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“Noise” in Contemporary Sound Art with Specific
Reference to the Practices of Yasunao Tone, Carsten Nicolai
and Ryoji Ikeda

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**ESTABLISHING A CRITICAL FRAMEWORK FOR THE APPRAISAL OF
"NOISE" IN CONTEMPORARY SOUND ART WITH SPECIFIC REFERENCE
TO THE PRACTICES OF YASUNAO TONE, CARSTEN NICOLAI AND RYOJI IKEDA**

Adam Collis

Yasunao Tone, Carsten Nicolai and Ryoji Ikeda are three practitioners representative of electronic music and sound-art practices that emerged in the 1990s where sound materials not normally considered musical, such as digital clicks, glitches and bursts of white noise, are prevalent. The origins of this body of work lie outside of the established music of academia and the mainstream popular music industry, and practitioners are often associated with particular record labels, including Mille Plateaux or Raster-Noton. While attempts have been made to coalesce these practices into a single unified genre, these assessments tend to critique work mainly in technological terms.

In contrast, this thesis draws out deeper philosophical concerns relevant to these practices through a critical analysis of materials

produced by and about these practitioners, including commercial releases, works, writings and interviews. What emerges from this is that Heidegger's notion of truth as "revealing" and Derrida's critique of phonocentrism can provide a clearer philosophical framework for a consideration of this body of work.

This thesis argues that these practices reflect a wider cultural shift away from the notion of "value" as something quantified, abstract and intrinsic, toward one concerned with the qualitative, contextual and extrinsic, and that these practices are forms of conceptual sound art that challenge both the notion of "absolute" music and the prevailing political-economic structures.

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PhD thesis, University of Surrey, U.K., 2016.

TRANSDUCTIVE PRAXIS IN BIOART

Tyler Fox

In this dissertation, the author uses the philosophy of Gilbert Simondon to form a theoretical framework for making BioArt. BioArt, for this research, means artwork that incorporates living, nonhuman organisms. Simondon adopts a relational ontology to argue that individuation, or how things come to be, is ongoing and processual. His philosophy provides an understanding of the relations between entities, between individuals and their sustaining environments. Simondon argues that his philosophy is generalizable across all regimes of existence (physical, living, technological, psychosocial) but specific to the context of a given set of relations. Simondon offers critical concepts for the consideration and creation of BioArt, especially techno-aesthetics. The author uses Simondon's techno-aesthetics to build a method and approach to creating BioArt. This dissertation eschews an understanding of BioArt that emphasizes only the practices, tools and processes from the biotechnology industry as the underlying requirement of the genre. Rather than limiting people's understanding of what BioArt is, the author argues for an opening up of the understanding of what BioArt can be: a research path that brings relations between



Tyler Fox, *Biolesce 0.5*, interactive installation: *P. fusiformis*, seawater, button motors, heartbeat sensor, Arduino Uno, 2015. (© Tyler Fox)

humans, technology and living, nonhuman organisms to the fore. This research seeks to understand how BioArt can foster shared experiences between humans and nonhumans. This dissertation discusses the development of two different projects, one in the final stage and one in the nascent stage. Each offers both physical instantiations of the theories and arguments of the research, as well as objects of analysis through which the author explores and expands upon Simondon's philosophy.

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