, but is intended to fully reflect my own engagement with the grammar of performativity. I consider this to be somewhat akin to a *self-study*, where repetition and retention are the keys to *learning*. This mode of systematic regurgitation is reflective of a *digging through* the performative in order to find my own version of it.[17]

0.3.3: Chapter 2a: Doing Performatives

Within this research project, the theoretical and the practical applications of performativity cannot be considered separately, but rather exist interdependently. However, for the sake of simplicity, this chapter should be regarded as being predominantly concerned with the theory of the performative, even when this is a *doing* of theory. This examination of the application of performativity to sound art thinking begins by discussing how as a critical trope it has been developed by such theorists as Jacques Derrida and Judith Butler and applied to *other-than-linguistic* fields of study.

The focus of this chapter is on performance and performativity as a research methodology. It is to this end that I conclude with a consideration of the emergent field of Performance Philosophy. The overarching aim of the investigation here is to establish what might be termed a generative *thinking-sonic-doing*.

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[17] I would compare this to the rather anachronistic self-study language courses offered by such as Linguaphone, the trade name of a language-teaching system based on the use of sound recordings in conjunction with textbooks (Linguaphone also refers to a set of equipment used for this). I use this analogy not just for its link with user manuals and instructional documents, but also as it corresponds with the use of spoken word records/recordings in a number of performances. An example of which can be found in the *Second Deed,* and also *in Appendix 18.*

0.3.4: Chapter 2b: Performing On and Off the Page

To complement and counterbalance *Chapter 2a*, *2b* is predominantly interested in how the concept of performativity has manifested itself through practice outcomes. Firstly, this is done through an investigation of what has become known as performative-writing practices. This is both in the form of original performance works, in the writing that situates and expands on these works, and also in the compositional aesthetic that I have employed in the structure of this thesis.

Secondly, this performativity is discussed in the context of the performance works, cross-disciplinary presentations, and lecture-events, all of which comprise an original contribution to sound art pedagogy. In comparison with the previous chapter, I sum up this section with the supporting perspective which I term, *doing-sonic-thinking*. By asking *how* sound art theory can be both generated and disseminated differently this chapter suggests further applications of discursive practices. It introduces arguments for specific pedagogies which are re-considered in *Chapter 3.*

0.3.5: Chapter 3: Object-Oriented Sounding

Whereas, the combined objective of *Chapters 2(x2), 2a* and *2b* is to establish and augment an original application of the concept of performativity to sound art practices. The aim of this chapter is to introduce the other principle cluster of theories that Deed-Oriented Ontology takes from. These theories are representative of an emerging preoccupation with material agency which defines much contemporary thinking. Here I reconsider of human subjectivity with an examination of new materialism(s). I use this chapter to construct a foundation for the experimental and innovative pairing of object-oriented philosophies with the previously examined notions of performativity.

This chapter begins by detailing the provenance of speculative realism (SR) and object-oriented ontology (OOO), including the contestations and knottiness therein. The playful use of acronyms/initailisms as section titles within this chapter is indicative of the implementation of these ideas as a discursive provocation. In this respect, this chapter both narrates and performs object-oriented thinking. It continues with a consideration of new and emergent contributions to OOO, and to some of the creative and experimental ways that other disciplinary fields have used to reclaimed

it. This includes a critical appraisal of the apparent use of OOO by two contemporary sound artists. It is in this chapter that a consideration of the sonic-event as an object, in the OOO sense, is fully formed.

0.3.6: Chapter 4: Objects Write/Other (Than) Humans Perform

The previous chapters have followed the course of *theory* → ***practice***, by interrogating certain critical theories and fields of philosophy and following their trajectory through my research to its practice outcomes.

With this chapter, I swap direction to that of *practice* → ***theory***. I do this by taking three outcomes other than my own and looking at their specific application of materialist and object-oriented thinking and evaluating how this then acts to furnish my own use of OOO thinking.

I start by using an example of how a curatorial practising might transmute to an OOO thinking. From there I resume a consideration of performative-writing via an examination of what has been termed object-oriented writing (OOW).[18] I end with a brief look at how a sound artist, in this case Steven R. Hammer, frames his work within the current condition of object-oriented philosophy.

This chapter is less concerned with reviewing the works or practices, but rather with the practitioners thinking, justification, conceptualisation and general demeanour towards OOO and outcomes.

0.3.7: Chapter 5: Post-Human Performance of Performativity

This chapter focuses on the difficulties that are produced through a merging of performativity and object-oriented thinking. I identify these difficulties as three messy

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[18] Although OOW has a fairly limited appearance in *Chapters 3* and *4*, the term marks an important amalgamation of two key concerns within this thesis. Firstly, the importance of *performative-writing* as form and content. And secondly, thinking that falls within the realm of recent theories collectively known as object-oriented philosophies (OOP), such as object-oriented ontology (OOO) and speculative realism (SR). OOW is an idiosyncratic term indicating a writing procedure that embraces the use of devices intended to make the text itself active and even unstable.

or troubled areas of activity, what I call *First Troubling*, *Second Troubling* and *Tertiary Troubling,* and look at how they come together.

The unorthodoxy of this conglomeration is further considered through an examination of posthuman theory, and of how it informs the outcomes I call performa(c)tive-presentations. In discussing the performing of a *non-human performative performativity* of the sonic I lay the ground for the final practice case study, or as it exists within my specific nomenclature, the *Third Deed*, and for the thesis conclusion that follows it.

Critical Context

0.4.1: No-Listening Manifestos: Or, Are You Sitting Comfortably? Then I'll Begin[19]

The following sections function to shift from thesis introduction to a preparatory outline of the arguments that I make in the chapters that follow. I do this by narrating the critical context that motivates and informs the research. This setting-up and successive unfolding of content should be understood as an expression of the re-iterative methodology which I employ throughout this thesis.

Are you sitting comfortably? Then I'll begin, is now such a ubiquitous phrase that it has forever become associated with the initiation of a storytelling, a listening session. It brings to mind an attentive audience, a listening community, a populace of little listeners, who are primed for impartation.[20]

However innocuous it may seem, it has always struck me to have a slightly menacing import, an authoritarian tone. It has an underlying intention, especially when delivered with the received pronunciation of the Beeb's socially stratifying agenda.[21] It

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[19] Although the idea of a manifesto is a little anachronistic and implies dogma. I use the title *No-Listening Manifestos* with an element of tongue-in-cheek(ness). It is a direct and obvious reference to Yvonne Rainer's *No Manifesto* of 1965. Here, I employ it in the spirit it was intended, more as a tactic of demystification than a manifesto proper. Rainer's *No Manifesto* reads:

> No to spectacle. No to virtuosity. No to transformations and magic and make-believe. No to the glamour and transcendency of the star image. No to the heroic. No to the anti-heroic. No to trash imagery. No to involvement of performer or spectator. No to style. No to camp. No to seduction of spectator by the wiles of the performer. No to eccentricity. No to moving or being moved.
>
> (Rainer. p.16. 1965/1999)

Further information regarding Rainer's *No Manifesto*, can be found in *Footnote 9* of the accompanying Chapter Zer0.

[20] Originally, this was the opening phrase in the BBC (British Broadcasting Corporation) radio show Listen with Mother. It was a 15-minute programme for children which consisted of stories, songs and nursery rhymes, and ran between 1950 and 1982. It can be found in the catchphrase category of The Oxford Dictionary of Quotations, which informs us that the expression was "sometimes, 'Then we'll begin'" (Knowles. 1999. p.195).

[21] Beeb is a widely used nickname of the BBC (also, *Auntie Beeb*, or *Auntie*).

is a trick question, a cross-examination, a good-cop, bad-cop in one persona. Whether, anachronistically delivered by the disembodied voice of a radio show, or in person, the inquirer does not really care about our posture or comfort? What the question really *does*, is let us know that we are not to fidget, not to mess around or distract others, we are not to shuffle our chairs or disrupt the furniture, or otherwise make a sound; and, most definitely we are not to talk. We are to sit and listen. Although usually benignly conveyed, the subtext is one of control. The listener should be seen and not heard. Such overbearingness naturally engenders acts of undermining.

I use this rather anecdotal example to open this section entitled *No-Listening Manifestos*, in the hope that I might set the right tone. This title has a playful double meaning that I am sure is not lost on the reader. Is it a *no* to declarations related to listening practices? Or, does it refer to pronouncements about something I am calling *no-listening*? I am of course aware that establishing the theme of my practice-led research thesis with such a negative proposition is a risky gesture. Even more so, when in actual fact I do not really propose a stance that negates listening – but rather, use the title as a perlocutionary (text) act. It is a devil's advocate imbued with performative intent which is designed to clearly plot a course.[22]

I use this combination of light-hearted observation and emphatic statement of opposition, to a serious, if not slightly more reasoned end, and that is to posit an understanding of sound art practices that are aligned more to *sounding* than to listening. Sounding has the ability to recondition listening in positive and provocative ways. As a case in point; can we think of a more apt disruption to the question/statement: *Are you sitting comfortably? Then I'll begin*, than that of La Monte Young's notorious composition, *Poem for Chairs, Tables, Benches, Etc. (Or Other Sound Sources)*? Which is a performance scored for chairs, tables, benches or anything else that can be dragged across a floor by an unruly individual or group of people, (it can take various forms and durations which are determined by the use of

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[22] The concept of the perlocutionary act is fundamental to speech act theory and J.L. Austin's concept of performative language. A perlocutionary act is speech act that has a function such as; warning, convincing, persuading, inspiring, scaring, or otherwise affecting the listener (Austin, 1975). In Austin's framework, *locution* is what was said, *illocution* is what was meant, and *perlocution* is what happened as a result.

random numbers). The performance exhibits a certain hooliganism that is antithetical to the polite prompting of a gathering to listen.[23]

0.4.2: Listen to Me! Shut Up and Listen! You're Just Not Listening!

In the recent short history (some may say) of sound art theory, sound studies and the general application of what might be called a sonic sensibility across disciplines, listening has become a prominent tool within the arsenal of critical thinking. It has actively driven both theory and practices that not only think of listening as an aural activity but also as a social and political one. There is, after all, an annual World Listening Day (July 18th). However, there is as yet no sounding equivalent. What might be considered to be events that celebrate sounding, such as concerts, festivals and so on, are really a sounding of the few for a listening of the many. Political demonstrations and rallies might be one of the few examples of sounding events, and as such this sounding is in many ways a transgressive act of sonic trespass.

This research rejects any theorisation, or pedagogical examination, of sound art that is not borne out of real-world sounding procedures of some kind. As such, I might be at odds with a great deal of the most notable and important theoretical works within the field of sound art(s). Many of which have taken listening to be the most significant consequence of the sonic. So much so, that a large number of them have located listening as their primary subject matter.[24] Here are some such titles:

Third Ear: On ==Listening== to the World (Joachim-Ernst, 1988).
Deep ==Listening==: A Composer's Sound Practice (Oliveros, 2005).
==Listening== (Nancy, 2007).
==Listening== through the Noise: The Aesthetics of Experimental Electronic Music (Demers, 2010).

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[23] La Monte Young's performance was originally realised at a noontime chamber music concert at the University of California, Berkley in 1960. (Mille, 2011).

[24] There are of course exceptions to this leaning towards listening that the language employed in sound art propagates. One departure from this (at least the titles verbing might suggest so), would be the exhibition *Soundings: A Contemporary Score.* This was held at The Museum of Modern Art, New York, between August 10 and November 3, 2013. However, nowhere in the catalogue (of the same name) which accompanied the show is any real distinction made between sounding and listening practices, in fact, the two are often conflated.

Listening to Noise and Silence: Towards A Philosophy of Sound Art (Voegelin, 2010).

Sinister Resonance: The Mediumship of the Listener (Toop, 2011).

On Listening (Carlyle & Lane, 2013).

Ubiquitous Listening: Affect, Attention, and Distributed Subjectivity (Anahid, 2013).

The Listening Reader (Belinfante & Kohlmaier, 2016)

Sonic Intimacy: Voice, Species, Technics (or, How To Listen to the World) (Pettman, 2017).

I believe that the perceiver-centric climate exemplified by the above list concentrates on the phenomena of sound reception, rather than its production. Where sound production is underscored, it is often to focus on it as a consumable, to be used up and then replaced for further listening. This research, however, focuses on the sonic-event, the sounding itself, and more importantly on a proactive-sounding. This I believe shifts the attention from the subjective-self to the sound making.

There is often the assumption of an ethical and/or political predisposition to listening (perceiving sound) as opposed to sounding (generating sound). To listen is often associated with the passive. Listening is frequently associated with empathy, openness and a non-dogmatic knowledge sharing. This is evident in soundwalk events (which itself has become a genre of works), and other collaborative practices such as Deep Listening, a now franchised activity pioneered by the composer Pauline Oliveros. However, subject-oriented thinking of this kind is challenged by object-oriented philosophies and such theories as new materialism, which I will take stock of in due course.

Sounding in many respects might be thought of as overbearing, emphatic and boorish. These two extremes are certainly advanced by the vernacular usage of these terms. Listening is to lend an ear, to proffer understanding, whereas, to sound is often to make a din, disrupt, do noise. It is antagonistic. To sound-off is to spout, to harangue, to subjugate or not allow somebody to get a word in edgeways.

It would be simple then to consider these two qualities to be at either end of a spectrum of a sonic undertaking. But, of course, they are not. Arguably, it is impossible to do one without the other. Sounding can be a group affirmation, and as such, it can often be partaken of benevolence, rather than to browbeat. Choirs, jamming sessions,

praying, applause, chants and cheers, and so on; these need not be belligerent sonic manifestations.

What I propose is not that the musical and political histories of sounding are ignored, but rather the focus of sounding be redirected towards the material agency of sound itself. Whereby, the human sound(er/ee) rather than being paramount, is considered as one of the many entities in the sonic equation. In the forthcoming chapters, I shall draw attention where appropriate to the inclusion of collaborative and shared sounding practices, in both my own work and that of my peers and predecessors.

With some similarities to the La Monte Young piece mentioned above, the work *Hit Parade* (2007-ongoing) by artist Christof Migone is an example of this complexity. This performance has been presented at numerous cities worldwide, in which participants (approximately 15-40):

[L]ie face down on the street where they occupy a sidewalk and proceed to pound the pavement with the microphone one thousand times. The sound of each person's actions is amplified. Each person has their own amplifier. Each performer chooses their own rhythm and intensity. Each person follows a simple score.

(Migone. 2017. Online)

This work is an example of a relational sounding practice, in which individuals who may not be previously accustomed to performing, perform in what is more often than not a public space. There is, as with the La Monte Young piece, no musical or technical virtuosity. The participant(s) are given agency, whilst simultaneously objectified as sound(ing)boards or speechless abat-voix. Prostrate, adopting a subservient demeanour, whilst doing a wayward and wilful violence as they hammer out a sounding from a microphone-object.[25]

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[25] Abat-voix, also known as a tester or sounding board, is a structure placed above and sometimes also behind a pulpit or other speaking platform which helps to project the sound of the speaker. From the French word for the same thing abattre, 'to beat down' and voix, 'voice'. A soundboard is a thin sheet of wood over which the strings of a piano or similar instrument are positioned to increase the sound produced.

It is clear then that listening is not necessarily acquiescent, it need not be from a position of compliant subjection. It can also be an active agent, even hostile. There are the more obvious unfavourable aspects of listening, for example, eavesdropping, surveillance, wiretapping. Also, the practice of soundwalks is open to the abuse of top-down pedagogy which is very much dependent on the temperament of the individual *leading* the event. Due to ubiquitous technologies, the subjective, cultural, and social articulations of listening, which are linked to modes of power and authority, have become more readily available for evaluation in recent years. Here I refer to, for example, the practice of field recording which is a technique for collecting sounds.

Historically field recording has been a contextless working practice for Foley artists and ethnomusicologists, and as such it has tended to avoid being subjected to critical discourse. However, more recently this aspect of listening has come under the examination of more discriminating ears. Recording (and therefore listening) practices are now recognised as happening in ideological spaces and politicised locations, proclaiming a non-partisan participation in listening has lost its credibility (this point is particularly valid in relationship to the *First Deed* case study).

This practice-led research is not, in reality, the no-listening that I use as an attention-grabbing strapline, but rather, by advancing a procedural proactive-sounding; this research supports listening by bringing sounding practices to the forefront. This is accomplished through the use of sound to generate its own theory through, amongst other things, pedagogic procedures.

0.4.3: Deeding vs Heeding

Artists and researchers now problematise listening in their practice, whether microphoned or not. One such example would be the practice and related writing of my colleague Mark Peter Wright, who in a recent interview declared that, "I gradually turned the microphone back on myself as much as the environment in an attempt to listen to my own listening and develop a more ethical and self-reflexive project" (Wright. 2016. p.3). Much of Wright's work examines the broader implications of field recording and the ethico-aesthetic minefield that is environmental listening. To subject Wright's comments to the rules of basic mathematics, whereby the multiplication of two negatives makes a positive. This listening to one's own listening is a sounding

practice (i.e. *listening+listening=sounding*), as it presupposes an engagement with the materiality of the objects, procedures and intent of a mediated listening practice. To use Salomé Voegelin's phrase, "the listener becomes producer" (2010. p.38). However, in this case, as we shall see in the forthcoming chapters, I would suggest that the dynamic which occurs along the spectrum of listening/producing – sounding/consuming activity (and combinations thereof) need not be apprehended anthropocentrically.

My *sounding* describes a process of pinpointing the actant within sonic practice, and in this respect, it need not make a sound, but must by its very nature exhibit a performative agency. Wright's video/performance entitled *The Noisy-Nonself or, I, the Thing in the Margins* (2015-ongoing), involves him dressed in a full-body furry windshield suite (aka Dead Cat) whilst traversing the great outdoors. He assumes the persona of a human-object-animal, a field recording cavorting Sasquatch-microphone. His creature is most definitely making sound, whilst also, very probably collecting it.

Roland Barthes tells us that, "[t]o *listen* is the evangelical verb par excellence: listening to the divine word is what faith amounts to" (Barthes. 1999. p.143). It is perhaps this type of veneration of what it means to listen that motivates me to upset what I consider to be the status quo within current sound art criticism. If, as Barthes would have it, *faith* amounts to listening - then in the context of this practice-led research - *doubt* amounts to sounding. Throughout the following pages, I assert that discourse is more suited to dis-quiet. This is particularly relevant in the *Deed* case studies, as it is there where critical examinations and expansions of pedagogic practices are recounted, and the format of academic presentation is itself tested.

This *How to Do(o) Things with Sounds,* is a practice-led blueprint designed to facilitate object-oriented *Sounding-listening*, in contrast to, but not instead of, the subject-oriented *Listening-sounding* which I feel currently dominates. As with the altered William Hogarth etching, *The Enraged Musician* (1741) that I use on the frontispiece of this document (Fig.1), it is demure listening that I wish to wrong-foot with clodhopping sonic performativity.[26]

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[26] Further examples of the détournement of this Hogarth print can be found in *Appendix 20*.

0.4.4: Sounding Manifestos: Sounding-listening, not Listening-sounding

The culpability for this foregrounding listening over sounding practices might fall to the founder of musique concrète Pierre Schaeffer and his concept of *reduced listening* (1966/2017). This listening discloses the necessary autonomy and objectivity of the sound object (or, *objet sonore*) by concentrating our attention on qualities such as timbre and texture.[27] According to Michel Chion (1994), this mode of listening requires the fixing of sound, as it demands a verifiable descriptive inventory of what is listened to. This history of listening is loaded, musicologically skewed since Schaeffer by his own admission is discovering a new language of music. It is with this fact in mind that we should perhaps remind ourselves that it is a historically constituted technique, one which is underpinned by Schaeffer's musical ideology, rather than a phenomenological rediscovery.

In relation to this, the proactive-sounding that I introduce above should not be confused with the sound production that has historically been the focal point of music making and has seeped into sound art theory via musicology. There might be some parallels with, for example, the ideas put forward by the socio-musicologist, Christopher Small. Small, who in his book, *Musicking: The Meanings of Performing and Listening* (1998), posits the theory that music is a process and not an object. His neologism *musicking* is a verb that encompasses all musical activity from composing to performing to listening. He describes it as:

> In using the verb *to music* […] we can begin to explore the meanings that the event as a whole is generating. We consider not just what the performers are doing and certainly not just the piece that is being played or what the composer, should there be one, has done. We begin to see a musical performance as an encounter between human beings that takes place through the medium of sounds organised in specific ways.
>
> (Small. 1998. p.10)

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[27] Inspired by recording technologies and the philosophical school of phenomenology. Schaeffer's *objet sonore* is to be considered primarily as a phenomenological sound formation, independent of its referential qualities.

Small's musicking certainly has similarities with the sounding that I speak of here as a way of laying the ground for sonic performativity, in that it too focuses on the doing of music. I also appreciate that he refers to listening as an element in the musicking process, as this reflects my comments above concerning how listening to one's own listening can be considered a sounding practice. Small's prime concern, like my own, is with a verbing of the sonic. However, his is wholly focused on the history and conventions of Western concert music.

My verbing of the sonic, rather than looking to histories of music, takes predominantly from ideas that have contributed to performance theory, and for this reason, is more akin to how the visual and plastic arts took from Performance Art in the latter half of the twentieth century. The significance of performance and the performative as a way of generating new understanding is the cornerstone of the sounding that I postulate. It is a sound-event, a sonic performativity, produced *of* and *through* sonic-thinking.

The idea of sound as an event is borrowed from the philosophy of perception and has a great deal of traction in this research, indeed the following *Chapter 1* is dedicated to this discussion. It is a concept which has been employed by acoustic analysis and social theories and is perhaps the precursor to the positing a performative and agential understanding of sound art practices. On the subject of sound as event, the artist and writer Brandon LaBelle has stated that:

> Rather than being a mere object, it is my view that sound is an event that acts to connect, or hinge together a disparate range of things, subjects and people […] My interest is to think through sound as an event from which we might learn more fully of each other; a type of experiential and experimental platform from which different interactions may materialise. As part of this larger project, I am keen to also write as a listening subject, as a body animated by the dynamics of acoustic space.
>
> (LaBelle. 2016. p.73)

This excerpt is taken from the essay, *Lecture on Shared Space* which is included in *The Listening Reader* (Belinfante & Kohlmaier, 2016). As the compendium title and the content of the passage indicate, the emphasis is on perceiving rather than producing. I am in complete agreement with LaBelle when he speaks of the

experiential sound-event, however, I would paraphrase his words to declare that, I am keen also to write as a *sounding* subject, as a body *creating* the dynamics of acoustic space; be that a human or non-human body.

The *experiential* by its very nature implies a practical contact or observation of something by a subject, it is an anthropocentrically loaded term, as is the majority of language we use to understand and know the world. I would argue that the tendency to highlight listening cannot help but prioritise the human ear, whereas sounding has more of an affinity with things.

This brings me to the secondary theme within this research, that of the consideration of how performing might work in a *non*, or other-than-human context. By imagining a performative and performing agent that may as easily be a thing as a *her* or a *him.* In this respect, this research has much in common with emerging non-anthropocentric turn(s) in theory.

I do not completely disregard the human experience as understood by phenomenology, but rather, as an attempt to apprehend the human/non-human interface of sonic performativity, I aim to look at it askew. By regarding obliquely this perception of sound events from a human perspective, what might be called first-person phenomenology, I hypothesise a sounding-object-eventness, a sonic performativity that I term a Deed-Oriented Ontology of the sonic.

My contribution to the discipline of sound art is twofold. Firstly, I produce original work and idiosyncratic outcomes that test hypothetical conditions for sound art to do its own thinking. This might be considered to be the more usual trajectory of *practice-based* research.

And secondly, I develop procedures to disseminate this thinking through expanded and experimental pedagogies in ways that can be implemented in future research projects. It is here that methodologies corresponding with the performa(c)tive-presentation and the lecture-event are undertaken to a *practice-led* end. *How to DO(O) Things with Sounds: A Performative (Re)User Manual* is the problematic intra-weaving of putting sound art (practice) on the page while simultaneously bringing sound studies (theory) off-the-page.[28]

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[28] I use *intra-weaving* here in reference to Karen Barad's concept of entangled agencies and her neologism *intra-action* (which will be discussed in later chapters). Barad states that:

Phenomena are produced through agential intra-actions of multiple apparatuses of bodily production. Agential intra-actions are specific causal material enactments that may or may not involve "humans."

(Barad. 2003. p.817)

Chapter 1: Events

1.1: Introduction

The aim of this chapter is to lay some ground rules. To use an electroacoustic analogy, this chapter might be compared to an audio filter through which the theories incorporated in the following chapters might be discretely processed.[29]

Previously I have delineated the objectives of this practice-led research, broadly marking its boundaries. I gave an impression of how and why I consider it to be firstly, important within my field; and secondly, congruent with other bodies of work and research that exist at the moment. Particular terms were used in accomplishing this that need to be scrutinised further before I continue. These terms being, *sonic-event*/*sound-event*, and *sounding.*

I will begin by unpacking what I mean by sounding, as this is the more straightforward of the two. Although, both sounding and sonic-event have an inextricable connectedness, so it is not really feasible to speak of them separately; even so, for practical purposes, I will try to do so. The most basic meaning of sounding is its vernacular use meaning *to give forth sound,* and in part, I also choose it for its way of relating corresponding concepts of listening. For the most part, this is the explicit meaning of my usage. However, there is also a more implicit usage that is perhaps more ambiguous and harder to tie down. The sounding that I refer to does not necessarily have to be acoustically manifest, it is more a sound related resolution or intent. By this, I mean that sounding is an agential and performative expression of

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[29] This is not as fanciful an analogy as it might first appear. As Gary S. Kendall remarks:

> '[E]vent' is a flexible framework through which we make sense of sound and in no domain of experience is that flexibility needed more than in electroacoustic music where the usual categories of auditory perception are frequently blurred.
>
> (Kendall. 2008. p.2)

The basis of Kendall's paper form which this quote is taken is the treatment of the concept of *event* in the field of linguistics. This is too much of a diversion from topic to be given any real consideration here, however, I would like to draw attention to this in the light of the consideration of ordinary language philosophy and Austin's speech act theory which is to follow.

sonority, which might as easily be a suggested sound as a realised one. It is paradoxically, the outcome and instigator of a sonic-event.

I have used sounding, to establish this doing with sound in a way that I think is suitable for the introduction; but, as a term, it proves to be insubstantial for more nuanced speculation. It is for this reason that the expression is used less and less in the chapters to follow.

It is this recognition of event-oriented art practices which I combine with the concept(s) inferred by the term sonic-event to create the neologism *sonic-deed*. It is easiest at this juncture to describe the sonic-deed as the amalgamation of a materialist objectivity, with a performative subjectivity. The term *deed* refers to a speculative semblance that goes beyond mere event. In the forthcoming pages (in particular in *Chapter 3*), I will scrutinise this through the lens of a number of materialist and object-oriented philosophies, hence a Deed-Oriented Ontology (DOO) of sonic practice. To fully articulate this fusion, I must first consider the origins of the sound (and therefore sonic)-event.

The term *event* is far from unencumbered within the fields of critical theory and philosophy. What is more, sound-event, has a very specific provenance within Sound Studies, sound art practice and acoustic theory, coming as it does from the largely analytic philosophy of perception, and the study of the metaphysics of sensible qualities (examples of this will be discussed in *Section 1.3*). The rest of this chapter is dedicated to an analysis of the sound-event, with the aim of identifying what aspects of this I choose to make use of in the construction of the idea of a sonic-event and ultimately of a sonic-deed.

1.2: Shhh-Event

I will begin with some tenets on the nature of the *event* which, although these may re-occur when we consider sound, are non-sound specific. I will also start with a disclaimer: The philosophical connotations pertaining to the status of the *event* are of course immense and far too complex to be done justice to here. Therefore, I will limit this discussion to the very specific ramifications for this research project and on sounding practices.

To establish a foundation from which to speak about the sound-event, let us begin by stating what some of the perceived differences between events and other categories are, according to current philosophical thinking:

- *Re- Events v Objects.*

Events are said to occur, objects are said to exist. Events have defined temporal boundaries, but indistinct spatial boundaries. Objects, the opposite. Events take up time and have different stages throughout their duration. Objects can be said to be present *in* time.

- *Re- Events v Properties.*

If events are discrete, then they are not properties, as properties are usually understood as types. However, if events can recur they are more similar to properties than they are to individuals.

(Hacker, 1982; Cresswell, 1986)

There is also the option that these distinctions are more a matter of gradation. Events are things that develop and change rapidly over a time-span. The status of object, however, is more applicable to those things that might appear coherent, stable and static (Quine, 1985). In this respect, the event-object *thing* is not a polarity but a spectrum. Furthermore, this has reverberations in the coming chapters where we consider such problems as; contested definitions of liveness, and how new materialist thinking can impact on sound art practice. Most importantly, this consideration will re-emerge in a slightly different guise in the amalgamation of ideas taken from object-oriented philosophies with performance and the concept of performative agency (most notably in *Chapters 3* and *4*).

1.3: Sound as Event
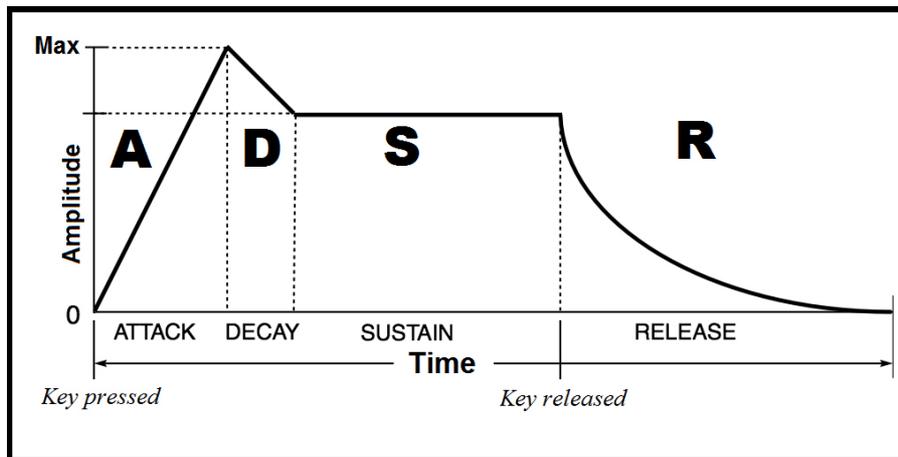
Figure 2. ADSR envelope.[30]

I start this section by continuing the analogy that I made at the start of this chapter. In which I compared this sizing up of concepts of event, sonic and otherwise, to an audio filter. Above is a diagram of an ADSR (Attack-Decay-Sustain-Release) envelope which describes the amplification of a synthesised sound. I use this as it is a perfect example of the messiness encountered when we try to define *what* sound is. With the above, we think a sound as a particular thing to be manipulated, think back to my cursory mention of Pierre Schaeffer's *objet sonore* in the thesis introduction and the *fixing* of sound for musical purposes. However, attack, decay, sustain, and release, are actants, they are things to be done, they are verbs to be undertaken over time; a sequence of episodes that are performed both to and by, sound.

Here the ADSR illustrates an oxymoronic object/event. In line with this signal processing analogy, this discussion of event theories is a necessary procedure through which I feed thinking about sonic practice. Like an audio filter which compensates for problems and shifts input signals to modified outputs, the application of performativity (in the following *Chapters 2(x2), 2a and 2b*), is modulated by object-oriented philosophies (*Chapters 3 and 4*).

In this regard the position I take is informed by the philosophical theories of Matthew Nudds and Casey O'Callaghan. O'Callaghan refers to sounds as *event-like*

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[30] The diagram is taken from: *Audioordeal.co.uk.* (2016). *Tip of the Week 18: Making the Most of ADSR Controls.* [online] Available at: http://www.audioordeal.co.uk/2016/05/tip-of-week-18-making-most-of-adsr.html [Accessed 2 Dec. 2016].

individuals, rather than *object-like individuals* (2010). And, as such, I take this use of the term *individual* by O'Callaghan to indicate that sound in this respect is not a property of something and therefore cannot re-occur. However, in lay terms, repetition and re-staging of sonic-events is a significant part of my modus operandi. The re-articulation of a supposed sonic singularity is just one of the contrivances which I employ to problematise and scrutinise sonic performativity. In this respect, I consider one logical development of the event theory of sound to be the analysis of the locational attributes of sonic activity. These can roughly be divided into the distal, the proximal and the medial (see, Nudds & O'Callaghan, 2009).

- Distal: Sounds are at or near their sources, where the things and events that generate them are (the balloon that pops).

- Medial: Sounds are construed as features of the medium in which a sounding object and a hearer are immersed (the air in the room).

- Proximal: Sounds are where hearers, rather than sources, are (the eardrum in the recoiling body).

As a way of adding an extra dimension to performance stratagems, these categories have been useful in the preliminary stages of this research practice (this can be seen in some of the practical outcomes found in *Deeds* and further detailed in the appendices). From within the tradition of analytical philosophy, O'Callaghan prioritises such details as spatial cognition and temporal aspects of perceptual experience; and, as such his theories disregard a more phenomenological thinking *through* sound. This line of inquiry reached a certain impasse in my projects as its emphasis on empiricism entailed a prescriptiveness detrimental to the research development. Therefore, after finding this work an important case in point for positioning sound as event, I have abandoned it for less pragmatic means. As we shall see in *Chapters 2a* and *2b*, I have chosen epistemologies driven more by experimental, performative and speculative procedures. It is for this reason that such theories of sound as event do not feature further in this thesis.

Another theory, incorporating a supposition of which I am more sympathetic, can be found with what has been termed *the located event theory* (Casati & Dori, 2009), by which sounds are, "monadic events happening to material objects" (Ibid. p.98). In this respect, we might, "consider the hypothesis that perception of sounds is always perception of dynamic states of affairs involving sounds *and* sources. On this hypothesis, sources are as much primary objects of perception as sounds themselves" (Ibid. p.103. Emphasis in original).

I read into the above statement an encouragement of performative ways of thinking through sound art practices. In terms of the theoretical fields of reference that I call on in the writing-up of this research, the art-event, and sound-event can also be considered to be concurrent with a *thinking-event*. The *thinking-event*, which in this case is a *doing* of *sonic-thinking*, might be links well with Ian Bogost's comments on object-oriented and speculative philosophies:

> In both a figurative and a literal sense, speculative realism is an event rather than a philosophical position; it names a moment when the epistemological tide ebbed, revealing the iridescent shells of realism they had so long occluded. Like the Big Bang in cosmological theory, the philosophical event known as speculative realism inaugurates a condition of new opportunities that demonstrate the quaintness of philosophies of access.
>
> (Bogost, 2012 p.5)

I would perhaps not enthuse to the extent where I would align myself with Bogost's analogy with the origins of the universe (although, his example might be considered the sonic-event par excellence). But*,* I use this quote purposefully in order to create a dialogue (a primer for forthcoming punch lines), between *evental things* and the broader implications of theory/philosophy as event.

I will revisit speculative realism and the work of Bogost in future sections, particularly in *Chapter 3*. I will also consider the materiality and eventness of philosophy in response to my research methodologies in *Chapter 2a.* It is with these considerations of sound as event-based, the signposting of the eventness of epistemological procedures, and the suggestion that thinking is to be done in and through *event,* that I build a case for what I have already referred to in the abstract as a *shared ontology between the performative and the sonic*.

1.4: Event Occurrence

I will now briefly consider an apprehension of the event which is less sound-centric understanding of eventness, one more connected to an analysis of the performed occurrence and the subsequent cumulative performativity. This amassing of performed and performative procedures in the analysis of sound art practice foregrounds an agential aesthetic. An aesthetic which is both motivated by agency, whilst aestheticising eventness as an idiomatic entity.

As with the previous sections, the aestheticised event also has a myriad of connotations: from Alfred North Whitehead's consideration of Cleopatra's Needle (the granite obelisk that sits on the Charing Cross Embankment, London, UK), which he described as a *continual event*, or a *complex of passing events* (Whitehead. 1920/2004). To more contemporary readings, such as those of Slavoj Žižek and Alain Badiou, in which the event is tied strongly to properties of causation but seen to be substantial, historical and political. This analysis of the event prejudices against the lowercase, it is intolerant of the prosaic.[31] Events are often perceived with a capital 'E' and scrutinised accordingly. This event is precisely that which is not mundane, it is considered singular, a unique occurrence. According to Badiou (2013a), events are abnormal. While Žižek states that "[b]y definition there is something miraculous in the event" (2014. p.3).

Is the event predisposed to re-iteration (causation re-done)? As we have already reflected on above regarding events versus properties, can the event re(in)vent itself? And if so, is it still the same event? The bracketed (Re) of this document's title calls attention to the re-staging and re-performing of the sonic-events that I explored through practice. "[A]ny action or event goes 'out' of the everyday and eventually returns to it through a certain form of repetition" (Dorfman. 2014. p.4). Eran Dorfman's event is a quotidian affair, everydayness is itself repetitive, it is opposed to extraordinariness.

Dorfman's quote brings us back to a more Whiteheadian position and its contemporary applications. Brian Massumi drawing on the work of Whitehead and

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[31] Here I re-appropriate the term *lowercase* as it is used by the audio-visual artist Steven Roden to define his particular brand of ambient minimalism. For an example of what I consider to be a *lowercase sonic-event*, see *Appendix 12.*

Gilles Deleuze speaks of the event as a complex becoming.[32] In *Semblance and Event: Activist Philosophy and the Occurrent Arts* (2011), Massumi develops the concept of *semblance* to investigate practices of art that are event-oriented. He reflects on the process of art, where art and philosophy become a joint activity through shared occurrence or joint event-hood.

Philosophy thereby loses its abstraction and external critical viewpoint and gains a more direct involvement in artistic creation, which is grounded in a shift from objects to events. Massumi further elaborates on this in an interview published online under the title *The Thinking-Feeling of What Happens* (2008). I would like to re-work this title for my purposes as *The Doing-Hearing of What Happens*.

Massumi emphasises the space between acting and being acted on. I believe that it is not too great a stretch to connect this type of event thinking to the Austian performative thinking that I structure a significant proportion of this thesis around. This Austian hybridization of Massumi's understanding of the event assumes it to be a *thing* that creates the situation that it seems to describe.

In regard to Massumi's joint activity of thinking-doing, I shall also address throughout the following chapters, a number of theories that expand on this idea of philosophy and art existing in a joint event-hood. Performance-Philosophy, performa(c)tive-presentations and lecture-events are amongst a number of the areas that I shall be covering in *Chapters 2(x2), 2a* and *2b*. These are fundamental to the *sonic-thinking* that is at the core of this *Performative (Re)User Manual* which sets out speculative and contingent procedures for *How to DO(O) Things with Sounds*.

It is in this respect that the sonic-deed expands from the sound-event as it is understood by such as Nudds, O'Callaghan, Casati, Dori et al. Instead, it is an accrual of generative and performative potentialities for relations that, as I will show in the practice documentation and *Deeds*, in turn, produce further events. The sonic-deed within my practice is, after all, a form of *sonic-occurrence*, it invariably engages sensation, perception and movement (a movement of conditions and states).

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[32] According to Deleuze:

> An event is an astonishing, multiplying, emissive occurrence, an intense awareness or perception of something that turns into a becoming-other, a becoming-animal, that somehow takes place in a swarm of sensations, in a nexus of `prehensions of prehensions'.
> (Deleuze.1993. p.106)

1.5: Event Score

The purpose of this section is to think of event-orientation in relation to performance and writing and the interrelationship of their agential potentiality. As I will be discussing this in terms of performative-writing in *Chapters 2(x2), 2a* and *2b,* I shall merely outline it here. In the context of this dissection of event definitions and theories, I would suggest that the performance of writing might also go by the name of event-text, or event-writing. I do not mean writing of the event which is by necessity an important part of research and its documentation, instead, I refer to writing that is at its start, or that ultimately becomes, evental.

In further appraising the varied facets of event-ness as they impact on this research, I would now *write-through* a rather specific and specialised merger between content and event, that of the event score. Although the event score has been a feature of performance practice for well over half a century and still has a considerable amount of purchase in contemporary praxis, it has particular relevance in the sound art/performance cross-over, the score being an idea taken from music. Like the musical score, event scores are scripts or instructions for actions that can be realised by people other than their creator. Also, like their musical namesake, they can be open to interpretation, improvisation and playful experimentation. Event scores, often exhibit a certain simplicity; tending to incorporate uncomplicated ideas and objects from everyday life, these are then re-contextualised as performance. As Anthony Pryer points out, "performance is now commonly seen less as a reproduction of a work and more as an event, and, moreover, as an event with its own independent revelations, values and social meanings" (Pryer. 2008. Online). Therefore, the independent event is scored, not for re-staging, but for re-articulation.

The vast majority of what I term performative-writing does not exactly fall into the category of event score, but as we shall see, the legacy of this practice has been an inspiration for a mode of writing that is above and beyond mere elucidation. I would suggest that there is a common thread leading from this provenance to emergent sound art thinking, to this end I concur that "[s]onic philosophy begins not from music as a set of cultural objects but from the deeper experience of sound as flux, event and effect" (Cox. 2013. Online). These event scores take the form of actions that may or may not produce sound. Fluxus artist and academic Ken Friedman describes the event

score as, "compressed and minimal". Stating that, "[t]hey engage such ideas as intermedia, playfulness, simplicity, …specificity, and presence in time, as well as musicality" (Friedman. 2009. Online).

In the context of the event score, performa(c)tive-presentations have an undertaking implicit in their structure. This can be seen in the work *Snap-stick, (Slapstick), Crack and Rustle: locating the sonic-signifier* (2015; 2016), which is the subject of the *First Deed* case study. Incorporated in the very fabric of this work is the resolution to engage the audience in an embodied knowledge sharing. Although I assimilate instructions for actions, which might very well correspond with Friedman's description; it could be argued that this turn in my practice, while paying lip service to the do-it-yourself of the Fluxus event score, is at odds with its basic principle. This principle being a democratic intent, the true event score supposes that the artist or composer of the event relinquishes the performance and interpretation to an individual, or individuals, who can do it in his or her own way. In this respect, this aspect of my practice does not perpetuate the idealism of event score (this is not to suggest that this forced egalitarianism is not of worth). It is this slight anachronistic nature of the event score that leads me to feel more inclined to re-situate it within a more contemporary pedagogical or quasi-pedagogical framework, within a structure that is more influenced by emerging concepts of onto-epistemology and materiality, than of the importance of personage.[33]

The influence that the event score has had on this practice-led research is not manifest in imitation. Seth Kim-Cohen has used the term *retrograde docility,* in reference to contemporary event score works "displaying obedience to an art historical precedent" (Kim-Cohen. 2016. p.70).[34] It does not regurgitate the intent and lineage of the post-war radicality which aimed to re-balance the power inherent in the performer/audience dynamic, as much as it works *from* this inspiration to actuate a contact between this research, the audience/viewer/participant, and emergent thinking

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[33] The term onto-epistemology originated as "ethico-onto-epistem-ology", identifying the entanglement of ethics, ontology and epistemology when engaging in (scientific) knowledge production (Barad. 2007. p. 90). I use this term sparingly as I prefer to take ownership of this concept using more accessible language. However, at times it is necessary to refer to the exact term and its meaning as coined by Karen Barad. In short, onto-epistemology, as posited by Barad, maintains that - what is in the world, and what we know about what is in the world - cannot be considered as two distinct entities.

[34] Kim-Cohen uses the term *retrograde docility* in comparing the text pieces entitled *Bad Ideas For a Sound Mind* (2013) by artist C. Spencer Yeh, with Fluxus text scores of the 1960s.

such as object-oriented philosophies, and new materialism(s). Rather than perpetuating its history, the performa(c)tive-presentation uses the event score as a component amongst others.

In many of the performa(c)tive-presentations that I cite as practice case studies, I act somewhat like a bingo-master, using a call and response to instigate a sonic-deed from the listening/sounding participants. This practice is both experimental and contingent, in that with each iteration of a work or works there is an element of event specificity. This might be a slight alteration of delivery method or material due to location, off-the-cuff adaptation, or indeed many other variables. This event specificity is also subject to the temperament of the audience and their unanticipated reactions to the stuff/material/content (for an examination of such an unforeseen reaction I refer the reader to the practice outcome which is the subject of a detailed examination in the *First Deed*). The event score, as I re-prepose it, works over a spectrum of activation and participation.

1.6: p/Politicality of the Event

This aforementioned spectrum cannot help but engage issues of choice, coercion, engagement and disaffiliation, and as such, it resonates with ideas of politicality, in particular, what I would term a micro-politicality, a politics of everydayness. As I demonstrate with the practice outcomes that I present as part of this research, the politicality of my work is best described as being of a lowercase nature. It is more concerned with the trivial and the trite than with the clamour of civil disorder, or the spectacle of the sit-in. Rather than the previously outlined event-'P'oliticality of Žižek and Badiou which foregrounds the monumental and momentous, this event-'p'oliticality is more closely related to the slight and fleeting and is inscribed and generated in prosaic performative practice(s). And so, many of the sonic gestures I employ perform a 'p'oliticality of the everyday in that they highlight the humdrum and commonplace (I would point to the bookending of this thesis with William Hogarth's print, *The Enraged Musician* as an illustration of such 'p'oliticality).

To re-consider the connection between event-ness and politics briefly made in section *1.4*, and in order to further substantiate the claim for a 'p'oliticality as it occurs in my practice, I will briefly outline how I consider the theoretical contexts that are at

the core of this research to have p/Political significance (be that either an upper-and/or-lowercase engagement).

I consider performance-based work, in general, to have political ramifications, in that compared with practices that create artefacts performance art is not so readily commodified. Rather, it needs to be mediated and/or documented in order to become commodifiable. In an environment where the linear striving towards a goal obscures the re-current nature of a *boom-slum-boom* socio-political system, the refusal to culminate, the focus on process rather than end product, has an inherent politicality. Performance theorist Peggy Phelan would have it that when performance engages in an economy, specifically one of reproduction*,* "it betrays […] its own ontology" (1993. p.146). Therefore, the very lexicon of performance might be thought of as being already p/Politicised.

Also, as we shall see from the particulars of performativity detailed in *Chapters 2 (x2), 2a and 2b*, the performative behaves as a form of social action, embodying some element of socio-political agency. Therefore, the sonic event as I define it through my practice must court a real-world consequence, a sounding of objects, or a manipulation of materials, or an enlisting of participants. Central to the discursive methodology of the performa(c)tive-presentation is the question mark that hovers above concepts of certainty, mastery, sovereignty, virtuosity and know-how. As with the *collapsed lecture* (Williamson, 2010), which I examine further in *Chapter 2b,* these things should be understood to inhabit a space with power and politics. Whether conspicuous or concealed, there is undoubtedly a politics of performativity. This may manifest itself in the subversive potential of identity politics (Butler,1990) or in a posthuman politics (Barad, 2003), or indeed a blending of the two.

The interpretation and use of the term politicality in this thesis is also connected to issues of representation/non-representation. I have already pointed to non-representational theory as having a role in the development of my practice-led methodology (see the following chapter for a more comprehensive examination of this term). Such an understanding of the political in relation to representation can be found with Ben Anderson and Paul Harrison, who speak of non-representational theories as finding "political import in thinking about methods - understood broadly - as active interventions in the taking-place of events" (2010. p.23). They go on to describe the different means and approaches of these theories as "expand[ing] what counts as political and mov[ing] beyond an exclusively representational politics" (Ibid. p.26).

Another notion of the political central to this thesis can be found with new materialist thinking and its consideration of the socio-political, which actively interrogates the individual as a material thing amongst other material things. As such new materialism(s) operate in the multitude of p/Political economies which are connected by "a move to reprioritise the politics of materiality over that of language and representation" (Lundborg and Vaughan-Williams. 2015. p.3). This thinking beyond binaries that a material agency encourages is a *tactical* framework for *How to Do Things with Sounds* (remembering de Certeau's assertation that tactics are in opposition to p/Power, see *Footnote 11*). These tactics are 'p'olitical, taking advantage of opportunities that arise in the course of the quotidian to be anti-'P'olitical, a move away from the virtuosic to the collapsed or contingent event.

As a consequence of these different considerations, when I speak of a politicality of intent regarding a Deed-Oriented Ontology, I do so with a nod to the varied readings of gender politics and feminist and queer theory that have been instrumental in prioritising material agency and event-based ontologies. As they underscore all aspects of *doing* as a discursive *thing* and therefore are consistent with a quantum 'p'oliticality. To draw from Karen Barad, herself influenced by the quantum physicist Niels Bohr, and her specific engagement with performativity as a way of generating knowledge production, we might consider performativity to challenge "the belief in political, linguistic, and epistemological forms of representationalism" (Barad. 2003. p.804). This can also be found in Jane Bennett's suggestions for the political event when perceived through the lens of what she calls an *impersonal agency* (2010), an agency distinct from human interference. I analogise the 'p'oliticality in my use of materiality to humans *thinking* non-human politics, or to non-humans *doing* politics with humans. This re-framing away from human-centeredness in the material-discursive practice(s) that I employ, which I will re-visit specifically in *Chapter 5*, points to a post/non-human p/Political dynamic.

Lastly, in framing the sonic event within a politics of relations, both inter-personal and inter-material, I would draw attention to the importance of pedagogy in this research. Pedagogy as it exists within performa(c)tive-presentation practice(s) cannot help but come into contact with ideas of p/Power and s/Status. Engaged and critical pedagogy requires a recognition that knowledge sharing is a political act. *Engaged pedagogy* is a term most often associated with the author, critic and activist Gloria Jean Watkins, aka bell hooks (1994), herself heavily influenced by the *critical*

pedagogy of educator and philosopher Paulo Freire (1970).[35] Both of these concepts make claims for a movement between micro and macro politics facilitated through pedagogic interplay. For an example of such an interplay in this research the reader might consider the *Second Deed* case study which turns the idea of *original* scholarly practice against itself, therefore, acting in some small way as an *agent provocateur* within sound studies.

1.7: Re-Eventing the Three R's

The significance of re-stating, re-telling, re-doing has already been established in section *0.2.5: Repetition & Re-iteration*, it also occurs intermittently throughout the *Chapter Zer0*, in the forthcoming chapters on performativity, and in the sections concerning practice which I term *Deeds*. In regard to this *re-articulation-of-re-articulation,* I would argue that Fluxus, and subsequently Performance Art per se, has historically had an affinity with the 're'. This has been both an aesthetic stance and a measured methodology. This may be partially because the artists that worked under these loosely knit groups tended to prioritise continuing creativity over authorship. This is demonstrated by the very nature of an event score; the event score presupposes that it, the deed, should be re-performed.

This re-iteration and re-performance have become stylised (or, one might even say commercialised) in recent arts practice with the emergence of re-enactment. Some better-known examples of this would be, Seven Easy Piece (2005) in which Marina Abramović re-performed five works by key artists who had influenced her practice. And, more recently the solo exhibition by Christian Marclay at the White Cube, London, (2015) which featured re-enactments of scores by artists such as George Brecht, George Maciunas, Yoko Ono and Mieko Shiomi, performed by students from the Royal College of Art, London and London College of Communication.

I would suggest that this move to historically re-enact what is considered canonical works is the expression of *retrograde docility* par excellence (to re-use Kim-Cohen's term). It might be considered to 'de' or 're' politicise the original performance

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[35] bell hooks uses the lowercase when writing her pen name to emphasise the importance of her work as opposed to who she is.

work (depending on one's viewpoint). Both of these cited gestures can be seen as engaging with what Phelan refers to as the ontology of performance, the problematic practice of re-doing, and of documenting the liveness of the event. That is not to say I am in full agreement with Phelan's well-known adage that, "[p]erformance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations" (Phelan. 1993. p.146). The repercussions of technologies on Performance Art practice has perhaps made this dictum obsolete. But, where these representations of representations are manifest in almost period dramatic re-production, Phelan's comments still ring true.

It might be fair to say that re-performance is always going to be different from the original, and it is this difference that might be considered to make it interesting. However, the re-branding by Abramović and the historical re-enactments for Marclay's exhibition, displace the original acts from their socio-political *temporal container* (Kotz. 2001). I believe a consequence is that the provocative potentiality of these works is somewhat nullified by creating a *theme park* like consolidation. This is very different from the use of re-doing, re-articulation and re-petition as a discursive material, which is the legacy of the event score that is found in my own practice outcomes.

Fluxus had/has a micro-view of artistic practice, concerned less with epic projects and more with the slight. As such its consequence in contemporary art, practice is that the blurring of media has replaced the modernist idea of media exclusivity. The artists John Wood and Paul Harrison are an example of this, the press release for their show, *An Almost Identical Copy* at Carroll/Fletcher gallery, London 24 April - 13 June 2015, is in list form. An excerpt from which reads:

Making a copy
Making a version
Making a version of a copy

(Wood and Harrison. 2015. Online)

This exhibition comprised single-channel and multiscreen works, accompanied by prints, drawings and sculptures, the majority having very high production values. The slapstick vaudevillian gestures of their performative-video works, and their continual returning to, and repetition of themes could be seen as evidence of event scores. These scores, however, are private, passed surreptitiously between

themsleves, with no egalitarian sharing with others. With Wood and Harrison objects perform, "as a conclusion to many of the 'performances', we find not a crescendo of activity, but exhaustion, collapse and failure, or it's analogue in endless video-loop repetition" (Esche. p.9. 2001). With this undermining of the event score as communication set in text or graphic representation, I will further consider the importance that the event as a repeatable occurrence has had on my sounding practice(s).

'Cause we dig
'Cause we dig
We dig
We dig repetition
We dig repetition
We dig repetition in the music
And we're never going to lose it.
All you daughters and sons
Who are sick of fancy music
We dig repetition
Repetition in the drums
And we're never going to lose it.
This is the three R's
The three R's:
Repetition, Repetition, Repetition
We dig it, we dig it,
We dig it, we dig it
Repetition, repetition, repetition
There is no hesitation
Grooving blank generation
Swinging blank generation
Repetition, repetition, repetition

(Mark E. Smith. 1978. Online)[36]

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[36] *Repetition,* is a song by The Fall, first appearing as the B side of the *Bingo-Master's Break-Out*! (EP). 45 RPM 7" vinyl. Recorded at Indigo studios, Manchester, November 1977. Step-Forward Records, SF7. Released 11 Aug 1978.

This excerpt from the song lyrics has been taken from Google Play Music, available at: https://play.google.com/music/preview/Tjp2xkvatvbelkplgvw4v5bgvwm?lyrics=1&utm_source=google &utm_medium=search&utm_campaign=lyrics&pcampaignid=kp-lyrics [Accessed 5 Feb. 2016].

1.8: Pre (&) Post-Events

The subject of repetition is discussed in greater detail in the chapters to follow, here I will merely (re)state its provenance. Articulation and re-articulation are not confined to being subject and content within this thesis, or for that matter to being merely a practical methodology for my outcomes. It is also a performing of this document, by this document. Again, this returns us to the idea of material-discursive practices. One of the more conspicuous examples of this is the re-examination of Austian performativity across both the thesis proper and the attached *Chapter Zer0,* creating a performative reflexivity between both documents.

In the preliminary stages of this research, I wrote a short piece entitled, *Rolling Stones Gets Me No Satisfaction*. This was produced more as a vehicle to explore performative-writing practice than a declaration of any real commitment to repetition as an aesthetic procedure, as at that time the methodological significance of re-iteration had not yet become quite so embedded in my procedures. It was written for and published as part of the *Generative Constraints* interdisciplinary conference that took place at the *Centre for Creative Collaboration*, London. A reworking of this text was later published in *Issue 19* of *Hz*, a Swedish web-based journal.[37]

This text was then adapted for the performance *Repetitive Reading and Rustling* which was originally conceived for *Offering Rites 3: Beyond the Object,* programmed by David Toop at Central Saint Martins, April 12th 2014. It was through this work and its subsequent iterations that I began to consider the significance of re-iteration as a practice and research methodology more critically in relation to investigating sonic agency through performativity and pedagogy.[38]

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[37] See *Appendix 1* for further details of both these outcomes.

[38] The performance *Repetitive Reading and Rustling* involved my reading from twelves short paragraphs, the contents of which concerned repetition within my practice. Each was printed on an A4 sheet of tracing paper which was crumpled and creased, although it has been flattened out again, the scars and creases that are left being a testament to a violence. The rowdy nature of the papers that crackle and crunch as I read from them define them not merely as sounding object, but as obstinate-objects (I will consider this object status further in *Chapter 3*). The very material the text was printed on hindered both the reading and hearing of the words they contained. While sitting on a generic plastic *school chair,* the twelve sheets of paper were individually taken out of my jacket pocket, read and dropped at my feet. After reading all twelve sheets, I then began to pick each sheet up, re-read it and return it to my pocket (the audience visibly wilted). One of the twelve sheets of tracing paper contained a paragraph that read as follows:

After this original performance, the format and content of *Repetitive Reading and Rustling* have since been repurposed for inclusion in other lecture-events, the most notable adaption being for the *Sonorities Festival of Contemporary Music 2015,* Queen's University Belfast (details of which appear in *Appendix 14*).

There is a certain procedural economy in *re-doing* components taken from a text and it's adapted performance that were both stripped down and minimal in their nature. In forthcoming chapters I will return to this methodology, and I will also refer to instances where the core ideas for the performa(c)tive-presentation *Repetitive Reading and Rustling,* have since been developed, re-developed and re-purposed. Finally, to return to the electroacoustic analogy with which this chapter began, I consider the selection of *bits* from previous performances and performed texts to be re-claimed in other events, to be tantamount to self-sampling, or re-eventing myself.

1.9: Conclusion - Event(ua)lly

The notion(s) of event that I have looked at in this chapter both collude and collide throughout this research project. They illustrate a trajectory starting from the analysis of sound as event, through to the layered use(s) of re-iteration in both my outcomes and their theoretical exegesis. Ideas of occurrence, as predominantly posited by Brian Massumi, have been brought into proximity with the historical origins of the event score and with my adaptation and application of event scores as a way of engaging with emergent thinking (such as object-oriented philosophies). This led to an appraisal of repetition, and of how it has transpired in and through performa(c)tive-presentations and expanded pedagogic procedures.

With this broad consideration of the event in relation to the positing of the sonic-deed as an agential sounding, I lay the ground for the following chapters which unpick performativity. The differing aspects of event-ness discussed so far coalesce in

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Repetition, with a fold-back double gesture, renders the most remarkable run-of-the-mill. Just as a burp, recorded and looped, becomes a rhythmic beat, causing heads-to-bob, hands-to-clap, fingers-to-snap and feet-to-tap. So too, the most miraculous Siren song heard time-after-time, becomes banal. To re-cite Kierkegaard: "If one does not have the category of recollection or repetition, all life dissolves into an empty, meaningless noise" (Kierkegaard. 1843/2013. p.149).

(Logan. 2014. Performance reading)

Chapters 2(x2), 2a and *2b* where performativity is first and foremost considered to be event-like. I will be returning to the association with the event score in a different guise in *Chapter 2b* where I address the importance of performative-writing, which in many respects I believe to be an expanded form of event score.

To illustrate the course of action taken by my doing-theory with event-ness, by using the event as a template to further hypothesise the agential, and of how and why it is a determining factor of my idiosyncratic understanding of sonic agency, I will end this conclusion by pointing to one of my own event scores. This was used as a compendium part in - *doing listening hearing reading,* which was performed for *Points of Listening* (PoL # 14), April 16th, 2015 at London College of Communication (details of which can be found in *Appendix 10).*

I have so far shown the event score to be *text as proposition*, and in due course will show performative-writing to be writing as event. In this respect, I consider performa(c)tive-presentation practices to be nested-events, a mise en abyme or events within events.

Chapter 2 (x2): Establishing Dual Performatives

2.1: Preface: P-p-p-picking a 'P' Word

Having gathered together relevant concepts of the event; from acoustic theory, philosophy and performance arts, I now use this as a basis or backdrop against which this research to takes place. This current chapter and its subsequent bifurcation in *Chapters 2a* and *2b* is arranged so as to interrogate forms of performativity as a re-eventing of event-ness. I will now set the scene for this analysis of performativity in its many guises and establish the reasons for the two-pronged assault that is to follow.

As I underlined at the outset, the engagement with performance practices came through enquiry into live and mediated sound art(s). Performance was a procedure like video or audio, like using installation or sculptural investigation. It was through this that a fraternisation with performances unruly cousins came about – I began scrutinising performativity and what is referred to as the *performative turn* (a paradigmatic shift which has had repercussions in many disciplines, from the humanities to social sciences, from art to architecture).

In the early stages of this research, in order to resolve some issues around the concept and provenance of performativity, I developed a body of works around the title, the *'P' Word.* I had imagined this to be a short-lived engagement with the idea of the performative, a contextual review from which I would further examine notions of liveness and mediation in sound arts practice. Originally this took the form of a brief essay for a planned publication which was to detail the work of UAL research students. The essay title being, *On the use of the 'P' word in my research [And: the pop filter as a compositional device].*[39]

This short essay was accompanied by a printed QR code which when scanned would take the reader to an online video work entitled, *Doing Plosives* (2014, HD video, duration variable).[40]

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[39] A pop filter or pop shield is an anti-pop noise protection filter for microphones, designed to attenuate the energy of the plosive, as in the sound (p) in pit.

[40] The video comprises roughly edited close-up shots of myself, along with a microphone, mic stand and pop filter, I am repeatedly speaking the letter 'P' in a slightly exaggerated manner. The audio slips in and out of sync with the picture. A plosive is the speech sound made by a consonant that is produced

This writing then went through a number of transformations where it was developed further. The most significant of which being that it was rewritten with all the letter P's removed, creating a piece of performative-writing where a simple gesture of interruption displaces, resulting in a distancing between the reader and the read. (for an excerpt of the text see *Appendix 2*). Some examples of the re-iterations of the *'P' word* text are as follows:

- It was originally disseminated as part of the experimental literary Journal *Infinity's Kitchen No.7* (2014) an American print and online publication (see *Appendix 1*).

- It became incorporated into a number of performa(c)tive-presentations, whereby the difficulty of reading the *prepared-text* became - a spoken performance that itself examined the provenance of performativity.[41]

- A further iteration of the text, *On the use of the 'P' word in my research [And: the pop filter as a compositional device],* came with it being incorporated into the longer essay entitled, *The Word Has Turn* (Logan, 2016). This contextualised the original essay and expanded its content; it was included in *Volume 20* of the journal, *Emotion, Space and Society.* In the preface to this version, the reader is invited to fill in each blank with a *prosaic sound producing deed* of their choice.[42]

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by stopping the airflow using the lips, teeth, or palate, followed by a sudden release of air, the basic plosives in English are *t*, *k*, and *p* (voiceless).

I acquired the bespoke URL - *www.howtodothingswithsound.co.uk* for this purpose. It was used in conjunction with the QR code. This URL and its online contents expired on 11th of April 2015, after which the accompanying QR Code ceased to function and the work no longer existed. (This should not be confused with the currently active site *www.howtodothingswithsounds.com* where the said video is now documented on the *Appendices* page).

[41] The first of these was in the context of a research presentation that took place as part of *Transcribing Site* at the *Parasol Unit* foundation for contemporary art, London. This presentation was part of the on-going *Sensingsite* research project organised by Fine Art Research at Central Saint Martins, with an emphasis on research methodologies embedded in practice, see *Appendix 5*.

[42] The following is an extract from the re-iterated journal version of this text:

Here I invite the reader to add to this roll call and perform the following text. They may substitute these missing plosives with a sonic-event of their choice, filling in each blank with

2.2: Further Thoughts on the *Doer* Being Constructed Through the Deed[43]

I will further develop this engagement with performativity by splitting the subject into parallel investigations by creating a twofold structure, a *Chapter 2a* and *2b*, which theoretically run side by side. Although practically speaking these sub-chapters cannot be read simultaneously, they are intended as such and should not be considered to have a chronological or sequential relationship, but instead should be thought of as existing concurrently. As with the oblique positioning of *Chapter Zer0* to the thesis proper, this is a tactical performing of an investigation of performativity. It points to a material-discursive practice that ultimately attempts to fuse the theoretical and practical by means of application. *Chapter 2a* will go on to examine what is by many considered to be a minefield of misunderstanding and misapplication, that being the contested usage of performance and performativity in a multitude of disciplinary and cross-disciplinary theories (see, Hantelmann, 2010; 2014). I will also introduce some of the more recent re-applications of performativity, especially where they feed into the specific philosophies and theoretical fields that I will make use of in later chapters.

In *Chapter 2b* I will look at specific ways in which the performance/performativity rubric is made manifest throughout this research project. Firstly, with the application of performativity to and through writing practices. And secondly, through the use of the performance-lecture as pedagogic output.

I consider the subject matters of each section to be methodologically discrete, yet inseparable in their discursive context. These two sections act in support of each other. I place these texts side by side in order to demonstrate that performativity and

---

a prosaic sound producing deed. These could vary from the click of a retractable pen top, the tap of a finger on a keyboard, the crushing-crumple of a plastic water bottle, or some other equally quotidian noising. In this respect, this 'prepared-text' will act akin to a performance script.

Of course, the reader may choose to do none of the above, however, I would challenge any person who would profess to read the text without the 'happening' of some sort of sonic-event. After all, even the inner voice of the reader is a sounding, albeit a non-cochlear one, this 'sonic-writing' is a material practice.

(Logan. 2016. p.122)

[43] "(T)here need not be a 'doer behind the deed', but that the doer is variably constructed through the deed." (Butler. 2006. p.142).

performative-writing-presenting share many of the same variables; and, that in the context of this research, their reflexive interconnectedness makes it impossible to speak of one without recourse to the other.

I will conclude this dyadic analysis of performativity by identifying what I consider to be a distinctive amalgamation of the *performative diaspora*. I will illustrate how I have re-aligned certain selected strands of performative (and Performance Art) theory via original experimental outcome(s). These outcomes (or *deeds*) are not an attempt to prove a hypothesis, but rather, a course of action intended to examine this subject in a manner that may lead to further performative and material exploration.

This procedural circularity attests to the Janus headed nature of *theorising-doing* and *doing-theory*. It is embedded in the concept of agency that I apply to the sonic-event. As such, a hybrid, multi-appendaged performativity acts as both a theoretical turn and a methodological schema, which asks, how can sound art do theory in non-representational ways?

These ways are attuned to everydayness, experimentation and process rather than outcome, and are typical of methodologies employed by what is referred to as non-representational theory. In stating this I would draw on an article by Peter Dirksmeier and Ilse Helbrecht, in which they examine performative techniques in qualitative social research:

> Non-representational theory is a theory of practices and focuses on repetitive ways of physical expression like gestures or other styles as transmissions of information and learned transfers of knowledge.
>
> (Dirksmeier and Helbrecht. 2008. p.7)

Cultural and critical analysis that fall into this rather loose category of non-representational theory share a focus on non-linguistic forms as research method, material-discursive practices that foreground performance, and the inseparability of matter and meaning (here, *matter* should be understood in its broadest possible sense i.e. sound, performance, location, event and so on). This way of thinking is sympathetic

with work that sets itself against the prevailing location of knowledge within *textual* forms.[44]

2.3: Setting the scene: Or, the Performing of Performativity & the Performativity of Performance

As I will explain throughout the following *Chapters 2a* and *2b*, my re-appropriation of performativity, as originally developed by ordinary language philosophy, is compatible with ways of generating knowledge in and through sonic practice. Ideas such as those found in non-representational theory, underscore experience as a means of understanding subjectivity. To elaborate further on the potential of non-representational thinking, I would take from Christoph Cox's essay *Beyond Representation and Signification: Toward a Sonic Materialism* (2011). Cox proposes that:

> A rigorous critique of representation would altogether eliminate the dual planes of culture/nature, human/non-human, sign/world, text/matter, […] toward a thoroughgoing materialism that would construe human symbolic life as a specific instance of the transformative process to be found throughout the natural world – from the chemical reactions of inorganic matter to the rarefied domain of textual interpretation.
>
> (Cox. 2011. p.148)

In a move to detach from these so-called *dual planes*, there is a very real way in which performativity can be re-aligned to, or rather decentre, the human in this reckoning. I advance the idea of a subjective/non-subjective performativity throughout this thesis, fully articulating it in *Chapter 5.*

The disjunction underlined by the rupture between embodied/un-bodied practice is one of the key aspects of my original contribution to an understanding of sound art. By positing a performative agency of sonic practice, which is as much at

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[44] Although non-representational theory is now used as an analytical device across many disciplines, its origins are predominantly associated with the fields of social theory and human geography, and with the work of British geographer Nigel Thrift (2007).

home in the context of the non-human actant, as it is the human actant, I open up the possibility of taking the *performer* out of the *performative*.

There is, of course, no lack of sound art practitioners using the non-human as material. In fact, a mainstay of source material for the sound artist is field recorded wildlife, or the natural sonic environment, such as the sound of icebergs and glaciers.[45] However, much of the work that utilises the non-human in composition or construction tends to exploit (if this is not too strong a term) its subject matter, as sound things to be plucked from source and arranged, sonically manipulated and/or commodified/fetishised.

By thinking of performative and agential ways of *how-to-do-things* with sound(s), I hope to shift the accent from the sonic being something to think *about*, to being something to think *with*. Indeed, an event-thing that is capable of doing its own thinking. It is this that, to re-appropriate from the concept of speech act theory introduced by J. L. Austin, is at the core of what could be called a *sound-act theory* or a Deed-Oriented Ontology (DOO) of sonic agency.

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[45] For example, Jana Winderen's hydrophone recordings, found on her audio CD *Energy Field* (2010), or Katie Paterson's beautifully realised work, *Langjökull, Snæfellsjökull, Solheimajökull* (2007). In which, sound recordings from glaciers in Iceland were pressed into records, made from the frozen meltwater from each corresponding glacier. The discs of ice were then played simultaneously on turntables until they melted completely.

Chapter 2a: Doing Performatives

2a.1: Introduction

This chapter will continue to identify and interrogate the meaning of what is termed *performativity*. In particular, I will be examining the points at which it has developed into a cross-disciplinary trope for critical discourse, concentrating on more contemporary examples of what I have already described as the performative turn. I do this by looking at certain fields of study that have created compound disciplines with performativity, such as that of Performance Philosophy.

By focusing on areas of criticality that have combined to generate new vocabularies for fields outside of performance and the arts, I will introduce an expanded concept of the performative with such ideas as *non-human performativity*. Further to this, I will also unpick the entanglement of performativity and language with a reassembling of their relationship through practice in *Chapter 2b*.

2a.2: On the Use of the 'P' Word: The Linguistic Origins of Performativity

The latter half of the 20th century is awash with amendments to, and reapplications of, J. L Austin's performative reading of the speech act; from John R. Searle (1969) to Gilles Deleuze and Félix Guattari (2001), to name but two. In this section, I will briefly sketch the provenance of these unfoldings. However, I do not intend to give a blow by blow account of this development, as a comprehensive assessment of this subject is beyond the scope of this thesis. In addition, many varied undertakings that trace the transition from the origins of performativity to its more recent applications have a limited bearing on this research. Instead, my concern is with the performative once it has stepped out of language studies. In particular, I will be concerntrating on contemporary relationships between ideas of performativity and materialist and object-oriented philosophies, as it is this that I use to scrutinise the agential property of the sonic occurrence. An interfacing of these fields of thought is crucial to this contribution to an understanding of sounding practice/theory based on the event-like properties.

There are two particularly notable courses that performativity can be seen to have taken which span the period between the publication of Austin's collected lectures and the end of the last century. These are distinct takes on the concept of performativity, but, they should not be considered mutually exclusive. As such, they cannot be omitted from any discussion concerning its current standing.

Firstly, there is the re-reading by Jacques Derrida in, *Limited Inc* (1988). This applies Austin's performativity to literary theory, it prioritises the structure of language by shifting the focus from the speaker's intention. In the opening essay, *Signature Event Context,* Derrida responds directly to Austin's work; suggesting that intention, though relevant, cannot be the centre point around which meaning orientates, rather, meaning is produced through a context that is without centre. In this respect, Derrida opens up the concept of performativity beyond a concept of linguistic intention, to a more general analysis of the specificity of consequence. He draws attention to the fact that the performative must be recognisable as the repetition of a conventional procedure. It is this repeatable and re-doable quality that makes it possible for a performative to function. Derrida's analysis extends beyond the Austin speech act, to the whole of language generally. This decentralisation of meaning and context that Derrida focuses on in his analysis of performativity is comparable to a non-hierarchical and open association that *performing performativity* can nurture.

Derrida's concept of performativity also considers speaking to be a form of writing. The form and structure of Derrida's essay are, I would suggest, almost performance like; not surprising perhaps as it was originally orated.[46] It re-iterates the ideas and arguments and at times breaks arguments/ideas down into listed or numbered sections. Derrida uses repetition to make the ideas that he is presenting familiar and understandable, a device which corresponds to his perspective on the function and understanding of language, signs and words. When speaking about the performativity of writing Derrida states that, "[i]t is iterability itself, that which is remarkable in the mark, passing between the *re-* of the repeated and the *re-* of the

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[46] Derrida's *Signature Event Context* was aptly originally a conference paper first delivered in 1971. This coincides with the way in which sources were used to re-construct Austin's *How To Do Things with Words* (1962), of which it speaks.

repeating, traversing and transforming repetition" (Derrida. 1988. p.59. Emphasis in original).

Derrida's arguments are therefore communicated in the context of the structure of his essay, as the doing of the text is experienced as part of a wider discourse. It is this potential for text to be discursive irrespective of content that is of interest to me in regards performative-writing, and which I shall speak of more in *Chapter 2b*. Parallels can be found between this observation of Derrida's tactical writing technique and the performative use of *Chapter Zer0*.[47]

Derrida's suggestion that effects caused by a performative text are in a sense also part of it, is comparable with the developing of writing/reading practice manifest through performa(c)tive-presentation procedures. This brings me to the well-known Derridean claim that, 'there is nothing outside the text', "Il n'y a pas de hors-texte" (Derrida. 1988. p.144). This statement might at first glance appear to be reducing everything to language. Rather, what he is suggesting is that once you see language as a constant movement of differences in which there is no stability, you can no longer appeal to an independent reality of language.

This declaration by Derrida when taken as a standalone statement and applied to a broader understanding of performativity may be a contributing factor in the causation of confusion and wrongheadedness regarding the use of the terms performance and performativity. I will continually return to this problematic use of these particular *'P' words*, as it is an important point of contention.

The confusion is that the semantic lineage of the performative is aligned with the *linguistic turn* across disciplines. The linguistic turn is understood to be a move in analytical philosophy that has established itself as the dominant form of critical theory. Yet, the more practice-based hybrid interpretations of performativity as conducted by the arts and cross-disciplinary humanities, are not necessarily compatible with the rigid application originating in ordinary language philosophy.

The paradigm put in place by this linguistic turn has been much criticised by advocates of realist and materialist philosophies. It is here that performativity and

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[47] This feature of Derrida's text and its stylistic form is not dissimilar to the *User Manual* methodology that I discuss in my *Chapter Zer0*. This *Chapter 2a*, although functioning as an unpicking of performativity, may also be considered a juncture occurring between *Chapter Zer0* which is a performative-writing (of sorts), and the *Chapter 2b* to follow, which concerns performative-writing. And as such, this consideration of how and why writing is pursued beyond mere commentary is a subject worth emphasising here in order to keep it live.

performative procedures can be seen as being at odds with each other. I use the work of Karen Barad as an example of this critique of linguistic hegemony:

> Language has been granted too much power. The linguistic turn, the semiotic turn, the interpretive turn, the cultural turn: it seems that at every turn lately every 'thing'—even materiality—is turned into a matter of language or some other form of cultural representation.
>
> (Barad. 2007. p.132)

Here Barad seems to chastise all areas of critical discourse even the one she is most associated with, materialism, for relying too much on language. It is this fixation with language and representation identified here by Barad that *sonic-thinking*, as opposed to textual thinking about sound, seeks to address.

I consider the disorientation that is found in close proximity to performativity to be due to the fact that Austin's performative was instrumental in laying the ground for a post-structuralist emphasis on language and text as a dominant factor in the creation of meaning, power and knowledge. Yet, in almost antipathic response to this, the subsequent *performative turn* as it has become known might be considered to advocate a move away from the textual towards the actual.

It is with this divergence from its linguistic origins towards the actual that performativity joins the varied spheres of disciplines such as sociology, anthropology, gender studies and so on. It does so by using the theatrical practice of performance as a metaphor for socio-political interaction and combining this with the emphasis on agential potential that Austin's performativity imparted to speech.

This move towards conflating the performativity of language with the performing of identity can be traced back to the growth of a dramaturgical model of social and cultural theory. This is generally associated with the sociologist Erving Goffman, who theorises the interpretation of individual behaviour as the dramatic projection of a chosen self in the arena of a *social stage*.[48]

Another prominent re-application of post-Austian performativity in understanding societal expectations is found with the work of the philosopher and

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[48] This dramaturgical model is postulated in Goffman's acclaimed opus, *The Presentation of Self in Everyday Life* (1959).

gender theorist Judith Butler.[49] Butler uses the concept of performativity in an analysis which argues that gender works as a performative, constituting the very act that it performs. She asserts, most notably in *Gender Trouble: Feminism and the Subversion of Identity* (1990), that a performative act produces reality not by will or intention, but because it derives from conventions that it repeats and actualizes.

For Butler, performativity produces a series of effects (intended or not). Gender performativity can also produce certain effects in others, dependent on whether or not we successfully present acceptable gender coherence. We might produce these effects in other people on purpose, citing a particular feature of our identity – or, more commonly, these effects will occur anyway, despite oursleves.

Performance, on the other hand, is about acting/embodying in the moment and presumes a certain kind of choice within that. There is, for Butler, an explicit politics in performativity – which is not necessarily the case for performance (I refer the reader to the brief discussion of the politic of material-discursive practices in the previous *Chapter 1*, section *1.6*). Speculation signals toward the possible or uncertain, it is that uncertainty that Butler brings to the performativity of gender identity.

Staying true to Austin, there is an accent on language in Butler's theory, where, as we have already seen, a performative utterance does something. It produces something whereas a constative utterance just states. So, in this sense, gender performance is constative, and gender performativity is performative. Butler adds a further dimension to this linguistic analysis, suggesting that performativity is a ritualistic reproduction, which involves a constant re-peating/re-iterating of one's status.

The repeated examination of the provenance of performativity is not only necessary in order to contextually locate this research, but is also a *do-ing*, a performing in itself. In order to fully state a case for a performativity of sonic practice, *in* and *through* sonic-thinking, it is necessary to repeatedly re-perform the position of performativity in all its instability and disparity.

In many respects, I am eager to leave the linguistic origins of performativity behind, as it has significant failings for my analysis which foregrounds materialist and

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[49] Although not relevant enough to feature in my *Chapter Zer0*, in which I give a thorough review of *How-to* texts. Here, in emphasis of Austin's significant impact on the work of Judith Butler's, I should mention at least one such titled work that is dedicated to Butler's gender performative; that being, *How to do things with Butler: an inquiry on the origin, citation and application of Judith Butler's theory of performativity* by Sarah Claeys (2007).

realist methodologies. Embodied forms of knowledge generation and dissemination are often arrested by linguistic constraints, I agree with Cox when he calls for a theory of sound that, "reconceive[s] aesthetic production and reception via a materialist model of force, flow and capture" (Cox. 2011. p.157).

Cox's move towards sonic materialism is in opposition to an Austian language bias. We must remember that no matter how much performativity has travelled in recent years, it stems from a school of ordinary language philosophy, and this legacy tends to enter into the frame of reference when the performative performs.

What Derrida identifies in *Signature, Event, Context* (Ibid), as *the repetition of the same* (or, a simultaneous repeatability and differentiality), can also be applied to a more performed discursive practice. This can be observed within aspects of the practical and theoretical methodology, such as with the procedural repetition, re-iteration and deferment that I apply by means of outcomes (and, put into practice in the thesis structure through *Chapter Zer0*). The linguistic turn cannot be wholly jettisoned within my research, it may be at odds with a more material understanding of the sonic; yet, as we have already seen, with for example Derrida's playful use of text, the linguistic can also be an affective matter. As such, the textual materiality which was brought to bear with the earlier consideration of event scores will re-emerge presently in the context of performative-writing.

Both Butler and Derrida use performativity to observe societal conditions through repetition, displacement and contingency of context. For Butler, performativity has to do with the repetition of oppressive gender norms (Butler, 1988). For Derrida, all utterances are citations that re-purpose and re-cite, they are language caught in the act of doing. Repetition is a development of variation, as he states, "[c]losure is the circular limit within which the repetition of difference infinitely repeats itself. That is to say, closure is its *playing* space. This movement is the movement of the world as play…" (Derrida. 1978. p. 250).

I use these examples to again draw attention to the indispensability of the repeated event, the re-done, and the re-current as a mainstay of performativity. I would also correlate this with an underlying element within my work. One that is particularly conspicuous in the practical and epistemological outcomes and is distinguished by the bracket 're' in this thesis title.

The long list of playful iterations around the title of *How to Do Things with…,* that I have embarked on is a testament to this, these include titles for articles,

proposals for performances (both executed and as yet unrealised), conference papers, and performance-lectures/presentations. In lieu of more detailed examples of practice unfolding through re-iteration, here are three such titles of performa(c)tive-presentations that I have carried out in support of this investigation:

- *Crowdsourcing an Original Contribution to Knowledge: or, How to Do Things with (un)Sound Non-Philosophy*

- *How to Do Things with Listening, Hearing and Reading.*

- *How to Do(o) Things with Sounds: or, Is It the Sounding of Sound Matter That Matters*

2a.3: On the use of the 'P' Non-Word as a U-turn: Or, Let's Leave the Linguistic Behind

Foremost in this practice-led research is the notion of the performative as being inextricably linked to material practices. However, as I have already shown performativity is in the first place conceived as being done through language. There may be one discernible antagonist regarding this contradiction, that being, the oft-advanced conceptualisation of the material turn as a movement opposed to the linguistic turn. In this respect, I owe a particular debt of gratitude to the analysis of new materialism(s) that has been propagated by a number of feminist theorists. A prime example of which is found in the work of Barad, and what has been referred to as her *performative ontology* (Bryant, 2016).[50]

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[50] I would advance a critical reading of these works as there are elements found in the work of Jane Bennett (2010) and Elizabeth Grosz (2008) that might be considered as problematic. One such castigatory charge being that post-humanism and post-anthropocentric theories, might be read as a reinvigoration of animist belief or a drift towards panpsychism (which simplified, is the doctrine that all things have a mind or a mind-like quality). In a move to displace the vital human, there may be an inclination to attribute mental properties to physical matter. Heather Walton voices such a concern when she states that:

Barad states that "[t]he move towards performative alternatives to representationalism shifts the focus from questions of correspondence between descriptions and reality […] to matters of practices/doings/actions". She goes on to say that, "these approaches also bring to the forefront important questions of ontology, materiality and agency…" (Barad, 2003, p.802). This doing of sonic performativity cannot fail to find a usefulness in this and other such developments in contemporary theory. The application of sound in doing its own thinking, through pedagogic and epistemic projects and outcomes, is compatible with this emphasising of a material discursivity.

In relation to this, Donna Haraway has coined the term *material-semiotic actors*, as a way to speak of language, the human as an object of knowledge, and how they are engaged in complex conversation with other players (Haraway, 1991)*.* This thinking enables the material and the linguistic to engage in a combined articulation, as opposed to a drowning out by disparity. Here, rather than thinking of a counteraction taking place between the material and linguistic turns, we are invited to think of them as collaborating and interweaving, or to paraphrase Barad, the *entanglement of matter and meaning* (2007).

With this thought, I will now consider post- or infra-linguistic performativity as a significant relatum in the evaluation of realism and materialism in sound studies. A performativity which is brought into effect after linguistic considerations and working below language rather than on top of it, focuses on sonic agency as an event, rather than a type of object, and endeavours to make sound and sound art discourse coalesce. Rather than the independent exercising of theory and practice, where one recounts the other, while in turn representing the former, my term sonic-deed, which I will develop throughout the narrative of this thesis, is an actant simultaneously performing both a sounding and an understanding of itself.

In the light of the above, performativity may be said to exist at the intersection of discursivity and materiality, offering numerous opportunities to disrupt the logic of representation and destabilise our relationship to definitions of ontological certitude.

[F]or Bennet this is a religious or at any rate a spiritual option. Whilst highly critical of both catholic and evangelical tendancies [sic] to place the human at the centre of creation she is not against a theological anthropomorphism of her own.

(Walton. 2013. p.7)

By forcing the linguistic turn to be subsumed, rather than nullified by the material turn, I am creating a space where a performative understanding of the sonic-event is instrumental in the creation of such events. I would argue that performativity's reality-producing capacity via performance, pedagogy and what I call performa(c)tive-presentation practice, and new materialism's emphasis on the processual nature of the production of reality, rather than a mere abstraction of it, provide a conceptual link between the world-creating powers of language and sound.

Throughout this research project, I intentionally avoid fully committing to what might be called, *post-linguistic turns*. This tentative engagement with the linguistic as a possible non-representational testing is equivalent to *performative-gesture-as-methodology*. It is comparable to the use of performance practice in the context of non-anthropocentrism (which I will look at more closely in *Chapter 5*). As a testing, it is synonymous with the performative mode of knowledge generation that I consider to be essential in sonic-thinking, a significant feature of which is the bond between performativity and writing and language (which is more comprehensively addressed in *Chapter 2b*).

Again, to re-cite Barad, "[I]t seems that at every turn lately every 'thing'—even materiality—is turned into a matter of language or some other form of cultural representation" (Barad. 2007. p.132). The re-use of this quote from an earlier section is not in support of a critique of the linguistic, as it previously was. But, here it is redeployed as an affirmation of its inevitability. The unavoidable fact is that the linguistic is, to state the obvious, a characteristic of discourse. As such I would suggest that we reverse the condition, whereby the linguistic is considered to be antithetical to a performative materiality. Because, "[w]ith this notion of performativity we can, for example, concretize how every artwork, not in spite of but by virtue of its integration into certain conventions, 'acts'…" (Hantelmann. 2010.p.19). The point is not to negate the linguistic, but to loosen its grip by moving the emphasis from semantic to somatic, from actor to actant.

The model of performativity that Dorothea von Hantelmann argues for points toward fundamental levels of meaning production. This is comparable with my body of work that operates as variations on the title, *How to (Re)Do Things with Sounds.* It is a meaning made in *doing*, an understanding of the sonic that can only be fully realised through sounding practices, whereby sound performs its own discourse, its own doing.

The French translation of J. L. Austin's collected lectures *How to do Things with Words* (1970) has the title, *Quand dire, c'est faire*, literally translated, *When Saying is Doing*. It is not simple pedantry to point out this difference, as this variation is emblematic of the performative focus of this research. As far as I am concerned, my performance methods and performative methodology is a participation in a theoretical tradition, not a formal one.

To return to the subject of Performance Art as an idiom or discipline, and the slippery application of the terms performance and performativity, Hantelmann (2014) points out that it is a false application to use performative/performativity to categorise a certain group of contemporary artworks, as this categorisation circumvents the most significant aspect of a performative understanding of a subject, thing or practice. I would suggest that this aspect is that the performative is an event encompassing a potentiality, and most crucially it has a reality-producing dimension.

Therefore, rather than focus on the ill-use of performative/performativity, it may be more useful to ask: what then is the grammar of practices relating to performance? And, how can this grammar be interrogated from within? By grammar, I mean the constituent syntax, rules and procedures. One of the most basic of these prescriptions for performance practice is that it is generally considered to denote the occurrence of an act or event as opposed to the production of an object.

To use Brian Massumi's words when he speaks of art in general, I would suggest that the sonic-event, "foregrounds the dynamic, ongoingly relational pole" (Massumi, 2011, p.45). Furthermore, in the context of a performative model for knowing, I would also re-purpose his statement that "[e]veryday experience foregrounds the object-oriented, action-reaction, instrumental pole" (ibid). It is as such that the sonic-deed is both performance and performative; at once a palpable doing and a discursive intent.

As I show throughout the body of this thesis, performativity as a term is constantly mishandled. In much contemporary theory it is designated a critical turn, yet in an *about-turn*, it is persistently being dragged back to an idiomatic use. One need only look at any catalogue, review, or other such text that engages with work of a performance nature to find that the term *performative* is used to refer to the performed attributes of a particular work.

This anomaly is very much underscored by the declaration at the outset of this thesis, that I consider my practice to be making *performa(c)tive works*, rather than performance works. Regarding this condition, I draw attention to Hantelmann's

remonstration that the label performative, "is mostly used in a way that is a complete distortion from its original meaning [and that it] is widely believed that 'performative' can be understood as 'Performance-like'". She states that she, "want[s] to restore the methodological precision that the term seems to have lost with its popularity" (Hantelmann. 2010. p.17).

Another such criticism appears in the writing of artist Andrea Fraser. In her short essay *Performance or Enactment*, Fraser emotes that:

It's gotten to the point that when I hear the word "performative" used to describe an artistic action, I want to jump up and yell. No! no! That's not what it means! It's a linguistic form! It's not an action. It's specifically not an action! It is doing something with words!

(Fraser. 2014. p.123. Emphasis in original)

Fraser suggests that, taking from psychoanalytic theory, we substitute the term *enactment* for that of performative. She makes a rather convincing argument that enactment, when appropriated for the analysis of artistic practice, is anchored in the structures of relationships. These relationships, she goes on to argue, are "produced and reproduced in all forms of activity" (Ibid. p.127). Unfortunately, by completely disregarding the many implementations of performativity that have developed since Austin's speech act theory, Fraser inadvertently falls foul of an oblique anthropocentrism. By *acting-out* her dislike for the performative, she places herself solely in the realm of the human actant. As such, her *enactment* is redundant if we mean to use performativity as a tool for interrogating the agential potential of matter, material and things in a way that is essential to a sonic performativity.

Although there is no doubt that Hantelmann is correct in her analysis of misuse of the term, intuitively I am inclined to disagree with her wish to impose an exactness on performativity. Taking from the philosopher François Laruelle, I suggest a *non-standard performativity* (I will look at Laruellian theory in detail in due course). Not in the weighty manner that emerges through Laruelle's conceptual tour de force; but, in a more modest enactment of Laruellian principles as a way to counteract, or at least ward off, a possible essentialism of performativity. Put simply, performance and performativity cannot be forged together or forced apart but should maintain a

precariousness, an instability, a re-current fission/fusion, in order to allow a generative contingency, a troubled rapport.

This *lighter* application of Laruellian terminology is in the same spirit of détournement that I enlist in re-appropriating the title of J. L. Austin's opus. It is this spirit that I employ in positing a User Manual as a way of creating and disseminating new knowledge around sound art practice. And, it is the same use of displacement as a critical manoeuvring that a Deed-Oriented Ontology (DOO) of the sonic employs as a *doing-of-theory-of-sounding-practices*. I believe my performance outcomes, and consequently the mode of practice that I identify as performa(c)tive-presentation, shares common ground with such avant-garde practices as détournement,[51] and with the procedurally driven art movements of Neo-Dada and Fluxus that I briefly mentioned in an earlier chapter. Crucially, movements such as these *did,* or at least endeavour to *do*, their own thinking. They tend to resist subjugation by aesthetic theories that are shut off from praxis. As such, this *How to DO(O) Things with Sounds* circumvents thinking that is born of or borne by, visual art theory, or the history and cultural contexts of music. It does so as a way of speculatively situating new sonic understanding(s).

Much of the work of artists associated with these movements, like my own, engage with sonic practices and with materiality. For example, the score of *Tape Piece 1,* by Yoko Ono (1963), a one-time Fluxus associate reads "*Stone Piece. Take the sound of the stone aging*" (Ono. 2000. No page no.). Likewise, with the previously mentioned work by another Fluxus affiliate La Monte Young, *Poem for Chairs, Tables, Benches, Etc. (Or Other Sound Sources).* The performances of which varied greatly,

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[51] The term détournement, roughly translated from French as rerouting or misappropriation. It is generally considered to have originated with Guy Debord and later adopted by the Situationist International (SI) movement of the 1960s. Détournement is the method of artistic creation which, in effect use plagiarism and/or pastiche, where both the source and the meaning of the original work is subverted to create a new work. In *Détournement as Negation and Prelude* (1959), the SI describe this practice as:

> Détournement has a peculiar power which obviously stems from the double meaning, from the enrichment of most of the terms by the coexistence within them of their old and new senses. Détournement is practical because it is so easy to use and because of its inexhaustible potential for reuse.
>
> (SI. 1959. Online)

one performance consisted of someone just moving a bench, and other performances with large groups of people moving chairs and tables over cement floors.[52]

These two examples deal with the materiality of matter, the matter-on-matter interaction that can be said to collude in the sounding event. Also, they both very obviously deal with the materiality of sounding, whether heard in the case of La Monte Young or imagined in regards Ono's ageing stone. Both examples are also *doing-of-theory-of-sounding-practices,* in that the practice is also a doing of conceptual enactment.

The performative *doing* of sonic agency that I argue for can be perceived within this lineage. And, as I will go on to examine, it can be *heard* in the *doing* of philosophy that Laruelle calls non-philosophy, or non-standard philosophy.

> To be is to do – Heidegger
> To do is to be – Sartre
> Do be do be do – Sinatra
> Do it yourself – Paik
>
> (Friedman. 2009. Online)

The above four lines are taken from an essay by Ken Friedman entitled, *Do It Yourself* (2009), written in response to a group exhibition of the same name at the Stendhal Gallery, New York. It is apparently a re-appropriated and re-worked graffito. I choose to re-re-appropriate the text here as it makes a useful point regarding détournement and the overlapping and interrelating of some key concerns, such as the *doing-theory* of sonic practice. Friedman continues in his essay which examines D.I.Y aesthetics, event scores and Fluxus procedures, by stating that:

> Whatever form of realization events may take, event scores tend to be compressed and minimal. They engage such ideas as intermedia, playfulness, simplicity, implicativeness, specificity and presence in time […] Many event scores emerge from life situations.
>
> (Ibid. Online)

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[52] With La Monte Young's piece, the performance director uses random numbers to determine the number and duration of movements and the length of the performance.

I will return to the subject of the event score in *Chapter 2b*. However, I have a little more to say on the topic of performance/performativity and its troubled past, or what has been called *performativity's bifurcated history* (Anderson, 2017). I consider the more pertinent discussions on this subject to have taken place in peripheral areas of research such as Performance Philosophy, rather than within the field of . The reason I believe is that has tended to be one of the perpetrators of this confusion, rather than a challenger of it. To return to the earlier point raised by Hantelmann, much writing in frequently uses performativity to define an idiom.

The loose field of interdisciplinary research known as Performance Philosophy takes as a model for its definition of performativity Laruelle's maxim that philosophy is put into practice as a material, a substance for doing philosophy, instead of as a form of commentary or framing device (Ó Maoilearca/Mullarkey and Smith, 2012; Laruelle, 2013a). Advocates of such an open reading of performativity consider non-philosophies as forms of performative thought, and therefore, performance as a non-standard philosophy. I will explain this further in the following section in which I speak of this emerging field of Performance Philosophy, how it has taken the concept of performativity to task, and ultimately how it has impacted on this research.

In bringing this discussion of the difficulties arising from the muddled usage of performativity to a close, I should state that although the terminology and application are often confused and problematic, I find its troubled knottiness to be gratifying and generative. If the performative is a doing, then the somewhat doubtful, and as Mieke Bal (2002) describes it, *the messy* existence of this most potent of 'P' words is what the term *does* in the world. Therefore, I believe that to de-popularise the term performativity by a more *rigorous* usage, as Hantelmann suggests, would be to filter out an already produced reality, denying a hitherto done deed. To misappropriate from the title of Donna Haraway's most recent publication, I believe that the only way to advance a performative methodology for research into sound arts practice is by *staying with the trouble*.[53]

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[53] Here I allude to Haraway's *Staying with the Trouble: Making Kin in the Chthulucene* (2016). An attempt to sum up this work here is both impossible and beside the point. However, I would say that in her book Haraway speaks of finding answers to impending ecological disaster based on the idea of becoming-with other humans, and more importantly with non-human others. It may appear a rather tenuous reference in the context of my research, however, I believe that when, for example, Haraway states that "it matters what ideas we use to think other ideas with" (Haraway. 2016. p.12), parallels can

2a.4: On the Use (or not) of Performance Philosophy [54]

As a researcher, I am first and foremost a practitioner, albeit one who uses a variety of philosophies and critical theories. To this end Performance Philosophy is an attractive supposition.

The suggestion that philosophy could be a *substance* is commiserant with an argument for a discursivity of sonic materiality. John Ó Maoilearca, in his essay *Laruelle, Immanence and Performance: What Does Non-Philosophy Do?* (2017), draws comparisons between what he calls the *non-art* of Allan Kaprow and the non-philosophy of Laruelle, and in doing so he states that:

> [T]he practice, or performance, of the non-philosopher is the constant reminder to philosophy that *not everything is philosophizable*, and that there are other ways to think, or 'philosophize', than that of philosophy.
>
> (Ibid. p.722)

This *other way of thinking* that Performance Philosophy incites, although coming relatively late within my research timeline, has been a significant influence on the methodology I have employed. It has been important in that it has secured the resolve to make theory and practice indivisible through outcomes, by providing a framework for what I have already been practising. It seems somehow more permissible that I am performing a faux philosophy of sound art, knowing that Performance Philosophy is doing the same for performance art (and, concurrently both are doing their *thing* for philosophy).

It is now necessary to further examine Performance Philosophy to contextualise it in relation to the methodology I have used in the analysis of the agency of the sonic-event, where the sonic-event is understood to be a combination of sound

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be found with my overall position throughout my thesis that sounding practice should be employed in *doing* its own thinking.

[54] It should be noted the overlapping field of activity that is discussed here under the rubric of Performance Philosophy, can also be found elsewhere referred to as Philo-Performance (see, Garcin-Marrou et al. 2015). However, I choose to ignore this hyphenated neologism as I feel that Performance Philosophy, on the other hand, allows the space between the two terms to become a site for activation. If we lose this gap, we lose the opportunity for manoeuvrability.

making/producing in its broadest sense, both a physical vibrational manifestation and a non-resonant sounding. In particular, where these practices engage epistemology, and non-axiomatic sonic pedagogy (i.e. experimental, contingent and speculative) as both inputs and outcomes.

Performance Philosophy is, of course, intertwined with the provenance of performative thinking, which I have already traced in the preceding sections. Yet, as a relatively new and emerging field, it is noteworthy and warrants a distinct appraisal within the subject of performativity, and more specifically how and why I choose to put it to work within this research. As an interdisciplinary field that takes from earlier thinkers and other disciplines, there is a rejection of autonomy that connects it to practice-as-research, in particular when it promotes performative experimentalism as a methodology. It is comparable with this research which might be said to reject the autonomy of sound art theory and is instead compelled by, and further compels, an apprehension of performance/performativity embedded in material agency.

My research methodology has been influenced by advocates of a non-idiomatic approach to knowledge creation and dissemination, such as Barbara Bolt and Brad Haseman. As Bolt would have it the performative paradigm as a research methodology within the creative arts is inevitable being, "that originary knowledge or the new is revealed through handling rather than [merely] through conscious acts of transgression" (Bolt, 2008, p.5). The *handling* that Bolt speaks of is, I believe, synonymous with the doing-thinking/thinking-doing that I take from Performance Philosophy.

Performance Philosophy lends itself to experimentation with pedagogic tools by critically engaging transformation and (re)iteration. It might overlap with the so-called performative paradigm in research practices, it is distinct in that it engages philosophy on its own terms rather than as a by-product or incidental component.

As with other examples of the application of the performative rubric to outcomes and practices, Performance Philosophy is done within a context, whilst also being a *doing context*. I use this term *doing context* regarding my own work, and also to signpost other philosophical fields. In particular, it alludes to *Doing Phenomenology,* both a proposition and the title of the introductory chapter in Don Idhe's *Experimental Phenomenology'.* In this introduction, Idhe states that "…without doing, the basic thrust and importance…is likely to be misunderstood at least or missed at most." (Ihde.1986. p.14). For it is this doing, perhaps not of phenomenology as such, but of

a somatic engagement with philosophy per se, that epitomises Performance Philosophy.

Just as this research in, and through, sonic agency has led me to unravel the many strands of performativity and its relationship to performance and non-performance sound art outcomes; so too, the research into performative ways of *doing sound art situations* has led me to this very particular marriage of performance and philosophy.[55] My position in relation to these two subjects has been informed by recent trends, in particular, the work of Laura Cull Ó Maoilearca (*nee* Cull). In 2012, Cull Ó Maoilearca was one of the co-founders of the research network Performance Philosophy, she is also the Director of the Centre for Performance Philosophy at the University of Surrey (launched in September 2016). The focus of which is on performance as a type of philosophical thought. It speaks of performance as an alternative way of knowing, enlisting: intuition, embodiment, improvisation, the non-human, ecology and objects; in fact, many forms of oblique encounters that would not be admissible in the more usual philosophical fields.

Here, similarities can be found with the performa(c)tive-presentations, many of which are multi-performance events, compendia of discursive *scenes* and sequences of sonic *sketches*, which exist as *performative-pedagogic-performances*.[56] This hyphenated 'P'x3 may seem exaggerated, but it continues to make the point that performance and performative, although they may coexist and even often be co-dependent, are most certainly not equivalent.

The *performative-pedagogic-performance* could be taken to describe a circular vortex that does not afford transition or transmutation. Yet, if we recall the iteration, re-iteration and repetition of Derrida's performative, we see that each articulation is an act that creates anew. It is in this respect that the many re-workings and re-phrasings

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[55] The use of the phrase *sound art situations* is inspired by an article of the same name by Sanne Krogh Groth and Kristine Samson (2017), which appeared in Volume 22, Issue 1, of the journal *Organised Sound*. In which they state that "[i]n order to investigate the complex situation that arises when sound art is staged in such contexts, the authors of this article suggest exploring the events through approaching them as 'situations'" (Ibid. p.101).

[56] An example of this is the collected performance works rendered under the title of, *doing listening hearing reading* which was performed at PoL # 14, London College of Communication, 2015 (see *Appendix 10).* It was subsequently re-worked as, *How to Do Things with Listening, Hearing and Reading,* which I presented at the *Art Language Location* Festival, at Anglia Ruskin University, Cambridge, 17th October 2015.

of *How to do Things with Sounds* that have taken place over the course of this research project co-exist on multiple planes, as a body of discrete works, a single ongoing opus, a continued testing of a single refractory concept of sonic performativity, and a continuously evolving re-appraisal and re-application of idea(s) of sonic agencies.

What I take from Performance Philosophy is a situating of philosophical, pedagogic, and epistemological canons as dependent on performative procedures. Hegemonic thinking does not *like* the contingent, the speculative, or tentative. Dwight Conquergood, who in his paper *Performance Studies: Interventions and Radical Research* refers to the intrinsic *doable-ness* of pedagogic practice when he states that, "[d]ominant epistemologies that link knowing with seeing are not attuned to meanings that are masked, camouflaged, indirect, embedded, or hidden in context" (2002. p.146). Although Conquergood identifies epistemologies that are predominantly ocular, such a sentiment can be extended to any paradigmatic mindset.

As I will demonstrate, Performance Philosophy embraces the embedded, hidden, or masked. It may be mined as a source of generating knowledge that is attuned to the immanent encounters between philosophy and sound art and its situations, as opposed to ways of thinking that are predominantly text-based.

To support this idea, we only to need to look at the essay collection, *Encounters in Performance Philosophy* (Cull Ó Maoilearca & Lagaay, 2014). In which, Katje Rothe's contribution speaks of Donna Haraway's concept of *situated knowledge* which dates back to the mid-1980s, stating that this epistemological model:

> [C]alls for modesty in every claim to know. It asks that the material conditions of the known be laid bare, that the knower reflects upon herself as an observer and makes herself visible for others as such.
>
> (Rothe. 2014. p.209)

This material condition of the known is a discursive practice employed in the laying bare and making oneself visible. It is this that Rothe speaks of as an integral part of doing situated knowledge, it is also in keeping with a performing of Performance Philosophy.

Performance Philosophy may have an extensive array of influences; however, its strongest affiliation is found in with the philosophical work of François Laruelle.[57] I have mentioned Laruelle previously, not in the context of Performance Philosophy, but in the context of *performing philosophy* (or, more accurately, performing non-philosophy). Here, the use of Laruelle is more as a way of accessing this emerging field, as it has had a modest but significant impact on this research process. Rather than directing my investigations, Performance Philosophy has revealed to me a parallel discourse which substantiates the claim for a methodology which refuses to draw a straight-line between theoretical inputs and practical outcomes. Cull Ó Maoilearca states that:

> Performance Philosophy is not just about interdisciplinarity for its own sake, but from the position that there might be something conceptually and perhaps even politically important about enabling performance research to make a contribution to wider debates as to our understanding of the nature of thought, and to explore alternative ways of relating to philosophy other than from the somewhat deferential position in which it considers itself the mere object or illustration of existing philosophical theories.
>
> (Cull Ó Maoilearca. 2015/17. p.3)

This is wholly translatable to the relationship between a performative understanding of sound art practice and sound art theory that takes its contexts from a number of kindred, yet distinct, speculative, materialist and object-oriented philosophies. For example, Cox in his essay, *Beyond Representation and Signification: Toward a Sonic Materialism* (2011), speaks of a framework for thinking about sonic practice that takes from materialist thinking, and might be thought of as compatible with theories of new materialism(s) (this will be explored further in *Chapters 3* and *4*).

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[57] I feel that it is necessary to draw attention to the strong Laruellian bias to this interdisciplinary field as it is currently manifest in the academic milieu. Laura Cull Ó Maoilearca is an eminent Laruellian scholar, as is John Ó Maoilearca, Professor of Film and Television at Kingston University. Although I am not suggesting that this focus is inaccurate or unsuitable, it does, however, contribute somewhat to Laruelle's almost cult-like status amongst literature concerning Performance Philosophy.

In asking, *How ~~to~~ (do we) Do Things with Sound*? In order to put forward a proposition for, *How to Do Things with Sound*, a similar dynamic is engaged, as with an enquiry into the interdependence of performance and philosophy. I argue that the sounding of a performative understanding of the sonic seeks to flatten the subject/object pecking order. This flattening is particularly relevant when we do not claim ownership of the point-of-audition, a possible non-human performance of a possible non-human philosophy (I shall re-address this more thoroughly in *Chapter 5*).

Cull Ó Maoilearca speaks of the launch of the aforementioned research organisation as additionally functioning as a performative act, as its very naming strives to bring a new field into existence. I mention this here because the idea that the initiation of the research organisation acts as performer, an agent provocateur, a double gesture that performs its own performativity, is one that is very pertinent to my overall research methodology. Her identification of this secondary agential outcome is analogous with the intention of the (mis)aligned *Chapter Zer0*, which in turn, is a re-staging of the *inquiry through obliquity* that is at the core of the *sounding-out* of sonic-thinking. This obliquity that I speak of is the recurrent marshalling and undermining as a performative critical activity, a performa(c)tive.

In many respects, I came across Performance Philosophy after I was already doing it. It conceptually endorses the conviction that a messy, contingent and performative hypothesising of a Deed-Oriented Ontology of the sonic (itself a messy, contingent and performative concept) is not only a valid modus operandi but an essential one if we are to understand the sonic as a *sound(ing)-in-use*.

To sum up this section in which I introduce a field of critical engagement, which by its very nature eludes crisp or precise classification, I will appropriate another's summing up. Thus, I take from Nik Wakefield's review of the aforementioned anthology *Encounters in Performance Philosophy* (Ó Maoilearca & Lagaay, 2014), in which he seeks to explain what it *does* rather than what it *is* by speaking of the cross-disciplinary nature of it as being a "collaboration through difference" (2015, p.589). He then goes on to compare it to practice rather than collected tenets, stating that, "[a]s with much innovative contemporary art that is implicitly political, performance philosophy [sic] might be doing more than it is saying" (Ibid). I find this *doing more than what is being said*, to be a consummate strapline for my performa(c)tive-presentation practices. Hence, Performance Philosophy has been useful in suggesting comparable frameworks for a Deed-Oriented Ontology.

2a.5: Sounding a Performative Non-Conjunction

The somewhat loose cluster of theorists and practitioners that assemble under the banner of Performance Philosophy are informed by theorists, who themselves are from diverse backgrounds. As this amalgam is embedded in performance, it is of course not surprising that the originator of the concept of performativity, J. L. Austin is one prominent reference in Performance Philosophy's bag of tricks.

As already touched upon, performance is often conceived as falling into two categories, the live *and* the mediated, and as such, it is often reduced to a binary opposition between real-time and the recorded. Sound art practice is undeniably a durational practice; and, in this respect liveness is a quality in which it must partake. Regardless of this tendency to polarise, I consider liveness to be more productively apprehended as happening over the breadth of a spectrum, rather than on contrasting flanks of an *and*. As such, the identification, or rather problematisation, of the conjunctive that is this *and* is integral in a thinking that foregrounds performativity.

Cull Ó Maoilearca expands on this point, when she speaks, in a somewhat different context, of undoing the *&*:

> [I]t is precisely by erasing 'the &' between Performance and Philosophy that prompts a renewed attention to their relation particularly insofar as it allows for the possibility of seeing performance as philosophy: as equally capable, as traditional forms of philosophy, of doing philosophical work; and more radically still, perhaps, as the site of new kinds of thinking that present a challenge to Philosophy's sense of itself as *The* discipline licenced to determine what counts as thought.
>
> (Cull Ó Maoilearca. 2015. p.2. Emphasis in original)

In this respect, we need to consider what separates and/or connects two radically contrasting traditions when we think the philosophical turn within performance, and the performative turn within philosophy. I posit that the process of sonically enacting (sound art) theory via the concept of performativity implements such a consideration. It might not be an undoing of a & as such, nevertheless, it is an interrogation of a conjunctive. The conjunctive connects, or combines things, so too,

in much the same way in the context of sound art practice, performativity enables a co-occurrence.

Following on from this, I would like to suggest that if we think both performance and the sonic as separate, yet both within the performative/philosophical turn, we engaging such a conjunctive. Performance, (sonic or otherwise) is fulfilled in its enactment, I do not mean this ontologically as Peggy Phelan might have it, merely as it is eventuated. The performative, on the other hand, is only problematised or potentialised through its praxis, its objective is the doing of a *doing* of a deed. The *sonic-deed* as it is manifest by this practice-led research is a sounding that potentially both *does* and *undoes* a conjunctive, a *performing* of a *performative*. The performa(c)tive-presentation, as I have developed it, is a practice that repeatedly affirms and negates the bonds between *sound+performance+thinking+doing*.

Just as Laruelle's non-philosophy is a way of *doing* philosophy, this playful use of the term *non-conjunctive* refers to a way of *doing* connecting and disconnecting. The non-conjunctive is just a conjunctive that is hyper-aware of its own agency.

2a.6: Non-Standard Sonic-thinking

As I have already stated Laruelle's notion of non-philosophy, or non-standard philosophy, advances the use of philosophy as a material. Contrary to what the term may imply it is not a negation or anti-philosophy, but a procedural philosophy.

An idea of non-philosophy is also associated, to a lesser degree, with the work of Deleuze and Guattari (1996). However, Laruelle has made it clear that his own project of non-philosophy differs, and must be distinguished, from the way Deleuze and Guattari make use of this term. What Laruelle calls Deleuze and Guattari's *restricted* non-philosophy, which identifies the need for something other than philosophy as a catalyst to make philosophy think. According to Laruelle, their type of non-philosophy perpetuates the hierarchical privilege of philosophy. By contrast, his use of the term posits a *generalised* non-philosophy as it does not subvert but seeks to level the status of philosophy with other practices of thinking i.e. art. (Laruelle, 2012a).

Laruelle's non-philosophy is a practical theory; indeed, it is a performative practice – it does things. It transforms the speech of philosophy into its own speech

acts. It is this aspect that makes Laruellian thinking most compelling; If only, as I have already declared, in a lighter, more digestible appropriation of it. It is, in essence, a practice of – and in – thought. Just as this non-philosophy has been appropriated by Performance Philosophy, as a way of performing through performance art, so too, a Deed-Oriented Ontology of the sonic demands one to think not only about sound but to think *with* and *through* sound. Thinking about sound, via criteria taken from neighbouring disciplines and frames of meaning, is destined to lead down a critical cul-de-sac. If, however, we take the example of Performance Philosophy and employ sonic agency in pursuit of a *sounding-through-sound* practice, we are less likely to encounter loss(iness) in translation.

Laruelle's concept of non-philosophy is a highly complex philosophical strategy. It is a platform for new structures of thought and language that disrupt the traditional narrative of philosophy. Laruelle speaks of philosophy as being an event, and in support of this, he states that "[t]he non-philosophical event will then alter in its phenomenal but not in its material status with regard to the philosophical event" (Laruelle. 2000. p.186). This convoluted relationship between thinking, material and event lends itself to the doing of theory, and it is in this respect that it is of interest to me in advancing an original thesis of sound art(s) that is embedded and embodied.

John Ó Maoilearca is a scholar whom I consider to be currently at the forefront of cross-disciplinary engagement with Laruelle's theories, his specialism is film practice and theory, whilst also contributing widely to the subject under scrutiny here, that of Performance Philosophy. He refers to Laruelle's non-philosophical orientation in relation to contemporary art practice as not leading to philosophy becoming art in some reductive merger, or art becoming philosophy as its mere illustrator, but rather them both standing as equals, both thinking equally, both being samples of the real (Mullarkey/Ó Maoilearca. 2012).

Following Ó Maoilearca, non-philosophy/non-standard philosophy is to understand ideas not as observations of specialist interpretations but as simply other objects or things in the world, avoiding the distinctions and division between subject and object. While philosophy considers these fundamental to human experience, non-philosophy considers them fundamental merely to philosophy.

The concepts that make non-philosophy challenging to *standard* forms of philosophical thought can be widened to include; language, art production and knowledge sharing generally. To further consider the implications of thinking about a

philosophical discourse as a thing in itself, Miranda Nell suggests that, "[w]ords and ideas are not *of* or *about* things, but *are* things themselves". She goes on to expand on the outcomes of the use of philosophy as a material saying that:

> Instead of the more subtle or ironic approach of talking about the talking about of the event, Laruelle pushes us to deal with the 'talking about' as a new event in itself.
>
> <div align="right">(Nell. 2013. Online. Emphasis in original)</div>

This re-appreciation of the form, content and function of philosophy, itself by definition a framework for thinking and creating notions and principles, as a type of matter, has equivalence in the performative turn. To re-purpose Nell's sentence for my own specific research bias, I would suggest that:

> Instead of the more subtle or ironic approach of [*sounding*] about the [*sounding*] about of the [*sonic*] event, Laruelle pushes us to deal with the '[*sounding*] about' as a new [*sonic*] event in itself.

The *sounding*/*sonic-event*s that I have insinuated into Nell's quote are my performative sound art practices. These practices are things, but in addition to this, the discursive agency that they set into motion has a certain autonomy existing also as a thing in itself, an event-thing. Thus, the *sonic-event-thing* gives rise to the *discursive-event-thing,* overlapping, combining and forming hybrid *sonic-discursive-event-things*.

I am not proposing that the more subtle or ironic approach of *sounding* about the *sounding* about of the *sonic-event*, is not valid. For fear of seemingly contradicting myself, a continued disrupted and displaced re-iteration of sounding is a significant trope that I implement through practice. In fact, a *performed sounding " " "* (ditto) might be considered to be fundamental to my methodology. However, it is the *doing* (whether that be sounding, thinking, talking, writing, and so on) *about* that Laruelle's concept of non-philosophy demands which I find significant.

This reflexivity is at the core of a performativity of philosophy, and it is for this reason that Laruelle is so pronounced within Performance Philosophy and is a useful

frame of reference for this research. A significant feature of the performa(c)tive-presentation is a *self-conscious* criticality, not merely staging discourse, but simultaneously undercutting the discourse and its means of production. This approach can be found with the assemblage of *How-to* re-works.

For a direct and in some respects quite literal re-purposing of non-philosophy I refer to the *Second Deed* case study, *Crowdsourcing an Original Contribution to Knowledge, or: How to (Re)Do(o) Things with (un)Sound Non-Philosophy,* (2016, 2017). Here the reader will find details of two related performa(c)tive-presentations that are peculiar in that they *act-out* my foray into Laruellian theory.[58] This practice outcome might best be described as being a "use of philosophy rather than one more new theory of it [,] perform[ing] re-descriptions on the raw-material of philosophy, *and, in doing so, it is performative - producing real effects"* (Ó Maoilearca. 2012. p.143. Emphasis in original).

Laruelle's radical rethinking of what counts as philosophy is invaluable to the analysis of *How to DO(O) Things with Sounds,* even if only as a trouble-maker, an agent provocateur. Ó Maoilearca's stipulation that "Its being is its doing" (Ibid) is reflective of the claim for this research to be, *A Performative (Re)User Manual.* Although there has been a wealth of theorising about the sonic and sound studies over the last decade or so, I feel that Laruelle is conspicuous by his absence. My research attempts to address this by bringing him into contact with this discourse via the customised use of Performance Philosophy.[59]

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[58] *Acting-out* here is a double entendre of sorts. Firstly, I use it to refer to my performing of work that engages with Laruellian theory. Secondly, I use it in reference to its psychoanalytical terminology, whereby it means to perform an action in contrast to managing the impulse to perform it. In this context, it is, more often than not, used to refer to anti-social behaviour. For this reason, I find it a suitable quip in regards my performa(c)tive provocations.

[59] It should be noted that there has been some application of Laruellian non-philosophy to musical theory via what has been called Non-Musicology (see; Fowler, 2015; Szepanski, 2017). Although most certainly of interest, I have avoided this digression into musicology. This reading of Laruelle would only go to confuse the status of the sonic within this research, from that of a performed sonic performative to that of a *musicking* (Small, 1998).

2a.7: Conclusion - Sonic Non-Thinking

In conclusion, what has been termed the *sonic turn* has yet to entirely engage the potential of non-standard philosophy.[60] It seems that it has not fully realised the aptitude of this concept for understanding event-driven and durational practices. I would argue that this thesis, on the other hand, recognises and goes some way to making use of the latent possibilities that Laruellian theory has for the development of sonic-thinking. There are some recent exceptions to this lack of Laruelle's non-philosophy in thinking about sound.[61] One such example is found in an online essay by Christoph Cox entitled *Sonic Philosophy*, in which he briefly endorses Laruelle's non-philosophy; stating that:

> Laruelle cites the pretension of philosophy to elevate itself above any object or discourse in order to offer a philosophy *of* it: a philosophy *of* science, *of* art, *of* music, etc. [He goes on to ask] In the case of music and sound, what would it mean *to think sonically* rather than merely *to think about sound*? How can sound alter or inflect philosophy? What concepts and forms of thought can sound itself generate?
>
> (Cox. 2013. p.1. Emphasis in original)

Cox asserts that "[s]onic philosophy begins not from *music* as a set of cultural objects but from the deeper experience of *sound* as flux, event and effect" (Ibid).

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[60] Jim Drobnick is generally credited with coining the term *sonic turn* in his essay *Listening Awry* (2004), in reference to "the increasing significance of the acoustic as simultaneously a site for analysis, a medium for aesthetic engagement, and a model for theorization". (Drobnick. 2004. p.10). As the title suggests, the turn that Drobnick posits emphasizes *listening*, as opposed to my own which focuses on sounding. However, he also identifies performativity as a key concern, stating that, "[s]ound bears a number of distinctive qualities, not only a temporal, dissipative dimension, but also an inherent performative and a social orientation" (Ibid).

[61] Examples can be found in the collection of essays entitled *Sonic-thinking: A Media Philosophical Approach* (2017), edited by Bernd Herzogenrath. They are: *Immanent Non-Musicology:* by Deleuze and Guattari vs *Laruelle* by Achim Szepanski, (pp.243-256); and, *Sound Without Organs: Inhuman Refrains and the Speculative Potential of a Cosmos-Without-Us*, (pp.135-158) by Jessie Beier and Jason Wallin. This collection also contains a different version of Cox's cited essay *Sonic Philosophy,* retitled as *Sonic-thinking* (pp.99-109).

Although I agree with this focus on the occurrence of sound, I have some reservations concerning *sonic philosophy*, as Cox uses it. It is perhaps a pedantic criticism based on Cox's choice of naming, yet I feel that the term *sonic philosophy* merely suggests the substitution of one canon with that of another. If Laruelle's criticism of standard philosophy is that of its troubled relationship to its subject, and the *non* is indicative of that troubling, then Cox's simply prefixing philosophy with the word *sonic* does not engage that disquiet, it merely re-categorises it. Instead, I suggest that a *sonic non-philosophy* is more appropriate.

This, of course, is a criticism that one might suggest could as easily be levelled at the term Performance Philosophy as to that of sonic philosophy since they are both guilty of prefixing philosophy (thinking) with a discipline (doing). Yet, the very simple device of capitalisation suggests that the former is a field or discipline, and the latter no more than an application; a philosophy about sound as opposed to a *Sounding Philosophy*.

It is to the same end that I choose to capitalise the term Deed-Oriented Ontology (DOO). The aim within this *How-to* document is not to apply this to sound by articulating a quasi-philosophy of sound. DOO plays with philosophical conventions in its syntax in order to undercut those conventions, and by doing so it advances an *agential-practice-led-sonic-thinking*. To refer back to Cull Ó Maoilearca's point, it is an erasing and a reinstating of *'the &'* between performativity and materiality and the sonic.

Chapter 2b: Performing on and off the page

2b.1: Introduction: Fore(word/warn)

The purpose of this chapter is to re-think how writing relates to this research project. Some elements of the following material revive earlier discussions on the subject of the event score, while others move the previous investigations of performativity into different relational spheres. My presentation and lecture practices will be brought to bear on this subject, partly as a preparation for a further discussion of pedagogy in *Chapter 3*. The overall trajectory is one which moves the performative from theory to practice (or, from theory to the practising-of-theory). It may seem paradoxical that I choose text and writing to do this rather than a more obvious application of durational performance. But, as I have illustrated with the contrivance that is the *Chapter Zer0*, acting as a device intended to perform (and perform with) this thesis, performativity is best implemented through non-idiomatic discursivity.

I will start by stressing that one should not confuse or collocate the dramatic text, writing about performance, or writing for performance, with performative-writing.

To further explain what I mean by this, let us look at a particular example with an essay by philosopher and filmmaker Arno Bohler published in the collection, *Encounters in Performance Philosophy* (2014). This essay entitled, *Staging Philosophy: Toward a Performance of Immanent Expression* is constructed from short paragraphs ordered numerically, yet each commencing with an ampersand. The three parts that make up this essay are as follows:

Part 1: Thinking immanence
&1 to &42

Part 2: Philosophy: the art of thinking
&1 to &37

Part 3: Performing the art of doing philosophy: philosophy on stage
&1 to &36.

(Bohler. 2014. pp.171-196)

Bohler's essay, a reading of immanence via Spinoza viewed through a Deleuzian lens, seeks to interrogate the possibility of embodied philosophical practices. However, fascinating this subject may be, it is not the content of this essay but its construction that interests me here. When Bohler uses the simple technique of ordering his short paragraphs in this manner with an ampersand before each sequential number he does more than just play with typography, he disrupts typology. The *&* impedes the flow of text whilst making each distinct paragraphic clump of *thought-statement* reliant on that which follows, and on that which went before.

I introduce the idea of performative-writing techniques with this as it is a rather subtle and low-key device, and as such exemplifies my engagement with this as a methodology that not only examines practice but also does practice. Performative-writing, as with the performa(c)tive-presentation, is an investigation of a theoretical perspective (or collection of differing perspectives) through performed outcomes (in this case textual).[62]

Artist and researcher Tero Nauha quotes Gilles Deleuze and Félix Guattari in an article exploring how performance thinks. I *re*-reuse it here as it is a perfect account of what Bohler does in his text, both metaphorically and also quite literally. They state that "[t]he performance is not a disjunctive differential proposition 'either-or', but a conjunctive superposition of 'and-and-and…'" (Deleuze and Guattari, 2003, pp.17-20 cited in, Nauha. 2017. p.280).[63] This brings us back to Cull Ó Maoilearca's undoing of *'the &'*. Whether the conjunctive/non-conjunctive is resolutely undone, or whether it is prioritised through re-iteration, I feel is less important than the fact that it is acted on; becoming a tactic that moves between *doing-of-a-doing* and *(un)doing-of-an-(un)doing*.

Addressing the phenomena of performance as either the doing or undoing of an *and-and-and…* accurately identifies the reflexive interweaving of performance as

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[62] In *Chapter Zer0*, I cite numerous cases of the inventory used as a compositional device. Bohler's construction of his essay could just as well have been one of these instances. Although, here I use it less as a way of looking at the list or litany, and more as establishing an understanding of non-standard writing styles as a way of performing theory. There is, of course, an overlap where the repetitious or inventory also performs.

[63] It is also worth mentioning here in reference to the *How-to* texts that I review in *Chapter Zer0*, that Nauha's article presents aspects of his postdoctoral research, which takes place within the Academy of Finland funded research project, *How To Do Things With Performance.*

actant. As this research posits, it is the identification of the (sonic) actant as performative. It is the actant that does the doing, and in the case of using performative-writing as a way of generating and sharing knowledge around sound art practice, this actant is sonic *and* textual, *and* both. The simple rhythmic device created by using this stylised ampersand adds a poetic and/or sonic quality, which when combined with the actual content, *performs* a text on the *performance of immanent expression*.

Following this example, we might ask: How then can textual provocation best act as an event or *deed-based performative*? It is in this respect that performative-writing is intertwined with explorations of (sonic) agency, acting as:

[A] methodology of communication research in which the form of the writing enacts the very academic argument the author seeks to propose—that is, the *how of the research* mirrors the what; the form communicates the thesis of the writing.

(Warren. 2009. p.744. My italics)

The *how of the research* that Warren refers to is, of course, suggestive of the *how-to-do* that I go to great lengths to sound out in *Chapter Zer0*, this is the underlying principle of *How To Do(o) Things with Sounds.*

So, it is with this idea of "the form communicat[ing] the thesis of the writing" (Ibid), that I ask here: Is it possible in an academic context for the writing to communicate the form of the thesis, no matter what the content of that writing? I believe it is, although for purposes of academic rigour this *form* of writing needs context and counterbalance.

This writing can be said to enact the argument made through practice. I would go as far as to suggest that, even if the writing might not actually *say* anything worth reading, it is the performing of the writing that says it all. Hence, my proposal for a methodological *doing-with-sound/sounding-with-deeds* necessitates a comprehensive re-reading of the performative agency of text in its varied manifestations.

2b.2: Writing/Reading Performatives

A distinction between text and performance is admittedly not always useful. Performance can also be understood as text, and text as performance.

(Nein. 2014a. p.77)

The above is used by the artist and researcher Lilo Nein to introduce her short essay, *Anatomies of Possible Speaking Positions: Performance and Intertextuality.* As a statement, it is not overly eloquent or compelling. However, I choose to repurpose it here as it very simply demonstrates the need for, and difficulty that I have found in, dividing this *Chapter 2* into sections *a* and *b.*

I also use this quote to frame my decision to situate the greater part of the discussion of performa(c)tive-presentation practices here in this chapter on performative-writing, rather than to include it in the previous *Chapter 2a*. Therefore, shifting the focus on the *writing* component of the performa(c)tive-presentation, as opposed to the *performing* component.

The application of writing is set apart from, yet also inextricably linked to, both the performance and the performativity within this research. I have demonstrated by the positioning of *Chapter Zer0* obliquely in relation to the body of this thesis, that there is an intra-activity (to re-use Barad's concept of inter-action), between text/text-ing, and sound/sound-ing. I extend the concept of thinking causality and apprehending the sonic-event via material-discursive practices, not just to performing sound but also to writing sound. And, just to confuse further, this is ultimately declared through an engagement with any combination of *performing-writing-sound-sounding-written-performance*…(ad infinitum).

This thesis sets out to demonstrate that there is an inevitable performativity to sound art practices, however, I do not suggest a similar inevitable performativity to writing. Instead, in reflecting on the *how* and *why* of performative-writing, this chapter looks at the criticality that I consider to be pivotal in practising performative-writing, both generally as it has emerged in relation to contemporary art practices, and more specifically in respect of this research.

Unlike the previous chapter, which I would describe as concerning my primary engagement with the performative doing of sound, this chapter might better be

described as addressing a secondary engagement. That being the feedback loop of writing and doing.

So, what then is performative-writing? The definition by John I. Warren that I use to preface this chapter is a useful and succinct explanation of how performative-writing might be used within this context, that of an academic thesis. It does, however, give no indication of how performative-writing might be a generative, creative, and innovative tool when used within the context of practice-led research.

There are of course numerous assertions regarding the term performative-writing. Here is one such description made by John Hall in a keynote at the *Performing, Writing Symposium* held at Massey University, Wellington, New Zealand:

> Research [that] imagines how a text can be conceptualised, written, spoken, presented and figured with equal or more contingency and responsiveness to temporal and corporeal happenings, and vice versa. What creative, dialogic, autobiographical or alternative writing approaches might elicit a text that engages with the plurality of affects of an artwork? How might a creative work be informed, inspired, directed, scripted or critiqued with the same respect for live-ness that unfolds spatially as it does textually?
>
> (Hall. 2017. Online)

The details of the symposium imply that it focuses on *performance writing* rather than performative-writing. I would suggest that if we consider the above potentiality, it is equally disposed to performativity as to performance. The *plurality of affects* and *contingency* that the passage speaks of is, I feel, a central component of performative-writing.[64]

Previously I spoke of performative-writing as exhibiting *non-standard* modes of writing, I mean this to include creative, experimental and performative applications of language. This connects with the principles of non-standard philosophy. It is, therefore, writing that collapses the distinction between theory and action, a text that also does its own writing as a meta-writing or para-text.

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[64] Dare I say that perhaps the symposium organisers have fallen foul of that much-debated mishandling of terminology. That being the conflation of the performative as a critical discourse, with that of the performative as an adjectival descriptor, as previously discussed.

Such applications of writing practice are themselves performative as they go beyond the descriptive and prioritise material agency over exegesis. Here we might consider that performativity has predictably followed the same path as when applied to other disciplines. Andrea Fraser describes it as:

> When the term "performative" jumped from linguistics into literary theory, it promised to break down the boundary between doing, on the one hand, and saying, writing, or representing on the other.
>
> (Fraser. 2104. p.123)

As we shall see there are further connotations, when we think of the performative agency of text, far beyond those of literary theory. Here I refer, yet again, to the messy convolution of performance with performativity. I have already shown a commitment to keeping sight of the discordant connectivity between the performative and performance, whilst not seeking to find a solution or assuage it as a supposed irritant. In mirroring the relationship with performance, this involvement with performative-writing is motivated by necessity rather than by design. It was through these initial attempts to tease out the quintessence of what performance and performativity meant to this research that I was first motivated to examine what writing could do off-the-page.

Expanded writing practices are inextricably bound to performa(c)tive-presentation practices. This expanded sense takes its cue from the usage of the verb *expand* as it has been employed to describe particular forms of moving-image and performance practices generally considered to have originated in the 1960s. Expanded cinema describes broad and divergent forms of practice and varying tactics of expansion of the apparatus of cinema. Here, in the context of writing, it will suffice to explain that this *expanded-ness* engages with its own materiality and processes through a reflexivity. It is in this vein that I have developed writing to examine the potential for how an audience (in the broadest sense) can be implicated or drawn into the flow of the performance/event.[65]

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[65] The legacy of expanded cinema has exerted influence on my work where I employ video recording techniques and audio-visual practices, both as standalone screenings, and when combined with performance.

This expanded writing explores sonic practice in the context of pedagogy. As a disseminated sonic-thinking, it makes use of devices such as repetition, pre-recorded readings, appropriated or ready-made texts, typographic and compositional playfulness, writing on objects/materials, humour (or non-seriousness), failure, contingency and speculation, and using text/writing to prompt (or which is prompted by) performed sounding(s).

This concomitance, this writing-theory through practice is a further example of the reflexivity of a performative analysis of the performative turn, as a possible meta-performativity. Performance practices *do* performativity, whilst the said same performativity acts as a critical commentator on the theoretical foundations that it is dependent on.

There has been much debate since the later part of the twentieth century regarding the relationship between performance and the written word. This has tended to focus either on the status of text as a score or script to initiate an event or as text as a way of documenting, archiving or otherwise setting into aspic the performed occurrence post-event. A great deal of this falls within the broader *liveness* debate that I have referred to previously as being characterised by the opposing schools of thought often reduced to the conflicting views of Phelan and Auslander.

When considering performative-writing and the performance-lecture as ways of creating and disseminating sonic-thinking, there is undoubtedly the relationship of the performer and/or audience to the performance document to be considered. For me, the question of the ontological relationship of the document to the original performance is more of an art historical or curatorial one. It misses the point of the texts potentiality to intervene anew, to shape and define rather than just record. It is for this reason that I will pass over disputes such as those typified by Phelan v. Auslander, as these are too concerned with ontological definitions of the mediatised event, and more importantly the mediatised body, to be of *real* relevance here. Instead, in the remainder of this chapter, I will focus on the constraints and failings that the written word must confront when interrogating a performative sounding, and also on what this knottiness has generated.

For the purpose of a general explanation of the relationship between performance and epistemology I am more than happy to concur with the opinion that, "the emergence of (what came to be called) performance-lecture is to be situated at the convergence between discourse and theatre in the visual arts of the 60s"

(Athanassopoulos. 2013. p.3). It should be noted here the term theatre is used not only to refer to dramaturgy and the Performing Arts, but also it is meant "as a blending of heterogeneous elements, which defy the assigned limitations of creative practice" (Ibid).

In looking at the *writing* rather than the *lecturing* I do not intend this to reinforce the usual chronological imperative when considering the relationship of text to its recitation. The employment of performative-writing to further unpick performativity is a procedural inevitability. As is shown with the varied instances of practice that I present throughout this thesis, the ideation and the development of a material understanding of sonic agency necessitates making text perform, rather than just *sit* on the printed page, making text *do* something rather than just elucidate.

If we are to use text to understand sounding practices, as we invariably must, then as another member of that discursive ménage, text must be subject to the same house rules as those that the sonic is subject to. These procedures are enacted through praxis and performativity. If sonic practice is judged by its sounding, by its vibrant, reverberant agency; then so too, the writing that is generated by and through sonic practice should at least attempt a similar vibrant, reverberant agency.

The conceptualization and realisation of performative works through texts, written cues, and varied expanded reading and presenting styles, has become inextricably linked with all my research procedures. But, this does not mean it can fully adopt the stature of *culminated* outcome or concluding *event;* rather, it is most beneficial when considered a raw-material for further use*.* As we have seen when considering Laruelle's non-philosophy, and as we shall further examine when I come to address object-oriented philosophies and new materialism(s) more thoroughly, I believe *reading/writing/sounding/doing* to function best when non-hieratically employed. When the transfer between *reading/writing/sounding/doing* is not one-directional, and the emphasis is not to write *about* sound, sound *about* doing, or read *about* sounding; but substitute *about* with *through* or *with*. Again, I point to a flattening of pecking orders.

I take as a provocation Della Pollock's statement that, "performative-writing has come to carry its own faux referents: stylish, trendy, clever, avant-garde, projecting, in turn, a kind of new formalism" (Pollock. 1998. p.75). In agreeing with Pollock, that performative-writing is primarily a discursive practice, not a style, I will bring this denounced formalism to an uncompromising extreme by locating the text within the

work, and the work within the text. Whereby, the *style* of the actual practice that I brand as performative-writing is less important than what it does to qualify as such. Just as the term *expanded cinema* has become synonymous with a practice that seeks to redress the traditional one-way relationship between the audience and the screen. So too, I put forward a reappraisal of the one-way relationship between text and discipline via what I will call *expanded-text.*

I am convinced of the suitability of expanded-text as an infra-disciplinary device par excellence. Infra, a prefix meaning under or below, and which is also used to refer to sound that is below the limit of human audibility. In this context, I use it as I find that it intimates a difficulty or incitement, and as such, infra-disciplinary thinking (which exists as a critical substrate) and performative provocation are suitable bedfellows. They both work eclectically towards a goal or goals.[66]

An implementation of sonic performativity embraces the duplicity indicative of writing-doing/doing-writing. It is a making writing *do* or *sound*, which in turn is reflected in the promiscuity embedded in performativity (the wanton cross-fertilisation between performance and performativity).

The performa(c)tive-presentation uses citation provocatively as an endeavour to create points of impact. This butting up of my own words with sampled texts in the con-text of this examination of performative-writing is yet another form of seeing what writing can *do*; it poses the question, can text function as an object? This will be highlighted in the relevant practice outcome case studies (in particular, with the *First* and *Second Deed(s),* and a number of the works detailed in the *Appendices*).

As a further justification of this textual appropriation I concur with Caroline Bergvall, when she stated in her keynote delivered at the opening of the first *Symposium of Performance Writing*, Dartington College of Arts, "that performance writing would wish to inscribe itself within debates that revel in conflict" (Bergvall.

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[66] Infra is also used in the above passage to point to works that I have been inspired by. For example, the term *infra-slim* which can be found in '*Notes on the Infra-slim'* (1945) by Marcel Duchamp. Where it is used in reference to a sonic-event, "the sound or the music that corduroy trousers, like these, make when one moves, is pertinent to infra-slim" (Duchamp.1989. p.194). Also, in the writing of Georges Perec we find infra as a prefix that is both applied conceptually and with reference to sound:

> The banal, the quotidian, the obvious, the common, the ordinary, the infra-ordinary, the background noise, the habitual [...] How are we to speak of these common things.
>
> (Perec. 2008. p.210)

1996/2016. p.4). In this case, the conflict I refer to is not necessarily that of disagreement, but of forced collocation and colligation, juxtaposition and appropriation.[67] It is through performa(c)tive-presentations that I engage with notions of the materiality of writing, and the performed manifestations of this through knowledge sharing practices.

Furthermore, whilst addressing the performative potentiality of the written word in relation to sonic practice, I would claim that the act of publication is an expanded mediation. As seen in my publication list (see *Appendix 1*), this involves the issuing of these texts online and in print. Versions differ somewhat from dissemination to dissemination. The re-printings and re-readings have a slight wobble of disparity, and as such, I consider this a form of restaging. Ultimately, this has had more of a developmental than a demonstrational role, as the performances and events *scored* by these texts are under constant reappraisal. I have purposely applied a re-iterative and re-articulatory methodology to writing and to the performance outcomes that use this writing, a continual re-proposing of *How to DO(O) Things with Sounds.*

2b.3: Sound-ing *of* Text {and the} Text-ing *of* Sound[68]

To avoid any confusion concerning the above title I should explain that the use of the term *text-ing* does not refer to the practice of electronically sending and receiving written messages via mobile devices. It has, however, been chosen with this possible duplicity as an added bonus. The hyphen has been inserted to imply a departure from, or even disregard for, the usual usage of the term. A more accurate word to use in the above title may be textualising, a rendering as writing, the act of putting something into text. However, to textualise suggests to set down as concrete and unchanging, to

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[67] To bring the conversation back to the linguistic origins of performativity if only for purposes of comparison, I should point out that:

> Collocation and colligation are two closely related concepts associated with the distributional properties of linguistic items in actual language use. Specifically, collocation and colligation refer to the likelihood of co-occurrence of (two or more) lexical items and grammatical categories, respectively.
>
> (Lehecka. 2016. p.1)

[68] See also, *Appendix 11* for further information regarding my work of the same title.

take something that is loose and slippery and set it in an accepted form, a written aspic. Therefore, as a somewhat awkward alternative, I employ the term *text-ing*.

The looseness and slippery nature that I am eager to maintain can be found in two shifting entities. Firstly, the sonic-event, sound in its many guises denotes a physical and temporal transfer, and secondly, the context in which this is being discussed, that of practice-led research. Research, which by its very etymology, signals a forced scrutiny, to explore anew. It is for this reason that I choose to re-purpose this relatively modern term that is associated with a rather informal and vernacular method of communication. For texting is a doing-sending, often abrupt, it is both somatic and semantic. Being somatic (of body) and semantic (of language) it might be considered perhaps the perfect metaphor when considering the relationship between writing and a performance/performative research project. This text-ing is an attempt to use the spoken and written word as it supports and enhances this research, not merely as a descriptor, but also to test *what-writing-can-do-off-the-page*.

What remains of this chapter I will *untangle* particular methodologies that I employ through text. In order for this research to posit a shared ontology between the performative and the sonic, it is necessary that I not only speak of the agential nature of sounding practices and how this is best understood by adopting and adapting a combination of performance theory, concepts of performativity, and materialist and object-oriented philosophies. But, it is also necessary to apply this to writing practices in order for this writing to then be procedurally useful, rather than simply a descriptive dead-end.

These methodologies include using sounding tactics within what might otherwise be regarded as textual works. In considering writing and its paraphernalia as a substance I have, for example, delivered written presentations that have been printed on tracing paper. Using the sounding of the papers materiality, it's crumpling and crunching as an extra-lingual sonification of the content it contains. Other sounding techniques that I have used are more linguistically grounded, whereby repetition or omission of words, letters or phrases work both sonically and semantically to create tertiary meaning.

I use the word *untangle* purposefully, as I consider an interwoven reflexivity to be paramount to the augments that go through a process of *un-* and *re*-tangling in this

research. This inquiry into what writing does can be found to be re-circulating amongst cross-disciplinary theorists and practitioners. As an example of this, here performer and poet David Buuck asks:

> Is it not Performance Writing to site some text in a space or on a wall or on electronic boards or is that not installation art? Or is that not public art? Is it not Performance Writing to treat spoken writing as part of a sound composition or is that not music? or not sound art? Is it not Performance Writing to inscribe words on a canvas, spray them on a wall, layer text into photographs or carve them into wood, steel or other solids or is that not visual art? Or is that not graffiti art? Or is that not poetry? Is it not Performance Writing to use text as part of a body-related piece or is that not performance art or is that not dance or theatre?
>
> (Buuck. 2016. Online)

2b.4: Q. When is Performative-Writing not Performative-Writing?

A: When it's Performance Writing.

In explaining the Q & A of this sub-heading, and in response to the previous Buuck quote, it should be noted that written documentation of performed work is often thought of as performance writing. Although, as with messy definitions of liveness within performance theory, so too the pre- and post-event relativity of text is often a contested one. This productive, or it might be more suitable to call it generative, troubling of definitions is a continual thread throughout *Chapters 2a and 2b*. It is to this end that I draw attention to what might at first glance seem an insignificant difference between performative-writing and performance writing.

It is generally considered that performative-writing/performance writing includes forms of writing that work within or are used by performance. The importance of performa(c)tive-presentations and lecture-events that I have identified is also reflective of a zeitgeist in contemporary art practices, curation and pedagogy.

The zones of influence regarding performance and writing are only partially taken from the discipline of Performance Art, where it is often expressed in practices that engage vocalisation, spoken word, and oral and sonic experimentation. My

motivation in choosing performance/performative-writing is more aligned with locating a position from which performance and its conceptualisation can be operational in the production of knowledge around sonic practice. In this respect, the interrelationship between performa(c)tive-presentation and writing is an epistemic one.

In the body of this thesis I *write-up* some performa(c)tive-presentations, these autobiographical reviews serve a number of functions dependent on their placing and content. They assist in explaining my practice, which as it is predominantly time-based and uses performance cannot be fully realised through forms of documentation.

Writing, as it has functioned with and through my practice, doubles as a mediatory act, performing and therefore altering its own content. I go to lengths to use "a text which very materially provides and actualizes the notion of its own performance" (Bergvall. 1996. Online). Through this combination of *writing-doing-writing* I have explored the connections of writing *again* and **again** and **AGAIN**, re-performing texts and in this process re-writing them. As will become apparent in due course when I pull-out particular examples in support of future chapters, I have employed the prefix *re* as a trope throughout this text and the performances that they *do*. These text-based performa(c)tive-presentations have been re-configured and re-used, going through a process of re-editing and re-articulation. This has been done not only to interrogate repetition as a creative analytical act, as already discussed, but also in the attempt to tease out the core of the work in question.

The pulling apart of texts through performance and re-writing and re-performance is symbiotic, in that the text works on the performance and the performance works on the text. As such there are no definitive empirical conclusions, rather a series of *outcomes* that support a research praxis. I consider this to justify the claim that this praxis is serviceable as, *A Performative (Re)User Manual*. Whilst, yet in the same breath, I hope to disrupt the idea of a canonical sound art theory.

This kind of writing affords the opportunity to re-do, re-stage and re-mediate. There is, of course, a literary and critical context in which text exists to re-exist. In *S/Z* (1974), Roland Barthes suggests that each reading of a text is a new writing. In this structuralist analysis of *Sarrasine* the short story by Honoré de Balzac, he identifies different types of writing, a *readerly* and a *writerly* text. The meaning of a readerly text is fixed and pre-determined so that the reader is a site merely to receive information. These texts, through the use of standard representations and dominant signifying practices, hide any elements that would open up the text to multiple meaning. By

contrast, a writerly text affords the reader an active role in the construction of meaning, it destabilises the reader's expectations. The reader approaches the text from an external position of subjectivity. Barthes goes on to propose that the ideal text blurs the distinction between the reader and writer. If we are to disrupt or confuse the boundaries between listener/sounder (thinking back to the introduction of this thesis), then perhaps Barthes idea of a *readerly* and *writerly* hybrid, one that exists to re-exist, is an appropriate state for a *reading-of-performative-writing/writing-of-performative-reading* where the sonic is the subject matter.

This departure into structuralist, post-structuralist and deconstructivist theories of text is something of a red herring in regards to where I intend to go concerning performative-writing or expanded-text. I acknowledge these *readings* of *writing* as they have been instrumental in the useful conceptualisation of the idea of textuality and textual performativity. However, I would look elsewhere for a more compelling ideal for agential textual practices.

In seeking this ideal I am drawn to Theodor Holm Nelson's coining of the term *hypertext* to describe a new form of computer-mediated writing. This term describing an information technology was soon taken up by literary theorists to describe webs of interconnections, as opposed to World Wide Webs of data. To both Barthes in *S/Z*, and Derrida in, *Of Grammatology* (1967), hypertext refers to a chain of signifiers. Hypertext possesses many of the qualities Barthes identifies in the ideal text. In hypertext, the presentation of material is non-linear. It is text that branches, links, and connects, allowing information to be understood in random sequence. For this purpose, hypertext allows a circulation of contexts, a performing of provenance(s), it does its own thinking as well as presenting thinking from elsewhere. This is what sonic-thinking must do, and what a pedagogy based on performa(c)tive-presentation practices embraces.[69]

I make this brief diversion to introduce hypertext in order to explain the various extra- or pseudo-textual devices that feature throughout this practice, and which more broadly relate to performative and non-representational ways of generating novel and original ways of understanding sound art(s). These range from concepts of

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[69] I would remind the reader that my first postgraduate degree was concerned with the then-emerging field of interactive digital media. During which, the nature of hypertextual agency was both a theoretical concern and a very real *coded thing.*

performance writing or performative-writing, to less established, or more playful and ephemeral associations with textual or grammatical contrivances.

The analogy of hypertext is of particular use to me regarding a number of lecture-events that I have developed recently, in which diverse subject matters and reference points have been brought together to construct a *knowledge sharing event* that is more than the sum of its constituent parts. In these presentations, which are detailed in the *Deed* chapters, I have employed various tactics of bricolage and text-based event scores in order to examine what concepts of the sonic *do* in the real world, i.e. off-the-page. I have used this as an experimental device, and as such, I am at present still in the process of forming a fully developed articulation of what this *does* within my research.

It is in this respect that I would claim that this use of writing is *more than* the type of performance writing that is often solely concerned with being a score or design for an activity. Performative-writing is a critical discursive practice that can be applied across disciplines. Whereas, performance writing is limited to a performance context.

To see/hear what writing can *do* is as much about framing an event-based-work as it is about writing it. As I have already suggested this consideration of systems of grammatical construction or *writerly-doing* within this practice has been broadly applied. Motivated by the wish to comprehensively enact theories of performativity through this research, I actively seek to blur the demarcation between theory and practice. Examples of a somewhat unorthodox hybridization of the textual and the gestural exist within this practice, some of which may be intended more for my own procedural conceptualization, than for a concrete or precise communication to an audience.

An important example of this performance procedure would be the use of a plastic water bottle as a *prop* during performa(c)tive-presentations. This is something that developed from the genuine need to *wet-my-whistle* whilst publicly presenting research outcomes. I began by experimenting with using this object as a live sounding apparatus to disrupt, demarcate and deconstruct the space of academic presentation. I then combined the noisy crumpling of the water bottle with the projection of a split-screen video piece of a similar activity, (see *Appendix 5* for documentation). I have since come to consider this as a sort of grammatical device.

This plastic water bottle sounding is a performative-writing without writing which has now become a stock device in recent presentations. It is intended to set a register

for what is about to happen. Its role is a comedic misplacement, a slightly subversive and almost unheimlich gesture. Like a nervous tick when it is uncertain if it is involuntary or done for dramatic effect, the contradictory unease causes a mild cognitive dissonance. The crumpling of a water bottle is a tactic, connecting events, and adopting a narratival or textual stance.

I would suggest that this bottle crushing and sounding works as a punctuating act, operating as *scare-quotes*, the quotation marks placed around a word or phrase to signal that a term is being used in a nonstandard, ironic, or other special sense. This gesture elicits both attention and doubt from the audience. With the use of this simple act at conferences, symposia and colloquiums, I am declaring that this is a so-called academic paper, a collapsed lecture. It may seem far-fetched, or a stretch of the application of performative-writing to tie such deeds into a writerly-*doing*. However, I should point out that the premise of the argument for an agential understanding of sound practices takes as its foundation the fact that the sonic rather than being object-based as it has been suggested, is in fact event-based (this has been adequately covered in *Chapter 1*).

So, in line with this performa(c)tive and *deed-based* research, it is only right that I follow a methodology that fixes writing and doing together in a reflexive mutuality. My drawing comparisons between events and actions and a textual, typographic or grammatical equivalence is integral to how I do *doing-theory*. In support of this argument I will make use of a quote by Adrian Heathfield from his essay, *Writing of the Event*, from the collection, *A Performance Cosmology: Testimony from the Future, Evidence of the Past*. In which he states that:

> Perhaps the relation between writing and the event of performance is something like the […] tensions of force, agency and direction, the pull of paradox, located in all such scriptural acts. This writing is not simply upon a subject or about it but, rather, is 'of' it in the sense that it issues from it, is subject to its force and conditions. The writing of the event emerges, then, from an imperative in the event and is subject […] to the relentless negative force of its radically elusive origin.
>
> (Heathfield. 2006. p.176)

Again, as with much analysis of writing and performance which is derived from the discipline of Performing Arts, Heathfield is speaking of performance writing. Yet, I consider this use of text-based paradigms, to be both commiserant with, and go beyond a writing of. The purpose of this thesis is not merely a writing-up of my practice-led research or even a writing of; but, more of a writing through. In considering what Heathfield calls, "the pull of paradox, located in all such scriptural acts" (Ibid), this *How to DO(O) Things with Sounds: A Performative (Re)User Manual* is paradoxical, in that it is a written account offering a material-discursive practice by which one might study sonic-thinking.

The second correspondence to writing practices that has a physical and procedural manifestation within my lectures, beyond the crumpled water bottle, is the screwing up and discarding of the papers that hold the words, most notably, the use of tracing paper which I have discussed elsewhere (in particular *Footnote 38, p.79*). I would proffer this as a form of performing under erasure, by this I mean in reference to the philosophical device originally developed by Martin Heidegger and later adopted by Derrida.

What Derrida called *sous rature* (or, under erasure) was Heidegger's term for striking a line through a word rather than rubbing it out so that both the word and its negation are visible to the reader. For Derrida, all writing is marked by a kind of lack; for written words invariably signify the absence of the thing they describe. This reading and discarding is a form of performing or lecturing under erasure, a performing *knowing/un-knowing*. This idea is evident with the omission of the letter 'P', in the text, *On the use of the '_' word in my research (And, the _o_ filter as a com_ositional device)* which I discussed in *Chapter 2 (x2)*. In that case, the deleted letter is not really omitted, rather it is made more audible/visible by its absence.

In re-evaluating this work here, I should point out that what was originally devised as a subjective problematisation of my own vocal delivery, was then developed as a typographic ploy to examine the agency of others, through a process of audience/reader participation. Work derived from the 'P' word text has since been reconfigured, adapted and recombined through a number of outcomes, and exists speculatively somewhere between these two rather different motivations. In other performa(c)tive-presentations I have examined the practice of reading, by, for example, asking audience/listeners to react to specific phrases or text occurring in the presentation (this is particularly evident in the work I will detail in the *First Deed* which

follows this chapter). This has been an (at times playful) endeavour to foreground the *practice-within-the-theory* and the *theory-within-the-practice* of sound arts.

The purpose of taking writing practice(s) to task is to investigate how such forms function in relation to social and cultural modes of expression, identification and representation. These are performances with epistemic intent. I consider that to experiment with pedagogies is to highlight the performativity of knowledge, hence, in this respect performative-writing courts empathy as it involves rather than informs.

The application of performative-writing in my outcomes, and further exploration through for example the addition of *Chapter Zer0*, is an invitation not just to survey or study this research thesis, but to experience it. I invite the reader to take the perspective of this text, as much as this is possible, by offering some form of embodied or somatic encounter with it. As with J. L. Austin's speech acts, I intend this engagement with performative-writing to coax this text to do something *in-the-world*.

The *First Deed* case study, which follows, is placed to further elucidate this desire to think of writing in *other* ways. Heathfield describes these other ways when he suggests that:

> Performative writing does not see cultural events or artworks as objects, but rather as situations, manifestation, articulations of ideas. As such they are rarely static and final, but highly dynamic and provisional. They are seen not just as representations but also as sayings. […] To address such sayings in writing is to say back, to respond, to engage in a process relation that is corporeal, animate and transformative. In other words, it is to stage a crossing, a dialogue. Dialogue manifests a form of discourse that is within and partly about the present context of encounter.
>
> (Ibid. p.180)

The *doing sound art situations* mentioned in the last chapter pre-empted these *situations, manifestation* and *articulations* that Heathfield brings to the subject of performative-writing. What he refers to as *sayings* in the above passage, is akin to what I am referring to as *sounding-doing*, *sounding-doing-writing*, *sounding-doing-theory*. This doing is implicit in a writing that engages its own materiality, and as such the lecture performance or more accurately, the performa(c)tive-presentation is a manifestation of this. The performative-written word and its event-based dissemination

are of course inseparable, although they both warrant discrete analysis being intrinsically linked yet existing independently. There is a discursive 'I' that seems to be at either end of the performative word, the subjective and the objective. This speaker/listener, writer/reader relationship, whether intentionally or not, is a knowledge sharing one.

Performative-writing practices lend themselves to an expanded pedagogy often actively taunting or deriding more traditional scholarly modes of academic writing. It cannot be stressed too much that what may grammatically be a minor addition of the suffix 'ative', is in fact a significant shifting of conceptual focus. It denotes a characteristic or propensity, and in this particular instance, this propensity is itself the performative. This is in line with, but not identical to, the declaration set out in the earlier chapter discussion of performativity. Performance writing is often used to identify experimental forms of narrative and performance poetry, and often conflated with acts that privilege liveness. Some of the forms of writing that I refer to in this chapter may be designed specifically for performance and can be perceived to work as – the script, the score, the procedure, the pattern, the blueprint f*or* and/or *of* an activity. These forms of writing are then comfortably described by the term performance writing. However, I consider the importance of the use of text both in my practice and how it shall be employed further within this thesis, to fall within the boundary of what I previously called expanded-texts, these bridge the performance/performative divide.

As with my criticism, and embracing, of the messy use of the terms performance and performative, this slippage has extended to the use of these terms when combined with writing practices. To re-iterate, performative-writing is not fully defined by or confined to text used in performance-based practices. Rather, it also relates to performative research paradigms, in itself, it may be a scholarly exegesis that embraces the possibilities of agency, relational practices and embodied knowledge sharing. Although similar, the performance writing/performative-writing messiness is not the same argument as regarding performance/performativity. As such it has its own system of operations and, for that reason, it is worthy of discrete consideration.

2b.5: Talking to Text

To continue the exploration of performative-writing I use an excerpt from the excellent short piece, *Conversation between Text and Performance* by Lilo Nein. As with the Nein quote that I made use of previously in this chapter, this work is also taken from the essay collection, *Performing the Sentence: Research and Teaching in Performative Fine Arts* (2014).

There is a playfulness, a non-serious seriousness to this fictional coming together that is tantamount to dissension when considered in the context of academic writing, which is reflective of the next chapter, the *First Deed*. Nein suggests that the initial encounter between text and performance might go something like this:

Text: Hello, Performance! Delighted to meet you. Let me introduce myself: I am the Text.

Performance*:* Um, hello. Text. Yes, well, as you obviously already know, I am the Performance. Or, to be more precise, I am a performance.

Text: I want to show my appreciation for the wonderful performance.

Performance: Good. But I also want to learn something about you.

Text*:* Yes, well, I am a performance.

Performance: Hmm, you too, then? With all due respect, I see a text here before me.

Text: That's right. Well observed. But in principle I'm actually a performance.

Performance: Just now you implied that I was derived from you. And now you admit not existing without me. Very funny! By the way, I am also a text. So, we no longer need to talk about mistaken identities.

(Nein. 2014b. p.209)

This light-hearted personification of text and performance, their meeting after *the show*, and making sense of each other's identity, purpose and their relationship to each other, collapses expectations. In anthropomorphising, Nein is also opening up the inverse possibility, that being the prospect of material agency. With Nein's fiction,

we might easily find *Sound* strolling into the storyline. Whereby, anything from ménage à trois to Mexican standoff might unfold.

I consider performative-writing, *text* in Nein's playful scenario, and performa(c)tive-presentation, *performance,* to be interdependent; even if they may not always be fully aware of each other. In the case of this research, I have found that what at times I might perceive as a partial autonomy of writing from performing, and vice versa, invariably culminates in a shared consequence, that of a sonic manifestation (or, the party of the third part).[70]

2b.6: Performative-Lectures/Reading Performative-Writing

In identifying the connection between lecture, performance and performa(c)tive-presentation we might think back to the previous suggestion that every reading of a text might be considered an original writing (Barthes, 1970/ 2009). To perform a *read* is to perform a *write* and vice versa. It is in these terms that Meredith Love speaks of the relationship between performance studies, writing and teaching when she states that "[t]he first step in helping students construct discoursal selves is to facilitate their vision of themselves as performers" (Love. 2007. p.16).

To just read, re-cite or re-sound a text is not to perform it. And, to perform it is not to make it performative, as performativity is more attuned to a critical combining of *writing/reading, rewriting/rereading, sounding/resounding*. So, perhaps the first step to a discoursal self is to facilitate a desire for performativity.

The provenance of the performance-lecture, as with the history of Performance Art generally, tends to be sketchy in its documentation. An early example might be John Cage's *Lecture on Nothing*, presented for the first time in 1949 at the Artist's Club in New York. Also, oft-cited is Robert Morris's *21.3* (1964), a performance during which the artist lip-syncs a 21-minute recorded reading of a lecture by the art historian Erwin Panofsky. And, with subsequent developments in the 70s and the 80s by artists like Robert Smithson, Dan Graham, Joseph Beuys to name but a few.

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[70] *Third Party* is a generic legal term for any individual who does not have a direct connection with a legal transaction but who might be affected by it. In the reworking of Nein's plot, this transactional dynamic is the very purpose of performative-writing practices.

The performance-lecture is the hybrid outcome of a practice that is embedded in a *doing* and a research that seeks to theorise *in-real-time*, so to speak. It is a cross-pollination, being impacted on by histories of Performance Arts, academic modes of instruction, and (depending on the form taken) other disciplines such as moving-image, dance, music, sound art and so on. If, as I argue, performative-writing procedures are the only meaningful way to examine a practice structured around an event-based understanding of sonic experience, then the only means of disseminating the material it produces must be through a doing-sounding lecture-event, what I term a performa(c)tive-presentation.

There is a history and an accepted idiomatic convention regarding what is known as the performance-lecture. However, as I have already communicated, this is a term that I would rather avoid when speaking of my own practice. Firstly, for the simple reason that the term *lecture* tends to imply a top-down pedagogy, and secondly, as I have already made clear in the glossary, the neologism *performa(c)tive* denotes a *performed performative presentation* that is more than the sum of its parts.

The performed lecture continues to serve a productive purpose, especially within art schools. As an instructive technique it has a potential to goad, and as such, it is an ideal platform to critique and create disquiet. Regrettably, this capacity is often overlooked as it can also be practised as a mere idiomatic stylisation. Della Pollock's previously cited statement that, "performative-writing has come to carry its own faux referents" (Pollock. 1998. p.75), may just as easily be directed at the performed lecture. However, it is the ability to collapse expectations, de-rail pedagogy, and re-punk academia that I will consider further.[71]

In a short text entitled *The Collapsing Lecture*, Aaron Williamson gives an account of a performance whose hidden objective is to subvert the usual pedagogic

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[71] *Repunk* is a term I have adopted from the writer Mark Fisher. It appears to a greater degree in the *First Deed* practice case study and is used to indicate a subversion of the apparatus of communication, a positive, analytical re-purposing. In this usage I insert a hyphen in an endeavour to emphasize the *'re'*. This is done to indicate the importance I consider there to be in re-iteration and repetition, which has been discussed at length elsewhere in this thesis. It is a term that I have heard used by Fisher a number of times in talks and presentations, but have not found in his printed work. During a conversation with Fisher in 2016, I asked him if he could elaborate on this term as I had adopted its use in some of my writing and for academic purposes wanted to cite his usage. Fisher responded that he had no recollection of using the term, but if I wanted to correspond with him further explaining my contextual use of it he would be happy to do so. Sadly, Mark Fisher passed away in 2017, so anything other than conjecture on my part concerning his intention regarding this term is not possible.

procedure. The premise is that the delivery of formal lecturing and conferencing is fraught with mishaps, equipment malfunctions etc. In his description of his failed lecture performance, Williamson explains that one reason this work came about was that he "experienced some unease that, in fact, the theory of performance art amounts to an argument precisely against the actions and assumptions that fortify the conventional lecture…" (Williamson. 2010. p.55). So too, my initial motivation to perform theory came from my unsettlement when faced with epistemic examinations of sonic practice that did not engage the very material which they examined.

The contribution this research makes to education and knowledge sharing within sound arts is achieved through a thinking-sounding-doing of sonic pedagogy (to again paraphrase Massumi). This Deed-Oriented Pedagogy is where the conjugation of the *act* and the *object* can be heard, what we might call a flat-performativity, whereby the doing of performative practices is the principle common denominator in generating further understanding of sound art(s).[72]

In further unpicking meaning making as it sits within this research, and within sound art(s), we might look at Stefanie Seibold's essay, *Mind Art: On the Gradual Production of Meaning while Performing*, in which she speaks of performance as a procedure rather than a genre or disciplinary style. She states that:

[T]he relevance of performance as an artistic strategy today does not lie in the experience of an artist performing a work herself, nor in the audience experiencing her experience, but in its propensity to produce contingent narratives that question and destabilise obsolete but nevertheless powerful (master) narratives on which our present (art) world still is based […] My work as an artist and as a teacher consequently focuses on the subversive qualities of performative production of meaning rather than on questions and displays of the body.

(Seibold. 2014. p.187)

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[72] I use flat-performativity in reference to flat ontology, which will be further explained in *Chapter 3*. It borrows from both Bryant's and DeLanda's definition of flat ontology. I use it to suggest that there is not a plethora of types or a hierarchy, but a democracy across individual sonic-deed(s).

What Seibold calls the *propensity to produce contingent narratives* is central in the reflexive amalgamation of teaching, making original outcomes, and developing unorthodox theoretical frameworks, that is the performa(c)tive-presentation technique. It is a methodology for simultaneously facilitating and disseminating through a reflexive course of action(s) which embrace collapse, failure and speculation. Rather than a prescribed linearity, the performa(c)tive-presentation *does* and *un-does*, it repeats, it might have false starts or end prematurely. It might be so loud that any dialogue (of either presenter or audience) is inaudible,[73] or so confused that any argument is incoherent (thereby, creating a tertiary discourse). In short, it is wholly experimental and agential.

2b.7: Are all Performance-Lectures Collapsed Lectures?

The performance-lecture is situated at the crossroads between criticality, dramaturgy and pedagogy, one that was formulated in visual art practices of the mid-twentieth century (for example, Fluxus and Neo-Dada). I believe that performa(c)tive-presentations do what the performance-lecture, when at its most discursive, endeavours to do. Seth Kim-Cohen speaks of the performance, *Everything You've Heard is Wrong* (1999) by Carey Young, as "engag[ing] competing rhetorical modalities, not to champion one over the other but to set them against each other, generating a productive friction" (Kim-Cohen. 2016. p.110).[74] Kim-Cohen also speaks of a "metadiscursitvity" (Ibid. p.103) in regards Morris's *21.3*. The performa(c)tive-presentations that I employ have developed mindful of this provenance, extending the *metadiscursitvity* of the performance-lectures that is founded on an ocular and/or dramaturgical sensibility, to one that is concerned with sonic-thinking.

I consider that the performa(c)tive-presentation *acts* (hence the portmanteau) not just on its subject matter and its audience, as the performance-lecture does, but also on itself. With a self-conscious and *knowing* awareness of its own generative

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[73] See the *Second Deed* for an example of loudness and *not-being-able-to-think.*

[74] *Everything You've Heard is Wrong* (1999), is a single channel video; colour, sound. 6 mins 35 secs, looped. The piece is a video of a performance by the artist held at Speakers' Corner, Hyde Park, London.

criticality the performa(c)tive-presentation, to use a musical metaphor, samples itself. It re-iterates and re-punks, often in the context of scholarly pursuit. This is most conspicuous in the examples I have chosen for the *First* and *Second Deed(s).*

Although this historical context is important, for the purposes of this research I would distance myself from what might be considered to have become a contemporary art sub-genre. Instead, I would argue that the performa(c)tive-presentation is intrinsically an act of sonority and therefore comprises a specificity. When speaking of the link between pedagogy and sound, we need only look at the origins of the term *acousmatic* (meaning a sound one hears without an origin being seen).[75]

Taking this as a provocation, I consider the performa(c)tive-presentation to be embedded in a *sounding-writing-doing*, dependent on the medium of sound for its very transmission. The pedagogic device being a *substance* to be manipulated I would also suggest that the performa(c)tive-presentation is at its most authentic when it is a (performative) sonification of writing, about the writing of sonic (performativity). In this respect, the relationship between the performance-lecture (in particular, the hybridisation as performa(c)tive-presentation) symbiotically engages sound art(s) practice. Hence, my use of the performance-lecture differs greatly from the demonstration of exteriority that is often the case when the subject matter is taken from the visual arts. It is for this reason that although I recognise its importance, I nevertheless express a certain stand-offishness concerning performance-lecture histories.

At the beginning of this chapter, I drew attention to the convergence between discourse and practices that refuse the constraint of disciplinary demarcation. I would argue that an attentiveness to performing pedagogy is well suited to sonic-thinking, in that sonic practice often articulates eclectically. In establishing this position, I maintain that the sonic is first and foremost a performative practice (let us not forget, that this is not-the-same as a performance practice) and as such, sound art theory is most congruous when it is *done.*

And secondly, as sound art(s) is generally considered to be a relatively new disciplinary field in comparison with say the visual and plastic arts, its theoretical

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[75] *Acousmatic* comes from the Greek word *akousma*: meaning, what is heard. It is a term that was first used in reference to the lectures of Pythagoras who, it is said, would place a curtain between himself and his audience so as to prevent his visual presence to impede his teaching.

examination is not already embedded in a canon and therefore it is less authoritative and more inclined to experimental procedures.

To this end, and to further examine how performative-writing might be essential to the performa(c)tive-presentation, we might look at an article by Vangelis Athanassopoulos entitled, *Language, visuality and the body. On the return of discourse in contemporary performance*, in which he states that:

> Revealing the materiality of a given situation while at the same time producing it […] Language is approached here as the structure of experience and experience as the condition of language. A loop is thus created between discourse as a performative act and the performative act itself as a material and support for discourse, between the performance of speaking and speaking about performance, a loop which puts into question the definition of communication as the expression and reception of meaning and the traditional opposition between (discursive) interiority and (corporeal) exteriority upon which it relies.
>
> (Athanassopoulos. 2013. p.11)

This *loop* that Athanassopoulos speaks of sits comfortably with the earlier metaphor of the sample, taking a fragment and re-using it elsewhere, again and again; between the performance of sounding and sounding about performance. The iterations of *How-to* texts and the *events* that they *produce-are-produced-by*, are processes of rhetorical and radical modes of knowledge-production. At first glance, they operate as an exploration of the performed dimensions of academic writing and public speech. However, on closer inspection, there is a more complex relationship with sonic pedagogy.

As with Laruelle's non-standard philosophy, and Barad's agential realism, the materiality of the medium itself must be physically explored. With the relationship between, thought, knowledge and language; if we concur with Maurice Merleau-Ponty, that the articulation of the idea is the idea itself and that even written texts are forms of corporeality, then we must consider the experiences of knowledge as processes of reflexive formation. Merleau-Ponty writes that:

142

[T]he word has a certain location in my linguistic world, and is part of my equipment. I have only one means of representing it, which is uttering it, just as the artist has only one means of representing the work on which he is engaged: by doing it.

(Merleau-Ponty. 2002/1945. p.210)

Yet, the material condition of thought, speech and sound, is not quite as cut-and-dried as this quote would imply. Where Merleau-Ponty says that there is only one means of representing the word and that is to utter it, I would suggest that there are many. In terms of a performative knowledge sharing of, and through, sonic-thinking which I believe is best engaged through a multiplicity of representational, and as I argue, non-representational means.

If re-iterative methodologies of articulation are employed to re-enact, re-perform, re-write, re-read, re-hear, and re-sound, then text can do things on and off-the-page; and, the word can be sounded by animate or inanimate objects, by vocal or non-vocal, cochlear or non-cochlear, human or non-human means (this last point will be re-visited in *Chapter 3*).

In the context of these methods, the word can be sounded, performed, gestured, crumpled, looped, sampled, scratched, drawn, clicked, crushed; to reverse the *means of representing* that Merleau-Ponty speaks of, I would suggest that in the case of sound art theory, it is not necessary for the word to be spoken just as long as it is sonically *done*. Here, *done* should not be seen to indicate a successful completion, but also imply any number of attempts, tests, blunders or false starts.

When the human/non-human ventriloquist dummy says 'gottle o'geer' because 'bottle of beer' is too difficult to say ventriloquially, it is significant not just because failure or lack of virtuosity is comedic. It is significant because it critically alludes to the illusion. It is a self-conscious gesture that breaks the spell, even if the spell was never concretely cast. It is in this respect that the failed or collapsed lecture and my performa(c)tive-presentation practice, is a tool to dismantle and reassemble pedagogy, implementing new knowledge.

2b.8: Non-Conclusion - 'P' word x 4

I would draw this examination of performativity to a non-conclusion by creating a dialogue with additional 'P' words. I use the prefix *non,* partially as it ties in with my previous usage, i.e. non-philosophy, and the forthcoming discussion of non-human theories (see *Chapter 3*), where *non* is indicative of a potentiality rather than a negation. Also, it demonstrates that this summing up, rather than being an attempt to bring the subject of performativity to a close with a tidy (un-performative) finishing event, aims to sustain a procedural proposition of sonic-thinking by ending this chapter with extra *doing*, or a *doing XL*.

To facilitate this *doing,* I re-purpose from Dwight Conquergood's thoughts on the performative as a cross-disciplinary trope. This text being reviews of a number of books from the field of anthropology in which Conquergood takes what he refers to as the performative turn within that field and breaks it down into four keywords. The 'P' (key)words, which are referred to as *significant terminals,* are *poetics, play, process* and *power* (Conquergood, 1989). He suggests that the performative turn in anthropology, "is more properly thought of as a spiral of performative turnings, conceptual flips that problematize different angles" (Ibid. p.87). I agree with Conquergood's pronouncement but would add that I believe this to be true of performativity in all disciplines.

Furthermore, I consider that by choosing to turn a deaf ear to convention with a non-conclusion rather than a conclusion proper, I too am doing conceptual flips that problematise different angles. In this respect, this section is a ploy to re-perform the chapter that it is the result of.

I make use of Conquergood's *significant terminals* as synoptic shorthand for what I consider to be most important regarding the performativity of sonic practice(s). Citing from his chosen publications, Conquergood emphasises the interconnectedness of text and performance. It is this interconnectedness that I have sought to tease out during this chapter. In appropriating Conquergood's topology I hope to utilise his four 'P' words as productive apparatuses.[76]

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[76] I use the word *apparatuses* here to identify my use of Conquergood's terms as more than just cited texts. Rather, in keeping with the intention of performative-writing that I have discussed throughout this chapter, they have a material-discursivity. In employing this word so deliberately I take my cue from the work of Karen Barad. For Barad "[a]pparatuses are open-ended practices. […] apparatuses are

- *Poetics*

  Poetic is often used to imply a creative or imaginative approach to a subject, and of course, it refers to an engagement with the very fabric of words and language. In fact, any use of writing which considers the properties of its sonic actualisation might be thought of as poetic.

  These performative practices make use of an expanded view of what poetics might mean as a generative, productive or even failed term. McKenzie Wark writes that, "[t]here's no additional claims for poetics as a way of knowing besides its ability to communicate between domains, and in particular to get actual knowledge about the non-human working within the spaces of humanistic and social thought" (Wark. 2015. Online). In this respect I consider performative-writing to be a *doing* of emergent knowledge. It is text tied to event which poeticises pedagogy.

- *Play*

  As with poetics, play and divergent implementation(s) is very much a feature in my arsenal of performance practices and performa(c)tive methodologies. Play talks the same language as the speculative and contingent when employed in the business of creating and generating. It is hardly coincidental that the term play-it-by-ear means to act according to circumstances or to extemporise.[77] Staffan Mossenmark in his paper, *Performative Sound Art as a Method of Research,* speaks about:

  [S]ounds as possible co-players or co-musicians, as a sound material that is not a problem and that will therefore not be muted, but rather be utilised and seen as part of the whole sound composition.

  (Mossenmark. 2012. Online)

  It is the phrase *co-players* which resonates most with my practice, after

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themselves phenomena. [They] are constituted through particular practices that are perpetually open to rearrangements, rearticulations, and other reworkings" (Barad. 2003. p.816-17).

[77] *Play It By Ear*, is also the working title I use for a workshop which I have run annually since 2014 with MA and MFA Performance Practice as Research students at The Royal Central School of Speech and Drama. It is a group exploration of sound in Performance Art practice, in particular, through the re-staging of performance via the moving-image.

all, playfulness needs players to actualise it. This considers the sonic-deed to be an actant, performing in conjunction with objects, humans, materials, locations, sites and events. I take this sentiment to be a levelling of ontological hierarchies (an idea that I will develop further in *Chapter 3*). Playfulness can also be seen in its relationship with the comedic or the collapsed, as a tool of transgression and as an element employed in event scored practices.

- *Process*

Of all of Conquergood's *significant terminals*, this one probably needs the least work when dovetailing it with my own context. As a practice-led researcher, who makes through procedure and application, process is paramount. Process is fundamental to the performative; whether it be a re-iterative act as a restaged redux of my own material, or with the détournement of appropriated sound, text, etc. My practical outcomes make use of a succession of activities and occurrences in order to engage a sonic-thinking. A thinking that employs materiality and mediation as processes that alter the elements entangled in, and by, the very materiality and mediation used.

What is more, the methodology of repetition and re-iteration is a processual undercurrent. The gamut of *How-to's* that can be seen in the *Deedography* is given prominence above and beyond the discrete events, foregrounding process over part.

- *Power*

Lastly, we come to power. I allude to power in a number of indirect ways throughout this research document, not least in the *Critical Context* section of the *Introduction* where I speak of the relationship(s) between listening and sounding. I suggest that an emphasis on sounding practices as opposed to listening, shifts agendas, and therefore alters dominance and ultimately domination.

I have spoken of the tactic (after Michel de Certeau) as a procedural thing within practice, as such, the tactical as a consideration within pedagogy and performance becomes a *resistant material*. Also, by considering object-oriented philosophies and what I would call other-than-human agency, we are

entering into the power debacle of anthropocentricism.

In terms of sound's potential for power, Steve Goodman states, "[i]t is contended that, existing understandings of audiosocial power in the politics of silence and the politics of noise must be supplemented by a politics of frequency" (Goodman. 2009. p.xx). This relationship between power and politics should be understood in the context the politicality that I outlined in *Chapter 1.6*.

Performa(c)tive-presentations test *frequencies* (although, perhaps not in the sense that Goodman means)*,* by re-occurring over periods of time and reverberating in, and through, materials (whether, the material be a sheet of paper, an academic circumstance or a pedagogic practice).

So too, Brandon LaBelle addresses the subject of sonic agency and power, when he suggests that "[a] type of negotiation surrounds the relationship between noise and structures of power, one that is equally useful in considering relations between people" (LaBelle. 2018. p.69). Both of the above references to sound's power dynamic speak of noise (a subject which I shall briefly touch on in the *Second Deed*). However, I would put forward that all sound, whether clamours or not, engages such a dynamic. I would also suggest that the negotiation that LaBelle speaks of is not confined to the consideration of relations between people, but as I will go on to discuss in *Chapter 3*, between all concerned, human and non-human.

To finish I should state that, in reality, I consider a non-conclusion to be the only real conclusion possible bearing in mind the content of *Chapters 2a* and *2b*. Through an adaptation of performance, performativity and material discursivity, and by asserting an agential understanding of sounding practices, this non-conclusion advances the question: How can the sonic be understood through doing sound?

It is to this end that the *First Deed* case study, which follows, will focus on the subject of performative-writing and performa(c)tive-presenting to points of episodic re-action and re-combination. I believe that by closing this chapter with applications of Conquergood*'s significant terminals* (in a manner that is antithetical to a terminating event) a scene is being set. This non-conclusion allows for the segue into a practising of *A Performative (Re)User Manual.*

Jumping further ahead, *Chapter 3* will build on the foundation that has been laid with this two-pronged interrogation of performativity and its emergence through writing/performing practices. It is there that I will elaborate on the material discourses, that I have hitherto touched on, with a more detailed discussion of new materialism(s), and by making use of ideas derived from object-oriented philosophies. The aim being to facilitate a thinking of performativity that is less concerned with the human agent, and more with sonic agency, by locating sound centre stage in its own thinking as a lead actant, rather than in a supporting role.

1st Deed

Snap-Stick, (Slapstick), Crack and
Rustle: Locating the Sonic-Signifier

The reader is invited to use this tracing paper title page as a sounding object,
crumpling, crushing, creasing and even tearing or ripping at will.

First Deed
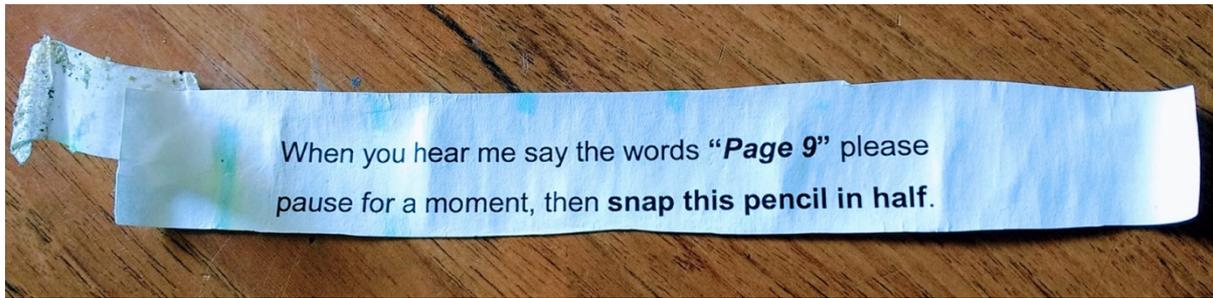
Figure 3. *First Deed* event score.[78]

D.1.1: Introduction

This performed outcome was originally conceived for and presented at the *In This Neck of the Woods* symposium that took place at Central Saint Martins on the 4th June 2015.[79] It was subsequently re-presented for the *Sound/Image Colloquium* in November 2015 at the University of Greenwich, London. And, re-re-presented at *Audiblevisions,* a conference on sound and video art at Goldsmiths, University of London. May 2016, (both re-iterations employed a slight modification of the original in response to the location and/or situation).[80]

I use this particular case study as the first, dedicating a more detailed analysis of it than that of the *Second* and *Third Deed* for a number of reasons. Firstly, there are a variety of recurring elements within this performance that are analogous to those in other works, therefore, once discussed in the context of this outcome they will need less unpicking in further case studies.

Secondly, this example is noteworthy amongst my initial performance outcomes in that the previous lecture-events had tended to either place the sonic at

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[78] Performed 2015 x2 & 2016 - *www.howtodothingswithsounds.com* & *Appendices 6* and *7.*

[79] The symposium was facilitated by the *Sensingsite* research platform and organised by Susan Trangmar, Steven Ball, and Duncan White for Fine Art Research, Central Saint Martins, University of the Arts London.

[80] One significant modification being, that for subsequent iterations the video element of this work was re-edited. This involved the removal of footage filmed around Central Saint Martins and its approach from Kings Cross. The comparison of sites (rural and inner city) with the space of pedagogic practice (the lecture auditorium), therefore, becomes a more binary juxtaposing of indoor/outdoor locations.

centre stage, situating the examination within sound art theory/practice; or, in the case of one or two in particular, had been an examination of the very performative and embodied epistemologies which were being employed, and as such they re-located the scrutiny within the context of research process.[81] This *deed* took this playful and material pedagogy as a procedural given and put it to use in the inspection of a theme that was not specific to either. The subject of the conference is neither sound studies or sound art practice, but a reaction to the materialities of site, space and place.

This outcome benefited from a certain confidence and competence that I had gained through earlier experiments which focused on developing an understanding of performance-lecture as both form and research methodology. I identify this presentation as one of the first which truly realised the materiality of this *doing* of *discursive practice* and which sought to utilise its full potential as such. This outcome case study can also be considered as a way of easing into the argument for an alliance between performative turn and object-oriented philosophies. It was predominantly executed through performative readings, audience participation and a contingent and speculative engagement with materials and appropriated texts. The subject matter which I use to examine notions of site and location is a very singular example of the relationship between moving-image and sound. Devised as a collection of provocations, The overall intent is to explore particular sonic-signifiers employed in narrative (particularly, but not exclusively, in cinema), by playing with the practices of field recording, phonography and Foley.[82]

In short, I consider this work to exhibit and augment the *doing* metadiscursitvity of which I spoke of previously. It uses cinematic and narratival devices and related sonic practices in examining concepts of site and location. However, the performative-(sub)text concurrent with this work, is that of pedagogic procedures that explore the

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[81] One example of a performance of mine using the theme of research methodology as its subject matter would be a presentation that went by the rather long-winded title of, *The Repetitive 'P' Word as Research Methodology. Or: How to (Re)Do Things with Sounds, Doing Theory Through Performative Practice.* This combined a reworking of previous material examining sonic performativity with content more concerned with the subject of more general performative research paradigms. It was specifically designed for inclusion in the *Contemporary Arts Research Unit* conference at Oxford Brookes University, June 2015.

[82] Foley is the reproduction of everyday sound effects that are added to film, video, and other media in post-production. The name is taken from sound effects artist Jack *Foley (1891-1967), who* developed a method for performing effects live and in synchrony with the moving-image.

154

agency of sounding activities by both myself (the supposed pedagogue), and the audience (the supposed tutees).

I will begin here with a detailed description of the performance presentation, *Snap-Stick, (Slapstick), Crack and Rustle: Locating the Sonic-Signifier.* This will include its practical and conceptual development, the pre-performance video production and the meticulous preparation of objects, props and materials prior to the presentation. I will follow this with a somewhat anecdotal account of its occurrence on the day. I will conclude this case study with a contextual examination of the piece, the purpose of which will be to locate the various theoretical and aesthetic considerations made throughout this works production process within a broader critical framework.

D.1.2: Re-Punking Surround Sound

Or: Doing Embodied Pedagogy with Expanded Foley

As I demonstrate in the previous chapters, the performa(c)tive-presentation should engage epistemologically, whether this is through pastiche or elucidation proper. It does not demand the strict confines of academia or formal tutelage but should always be framed within a broad context of learning. It is for this reason that the statement *doing embodied pedagogy* is the definitive clause in the above subtitle.

By making use of a trope that is common within cinema, in particular, the genres of horror and thriller, I capitalise on my interest and knowledge regarding sound design for film and re-apply it as a device to examine the sonic-event whilst simultaneously posing questions regarding the authenticity of place. The trope that I employed, being the dual sonic-signifiers of a *twig crack* and the *rustle of dried leaves* underfoot. These simple noises are complex indicators of location, mood and plot in filmic language. By highlighting this for an audience, we are then re-considering the language of cinematic sound and its relationship to site, movement, event, and ultimately self.

As with Aaron Williamson's motivations for *The Collapsing Lecture* (which I spoke about in the last chapter)*,* I too find the straightforward lecture format to be antithetical to the premise of the performative. For this reason, this presentation takes as its incitement the *rift* between *performing* and *knowing*, resulting in an audience

participatory re-punking of what Michel Chion (1994) refers to as the *audio-visual contract.*[83]

D.1.3: Plot development: The planning and making of…

The original proposal for this performance had the whimsical working title of *Tread Lightly*, this then went through minor adjustments becoming the final submission, a short extract from the original draft can be seen here:

> Making parallels with the well-known Situationist slogan, *Sous les pavés, la plage!* (under the paving stones, the beach!) my working title might be along the lines of "Les branches mortes craquent sous mes pieds" (Dead branches cracking under my feet). I will briefly look at how the sonic can re-site the imagination, playing ideas of urban and rural sonorities against each other.[84]

(Logan. 2015)

Preparation for this work started with the inceptive trope, the referencing of cinematic language and narrative structure suggested by the simple sound producing gesture, that of the *twig snapping underfoot.* Here I began by simply finding literary examples of this sonic device. I quickly came to realise that this mostly occurred using a very minimal and repetitive language, it was rarely poetically elaborated or expressed in more imaginative terms. By using Google Books to word search through dozens of works of fiction, searching for combinations of snap, crack, twig, branch, break, stick, split, woods, forest, noise, heard, sound, start and so on. It was this re-

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[83] The film (music) theorist and composer Michel Chion asserts that there is at the very least a two-way process that informs the experiencer's position. What he calls the *audiovisual-contract*, refers to an audiovisual relationship that is not natural but rather a sort of symbolic pact to which the audio-spectator agrees when she or he considers the elements of sound and image to be participating in one and the same entity or world.

[84] Sous les pavés, la plage! Is an anonymous graffito, cited from *The Beach Beneath the Streets: Contesting New York City's Public Spaces* (Shepard and Smithsimon. 2011. p.3).

occurring character of the use of this sonic-signifier, combined with a pre-existing interest in the repetitive, the re-iterated and the re-mediated that led me to decide a particular structure for the textual material and the presentational style I would employ.

My concern was to examine established and canonical theories relating to cinema sound design, as such I would use a number of appropriated text extracts. These should be similar in nature and tone, in order that their utterance would engage ideas of the tautological, poetical construction, and the absurd. The latter can be traced back to the examination of repetition, re-iteration, collapse, failure, and non-seriousness as critical devices, that I have discussed previously.

Rather than write original material I would collect and collate, using ready-made or sampled writing in a process of juxtaposition and détournement. Therefore, the original contribution, in this case, would be in the composition and performance of the assembled material. This performa(c)tive-presentation would be more concerned with procedure, re-placement, and displacement than with the adding to a pre-existing back catalogue of principles for defining sound design practices.

The appropriated texts covered four distinct subjects, each being printed on different kinds of paper (see, Fig. 4). These categories were:

1. References to the sonic-signifier of the *twig snap* taken from literature. (Printed on brown coloured sugar paper).

2. References to the sonic-signifier of the *twig snap* taken from cinema and from literature, for example, scripts, film reviews, home cinema and hi-fi articles. (Printed on green coloured sugar paper).

3. Excerpts from the well-known collection of essays concerning various aspects of sound for cinema, *Sound Theory, Sound Practice,* edited by Rick Altman, 1992. (Printed on tracing paper).

4. Varied dictionary definitions of the word *slapstick*, both the genre of comedy and the *object*, which consists of two pieces of wood joined together at one end, used by clowns and in pantomime to produce a loud slapping noise. (Printed on buff coloured sugar paper).

To explain the meticulous choice of paper I should remind the reader of the previous discussion of initiatives motivated by an examination of materiality, in particular, my use of tracing paper in this, and a number of other performa(c)tive-presentations. I have used the paper that I read from as a performance *thing*, an obstinate-object. This is a process of what might be considered *reverse engineering*, whereby, the basic components of writing/presenting are unpicked in order to re-consider them. I continue this line of enquiry into materiality in the conceptualisation of this work, the objective being that of making the specific component(s) *perform more* and/or *be more performative*.
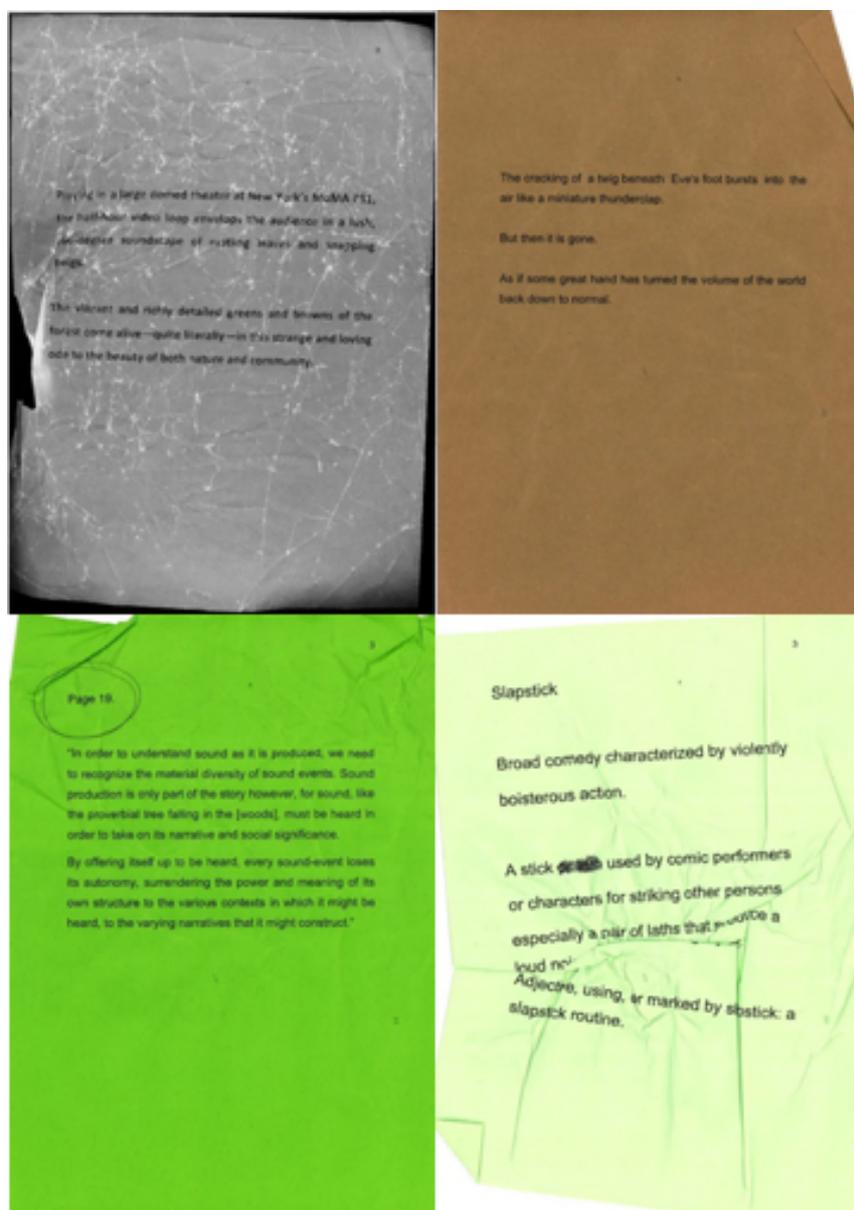

Figure 4. Performance papers.

In this case, along with noisy tracing paper, I also use sugar paper, which is a tough, coarse, paper chosen both for its colour, and its texture and weight. Most significantly, the material resilience of these types of paper all has variable sonic qualities when crumpled and crushed. In addition to this sounding consequence, the colours chosen are intended to be reminiscent of the foliage of a woodland leaf littered floor. The intention was to discard the papers as I read them, letting them collect at my feet akin to a slowly accumulating undergrowth. In addition to this a microphone, connected to a rather old guitar amplifier, would be placed at floor level (see, Fig. 5). The purpose of which is to electronically augment the sound of my footsteps and the crushing, crumpling of the dropped texts, adding analogue noise and artefacts to the *doing* of real-time Foley (see, Fig. 7).

Figure 5. Speaker, microphone placement.

A secondary influencing factor in the use of coloured papers, above and beyond the playful re-performing of the *performing in the woods* moving-image element (which I shall shortly describe), is a detail taken from the film industry (and, therefore also referencing the use of video, however, somewhat more obliquely). Industry convention would have it that in the revision and distribution of the shooting script of a film production, each set of revisions are printed on a different coloured paper.

A shooting script is the version of a screenplay used during the production of the film, (we might think of this as an event score in terms of my previous analyses). Their use follows a defined set of procedures such as a very specific use of page and scene numbers (as we shall see, a consideration of page numbers is incorporated into the structure of the performance). The colours and their progression differ from one film production to the next.[85]

Next along the making timeline for this work is the preparation for, and production of, the moving-image element of the work. As I have already stated the initial ideas for the *In This Neck of the Woods* project involved site-specificity and video, this was further developed in the updated version of the proposal in order to incorporate an interrogation of notions of liveness and mediation within the performance. The finished video work, lasting just over three minutes, was constructed from material that was shot over the period of one-month period and at two separate locations.

Figure 6. Event score text slip.

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85 It should be noted that this meta-detail regarding the use of coloured papers and film industry practices is not made explicit in performa(c)tive-presentation. However, it may be revealed in post-presentation, dependent on the inclusion of discussion or Q&As.

Figure 7. Paper, microphone treading.

The video explored and manipulated cinematic convention whilst using similar off-the-shelf-technology and low production values of the *selfie* or online video-sharing environment. The decision not to use more high-end equipment or to be overly *cinematic* was taken as a more vernacular moving-image aesthetic seemed more fitting to the project. I believe that a more quotidian video style was more suitable to the slapstick manner of the performance.

I shot the first video footage using both a smartphone and a Kodak Zi8 HD pocket video camera. The location was woodland in the 137 acres Hartshill Hayes country park in Warwickshire. Using point-of-view shot (also known as POV shot or a subjective camera), this footage was of my walking-boot clad feet traipsing noisily through the undergrowth and periodically, and very deliberately stepping on twigs and branches, (see, Fig. 8).

Figure 8. Twig snapping filmed in the woods.

The second location that I used for shooting video footage was the area directly surrounding Central Saint Martins and its approach from Kings Cross. This again used handheld lo-fi technology. This time the footage was shot with the help of another person, a watcher, a listener. Using *tracking* (parallel to, or at least at a constant distance from the action) medium shots showing the lower part of my body as I walked through plants, over grass, soil and paving stones, and the occasional *pullback* shot revealing the highly specific urban environment. Again, this footage showed the same green canvas trousers and walking-boot clad feet traversing the terrain (it should be noted the identical attire is also worn during live performance). The twigs being stepped on and snapped here had been collected in the woodland of Hartshill Hayes weeks before and brought back to London for the very purpose of being *sounded* in this new location.

The contrasting filming methods have a highly specific purpose. The subjective and objective camera angle has an ocular correspondence with the sonic-signifying tropes that I am exploring. The snap that echoes through the woodland alerts the hunted or stalked of the *other*. In the grammar of cinema, *you* or the character with whom you are supposed to identify, with whom you empathise, who you momentarily become through subjective ears, perceive something or is perceived. This treacherous short sharp acoustic attack, used as an accepted device to advance narrative, becomes a binary indicator, it performs and is performative.

The pre-production components for this work being the identification and accumulation of texts and the amassing of video footage. The next phase was to consider the more nuanced combination of these elements in designing the performa(c)tive-presentation.

Using the digital video-editing environment Final Cut Pro, and from the total of approximately one hour of footage, I constructed a video of less than three minutes which I felt worked well as a loop (in that its seam was unobtrusive). The video shows a gradual transition from the *natural* wooded environment to the manicured, cultivated and synthetic greenery around Kings Cross, London. This urban construct being composed of artificial grass, shaley aggregate and printed leaf patterns on building site hoardings (see, Fig. 9).

Figure 9. Mirrored leaf print hoarding of a construction site.

Once the preliminary creation of video and accumulation of printed texts was complete, the next step concerned the set-up for its real-time carrying-out, the *liveness* that would co-perform with the *mediated*. Some aspects of the planned set-up met with difficulty in the initial run-throughs leading up to the actual symposium. Most notably, the original intention was to use a Sennheiser directional shotgun microphone to amplify the paper rustling and treading. This would technically be a perfect instrument for the job, and as the standard microphone for field recording, film and broadcast, it would fit into the milieu of the presentation. I intended to use a microphone stand with the mic positioned as close to the ground as possible, pointing at my feet and the accumulating pile of discarded papers.

The initial problem being that the Sennheiser shotgun microphone needed phantom power in order to operate. Although this was not technically prohibitive, it did mean that I would need an extra bit of *kit,* and this was at odds with the plan for a very sparse set-up, both technically and aesthetically.

The minimal mise en scène that I had in mind was akin to a busker, or *pub turn* meets field recordist. The Sennheiser shotgun microphone, although contextually right in many respects, looked very wrong in the performance scenario, too unfamiliar and specialised. The solution to this problem was the use of a standard vocal microphone. which would fulfil this archetype, would be suitably anachronistic in style and would require no extra pre-amplification of phantom power.

Unfortunately, this fixing of one problem created another, the sensitivity of the vocal microphone being such that it would not adequately pick up the rather subtle

sounds I was making, positioned as it was about 30cm above the ground. Without describing every detail of the technical and aesthetic deliberations, the final outcome brought something unanticipated to the performance.

This problem solving reconfigured the work through a process of serendipitous contingency. The new version of the performance involved me discarding the microphone stand, and instead placing the microphone on the ground on top of the large polythene shopping bag that I would use to transport the guitar amp to and from the venue (a number of these type of bags were tested for their sound quality).

It is on this carrier bag that I would stand and present the text, allowing the noise of the crackling bag underfoot to mix with and enhance the sound of papers being screwed up, dropped to the floor and gently trampled on. I found that the economy of this development had a certain poetic resonance for me. A somewhat battered vocal mic, a shopping bag as container/sounding prop, and an old, slightly shabby, practice amp.

The accumulation of text and construction of video are the core elements within this performa(c)tive-presentation, all other components are derived from these. I will go on to describe the finer points of this work in the following section *D.1.6,* where I will give a detailed account of the event as it unfolded.

I now come to the immediate pre-performance preparations. I will detail these in list form, first in what I have called a props list, and secondly, in what I have called a performance-timeline.

To circumvent the theatrical and overtly dramaturgical stage associations of the term prop (the abbreviation of property), I would like to refer to the less specific definition of prop, as a verb denoting the use of an object to keep (something) in position, to provide assistance or support for someone or something that would otherwise fail or decline. It is in this respect that I would like this props list to be understood as an account of objects that reinforce the work.

The use of a written performance-timeline might be considered akin to the non-dialogue text found in a screenplay, or my own personal event score. It is to remind me of what and when I am supposed to *do* particular actions. The use of notes or instructions to accompany the delivered text has developed as my use of performa(c)tive-presentation techniques has evolved. The more that I have incorporated performed elements as part of paper presentations and/or pedagogic practice, the more necessary it has become to prepare written direction. This is

particularly important in lieu of the opportunity for protracted rehearsals. Although I have embraced contingency as part of this practice, particularly where I am re-performing or doing novel renderings of re-work(s), off-the-cuff unprepared additions to these performa(c)tive-presentations are most definitely avoided (this is not to say my methodology does not frequently assimilate last-minute adaptations). This reluctance to allow myself to ad-lib has compelled my use of what might be called a *step sheet*, no matter how rudimentary its form, as an essential part of this practice (this should be considered as a form of personal event score).[86]

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[86] In *The Seven Laws of Comedy Writing,* David Evans includes the *step sheet* as rule number five. Stating that, "It's absurdly simple but extremely helpful. You write down the sequence of scenes you're going to have in your comedy script. Then you write down in just a sentence or two what happens in each scene…the step sheet is not a listing of the jokes or dialogue – just story points and character points" (Ibid. 2001. p.130). For a similar purpose, I would also include the *beat sheet* as a possible adopted reworking along the lines of the event score and/or performative-writing technique. The beat sheet is usually associated with screenwriting and is used as a way of sequencing a storyline.

D.1.4: Props List

The following is the list of supporting objects that I used in preparation for the presentation. (Some elaboration of the original inventory has been added to make it more informative for the reader).

- Printed sheets of paper (4 different colours and grades)
- 9 x Buff coloured 140gsm sugar paper cut to approx. A4

  9 x Brown coloured 140gsm sugar paper cut to approx. A4

  9 x Spring Green coloured 80gsm copier paper A4

  9 x 90gsm tracing paper A4
- Printed strips of white paper x 30 (approx. 21cm x 5cm).

  Containing audience instructions, to be wrapped around the pencils.
- 19mm masking tape.

  To keep (3) attached to (5).
- 30 x Staedtler, Norris School Pencils HB (yellow and black).
- 1 x Large polythene shopping bag (turned inside out).
- 1 x Mains powered guitar amplifier (30 watts).
- 1 x Dynamic cardioid vocal microphone (should be slightly battered).
- 1x 3m XLR cable.
- ~~1 x MUJI scented candle, log fire fragrance~~ (subsequently withdrawn).
- ~~1 x disposable cigarette lighter~~ (subsequently withdrawn).
- 1 x Pair of black leather walking boots, size 9.
- 1 x Plastic water bottle.
- 1 x MacBook (for the presentation of the title screen and video file playback).

D.1.5: Performance-Timeline

This is the mise en place and running order utilised for *Snap-Stick, (Slapstick), Crack and Rustle: Locating the Sonic*-Signifier, as presented at CSM on 4/6/2015. (A slightly deferent configuration has been used for its subsequent iterations).[87]

Minutes:

00:00 - 02:00

- Project title screen (image & txt full-screen).
- Introduce the performance, explaining the format and the participatory element.

02:00 - 04:00

- Set laptop (Podium-Left).
- ~~Light scented candle (Floor-Left)~~.
- Play video, loop, full-screen, sound on (Rear Projection Screen)
- Take guitar amp out of carrier bag and set it up (Floor-Right).
- Lay microphone on flattened carrier bag (Floor- Centre).

04:00 - 07:00

- Distribute pencils amongst the audience, reiterating the request to read and consider instructions.

07:00 - 07:30

- Mute video/leave it looping silently.
- ~~Blow out the scented candle~~.

07:00 - 25:00

- Take a drink of water and crackle water bottle for a count of 20.
- Begin reading from papers whilst standing at mic/bag floor placement. On reading each paper crumple it up and drop it to the floor to be trampled.
- After every Green page return to the podium (approximately every two minutes). Take a drink of water and crackle water bottle for a count of 10 before returning to mic/bag floor placement.

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[87] I use the term *mise en place* meaning 'putting in place', which is usually applied to the arranging of equipment and ingredients in a professional kitchen before service begins. I feel it is a suitable analogy for the organization which takes place pre-presentation, and also the setting-up or priming during the event for forthcoming occurrences.

25:00 - 26:00

- After reading and discarding all sheets of paper, spend approximately one-minute crackling water bottle and traipsing/shuffling amongst discarded papers before finishing the presentation.

25:00 - 35:00

- Q & A

D.1.6: On the Day/At the Site

Thursday 4th June 2015. 5pm-5.30pm

Latitude 51.535400, Longitude -0.12546338

On the day, the presentation closely followed the running order that I had drafted in the performance-timeline shown on the previous pages. My attire was consistent with that which I wore while shooting at both video locations. That is, the same green chinos and black walking boots (I also wore the same red checked shirt, although this was no longer visible in the video edit I used).

I had considered putting on my walking boots as I introduced the presentation, perhaps whilst using the guitar amplifier as a makeshift seat. However, I decided that it might be more appropriate if the corresponding details between the live me and the recorded me were to dawn on the audience during the presentation, rather than being foisted upon them from the outset. This is more in keeping with the overall methodology, that of a procedural weaving together of events, texts and objects. This performa(c)tive-presentation being of an unfolding, or more accurately, a *folding-in* of a nested sonic-*event structure*.[88]

In regards to the proposed use of a scented candle, this came about during the walking and filming in the woods. The very specific smells suggested to me yet another possible way of *othering* the auditorium. I planned on using an olfactory component to the presentation to enhance the sonic and visual bringing of the outside-inside, so to speak. Air fresheners and fragrances that I researched were all too floral or perfumed to suggest woodland. As can be seen from the production lists, I decided on a scented candle. This log fire candle produced a very realistic and convincing smell of wood smoke. As well as an interesting way of altering the environment of the lecture theatre, the smell and the act of lighting and blowing out of the candle would be playfully

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[88] The term *nested sonic-event structure* alludes to the layered meaning which corresponds with both the meta-performativity and *metadiscursitvity* of which I have previously spoken. In linguistics, *event structure* indicates narrative construction. In mathematics and computer science an *event structure* represents a set of events, some of which can only be performed after another (there is a dependency between the events) and some of which might not be performed together (there is a conflict between the events). This idea of *dependency* and *conflict* might be taken as a fitting analogy for the agential realism which is key to these performa(c)tive-presentation practices.

referenced in two of the chosen texts that I would read. This would happen firstly, in an excerpt taken from three scenes of a film script found online which I printed on green coloured paper, the relevant section reads:

Scene 31.

EXTERIOR. CAMPSITE 2, PACIFIC CREST TRAIL, NIGHT.

A burning log collapses in Chris' campfire, reduced to glowing embers.

(Anon. 2017. Online)

And secondly, also printed on green coloured paper, a short extract from the online journal *Cine-Files*, which references the sound design of the Brian De Palma thriller *Blow Out* (1981).

Unfortunately, an hour or so before the presentation it occurred to me that the small amount of smoke produced when I blow out the candle might possibly activate the fire alarms in the lecture theatre. After consulting with the venue staff, it was decided that I should not light the scented candle. I did, however, make this thwarted attempt at *Smell-O-Vision* known to the audience in my brief introduction. (Deciding that this olfactory addition was ill-considered and unnecessary, I have since removed this from subsequent re-iterations of this performa(c)tive-presentation).[89]

The presentation began with a cursory introduction in which I clarified that rather than presenting my research, I would be performing a new piece of research-led work in response to the symposium theme. I explained that the objects (pencils) that I would be handing out contained an instruction for an action to be carried out by the symposium attendants, swiftly correcting myself by emphasising that this was a *request* rather than an instruction (see Figs. 3 & 6).

I then played the video which projected as a loop whilst I set up the amp/mic placement and arranged the collated collection of coloured printed papers at the podium with accompanying plastic water bottle.

In the video which played as I went about my preparations, the sound of the twigs snapping underfoot had been replaced post-production. The synced Foley sound

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[89] "Smell-O-Vision was a system that released odour during the projection of a film so that the viewer could smell what was happening in the movie. The technique was created by Hans Laube and made its only appearance in the 1960 film *Scent of Mystery*" (Kirsner, 2008. P.45).

effect had been made by the close proximity recording of the sound of pencils being snapped in half by hand.

I distribute the pencils with slips of paper wrapped around them, held on with fragments of masking tape, amongst the audience. It should be noted that I had kept to one side the pencil with the first occurring instruction. To avoid the possibility of a reluctant first pencil snapper, I gave this pencil to a stooge, a colleague in the audience who was informed of what was required of them.

The request typed on the small strip of paper asks the reader to snap their pencil in half when they hear a particular word or phrase. The word or phrase corresponds to the content of the texts that I am to read. I chose the *Staedtler* pencil as these are standard drawing pencils used in art education and suggest a certain intent and institutional seriousness.

When all the pencils have been distributed, I return to the podium area, mute the video so that it loops silently and organise the stack of multi-coloured papers, thirty-six sheets in all (this corresponds to nine sets). The presentation proper starts when I take a drink from a plastic water bottle, then noisily crumple the bottle for about twenty seconds (see *Chapter 2b* for a discussion of this act).

I then take one set of papers (one green, one buff, one brown, one tracing) and walked into the centre of the presenting area and read from the sheets. As I read I crumple and drop the papers onto the floor on, and around, the shopping bag and microphone, whilst lightly treading on the bag/papers. I then return to the podium take a drink, crackle the water bottle and collect another set of papers to read, and walk back into the centre of the presentation area, this happens nine times. The reading and amplified rustling are accompanied by occasional snaps and cracks emanating from different parts of the lecture theatre as pencils are broken in half by audience members.

This destructive sonic-deed being cued by the event score attached to each pencil (see Fig. 10). These cues vary, some of them have been used more than once, meaning there could be double or even triple synchronised sounding.

Figure 10. Audience members with pencils/text scores.

For some of the cues, I use the page numbers of the excerpts that have been taken from the textbook *Sound Theory Sound Practice* by Rick Altman. These I anticipate and as I read I wait for the pencil snap before I continue. The following is one such extract:

Page 9.

We need to recognise that film is always the product of performance (more or less self-conscious, more or less complex, more or less commodified)…Cinema will recover some of its richness when we learn to remember that for most of its history it was a performance-oriented medium – less spectacularly so than vaudeville, perhaps, but performance-oriented nonetheless.

(Altman.1992. p.9)

However, other cues are less memorable phrases taken from the other three categories of text that I re-cite. For this reason, much of the pencil snapping occurs randomly (or so it seems), and more often than not takes me by surprise. All the time whilst I amalgamate these disparately appropriated texts, the silenced film is accompanied by live D.I.Y Foley deeds, an expanded *post-out-of-sync un-lecture*. The filmed location sound being replaced by real-time audience soundings.

As the presentation ends the last two readings are printed on green and brown coloured paper respectively. The final one being from a novel entitled *P.E.A.C.E.: A Novel of Police Terror* by Guy Holmes, it reads:[90]

The cracking of a twig beneath Eve's foot bursts into the air like a miniature thunderclap. But then it is gone. As if some great hand has turned the volume of the world back down to normal.

(Holmes. 2001. p.234)

After this sheet of paper has joined its predecessors on the floor and been trampled on for a few seconds, I walk over to the guitar amp and switch it off with a clicking-pop. I thank the people left seated in the lecture theatre. The event is running late so there is no individual Q & A as such.

D.1.7: Why Re-Punk

In this section I will focus on the principal theoretical concerns within this research, as they relate to the particular piece in question, *Snap-stick, (Slapstick), Crack and Rustle: locating the sonic-signifier.* To this end, some cursory mention of previous performances will also be required in considering how and why I have arrived at this discrete work.

As noted elsewhere, the neologism re-punk has been borrowed from the music writer, theorist and blogger Mark Fisher (see *Chapter 2b.6*). The 're' is that of repetition, which encompasses the problematic of *liveness* when re-performing and re-staging, the mechanics of re-cording and re-production, and the impossibility of complete similitude. It is a meander, a travelling traipsing, toing and froing. In this case a cyclic snap-stick, slap-stick. Re-*punk* then incorporates a pedagogic practice, a *doing-showing-sounding* as an undertaking to find within this research a more discoursal self, this, in turn, involves the explication within the audience or colluder(s) of an understanding of how they themselves might come to consider the performances they give in their everyday lives. In terms of the specifics of this practical outcome, the

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[90] Holmes, G. (2001) *P.E.A.C.E.: A Novel of Police Terror.* Simon and Schuster.

inquiry into agency of site, space and place "insinuates itself into the other's place" (Certeau.1984. xix). In this context, it is a place of knowledge sharing.

As a final point with regards to the use of the term *re-punk*, I would like to indicate a linguistic intention. In referring to this work as a re-punk of surround sound, I use re-punk less to name or describe the accompanying writing, and more to misdirect, wrong-foot or perhaps just evoke in the reader. In many respects, I would draw a parallel between the use of the term re-punk with the introductory gesture of noisily manipulating a plastic water bottle which I have, with some discrimination, adopted as a style or manner of doing in many of my presentations.[91]

The use of this term here is a performative act, a *writing-off-the-page,* that is intended to create a "…moment when known words detach themselves from both their sleep in dictionaries and people's linguistic competence, to be launched as weapons or seductions, exercising their weight, striking force and charm in the present only, between singular subjects" (Mieke. 2002. p.176). Here, we find ourselves back in the realms of performative-writing practices.

D.1.8: Traversing, Travelling, and Traipsing (as a Performative Trajectory).

I would like to re-consider the purpose of narrative within this work, and to re-allude to the potential of meta-narrative, meta-doing, or meta-performativity that I have already examined. Narrative has a dual importance in my practice, the particular work under scrutiny here is an exploration of certain sonic-signifiers employed in narrative. But more importantly, I regard the expansive creation of meta-narratives to be an important implement most conspicuously explored the melodrama of the twig snap in its filmic and literary context, in order to perform a sonic pedagogy. This cross-narratival application transforms a stereotypical device into a discursive practice, a meta-twig snap. The narrative I speak of is reflected in the work of Mieke Bal, who talks about artistic practices that strive to:

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[91] *Style* is commonly understood as mere technique or flair, however, here I would like to draw on the discussion by Deleuze and Guattari in *A Thousand Plateaus,* of style as a "collective assemblage of enunciation" (2001. p.98).

174

[U]ndercut narrative's attempt to organise the world, because to organise is to hierarchize it. But narrative need not be so bossy. There is a kind of narrative that is not objectifying at all…[t]his form of narrative is process-rather than taxonomy-driven. In its mode, it is conversation rather than reportage. Here, fantasy is not mistaken for reality but played out with a wink. It is a mode of narrative that foregrounds performativity.

(Bal. 2003. p.36)

What Bal refers to as *conversation, not reportage* is evident in the fictioning of sonic practice that the performa(c)tive-presentation, with the aid of willing symposium attendees, strives for. Bal prioritises intersubjectivity over objectivity, she talks about this intersubjectivity as being not only between the analyst and the audience but also between the analyst and the object. This goes some way to describing the developments in my practice, why rather than delivering more traditional papers at symposia and colloquia I have presented what I consider to be inter-media texts, producing original work(s) and iterations for each event rather than something which is merely *in support* of practice.

In the interview that I am citing, Bal speaks of her theory of the *travelling concept*, one that she developed into what is probably her best-known work *Travelling Concepts in the Humanities: A Rough Guide* (2002), in which she harnesses theories of performativity. According to Bal, this theory travels not just between disciplines, places and times, but also within its own conceptualization. She also draws largely on her lecturing experience in terms of defining the need for interdisciplinary discourse as well as proposing a defence of lecturing as a relational activity.

It is such a potential of a travelling exploration that I have applied in varying degrees in performa(c)tive-presentations. This practice features a multifaceted programme of interweaving narratives, playing the subjective *off* against the objective, forcing alliances through juxtapositions, appropriation and plunder (both phonic, textural, and gestural).[92]

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[92] *Plunderphonics*, a term attributed to the composer John Oswald (circa 1985). It is a technique that prioritises collage, appropriation and audio piracy. I do not allude to the term here in its strictest sense, but rather, I incorporate the term as a general nod to *détournement*. Also, when I speak of gestural plundering I refer to a particular way of presenting that I have already mentioned in, for example, the earlier writing about *collapsed lecture* practices. If I were to give examples of those from whom I have plundered, I might cite *Laurel and Hardy, Jacques Tati, or* Tommy *Cooper.*

A bossy narrative (to use Bal's wording), might produce a coherent postulate, while a *tangled network* of acts, events, images, sounds and so on may neither represent nor illustrate. But, to paraphrase the philosopher Jacques *Rancière, they may intervene in the reconfiguration of the sensible (*Rancière, 2004). By this, I mean that by making noisy that which is usually reticent and by using contexts to dismantle normativity, *Snap-Stick, (Slapstick), Crack and Rustle: Locating the Sonic-Signifier* interrogates sonic practice, notions of place, and pedagogic procedures via a speculative and agential sounding.

D.1.9: This and That Neck of the Woods: Traipsing or Trampling?

I do not intend to give a comprehensive account of the critical theory surrounding field recording practices here. In regards this performa(c)tive-presentation, this context has been used predominantly as a divisive agent provocateur, rather than the dominant theme. The core of this work, which is the mediation of the sonic-event, is examined through the symposium theme which augments both subject matters. Because of this focus of attention, this work implicates such disciplines as bioacoustics (i.e. the dispersion and reception of sound), and acoustic ecology (i.e. the relationship mediated through sound, between ourselves and our environment). For this reason, it is necessary to at least have a cursory *pop* at field recording and related phonographic practices.

The obligations of the location sound recordist are of more relevance in the presentation than those of the acoustic ecologist, it does, after all, use the grammar of film sound effects as an entry point to discuss agency, pedagogy, site and sonic-thinking. The *moral imperatives* of these professions differ enormously. Filmic sound is a blatantly dishonest pursuit, tricking the listener with Foley, over-dubs, ADR (automated dialogue replacement), and other post-sync sleight of hand(/ear). Whereas, the latter traditionally strives for a principled act of documentation, steadfastly recording the sonic specificities of a particular site.

The site-specificity that I engage in this particular work is dependent on the context of the works production and presentation for its meaning and grounding. To quote Brandon LaBelle, "sound gets played out, or positioned, in relation to the spatial

situation, whether that be found or constructed, actualised or imagined, space is brought into the overall function of the artwork" (LaBelle. 2004. p.7).

This peforma(c)tive-presentation plays out, plays through, and plays with notions of sonic site and sonic situations. The sound recorded in the moving-image within the presentation, like the moving-image itself, was taken from two locations. The first, a woodland, the second the environs of the venue for the symposium, approximately one hundred miles separate these two sites.

At first *glance*, the ambient sound did do the basic job of the acoustic ecologist, which is the determination of place. This, however, was *spoilt* in post-production by the addition of a unifying slippage, the sound of the woods bled into, and overlapped, the urban soundscape. Furthermore, this conflation of locations is confused anew with the negation of site with the addition of post-production Foley across both environments.

This abstraction of sonic space lays the ground for the principal intention of this work, that being the examination of the sonic-deed and its relation to site through the live Foley contributions of the audience.

In the performa(c)tive-presentation the manipulation of resilient materials (plastic bottles, papers, pencils) absorbing energy and releasing it as sounding, problematizes assumptions of sound recording practices as a valid representation of place. In the moving-image element of this work, point-of-audition sequences that begin with point-of-view shots of the sound source, soon give way to objective camera angles. This is then followed by the presentation proper, whereby this process is made mute, availing the opportunity for the participatory audio overdubbing.

This brings the presentation to a place where the spatial experience is in opposition to that of the site-specific. This de- and re- configuration produces a "schizophasia" (Schafer. 1997. p.91). I do not use this term as it is meant by R. Murray Schafer to pathologize media; rather, I have appropriated the term to convey a problematic doing-of-sonic-experience.[93]

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[93] Here I purposely engage with Schafer's somewhat dubious use of the definition of schizophrenia in his creation of the neologism schizophonia. To contest Schafer, I would use R. D. Laing's comments on schizophrenia when he states that: "The laugh's on us. They will see that what we call 'schizophrenia' was one of the forms in which, often through quite ordinary people, the light began to break through the cracks in our all-too-closed minds" (Laing.1967. p.107).

This leads me to reconsider any previous reference to a site-specificity to describe the performance; I would substitute this with the neologism, *sit(e)uation-specific*. It is the *event* that takes precedence over the *site*, both of which are determined by circumstance and contingency, (I use this opportunity to draw parallels with the previous remarks concerning *sound art situations*, a notion which I will re-visit in later chapters).

In determining where the performa(c)tive-presentation *Snap-stick, (Slapstick), Crack and Rustle: locating the sonic-signifier*, sits within the milieu of sound arts practice, it is necessary to briefly further examine any possible points of contact with existing sub-practices. In this respect, I come back to the Situationist slogan, *Sous les pavés, la plage!* and the re-appropriation of it in the proposal abstract, *Sous mes pieds' les branches mortes craquent!* (*under my feet, the dead branches crack!).*

I am aware that this may be suggestive of soundwalk practices, and its associations with such theories as psychogeography. These are grounded in earlier concepts of the flâneur and subsequent theories of dérive.[94] The dérive is a concept with its origins in the Letterist International of the 1950s, which was later adopted by the Situationist International. The dérive is an urban praxis. It is a method of strolling through a city in order to articulate it through a process of interpretive readings.

Within my practice, there are elements that may take from these histories, such as theories of everydayness and the development of this into concepts of the *aestheticisation of everyday life*.[95] To refer back to the duality of narrative or meta-narratives, it could be suggested that the flâneur works as a narrativisation of self and as such is both performance and performative.

However, in actuality, the appropriation of this slogan was intended more to illustrate what I perceived to be the shift between the symbolic and indexical order within this performance. Rather than any real affinity this work has with ideas taken from psychogeography, the aim in wielding this rather loaded phrase was to indicate

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[94] Flâneur is a French term meaning *stroller* or *loafer* used by nineteenth-century French poet Charles Baudelaire to identify an observer of modern urban life.

[95] The concept of the aestheticisation of everyday life is one posited by the British sociologist Mike Featherstone (1990) and can be explained in terms of several factors: the effacement of the boundary between art and everyday life and the plan to transform life into a work of art. Featherstone posits that aesthetic sensitivity has been amplified by the increase in the number of images and the information flow due to globalization.

a stripping back of sonic veneer, to uncover that which "rumbles underneath" (Deleuze. 2004. p.344). As with the exploitation of the history and baggage that comes with the term punk by prefixing it with a 're', the re-use of the slogan of the May 1968 Parisian protesters is intended as a perlocutionary speech act. And, as such another instance of a performance of performativity.[96]

D.1.10: AB, AB, AB, A… (Here We Go Again)

The subject of repetition, re-iteration, re-performing, and generally re-doing, runs throughout this thesis. As such, I feel that it is only fitting that I re-state its importance here in the context of this practice case study.

The philosophy of repetition is manifold, from Friedrich Nietzsche's re-application of concepts of the *eternal return*, to Søren Kierkegaard's *Repetition* (1843). In the latter, the comedic is perpetuated through the creation of a pseudonym *Constantin Constantius*, who juxtaposes a theory of repetition, which is subjective; against a method of observation, which is objective.

I would draw a comparison here with my presentation techniques, which posit and explore seriously while re-punking through subversive shifts, comedic tropes and folds in solemnity.[97]

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[96] "The relationship between the utterance and… [its effects] …is what we describe by speaking of perlocutionary acts". (Kissine. p.29. 2013)

[97] These *shifts* and *folds* concern the relationship between *seriousness* and the *comedic* which is under constant re-appraisal in my performative and pedagogic practices. In her essay *On Being Serious in the Art World* (2013), Irit Rogoff speaks of the complexity of seriousness:

> [S]eriousness can be strategically deployed here as another modality by which to operate in relation to generative cultural practices, in relation to the desire to make cultural and psychic processes "manifest" in the world. The seriousness I mean here is an attitude, a stubbornness that refuses to acknowledge the rule of power while fully understanding its dominance. It is a mode of "criticality," of being able to analyse a set of conditions while living out their realities—that is, an insistence on inhabiting complexity without necessarily articulating it discursively or spelling it out in a didactic manner.
>
> (Rogoff. 2013. p.70)

It might at first glance appear contradictory to state that I consider Rogoff's comments to be equally applicable to the comedic or collapsed when employed in a material-discursive practice. But, that would assume that such tactics are non-serious, which of course would discount the whole history of satire, parody and détournement within countercultural, avant-garde and post-modern methodologies.

The paradox discovered by *Constantius*, that every repetition is something new, is taken up by Deleuze in *Difference and Repetition.* For Deleuze the flux that lies underneath concepts can be identified in materialist terms, the resistant property of a plastic bottle, the weight of paper, or tensile strength of a pencil perhaps?

Deleuze identifies two types of repetition, *naked* or mechanical repetition that faithfully reproduces its original and *clothed* repetition that distorts adding difference from within. He then goes on to assert that the first is unattainable, the only possible repetition, therefore, is the latter, the *clothed*, the repetition of difference. Deleuze uses as an example that within the repetition of something such as AB, AB, AB, A…each event is independent of the other, because although individually each AB is the same, the state of the mind in which the viewer interprets them has altered. He states that it is within this paradox that repetition exists. Although it occurs in the present, it operates within the past and the future; "the past in so far as the preceding instants are retained in the contradiction; the future because its expectation is anticipated in this same contradiction" (Deleuze. 1968/1994. p.71).

This premise resonates with this *First Deed,* as it relates to the audience/participants incrimination in this particular performa(c)tive-presentation. There is a condition of recollection/anticipation, whereby the symposium attendee knows a sound producing action will occur, but they are unsure of when or by whom (indeed it might be by their own hand).

Deleuze chooses to end his pattern unfinished. Similarly, it is the leaving of an audience in a state of *unrest* that is of particular interest in many of my outcomes, as it displaces, hence generating a critical distance. This can also be compared to the rupture of re-articulation, as re-articulation and the re-iteration of appropriated texts (in this example) create patterns. However, these patterns might remain unrecognisable, possibly only becoming evident in retrospect.

To come back to repetition (pun intended), if it is a method defined by a gap between two acts or *deeds*, rather than by continuation, then a critical implementation of repetition has to converge within that gap, in what happens between the two moments, events, deeds. This might have little to do with the repeated per se. A sentence is emphasised or enunciated differently; a physical action fails, perhaps just

by a millimetre to occupy the template of its predecessor. These slight and mundane vacillations of the *re-(…)* are inherently transgressive.

In regards this re-articulation of and within these work(s), as content and applied methodology for creating anew*,* I would like to end with this quote taken from Gertrude Stein's *Lectures in America*, taken from the chapter *Portraits and Repetition*, "[n]ow I think the succeeding and failing is what makes repetition, not the moment to moment emphasising that makes repetition" (Stein.1935/1985. p.196).

As we have seen, the *collapsed*, contingent, and speculative in my performance procedures as performa(c)tive-presentations, is a succeeding and failing from moment to moment. An ongoing accumulation of re-usable approximations of *How to Do Things with Sounds*.

D.1.11: (Re)Calibrating the Connotations of Collaboration

As I have already stated, I consider this particular practice outcome to be pivotal in this research development. Existing as it does as a turning point in the many rendered versions of *How to Do Things with Sounds.* It is around the time of developing this work that I started to consider sonic-thinking to be more significant for *doing* sound art practice-led pedagogy rather than merely an application of *said* practice (here the use of the past participle of a sounded information is no coincidence).

Performance and audience participation in the context of, for example, a workshop is expected. But, less so, in the environment of a delivered academic paper at a conference or symposium. It is with this in mind that I will conclude the analysis of this outcome with a thought about the consequence of performativity. As we have seen, performativity is a *doing* in the world. Therefore, consequence, either anticipated, serendipitous, or unsolicited emanates from performing performativity.

One such unexpected outcome was the reaction by one audience member to the *inclusive* methodology. As I have explained, the audience members were all given shiny new Staedtler Noris HB pencils, around which a slip of paper containing a printed request had been wrapped and secured with a small piece of masking tape. The text asked the recipient of the pencil to snap it in half when they heard me speak a particular word or short phrase during the delivered presentation.

What follows is an anecdotal account of a conversation overheard by a close friend during the presentation. The exchange took place between two people in the audience. It has since, at my request, been recounted in an e-mail to me:

----- Forwarded Message --------

Subject:	snap stick slap stick
Date:	Sat, 11 Jul 2015 16:11:45 +0000
From:	██████████████████████████████
To:	k2.logan@yahoo.co.uk <k2.logan@yahoo.co.uk>

Dear Kevin

██████████████

██

██

███████████████████████████ My recollection as best as I can is as follows: Two women sitting together in front of me. Woman on the right: "He is forcing me to be a collaborator, he is forcing me to collaborate in his work". Woman on the left: "You aren't being forced. It is your choice whether you do it or not. He did say it's a request rather than an instruction". But when the time came and you spoke the words that matched her phrase on the piece of paper, she looked at her friend and hesitated and then she snapped the pencil. That may not be it verbatim but definitely, they used the word 'collaborate' because I found it an interesting word that managed to convey both a sense of sharing in creative work with a sort of guilty in-league-with-the-nazis wrongness. ████████████████████████████

████[98]

It seems that the slight, and somewhat infantile transgressive act of snapping a new and perfectly formed pencil was more persuasive than the need to assert individual will. There are numerous much more sinister examples of compliance in performance scenarios. I am not implying that this rather slapstick act of producing a

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[98] This e-mail is from Morag Tinto in reply to a request for details regarding the overheard conversation of which she had previously informed me.

Foley sound effect in real-time by snapping of a pencil is comparable with such performance art practices. However, the minor deliberation expressed above by the audience member during the performa(c)tive-presentation, does go to prove that even the mildest experiment can be an exercise in understanding a sonic act in the realm of the personal and the political.

The correspondence above clearly illustrates that there are connotations of collaborative practices for the individuals concerned. This *First Deed* is an instance of participation between individuals, but also between things. As an investigation of performed pedagogy it made use of the sounding properties of materials, both live and recorded.

It might be considered a calibrating process, adjusting and assessing interaction or rather *intra-action* (to anticipate the use of Barad's terminology in *Chapter 5*), between original and idiosyncratic performed acts, the relational agency of the human participants, and the non-human actant. It is this latter consideration of the standing of material agency in sound art practices, that the next chapter will interrogate. It is by feeding this *material* of performativity through the filter of *Chapter 3* that what I refer to as a Deed-Oriented Ontology of sonic practice will become fully articulated as a procedure to determine *How to DO(O) Things with Sounds.*

Chapter 3: Object-Oriented Sounding

3.1: Introduction: O(h)/O(h) O(h)

Throughout this thesis and the accompanying *Chapter Zer0* I have alluded to the relationship between materialities, be that the materiality of text, the materiality of sound, the materiality of performance, the materiality of theory, or even the materiality of philosophy. As is demonstrated with the *First Deed*, sounding is not only an anthropocentric agential doing but also a material-discursive practice. The thinking that I will now consider is done not by people, but by things. In this respect it is a useful apparatus by which to expand on sonic-thinking, re-framing the relationship between all conceivable participants that come into contact through sounding practice(s).

This chapter examines the various forms of material thinking that weave through post/non-humanism via non-representational theory, new materialism(s) and finally seep out of the linkage between speculative realism and the metaphysical movement known as object-oriented ontology (the accepted initialism being OOO).

The sections within this chapter have been given particularly idiosyncratic and playful titles. This gesture is indicative of my re-purposing of the ideas that fall within the OOO school of thought. The content of this chapter is best understood as working as a re-punking of OOO in the service of sound arts theory. Throughout this text, I will refer to both speculative realism and OOO as types of object-oriented philosophy (OOP). To this end a cursory look at some of the work of Martin Heidegger will be required, however, as this is not a treatise on Heideggerian philosophy I will keep this to a minimum.

The origins of OOO can be traced through the umbrella term speculative realism (SR). SR is believed to have taken its name from a conference held at Goldsmiths College, University of London in April 2007. It is a movement in contemporary philosophy that defines itself loosely in its stance against the belief that all existence is reducible to the human experience of existence.

SR has been described as "[o]pposing the formerly ubiquitous modern dogma that philosophy can speak only of the human-world relation rather than the world itself,

SR defends the autonomy of the world from human access, but in a spirit of imaginative audacity" (Edinburgh University Press. 2014. Online).[99]

The *audacious* might seem to be appropriate for sound art practice, positioned as it is across numerous other disciplines. However, there has been a rather restrained interest in SR, and its off-shoot OOO, in recent sound art theory. It is this limited application which I intend to adress and merge with the theory of sonic performativity discussed so far, in defining a Deed-Oriented Ontology of sonic practice.

Seth Kim-Cohen, in his book *Against Ambience and Other Essays* (2016), makes some minor pronouncement regarding the emergence of realist and materialist philosophies, stating that:

> The realism in Speculative Realism contends that entities in the world have discrete ontologies and are not wholly dependent on their relations to other entities, least of all on perceiving human minds.
>
> (Kim-Cohen. 2016. p.24)

Kim-Cohen then highlights the work of Cox (whom I have previously referenced) regarding the inroads he has made in developing a materialist thinking about sound. However, rather than the sonic applications, I will begin by considering the more hard-line realist thinking as it exists in a less applied form, that of contemporary philosophy. This introduces a challenge to anthropocentrism within theory and the arts that have led to new modes of discourse.

The drive towards material thinking that is shared by the theoretical fields I speak of above might be considered as an innovation in speculative thought, in that they set forth a conjectural construction when asking, *how do you/we know/do something?*[100]

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[99] This quote is taken from anonymous promotional copy for the Edinburgh University Press *Speculative Realism* series, available at: https://edinburghuniversitypress.com/series-speculative-realism.html [Accessed, 19 Nov. 2014]. Following on from this, there have been a growing number of books published claiming allegiance in varying degrees to OOO, the more notable and earliest being, Graham Harman's, *Towards Speculative Realism: Essays and Lectures* (2010), Levi R. Bryant's, *The Democracy of Objects* (2011), and Ian Bogost's, *Alien Phenomenology, or What It's Like to Be a Thing* (2012).

[100] I would suggest to the reader that with this remark pertaining to the difference between knowledge and speculative thought, they might wish to reconsider the extract by John Bengson and Marc A. Moffett that I utilised in the opening of *Chapter Zer0*. In addition, they may also wish to keep this remark concerning conjectural construction in mind when examining the *Second Deed*, the performa(c)tive-

As such, when they are used to think with and through art production, they may be collectively referred to as forms of *speculative aesthetics*.[101]

OOO, in particular, has become a zeitgeist theory of the second decade of the 21st century, in many respects, it fits with areas of contemporary thinking that voice ecological concerns. Object-oriented philosophy is a fitting theoretical umbrella for addressing what is considered to be the emerging geological epoch known as the *Anthropocene*.[102] As such, references to SR and OOO are found lurking in the pages of many contemporary art periodicals and exhibition catalogues. As with all things that suffer contemporary preoccupation, it has experienced faddish adoption and lambastes. I will address some of the criticisms and difficulties of OOO in the conclusion to this chapter. In *Chapter 2a* I referenced Donna Haraway and spoke of *staying with the trouble* as a determining factor in performative research methodology. In many respects, much of what I lay out in this chapter extends this sentiment. The playful title of this introduction is in acknowledgement of this troublesomeness. To expand on this further, I quote myself from a previous research document, in which I first set out an interest, however, reserved, in object oriented-ontology - OOO, O(h)/O(h) O(h):

'Oh', an exclamation or interjection, as much a noise as a word, it is used to reveal an emotion or in response to somatic stimuli, and to express acknowledgement or understanding of a statement. 'Oh-oh' used to express alarm, dismay or realisation of a difficulty.

(Logan. 2014b. p.16)

The premise of OOP rejects the privileging of the human over that of the non-human object. I am all too aware that suggesting, as OOP/OOO does, that we think outside of human thought is oxymoronic. The inconsistency of *thinking* (considered to

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presentation entitled, *Crowdsourcing an Original Contribution to Knowledge, or: How to (re)Do Things with (un)Sound Non-Philosophy.*

[101] I take this phrase from the title of the essay collection, *Speculative Aesthetics* (Trafford, Mackay, and Pendrell. 2014). This publication will feature again in forthcoming chapters.

[102] The *Anthropocene* has become an environmental buzzword, it denotes the period during which human activity has been the dominant influence on climate and the environment.

be a very human activity) being done by non-human (even non-animal things), is the perhaps the first O(h)/O(h) O(h) moment of my engagement with the theories that this chapter examines.

What is more, I make this a twofold contradiction by also suggesting that this outside-of-human-thought-thinking is used as a *thought experiment* in apprehending sonic agency. This leads me to the rather paradoxical conclusion that SR/OOO theories are objects-in-themselves, and therefore subject to their own reasoning. This is a knottiness that will be drawn out further throughout this chapter, but to begin with I will identify some object-oriented ground rules, as they have been laid out by those who champion it.

I will then give an account of what it is within object-oriented ontological thinking that is useful for the positing of a performativity of sound art practice. As with the previous analysis of non-philosophy as developed by Laruelle, I must emphasise that I am not attempting, or even interested in, giving a comprehensive precis of these emerging philosophical factions. Instead, I will use elements from this contemporary move in theory away from the human, in order to assist an understanding of sonic agency that might include humans, but is not defined by them.

Broadly speaking, there is a consolidated hostility to the anthropocentric by all aspects of OOP. Object-oriented thinkers problematise correlationism, a term coined by the French philosopher Quentin Meillassoux to describe a view that holds that being exists only as a correlate between mind and world. This is a critique of Kantian philosophy, what Graham Harman has called the *correlationist circle* argument (Harman, 2015). This argues that we (as human agents) cannot think the unthought without turning it into a thought.

Humans and the world are inextricably tied together, one never exists without the other. To put this into the context of this research; In regards sounding practices, for the correlationist, we are *doing* an ontological reification of human experience. This is expressed as a permanent correlation between thought and being to determine whether or not sound has this or that property, or whether it is thought that bestows these properties on the sonic.

Another feature of object-oriented thought, in particular the work of Harman, is that correlationism generates a basic misunderstanding of the nature of objects. Harman considers there to be two principal strategies for this confusion. First, one can *undermine* objects by claiming that they are an effect or manifestation of a deeper

force, treated as composite things constructed from something more fundamental. Second, one can *overmine* objects by either reducing them to their appearance in consciousness or positing no independent reality outside of language and discourse. According to Harman, OOO allows things to be themselves and therefore rejects both undermining and overmining.

Although there are a growing number of protagonists and promoters of OOO, for the purposes of this chapter I will deal mainly with the work of Harman and that of Ian Bogost. Harman, as he is undeniably the most prominent figure within this field. Bogost, as his work in this field has been applied to the pursuit of making, and as such, I find it more intuitive. I consider Bogost's work to be the most useful in this field for my own practice-led sensibility.

According to Harman, the human-object relation is a special case of object-object relations. And furthermore, the "root of duality of the universe is not made up of subject and object […], but of objects and relations" (Harman. 2010. p.156). If I transpose this statement to make it more pertinent to this research hypothesis, we might say that it is not made up of listener and sound but of soundings and relations. Relations, here being comparable with the performative agency that I have hitherto focused on. Hence, if we use SR/OOO thinking to generate ideas about sound art practice, the accent is on the doing of sound in contexts that neither stress nor deny human involvement.

In drawing on the *First Deed* to illustrate this point, I might say that: the primary performer (myself), the secondary performers (the audience), the pencils, the paper, video projection, the guitar amp, the microphone, the laptop, the crushing sound of a plastic water bottle, the sound of paper being screwed up, the live sound of paper underfoot, the recorded sound of leaves underfoot, the live sound of pencils being snapped, the recorded sound of pencils being snapped, the actual location, the filmic location, the unrealised proposed use of a scented candle, the real boots, the filmed boots, and so on, and so on… all play equally significant roles.

This might seem an overly enthusiastic implementation of all-encompassment. However, the roots of this inclusion can be found in what Harman himself identifies as an important inspiration for his OOO. This being the work of Bruno Latour, in particular, his concept of the *actant*.

According to Latour's actor-network theory (ANT), actants are anything that "modif[ies] other actors through a series of…" actions (Latour. 2004. p.75).[103] For Latour and Harman, these assemblages are networks of objects, acting, doing, and connecting in complex relationships. The insight that ANT and OOO offer is to widen what counts as an object and so what must be taken account of.[104] It is here that I consider there to be a crossover with performativity. Performativity is a term that Harman would not use, having as it does strong linguistic, and therefore anthropocentric, connotations.

Latour, on the other hand, being an anthropologist and sociologist would have to engage the concept of performativity. The artist and practice-based researcher Paul Caplan, in his paper *Towards an Object-Oriented Practice-Research* (2017), speaks of the connectedness between OOO, actants and the idea that the human is an object amongst objects thus:

> To speak of the 'human' as an object often causes problems for those approaching OOO, but it is crucial to the OOO perspective - and the practice-research-method I am proposing. OOO demands a flat ontology. It demands a step away from privileging any one scale in the assemblage. In particular, it demands a non-anthropocentric starting point. Human actants are in play. Sometimes they are powerful, sometimes less so. Sometimes they are in relations with other objects. Sometimes less so. The key thing is that they are never outside the play of actants.
>
> (Caplan. 2017. p.31)

Caplan's paper is an analysis of OOO, both in its application to research theory and as a way of examining his digital photography practice. As with the work of Travis Jeppesen who, as we shall see in *Chapter 4*, brings OOO into proximity with creative

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[103] Actor-network theory is a social theory. It is predominantly associated with the philosopher, anthropologist and sociologist Bruno Latour. Its most controversial aspect is perhaps the role it gives to non-humans; non-humans have agency, as Latour provocatively puts it.

[104] Anti-ANT. Just to throw a Heideggerian-hammer in the works, it should also be noted that Latour is on record as stating that, "there are four things that do not work with actor-network theory: the word actor, the word network, the word theory, and the hyphen!" (Latour. 1999. p.15). I take this to be a statement *under erasure* (*see Chapters Zer0* & *2b).*

writing practice, this emergent school of philosophy is being utilised by some to *do things* outside of philosophy and in other disciplinary realms. It is with artists such as Jeppesen and Caplan (and others who will emerge subsequently), and with this type of speculative implementation that I form an allegiance. Caplan goes on to speak of his research location as a laboratory, and his PhD thesis as a practice-research *object*.

In an SR/OOO context (where all objects are equally important as human/non-human actants in a constant state of relational flux), the *thesis-as-research-object* is itself an example of the discursive materiality that I have been investigating. This has a bearing on the previous discussion regarding performative-writing and acts to segue into the further consideration of writing practices which will be broached in *Chapter 4*. It is also in this respect that *Chapter Zer0* is an object, a *performing-event-object*.

3.2: The <u>O</u>bjective of <u>O</u>bstinate-<u>O</u>bjects

Grammatically speaking, the subject(s) of this thesis title are *sounds* and *things*. This title affords a reflected double, yielding *How to Do Sounds with Things*, rather than the current *How to Do Things with Sounds*. Here the mirror line bisects the preposition, in relation to the examination of OOO as a mechanism within this research *things* and *sounds* can be interchangeable. It is this rcorrelation, this point of affect, this *with*, that makes OOO an interesting *thing*. Despite prioritising the process of doing over product, the expanded-object is very much an actant within this research. In my practice actants both *do* and are *done* to. Performative objects are not passive, but affect, sounding and being sounded. The *sounded* and *sounding* exist like the two sides of a Rorschach inkblot, individual yet inseparable.

It is this consideration of object as an expanded concept, as a physical thing, a sonic thing, a performing thing, a performative thing, that created the circumstance of my initial foray into OOO, and which first brought me into contact with the *Obstinate* object as it is found in the philosophical work of Heidegger. In particular in the well-known tool analysis that featured in his magnum opus *Sein und Zeit* (*1927*) */ Being and Time* (1962). Heidegger's now famous example describes how a piece of equipment like a hammer can be approached in two distinct ways. When we pick up the hammer and use it, it becomes what Heidegger calls *ready-to-hand (Zuhandenheit)*, the hammer is ready to be put to work. In the second case, what

Heidegger calls *present-at-hand (Vorhandenheit)*, we simply stare at the hammer as an object, trying to make sense of it by some kind of intellectual analysis.

Heidegger asserts that when a tool is being used it disappears or withdraws *(Entzug)*.[105] Furthermore, for Heidegger, an unusable object becomes *Obstinate (Aufsassigkeit)* when it actually hinders its own purpose.[106] The oft-cited example being, if one were to use a lamp to read by and position it between one's gaze and the book, in obscuring our vision it would obstinately defeat the objective of its use.

Obstinate-objects, as I employ them, might be regarded paradoxically, as they both hinder and aid simultaneously. If, for example, I am using a plastic water bottle as a sounding device within a framework of expanded, then the noise created might interrupt, drown out, confuse or otherwise hamper the delivered dialogue. However, as the lecture-event will be a provocation on the subject of performative and agential sonic practice, the sounding is also doing the discourse. Thus, the obstinate-object also acts as an accessory to the fact.

This encounter with Heidegger's work, although fairly rudimentary level, however cursory, did ultimately lead me to search out a more contemporary take on the object in philosophy.[107] It is through this that I encountered one of the most active exponents of object-oriented ontology, the aforementioned Graham Harman. A great deal of Harman's work is extended from Heideggerian thinking, so much so that two of his earliest books feature *Heidegger* in their title.[108] Timothy Morton another exponent of OOO observes that "Harman discovered a gigantic coral reef of withdrawn entities

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[105] By *withdrawal*, Heidegger means that just as our body's activities get lost to consciousness when they are carried out well and with competence, so does technology.

[106] In Heidegger identifies three modes of *unusability*, what he refers to as *unreadiness-to-hand*: These are, *Conspicuous (Auffalligkeit)* here something becomes unusable because it is broken, *Obtrusive (Aufdringlichkeit)* a part is missing which is required for the entity to function and, *Obstinate (Aufsassigkeit)* when the entity is a hindrance to us in pursuing a project.

[107] Another problem when engaging with Heideggerian thinking is, of course, the *elephant in the room*, of his involvement with the Nazi Party during WWII. This is a subject that I do not feel I can discuss to any degree here, but also do not feel that I can completely ignore. No matter what one might think of Heidegger the man, it is impossible to engage with modern philosophy without engaging with his work to some degree.

[108] I refer to Harman's, *Tool-Being: Heidegger and the Metaphysics of Objects* (2002) and *Heidegger Explained: From Phenomenon to Thing* (2007).

beneath the Heideggerian submarine of Da-sein [meaning *presence* or *being-there*]"
(Morton. 2011. Online).

To think of the object, obstinate or not, as inputs and outcomes in a sound art
practice that priorities the sonic-event over products, it is necessary to further look at
all aspects of OOO. As a framework OOO might be considered an operational
equaliser, it most certainly professes an ontological flattening. The term *flat ontology*
as coined by Manuel DeLanda in *Intensive Science and Virtual Philosophy* (2005), is
used to claim that existence is composed entirely of individuals. Flat ontology has
since been adopted by Levi R. Bryant, another mover and shaker in the field of OOO,
to grant all objects the same ontological status (Bryant, 2011). To say an ontology is
flat is to make no distinction between types of things that exist but to treat them all
equally.

The sound producing event or *sonic-deed* is, of course, dependent on objects
and their inter-relations, the blow of a hammer on a surface (to draw on Heidegger),
the friction of a forefinger against a thumb, the undulating pressure of a hand as it
grips a plastic water bottle. My practice imposes no object *pecking order*, the hand,
the plastic, the crackle, are equally important. It is here that the everyday object and
its usage exist in performative works. It is this that motivates this current engagement
with object-oriented ontology, a theory that actively negates the dominant position of
the human at the centre of philosophy. However, as such, it is problematic when
placed within the context of performance which by its very definition connotes artworks
that are created through actions performed by human participants. Again, to re-iterate,
this complication necessitates *staying with the trouble.*

The flattening that OOO affords can be extended even further, to quote Harman,
"[t]he exact meaning of 'object'…must include those entities that are neither physical
nor even real. Along with diamonds, rope and neutrons, objects may include armies,
monsters, square circles…" (Harman, 2011. p.5).

By thinking the sonic-event through OOO's inclusive litany of objects, sounding
becomes yet another object amongst objects; and, in this respect, sound and things,
and performance all have equal agency.

OOO collapses any idea of identity beyond what is manifest in given relational
schemes. OOO holds that the relationship between objects is a generative entity,
translating and/or distorting. I consider this generating to be a *doing* and as such a
performative and/or a performance. This stance corresponds with the earlier position

in which I identified sound art *objects* (i.e. sounding objects and sounding procedures) as actants.

It is in this respect that OOO has shown the most promise as a usable device in the *tool* development of this practice-led research. By advancing a reconsideration and expansion of what maybe regard as an object, OOO thinking raises certain questions. How does this methodology alter if I include such event-centric systems as repetition, or such concepts as subjectivity, within this classification of object? How do I *do-sonic-thinking*, if the *sound* and the *thought* are not related causally but are evenly matched?

3.3: (OO)Ontography

In *Chapter Zer0* I speak of Harman and Bogost's concept of litany as philosophical tool and briefly introduce the idea of ontography as it is related to both their work. Although I do not wish to re-visit it here in detail, I feel it necessary to remind the reader of the process of ontography (litany, inventorying or cataloguing) as it exists in OOO thinking. It has a methodological and aesthetic intent that repetition, re-iteration and re-staging share. Both Harman and Bogost tend towards endless lists of unrelated things in their avoidance of bestowing special status upon individual things. Bogost states that this, "[o]ntographic cataloguing hones a virtue: the abandonment of anthropocentric narrative coherence in favour of worldly detail" (Bogost. 2012. p.41-4). The re-use of *How-to* re-works throughout this research outcomes might be understood as an ontographic device.

In this respect, I would claim that the (sonic) doing, doing, doing, and doing (∞), which can be found in the *Deedography* might be considered a *performative ontographic event*. As a methodology it may be instrumental in generating an understanding of the *sonic-deed*, shifting the emphasis away from the sonic-doer. Redirecting it, if we concur with Bogost's claim for ontography, towards a less anthropocentrically inclined sounding.

3.4: From (OOO)Ps to OOPs

Oops, an exclamation used to show recognition of a mistake or minor accident.

This section is a further consideration of the misgivings that I have already expressed concerning OOO's hermetically sealed thinking. Such apprehension is also voiced by the art writer and researcher Rebecca O'Dwyer in her article, *A Seductive Union: Speculative Realism and Contemporary Art*, in which she states that:

> SR and OOO are objects in-themselves: the temptation to bend to them is great, employing their method as a stand-in for the description of art; but they too, like the object itself, must be rebelled *against*. It is only in this intersection of positions that they can speak to the discourse of art.
>
> (O'Dwyer. 2014. p.20)

O'Dwyer's paradoxical application of OOO's flat ontology to itself is both insightful and causes difficulty, it exemplifies the first O(h)/O(h) O(h) moment which I spoke of earlier. And, as such it neatly loops back to my *O(h)/O(h) O(h)* title at the beginning of this section, adding (and, staying with) a troublesome self-referential twist to Harman's seemingly endless list of equitable objects. If OOO is not set apart, then how can it be used to generate understanding of the world? And, if it is used as an object by which to focus on objects, then how can all objects be mutually autonomous? To be clear, I do not pursue, or even desire an answer to these questions. It is enough that OOO adds fuel to the understanding of material-discursive practices.

An additional speculation regarding the complications arising from an application of OOO to sound art practice can be seen with the awkward alignment within these theoretical frames of reference, of OOO and (sound) event theory (which I outlined in *Chapter 1*). In one corner we have Harman's Heideggerian-inspired defence of the ontological primacy of objects, in the other, Brian Massumi's philosophy of the event-oriented and occurrent. Harman argues that every object is singular, Massumi insists that events are singular. However, this meeting should not be considered to be wholly combatant, as in contrasting a non-object philosophy with an object-oriented philosophy, we should not lose sight of their shared opposition to the

subjectivism that can be traced back at least to the philosophy of Immanuel Kant.[109] What Bogost has emotively referred to as the "tradition of human access that seeps from the rot of Kant" (Bogost. 2012. p.6).

More importantly, one might ask, is there a consequence of this disparity between the event and the object within this research, and therefore this thesis? The answer would be yes, but almost in reverse, this thread of disparity, or displacement, can be found to run through my practice-led research from the outset. The troubled consequence of OOO in combination with the troubled consequence of performance/performativity (which has been discussed at length), are essential to the flux and agency of a *deed-based* understanding of sonic practice, it is in this agential pairing that the sounding event becomes the *sonic-deed*. A Deed-Oriented Ontology of the sonic might be described as a performative *sound-object-event*.

The following two sections will introduce both *object-oriented pedagogy* and *object-oriented practice* into the discourse already underway concerning object-oriented philosophy (and, OOO). In an attempt to narrow down the sphere of influence in order to feed into a more practice-oriented reduction, I will look at more nuanced aspects of OOO's application. Nuanced, in that the examples that follow are more concerned with - if not fully implemented by, or enacted in, procedures.

3.5: (OOP)edagogy

First, then to object-oriented pedagogy:

So far, I have given an across the board account of the thinking of SR/OOO and gone some way to explain how this has influenced my outcomes, particularly how I have found this to be useful when considering every *thing* within the performance-lecture to be an expression of agency. By using the concept of a flat ontology, in which everything has equal ontological significance, I am able to conceive all aspects of methodology as actants simultaneously implicated in the generating of sonic-thinking. Sound, seriousness, props, things, people, pedagogic intent, moving-image, audio

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[109] What is referred to as Kant's *Copernican Revolution* featured in his *The Critique of Pure Reason* (1781/2016), it theorised that objective reality was dependent on the human mind. It states that it is the representation that makes the object possible rather than the object that makes the representation possible.

compression rates, writing, failure, comedic devices, narrative, performance, performativity, appropriation and so on, all contribute to the constructing of Deed-Oriented Pedagogy. This is liberating in many respects as it affords a certain procedural openness. However, as I have already hinted (and will return to in the conclusion of this chapter), this impunity to individuation, where one element is never prioritised over another can cause object fatigue. As in reality, in a performance scenario, it is never truly possible not to let the *present* dominate.

In order to combat this fatigue, let us now consider OOO's potential when taken off-the-page(s) of philosophical works and set forth in the real world. In the terminology established thus far, we might say that I propose a *Laruellian* doing of OOO's sonic-thinking. To this purpose, I will now examine *How to Do Things with OOO* by connecting this philosophical thinking with the earlier examinations of pedagogy (most notably in *Chapter 2b*).

The world of SR and OOO is very much one of mutable and variegated development, with a great deal of the thinking in this field being cultivated in the environment of symposia and the online blogosphere. One such example is Levi R. Bryant's blog *Larval Subjects,* in which he entered into debate acknowledging an enquiry regarding how one teaches OOO. The question, itself a response to an earlier post by Bryant, was asked by Paul Reid-Bowen. Paul writes:

> If you have a moment, a practical and pedagogical question […] It seems to me that most of my undergraduates are epistemologists, correlationists and subjectivists by default […] I realise that this could easily balloon into a very big topic, namely how one teaches OOO, but any thoughts would be much appreciated.
>
> (Reid-Bowen. 2010. Online)

In posting a response to the above question, under the heading of *Object-Oriented Pedagogy*, Bryant remarks:

> [M]y point is, that an effective object-oriented pedagogy needs to pose metaphysical questions concretely. Students need to directly encounter objects themselves, rather than merely speak of objects from a stance of

removed reflection. This direct engagement with objects makes it far more difficult to fall into the correlationist frame of thought.

(Bryant. 2010. Online)

There is a problem with this initial retort, as the direct encounter that Bryant speaks of is no different from any other sort of hands-on practice-based learning. On the contrary, a direct engagement is as likely to fall into the *correlationist frame of thought* than any other. The correlationist, or for the sake of clarity we might merely refer to it as the human-centric frame of thought, is as evident in technic-based investigations as those of a more hypothetical nature. As we have already seen such practices as *reduced listening*, proffers direct encounters with objects (in this case the sound-object), but could hardly be any more fixated on the status of the human. This head-on encounter with sound operates very much in a top-down hierarchy, the knowledge of the thing (sound) reducing it to subjective human experiences.

To give Bryant the benefit of the doubt, perhaps this slippage is more a result of the casual and hasty nature of the online blog as a forum for debate, rather than any other shortfall. Bryant then goes on to make some amends by mitigating the human-centric frame of thought, stating that:

However, here it's important, I think, to be careful. It is not enough to simply look at objects. […] It's important to encounter objects in *action*, interacting with other objects and the world around them.

(Ibid)

I consider there to be a discrepancy regarding this online exchange which must first be addressed, this last correspondence is not how one teaches OOO, but rather how one teaches with/through OOO. I point out this inconsistency only for the purpose of accuracy, as it is how I might exploit facets of OOO to further *do things with sound* that is of interest to me here, and not the teaching of object-oriented philosophies for the sake of it. Object-oriented pedagogy is only of significance to this research project in as much as it contributes to a performative sonic pedagogy (a Deed-Oriented Pedagogy). It does this principally by adding a deeper understanding of non-human agency; and therefore, an enhanced potentiality for sonic-thinking through material discourses.

198

Despite the relaxed and informal nature of this online communication and the confusion between the teaching *of* OOO and teaching *with* OOO, I find this documented exchange still to be valuable. Not only does it highlight the potential of object-oriented pedagogy, it also exemplifies a possible stumbling block, a trip hazard waiting to wrong-foot anyone who wishes to traverse object-oriented philosophy as a way of creating and/or disseminating understanding of anything that is not itself object-oriented philosophy.

In the performa(c)tive-presentations that have taken place across the duration of this research, in particular, the more recent, this terrain has been one of the most substantial challenges. As with much of the methodology that I have developed for these outcomes, the *doing* is also a doing of theory. Indicative of this would be *How to Do(o) Things with Sounds: Or, Is It the Sounding of Sound Matter that Matters?* for the conference *Sound Art Matter 2016*.[110]

In this presentation, in which I spoke about OOO and materialist ways of understanding sonic practice, it was also necessary to first familiarise the audience with some of the core principles of this thinking. Simultaneously, I also employed such object-oriented performative tactics within the very structure of the work. Therefore, entering into a teaching/sounding *of* OOO and a teaching/sounding *with* OOO.

3.6: (OOP)ractice

Now to consider object-oriented practice:

The interest in materialist thinking that I examine here in relation to SR and OOO is not in order to reductively define an essentialist understanding of sound art practice. Rather, I am mining these theoretical fields in order to open up performance and performative sonic-thinking, through a coalescing of sound's event-ness and thing-ness in ways that experimentally unsettle the ontological privilege of human experience and conditions.

To again re-iterate; a significant ramification that OOO thinking has had on my practice is that sound, sound(s), the sounding event, the sound performance, sound

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[110] See, *Third Deed* for further information about this performa(c)tive-presentation, and for a detailed description of its re-articulation.

performer and the performativity of sound, all become *stuff* under its application. OOO, as it reverberates in this research, does not take on the mantle of master-trope as performativity has done, but is akin to a useful foil focusing on the *sounding* rather than the (human) *sounder*. The *do(o)ing* of Deed-Oriented Ontology recognises that the slippage between performative and somatic/performed practices and non-anthropocentrism has a methodological potential for praxis and speculation.

Recent considerations of SR and OOO as ways of thinking through art practices have tended to be a rather literal reading of the materiality of the visual and plastic arts or the theorising of an art-object-oriented ontology.[111] Although, deviations exist that have taken the expanded meaning of the object in OOO as a precedent.

One such exception can be found in the short article by Kathryn M. Floyd for the online journal *Seismopolite* entitled, *Future Objects/Object Futures: Object-Oriented Ontology at dOCUMENTA (13) and Beyond,* in which she extends OOO thinking to the field of exhibition curation, rather than merely the objects and things collected, accumulated and presented within. Floyd's essay takes the adage that even "entities that are neither physical nor even real" can claim object status (Harman, 2011. p.5). Her claim is to examine the "potential applications for OOO in biennial theory", and what is more she also acknowledges that this might "raise difficult questions about the correctness of applying OOO to humanistic contexts like the art world" (Floyd. 2013. Online). This is exactly the point that I have made throughout this chapter regarding OOO and performance/performativity. The origins of performativity are born from a social constructivism that is at odds with such as OOO and SR. A Deed-Oriented Ontology shifts the emphasis to a *performative materialism*. I am aware that is not only incompatible with non-human theories, but also sacrilegious to the object-oriented ontologist.

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[111] Examples can be found in the already mentioned compendium, *Speculative Aesthetics* (2014), a hand full of essays in the journal, Speculations Journal (Askin et al. 2014). And also, in the collection *Realism Materialism Art* (Malik, Cox, and Jaskey. 2015). There has even been a lecture entitled *Objects and the Arts*, by the self-appointed maestro of OOO himself, Graham Harman at the Institute of Contemporary Arts, London (Harman. 2014. Online video).

3.7: (OO)Oh Really? Or, l(o)ssy l(o)ssless (o)bjects

My use of OOO as a research tool is idiosyncratic in that I am somewhat derisive of its skirmishes with what we might call *real* objects. Much preferring, as I do, the consideration of performance, pedagogy and practice as (ooo)-objects.

If we think back to Harman's assertion that objects are relational. And, remembering that object-oriented philosophy holds that any relationship between objects automatically produces distortion, and yet, "…every connection is itself an object" (Harman. 2007. p.206). We have, at first glance, a formula for the ultimate white noise generator, where: distortion creates objects creates distortion creates objects creates distortion creates objects creates distortion creates objects creates distortion creates objects creates distortion creates objects creates distortion creates objects creates distortion creates objects creates distortion creates objects creates distortion creates objects creates…Consequently, if we take this fixed expression literally, objects *are* distortion.

But simply, objects create differences, these differences are generative, they are a doing, and as such, I would suggest they are characteristically performative. If the translation or connection that take place between objects changes or distorts, then it also displaces or loses something in the act of connecting; to use a term associated with audio codecs, it is *lossy*.[112]

I would go as far as to suggest that the *lossiness* that takes place in the rendering between objects is not only a *performative* event, but it also has a similitude with a dominant discourse within Performance Theory. A similitude that is being forced into the open by performa(c)tive-presentation practices.[113]

Here I jump back to *Chapters 2a* and *2b* to the consideration of the contested definitions of liveness. As we have already seen liveness is thought of as mutable by

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[112] An audio codec is a device or a computer program implementing an algorithm of lossy or lossless compression in which the amount of data in a recorded waveform is reduced to differing extents for transmission with or without some loss of quality.

[113] I first used audio compression rates as a metaphor for live/mediated pedagogic practices during the performance presentation, *How to do things with sound studies: Or, on the use of the '_' word in my research. [And, the _o_ filter as a com_ositional device],* which took place at Parasol unit. London, 2014. Since which I have re-applied this idea in a number of short research texts, including - *Why I'm High-Definition and Lossless: Or, doing/hearing embodied pedagogy* (2015).

some. For example, here in Steve Wurtzler's table, we see such a shifting with his suggested spectrum of liveness.

Liveness

	Spatial co-presence	Spatial absence
Temporal simultaneity	I. public address, vaudeville, theatre, concert	II. telephone, "live" radio, "live" television
Temporal anteriority	III. lip synching, diamondvision stadium replays	IV. motion pictures, recorded radio and television

Figure 11. She Sang Live, But The Microphone Was Turned Off.[114]

However, as we have seen others regard the relationship between live and mediated, or lossless and lossy, to be less dynamic. To re-visit Peggy Phelan, we recall that she states that performance cannot be recorded, saved, documented otherwise it becomes something else; performance's essence, like the being of subjectivity, "becomes itself through disappearance" (Phelan. 1993. p.146). This somewhat essentialist definition of performance suggests that it is ontologically superior to other kinds of art… OhOhOh really? This is clearly incompatible with SR/OOO and a conviction of ontologies flatness.

A noteworthy outcome of this practice-led research is the original and creative implementation that I have extracted from object-oriented philosophy (OOP), the aforementioned *object-oriented pedagogy* (OOP[2]) and *object-oriented practice* (OOP[3]). Let us call this distillation OOPx3.

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[114] The diagram is adapted from Steve Wurtzler's, "'She Sang Live, But the Microphone Was Turned Off': The Live, the Recorded, and the Subject of Representation," in Rick Altman, (ed), Sound Theory Sound Practice (New York: Routledge, 1992), 87–103. Reproduced from p. 89.

By filtering what Peggy Phelan calls *the ontology of performance* through this OOPx3 strainer we are left with a thick sonic reduction, where: liveness creates mediation creates liveness creates mediation creates liveness creates mediation creates liveness creates mediation creates liveness creates mediation creates liveness creates mediation creates liveness creates mediation creates liveness creates mediation creates liveness creates mediation creates liveness creates mediation creates liveness creates mediation creates liveness creates mediation creates liveness…

Therefore, the sum of this forced hybridisation of OOO with sonic performativity is a procedural *doing* of live/recorded sonic-thinking, where: liveness creates mediation creates distortion creates objects creates liveness creates mediation creates distortion creates objects creates liveness creates mediation creates distortion creates objects creates liveness creates mediation creates distortion creates objects creates liveness creates mediation creates distortion creates objects creates liveness creates mediation creates distortion creates objects creates liveness creates mediation creates…

3.8: O(h) O(h) POO

The previous section expanded an engagement with OOO with the aim of performing it. If we think back to Conquergood's four *significant terminals* that I made use of at the end of *Chapter 2b*, then I would assert *poetics* and *play* to be the most vigorously employed in the preceding paragraph above. In order to bring this discussion of OOO, pedagogy and practice somewhat *back down to earth* I would bring into play the evaluation of SR/OOO's by others.

First, I would like to make use of an excerpt from the collected essays, *Speculative Aesthetics.* In the introduction to the book the editors state that the contributions are:

[L]argely concerned with overturning this caricature of a speculative realist thought that seeks to bypass human mediation. Instead, they ask how aesthesis, representation, and the [sonic] operate *within* the real—without their being, for all that, foundationally constitutive of it. […] If speculation entails a release of thinking from the constraints of human phenomenality, this does not warrant our positing an absolute breach between the two. For

the danger then is that we either return to naive realism or deliver ourselves to ontological speculation that both occults and doubles its epistemological conceits. Contemporary art's neurosis with regard to the aesthetic may well predispose it to collude in this error.

<div style="text-align: right">(Trafford et al. 2014. p.4. My addition)</div>

Here, in order to make it work for me, I have substituted the word *image* with that of *sonic*. This bypassing of human mediation which the extract speaks of as being a misnomer held by some regarding SR corresponds with my re-purposing of SR/OOO thinking. It chimes loudly and resonantly with this amalgamation of performing performativity with this other-than-humanism. In fact, I would go so far as to say that this uneasy pairing between the former (which might be thought of as intrinsically subjective), with the latter (which might be thought of as intrinsically objective), is central in positing an original contribution to the onto-epistemic status of sound art practice. It is a duology of difference, for which I do not posit a panacea. On the contrary, this research, in particular, the practice outcomes luxuriate in the messiness (i.e. the troubled alliance between the uses of performance and performativity has been surveyed in the earlier chapters).

Yet again, I feel it is necessary to allude to Haraway's *staying with the trouble*, (we need only to consider the previous section to locate such OOO-trouble). In *Chapter 5* I will pursue this further when I think through the *post-human performance of performativity*.

This second appraisal of SR/OOO shares a similar concern with the first. This concern being echoed in the fantastically toilet-humour titled essay, From OOO to P(OO) by McKenzie Wark (2015). In which he sets out to untangle the writing of Timothy Morton. Although Morton is one of the main players in the current OOO arena, he is somebody whom I have chosen not to deal with in any detail within this thesis. The reason is that broadly speaking what Morton brings to OOO that say, Harman or Bogost do not, apart from his penchant for the poetic (he was originally a scholar of English romantic poetry), is a focus on the ecological ramifications of non-anthropocentric/posthuman/OOO thinking. Hence, he is less relevant to this research than some of his peers.

But, what *is* relevant is Wark's take on Morton's work, and more specifically on his adaptation of the phenomenology of Heidegger and Edmund Husserl. In response

to their respective thoughts on how objects are known to themselves and to us, he has this to say:

> I would want to move on from the *contemplative* thought of ooo to what it cannot but acknowledge in passing but continually represses: the labor or praxis via which a thing is known. But to say labor is not to say subject. It is not to return to correlationism. For labor is always a mix of the human and inhuman.
>
> (Wark. 2015. Online. Emphasis in original)

Here, Wark seems to be identifying a *doing* of knowing as being the absent ingredient in Morton's OOO procedural thought. This labour is what is insinuated by his P(OO), which he eventually discloses is indeed an acronym for *praxis (object-oriented)*. The labour that makes up this praxis is both, intellectual labour, metaphors, human communication, experimentation, non-human labour, technology, science and things. The praxis that Wark speaks of is gratifyingly inclusive, in this respect, it is analogous with my splicing of performativity with SR/OOO thinking to create a hybrid *sonic-doing-thinking* or DOO. As with Wark's *labor* (sic), my Deed is also a *mix of the human and inhuman* (or rather, the *other-than-human*).

Also, he draws a conclusion that I find sympathetic with a certain aesthetic within my work, that of the low-key, quotidian, incidental sonic detritus that I often work with. The clicking of pen tops, the crunching of plastic water bottles, the crumple of scholarly texts that have been printed on sheets of tracing paper as they are read then wrapped around the presenters microphone,[115] the incessant and insistent sounding of two coins as they are rubbed together between forefinger and thumb,[116] the syncopated snapping of pencils, and variety of other *lowercase* soundings.

There is a suggestion in Wark's essay, of an object-oriented thinking that is more open to metaphor and misreckoning as ways of recognising or even generating knowledge, both humanistic and otherwise (I shall re-visit the subject of metaphor in *Chapter 5*). Using Morton's idea of *hyperobjects,* which are basically entities of vast

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[115] See *Appendix 13 & 14*.

[116] See *Appendix 12*.

temporal and spatial dimensions, to unravel the connections between objects, science and *labour* of producing knowledge, Wark states that:

> The so-called *flat ontology* of ooo needs to be countered with a flat epistemology, one which does not *a priori* assign a hierarchy to ways of knowing, but rather holds open the question of which forms of knowledge have priority in which domain, and more importantly, what their modes of relation should be.
>
> (Ibid. Emphasis in original)

This shift towards what Wark calls a *flat epistemology* approximates the multi-modal performa(c)tive-presentation that has become so important to this research that it is both an oeuvre and a working methodology for reflexivity (I would point to the *Third Deed* as the most appropriate example of this).

Wark's analysis of certain facets of OOO asserts an ideal that I would use in relation to sonic practice, as it might be sympathetically coupled with how sound might inflect on its own understanding. Or, put another way - *How* [one might] *DO(O) Things with Sounds.*

Wark's use of a scatological wordplay within his essay title is not dissimilar to my own *playful* and *poetic* re-purposing of the initailisms OOO and OOP. In fact, it is this similarity that first drew my attention to this online essay, making it conspicuous amongst the plethora of blogs and websites engaging with object-oriented philosophy. As I have said previously, the playful and poetic, the comedic and collapsed are useful devices in generating critical distance.

In the closing paragraph of Wark's text, I find another similarity, Wark like myself refers to Haraway's *Staying with the Trouble: Making Kin in the Chthulucene* (2016). His use of Haraway's examination of impending environmental catastrophe is true to type as it is consistent with the work of Morton, who as I have already established is Wark's main point of contact with OOO thinking, he concludes by saying:

> I would call this way of working not object oriented ontology, but praxis (object oriented), or p(oo) for short. I would paraphrase Haraway's 'staying with the trouble' as staying with the poo, meaning both staying with the

praxis, but also meaning - staying with the poo. Stay with the waste, the neglect, the bad by-product.

(Ibid. Emphasis in original)

I leave Wark's text by further suggesting that this trouble, waste and neglect that he speaks of might be comparable with the failure, glitch, disinclination, mishaps and wrong-footing, that I often employ as a procedural and aesthetic styling. What is more, I would draw comparisons with the waste and the 'P' word by-products (practice, pedagogy, and now praxis) of P(OO), not just with an operational type through my performa(c)tive-presentations, but also as a *sonic-infra-type*.[117] In response to this, I begin to wonder whether the sonic detritus that I speak of above is a sounding of sonic waste matter?[118]

3.9: O(h) O(h) Q

Continuing this analysis of the rather messy world of online OOO discourse, I would like to briefly discuss the series of blog posts by writer and scholar S. Scott Graham entitled*, Object Oriented Quibbles* (2013). In particular, his post entitled *Object-Oriented Quibbles and the Carpentry of Discourse* (March 19, 2013).

It is in this post that Graham dissects the idea of carpentry put forward by Ian Bogost in, *Alien Phenomenology, or What It's Like to Be a Thing* (2012). I touched on this briefly in *Chapter Zer0*, but as it is particularly relevant to OOO praxis I will dedicate more space to it here in order to fully make use of it.

Bogost adapts the term carpentry from Harman's *Guerrilla Metaphysics: Phenomenology and the Carpentry of Things* (2005). Bogost's idea of carpentry is for me one of the most interesting applications of SR/OOO thinking by one of its better-known exponents and seems to have captured the imagination of many. It is perhaps

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[117] This is also relevant to the previous discussion of *infra*, in which I reference Duchamp's *infra-slim* and Perec's *infra-ordinary*.

[118] For an example of waste and disposal in my practice outcomes see *Appendix 19. Staying with the Waste and the By-Product.*

because Bogost comes from a background of both philosophy and making (video games design), that he is inclined to be more practical with his *theory.*

In this text, Bogost argues that philosophy ought to build like carpentry, be practical and not merely argue over abstractions. He defines this OOO carpentry as the "practice of constructing artifacts as a philosophical practice" (Bogost. 2012. p.92) that "entail making things that explain how things make their world" (Ibid. p.93). This has much in common with the *doing* of philosophy that François Laruelle's calls non-philosophy, if only in that Bogost is also an advocate of an applied discursive materiality. Be that material - wood and/or philosophy, and/or non-standard philosophy, and/or Performance Philosophy, or in this case sonic-performative-thinking-event(s) – aka, Deed-Oriented Ontology.

OOO's carpentry then, like "non-philosophy is a style of thought that mutates with its object[s]" (Maoilearca. 2015. p.2). What I find most compelling in regards this research and this thesis, is that Bogost uses this concept of philosophical carpentry to interrogate the privilege that writing has within philosophical thinking (I would substitute *philosophy* with *sound art discourse*). Bogost asks:

> [W]hy do you write instead of doing something else, like filmmaking or macramé or sumi-e or welding or papercraft or gardening? Certainly, particular materials afford and constrain different kinds of expression, but why should it be obvious that the choice of writing over another way of inscribing and disseminating ideas is a standard, or even desirable, one?
>
> (Bogost. 2012. p.87)

This takes us back to earlier discussions regarding what writing can do-off-the-page. It is also heedful of the outcomes that I have previously identified, whereby, I have literally worked with the fabric of texts. Such as, working with/against objects in making material texts which involves thinking through various modes of production; making intellectual things in which the form embodies the content or enacts the argument. The most obvious might be presenting from noisy tracing paper sheets and reading from texts which have had particular letters systematically removed.

Graham's object-oriented quibbles (OOQ) may seem somewhat lighted-hearted; but, in the context of Bogost's suggestion of doing and making over thinking

and writing, these quibbles are perhaps to be expected, coming as they do from Graham who is employed by a university Department of Rhetoric and Writing.

I have my own quibbles, firstly, with Bogost's analogy of the skilled carpenter, who is by definition a master craftsperson, which is problematic, to say the least when using a philosophical thinking that seeks to displace the master-trope of anthropocentrism/correlationism. If he wants to foreground a doing-making then why not use an animal, or mineral or geological or cosmological metaphor. We seem to be back to the first-person phenomenology that SR/OOO seeks to displace. This goes to re-articulate the *trouble* with combining performativity and SR/OOO.

Secondly, and here I take directly from one of Graham's quibbles; in which he points out that Bogost's thinking implies that writing (and words) is not a material as much as carpentry (and wood) is. Graham remarks that:

> The suggestion that writing is somehow different from other forms of material engagement seems to replicate [a] problem that OOO and alien phenomenology seek to avoid. The flatness of flat ontology presupposes a lack of distinction between the two (post-)modern worlds of nature and culture, language and reality.
>
> (Graham. 2013. Online)

Bogost cannot have it both ways, flattening ontology while putting carpentering on a pedestal (one presumably made from wood). As I have said, I am very much in agreement with Bogost's use of carpentry within OOO, we might even substitute my performativity for Bogost's carpentry, but we should not make writing less of a *thing.* This quibble is significant as it connects back(wards) to the previous discussion of performative-writing while projecting forward to the forthcoming look at object-oriented writing in *Chapter 4*.

3.10: Concluding - O(h)/O(h) O(h)

And finally, to bring these collected expressions and exclamations regarding the position that OOO thinking takes within this research to an end. In evaluating the purpose for configuring OOO with performance/performativity, O(h)/O(h) O(h) could not be more suitable, being an expression of consternation, a realisation of a knottiness.

It has not been possible for this chapter to draw neat conclusions regarding OOO as it must reflect the recalcitrance of the expanded object as it features in this research; be that a thing-object, or writing-practice-object, or sound-event-object, or even the research-object itself. *Things,* such as the act of displacement in a failed or *collapsed lecture* or recitation disturbed by loud paper or missing plosives, are *obstinate-object-events.* As is the troubled pairing of performance with performativity that has been a key material throughout this thesis, and the proposition of thinking-outside-of-thinking that one might deduce from the logical conclusion of new materialism(s) and object-oriented speculation. The O(h) of apprehension needs the counterpoise of the O(h) O(h) of the situated troublesome predicament. I can think of no vocal sounding that better approximates the troublesomeness of this experimental use of contingent procedures and discursive materiality.

The next section describes the *Second Deed.* More than any other of my outcomes this case study examine*s* the potential of recalcitrance as it re-punks the very idea of research methodologies, whilst continuing to investigate the agency of sonic performativity.

2nd Deed

Crowdsourcing an Original
Contribution to Knowledge: Or, How to
Do Things with (un)Sound Non-
Philosophy

The reader is invited to use this tracing paper title page as a sounding object,
crumpling, crushing, creasing and even tearing or ripping at will.

Second Deed

Figure 12. *Second Deed* photographic documentation.[119]

D.2.1: Introduction

I have selected this practice outcome as the *Second Deed* for the peculiarities that make it remarkable in comparison to the many performance-based works that I have executed throughout this research project.

Although I have presented and performed works relating to this research at a number of non-academic arenas, for example; galleries, Performance Art events, and festivals, these have tended to be theory-light affairs. By this I mean the pedagogic nature tended to be underplayed, or at least not a primary attribute of the work. However, due to the very nature of this event which situates itself as a facility for *teaching and learning as direct action*, I was provided with a unique opportunity to test out new research directions.

I would describe this practice outcome as an embodied exploration of the concept of non-philosophy (Laruelle's critique of philosophy previously detailed in *Chapter 2a*), and a further investigation into what I have already identified as onto-epistemological procedures for generating sonic-thinking. By positioning this event with the phrase, *crowdsourcing an original contribution to knowledge,* I was able to take a mischievous counter-academia stance that is generally unavailable to the research student.

The first example of the two iterations of this work took place as part of the *Antiuniversity Now* festival, June 2016. In the words of the organisers:

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[119] Performed 2016 & 2017- *www.howtodothingswithsounds.com* & *Appendix 8.*

Antiuniversity Now is a collaborative experiment to re-visit and re-imagine the 1968 Antiuniversity of London in an ongoing programme of free and inclusive self-organised radical learning events. Antiuniversity Now challenges academic and class hierarchy through an open invitation to teach and learn any subject, in any form, anywhere.

(Antiuniversity. 2017. Online)

ANTIUNIVERSITY NOW

9-12 JUNE 2016

TEACHING & LEARNING AS DIRECT ACTION

A FESTIVAL OF SELF ORGANISED EVENTS TAKING PLACE THIS SUMMER IN LONDON AND ACROSS THE UK.

CHECK THE PROGRAMME FOR THE FULL LIST OF FREE TALKS, WORKSHOPS, WALKS, EXPERIMENTS AND INTERVENTIONS IN YOUR AREA.

EVERYONE'S A TEACHER & EVERYONE'S A STUDENT AT THE ANTIUNIVERSITY. JOIN THE MOVEMENT.

ANTIUNIVERSITY.ORG
@ANTIUNIVERSITY
ANTIUNIVERSITYNOW@GMAIL.COM

Figure 13. *Antiuniversity* event flyer.

It is in the context of this agenda of experimental participation from practitioners engaging with ideas of pedagogic form, that I contributed the performance-lecture entitled, *Crowdsourcing an Original Contribution to Knowledge, Or: How to Do Things with [un]Sound Non-Philosophy.* The copy that I provided for the *Antiuniversity Now* promotional material read as follows:

A performance presentation examining the interconnectivity between Philosophy, Contemporary Art and Sound Studies. It is intended as a

provocative attempt to grapple with the agency of sonic materiality via practice-led research.

In bypassing the usual lecture format where information is delivered to an audience by an *expert*, this event will involve a number of activities and discussions as an exploration of collective and non-traditional knowledge sharing. Taking the form of an hour-long (approx.) programme incorporating video, sound and performance, the attendees will be encouraged to participate using both spoken and non-verbal forms of articulation.

In academia, what is considered to be an *original contribution to knowledge* champions the self-determined individual intellect and promotes introversion and conceit. However, this gathering is intended to create a space for group indecision, uncertainty and befuddlement. It will propagate questions rather than provide answers.

The event is intended to be of particular interest to anyone who is inquisitive about how philosophy might be exploited to inform sound art and how sound art might be used to *do* philosophy. As a group, we will noisily make non-informed generalisations about some of the most complex theories of our time. Outcomes of this event will contribute to a continued development of (un)sound research methodology.

(Logan. 2016. Online)

It is this nature of the *Antiuniversity Now* as a provocative and *non-standard* learning facilitator that motivated me to push my performance repertoire a little further. By this, I mean that unlike the majority of performed presentations that I had carried out up until that point in furthering this research, *Antiuniversity Now* had no affiliation with institutional academicism. On the contrary, by its very moniker, it positioned itself in opposition to the academic. It is for this reason that I took the opportunity to challenge the very cornerstone of academic research, that of the original contribution to knowledge.

The somewhat oxymoronic suggestion that originality could be crowdsourced was intended more as a playful framing device than a real challenge to the status quo of academic research protocol. This would have been inappropriate, or at least problematic, in a more formal symposium scenario. The *meta-lecture* that I delivered was a combination of various sonic performances and readings, which encouraged

the audience to both read and sound with me and each other. The performed bricolage employed mischievous methods to address ideas of agency and materiality in both the sonic and its epistemological understanding.

D.2.2: Doing (un)Sound Non-Philosophy x 2

This event, like many of the previous performance events, combines a compendium of acts, or perhaps to avoid an over dramaturgical analogy, we might call them sonic situations. The room the event takes place in is set-up with low lighting to facilitate projections (both video and still) and to create a space primed for tactical dramaturgy.

I am situated in one corner of the room, flanked by a PowerPoint projection incorporating text and graphic slides, and video. Behind me a skewed text from an overhead projector (see, Fig.14). The content is taken from Laruelle's essay, *The End Times of Philosophy*:

The nonphilosophical or human freedom of philosophical effectuation and the philosophical freedom of interpretation. Effectuations demand nonphilosophy to return to zero from the point of view of its philosophical material and thus also but within these limits the formulation of its axioms, but in no way providing from the outset divergent interpretations of the aforementioned axioms. They are divergent because they do not take into account the material from which these axioms are derived within nonphilosophy, and because they do not see themselves as symptoms of another vision of the World.

(Laruelle. 2012c. p. 162)
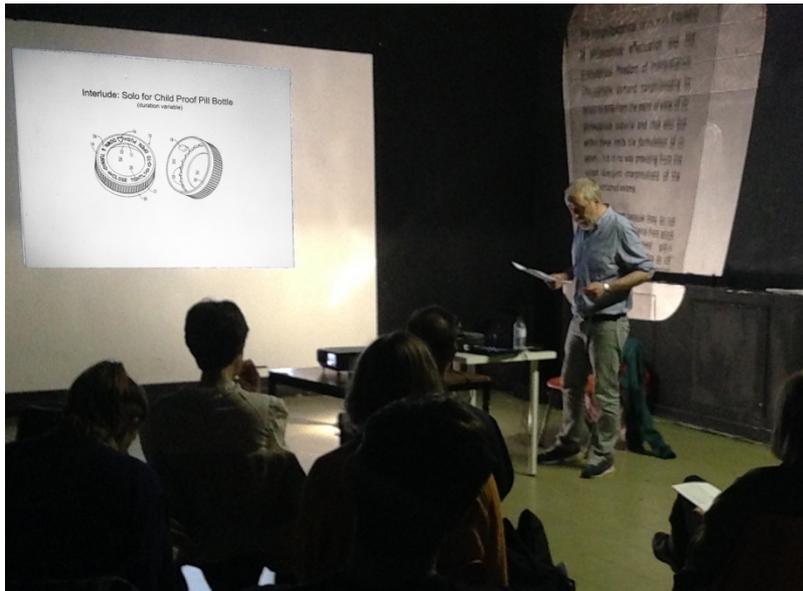
Figure 14. *Antiuniversity* mise en scène.

The presentation was structured in three *parts*, between each one there is a pause for discussion which coincides with a PowerPoint slide showing one of the three (obstinate) object diagrams that can be found in *Chapter Zer0.* Each image is accompanied by a brief performing of that sonic-deed (bottle crushing, pen clicking, pill bottle sounding). It should be understood that all the elements within this performa(c)tive-presentation combined to form a whole, therefore it is somewhat misleading to isolate individual aspects. However, in order to better describe this event, I am about to do just that.

Part 1. Articulation with Found Footage and Anecdote.

The work begins with a looped excerpt taken from the *Jacques Tati* film *Playtime* (1967).[120] I have used this previously for its specific sound design, it has a dual purpose of introducing a comedic flavour, whilst also establishing the subject of sonic materiality early on in the proceedings. As this plays I distribute a three-page, double-sided, and stapled, printed handout that I have prepared. This document is a collage of widely sourced texts which speak of performance, relational practices, material discourse, art and philosophy. The DIY aesthetic is reminiscent of a fanzine, each copy has a deflated balloon attached to the front with masking tape and the same

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[120] The excerpt in question can be found at the accompanying website - www.howtodothingswithsounds.com

red adhesive label that I use on the record (see *Part 2a* below). Although the gifted balloon is never referred to throughout the presentation, I assume that its potential as a sounding apparatus is conspicuous, (a reproduction of this handout can be found in *Appendix 8*, *Fig. 8.5*).

This is followed by a short informal reading regarding my recent encounter with Maurizia Boscagli's*, Stuff Theory: Everyday Objects, Radical Materialism (*2014). I discuss the delight in finding a number of references to the films of Tati within Boscagli's book, I also use this opportunity to introduce the audience to the idea that sound might *do-its-own-philosophy*, and briefly, to some thoughts regarding the materiality of sound. At this point I explain to the attendees that their presence, comments and reactions will be made use of by myself in generating an original contribution to knowledge. I then ask for their input and as a group, we briefly discuss the content so far.

Part 2. Articulation with OOO, SR, New Materialism and…

This part commences with the delivering of a text which sums up my interest in object-oriented ontology and explains how this is being developed through my research into something I call a Deed-Oriented Ontology of the sonic. There are two performance components in this section, they are marked on the step sheet as, *do phonograph performance,* and *do phone performance*.

2a. *Phonograph Performance*
Within the text I deliver, the word philosophy (or its derivatives, i.e. philosophical, philosopher), occurs ten times. I use this word to trigger an audio performance.

This performance uses a portable record player, FX mixer and the spoken word record *Talks with Bertrand Russell* (Pye Records Ltd, 1961). I have painstakingly modified the record using a small red adhesive label so that it loops exactly on the word "philosophy" as spoken by Russell (see Fig.15). During the presentation, the record is playing in permanent loop mode with the volume muted. Each time I read the trigger word I fade the record volume up until the delay effect on the mixer loudly distorts the word "philosophy" beyond recognition, this process takes approximately 10-15 seconds. I then fade the volume down and continue to read.

Figure 15. Talks with Bertrand Russell (Pye Records Ltd, 1961).

This *spectral* re-presenting of Russell's voice from an interview some half a century beforehand plays with the tangible materiality and aged surface noise of the vinyl disc. There is no allusion to the actual philosophical works of Russell, but rather a pastiche of the disciplinary reserve of entrenched philosophical practice. As a double gesture it references the discussion I have already instigated regarding the use of sound and philosophy as material from which one might fashion thinking. It also establishes a consideration of technical mediation as a performative, albeit taciturnly.

2b. *Phone Performance*[121]

The next performance element within *Part 2* was developed specifically for a presentation which took place less than two weeks earlier as part of the *Sound Art Matters* conference at Aarhus University, Denmark. That presentation was entitled, *How to Do(o) Things with Sounds: Or, Is It the Sounding of Sound Matter that Matters?* (which is the subject of the *Third Deed*).

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[121] The audio I refer to here can be found in the *Third Deed* section of the accompanying website - www.howtodothingswithsounds.com

This performance involves me using the Google Voice search mode of an Android smartphone to find and describe philosophical concepts, this facility is triggered by my saying "Ok, Google" followed by the specific query. This occurs at four points throughout *Part 2* of this presentation punctuating the reading at more or less regular intervals. The questions asked are: "What is Object-Oriented Ontology? What is Speculative Realism? What is New Materialism? And, what is Deed-Oriented Ontology".

The Android answers are all the result of actual searches that I had pre-recorded. These were played back from an audio player phone app. The liveness being fabricated to guarantee required responses and to foolproof against any technical hitches such as poor phone reception. All recordings started with the distinctive activation beep characteristic of the Google Voice search and proceeded with the sentence, "according to Wikipedia…"

The response to the last question, "What is Deed-Oriented Ontology?" was of course fabricated. It was written by myself and recorded beforehand using a text to speech application that simulated the voice used by the Google mobile app.[122]

These two mediated vocal contributions that accompany the real-time reading should be understood in the context of the previous discussions regarding liveness and performance. They should also be understood as an expression of the OOO inspired suggestion that there is a *lossiness* that takes place in the rendering between objects in performative methods of practice and research.

It is with these first two parts, using pre-existing (recorded) recognised repositories of *knowledge,* and creating an interplay with a participatory discussion (live) of how sound and philosophy might co-habit, that I begin to crowdsource an *original* and troublesome *(un)Sound Non-Philosophy.*

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[122] In asking the question: *What is a Deed-Oriented Ontology?* This simulated response is transcribed in the concluding section *C.4.1.*

D.2.3: Rip it Up and Start Again[123]

Part 3. Articulation with collective Listening-Sounding-Doing.
This element has an approximate duration of 15 minutes and draws the event to its conclusion. As a gestural re-punking, it is especially relevant to the discussion of *doing sounding* philosophy. The Laruellian idea of non-standard philosophy as a philosophical material (as discussed in *Chapter 2a*), that is introduced to the attendees at an earlier stage of the presentation, is now examined through an act of *détournement* (both material and literal)*.* For simplicity, I will narrate this using bullet points.

- Nearing the end of the event I re-established the idea of using forms of thinking as materials; materials that then themselves go on to create forms of thinking.

- This re-introduction is supported by referencing the collected essays that make up the book *Laruelle and Non-Philosophy* (2012), edited by John Ó Maoilearca and Anthony Paul Smith. A physical copy of this book is one of the many props that I have employed throughout the presentation.

- I then explain that I intend to finish with a *reading-sounding* experiment. This will involve the attendees being handed a text to read out loud. They can choose whether to read a short excerpt or the text in its entirety, but I would like them to read it repeatedly until asked to stop.

- I then choose a page at random from the copy of *Laruelle and Non-Philosophy* and rip it out of the book whilst holding it adjacent to a microphone connected to a laptop mixer set-up (see Fig. 16).

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[123] Lyric taken from the chorus of the song *Rip It Up,* a 1983 single by Scottish post-punk band *Orange Juice*. Also, the title of the 2006 book by Simon Reynolds, *Rip It Up and Start Again: Postpunk 1978-1984.*

Figure 16. Page ripping performance.

- The ripping sound is recorded, looped and played back through a small 15-watt Marshall guitar amplifier (see Fig. 17).

Figure 17. Audience reading vs ripping noise sounding.

- The page is handed to an attendee who then begins to read from it.

- This process is repeated until all attendees are reading from a page, and all page rip sound loops are playing simultaneously.

Over the period of five or so the mix of these loops is gradually increased in volume. The noisescape alters its relationship to the numerous readers. The participant's reaction to the loudness varies, some as reduced to a mumble, while others raise their voices in seeming defiance. The multiple channels of ripping sound loops transmute from that of a gentle accompaniment to competing sonically, to eventually completely drowning out the voices of the readers. The noise of the ripping sounds coalesces to create a cacophonous and harsh environment. This is further augmented by the reverberant bunker-like basement space that the event is being held in. The volume is then increased to such an extent that it is uncomfortable and confrontational. For a few short seconds, the attendees are noticeably made uneasy by the intense noise, at this point, it is shut off, and the presentation ends, (I would remind the reader of the acknowledgement of the relationship between noise and power found in *Chapter 2b.8*).

This use of a rather belligerent, and one might even say, anti-social sounding may seem at odds with the more *inclusive* pedagogic practices that I employ, for example, giving the audience pencils, or other objects to sound with, and the repeated interruption of the presentation to ask the attendees if they have any responses or comments. However, in many respects, it does the same thing; in highlighting pedagogic and epistemological hierarchies with exaggeration or overstatement the power dynamic is made conspicuous and therefore loses its advantage as a tacit manipulator. This event is primarily a testing ground for exploring ways of generating situations for non-standard sonic-thinking.

D.2.4: Re-Doing (un)Sound Non-Philosophy

The activity of book *ripping-sounding-reading* has also been employed in a re-performing of this work. It took place as part of the symposium, *Beyond Application? Immanent Encounters Between Philosophy & The Arts,* in January 2017. This was hosted by the Centre for Performance Philosophy, University of Surrey, which has been mentioned previously.

The secondary title of this iteration was changed to, *How to (re)DO(O) Things with (un)Sound Non-philosophy*. Many of the elements from the original version were re-used, but new ones were also employed. The additional (re), not only indicated the redux and re-staged nature of this performative presentation but also it signified an emphasis on the re-iterative that was less prominent in the *Antiuniversity Now* event. Also, the additional (O) indicates slightly more emphasis on the neologism, Deed-Oriented Ontology (DOO).

This re-doing also made use of a pre-prepared hand-out, a reproduction of which can be found in *Appendix 9.* This handout differs in that the sounding object attached is not a balloon, but a small (A6) piece of tracing paper with the words *Deed-Oriented Ontology of the Sonic* printed in red and black. In this instance, I draw the attention to the sounding object suggesting that the attendees might want to remove it from the front of the handout and use it at their whim to make noise throughout the event.

The most significant difference from the original *Antiuniversity* performing of this work was the replacing of the looped record device. Having some concerns regarding the possible perception of using a record and turntable, as it adds a very specific and somewhat audiophile fetishistic quality to the proceedings, I looked to substitute this device. I decided to use particular YouTube sourced videos which can be found through an online search using the phrase *how to pronounce philosophy.* These videos simply speak the word whilst it is written on a block-coloured screen. This was used to the same purpose as the record in *Part 2a,* silently looping (and, in this case also projected onto an adjacent wall), the sound being triggered by the delivered text. In retrospect, although I did indeed avoid the complex social signifiers brought into play through the use of a now niche medium, I also lost the provenance, historical significance and gravitas of appropriating the recorded voice of a well-known

philosopher, and all the complexing which that brings into play. The YouTube videos worked on the same register as the phone performance of the *Part 2b* that followed, and in this respect, this deviation from the original version of this work was perhaps less engaging.

It should also be noted that the book *ripping-sounding-reading* took on a very different dynamic on this occasion, as the symposium organiser was Laura Cull Ó Maoilearca, and one of the keynote speakers was John Ó Maoilearca the joint editor, and essay contributor, of the book I was ripping pages out off, *Laruelle and Non-Philosophy* (2012). The possible awkwardness that I anticipated was however avoided as the symposium ran parallel strands and neither Laura or John Ó Maoilearca attended my presentation.

D.2.5: Conclusion - Laruelle & Hard(l)y[124]

Of course, a disrespectful misuse of the book as an icon of learning is not new. From the conceptual artist John Latham's book works, including the infamous chewing and spitting out of Clement Greenberg's art history tome *Art and Culture* (1961), decanted into a phial and titled, *Chew and Spit: Art and Culture* (1966), to the playwright Joe Orton and his partner Kenneth Halliwell's six-month prison sentence for defacing library books in 1962. I am not claiming allegiance with such provocation or innovation (depending on one's opinion). However, this iconoclastic gesture has proven a useful metaphor to examine the general principle set forth by Laruelle's theory of non-philosophy, a concept that views the form and content of philosophy as matter. If we are to try to think of non-philosophy's application to an understanding of the sonic, we have to be solemnly playful with ways of exploring this.

An example of this serious playfulness can be found throughout my practice case studies. Elsewhere I have alluded to issues regarding the comedic as a critical device, especially where it overlaps pedagogic concerns, performative-writing, and presentation techniques in the failed or *collapsed* lecture.

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[124] In regards this use of excerpts from the *Jacques Tati* film, to a similar end I have also previously, in other performa(c)tive-presentations, used clips from films by the comedy double act Laurel and Hardy (see, video bibliography).

The comparatively new field of Performance Philosophy is, more often than not, put into practice through performance art outcomes. It is applied to, and through, this discipline. I, on the other hand, undertake it as a discursive methodology through sound art outcomes. This is possible because of the common ground that can be made to operate between performance and sonic practice, that of performative agency.

It is with this last incident of sounding-thinking that I conclude this practice case study. This *Second Deed,* following on as it does the previous examination of the performativity of sonic-thinking, actualises the concept of non-philosophy as a way of placing theory and practice in a novel proximity to each other. This proximity will again come into play, in differing modes, in the following *Chapter 4*.

The activities undertaken in this performed event are tactics, drawing lines between the varied components that make up the concept of the sonic-deed. The ripping of pages, the literal and metaphorical extracting of non-philosophy as a material, the playful use of obstinate-objects, the recorded voice, the looped gramophone record, the sticker on the record, the algorithms that connect a smartphone to the world wide web, and so on; all these connect up the idea of object-oriented agency that has been addressed in earlier chapters, and the discussion of other-than-human performativity that is still to come. The eclectic ensemble of people, things, sounds, philosophy, academic, non-academic, texts, situations, interactions, comedy, seriousness, re-purposed footage, noise, pedagogy and so on; all this enacts a methodology that takes the idea of a flat ontology as a yardstick for a doing-thinking-sounding.

I would like to bring the testing of Laruelle's unique contribution to philosophy to a close by suggesting that we might consider as mutually inclusive the potential found in moving between sonic-thinking and *sonic-non-thinking* (as Laruelle does with philosophy and non-philosophy). Whereby, the *non* is a Laruellian trope which focuses on *stuff* for the project of thinking, on "philosophy as the material for an art" (Laruelle. 2013c. p. 29). It is with this that a Deed-Oriented Ontology of the sonic emerges as a way to both *do,* and *disseminate,* sound art theory in new ways.

Chapter 4: Objects Write/Other (Than) Humans Perform

4.1: Introduction

This research argues for a dismissal of a procedural gap between *sound art theory* and *sound art practice*. However, for the sake of analysis, it has been necessary to speak of both using some spectra of separation. This chapter employs such an uncoupling in order to further consider the relationship.

The trajectory of the earlier investigations of OOO has roughly speaking followed the line of, *theory* → (*my*)**practice**. Here I would like to change tack somewhat by re-positioning my intent with an attitude more akin to, (*others*)*practice* → **theory**. I will be discussing practice other than my own in order to extrapolate from their specific application of materialist and object-oriented thinking. Looking at real-world applications using specific instances by artists/researchers to regard the form that these theories (OOP, OOO, SR, NM) take when made manifest through outcomes. The theoretical *stuff* that I reduce and condense from these examples will then be used in returning to the subject of my own practice-led research in *Chapter 5*.

In many ways, this might be considered to be a counterpart to *Chapter 1*, in which I established the importance of the *event* within this research. As it is the *eventing* by other practitioners/researchers that I shall focus on here. Where possible I have attempted to perform this thesis by using gestures and devices within its form. To this aim, this chapter performs a skipping back to previously addressed concerns, to re-perform and re-trace old steps, as an over-writing or palimpsestic act.

I will start by using an example of how a curatorial practice might transmute through OOO thinking. Then I will resume (skip back to) the consideration of performative-writing via what has been termed object-oriented writing (OOW), an idea that I briefly inserted into *Chapter 3* in connection with Bogost's thoughts on the privilege that writing has within philosophical thinking. Here writing practices shapeshift into OOO thinking. This chapter will end by looking at how sound artist Steven Hammer defines a particular work within the current rubric of object-oriented philosophy.

It should be clear that I am less concerned with the works itself as *some-sort-of* manifestation of OOO than I am with the practitioners bearing towards OOO and practice.

As we have seen, a principal factor of new materialist (NM) and object-oriented philosophy (OOP) is a move away from anthropocentricism. This is a partial, but vital, component in the creation of a procedural performativity for sonic-thinking, whereby the central point is with the sound-*ing* rather than the sound-*er.* This brings us back to the investigation of performativity as a more-than-human agency, albeit through acts of human performance.

The use of material agency as a way of understanding arts practice, in particular in research scenarios, is already fairly well established. In his book *Alien Agency: Experimental Encounters with Art in the Making* (2015), Chris Salter asks that we think about making art as an experiment synonymous with how different practices make and remake the world through performativity, and in ways that are not completely controllable. Salter, like myself, "hope[s] to shed light on the ways in which art practice and its resulting "products" demonstrates how artistic [researchers can engage] in orchestrating dynamic material acts and performances into being and how these material performances mark and transform the world" (Salter. 2015. p.17).

Unlike Salter, this research project shifts the emphasis away from the product to the event. Salter does engage the materialities and performativities of agency beyond or outside the human as a way of highlighting the possibilities implicit in the difference between what can be enacted and what can be represented. However, he does not make the leap from NM to OOP, at least not in any significant manner, as the latter only appears as a fleeting footnote in his book.

4.2: And (An)other Thing(s)

There is a poverty of SR and OOO thinking being applied to, and more importantly being derived from, sound art practice. In response to this, this first section eases in moving from *theory* → ***practice*** to *practice* → ***theory***, by looking at theorist's apprehension of practice. This is somewhat connected to Floyd's object-oriented thinking of biennale curation that I touched on in the last chapter. But here, rather than

just a notion, we are left with a two-part outcome, an exhibition and its related catalogue, which then feeds back into the theory that informs it.

To this end, I look at the publication, *And Another Thing: Nonanthropocentrism and Art* (Behar and Mikelson. 2016). This catalogue, rather predictably, features a number of essays that deal with the art object and the specificity of material, citing a number of Minimalist works (Carl Andre being one of the exhibitors in the show), and associated texts.[125] The contents include such contributions as Donald Judd's canonical text, *Specific Objects* (1965), in which Judd set out a manifesto for works that crossed the painting/sculpture boundary and advocated a repetitive and mundane use of design and materials.[126]

There are two particular works within this exhibition/publication that are of particular interest to me. Both of which are sound works that might be charged with, "denying the anthropocentric sanctity of subjecthood" (Behar. 2016. p.30). As such, it is to these that I look for evidence of a sonic OOO thinking in contemporary art theory/practice.

The first is the video work, *25 woodworms, wood, microphone, sound system* (HD video loop, 55 seconds, Edition of 6, 2009) by the Swiss artist Zimoun (see Fig. 18).

The second sound related work to be found in this catalogue is an installation entitled *Rational Impulse* (Wood, MDF, carpeting, sound-proofing, sound, 96 x 96 x 40 in. 2004) by artist Tom Kotik (see Fig. 19 & 20). This interactive sound sculpture is made-up of two sound-proof boxes (one inside the other), which contain the cacophony of sound within them until opened by the gallery goer.

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[125] This catalogue, although published in 2016, is actually in response to the exhibition *And Another Thing*, which took place at The James Gallery, The CUNY Graduate Center, New York. September 14-October 29, 2011.

[126] Perhaps, this is to be expected as it is with the Minimalism art movement of the 1960s and 70s that a concern with objects deeper than their relation to humans became highly developed.

Figure 18. 25 woodworms, wood, microphone, sound system, by Zimoun.

Figure 19. Rational Impulse by Tom Kotik.

When opened, the rock-music (apparently performed and produced by Kotik's own band, *The Mighty High*) then plays at top volume, filling the space, without more than a slight murmur being previously heard. The unknowable interior and its overwhelming acoustic presence play with expectation. Closing the boxes, which takes place in two phases, creates the interesting effect of muffling the sound and fabricating *silence.*[127]

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[127] There are noticeable correlations to be made with Kotik's piece and both Duchamp's assisted readymade *'With Hidden Noise'*, (originally realised in 1916), and the Robert Morris piece, '*Box with the Sound of Its Own Making'* (1961). For further information about these works, the reader is directed to the *Chapter Zer0*. All three works use enclosed sound (either actual or implied) as a theme for

Figure 20. Rational Impulse by Tom Kotik (detail).

These are both engaging and interesting sound art works and have not been marginalised in any way within the pages of the catalogue, Zimoun's work even graces its cover, acting as a poster-boy for the exhibition theme and contents.[128]

However, the poverty of OOO thinking as applied to the sonic, is I feel exemplified in the essays found in this publication. On reading its content I was frustrated by the focus on the more prosaic union of SR/OOO and contemporary art, displaying as it does the rather literal examination of the *object* within OOO that I have already spoken of. There are a number of references to Harman and Bogost, and even a cursory remark about sound in the context of OOO. This occurs in Bill Brown's essay *The Recentness of Things*, in which when speaking about Zimoun's work he observes that "the sound itself becoming object-like" (Brown. 2016. p.66). But, as we are aware *object-like* sound might be misleading as it can be understood (or rather, misunderstood) in a Schaefferian sense.

In terms of the object-oriented practice that I spoke of in the last chapter, we need to do more than merely think of the material in that practice as an object amongst objects, but we need to think of *the practice* and *its methodology*, and *its discourse* as an object amongst objects if we are to enrich (or invigorate) sonic-thinking with OOO thinking.

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discovery. Kotik's piece, however, is fundamentally different in that it is the only one which relinquishes control, giving the sounding agency over to the gallery goer.

[128] This image of Kotik's work has since also been used for the cover of the revised edition of the well-received 2004 essay collection, *Audio Culture: Readings in Modern,* edited by Christoph Cox and Daniel Warner (2017).

4.3: OOW

In *Chapter 2b*, I looked at how text functions as a material or object and established how this material or object might be looked on as an actant, having an agential role in a non-representational performative *doing* of sonic theory. Here, in order to recall for the reader my interpretation of non-representational theory, I will again call on Dirksmeier and Helbrecht whom I utilised to that purpose in *Chapter 2(x2)*:

> Non-representational theory attempts to do two related things: firstly, to provide an ontology which takes mundane practices seriously and, secondly, to provide various means of amplifying the creativity of these practices through various performative methods.
>
> (Dirksmeier and Helbrecht. 2008. p.2)

In paraphrasing the above, I consider that both bestowing an ontological seriousness on prosaic practices and augmenting these through speculation and performance*,* to be applicable to a more creative use of writing as a way of *doing* sonic understanding. Much of my playful use of discourse focuses on the ordinariness of language, (perhaps this is inevitable considering that performativity, as we have already seen, is itself born of ordinary language philosophy). By ordinariness, I refer to more quotidian and less sensational aspects of writing and its reading. I refer to the use of lists and inventories, repetition (and, by necessity repetitive vocal delivery), removed letters and typos, iteration and alliteration, appropriated and ready-made texts, plosives and pauses. In short, the experiments with performative-writing and its realisation through performa(c)tive-presentations has avoided the poetic (in its traditional sense), flowery or elevated writing styles, and shunned virtuosity and deft delivery.[129]

So too, object-oriented and NM discourses point at a levelling, unvarying monotony of things. I do not intend the negative connotations that these terms might call forth, but rather I use them in the production of a non-hierarchical, straight-faced,

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[129] This mundanity can also be extended to the delivery of the performa(c)tive-presentation, as opposed to the more dramaturgical style of performance. This connects to the discussion of the event score and the avant-garde practices in *Chapter 1*.

commensurateness that causes the human and the non-human to exist equitability in the arena of the posthuman. Even if this equivalence is intended more as a thought experiment than a reality, (I shall readdress the difficulty of this conceptual framework in due course). It is in this respect that I now re-consider the object of writing with the *theory → practice* disposition of this chapter.

In order to bring performative-writing and object-oriented philosophy together, I will look at recent developments that have generated further nomenclature within the field. I refer to what has been called, object-oriented writing (OOW) by Travis Jeppesen, (2011); and John. H. Whicker, (2014).

The concept of OOW is very much a niche re-purposing of OOO for the practice of writing, perhaps so limited that one can hardly call it a thing at all. Object-oriented writing is purported to be a parallel creative practice to object-oriented ontology. However, at the time of writing this chapter, and after many months of considering the subject of OOW to be worthy of inclusion in an appraisal of performative-writing, I am still only able to find two references that are usable for this research. One, the PhD thesis by John Whicker, entitled *Object-Oriented Writing Theory: Writers, Texts, Ecologies* (2014), submitted in support of his Doctorate within the Department of English at the College of Arts and Sciences of Ohio University. The other, being the work of artist and writer Travis Jeppesen. Whicker, and to a slightly lesser degree Jeppesen, are both very much embedded in the discipline, practice and related theories of creative writing. Thus, while their orientation to the object of writing differs somewhat from my own, I take the opportunity to re-purpose and re-punk it to fit my specific needs.

Whicker's thesis paper, although well researched and thought out is of less interest to me as for him the raison d'être of OOW is writing itself. It might also be more accurate to say that what Whicker hypothesises is more an object-oriented ontology *of* writing than an OOW. Jeppesen, on the other hand, being both an exhibiting artist and a producer of critical writings on art, film and literature, seems to suggest a more disruptive consequence of OOW. Hence, this appraisal of what OOW means to the application of performative-writing will focus more on Jeppesen.

Although the implementation of the term OOW may be limited, it has nevertheless joined the lexicon of critical theory.[130] As with the object-oriented philosophies that inspire it, it tends to make bold claims. One such assertion made by Jeppesen is that:

> Object-oriented writing is a new form - neither poetic nor art-critical, yet retaining characteristics of both - that attempts to inhabit the object. That is, a writing that positions itself within the work of art, and also including all the necessary contradictions and impossibilities embedded within such an approach.
>
> (Jeppesen. 2011. Online)

Unfortunately, Jeppesen's definition does not indicate a *new* form of writing, but only forms which, as we have seen, have already been attributed to performative-writing, such as its multifunctional and material potential. However, I feel that it is not the case that OOW need be a mere re-application of previous forms of performative and material understanding of writing practices.

I find that this affirmation of object-oriented philosophies, within the realms of writing practices, corresponds with the move away from an anthropocentric bias that I have identified with elsewhere. The critical engagement with subject-centricity that I posit, is itself subject to the condition of the performative agency of the sonic being placed on a par with human and non-human performance/performativity. It is in this respect that sonic-epistemology might consider writing to be yet another thing to be sounded.

OOW, although a sketchy and incomplete proposition, is a useful ingredient as it considers writing to be an object amongst other objects, a material with agency not

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[130] There are some references to writerly practices found in other sources working within the field of object-oriented ontology, but none of them actually use the term object-oriented writing. There is also a burgeoning field of study referred to as object-oriented rhetoric (OOR), which has much in common with OOW (see, for example, M. Jones, 2015; I. Bogost, 2010, online; N. Gale, 2010, online). However, I choose to circumvent OOR as this would take this research into a divergent field of study. OOR's specificity of rhetorical theory and techniques deviates from this focus of what writing can *do* in regards thinking in and through sonic practice. In addition to the above, Hawk, Lindgren, and Mara in, *Utopian Laptop Initiatives: From Technological Deism to Object-Oriented Rhetoric* (2015), refer to "object-oriented writing pedagogies" (p.196). But, to further confuse matters, they are referring to the realm of technoscience, object-oriented programming, and the relationship to writing and rhetoric.

limited by its form. It may be difficult to consider the act of writing as anything other than an anthropocentric endeavour; nevertheless, if we continue to pursue other-than-human thinking as a critical experiment then we must conclude that every object in writing is an actant. OOW considers that thought, speech, sound, reading and so on, are all equally modes of writing; all active in a materiality of writing. As such, it has implications for process, making writing *do* on a variety of levels. If within OOW practices, as Jeppesen claims:

> *Everything* is included, potentially, each element assuming equal value (let the reader decide what matters *least*): the historical = the formal = the philosophical = the poetic = the narrative = the critical.
>
> (Ibid)

Then *doing* writing is given a new twist that brings it into contact with such as object-oriented philosophy, and even non-philosophy, one that previous definitions of performative-writing had not quite attained. It suggests that doing writing of any kind can also be a doing philosophy. Therefore, when contextualised sonically it is a form of sonic-thinking. I would make use of another extract from Jeppesen's blog entry entitled, *Towards an Object-Oriented Writing – or – How Anti-Formalism Helps Me Dream: Notes on an Idea (plus an announcement)*. He says:

> I acknowledge that object-oriented writing will always be, in its essence, an act of failed translation. But I am interested, as always, in the potentialities of a spectacular failure, rather than adding my murmur to the monotone that comprises today's art critical chorus
>
> (Ibid)

This quote takes us back to previous chapters where I consider the procedures which sounding/writing, writing/sounding allow for; and, how such a performativity of sonic practice must ultimately force a contingent modality. I particularly value Jeppesen's reference to a *failed translation*, as it brings to mind (and, re-mind) Aaron Williamson's *Collapsing Lecture* (2010). In this vein, Whicker also makes a comment that alludes to a desirable deficiency of virtuosity when he states that, "[t]he first implication of object-oriented writing theories for pedagogy is a radical rejection of the

concept of mastery" (Whicker. 2014. p.283). Whicker's suggestion sits comfortably with my own sensibility which embraces speculative, contingent and provocative methodologies. Here again, links are made with earlier discussions of pedagogy, particularly in the last chapter, and with aesthetic, procedural and methodological patterns demonstrated in the case studies (*Deeds*).

4.4: Conclusion - A Soundings OO(Out)

As I have already remarked, readings of sound and its consequence via OOP and OOO have been conspicuous in their absence. One example of a theoretical application can be found in the essay *The Thingness of Sound* by Mandy-Suzanne Wong (2015).[131] In which Wong revisits the dialogue around the object/event sound view through the lens of OOO, she concludes that "[t]o respond to the question of sound's thingness with OOO really is to say something about reality" (Wong. 2015. p.33).

It is this re-turn to reality that I shall continue to address by further considering what OOO (+) sound (=), in theory, combined with practice. For the purpose of reflecting on how practitioners *think-OOO-thinking* I will briefly examine a short piece of writing by artist and educator Steven R. Hammer entitled, *Toward an Object-Oriented Sonic Phenomenology*. This was produced to accompany his sound work for the online exhibition *Not for Human Consumption* (2012- current). Although this is a piece of text, as a practice by-product I consider it here as an outcome, a *practice* → *theory*.[132]

The exhibition was curated by Julian Weaver, for the research organisation CRiSAP. Significantly, this exhibition also commissioned a short essay by Graham Harman, entitled *Real Qualities* (2012), in which he examines the distinction between primary and secondary sensible qualities. Sound is one of the qualities that concerns Harman, but it is far from the dominant subject of the commentary. It is for this reason

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[131] Wong writes on sound art, de-anthropocentrism and vital materialism, and is editor of *Evental Aesthetics*, an independent, interdisciplinary journal dedicated to philosophical interpretations of practice.

[132] *Not for Human Consumption* can be found at - http://nfhc.crisap.org/

that I will not draw from Harman's writing in this section, concentrating instead on sound art practitioners and/or sound art theorists, such as Hammer.

Hammer's contribution to this exhibition is a sound piece entitled *Highmast 0 - 2* (2012). The online user interface for this exhibition involves rollover graphics which link to each work. The design is such that the constellation of these links reconfigures on each visit to the website or refresh of the computer screen. This gives a certain self-determined other-than-human agency to the human/machine interface. In the description of the piece, he speaks of his methodology of using contact microphones to record vibrational sounds rather than airborne sound, saying:

> In this way, sound can be understood from an alternate phenomenology, one experienced by an object in very real ways […] These recordings are a documentation of sonic object-oriented events, happenings; it is the premeditated memoir of networked actants.
>
> (Hammer. 2012a. Online)

This is then re-iterated in Hammer's short essay, emphatic in his application of an object-oriented analysis of the sonic, he states that sound is:

> [P]recisely the result of objects (human and nonhuman alike) colliding, vibrating, and moving in relation to one another. In other words, the exploration of sonic phenomena reinforces that sound transcends anthropocentric models of both ontology (being) and phenomenology (experiencing).
>
> (Ibid)

Having established that sound is not dependent on the human, Hammer then goes on to speak of the flattening of the ontological that is afforded by OOO. He points out the very real problem of a tendency of the application of OOO by arts practitioners, to either anthropomorphise the object or to *thingify* the human (I use this as opposed to *objectify*, as the latter can still engender humanism).

Following this, in a paragraph entitled *The Sounds of Hearing*, Hammer discusses recording methodologies and techniques that recognise and emphasise all networked actants and listening ears. Hammer speaks of recording technology and its

trueness, which I take to mean what is normally classed as *good* or *bad* recording environments. He seems to suggest an acceptance of failure as an interpretation of sonic reality, and in the convergence of multiple actants in the process of collecting sounds. Hammer's *sounds of hearing* and his identification of the recording process as "document[s] of sonic object-oriented events" (Ibid) is for me a sounding practice. It is an example of the Sounding-listening that I spoke of in the introductory section *No-Listening Manifestos,* a listening to listening that through its utmost attention to material actants and performative agency, practices sounding more than (or, at least as much as) it does listening.

Finally, in reference to how his processed and filtered field recording connects with memory (a subject very pertinent to the subjectivity of listening practices), Hammer declares:

> Yet the memoir fails to call on the sonic memories and sensibilities of anthropocentric phenomenology. Instead, it calls on the *many* ears and alien phenomenologies through which sonic-events occur.
>
> (Ibid)

Whether or not Hammer is alluding to the work of Bogost when he speaks of *alien phenomenologies* is not clear, as Bogost does not appear in his text or bibliography. Nevertheless, this piece of writing, brief as it is, is important as it is one of the few applications of OOO thinking by a sound art practitioner.

In concluding, I would like to refer back to Wong's essay, by highlighting the fact that she is not a maker/practitioner/theorist, but an author and scholar. Her essay reviews the theoretical issues that perplex and problematise an engagement with the *object-oriented-potential* of sound. Dare I suggest that the clarity of her analysis is not merely due to her excellent grasp of the subject, but perhaps also due to it being unencumbered by practice. By this I mean, that theorising about agential practices that are not defined by human relations is, quite obviously, less troublesome than performing sound art with this remit in mind. This brings me back to the object fatigue that I spoke of briefly in *Chapter 3.5*, as the maker/performer is a recalcitrant presence hindering the thought experiment that is thinking about *non-human-thinking.*

Wong begins by asking the question, is a sound a thing? In seeking an answer to this question, she refers back to what I also have identified in previous chapters as

opposing ideologies that state sound to be experiences or practices rather than objects. This brings us to the still unresolved difficulty of a perception of sound that has "achieve[d] autonomy from its perceivers" (Wong. 2015. p.9). One of the questions that I would like to address (rather than answer) in the closing of this chapter is this: Is sounding set adrift from its listener any less valid than when it is perceived in the first-person?

At the outset of this thesis, I identified with an understanding of sound as an event-based phenomenon. My research shows this to be very much as an *event-like-thing*, and, as such the sonic-event adheres to OOO's open-ended conception of thingness as a continuous relationality, this is consistent with OOO things being independent of their apprehension. As Wong goes on to say, "[f]rom this perspective, listening doesn't mean listening for oneself but coming into contact with sonic entities that are irreducible to oneself" (Wong. 2015. p.10). I use this quote in order to re-commit to the position taken in the thesis introduction, whereby I indicate *sounding* to be vital in defining a sonic ontology.

This chapter has brought together examples of practitioners engaging object-oriented thinking, some more successfully than others. As stated at the outset, I regard this as comparable to *practice → theory* in terms of how it feeds into this research project, in that their practice thus enriches my theoretical stockpile. The concept of object-oriented writing appears fleetingly in virtual realms, then disappears again to be misplaced amongst computer programming forums. Some have only paid lip service to sound art practice, as we have seen with the first example which looked at the exhibition catalogue *And Another Thing: Nonanthropocentrism and Art* (2016). Whereas, the last example is a wholly committed to exploring *sonic/OOO-OOO/sonic* potentiality. In this respect I consider these few examples to be a peer group of sorts.

The next chapter continues the toing and froing of *sonic/OOO-OOO/sonic* potentiality as it re-engages with the primary trope, performativity. It is this consideration of performance/performativity through the lens of *other-than-human-ness* that is crucial to this original contribution to sound art theory.

Chapter 5: Post-Human Performance of Performativity

5.1: Introduction: Double Trouble? Or, a Trouble Shared is a Trouble Halved?

This short chapter merges what has been advanced so far, bringing together the agential intent of performance/performativity considered in *Chapters 2a* and *2b* as it is modulated by the aspects of new materialist and object-oriented thinking that I drew together in *Chapter 3,* and further refined in *Chapter 4*. All of which occur within the arena of *eventness* that was established in the opening *Chapter 1*.

Here, I will re-consider the theories that bolster my performa(c)tive-presentation research methods, not just in relation to object-oriented ontology (OOO) and object-oriented philosophy (OOP), but in relation to ideas found in broader posthuman theory.[133] This coalescing of what I have taken from the already examined theoretical contexts is not a hankering for homogeneity. On the contrary, this is a bringing the messiness together, a meta-messy amalgamation, that is a fitting setting-up of the final practice case study, the *Third Deed*.

Throughout the previous chapters, I have discussed *staying with the trouble* of their content. This chapter takes that sentiment a step further as it is more concerned with re-troubling or re-creating a commotion. By laying out the component parts of the practice-led methodology that is akin to a *post-human performance of performativity*, I create what might be called a *tertiary troubling*, above and beyond the individual internal debates found in previous chapters. To borrow a phrase from Christof Migone, these conditional, contingent and experimental methodologies, where messiness and troubling are not things to be avoided but to be sought out and used as generative conditions, are the embodiment of certain *taciturntablism*. According to Migone, a taciturntablist is one who sonically operates in "a space that turns on itself, a space that revolves and convolutes. A state of spin where one can turn the table and disturb,

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[133] Posthumanism is a diverse philosophical critique of humanism. An example of which would be the work of Peter Sloterdijk, who broadly speaking proposes the creation of an ontology that would incorporate all beings—humans, animals, plants, and machines. Posthumanism redefines humanity's place in the world often through technological and ecological terms.

however meekly, the parameters of a given discourse, instilling epistemic shifts at the level of hairline fractures" (Migone. 2012. p.27).

I have repeatedly identified such disturbance of discursive parameters and *epistemic shifts* as a being a distinctive feature of the perform(ance/ativity) polemic. There is an unavoidable unruliness that comes with conflating a dramatic or artistic practice with a linguistic and philosophical concept. This unruliness is partly due to an inherent semantic wrongheadedness when using performance and performativity as combined procedures. For this research, it is an indispensable outcome of the emergent nature of performativity as a methodology that performance is inevitably enmeshed in production. It is a creating of meaning in motion and as such it might be argued that it has an aesthetic tendency to displace.

When merging performance with performativity as I am doing, this dislocation is then further articulated by questions such as: Are we/you/I/it, being performative? Or, are we/you/I/it, being performance? Or, just to confuse matters more, are both simultaneously present? In the case of my practice, this simultaneity is undoubtedly the case.

5.2: Sounding the Dramatis Personae Non-Gratae

I would argue that one of the weaknesses of Performance Art (at least as it intersects this practice-led research), is its fixation with constructs of identity. It is here that I deviate somewhat from the *Performance* in performativity, as *my* performativity need not be anthropomorphically applied. Therefore, It has the ability to liberate the deed from the doer.

I consider that the *doing* in practice is not reliant on a human instigator but can equally be an insentient sonic-event, that is, a sounding not reliant on human sounder. Staying with the subject of the Performance Arts, in this respect, sounding may be seen as comparable to the dramatis personae. We often speak of the sound design within cinematic or theatrical disciplines as being another character within the narrative. However, this causes a number of problems; firstly, does this anthropomorphise the sonic, as opposed to giving it its autonomy? And, if so how is this avoidable?

And secondly, if we ignore the first problem of anthropomorphisation, we are still left talking about the sound within the film or production as being one thing or entity, rather than a multitude of sounding events.

In order to consider what takes place between sonic performativity and such discursive fields as object-oriented philosophies and theories of new materialism(s), this chapter will focus on what is shared by these fields. This common ground being the non-anthropocentric thinking that has become, at least partially, to epitomise these schools of thought. In *Against Ambience and Other Essays* (2016), in which Seth Kim-Cohen interrogates art's framing of sonic practices, he briefly engages these contemporaneous notions of materialism and realism, highlighting this very same common ground:[134]

> Human consciousness is nothing more than a surface of registration. It is not a special case. Human consciousness, magnetic tape, the rings of a tree, DNA, sand dunes, paintings and kisses are all surfaces of registration, none privileged relative to the others.
>
> (Ibid. p.30)

In thinking of the sonic as a *performed performative* (an event-based thing that goes on to do something in the real world), the procedures or re-soundings that I employ in practice act as *surfaces of registration* (to use Kim-Cohen's term). The trouble, mess or taciturntablism that I speak of is located in the contradictory pairing of the subject(ive) with the object(ive), the performer with the non-anthropocentric.

In addressing this contradiction, it is necessary to look at yet another ubiquitous turn within different movements and schools of thought. As an umbrella term, posthumanism is the most commonly used indicator of this decentring of the (human) subject. The posthuman has been adopted as a critical device most zealously by those who analyse the intersecting fields of ecology, technology and humanity. As we have seen with the analysis of OOO/OOP throughout this thesis (particularly in *Chapter 4*), I use non-anthropocentrism and a variety of ways of thinking that fall under

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[134] What is more, Kim-Cohen even recruits the litanic stylisation in his pronouncement that has proven so popular with OOO and SR thinkers. In particular, I allude to the writing of Graham Harman and Ian Bogost whom I have previously spoken of in this context.

the influence of posthumanism, not as a way of nullifying or negating the human agent in sound art practice, or in an attempt to elevate the non-human to a position of dominance, but rather, as a flattening device, one which seek to level the playing field on which sonic actants perform. It is an ontologically flattening procedure that proceeds to a flat ontology, to use a concept consistent with OOO thinking.

The work of Karen Barad has been a steady influence in the positing of a Deed-Oriented Ontology of sonic practice. This chapter is no exception as the phrase *posthuman performativity* is now a well-known frame of reference generally associated with Barad and one by which human-centric assumptions are now appraised. It originates in her quantum physics inspired concept of performativity from the perspective of technoscience.

In Barad's seminal article *Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter,* she advances the idea of matter as a platform for enquiry, the posthuman body is a mediatory body, and she "propos[es] a materialist and posthumanist reworking of the notion of performativity" (Barad. 2003. p.811). Performativity is re-worked by, amongst other things, depriving language and other forms of representation of their status as dominant forms of knowledge-making. Barad not only interrogates the human/non-human divide but asks questions regarding the ethics and socio-politics of this divide.

It is with such thinking of performativity outside of the linguistic domain, that I find a key operational factor in fusing the two components of this research that might otherwise be regarded as incompatible, what I refer to as a *post-human performing performative*.

This subsequent combination produces a methodology for both creating sound art practice and disseminating sonic understanding. Both of these, for perhaps very different reasons, can be considered to reside firmly in the human world, which of course is at odds with OOO thinking. As we have seen, trends in as well as the variegated concept(s) of performativity, may at times sit uneasily together; however, they do tend to be perceived from the vantage point of a *He(r)* rather than an *It,* or even a *He(r)* & *It*. It is in response to such human centricity that Barad approaches performativity differently, stating that:

A posthumanist account calls into question the givenness of the differential categories of "human" and "nonhuman," examining the practices through which these differential boundaries are stabilised and destabilised.

(Ibid. p.808. Emphasis in original)

Barad speaks of emergent performances as being the result of reality exploring itself. I consider the use of performance and performativity as an outcome and as a research methodology, to be *emergent* and speculative. As a methodology, it calls into question the givenness of dominant sound art theories (for example the sounding/listening disparity that I speak of in the *Critical Context* section at the very outset of this thesis).

It is in this respect that Barad's agential realist framework seeks to interrogate what kind of enactments meanings perform? Agential realism concerns a relational understanding of causality and agency, what Barad calls the *intra-action* between subjects and objects in the world. Intra-activity is, "an ongoing open process of mattering through which 'mattering' itself acquires meaning and form in the realisation of different agential possibilities" (Ibid. p. 817). For Barad, performativity is not only linked to the coming into being of the human subject and the socio-political process that goes along with it, but it is also about "material-discursive practices" that engender differences between human and non-human bodies (Ibid, p.810). This is not only a motivating factor in developing performa(c)tive-presentation techniques, but it also *emerges* from these techniques.

I would equate the term *sounding,* which I have previously introduced within this theory of sonic performativity, to that of Barad's *mattering* as it is through the doing of a performative sounding as *material-discursive* practice that meaning and understanding is determined. It is also in this respect that the *non* of Laruelle's non-standard philosophy can be appropriated as a bricolage material, layered, combined and integrated with other-than-human thinking, for the purpose of *performing a non-human performative performativity of the sonic*.

It has not gone unnoticed that the line, *performing a non-human performative performativity of the sonic*, that I use here is grammatically unruly. However, the awkward re-iterative and percussively plosive construction of this sentence might almost be considered a strapline for this research methodology. There is a contradictory nature inherent in Barad's pairing of posthumanist thinking and

249

performativity that, in essence, is at the core of my practice. This doing performances, whilst engaging with ideas that place the human on an equal footing with *everything* else, might be described as a subjective-objectivism.

It is in this respect that an understanding of sonic materialism can only be actualised in a *doing-sounding*, the equivalent of what Barad refers to as, "matters of practices/doings/actions" (Ibid. p.802).

5.3: Other-Than Other-Than-Human Sounding

Posthumanism as a term is far from being unproblematic. I use the term *post-human* in this chapter title as it introduces the reader to the subject of an *other-than-anthropocentric-doing,* via a playful alliteration.[135] However, in actual fact the non-human might be a more precise terminology, *non* somewhat takes the human out of the equation. The *non* of non-human is also a serviceable link with the previous discussion of non-philosophy and performativity, and as such, it continues (if perhaps only by implication) the emphasis on materiality. The *non* might also be thought of as a form of Derridean erasure (as I discussed in *Chapter 2b*).

I would concur with an evaluation of the term posthuman by Bogost, when he states that "posthuman approaches still preserve humanity as a primary actor" (Bogost. 2012. p.7). And, for this reason I differentiate my particular re-purposing of this term by forcing a hyphen between *post* and *human*.

It may come as no surprise that there is a so-called *nonhuman turn* in critical theory. As the above quote by Bogost suggests, this is a very different creature to the posthuman turn and so it is necessary to draw attention to their incompatibilities. Richard Grusin in the introduction to *The Nonhuman Turn* would have it that, "[u]nlike the posthuman turn with which it is often confused, the nonhuman turn does not make a claim about teleology or progress in which we begin with the human and see a transformation from the human to the posthuman, after or beyond the human" (2015. p. ix). By this Grusin means that the non-human turn may think without the *extraordinary and remarkable* human. Whereas posthumanism, by its very etymology

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[135] If it has not yet become apparent, the alliterative use of 'P' word(s) is something that I take purposeful pleasure from. It is one of the many devices I use to performing *with* and *in* the contexts that I traverse.

is understood as an *after*, rather than as the *other* that is insinuated by non-human. In positing an agency of sounding and of performativity it is essential that the situated human is interrogated fully if we are not to fall back on the normative understanding of first-person *performer* as sonic explorer/exploiter.[136]

In extending the category of performer to *all* objects the distinctions between using *non* or *post* as a prefix may appear to be semantic nit-picking, and both trivial and rather obvious, but posthuman invariably puts us first. *Non*, on the other hand, expresses an absence which need not incorporate negativity. This use of *non* as a tool of criticality can be thought of as an opening up of a particular subject, rather than a nullifying or closing down. To return to the aforementioned publication, in its introduction Grusin states that:

> [I]ntended as a macroscopic concept, the nonhuman turn is meant to account for the simultaneous or overlapping emergence of a number of different theoretical or critical 'turns'…As something of a theoretical or methodological assemblage, the nonhuman turn tries to make sense of what holds these various other 'turns' together, even while allowing for their divergent theoretical and methodological commitments and contradictions.
>
> (Ibid. p. x)

I will now introduce an alternative term in order to sidestep the debacle outlined above, that being, *other-than-human*. Here what is *other* (*than-human*) brings us back to such theoretical fields and philosophies as object-oriented ontology, new materialism(s) and speculative realism. Thinking *other* than from the perspective of the human agent is a common ground shared by these varied ways of creating understanding.

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[136] A great deal of work that engages concepts of performance/performativity and the non-human has been concerned primarily with technological mediation. This particular focus addresses the use of the machine mind rather than the human mind in the making of durational and time-based works. On the subject of what posthumanism means in the performing arts, the theorist and researcher Esa Kirkkopelto suggests that "robots, androids and 3D-avatars can replace the performing human body, and digital prostheses can extend or alter its dimensions" (Kirkkopelto. 2016. p.50). Donna Haraway's seminal essay, *A Cyborg Manifesto* (1984) is perhaps the go-to text for theories of the techno-body, it is considered to be a milestone in the areas of posthumanism and feminism and is much cited in Barad's work.

To briefly return to the subject of *listening* compared to *sounding* which I address in the thesis opening pages; it has been argued that a full engagement with the other-than-human within sonic practices can be apprehended through a doing-listening. Here for example, with particular reference to musical works, it is suggested that "[t]he listening subject inhabiting the sensorial sense of the work is not a humanist subject but a post-humanist subject who lives in equivalence and reciprocity with her environment…" (Voegelin. 2014. p. 141). However, I would argue that listening often prioritises a first-person phenomenology; whereas, a doing-sounding less so. If we are to develop a move away from the anthropomorphic experiential essentialism, I believe that it is best pursued through a sounding-out than a listening-in. As the outcomes (or, *Deeds*) go to demonstrate, objects sounding is often a recalcitrant affair. *Things* might sound in an uncooperative duetting with their human counterparts, or even despite them, objects are either silently pregnant with sonic possibility or wilfully clamorous.

Sounding and listening are of course not mutually exclusive, and as such, it is perhaps best practice to keep in mind Brian Massumi's assertion that, "the question of the nonhuman revolves around the question of nonhuman perception" (Massumi. 2011. p.25). In some respects, *other-than-human* sounding is easier to communicate as whilst it is difficult, although not impossible, to say that a-thing-listens, it is less contentious to say that it sounds. However, if we think of an *other-than-human-sounding-thinking*, we arrive back at a site of contention (again, staying with the trouble).

A feature of this *other-than-human* sounding within the use of performance and performative methodologies for creating and dissipating understanding(s) of sound art practice, is what might be called mereological thinking. Mereology, being the study between parts and wholes that they form. I have already shown that the performa(c)tive-presentations I speak of are collected sonic incidents. They are made up of modular parts that migrate between performances with an *other-than-human* resolve to re-appear and re-sound elsewhere.

I consider the attention to the relational and causational within *other-than-human* thinking to be a form of mereological thinking that is thought through the speculative, contingent and performative. This can be seen in the interaction and intra-action between the different components within a given performa(c)tive-presentation event, where disparate parts are given agency and intent through their relations with

other elements. This can also be extended to different incidents over a longer period of time, for example, the body of work that is the *How-to* events.

One might ask, how then do the practice outcomes confront the *other-than-human* performance of performativity? I would answer, that although this is consistently challenging, it is tested by granting all elements the same status, all undertaking a doing of mereological thinking/sounding as a way of generating an apprehension of sonic agency, inhabiting a flattened topography where all facets perform equally.

This move to decentre the human in a research that focuses on embodied and somatic ways of generating individual and shared understanding is a device, it is metaphorical. This *other-than-human* performance of performativity is the *troubling par excellence* within this research practice, and as such, it is both the most valued and the most vexing of my methodologies.

It is impossible for the human to take the human out of the equation unless, through experimental and metaphorical procedures, unrealised metaphors create unrealised realities. This is very much an uncertain and unresolved element within the practice, as its impossibility means that it can only really be alluded to and sign-posted. It supposes an "understanding [of] metaphor as always already material, and bound up with matter and meaning, and to acknowledge the complexity of representation in the first place, including its performative, material aspects" (Flynn. 2015. p.6).

In closing this section, I would like to make a final point on the subject of mereological thinking and metaphor. My performa(c)tive-presentations are compendia, compiled from interconnecting acts that dissect and probe one or more sonic concern, made up of an inventory of metaphors. What makes metaphor is that it offers primary experience *through* something. In order to bring the subject of metaphor within the domain of OOO thinking, we might take from what Harman has called his *five features of metaphor*. In his fifth and last, he states that "metaphor is an act of coupling rather than uncoupling. That is to say, the experience of metaphor is not cool or distant as the experience of knowledge is meant to be" (Harman. 2018. p.87).

I would agree with Harman that "the experience of metaphor is not cool or distant" (Ibid). However, I disagree with the simplicity of his assertion of what metaphor is or is not. I would suggest, particularly in the context of this examination of performa(c)tive-presentation and *post-human performance of performativity*, that

metaphor is an act of coupling and more importantly of *re-coupling*. For a coupling and re-coupling to take place, an uncoupling must occur, somewhere, somehow, within the process of connectedness. Is this uncoupling another instance of the *troubling* which I repeatedly re-turn to?

5.4: Concluding with a Tripartite Taciturntablism

In summary, I would suggest that the other-than-human performing of a sonic performativity is reliant on what might be called a three-part troubling, or to re-purpose Migone's term, a tripartite *taciturntablism*:

- First Troubling

  On the one hand, we have the disturbance created by forcing the linguistically loaded notion of *performativity* and the somatic bias of the *performed* event, together. This is well documented in *Chapter 2a.*

- Second Troubling

  And, on the other hand, a non-anthropocentric comprehension of the sonic-deed which is undertaken through an engagement with realist, materialism, and object-oriented philosophies, and critical theories that displace the human as Cartesian fulcrum. Included in this troubling are the seeming paradoxes and inconsistencies found in OOO thinking that I have examined in *Chapter 3*.

- Tertiary Troubling

  This troubling is the flux and resistance of the *first-person performative pitted against the no-person object-oriented*, which is itself a performative gesture. Performa(c)tive-presentation methods are experiments with the idea of the *post-human performance of performativity*. By using performance outcomes augmented by theories of performativity that are nonetheless situated in and around the non-anthropocentric thinking generated by OOO/SR/NM, I am creating a somewhat unstable, although generative and original, procedural sonic-thinking.

3rd Deed

How to (Re) Do(o) Things with Sounds: Post-Human, Post-Production, Post-Truth

The reader is invited to use this tracing paper title page as a sounding object,
crumpling, crushing, creasing and even tearing or ripping at will.

Third Deed

Figure 21. *Third Deed* video still.[137]

D.3.1: Introduction

The third and final *Deed* is most easily described as a video piece, although as with the complex meta-narratival tactics employed in previous case studies, this too makes use of a latticework of development and discourses. Taken at face value it may seem to be a return to the initial stages of this research practice, the staple of which being the production of performative-videos which were then further explored in a process of isolating, refining and distilling these sonic-deeds and re-staging (re-mediating) them through combinations of performance, gallery-based audio-visual presentations, screenings and online dissemination.

However, as I have illustrated, this prefatory research brought about a shift in emphasis and demanded that I reposition these investigations adjacent to matters of agential and material-discursive practices. This, in turn, led me to expand this performance practice and the means by which I implemented research, to include epistemic and pedagogic outcomes.

I choose this for the closing case study as it speaks to these original concerns and displays a helical reflexivity in this research process. This last *Deed* demonstrates that the developments catalysed by this research project, in particular, that of generating and disseminating *sonic-thinking* using what I refer to as performa(c)tive-presentation techniques, is both informed by and re-informs the performance/audio-visual working practice.

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[137] Performed 2016 [x2] & 2017- *www.howtodothingswithsounds.com* & *Appendices 15* and *16.*

D.3.2: Post-Sounding of Sound Matter

As with the majority of the outcomes that have occurred throughout this research, in particular in the final stages, this case study should not be perceived in isolation. The starting point for the performative-video work *How to (Re) Do(o) Things with Sounds: Post-Human, Post-Production, Post-Truth;* was the presentation *How to Do(o) Things with Sounds: Or, Is It the Sounding of Sound Matter that Matters?* Which I developed specifically for the *Sound Art Matters* conference at Aarhus University, Denmark, 2016 (I have already spoken of that work being a catalyst for the *Second Deed*). To fully understand the versions of this *Third Deed* it will be necessary to revisit the work for the *Sound Art Matters* conference.[138]

The call for papers issued by the conference organisers gave its objectives as being:

> This conference wants to focus on 'sound art matters': on how sound art matters, how sound in art matters, and on the matter of which sound art is made. Instead of seeking to categorise and define what sound art *is*, the conference seeks to develop a more precise understanding of the terms, ontologies and epistemologies we operate within. How and why does sound and sound art matter within artistic and academic discourses ranging from a focus on materiality to contextual meaning, from technological media to embodied experience?

> (Conferences.au.dk. 2016. Online)

The original proposal for a performance paper submission laid out plans for a materialist investigation of sound art process as such:

> Through a conceptual repurposing of the philosophies of speculative realism and new materialism, I intend to expound the idea of a Deed-Oriented Ontology (DOO) of the sonic by adopting a cross-modal, non-

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[138] A video recording of this performa(c)tive-presentation entitled, *How to Do(o) Things with Sounds: Or, is it the Sounding of Sound Matter that Matters,* can be seen here-*www.howtodothingswithsounds.com*

hierarchical presentation style. Moreover, this adaptation moves the relational within these concepts to centre stage, creating a thinking that is disposed toward deed and emergence rather than thingness. My performative-presentation will interrogate the agency of the sonic through a playful and material engagement with the conference attendees.

(Logan. 2016. Paper proposal)

Other than explaining for the sake of clarity that this proposal was written prior to my devising the neologism performa(c)tive-presentation, I will not go into further detail regarding this presentation as in this context it is most significant as an impetus for the works that it went on to spawn (the *Second* and *Third Deeds*).[139]

D.3.3: How to (Re)Do Things with Sounds: Mediating the Sonic-Deed

Initially, I had decided to further pursue the content of the original conference presentation *How to Do(o) Things with Sounds: Or, Is It the Sounding of Sound Matter that Matters?* for a new call for works for the Sonorities Symposium 2016 at Queen's University Belfast. As the theme was *Creative Technologies: Relationships In Between*, I considered it to lend itself to an interrogation of technical mediation and the connectedness or points of convergence created by such mediatory practices as performance.

It was in this respect that I would use this opportunity to continue the construction of a Deed-Oriented Ontological understanding of sonic practice, but to re-apply a further analysis of liveness and technical mediation. Therefore, using the theme of this symposium to help bring this research to a reflexive point of progress. However, it then transpired that I would no longer be available to attend the symposium to perform this presentation. In responding to this hitch, I decided that I would exploit this constraint

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[139] A video recording of this presentation was made which can be viewed online (see, www.howtodothingswithsounds.com), and photographic documentation can be found in *Appendix 15*.

to push the examination of mediation, sound art and performance to a logical extreme, by devising a wholly virtual presentation.

This was done by pre-recording myself reading the previous conference paper to camera, a simulacrum of myself, a *post-human* me. This contingency also gave me the opportunity to use numerous editing tricks to make the video work perform outside of its remit as mere documentation, hence exploring the themes with a post-production prestidigitation. This performing with post-production, included such things as jump-cut, audio overdubbing, and text cards flashing on screen (one such text card being Steve Wurtzler's diagram pertaining to *liveness* which appears as Fig.11*, Chapter 3*).

Finally, with a playful nod to the verifiability of recording technologies (in particular, the problematic status of the microphones in critical sound arts practice), I cut three excerpts from current event news programs into the video. These excerpts being reflective of the zeitgeist cultural meme for the *post-truth* dissemination of information. This also went to further muddy the boundaries between live/non-live in the context of performer presence. This act of détournement co-opted some rather well-known *participants* into doing sound-pedagogy with me (see Figs. 21 & 22).

Figure 22. Video stills x 3.

D.3.4: Performing with a Post-Human Self x3

To date this work, *How to (Re) Do(o) Things with Sounds: Post-Human, Post-Production, Post-Truth*, has been through three iterations. It is these that I will briefly detail now. The first iteration of this work is unusual in that it is the only fully virtual event-specific work in the *Deedography* (other performative-video works being either presented as looped or showreel screenings, as co-performing with myself, or as online content).[140]

First Iteration: *How to (Re) Do(o) Things with Sounds: Post-human, Post-production, Post-truth. Sonorities Symposium 2016,* Queen's University Belfast.

As detailed above, the content of a previous conference paper was subjected to various editing and post-production techniques, producing a mediated performance paper, a simulacrum acting as a stand-in for a *collapsed corporeality*.[141] In this respect, the original material was spliced with, and subject to, procedures that pertained to the new context – the relationships caused in and through technological mediation. This performa(c)tive-video presentation had a duration of just over 21 minutes.

Second Iteration: *How to (Re) Do(o) Things with Sounds: Post-human, Post-production, Post-truth (Redux)* & *The Sounding of Plastic and Paper: Instances of a Deed-Oriented Ontology of the Sonic. Seismograf* Audio Paper Special Issue*.

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[140] I would draw the reader's attention to the fact that within the *Deedography* I use two abbreviations to identify works that employ video. Firstly, *(Vp)* which denotes a performance incorporating moving-image. Secondly, *(Pv)* which denotes a screening of a video/performative-video. Both of these are relevant to this work, however, there is also the abbreviation *(nL)*, which denotes an event-specific performa(c)tive-presentation with no live presence.

[141] I use the term *collapsed corporeality* in reference to *The Collapsing Lecture* (Williamson, 2010) and my inability to physically attend the event in question. It speaks of the contingent, speculative and situation-specificity of my response. Rather than merely being a solution to a problem, like the virtual FaceTime or Skype presentation, I used the *failure* in order to generate an *awkwardly* mediated response. By allowing the apparatus of mediation to seemingly misbehave I enter into a dialogue with collapse, notions of liveness and pedagogic credibility.

This second iteration of this work was in response to a call sent to all those who took part in the original *Sound Art Matters* conference, Aarhus, Denmark (2016). The call being for submissions to *Seismograf* online journal *Audio Paper Special Issue.* I do not apply the status of event specificity to this version as unlike the *First Iteration* this one exists only as an online video work. In this case, the viewer is free to scrub through the timeline, pause, or stop, (or even watch multiple times). Therefore, this relationship to interpretations of liveness differs from that of the above *live* screening.

Here the title was changed to, *How to (Re) Do(o) Things with Sounds: Post-Human, Post-Production, Post-Truth (Re-dux).* This version involved a slight re-edit whereby I inserted close-up footage of pencils being snapped (this was a participatory feature of the original presentation and as the reader will recall, a device originally conceived for the *First Deed* practice case study). This edit of the performa(c)tive-video presentation had a duration of 20 minutes.

As is implied by the above title, there is a secondary element to this submission as it proposes an experimental audio/video paper combination conceived to augment and expand the performa(c)tive-presentation that I gave at the *Sound Art Matters* conference. The accompanying audio piece is a recorded dialogue with a duration of 8 minutes 35 seconds entitled, *The Sounding of Plastic and Paper: Instances of a* Deed-Oriented Ontology *of the Sonic.* The text I used as a *script* for this reading is a short essay concerning the use of obstinate-objects within my performance practice (much of this has been re-used in this thesis and appears in *Chapter 3.2*). The recording of this reading was accompanied by the intermittent, loud and somewhat distracting, sound of a plastic water bottle being crumpled. Both the audio-visual and the audio only work, are intended to complement each other, however, they might also be experienced individually.

The playfulness and complexity of this cross-modal format is an attempt to fully articulate the desire to iterate and (re)iterate a discourse of sonic materiality. This speculative procedure is in line with a *doing-thinking* of performative agency; and, as such, it is reliant on the mediatory act as both a non-representational investigation and an outcome. A mash-up of content taken from the conference presentation is interweaved with re-purposed content in an examination of (re-)mediation.

Third Iteration: *How to (Re) Do(o) Things with Sounds/Manifestos: Interrogating the Notion of the Audio Paper.* MusicHack Space, London.

Finally, the third iteration of *How to (Re) Do(o) Things with Sounds: Post-Human, Post-Production, Post-Truth*, responded to the context of the second. This context is the call for works which specifically stipulated a discursive format described as the *audio paper.* To this end, this version went by the somewhat altered title given above.

Here, what began as a performative-video became a re-re-purposed video performance for this new event. It was further complicated by adding a tertiary layer of discourse, whereby I performed along with a video-self in acknowledging the concept of the audio paper as a novel re-working of the academic text. In discussing the audio paper as disseminating device I made use of an eight-point manifesto written by Sanne Krogh Groth and Kristine Samson. Groth is one of the organisers of the *Sound Art Matters* conference, and the executive editor of *Seismograf* Journal.

The original video work had again been re-edited, making it somewhat more concise and allowing a live intervention. I also edited into this new version eight sections where the screen flashed to a solid red. In presenting this work I sat in a darkened room, at the points where the video flashed to red, I then paused the playback, turned on a table lamp and read from the aforementioned manifesto, elaborating for a minute or so on each point. I then turn the lamp off and set the video to continue playing until the next red screen flash, whereby live reading would again occur. The step sheet for this performance can be found in *Appendix 16*.

Groth and Samson's manifesto comprises eight key points, which I used as the basis for the red screen readings:

1. The audio paper affords performative aesthetics.
2. The audio paper is idiosyncratic.
3. The audio paper is situated and partial.
4. The audio paper renders affects and sensations.
5. The audio paper is multifocal; it assembles diverse and often heterogeneous voices.
6. The audio paper has multiple protagonists, narrators and material agencies.

7.   The audio paper brings aesthetics and technologies together in mediation.

8.   The audio paper is a constituent part of larger ecologies.

<div align="right">(Groth & Samson. 2016. Online)</div>

D.3.5: Performing the Audio Paper XL (Augmenting New Forms)

It is evident that the audio paper is considered by some to be a novel epistemic venture for doing sound art thinking (Groth and Samson, 2016; Gerloff and Schwesinger, 2015). In *Audio Papers - a manifesto* Groth and Samson describe this format as being:

> [A]n extension of the written paper through its specific use of media, a sonic awareness of aesthetics and materiality, and creative approach towards communication. The audio paper is a performative format working together with an affective and elaborate understanding of language. It is an experiment embracing intellectual arguments and creative work, papers and performances, written scholarship and sonic aesthetics.
>
> <div align="right">(Groth and Samson. 2016. Online)</div>

A similar opinion is also express by Felix Gerloff and Sebastian Schwesinger in their essay, *Sonic Thinking: Epistemological Modellings of the Sonic in Audio Papers and Beyond.* In which they stating that:

> [T]he overall approach of the audio paper as we imagine it to be is not a documentary one. Rather, it should be understood as a heavily designed and manipulated expression or instantiation of our epistemic process.
>
> <div align="right">(Gerloff and Schwesinger. 2015. p.91)</div>

It is these such explorations of expanded practice as modes of sonic-thinking that I consider to be the community in which I labour. This performa(c)tive-presentation practice augments the audio paper format, it might be thought of as an *audio paper 2.0* or *audio paper XL*. This suffix-like addition is not just an indication of the inclusivity

by which this practice does theory, using audio, and video, and performance, and gesture, and text, and philosophy, and non-philosophy, and so on. It is also intended to signal that I do not consider this "heavily designed and manipulated expression […] of […] epistemic process" (Ibid), to be an objective; but rather, I consider it to be a point of departure.

By incorporating a liveness and/or mediated somatically engaged sounding, one which also embraces the opportunities offered by participation (of both audience and objects), the practice that I have developed in asking *How to DO(O) Things with Sounds?* is not confined by the limitations of merely extending the written paper to a recording medium.

Furthermore, it is no coincidence that I finish this last output case study with the above reference to Groth and Samson's manifesto (bookending as it does with the discussion of *No-Listening/Sounding Manifestos* in the thesis introduction). The suggestion of *A Performative (Re)User Manual,* is both a recommendation for a procedural understanding and pedagogic scrutiny of sound art practice, and conversely, a performative gesture of détournement (even to the extent that the subject of this re-routing is my own previous outcomes).

In respect of the many manifestations and mutations of this *Third Deed,* a dominant theme might be considered to be its circularity of progression; it returns to re-configure its starting point (as is shown in the following schematic, Fig. 23). Originally conceived as a performa(c)tive-presentation which was intended to playfully engage the boundaries of academic presentation conventions as a means to *do* the argument for an agential sonic-thinking. The most recent (third) re-iteration then goes on to act as a discursive devil's advocate, by critically testing the community to which it contributes.

How to Do(o) Things with Sounds: Or, Is It the Sounding of Sound Matter that Matters?

How to (Re)Do Things with Sounds: Mediating the Sonic-Deed

How to (Re) Do(o) Things with Sounds: Post-Human, Post-Production, Post-Truth

How to (Re) Do(o) Things with Sounds: Post-human, Post-production, Post-truth (Redux)

How to (Re) Do(o) Things with Sounds / Manifestos: Interrogating the Notion of the Audio Paper.

The conditions that were instrumental in devising the performa(c)tive-presentation:
How to Do(o) Things with Sounds: Or, Is It the Sounding of Sound Matter that Matters?

Figure 23. Third Deed development schematic.

Thesis Conclusion(s)

C.1.1: Non-Coda or Punchline or …

The above qualifying subtitle begins by returning to the use of the prefix *non* developed as a gesture from Laruellian non-philosophy. It indicates a conceptual democracy, whereby, the subject of the prefixation is transformed into its own material agency, committed to a performative procedure that transcends its accepted meaning/usage.

In suggesting this conclusion might be a performing of a *non-coda,* a non-termination, the intention is to emphasise the nature of this research as a dilation rather than a constriction of sonic-thinking. As I have shown through this re-iterative methodology, the performative resists fixity or finalisation. Instead, a non-coda concerns itself more with how sonic-thinking is to proceed.[142]

I then give the reader a choice to consider this conclusion as a punchline. Taken literally this would imply that this thesis is a rather elaborate joke. In this scenario everything up to, and including, *Chapter 2b* might be considered the *framing*, from there onwards, the *telling,* all leading to this final phrase where the joke comes together.

I will come to the specifics of why I feel it is necessary to re-instate ideas around the comedic in a later section of this conclusion. But for now, in order to *set-that-up,* I will use a quote by Timothy Morton from his essay *Ontological Laughter: Comedy as Experimental Possibility Space*:

> Reality […] is on the whole a comedy, in the sense that comedy is one way to approach things of which we can have no direct knowledge. Comedy is a possibility space in which all kinds of beings coexist: all kinds of emotions, all kinds of people, all kinds of interactions. Comedy is the genre closest to the ontological structure of how things are.
>
> (Morton. 2016. p.334)

In response to Morton I would suggest that comedy is also *closest to the ontological structure of how things are* not. This means that *How-to* is equally as

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[142] This is another expression of what motivated the use of a *non-conclusion* in closing *Chapter 2b.*

dependent on a *How-not-to,* and I believe it is on this level that performa(c)tive-presentation methods operate. This can be seen in the proclivity for collapse and troublesomeness in the critical frameworks that I have devised. By testing accepted pedagogic practice this research can be described as traversing between *how-pedagogy-is* and *how-pedagogy-is-not*; this is most evident in the *Second Deed* (*Crowdsourcing an Original Contribution to Knowledge…*). So too, the litany of re-iterated *How-to* outcomes in the *Deedography* itself acts as a kind of double negative, as to have multiple variations goes against the understanding of the user manual as a definitive document.

At the outset of this thesis, I located the research in opposition to listening practices I then explained that this was a somewhat staged stance, a camp conceptualisation, undertaken so as to position *sounding* as the foremost player within this practice-led investigation. From that vantage point I went on to outline the significance of definitions of *eventness* in my concept of sonic agency. In *Chapter 1* the sonic-event was used to set down a foundation on which to eventually amalgamate what might be considered as the discordant worldviews of performativity and object-oriented thinking.

This inconsistency is the accelerant which when combined with existing fields of study such as, material discursivity, pedagogy, agency and non-philosophy, goes on to propagate performative materialism(s) of sound art practice(s), or what I term a Deed-Oriented Ontology of the sonic.

In bringing this thesis to a close I will use the remaining subsections to focus on specific points. These themes overlap and intra-act. This slippage is not only inevitable, I believe it to be essential in reflecting my research aims and objectives:

- C.2.
  What I consider to be the original contributions to the critical and theoretical analysis of sound arts.

- C.3.
  What I consider to be the methodological/practice-led contributions to the field of sounds arts.

- C.4.
  An identification of some of the limitations of the arguments contained in this thesis.

- C.5.
  How I consider this research might impact the broader community of sound art(s) practitioners and/or theorists.

- C.6.
  Proposed directions for subsequent research and/or practice outcomes.

C.2.1: Staying with, Staying with the Trouble

Early on in this thesis I identified the unease that has been expressed by many, including myself, regarding the troubled marriage of performance and performativity. I then make use of this condition to gain access to Donna Haraway's phrase, *staying with the trouble*, going on to use it as a way of defining what I consider to be crucial to a performative research methodology.

Following on from this I adopt this phrase as a leitmotif of sorts to re-occur at intervals throughout this thesis in order to provide a rationale for a specific procedure, methodology or aesthetic intent. I use it to illustrate the belief that collapse, contingency and knottiness are invaluable for generating new thinking in sounding practices. This is an unconventional stance to take in research environments, which generally speaking, more often than not seeks to clarify and reduce, rather than create situations of uncertainty. It is in keeping with this that I re-state that this sounding is a staying with, *staying with the trouble*.

Sounding, as it is determined in this research, is not merely an event-oriented or *occurrent art* (Massumi, 2011), defined by how it is experienced or perceived. Rather, it should be considered to go beyond formal distinctions and generate its own epistemic models. By considering the sonic as something that is not preconditioned by us, we are opening ourselves up to a thinking about sound that is not restrained by its own materiality but animated by it.

I have shown, by applying a disruptive and generative merger of performativity with object-oriented philosophies, that the sonic within this practice has become a disposition for thinking, a *sonic-occurrence with intent*, a sonic-deed.

In enacting this idea of the sonic-deed within structures of onto-epistemology, which problematically do not foreground anthropocentrism, I establish the neologism Deed-Oriented Ontology (DOO). Although it is not itself a form of sonic-thinking, DOO is a procedure employed as a device to facilitate such thinking.

How to DO(O) Things with Sounds, suggests "a thinking of perception in perception, in the immediacy of its occurrence, as it is [sounded] – a thinking-[sounding]…" (Massumi. 2008. p.6. My additions). It embraces a performative agency that is not restricted by to human experience, but, speculates beyond it.

C.2.2: A User Manual for Sonic-Deed Situations

In apprehending sonic practices as existing along a spectrum of eventness, as process rather than product, this research queries how do such things as; bodies, technologies, performance, critical analysis and philosophies, mediate the experience of the sonic. To this purpose, in *Chapters 2a* and *2b* I concluded that an understanding of sounding practices through intervention is first and foremost a performative aesthetic. One which foregrounds procedures and agencies, not just in the pursuit of outcomes, but in generating and disseminating thinking with and about itself. It is this focus on *how*, rather than *what* things are done with sound, which initiated a re-routing of this research, whereby I came to focus on sound as an agent in cultural practices and performance. As a result, performativity becomes the mediatory act par excellence.

Performativity and its cross-examination through performed outcomes became the master-trope, the starting block for generating new understanding(s) of the idiosyncrasies of sound art practices. It is this recognition of the value of agency that has led me to construct a discrete performative materialism of the sonic. In devising a détournement of the notion of a user manual to examine how sound art theory can be done in ways that do not put the human listener at centre stage, I went about creating novel works that instigate situations in the context of performance, provocation and participation. These situations, which are discussed in the case studies, in turn, generate and share new ways of knowing sonic practice.

I have gone to great lengths to stress the part played by the *other-than-human* sounder through divergent practice(s). This shift in emphasis should not be understood as making the non-human sounding actant the most prominent in any sonic consortium (although, in order to force the point this thesis might seem to set a bias against the human). Rather, in line with the concept of a flattened ontology taken from OOO, I have created scenarios in writings and outcomes, where the *other-than-*

human counterparts are equally *partnered* with the human participants (at least, as an aspired modus operandi).

This is particularly important regarding the use of *things* in the more pedagogically motivated examples of my performa(c)tive-presentations, as we see with the case studies I have chosen to include here as *Deeds.* I have employed sounding things to interrupt, illustrated and/or work in parallel with texts. I have also encouraged audiences to engage with this process of augmentation. In giving event attendees the opportunity to sonically *heckle* I am creating a situation whereby they might scrutinise the sonic agency of the thing in question, be that a pencil, a plastic water bottle, a page ripped from a philosophical treatise or a sheet of tracing paper, and more importantly, of sounding things in general.

How to DO(O) Things with Sounds: A Performative (Re)User Manual, builds on previous developments in the theory of cross-disciplinary performativity, it prepends this scrutiny with emergent new materialist and object-oriented thinking in order to ask, how can sound art practices *do* theory in non-representational ways? How do *things* perform sonically? And, what are the implications of this performativity?

In identifying the principal contribution of this research, I would align it with what I recognise as an emerging mood in contemporary sound art theory. This being the inclination to collide aspects from multiple theoretical frameworks outside of the fields of sound art/installation/experimental music(s) in order to construct hitherto uncharted modes of understanding. My outcomes have pulled together elements from emerging philosophies and current trends in performance theory in order to create new methodologies for making work. In this respect I consider this research to be at the forefront of practice-led sound studies. This combination of non-sound specific theories as an analytical toolbox, both constructs and deconstructs itself within the field; it is a framework for *making* investigative theory rather than merely employing investigative theory.

C.3.1: Idiosyncratic Modes

As we have seen, a Deed-Oriented Ontology (DOO) of the sonic paradoxically combines thinking that foregrounds human agency with thinking that displaces it. What is more, performativity, whether we adhere to its linguistic roots, consider it as a device for thinking about the way in which identity is produced, or opt for it as an experiential turn within arts and the humanities, is very much a human affair. Whereas, object-oriented thinking is an exercise in *other-than-human* cognisance. It is this paradoxical intent which is instrumental in transforming the sonic-event into the sonic-deed. The transition from event to *Deed* takes place within a framework of speculation and contingency.

The *sonic-deed* is a sonic-*event XL,* it cannot be fully theorised, but has to be *realised*. In this respect, a full comprehension of DOO is only possible through practice. This can be seen for example in *Chapter 3*, which although exists as a breakdown of the theories that are at the core of object-oriented philosophies, also performs these philosophies through playful linguistic tactics. In many ways *Chapter 3* is a hybrid, both reviewing the field and re-punking/re-routing it.

These hybrid practices compel hybrid modes of analysis. Hence, my outcomes *idiosyncratically* defy categorisation, being cross-modal works and discursive events, theory/practice compounds. As I demonstrate with the testing of performative-writing practices, this *cross-pollination* challenges the usual framing of a practice by theory, or of expounding theory through practices. It is not a sounding or a thinking, but a procedural re-iterative application of both to each other, a *doing-of-sonic-thinking,* or a *DO(O)ing-of-sonic-thinking.*

It has been my experience that some of the *events* have on occasions been apprehended in ways I had not fully expected. In the more *traditionally* formatted conferences and symposia, I have encountered bewilderment at a paper presentation that is perhaps not deemed *serious* or *academic* enough. On the other hand, I have also received feedback from attendants who have found embodied and somatic knowledge sharing refreshingly beneficial. To reverse this scenario, I have also found that my performances may have seemed *theory-heavy* and somewhat overly pedagogic or *difficult* amongst some of the more dramaturgical Performing Arts based events I have contributed to. These slight tribulations have not had negative

repercussions on this research, on the contrary, I have actively sought such (sonic) situations. It is in this respect that I define my practice as Performa(c)tive Art as opposed to Performance Art at the very opening of this thesis. The difficulty and troublesomeness that I speak of are to be explained by the fact that the performance within this research is not the result of idiomatic intent, but a method of problem-solving employed in examining the material agency of sonic practices.

C.3.2: Deed-Oriented Pedagogies

The dialectical play-off between object-oriented and performative thinking, which is at the centre of this thesis, is both problematic and generative. The separating of *anthropomorphism from anthropocentricism* articulates the speculative dissonance of the *other-than-human* / human doing of this conceptual cross-breeding. Equally, my methodological contribution is made up of performative acts of displacement and provocation. The means by which I have implemented the conceptual components of DOO theory builds upon a series of experimental works. These comprise processes that employ epistemological procedures and pedagogical interventions. All of these practice scenarios involve a certain element of testing-through *thought experiment*; whereby, both I and the participants use thinking through consequences as a way of discerning the sonic.

A particularly conspicuous example of this can be found with one of the sequence of events in the *Points of Listening* (PoL) presentation (2015), in which I did a short sounding/reading practice using a text I had prepared concerning the application of the obstinate-object and its Heideggerian origins (see *Chapter 3.2*).[143] In preparation, I primed the audience by suggesting that they choose an object in the room and imagine that they are listening *as* that object. Adopting the point-of-audition of an inanimate object is, of course, an impossible task; however, as an exercise, it engages the object-oriented pedagogy that I introduce in *Chapter 3*, and it compels a consideration of *other-than-human* performativity, as developed in *Chapter 5.*

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[143] In PoL # 14 *doing listening hearing reading*, I formulated a multi-modal collection of *acts* to present to, and engage with, the attendees. A compendium of deeds exploring sonic agency and materialism (see, *Appendix 8*).

The outcomes that engender and are engendered by this research combine my staple practices of audio work(s), video and performance with the previously established idioms of performative-writing, performance-lectures and event scores, in ways that are new to my practice. I use these combinations to create an original pedagogic performance practice, a Deed-Oriented Pedagogy, enacted through performa(c)tive-presentation, which conceptually pushes this research forward and contributes to the field by placing the sounding centre stage. Not merely as subject, which is what sound studies already does, but as an *event-thing* discursive material to be used and re-used. By combining form and content seamlessly whilst emphasising the fracture between the two, these performa(c)tive pedagogies propose a new *turn* in doing sound art theory.

Although the performance-lecture is not unknown within the field of sound art(s), I believe that my application of this quantum entanglement, which has been attributed to an ethico-onto-epistemology, is novel in that my performa(c)tive-presentations necessitate a certain self-détournement of content, form and function. This self-détournement might be considered to be an attribute of reflexive material discursivity; one which I actively employ by, for example, enlisting a user manual/User Manual trope (see *Chapter Zer0*).

Through bringing together literature from chosen fields and making them perform with practice, I have found a method of working which was hitherto unknown to me. This method uses the very material of the *material agency* of sound to simultaneously generate its own understanding, disseminate that understanding and make works that stand both in and out of pedagogic intent.

C.4.1: What Trouble Not to Stay With?

In looking at where this research might fall short of my intentions/declarations, or where the consequence of these findings might have a restricted field of interest, I have identified a number of particular areas.

One problem that might arise within this research project is the *tongue-in-cheek-ness* with which I approach the concept of suggested procedures. For example, by recommending a *How-to* user manual of performative sonic-epistemology/pedagogy, while also undercutting the very idea of the instructional treatise by stipulating that the User Manual is in actual fact a self-critical device, it might be perceived as conceptually *jogging on the spot*. In addressing this, I would remind the reader of the embeddedness of repetition and re-iteration, as form, content and methodology in this research. In keeping with this analogy, I would suggest that *jogging on the spot* is the most suitable means of generating knowledge about both a practice and the location it takes place in. It is as such that the many variations of *How-to* practice outcomes that I have undertaken should be understood, as an analysis which moves vertically through its subject matter, rather than seeking a linear progression.

I would hope that the practice outcomes (*Deeds*) speak loud enough for themselves to make the tactics and provocations understood in the manner in which they are intended. However, I am fully aware of the challenges that arise from taking this position. For a critical discursive practice which embodies a register of incongruity to communicate effectively it must firstly, and most importantly, be thoroughly contextualised; and secondly, it is advantageous if it falls on favourable or likeminded ears. The latter is, of course, more difficult to regulate. Also, as I have already made clear, the *tactic* is designed to prise and provoke, and therefore is made credible through altercation. This collapsing in and out of seriousness/(non)seriousness might be integrated into my own implementation of this hypothesis for a Deed-Oriented Ontology of sonic practice.

However, I do not consider it to be a prerequisite for this research argument per se. Another difficulty might arise regarding the neologism, Deed-Oriented Ontology (DOO), in that the expectations which this term might provoke if taken out of context of the thesis, which unpicks it, may be problematic. In attending to the prospect of this

term being considered as a bona fide new branch of metaphysics, I devised the following playful explanation:

A Deed-Oriented Ontology of the sonic is not intended as an ontology proper, or indeed a true philosophy. Rather, it should be understood as a user manual for somatic thinking, it takes from the concept of non-standard philosophy as material. To take this terminology to an absurdist extreme it is a non-onto-epistemic practice.

(Logan. 2016. Transcribed from audio recording)[144]

This declaration was originally produced as a series of answers to questions directed to a smartphone, such as: Google, what is Speculative Realism? Google, what is a Deed-Oriented Ontology of the sonic? Google, what is New Materialism?

This performance with a voice-activated online search engine was designed to introduce and set a tone for the explication of my neologism that would follow. It identifies an intention to engage with the lexicon of such contested schools of thought as OOO, rather than to earnestly claim to be the creator of a new ontological category. This DOO, that in actuality is not intended to be a *true* ontology, demonstrates this moving between an understanding that asserts a *sonic ontology* and that which champions the *culture* of audio, which I touched upon in my *Aims and Objectives*. It does posit a *nature* of sounding practice(s) but only as it exists within the caveat of emergence and occurrence.

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[144] This performa(c)tive contrivance was discussed in the *Second Deed.* The audio recordings of these mock-up Goolge responses are available at, www.howtodothingswithsounds.com

C.4.2: OO(Oh) ɛl - Object-Oriented-Limitations[145]

This leads me to another problem or restriction which occurs as a result of a component of this research. Here I again speak of OOO, which has been accused by some of being the *emperor's new clothes* of contemporary philosophies.[146] As this thesis is not a philosophical treatise, but a sound art practice-led research project, I do not feel duty-bound to come down on one side or the other regarding this denouncement. I have, however, tried to exploit OOO discourse for research purposes in order to pursue a thinking of sound art practice that allows the sonic its full agential potential.

Although I have been somewhat critical of certain aspects of object-oriented philosophies such as OOO and SR, as is shown in the playful performing of their related terms and neologisms (here I refer to the many titles of the subsections of *Chapter 3*). However, accepting that an element of fault-finding is a prerequisite of academic research, I continue to posit that such thinking provides a generative condition for developing a performative materialism of sonic practice.

This use of OOO has been invaluable as one of the principal frameworks supporting the examination of *agential sounding* throughout the *carpentry* of this research project (to re-use Ian Bogost's analogy). SR and OOO enable an abstraction for thinking about the obstinate-object within my practice that new materialist thinking did not (NM being very much grounded in the social). For this reason, an appropriation of some ideas from OOO, notably, the concept of a flat ontology and the rejection of anthropocentric thinking, have facilitated an ability to thoroughly embrace the thought experiment that is *sonic-thinking-outside-of-thinking.* It is by creatively and playfully engaging with this impossibility that I have been able to fully consider the agency of sounding practices free, at least conceptually, of first-person phenomenology. The

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[145] [ɛ] is a low-mid front unrounded vowel pronounced like the English phoneme /e/ (as in dress). *OO(Oh) ɛl* has a playful double meaning. Firstly, as the acronym OOL of the title *Object-Oriented-Limitations*. And, secondly in its similarity to the exclamation, *Oh Hell!* A general expression of discontent, surprise or misfortune

[146] Examples of this criticism can be found in Peter Wolfendale's book, *Object-Oriented Philosophy: The Noumenon's New Clothes* (2014)*,* and also in Peter Heft's paper, *The Philosopher's New Clothes: An Introductory Survey into Object-Oriented Ontology* (2016).

consequence of this being the development of procedures that place *sound* as the prime mover in all of its realisations.

My engagement with OOO considers it very much as a flawed research tool. I believe that this has been made evident not only through the critical appraisal of it, but also through the playful and irreverent performing of it, both in my writing and in my practice outcomes. It has also been extremely useful in adding an extra dimension to the consideration of performative-writing via Bogost's discussion of writing as another object within OOO. From this, I have taken the suggestion of a *word-thing,* which I have then been able to use in situating writing within performance and materiality in a more complex manner than the literature concerning performative-writing avails; as this tends to focus on creative writing, poetry and documenting performance.

By practising a *less sober* and more experimental engagement with OOO via sounding practices, I have further scrutinised performative-writing practices, resulting in a myriad of outcomes that could be describe as; *word-thing-events*, or *word-event-things*, or *thing-word-events*, or *thing-event-words*, or *event-thing-words*, or *event-word-things.*[147]

All of these are nuanced variegated manifestations of the same *performing-of-writings-performativity*. The benefit of this *variation on a theme* being that it affords a more thorough thinking through the processes involved in making writing *do-something-off-the-page.* Here I have endeavoured to approach writing practices as though they are material or *vibrant matter* (to paraphrase Jane Bennett) to be worked on/with.

Following on from this, I intend to pursue the examination of vibrant sonic matter through a maintained interest in materiality; yet, with less of a predisposition to OOO's self-fulfilment (this is, of course, dependent on any interesting new developments in this field). In avoiding the ontological primacy which is perhaps a limitation of OOO, I feel that the continued examination of realism and materialism, along the lines already undertaken in my performed outcomes, offers potential for sustained discursive practices aimed at designing unconventional forms of sonic-thinking.

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[147] An example of which can be found in *Appendix 9* which details the performa(c)tive-presentation, *Sound-ing of Text {and the} Text-ing of Sound* (2016).

C.5.1: Deed-Based Learning

The formulation of the sonic-deed as performa(c)tive sound art procedure, a making practice that does its own theor*y*, is dependent on a complex hybrid of action and reflection. Whereby, I make use of elaborate combinations of text, sonic aesthetics, audio-visual components, audience involvement, performative gesture and contingency, to do and re-do things with the material of sounds; partly as a making of original practice, and partly as a pedagogic exercise.

Parallels with this pedagogic accent within this research methodology might be found elsewhere, for example, in what is known as object-based learning, where the *learner* works at close quarters with the physicality of *things* as a way to conceptualise thinking. It is as such that a consequence of this research, might be described as *deed-based learning*. This term coalesces much of what has been discussed on the subject of pedagogy. Throughout Chapters *2a* and *2b* I examined the subject of performance-lectures and performa(c)tive-presentations, asking: *Are all Performance-Lectures Collapsed Lectures?* This pedagogic intent was then taken up again in *Chapter 3.5* where I introduced the idea of object-oriented pedagogy. My practice outcomes employ a methodology that simultaneously collapses and reconstructs what I have referred to as object-oriented pedagogy. By inference, the doing and re-doing of this process in order to engage and communicate a Deed-Oriented Ontology is deed-based learning.

The knowledge that I have accrued in disseminating this research through the academic forums of symposia and conferences has been instrumental in developing a mode of performance-lecture-presentation that I have since adapted for less academic situations. This has evolved into a practice/theory hybrid that enacts sonic-thinking for such scenarios as; workshops, performance events, knowledge sharing provocations, live art festivals, and so on. It is in this respect that I consider the most notable contribution that this research makes is in devising a very particular model of using diverse sonic content, with which to facilitate critical discourse. What this *Performative (Re)User Manual* offers the field of sound art(s) are instances of experimental procedures for a practice-oriented thinking, performa(c)tive-presentations that *do* and *re-do* Deed-Oriented (sonic) Pedagogy.

C.5.2: Deed-Based Writing

In further considering learning and knowledge sharing, I would again draw attention to the fact that the quasi-physical elements within my practice are performative-things. They are actants within sequence(s) of events, noteworthy as a *doing* of sound art theory, a *sonic-onto-epistemology* (again, to re-appropriate a term associated with Barad).

In allowing writing the same status as these performative-things I am including textual and literary forms in an illocutionary, rather than merely elucidatory role. This is essential if the sonic-thinking that I speak of is to problematise more conventional educational scenarios, rather than be relegated to a marginalised somatic experimentation.

This is not to say that this practice-led research is motivated by teaching practices within established academic situations, although this does feature as an output. Rather, the interest is in the designing of formats for performa(c)tive works which take place in other learning frameworks and non-academic gallery/event scenarios. Thus, writing has become a way to bring about new practice, in itself and about theory, and new theory, in itself and about practice; and of course, a tangled interweaving of both. This can be observed in the relationship writing has with outcomes, for example, the *Third Deed*, which, to all intents and purposes, is a video work derived from a textual delivery.

In generating a written document from this research, it has been crucial that I make the text *embody* the thesis, even if this is only possible symbolically with, for example, the inclusion of the appended practice/theory composite in the form of *Chapter Zer0*. This is an experimental and distinctly unconventional event-driven process of apprehending and making sound art, which aims to collude in its own knowledge production. In embedding an investigation of performative-writing and its related practices within the very fabric of this research, the intention is to make the question of *How to DO(O) Things with Sounds* better translate across practices.

C.6.1: Re-Score: re Writing

In following on from the above, I would also briefly highlight writing practices as something that I intend to further develop from this current research. Using writing as a performance tool and a non-conventional pedagogic device has developed into an indispensable piece of equipment within my work. Throughout this thesis, I discuss the use of text, and by association the written score, and how this has impacted the research process. In the context of this practice, I have considered writerly outcomes such as; written requests, instructions, deed scores, event scores, text scores, prop-lists, song lyrics, lists, litanies, step sheets, beat sheet, sous rature, lipograms and so on. Not all of these terms have been fully articulated or thoroughly developed in this work, occurring as they do as components in a process driven experimentation. This research has given me a better understanding of, and keenness for, the potential of divisive/discursive writing to excite and augment performative sounding practices.

C.6.2: Potential Performative Potentialities

In considering the ramifications of this research, performativity continues to afford a productive analytical tool, aesthetic drive and main theoretical input for further enquiry. The performative (and, its consequential cousin performance) and the experimental procedure that it propagates, has much more to offer as a source of speculative potential. As I have shown by using it as a foundation on which to assemble with elements taken from OOO/SR/NM (even, OOW), performativity adds an agential twist to other ways of thinking.

A possible direction for research beyond the doctorate completion is a continued melding of the emerging field of Performance Philosophy with sound art practice and its theorising. The involvement with Performance Philosophy has come in the latter stages of this research, and I feel certain that this very particular doing of sonic-thinking has the ability to feedback into performance thinking. Vice versa, Performance Philosophy can add further dimensions to generating understanding of doing things with sound, in that it is not encumbered with some of the disciplinary traits and historical bias that some sound art theory may be drawn to, such as, the fixing listening as the fulcrum of enquiry that I refer to in the *Introduction*. One such area of

continued testing can be found in Performance Philosophy's predilection for the work of Laruelle. Here I refer in particular to his, *The Concept of Non-Photography* (2011) which I am currently considering as a springboard for developing a *Concept of Non-Phonography.* At present this only exists as a *hook* on which to base a possible *post-human performative* interrogation of phonographic practices, something that I started to explore in the first case study, *Snap-Stick, (Slapstick), Crack and Rustle: Locating the Sonic-Signifier*.[148]

C.6.3: Speculating with/on Sonic (non)Seriousness[149]

Finally, I feel that it is important to communicate that what might at first glance appear as light-heartedness in the demeanour of this research, has in actual fact been a constant source of dis-quiet and de-liberation. This engagement with humour is most evident in the practice outcomes which clearly illustrate a predisposition for philosophical wisecracks and litanies of one-liners. I have been, and still am, concerned that by using non-seriousness as an active ingredient in my cache of procedures, as a discursive material to gain leverage, that the arguments may seem less committed. I have occasionally alluded to this anxiety in this thesis in using such terms as, for example, *solemnly playfull* (see p.227).

It is well documented that humour has a capacity for mediating the implementation, experience and thinking around critical theory and contemporary art practices (I would ask the reader to re-call the Morton passage quoted in *C.1.1*). The comedic exhibits a healthy disrespect for structure and delimitation and as such it is a perfect accompaniment to criticality, discourse and provocation.[150]

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[148] Laruelle applies his non-philosophy thinking to the practice and discourse of the photographic capturing of *reality*. The concept takes as its foundation the fact that the photograph creates an image anterior to both copy and abstraction. I am interested to examine whether this theory might have any traction when applied to the subject of sound field recording. I am considering this application of Laruelle's concept of non-photography to a discursive *concept of non-phonography,* or *non-standard phonography,* as one possible ramification of this current research project. As such a non-phonography would be a similar application of non-philosophical thinking to the capture of the sonorously *real*.

[149] For an idea of what might constitute this *non-seriousness*, think Laruellian non-philosophy (see *Chapter 2a*) meets Rogoff's comments on seriousness in the art world (see *First Deed, D.1.10*).

[150] For examples of such one need only look at the essay collection, *The Artist's Joke: Documents of Contemporary Art* (Higgie, 2007).

I raise this here in the conclusion, as I propose that one area which might be extracted for future use from this DOO theory is a more comprehensive consideration of the *non-serious-deed* as a research tool in the field of sound art(s). What I refer to throughout this thesis as *collapsed lecture* methods (Williamson, 2010), obstinate-performative objects (see, *Chapter Zer0* and *Chapter 3.2*) and comedic mis/dis/re-placement, are components of this discursive methodology. I believe these to be impactful tactics within my disciplinary field and to actively participate in current trends in sound art thinking.[151]

I have touched upon this form of displacement regarding research methodology throughout this thesis. However, as the comedic in art and discourse is such a complex and diverse subject, at the very outset of this thesis I decided that anything other than a cursory acknowledgement of the comedic condition as research device, would inevitably dilute or waylay, and therefore be detrimental to what I consider to be the core of my contribution. That being, the understanding of sound art practices founded on an amalgamation of performativity and object-oriented thinking.

This mode of *doing-theory* tests pedagogy. By combining mechanisms such as performed sounding gestures, appropriated and/or bespoke texts, audio-visual materials, objects and situations, an event takes place that is sympathetic to collapse and *non-standard* knowledge sharing. I would argue that it is in implementing a sonic-thinking that takes to task top-down pedagogies where non-seriousness is most earnest.[152]

In using the comedic to parse a discursive practice, I am combining the failed and humorous, and contrasting with the rigorous and serious. As such, I situate the project *How to DO(O) Things with Sounds: A Performative (Re)User Manual* within

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[151] Let us remember the importance of using the term tactic in opposition to strategy. To re-iterate, strategies are linked with institutions and structures of power, tactics, on the other hand, are defensive, opportunistic, and speculative (de Certeau, 2011).

[152] For example*,* in the *Second Deed* I refer briefly to the use of excerpts from the Jacques Tati film *Playtime* (1967), and the Laurel and Hardy film *Wrong Again* (1929). I have utilised these movie clips, not only to make observations concerning sound recording, moving-image, performance, Foley and the material properties of sonic apprehension; but, also to examine experimental pedagogy, performative methodologies and to engage audience agency.

this subject area. I would identify this as being one area where further value can be found, by foregrounding the relationship between the comedic, the sonic, and the pedagogic, and regarding this as a very unique category of *deed*. This practice-led research might ask such questions as: Why are some sonic qualities perceived to be humorous? What is the sonority of comedy and satire? And, how might this be re-inscribed into the lexicon of sonic-thinking/pedagogy?

The comedic, as with the contingent, is most galvanising when it does not proceed from personal prudence; but, from other-than-human forces acting upon us/them/it. Comedy is a recalcitrant and speculative event-thing, and as such a perfect material from which to construct idiosyncratic thinking.

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Appendices

The appendices contain photographic and facsimile documentation pertaining to practice outcomes that are either discussed in the body of the thesis or are listed in the *Deedography*. Media relating to some of the following entries is available online at: www.howtodothingswithsounds.com

Appendix 1: List of Published Texts.

1. Logan, K. (2016). 'The Word Has Turn: How to do things with sounds'. In, (ed), Doughty, K. et al. *Emotion, Space and Society*. Available at: http://www.journals.elsevier.com/emotion-space-and-society

2. Logan, K. (2014a). 'On the use of the '_' word in my research. [And, the _o_ filter as a com_ositional device]'. p.71-76. In, (ed), Kinnett, D. 2014. *Infinity's Kitchen № 7.* Available at: https://dl.dropboxusercontent.com/u/5959585/Infinity%27s%20Kitchen%20No .7.pdf

3. Logan, K. (2014b). 'Rolling stones gets me no satisfaction'. In, *Hz Journal #19*, July 2014. Available at: http://www.hz-journal.org/n19/index

4. Logan, K. (2014c). 'Mediated Sonority'. p.253-254. In, (ed), Maragiannis, A. *Book of Abstracts DRHA2014*, Conference 31st August-3 September 2014. University of Greenwich. UK. Available at: https://dl.dropboxusercontent.com/u/5959585/%20Book%20of%20Absracts% 20of%20DRHA2014.pdf

5. Logan, K. (2013a), 'Secondary Gestures (And: On the job jobbing)'. p.20-23. In, (ed), Carne, S. *It All Started When The Days Seemed Quite Plain*. Self-Published, Sarah Carne. UK.

6. Logan, K. (2013b), 'Rolling stones gets me no satisfaction'. In, *Generative Constraints: A Practice-Based Publication*. Available at: http://generativeconstraintsvirtual.tumblr.com/?og=1

Appendix 2: *'P' Word.*

The following is an extract of this text referred to in the body of the thesis:

[the doer _erforms the deed]

_erformativity has evolved from a conce_t that concerns a linguistic act, to enca_sulate any event that ha__ens because someone does something in the cultural domain. As a modifier for a host of disci_lines such as sociology, economics, feminism, queer theory and so on, the word _erformative has almost become a master-tro_e for evaluation in dimensions of agency, action and _roduction.

This _romiscuity of the _erformative may be one reason why the term seems to induce sus_icion in some, and out-and-out disdain in others. As if to stress this _oint every time I ty_e the word _erformative, my word _rocessing software _rotests by underlining it with a squiggle, not the genteel green hued line that suggests that you might want to reconsider the grammar or _unctuation, but the blood red thread vein that demands immediate removal. The conce_tual clutter and noise around the multifaceted use of the term _erformative, is itself event _roducing.

(Logan. 2014a. p.73)

Appendix 3: *DRHA*.

Digital Research in the Humanities and Arts conference, 2014.

Figure 3.1: DRHA 2014 Book of Abstracts #1.

Figure 3.2: DRHA 2014 Book of Abstracts #2.

Appendix 4: *It All Started When the Days Seemed Quite Plain*.
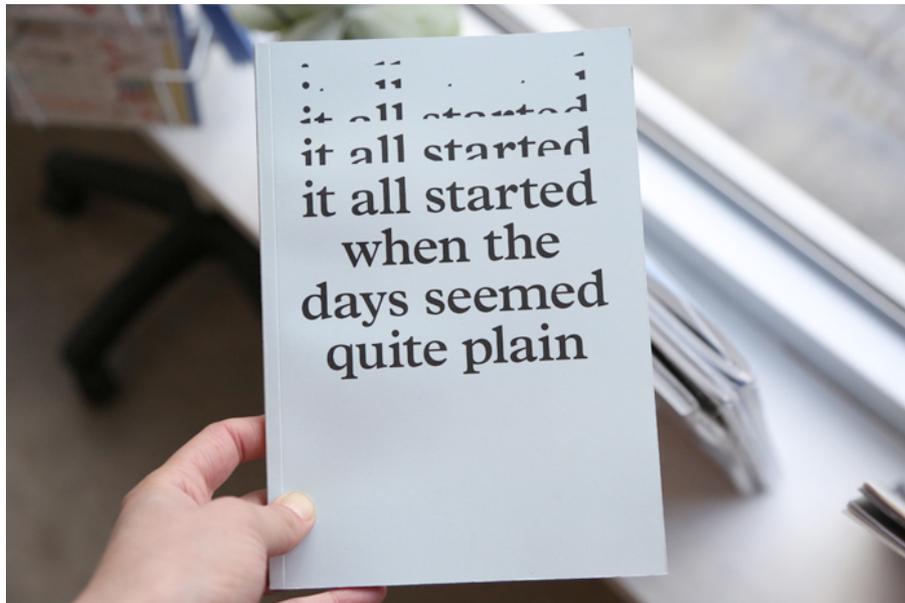
Figure 4.1: Cover.

Figure 4.2: Pp.20-23 showing text and QR link to a collection of online videos, entitled:
Secondary Gestures (2013) www.secondarygestures.com (URL now expired)

Appendix 5: *Transcribing Site* Presentation.

Which took place at the Parasol Unit foundation for contemporary art, London.
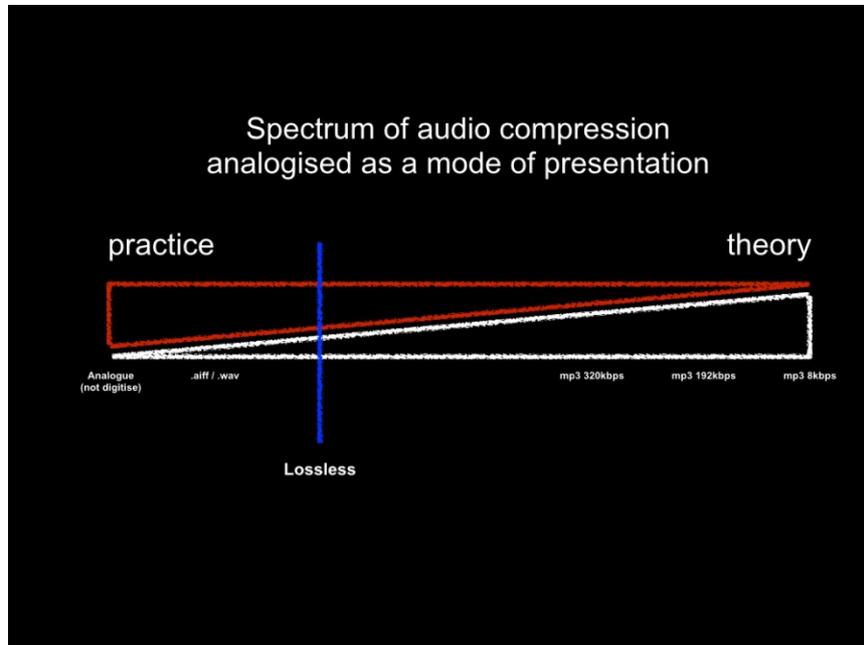
Figure 5.1: Slides 4. Practice and theory compression rate graphic.
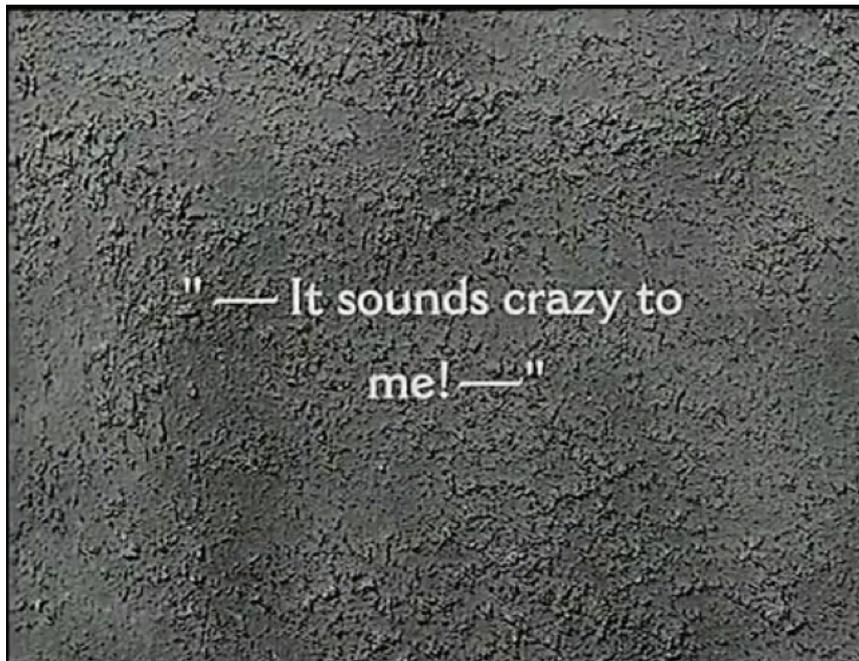
Figure 5.2: Slide 5. Intertitle from Laurel and Hardy film *Wrong Again* (1929).

Figure 5.3: Slide 10. Still from video work, *Doing Plosives* (2014).

Figure 5.4: Slide 13. Still from split screen video work, 'Curtain Razor' & 'Show Biz Bugs'.
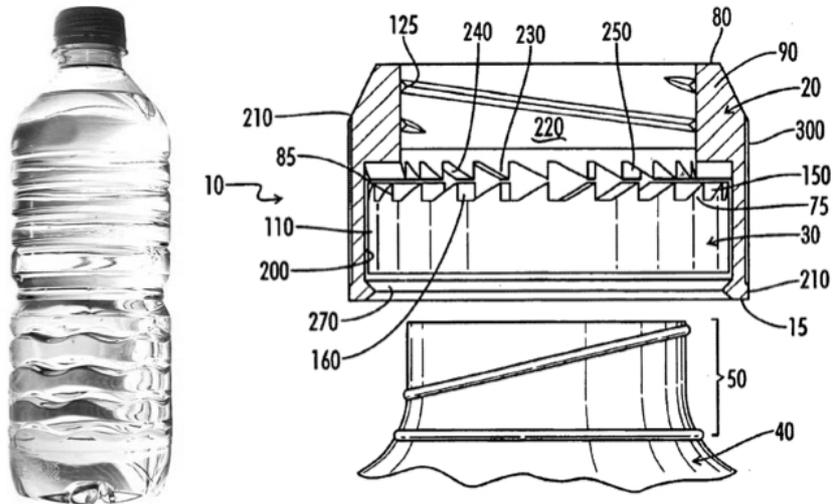
Figure 5.5: Slide 14. Performance graphic.

Figure 5.6: Slide 16. Video still from a component of *Secondary Gestures - #2 A Cinch* (2013).

Figure 5.7: Slide 16. Video still a component of *Secondary Gestures -*
#1 Comparing the Metaphorical Connection to Trustworthiness (2013).

Appendix 6: *Sensingsite* Presentation.

Figure 6.2: Montage of performance documentation photographs (2016).

Appendix 7: *AudibleVisions* Symposium.

Figures 7.1 & 7.2: Snap-stick, (Slapstick), Crack and Rustle: locating sonic-signifiers, at *Audiblevisions Symposium,* Goldsmiths, University of London (2016).

Appendix 8: *Antiuniversity Now.*
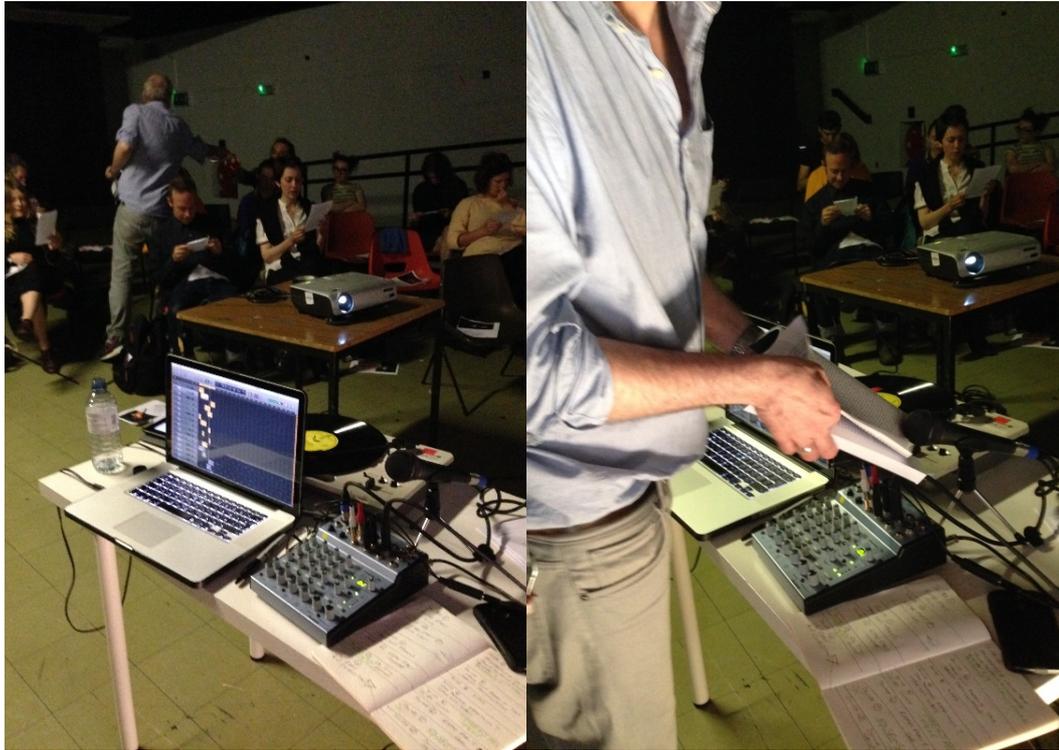
Figures 8.1, 8.2 & 8.3: Crowdsourcing an Original Contribution to Knowledge: Or, How to Do Things with (Un)Sound Non-Philosophy (2016).

but an absolute mandate: Althusser tells the audience assembled at the Société Française de Philosophie that his talk 'will be a talk *in* philosophy. But this talk in philosophy will not quite be a talk *of* philosophy. It will be, or rather will try to be, a talk *on* philosophy' (ibid., p. 13). Had he been present, Laruelle would most certainly have agreed with such an elevation of *on* over *of*.

7. Although the political import of Laruelle's work is distributed in a complex fashion across his entire body of work, two books, *Le principe de minorité* (Paris: Aubier, 1981) and *Une biographie de l'homme ordinaire. Des Autorités et des Minorité* (Paris: Aubier, 1985), are notable for their description of dispersive or 'minoritarian' multiplicities and the minority individuation or minoritarian thought of the 'ordinary man' as he exists in a determinative relation to states, authorities and worlds.

   In the non-Marxism book, Laruelle speaks of these categories o subjecthood in terms of a 'subject-in-struggle'. This subject woul be a 'non-proletarian' or 'universal stranger' summoned not fr the call for 'workers of the world to unite!' but rather from a cal remain 'unified' in immanent identity. See Laruelle, *Introductio non-marxisme*, p. 118, as well as all of Chapter 6 (pp. 109–39

   An additional, shorter text is relevant here too, Laruelle's of non-Marxism, 'Pour un marxisme clandestin' (ma undated), which reiterates and amplifies the issues first b the 2000 book.

8. Innumerable are the ways in which philosophers have t ise materialism in order to make it more palatable He lists several of the guilty parties: normalisation (Sartre), by structure (Althusser), by the transcende ogy of auto-affecting life (Henry), by the transindivi of the collective and the individual (Balibar), by d "spectres" (Derrida), by contractuality and me (Laruelle, *Introduction au non-marxisme*, p. 33).

9. Ibid., p. 5, emphasis removed.

10. For an extensive discussion of science and ph 2, titled 'Primary Science as the Unified Th Philosophy, or the Democracy within Though *Principes de la non-philosophie* (Paris: PUF non-Marxism book, Laruelle attacks Alth number of pages to how the Althusserian and 'epistemological break' should be sup See Laruelle, *Introduction au non-marx*

Figure 8.4: Page ripped out of *Laruelle and Non-Philosophy*, Mullarkey (Ó Maoilearca), J. and Smith, A.P. (2012). These were then distributed to the audience as performance scores.
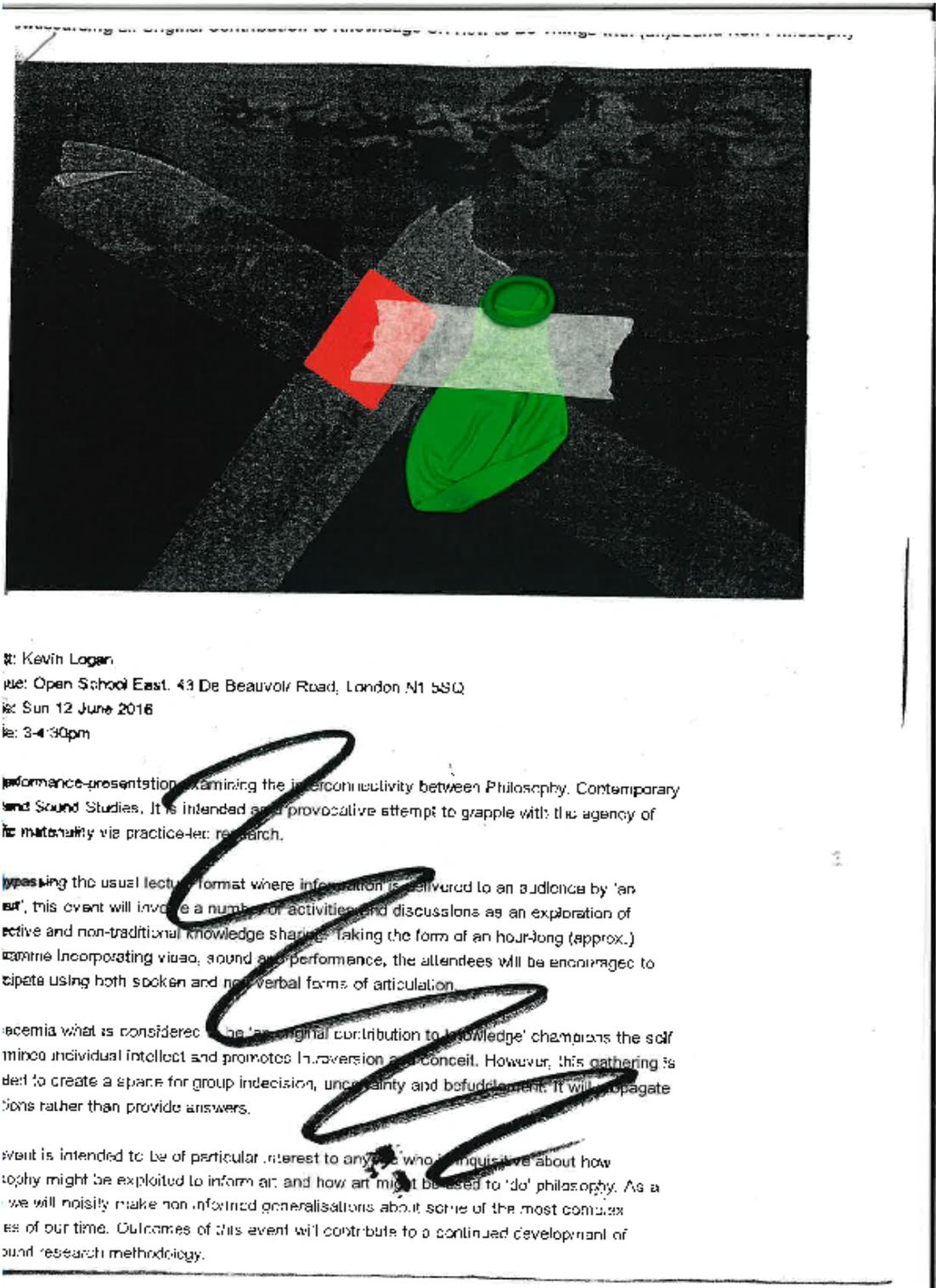
Figure 8.5: Front page of *Antiuniversity Now* printed handout, with balloon, sticker and masking tape.

Figure 8.6: Facsimile of hand-out for *Antiuniversity Now* performance.

Appendix 9: *Beyond Application? Immanent Encounters Between Philosophy & the Arts.*
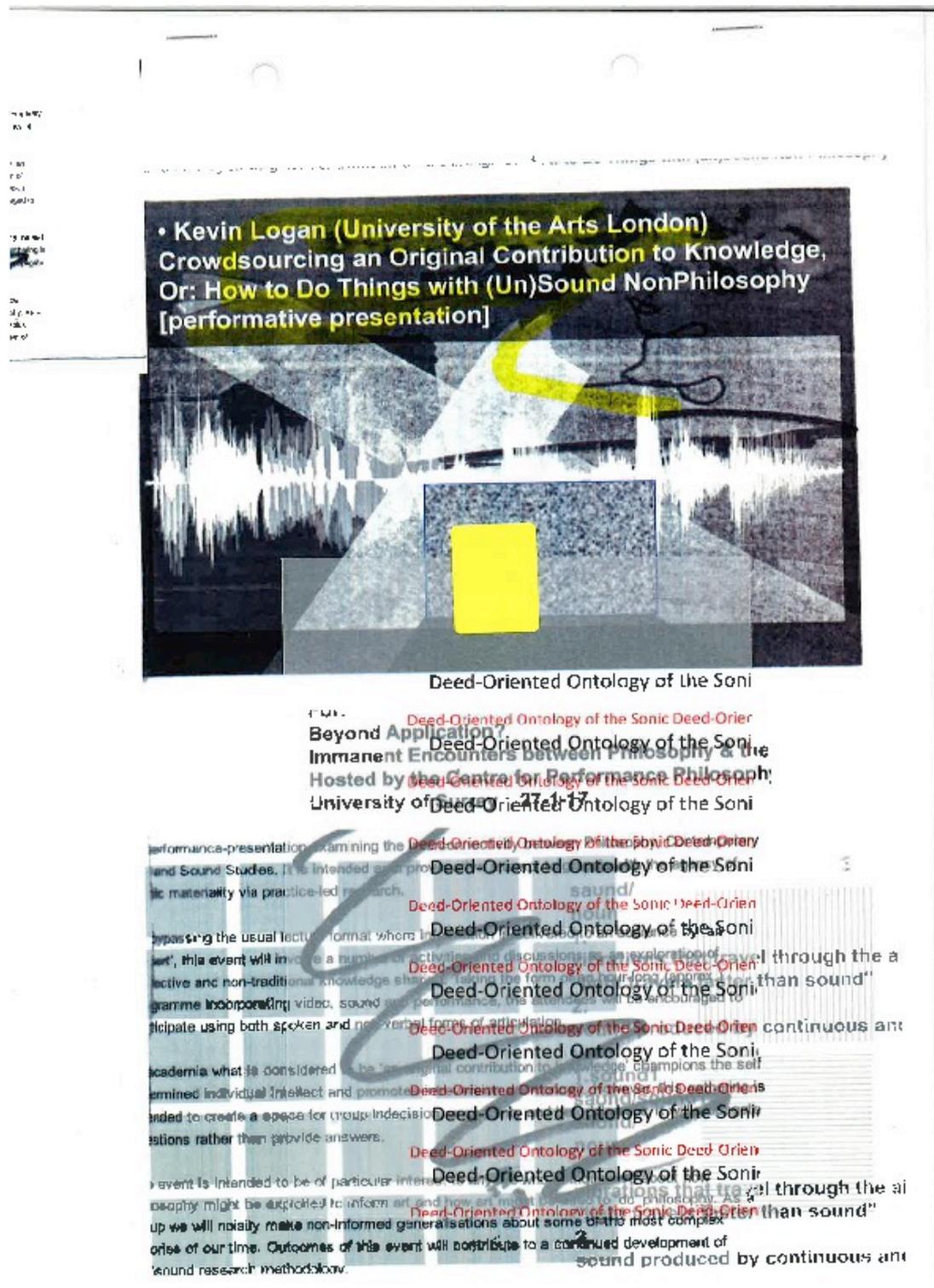
Figure 9.1: Front page of *Beyond Application?* printed handout, with sticker and A5 sheet of printed tracing paper.

Appendix 10: Points of Listening (# 14). *doing listening hearing reading*.

As part of PoL # 14 at London College of Communication, this particular section entitled, *Score for The Interactive Object* had a duration of approximately ten minutes. In brief, it involved me distributing small brown plastic medicine bottles, the type with the child-resistant caps that make a loud clicking sound when one tries to open them, to the event attendees.

Each bottle had a printed text rule (or, request) taped around it. The rules identified *action words* within the text that I read aloud. When words were heard by the participant that corresponded with their particular action words they did that action.

This involved them opening the bottle and reading from a piece of paper inside. Some of these pieces of paper contained other-peoples action words, therefore sparking a short verbal chain reaction amongst the group. Others were specific to the individual bottle; for example, rule number five - *when you hear the word 'headache' gently shake your bottle, for the count of ten then stop* - was only attached to bottles that contained pills (aspirin) so as to rattle loudly. One or two of the bottles handed out were glued shut so as to click but not open, causing the owner frustration as they attempted to fulfil their obligation, to read and noisily react to their action word. The text I read as an instructional score, was as follows:

> In recent years the use of objects in interactive performance has enabled artists to question whether the voice of the audience can be relocated into the performance constructs that traditionally avoid active participation.
>
> By objects I mean artefacts that play a primary role in an artist's work, and interactive materials that place greater emphasis on audience and performer dialogue than on the more traditional performer-to-performer dialogic activity.
>
> In this framework, the object is not just a functional artefact that supports the performance or artist; it acts as a catalyst that incites the audience to make artistic decisions that directly influence the performance. In this way, the object allows the audience to move away from 'distanced contemplation' in order to create a personal journey during the performance.

Because the object allows the audience to be lifted out of their voyeuristic role and shifted into the seat of the creator, the artist's role becomes increasingly more difficult to define, particularly when objects demand more attention than the performer.

The shift from the 'traditional' performance roles is not necessarily the result of audience interaction with performers. Instead, the relationships between object and audience, and object and performer provide a performance interface that supports the audience's voice through the subjective engagement with an object.

Printed rules attached to outside of the pill bottles handed out to participants:

1. When you hear the word 'object' open your bottle, take out the piece of paper and read what is written on it silently to yourself, then put the piece of paper back in the bottle and replace the lid.

2. When you hear the word 'performance' open your bottle, take out the piece of paper and read what is written on it out loud, then put the piece of paper back in the bottle and replace the lid.

3. When you hear the word 'audience' open your bottle, take out the piece of paper and read what is written on it out loud, then put the piece of paper back in the bottle and replace the lid.

4. When you hear the word 'subjective' read out the following sentence loud enough for it to be heard by everybody – **"This is giving me a headache"**.

5. When you hear the word '**headache**' gently shake your bottle, for the count of ten then stop.
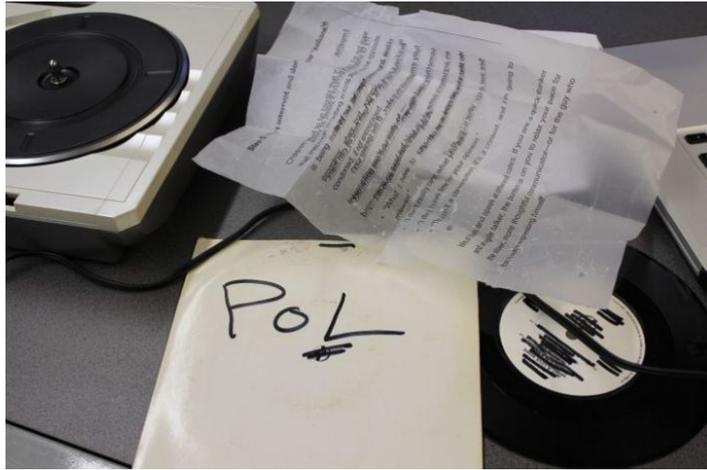
Figure 10.1: Points of Listening. *doing listening hearing reading*, record loop performance.
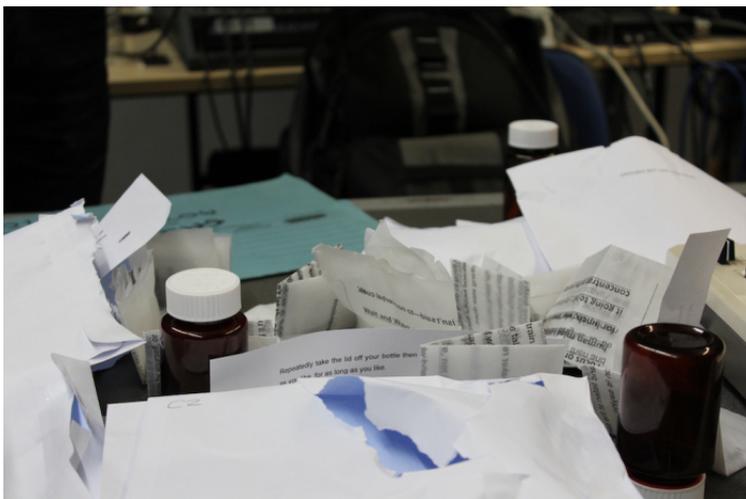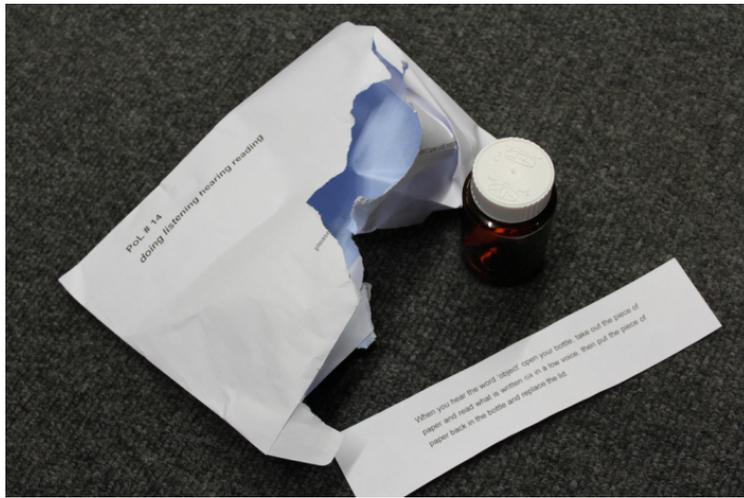
Figures 10.2 &10.3: Tamper proof pill bottles containing audience instructions/event scores.

Appendix 11: Excerpt from *Sound-ing of Text {and the} Text-ing of Sound*.

This is an example of a text/event/deed. It was performed as part of the *Writing: International conference on artistic research,* at: Royal Conservatoire & Academy of Art, The Hague, 2016. The text in black and red was read out by myself, and also appeared as slides during the performance. The text shown here in green was not visible to the audience but printed on tracing paper and used to punctuate the performance.

Read 2 – Slide 2

sound (uppercase regular), (hyphen), **ing** (uppercase bold), **of** (lowercase italic), **text** (uppercase regular), (open curly brackets) **and the** (close curly brackets), **text** (uppercase regular), (hyphen), **ing** (uppercase bold), **of** (lowercase italic), **sound** (uppercase regular).

Slide 3

ERM

A non-linguistic utterance usually employed to give the speaker time to collect their thoughts, also often used as a reflex when the speaker is ill at ease or to fill awkward space in conversations.

sound (red / lowercase bold / open brackets) uppercase regular (black / lowercase regular / close brackets / comma).

(open brackets) hyphen (black / lowercase regular / close brackets / comma).

ing (red / lowercase bold / open brackets) uppercase bold (black / lowercase regular / close brackets / comma).

of (red / lowercase bold / open brackets) uppercase italic (black / lowercase regular / close brackets / comma).

text (red / lowercase bold / open brackets) uppercase regular (black / lowercase regular / close brackets / comma).

(open brackets) open curly brackets (black / lowercase regular/ close brackets) and the (red / lowercase bold / open brackets) close curly brackets (black / lowercase regular / close brackets / comma).

text (red / lowercase bold / open brackets) uppercase regular (black / lowercase regular / close brackets / comma).

(open brackets) hyphen (black / lowercase regular / close brackets / comma).

ing (red / lowercase bold / open brackets) uppercase bold (black / lowercase regular / close brackets / comma).

of (red / lowercase bold / open brackets) uppercase italic (black / lowercase regular / close brackets / comma).

sound (red / lowercase bold / open brackets) uppercase regular (black / lowercase regular / close brackets / full stop).

Slide 4

'ERM'
A non-linguistic utterance usually employed to give the speaker time to collect their thoughts, also often used as a reflex when the speaker is ill at ease or to fill awkward space in conversations.

sound (red / lowercase bold / open brackets) uppercase regular (black / lowercase regular / close brackets / comma).

(open brackets) hyphen (black / lowercase regular / close brackets / comma).

ing (red / lowercase bold / open brackets) uppercase bold (black / lowercase regular / close brackets / comma).

of (red / lowercase bold / open brackets) uppercase italic (black / lowercase regular / close brackets / comma).

text (red / lowercase bold / open brackets) uppercase regular (black / lowercase regular / close brackets / comma).

…

Figure 11.2: *ERM SHEET*, used as a performative object in the above presentation (containing the text shown above in green).

Appendix 12: Lowercase Sonic-Event.

Figures 11.1, 11.2 & 11.3: Stills from *boom:slump:boom*
3:00 minute digital video loop (2015).

Appendix 13: *Repetitive Reading and Rustling*.
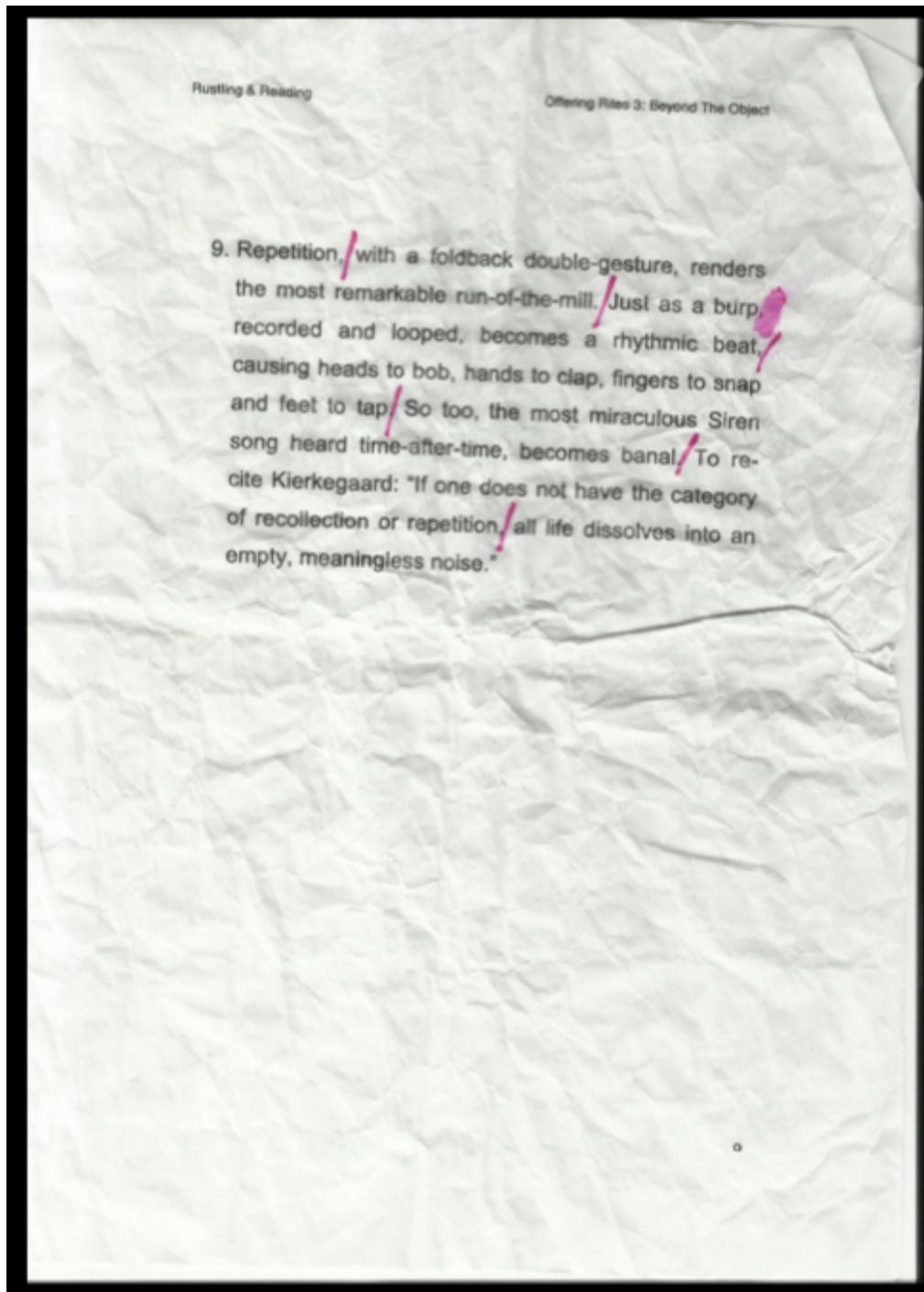
Figure 13.1: Tracing paper text, 1 of 12 sheets. Used in the various re-iterations of the performance *Repetitive Reading and Rustling* (first used 2014).

Appendix 14: *Repetitive Reading and Rustling (Redux).*
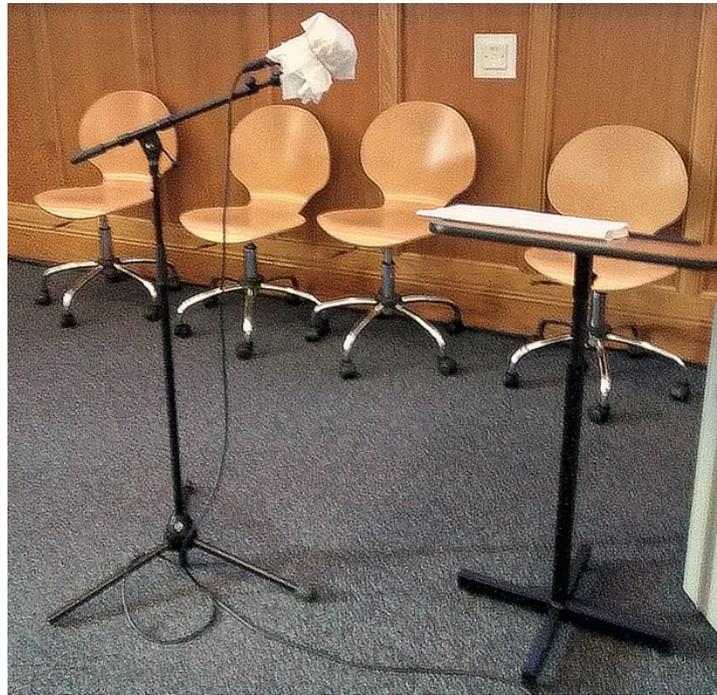
Figures 14.1 & 14.2: In this iteration the papers were noisily wrapped around a microphone using rubber bands. This was presented at the *Sonorities Symposium*, Queen's University Belfast (2015).

Appendix 15: *Sound Art Matters* Conference.

Figure 15.1: *How to Do(o) Things with Sounds: Or, Is It the Sounding of Sound Matter that Matters?* (2016).

Appendix 16: Music Hackspace.

Figure 16.1: Performance score for, *How to (Re) Do(o) Things with Sounds/Manifestos: Interrogating the Notion of the Audio Paper* (2017).

Appendix 17: Obstinate-Object Occurrences.
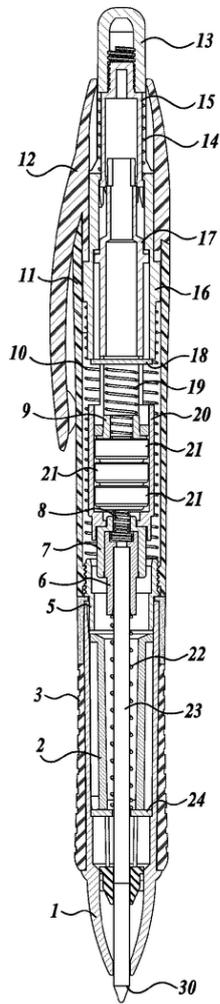
Figures 17.1: & 17.2: Retractable pen diagram and still from pen clicking video. These have been used both separately and together in conjunction with live pen clicking sounding performances. Similar performance procedures have also been used in conjunction with other objects, including plastic water bottle soundings and t*amper proof pill bottle soundings* (see *Chapter Zer0, Figs. 2 & 3*).

Appendix 18. *DJ Pedagog (Redux) & (Re-Done).*

Two examples of performances with spoken word records.

Figure 18.1: *Resonance and Recapitulation* at: ISSTA, Limerick, Ireland (2015).

Figure 18.2: *COPY* the artists publishing platform at: 20-21 Visual Arts
Centre, Scunthorpe (2013).

Appendix 19. Staying with the Waste and the By-Product.

Two examples of presentations that incorporate discarding of presentation papers as a performative gesture.

Figure 19.1: *The Repetitive 'P' Word as Research Methodology*
Or: How to (re)do Things with Sounds, Doing Theory Through Performative Practice.
At: CARU, Oxford Brookes University (2015).
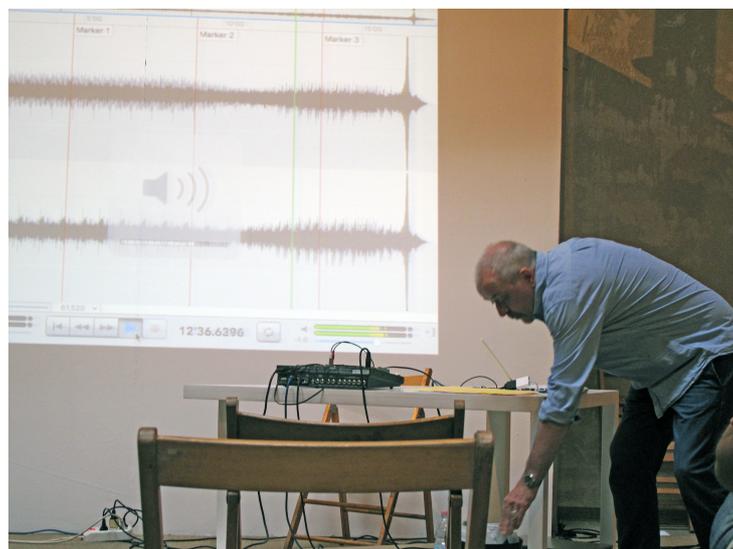
Figure 19.2: *Re-Them Redux: The Repetition of Others & The Othering of Repetition*
At: Different Rhythms. VIII International FKL- Symposium, Sardinia (2017).

Appendix 20. Further *Enraged Musicians*.

Two examples of performed works that utilise *The Enraged Musician*, William Hogarth, 1741.

Figure 20.1: Taken from my participation in the *Dirty Ear Forum,* at: Peer Gallery, London (2016).

Figure 20.1: Taken from the presentation, *How to do Sonic (non)-Seriousness*, at: CRiSAP, London College of Communication (2017).

Kevin Logan 2018

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