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Music and the Posthuman

In my research, I attempt to re-read what music as both a discourse and practice means from the posthuman perspective. In this regard, music is an artefact of the human species that serves to store, reproduce and transmit human values, truths and laws to contribute to the creation of a tight-knit human society.

In its result, music is, therefore, simultaneously deeply material and inherently immaterial. We might suggest that, in essence, music as such does not exist – it ‘occurs’ purely as a concept entrenched by its episteme. It materializes itself in the entanglements of traditions, forms, rules, instruments, performances and performativities, in bodies and knowledges, in human symbols, everyday practices and beliefs.

Here, the perpetual interweaving of the human and the nonhuman creates the context of music where events and subjectivities materialize their existences in the constant creation of what is termed as the musical.

Accordingly, music is not sound – quite the contrary, filtered from the pandemonium of sounds, cacophonies and silences, music is enveloped/determined/interpolated by whatever is put against its context, that is to say, recognized, made communicable and canonized: musicalized. Precisely because of the fact, even John Cage’s 4.33 of silence might be termed as a musical piece insofar as it fulfils its obligations: maintain the category of the human essentialized through the thematization of what might be called music.