Bergson to show that post-structuralist analyses may be of limited applicability. What is the significance of affect theory for the listener, whose experience is tied not only to systems of meaning, post-structurally conceived, but also to the real-time analog in-folding and accumulation of sensory information? If non-cochlearity as a feature of contemporary sound art welcomes the conceptual notion of non-sonic sound, what is the relationship between the listener of sound art and the listener in general? This paper seeks to probe the relationship of sound and affect first in theory and then in “the field,” through a sound studies take on ethnographic participant observation in quotidian sonic environments.

**REPETITION AS RADICAL REFERRAL: ECHO AND NARCISUS IN THE DIGITAL INDEX**

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**ABSTRACT**

Drawing from the myth of Narcissus and Echo, the author articulates the relationship between aural and visual reflection as simultaneous and contradictory paradigms for subject-forming reflexivity, as well as creative utterance, in contemporary media cultures. As compliment to the well-established notion of narcissism in media art (Rosalind Krauss, Lev Manovich), the author references the work of Jean-Luc Nancy to develop echoism, a sonic-reflexive mode for interpreting interactive installation, video, sound art and Internet-based artworks through sonic, haptic and social content of media. The author further describes the impact of media echoism through Walter Benjamin’s descriptions of mechanical reproduction, in particular how mechanical reproduction weakens an artistic object’s gaze-informed, visually rooted reflexive power, or aura. As such, the author proposes that the development of the term echoism balances the visual bias of media narcissism, gives articulation to how contemporary media challenges and expands traditional visual relations between self and image, and necessitates differing notions of audience, authorship and objecthood in visual arts contexts.

**BurdEn BangS Joy: SOund Art and thE ret urns of Rock and ROLL**

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**ABSTRACT**

So much sound art aspires to little more than so much navel-listening. The theory that attends it is equally guilty of this circumspect banality. A kind of radically subjective phenomenology prevails (despite the fact that such an approach is bound to be self-canceling). An alternative practice and theory eschews any sensory privilege bestowed upon sound, and instead takes it for granted that sound is both constituted by and constitutive of its cultural modes and meanings. Looking to rock and roll for an antidote to sound art’s malaise, an aesthetics of intensity is suggested. The lineage of this aesthetic is traced through the use of the term “intensity” in the work of Diedrich Diederichsen, Jean-François Lyotard, Gilles Deleuze and Friedrich Nietzsche. The thread is picked up in the performances of Chris Burden and the rock writing of Lester Bangs and Camden Joy. Along the path, doubling back at times, veering corybantically, attention is paid to the sound artist Christof Migone; the author’s own artistic practice; and the bands Can, the Velvet Underground and the Stooges.

No eschatology nor teleology, only the endless banging on of necessity and resistance.

**SonIc POSSIble Worlds**

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**ABSTRACT**

This essay introduces the idea of Possible World theory as a potential strategy to engage in and debate sound: sonic works and the acoustic environment as well as musical compositions. The suggestion is that Possible World theory allows for a consideration of the sound-scape and sonic works as environments, as sonic worlds that offer an alternative view—a possible and even an impossible view—challenging and augmenting what we pragmatically refer to as the actual world, which is invariably legitimized and situated within a visual and linguistic understanding. The benefit of Possible World theory for sound art is understood to lie in its ability to analyze what is “proposed” by sound: It allows for an exploration of the “then what...” of a sonic “if that...” rather than limiting itself to the notion of one actuality. Additionally, Possible World theory’s modal approach, the idea that possible worlds exist in a universe of mutually accessible and thus cross-referential worlds, allows the listener not only to access sonic works as environments, as sonic worlds, but to be able to compare and cross-reference a variety of different sonic works understood as worlds within one sonic universe—establishing a comparative field that can facilitate the analysis of diverse sonic works across genres and times. Listening to this comparative field positions its diverse sonic works as possible sonic worlds in relation to phenomenological life-worlds, taking care of the perceptual reality of what is possible in the ephemerality of the unseen.