

“*Listening After Nature* is a much-needed corrective to the practice and theory of field recording. Mark Peter Wright offers a critical reflexive account that troubles many of the field’s assumptions, such as the sonic absence of the recorder, the search for sounds of nature without human presence, and the transparency of the microphone. The book holds open the question of ‘what is a field recording,’ asking what is not heard as much as what is and providing playful and serious possibilities for ‘listening-with’ practices adequate to a time of climate change and mass extinction.”

**Marina Peterson**, Associate Professor of Anthropology, University of Texas at Austin, USA, and author of *Atmospheric Noise: The Indefinite Urbanism of Los Angeles* (2021)

“Mark Peter Wright’s scholarship is a sort of a much-needed killjoy in what has been a celebratory run for a practice born out of unduly historical and disciplinary privilege(s) that naturalized unproductive oppositions between man, nature, science, and ideology. The author reminds us of the ethical responsibilities when/in/while recording the field as the dawn chorus does not always start in the west, distant or as an other.”

**Rui Chaves**, Universidade Federal da Paraíba, Brazil, and co-editor of *Making it Heard: A History of Brazilian Sound Art* (2019)

“This book shows us how listening is a position of power, and equally, of immense responsibility. It is crucial reading for students and scholars of sound arts, environmental humanities, and media philosophy.”

**Sasha Engelmann**, Lecturer in GeoHumanities, Royal Holloway University of London, UK

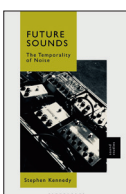
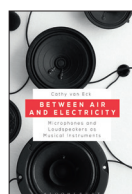
*Listening After Nature* examines the constructions and erasures that haunt field recording practice and discourse. Analyzing archival and contemporary soundworks through a combination of post-colonial, ecological, and sound studies scholarship, Mark Peter Wright recodes the Field; troubles conceptions of Nature; expands site-specificity; and unearths hidden technocultures. What exists beyond the signal? How is agency performed and negotiated between humans and nonhumans? What exactly is a field recording and what are its pedagogical potentials?

These questions are operated by a methodology of listening that incorporates the spaces of audition, as well as Wright’s own practice-based reflections. Positing a range of novel interventions, such as the “Noisy-Nonself,” a conceptual figuration with which to comprehend the presence of reticent recordists, *Listening After Nature* challenges Western universalisms that code the field whilst offering vibrant practice-based possibilities.

**Mark Peter Wright** is an artist, researcher, and member of CRiSAP (Creative Research into Sound Arts Practice), University of the Arts, London, UK. His practice intersects sound arts, ecology, and experimental pedagogy across exhibition, performance, and publishing.

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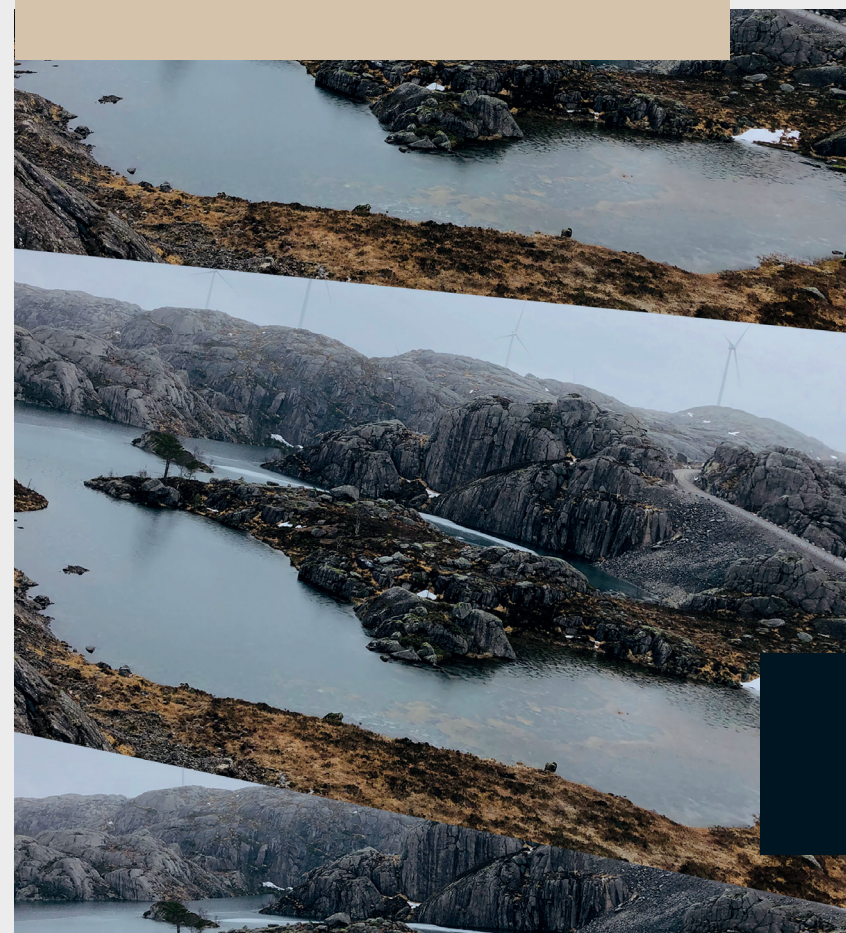
LISTENING AFTER NATURE

Mark Peter Wright



# LISTENING AFTER NATURE

Field Recording, Ecology,  
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