

1. Record Nr.	UNINA9910155203603321
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Titolo	Sonic thinking : a media philosophical approach // Bernd Herzogenrath
Pubbl/distr/stampa	New York, NY, USA : , : Bloomsbury Academic, an imprint of Bloomsbury Publishing, Inc. , [2017]
ISBN	1-5013-2719-4 1-5013-2717-8
Descrizione fisica	1 online resource (345 pages)
Collana	Thinking media
Disciplina	110
Soggetti	Mass media Sound (Philosophy) Thought and thinking
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	sound thinking - An Introduction -- Bernd Herzogenrath (The Goethe University Frankfurt, Germany) -- Time -- Place -- Memory. Artistic Research as a Form of Thinking-Through-Media -- Krien Clevis (Maastricht Academy of Fine Arts and Design, Zuyd University, The Netherlands) -- sonic thought i -- Walking into Sound -- Lasse-Marc Riek (Gruenrekorder, Germany) -- Soundscape as a System and an Auditory Gestalt -- Sabine Breitsameter (Darmstadt University of Applied Sciences, Germany) -- Memories of Memories of Memories of Memories: Remembering andRecording on The Silent Mountain -- Angus Carlyle (University of the Arts London, UK) -- sonic thought iii -- Thaumaturgical Topography: Place, Sound and Non-Thinking -- Thomas Koner -- sonic thought ii -- The Sounds of Things -- Heiner Goebbels (Institute for Applied Theatre Studies, Justus Liebig University, Germany) -- Sonic Thought -- Christoph Cox (Hampshire College, USA) -- in human rhythms -- Bernd Herzogenrath (The Goethe University Frankfurt, Germany) -- Sound Without Organs: Inhuman Refrains & the SpeculativePotential of a Cosmos-Without-Us -- Jason Wallin & Jessie Beier (University of Alberta, Canada) -- Buzzing off ... Toward Sonic Thinking -- Christoph Lischka (University of Arts Bremen, Germany) -- Sound beyond Nature -- Sound beyond Culture, or: Why is the Prague Golemmute? -- Jakob Ullmann -- sonic thought iv -- One Dimensional

Music Without Context Or Meaning -- Mark Fell -- How to Think Sonically? On the Generativity of the Flesh -- Holger Schulze (University of Copenhagen, Denmark) -- Immanent Non-Musicology: Deleuze|Guattari vs. Laruelle -- Achim Szepanski -- Sonic Figure: The Sound of The Black Soft -- Julia Meier -- Images of Thought | Images of Music -- Adam Harper (Oxford University, UK) -- Digital Sound, Thought -- Aden Evans (Dartmouth University, USA) -- sonic thought v -- Sonotypes -- Sebastian Scherer (The Goethe University Frankfurt, Germany)

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Sommario/riassunto

Sonic Thinking attempts to extend the burgeoning field of media philosophy, which so far is defined by a strong focus on cinema, to the field of sound. The contributors urge readers to re-adjust their ideas of Sound Studies by attempting to think not only about sound [by external criteria, such as (cultural) meaning], but to think with and through sound. Series editor Bernd Herzogenrath's collection serves two interconnected purposes: in developing an alternative philosophy of music that takes music serious as a 'form of thinking'; and in bringing this approach into a fertile symbiosis with the concepts and practices of 'artistic research': art, philosophy, and science as heterogeneous, yet coequal forms of thinking and researching. Including contributions by both established figures and younger scholars working on cutting edge material, and weaving artistic responses and interventions in between the more theoretical texts, Herzogenrath's collection provides a lively introduction to a fresh debate

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