

*Thunderbolts explode between different intensities, but they are preceded by an invisible, imperceptible dark precursor, which determines their path in advance but in reverse, as in negative relief. Likewise, every system contains its dark precursor which ensures the communication of peripheral series.*

(Gilles Deleuze, *Difference and Repetition*)

Gilles Deleuze's intriguing concept of the dark precursor refers to intensive processes of energetic flows passing between fields of different potentials. Fleetingly used in *Difference and Repetition*, it remained underexplored in Deleuze's subsequent work. This collection of essays departs from that concept, focusing on artistic research, and offering a wide-ranging panorama on the intersection between music, art, philosophy, and scholarship.

The forty-eight chapters in this publication provide a kaleidoscopic view of different fields of knowledge and artistic practices, exposing for the first time the diversity and richness of a world situated between artistic research and the philosophy of Gilles Deleuze and Félix Guattari. Within different understandings of artistic research, the authors—composers, architects, performers, philosophers, sculptors, film-makers, painters, writers, and activists—map practices and invent concepts, contributing to a creative expansion of horizons, materials, and methodologies.

The two volumes of this book are arranged in five sections: Sound contains papers by composers, performers, and musicologists exposing or reflecting upon creative and performative practices. Writing maps diverse approaches to writing and to post-dramatic staging of texts. Image collects presentations on visual arts, including cinema, painting, sculpture, and comics. Space presents papers on architecture and urbanism, whereas Politics includes chapters on emerging modes of subjectivity, the politics of art, the relation between art and society, and the possible role of artistic research.

*This is an outstanding collection of essays, whose authors find ingenious ways of relating the thought of Deleuze to various disciplines and engaging Deleuzian concepts with current research in their respective fields.*

(Ronald Bogue, University of Georgia, US)

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The Orpheus Institute has been providing postgraduate education for musicians since 1996 and introduced the first doctoral programme for music practitioners in Flanders (2004). Acting as an umbrella institution for Flanders, it is co-governed by the music and dramatic arts departments of all four Flemish colleges, with which it maintains a close working relationship.

Throughout the Institute's various activities (seminars, conferences, workshops, and associated events) there is a clear focus on the development of a new research discipline in the arts, one that addresses questions and topics that are at the heart of musical practice, building on the unique expertise and perspectives of musicians and in constant dialogue with more established research disciplines.

Within this context, the Orpheus Institute launched an international Research Centre in 2007 that acts as a stable constituent within an ever-growing field of enquiry. The Orpheus Research Centre is a place where musical artists can fruitfully conduct individual and collaborative research on issues that are of concern to all involved in artistic practice. It is important that at the centre of the international Orpheus Institute network is a place, a building, a community. As the concepts and methodologies of artistic research in music have evolved, work at the Orpheus Institute has found new structures. Since 2012, research has been consolidated into a number of groups focused on specific areas, each led by a principal investigator of substantial international reputation as a practising musician. The work of the Orpheus Institute is disseminated through events, publications, and musical performances, and through its active animation of discussion within the sector.

The Orpheus Institute Series encompasses monographs by fellows and associates of the Orpheus Institute, compilations of lectures and texts from seminars and study days, and edited volumes on topics arising from work at the institute. Research can be presented in digital media as well as printed texts. As a whole, this series is meant to enhance and advance discourse in the field of artistic

research in music and to generate future work in this emerging and vital area of study.

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