



SOUND,
ART,
AND
METAPHYSICS

Christoph Cox

THE UNIVERSITY OF CHICAGO PRESS
CHICAGO AND LONDON

CONTENTS

Acknowledgments ix

INTRODUCTION 1

Part I: The Sonic Flux and Sonic Materialism

Chapter 1: TOWARD A SONIC MATERIALISM 13

Signification, Discourse, and Materialism

Representation and the Sonic Arts

Schopenhauer: Below Representation

Nietzsche: The Naturalization of Art

Dionysus, or the Intensive

Sound as an Immemorial Flux

Sonic Events and Sound Effects

A Materialist Aesthetics

Chapter 2: A BRIEF HISTORY OF THE SONIC FLUX 43

Noise, Deterritorialization, and Self-Organization

Systems of Sonic Capture

Interlude—Christian Marclay: Repetition and Difference

Digitality, Decommodification, and Deterritorialization

Chapter 3: THE SYMBOLIC AND THE REAL: PHONOGRAPHY FROM
MUSIC TO SOUND 76

Hearing Things

Alvin Lucier: From Signification to Noise

Part II: Being and Time in the Sonic Arts

Chapter 4: SIGNAL TO NOISE: AN ONTOLOGY OF SOUND ART 111

Noise

Leibniz and the Auditory Unconscious
Sound Art and the Sonic Flux
Room Tone
Sound, Symbol, Sample
Music and Sound Art

Chapter 5: SOUND, TIME, AND DURATION 139

Beyond the Musical Object: From Being to Becoming, Time to Duration
Installing Duration: Postminimalism in the Visual Arts
Time's Square
Time Pieces
Against Becoming and Duration? The Sound of Hyper-Chaos

Part III: The Optical and the Sonic

Chapter 6: AUDIO/VISUAL: AGAINST SYNAESTHETICS 173

From *Gesamtkunstwerk* to Synaesthesia
Sound/Image
Synaesthetics 2.0
Sound Figures
Dubs and Versions
Sound Cinema: Film and Video as Sonic Art
A Transcendental Exercise of the Faculties

Notes 215

Index 257