

[Inaudible object]: Material of The Mind.

The subjective thought of physical sound through object, time, space and how we perceive it within the mind. Many possibilities of sound can be experienced in the mind from an imagined sound object and space. I will be exploring how physicalities of sound and sound object are perceived through different personas, identities and experiences in the space between the inaudible and the mind (the thought of sound and the contextualisation of sound). What will emerge through this discussion is a body of text that testifies to the threshold of an aural experience – can sounds be remembered as images, can objects have unexpected or deliberate echoes, and can silence become an entire language? I will be looking into topics such as Sound Art Philosophy, Sound Architecture, Sound Object, Sound Identities, Noise Studies, Acoustic Design, Architecture, Sound Futures, Futurist Manifestos, The Art of Noise, Sound and Politics, Psychoacoustics, Sound Design, Language, Sonic Possible Worlds, Silence as a Language, The Voice, The Politics of The Voice, Cognitive Experience, Navigational Experience, Sound as a Collective Consciousness, Phenomenology and Nothingness. My research will be focussed on contemporary theories and experimental thoughts about how sound is perceived today or how it could be perceived in the future. Looking into areas of experience in various ways will give me grounds to explore how we perceive sound in the mind and how we can use it to shape our sonic future. I have drawn my attention to two artists and works in particular which I shall discuss in my writing (possible interviews if granted), Lawrence Abu Hamdan ‘Ear Witness Theatre’ and Raviv Ganchrow ‘Long Wave Synthesis’, both in which use the inaudible to question the unfathomable ways in which we perceive and imagine sound through the mind and language.

“Drawing from the perception of Tanabe’s concept of absolute nothingness, hearing would be a passive process in which absolute silence mediates the interplay between relative silence and sound. Listening would be the act of consciously bringing an absolute silence to a sound in order to experience the self-contradictory interplay of sound and relative silence which define the identity of that sound.”¹ Tanabe Hajime.²

When we perceive an object on first experience of the object, do we hear it too? Even when we don’t physically hear an object or space we still have a gap in the mind for how it might sound or ‘should’ sound from previous sonic experiences we have logged in our subconscious. Is the object sounding constantly but inaudible to the human ear. I’m interested in the gap between hearing a sound object and the acoustic idea we have in our minds as we perceive it through thought. A visualisation or an imaginary sound, a spatial recognition or a material / physical recognition. Even just the proposition of a sound object, proposing a sonic experience embodied in a physical entity, this is possible by entering the mind through suggestive behaviours or language. *“Sound cannot be named independent of its audition. The names of the sound has to be given while hearing it within a particular and contingent context. It is a designation that is a contextual and particular naming that has no problem with abandoning etymology and knows it is passing and represents no truth but generates its own.”³* Salome Voegelin in *Sonic Possible worlds* discusses how objects and sounds are related to the mind through language, as the book unfolds, you begin to understand that you consider sounds in thought as well as just giving them a context. This means within the mind we consider all sorts of

¹ Roddy, Stephen. *Absolute Nothingness: The Kyoto School and Sound Art Practice*. 2017. p.171.

² Ibid, p. 160.

³ Salomé, Voegelin. *Sonic possible worlds: Hearing the continuum of sound*. (Bloomsbury Publishing USA, 2014). p.164.

characterised sounds with what we already know from our own experiences and sounds that we have contextualised already, logged in our memory. “we can consider the inaudible, the sound of the unicorn, as a sonic myth that while unheard is nevertheless real and deserves a name through which it becomes accessible as a possible impossible and gains its generative power to infiltrate a sonic imagination and make itself heard.”⁴ Even now, an expression is made about what sound could be perceived as, thoughts of what the inaudible could be, generating a sonic idea within a thought process whilst provoking the inaudible. “The task of rethinking, reevaluating, revising, and reconceptualising certain concepts and approaches applied herein and argued for or against, is an inherently sonic activity.”⁵ The main discussion is how we take these theories and apply them to Contemporary Sound Art. Lawrence Abu Hamdan applies a sonic identity to the inaudible sound object in his work ‘The Ear Witness Theatre’. This installation work is all about political objects that have been through a process involving sound, or that play some part in making or recording sound for political reasons. In this case Lawrence's work questions the ways in which rights are being heard and the way voices can become politically audible. For his exhibition at Chisenhale Gallery he presented an expanded library of objects. Earwitness Inventory (2018) is comprised of 95 custom designed and sourced objects all derived from legal cases in which sonic evidence is contested and acoustic memories need to be retrieved. These objects are turned into earwitness descriptions, such as a building collapsing sounding “like popcorn” or a gunshot sounding “like somebody dropping a rack of trays,” This installation reflects on how the experience and memory of acoustic violence is connected to the production of sound effects. I consider this to be a prime example of hearing (sonically imagining) the inaudible sonic object. Using descriptive text and suggestive objects relating to sound to articulate many sonic identities through thought processes rather than physically hearing something. From a completely different perspective, still in keeping with making the inaudible, audible in the mind, Raviv Ganchrow works with infrasound and sounds derived from spaces and objects that are normally below or above the spectrum of the human ear. Raviv Ganchrow researches the interdependencies between sound, place, and listening, aspects of which are explored through installations, writing, and the development of pressure-forming and vibration-sensing technologies. Recent installations examine context-dependent sites of contemporary listening relating to environmental infrasound (Long-Wave Synthesis), mineral piezoelectricity, materiality of radio transmission (Radio Plays Itself & Forecast for Shipping), and anechoic chambers (work in progress). His ongoing Listening Subjects project tests an ambient circuitry whereby audibility, surroundings, and subjectivity are mutually conductive. Looking through these different lenses we can perceive the inaudible and articulate new sonic thinking for the contemporary ear, how will we go on to experience and understand sound progressively in the future without always contextualising and understanding sound on basic principles.

Articulation of thought into the inaudible, political sonic persona's and sound as a material of / for the mind. Developing many different avenues of sound art practice considering the inaudible as a possible framework for sonic art. To explore the inaudible raises many questions about the experience of sonic artwork and becomes challenging to think about sound art without physical sound being present as cognitive part of the work. Salome Voegelin discusses these ‘Sonic Possibilisms’ in depth through many sound works she has experienced, with sound or without it being present. ‘Listening to the inaudible: the sound of unicorns’ is a perfect example of experiencing a sound, without hearing it, many may have an idea of what a unicorn sounds like, without the unicorn existing. This is an articulation of the inaudible, even the unexperienced. When we haven't experienced a physical sound that can be heard to then link the gap between the sound and the thing making the sound – we still have a sonic possibility for it in our mind that we piece together from the embodied cognition of past sonic experiences that could translate to what we

⁴ Ibid, p. 164-165.

⁵ Schulze, Holger. *The Sonic Persona: An Anthropology of Sound*. (Bloomsbury Publishing USA, 2018), p.120.

individually perceive to be a unicorn, possibly stemming from films / stories / narratives, all of these inaudible possibilities of what a unicorn could sound like create a space in the mind for someone to 'think' they could piece together a sonic persona for the unicorn.

Inaudible Object: Material of The Mind will refer to terms of a sonic possible future for some part, expanding on how the mind could possibly piece fragments of existing sonic idealisms together as a framework for a future sounding environment. If a fragment of sound is stripped from the mental idea of what it exists as, what can it become⁶? How can we articulate this as a sound without an attachment? Can it then become a sonic thing with many possibilities? We start by conditioning ourselves to not apply one possibility to any sound, to hear it as a framework of possibilities, ever expansive and as itself, a sound, a physical movement in air that can evoke many things⁷.

If we consider sound to just propose what it is, than what it does and then interchange this, we get many perspectives of what sound could be perceived as. Salome Voegelin discusses this concept in her new book 'The Political Possibility of Sound' in the essay score 'Morality of the invisible, ethics of the inaudible'⁸ bringing sound and ethics into a particular performative frame, this score enables participation in the invisible mobility of sound to practice and trial how listening to its unseen processes might contribute to the articulation of a contemporary morality, and how it might be able to bring the unheard, understood in the sense of 'those that have no part'. This essay score is proposing the idea of reimagining ethics through the sense of a sonic sensibility of indivisible volumes, this is supposed to represent hearing not 'this' or 'that' but the existence of the in between of things as autonomous inter beings existing through gestural happenings such as movements, stillness and causalities of an interconnected world full of interbeings. Salome is using the standpoint of a sonic understanding in order to delineate the idea of an organisation of hierarchical things that normally consider a symbolic lexicon, or things that are ordered by cultural signification. Instead by looking at ethics through this ideology we rid our ideas of hierarchy and look at subject matter as a simultaneity of actions, containing no meaning, visible, invisible, indivisible in their consequences, understandings and meaning. *'Sounds lack of signifying distance collapses ethics, being and doing, into one synchronous move. Thus ethics is not an attribute or a description that can be complied to, but is the energy of our actions and our being in the world itself that needs to be attended to while doing.'*⁹ As we would contextualise these actions into practice we would cause a disintegration from ethics as rules for action into ethics as the doing of things. Salome mentions Karen Barad's move from agency to agentiality, Karen's agency is the action of doing, a material practice of being in the world, an ethical engagement with the textural materials offered and the instructions provided. None of this precludes conflict and disagreement, or rejection, within the morality of action rather than prejudice or rule. This frames the performance focussing within morality of action rather than the morality of prejudice and rule. This articulates the idea again focussing on not a static contextual approach but within the approach of being in between subjects and the doing of things as agential interbeings. When we look at the idea of ethics in this way, without ethics there is no activity and no being, and no activity and no being exists without ethics. Do 'agential ethics' suggest that being ethical is possibly not good. If ethics pose as the machine of doing and doing nothing, we have to strive further to look outside of the norm of unethical and ethical, to investigate a richer, fuller understanding of the more detailed, culturally more diverse ethical structure of the world.

⁶ Schaeffer, Pierre. *Guide des objets sonores : Pierre Schaeffer et la recherche musicale / Michel Chion*. Buchet/Chastel : Institut national de la communication audiovisuelle, 1983.

⁷ Chion, Michel. *Guide to Sound Objects*. 2009.

⁸ Salomé, Voegelin. *Fragments of Listening: The Political Possibility of Sound*. (Bloomsbury Publishing USA, 2018), p. 104-106.

⁹ Ibid. p. 105.

While I begin to understand this break down of ethics in terms of another materialism, in this case sound, I understand how this sonic delineation of morality and ethical epistemology, in this case 'ethics' can be looked at through a sonic possible lense, the dematerialisation of ethics through a sonic persona, breaking down the signified rules and modality of the normal context of what we think 'ethics' are and understanding them in a more detailed way through doing or not doing, there isn't one without the other but each of the actions proposes more depth to one another if we contemplate it in this way. Sonic rules don't necessarily exist in terms of morality? Does sound have moral? Does physical sound exist upon a basis of rules in which it can act or the maker of the sound has to act upon. Here is the bridge that questions the political characteristics of a sound, a voice, a sonic material, an inaudible object, the idea that an object can hold many sonic possibilities within its materiality and through its metaphorical communication to the perceiver. The moment you start to rethink different activities through a 'hearing perspective' (Auinger and Odland 2007) it brings forth a new sonic generativity¹⁰ (*how to think sonically*) to unfold. *'Sonic Generativity extends to almost every activity known or unknown, common to uncommon, to a humanoid alien: sporting activities and cooking activities, activities of cleaning, maintaining, and repairing, activities of conversation and play, of physical labour and of bodily pleasure, activities concerning reflection and drafting, playtime and pastime, illness and sorrow, suffering and boredom, depression and mania. Assuming a hearing perspective excavates sonic traces in experienced situations: an empirical method of sonic and corporeal epistemology.'*¹¹ auditory metaphors, sonic figures of thought, historical transformation of auditory metaphors, of sonic figures of thought, and of historical discoveries of methods using acoustic equipment for measuring and acoustic forms of presentation. Following these foundational efforts, a subsequent step of research into sonic epistemologies of listening and sensing as methods themselves seem more and more thinkable. A hearing perspective in sonic studies can be the ability to refrain from sounds existing as something already existent in the physical world.

As sound art studies are more of a recent practice, it still reaches out to other perspectives of a linear descript to explain the expansiveness of sound. We have a vast vocabulary to explain all of our visual perspectives, and can apply this to sound, but still, sonic experiences are still interpreted and examined through many visual methods, drawings / sketches, descriptions through words written as a metaphorical reference, you use your eyes to read a visual reference of what a sound might be that someone has experienced, and then in turn described it as they perceived it, with knowledge of already experiencing sounds through their life in order to make reference to the sounds they are now trying to put into a reference of experience for someone else to imagine, maybe with or without hearing that sound with it? *'Those approaches do not take into account the fact that any listener in a sonic environment is equally an actor, a contributor, and an immersed factor of this specific constellation of sound sources, resonances and repercussions.'*¹² Unlike a visual medium, sound is constantly happening and changing, so how do interbeings articulate this through a static text, a static text that isn't incredibly specific, or maybe is to the writer, visual sketches, also to the writer, this is not a contradictory statement it is just seeing an angle of sound, a sonic possibility suggested by experience, how else does matter be discussed when it is such an expansive experiential form, recordings document sound and still, you can experience it, but it isn't an attempt to analyse it theoretically, this is why 'sonic thinking' must be a way to challenge our perception of sound and be able to analyse it in a delicate way. *'Since the Renaissance we have an agreed visual perspective, and language to speak accurately about images. This we still lack in the world of sound, where words fail us to even describe, for*

¹⁰ Schulze, Holger. *The Sonic Persona: An Anthropology of Sound*. (Bloomsbury Publishing USA, 2018), p.120.

¹¹ Ibid, p.120-121.

¹² Ibid, p.121.

*instance, the complex waveforms of an urban environment, much less what those sounds do to us and how they make us feel. We are lost in a storm of noise with no language for discussion.*¹³

Thinking through sound as a metaphorical material of the mind (what sound could possibly be) in a state of the inaudible sonic setting makes a different kind of sonic reality, a reality only to be experienced within what you discover in the mind. “*This world can be understood as a world of the perceived body of a communal subject that transcends the objectivity of the self. Either way, it is notable that it shows a space that is a site but not an object, accordingly, the situatedness in which a structure causes an encounter beyond the object.*”¹⁴ When you analyse a proposed inaudible sonic object / objects such as Lawrence Abu Hamdan’s ‘Ear Witness Theatre’ how do you experience it sonically and how do you use your ears as an instrument to process this work, listening as a suggested conceptual tool. There are three recent sound art installation works that use the inaudible as a political, conceptual or physical grounding for a sonic artwork. Adam Basanta ‘*Density as a physical property*’, 2017. Sculpture (Concrete, audio cables, metal). 90cm x 50cm x 40cm. *Sounds Not Heard* is an ongoing series of sculptural works employing sound reproduction technologies. In each work, functional sound systems are subjected to simple transformations - a change of material, a surgical division, a blunt impact. This is part of a collective of similar works all suggestive of physical sound, separately and collectively, the works articulate the physical expectations of sound making and the resonant weight of silence. Abu Hamdan has built an *Earwitness Inventory*, comprised of 95 custom designed and sourced objects all derived from legal cases in which sonic evidence is contested and acoustic memories need to be retrieved. A library of objects to be used specifically as mnemonic devices. These objects encompass both sounds that have been used in his interviews with earwitnesses to facilitate re-enactments of crimes, and sounds pertaining to stories in which surprising sonic analogies emerged. This is an opening to the world of language between sonic objects, an exploration into forensic listening and objects that hold acoustic memories and metaphors. Raviv Ganchrow ‘*Long Wave Synthesis*’¹⁵ is a project is a negotiation with the site it is situated in. Construction: Sea containers used as an air volume, an elastic air volume for a rotating blade propeller loud speaker that allows for infrasound to be produced by pushing air in and out, and more transducers producing slightly audible sound being amplitude in resonance too. All producing an inphase reproducing an inphase pattern of air recorded over the other side of the harbour the piece is situated in. The project is a negotiation with the site, so he really depends on the site for the project to manifest or not manifest. When John Cage speaks about environmental sounds, he implies that you have to let sounds be. The paper ‘*Absolute Nothingness*’¹⁶, (written and conceptualised by three key sound art thinkers from the Kyoto School) explores how the concept of absolute nothingness developed in the thought of three key Kyoto School thinkers –Nishida Kitarō, Tanabe Hajime and Nishitani Keiji – has influenced the practice of sound art. The paper examines the influence of these three philosophers on D.T. Suzuki and John Cage, the Mono-ha movement, and the Fluxus movement, before examining how these influences have shaped sound art practice. Where ontology is the philosophical study of the nature of being, meontology is the philosophical study of the nature of non-being or nothingness. Absolute nothingness does not merely refer to the absence of some ‘thing’, but refers to a supposed ‘place’ or field of potential within which things and no-things co-specify and define one another. The opposite set of the spectrum is clear when Raviv works with and in environmental sound, Raviv considers that if you really want to engage with

¹³ Auinger, Sam. Odland, Bruce. *Hearing Perspective (Think with Your Ears)*, in Sam Auinger. Katalog, edited by C Seiffarth and M. Sturm (Hg.) Wein: Folio. 2007.

¹⁴ Ufan, Lee. *Beyond Being and Nothingness: On Sekine Nobuo (1970–71)*, in *Working Words: New Approaches to Japanese Studies*, Vol 25. Review of Japanese Culture and Society, 2013. p. 252.

¹⁵ Sonic Acts. *The Geologic Imagination*. Edited by Lucas van der Velden, Mirna Belina, Arie Altena and Sonic Acts. (Sonic Acts Press, Amsterdam, 2015), p. 172.

¹⁶ Roddy, Stephen. *Absolute Nothingness: The Kyoto School and Sound Art Practice*. 2017.

environmental sound, you need to take everything into account, the weather, the ground, the people, the animals, the amount of molecules in the air, every miniscule molecular detail all contributes into the negotiation of the sound space. There is no ideal condition for the piece 'Long Wave Synthesis' to be heard. A sonic embodiment of infrasound (inaudible sound, below the threshold of the human ear) in relation to the existing sonic environment. Articulating these works through the act of 'sonic thinking'¹⁷, inaudible object, metaphoric and material as a conceptual basis for a sonic possibility / possibilities will propose how the inaudible is important for us to further our sonic thinking and challenge our new sonic possibilities. "The name of the sound cannot be assumed to exist beforehand and it cannot be deduced from a description that matches it - a thing heard does not obey a lexical definition but gets a name from what it sounds like, motivated by our sociolinguistic tendency to want other people to hear it also. We have to baptise sounds not to structure them but to grant access to them, to hear them and to share them."¹⁸

An Object Oriented Politics of Listening.

The Right to Silence¹⁹. *'The voice is elusive, always changing, becoming, elapsing, with unclear contours'*²⁰. A daylong exploration of how voices are both heard and silenced; listening itself will be interpreted in its many forms and affects, allowing us to understand both the frontiers of the voice and the tireless battle to govern and contain it. How voices are received and silenced, through disciplines medicine, politics, law, etc. An Aural Contract²¹. Thinking carefully about being listening subjects and how listening can contribute as an act. Contradiction in speech against itself. From the perspective of the voice being a cognitive process of a sound in the mind before it is sonified and processed through movement and acoustic actions of the body to project it out, communication is firstly inaudible, only a process from first the mind. *"When viewed simply as statistically aberrant distributions of sound-meaning pairings in the lexicon, phonaesthemes are found to be pervasive in human languages. While it is difficult to establish reliable estimates of how many of the world's languages contain phonaesthemes, or how many words in a given language's lexicon have phonaesthemes in them, every systematic study of a particular language has produced results suggesting that that language has phonaesthemes. In general, phonaesthemes seem to appear in content words over function words, and in more specific (or subordinate level) rather than more general (or basic level)"*²². The thought of then applying an aural contract to this process is incredibly powerful, freedom of speech? freedom to think? In some situations this freedom to think can be stripped away if we think in terms of an aural contract that binds the voice to communicate, then it must bind the mind to think in these terms also, for certain cultural specifics or depending on where you are from and where you want to go. A contract for the inaudible before even developed into reality, or realities, as soon as that contract in the mind is broken and then processed into speech, it can shift realities for certain beings living in certain situations. Border control, forensic listening and auralities of communication tools such as the voice and even the un voice (the voice before it enters reality) could be said to be less freeing than first thought. If we consider the voice to be a sonic object in which can be recorded, and stay as an

¹⁷ Herzogenrath, Bernd. *Sonic Thinking: A Media Philosophical Approach*. Bloomsbury Publishing USA, 2017, p. 1-12.

¹⁸ Salomé, Voegelin. *Sonic possible worlds: Hearing the continuum of sound*. Bloomsbury Publishing USA, 2014, p. 164.

¹⁹ Hamdan, Abu, Lawrence. *[inaudible] A Politics of Listening in 4 Acts*. Sternberg Press. 2016.

²⁰ Mladen, Dolar. *A Voice and Nothing More*, MIT Press. 2006.

²¹ Hamdan, Abu, Lawrence. *Aural Contract*. The Centre For Research Architecture. 2010.

²² Bergen, Benjamin K. *The Psychological Reality of Phonaesthemes*. *Language*, Vol. 80, No. 2, Linguistic Society of America. Jun, 2004, pp. 290-311.

object and becomes a digital or physical format, is the voice turned into a sonification of an object, the object being everyone's unique vocal chords. I would suggest that everyone is a sonic object themselves, containing a unique acoustic resonator and acoustic properties to refine an individual voice, could we model a human just from analysing their voice, the size of their chest and the characteristics of their vocal chords. Could these models become a political sonic object themselves, we could portray a sonic picture of a criminal? Yes there are audio files and spectrographs that can be studied to pick out certain characteristics of the voice but could we put together something more physical, could we be trained to see a model of a voice box and be able to imagine or piece together textures of how that voice would sound, or if it would sound at all? When programmers were first programming computers to recognise speech, for speech to text applications, the biggest challenge they faced was to get the computer to understand that each different voice it heard belonged to the same language, the computer heard every person and every voice as if they were speaking their own unique language, all the physical properties of speech unique to each speaking body, the size of the palate the depth of the larynx and lung capacity, in addition to regional accent, produces so much excess information, that the computer could not understand how two people speaking the same word resemble each other in any way. And this computer hearing each one of us speaking in a totally different language, makes us aware of the way we were also programmed to listen. See how much of the voice of the other person we discussed in favour of semantic content, how depth and focussed we are on the system of language and not the speaker as a language. Over the last 5 years computers however are starting to hear more and more like we do. The question to be asked is can we objectify the voice to become a completely different sonic experience than hearing or listening to it, imagining its sound, we all have this capability already but what if we could piece together an exact aural quality from looking at a sonic object that represents characteristics of a specific vocal chord and acoustic body, this not being a sculpture of an audio file or spectrograph. Or could it be possible to create exact physical and mechanical replicas of the voice to be shaped into endless variations of voices and unique acoustic qualities of the body and how sound exits a human to communicate. Within Lawrence's work he communicates some of these ideas through visualisations of politically charged audio, audio sculptures, texts, inaudible sonic spaces, set designs of specific sonic orientated objects contextualising sonic experiences that have been realised through the object or through the mind sonically in the past, which leads to sonic experiences of aural politics in the present and also in the future. Hamdan's work is important to show to the public as many might have not thought about an aural contract being placed on the voice and of a way of communicating who a person is or where they are placed. Political audio artefacts within present objects that tell a political story of a country or a person are experienced and explained through many experiential suggestions in space, and thoroughly through text. Voices are received and silenced through inaudible objects.

An amplification of words, power linguistics to bring a political participation to the public. A shift from listening to what they are saying to how they are saying it. Different forms and affects happen. Accent test for asylum speakers coming into the country, accent analysis to see where people come from. Problems within the voice, meets something like a passport or identification. Cleaned up linguistic data given to the courts. Someone who was from somewhere other than, vowels and consonants are becoming a border of their own? Based on the way he pronounced tomato was told that he was from Syria because of the syllable used that coincides with a syrian vocalisation. This syllable is located in the speech of a Syrian. Syllables can provide the border agency with how they determine where someone's accent is from. Displacement of the palestinians themselves. The instability of an accent is borrowed and hybridized phonetic form is testament to not only to someone's origins, but to an unstable and migratory lifestyle which of course is common in those fleeing from conflict and seeking asylum, coming from multilingual contexts. So is it not more likely that a genuine asylum seekers accent, would be an irregular natinerent concoction of voices, a

biography of a journey rather than an immediately distinguishable sound, a pure voice that has unshakable roots to a single place. The fact that the syllable designates citizen shape above an identity card that contradicts it, forces us to rethink how borders are being made perceptible, and how configurations of vowels and constants are made legally accountable. So what is the legal status of our voices, what is the connection of our accent to our citizenship, and is there any law that stipulates how our voices should connect with our national borders. When your arrested someone tell you you have the right to remain silent, so they address your voice. The police is inaugurating his point of listening, listening conditions have changes and your voice could be liable. Accent and words can incriminate you. Transparent relationships to these speech elements. Asylum speakers have to speak or they will be deported, they have to provide some information. But they do have provocations to freedom of speech. No longer listening to what you say but how you say it changes the idea of freedom of speech. In this context the freedom of speech is the worst thing that can happen to you, taken to its radical limit can be one of the worst things in your case. Rhetorics of democracy, think about them through the perspective of the listener, questioning. Critiquing forms of surveillance and state control enacted upon the voice, but also thinking about the emancipatory potential of learning new forms of listening and seeing what that can allow in terms of our political participation. Keeping knowledge alive. Activate the case of which they are silenced, and the conditions of silencing. Orientalist were in fact giving voice to those who they were presenting as cultural objects of desire. Amplifying the silence of those of the orient, exactly the case. Amplify the silence of the asylum seekers. Silence and its productive application in the world.

Sonically Exaggerated Institution.

Sound cancellation through space as a breakdown of a constitution, Ghislaine Leung uses phase cancellation in her body of works under the name of 'Constitution'. She breaks down 3 commercial radio shows that span over the same time scale to create a minimalistic tonal composition, played back into the space through two noise cancellation speakers placed increments apart, the sound file is played through one speaker and the inverted file is played through the other to cause natural cancellation in space, but the placement of the speakers being slightly out of angle causes only certain parts of the composition to be cancelled out. So throughout the space you experience parts of the composition through the cancellation of sound in space. Every experience is different and it changes with each step you take. Which you experience individually through navigation of space, which conceptually breaks down a constitutional experience, everything placed in the Chisenhale gallery space is a representation to break down constitutional barriers and think about the workplace in a broken down exaggerated ideology.

With links to both Ghislaine Leungs and Lawrence Abu Hamdans work i see sound as a border political tool, within the inaudible and within active gestures to break down a larger political statement conceptually. With links to both Ghislaine Leungs and Lawrence Abu Hamdans work i see the use of sound as a political tool, within the inaudible and within active gestures to break down a larger political statements or concepts. Conceptually this brings an expansive experiential form to each of the works to be thought and experienced as a concept, anyone situated in the work is experiencing a sonic epistemology of a political standpoint or constitutional / institutional breakdown. Then what does it mean for experiencers being in this spatial de linearisation of a broader context, something they might never have thought about as a sonic or spatial ideology to then be placed within it. Sonic thinking arrives as a tool to find meaning through the inaudible, or a key to explore a concept through a space literally.

Material Memory.

An Empirical Experience, Ghislaine Leung 'Constitution'.

*"Constitution implies the bodily and legislative, it is more than a physical structure, it is the people, the architecture, the informal labour and unwritten standards. I started thinking on the relationship between the institution and an individual as a relation between bodies; a partnership, a relationship, romantic, dysfunctional or exploitative, inclusive. I am always trying to think about operating a form of critique that can be more of an exchange. What the dynamics of those relationships are. In my work, I am often trying to understand how the moves that affect these relations are quite small, and many structural violences operate in this way, in the surfeit of tiny gestures and cuts. Relations are proximate, intimate and open to abuse in the same way as they are open to love. So, I want to flip those moves, such exchanges are not necessarily metric or efficacious, but they are and can be felt."*²³

What is the context of your surroundings, what materials are you in already. What can you do with these, reconstituting your surroundings and materials into something instead of looking for something else, not something to 'get' but something to re-contextualise. The temperature of objects, what can this mean. A cold object or a warm object. A temperature constituting mood and feelings of spaces. A feeling of slight exaggeration in architecture, how can you extend this into the space. Gloss white walls instead of the matt white gallery institutional norm. Details exaggerated. Subtractionist rather than minimalist, subtracting objects rather than minimizing. Do things by not just refusal, send press releases in indifferent ways. Explains a project in text rather than picture. Carefully constitute a deeper meaning. A manufacturing of text as work, a practice. What does this mean. No primary and secondary status, wherever it moves it is still specific. It is always contingent of where it is, how does a different architecture bring something else out in a work. Examine your works and how they move. How can you assess and rethink, reconstitute what a practice is, what your practice is.

Use noise cancelling to spread a political voice through a space. Overarching political agender. Make something understandable. Polyamorous sound, it morphs into and out of being through space and through the mind. Opening closed structures, in this case, physically opening a noise cancellation system to play a space. Something that's inhabited differentially. When you don't have things, work with whats around you, sound politics as a physicalism brought into space, constitutionalised. Constitutionalised sound. What sounds are constitutionalised, what environment contributes to this? A political space? A work space? Institutional spaces and sounds within them? All of these things, intangible within work, start to subtract them. Turns walls into glossed walls, black doors and movement through sound in this case. Represent materiality? Highly charged objects conveying empirical else. Listening as an unfolding of Institution.

Listening for New Realities. To convey new listening realities, the breaking down of old ones must be questioned to play a role of contingency. Or even the role in which it takes to start this process begins from breaking something down that isn't portrayed through sonic experience in the first place, that's why it becomes interesting to experience as a physical body through space. How does a breakdown of institutional awareness be placed into existence through space. It's there to be broken down and understood individually, collectively and consciously with some guidance of experiential tools. Consisting of space, industrial objects, sound,

²³ Greig, Ellen. *Ghislaine Leung, Chisenhale Interviews: Constitution*, 25 January – 24 March, 2019.

charged objects, text and subtle perceptive touches, Constitution exaggerates subtleties in architecture to cut down barriers of the repetitive culture that exists within institutions. Even within the Chisenhale gallery, Ghislaine requests that the walls are painted gloss white instead of matt white to enhance the experience of what it means to be in an institution. The walls all painted gloss black and shut to confine and refine the work, a question to institutionalised territories that only exist within themselves. Every part of the existing architecture and new work within the architecture was exaggerated to question what a space is and why it's existing as an institution. Sonically thinking of this space as an inaudible object (in the listening sense that this sound is so abstracted from its original objectification) , being understood as a highly charged sonic environment without a solid sonic explanation, it unfolds and develops as a sonic concept to be experienced in endless perceptive and experiential ways, breaking down varied ideologies of institution in each individual and collective experience of 'Constitution'. We can also see each object based work in the Chisenhale as a sonic object, they all convey a sonic persona as they shape the noise cancellation piece in space. They all become sonically charged as they exist in a sonic narrative, each object contributes to the audible in aesthetic.

The Inaudible Future On The Contemporary Ear.

Gratification of the ear *"Past experiences with sound have shaped our listening practices whether we are conscious of it or not, and the accumulation of these experiences has resulted in the formation of listening habits. A crucial aspect of multimodal listening instruction, then, is helping students unlearn the listening habits they have developed over time."*²⁴ If we develop a language for sonic objects, objects, sound as object to be articulated in a broad human understanding sonically, not just through our minds, what could this develop for the contemporary ear and it's way of cognitive learning. Is it becoming more sonically expansive to place an inaudible sonic object in a space to imagine what it could create in the mind, the contemporary ear is developing due to this morphology of sound art work, the suggestive, the questionable the ever expansive, the individual but collective sonic thought applied to sonic thinking through reality, or the shaped reality of every individual consciousness. Can we strip back our perceptive embodiment to confine the voice as a sonic object, something more still and existent through a physicality rather than a communication through time and space, or something that can be malleable due to technology, we change our personalities, we change our natural genetics, we change our appearance drastically, what would the political standpoint be for a person to change their vocal chords, change the acoustics of their body to sound differently, sonic augmentations or sound embedded into the human body. Lawrence Abu Hamdan discusses in depth what it means to be from somewhere particular in the world and what your voice means to law and border control, what would an aural contract be if you were able to physically change your personal and unique vocal chords. We can put accents on and over time we can learn to change our voice and learn languages, but could we change our natural tones and acoustics and what would this mean in a political act of listening. We try to contract and tie down everything, now including the voice, freedom of speech is not really a freedom of communication, the only freedom we can possibly have is in our consciousness and being, our existence and our possibility to think and perceive. The inaudible object is a metaphor for sonic imagination, only existent through roots within the mind.

The contemporary ear is expanding upon the non existent, the inaudibly real, contemporary thought into sonic existence. The absence of the sound becomes obvious, opening up a space of silence. This creates a sonic experience through the removal of sound. The silence is relative in that it is defined by its opposite, a sound. Yet the space in which this dialogue between sound and

²⁴ Ceraso, Steph. *Sounding Composition: Multimodal Pedagogies for Embodied Listening*. University of Pittsburgh Press, 2018. p. 110.

silence unfolds is an absolute silence. The extended experience of an object exists psychologically, and through the ways in which we perceive that object, what meaning is given to it by other experiences with it, and the experiences existence places upon it, how can we strip this said reality object of a prior or present existence to only become a future existence, or does that already exist in the spaces between. The contemporary ear listens to those spaces, to think of a sonic time space that cannot be added to, or retracted from, a presentness.

“Nothing determines me from outside, not because nothing acts upon me, but, on the contrary, because I am from the start outside myself and open to the world. We are true through and through, and have with us, by the mere fact of belonging to the world, and not merely being in the world in the way that things are, all that we need to transcend ourselves. We need have no fear that our choices or actions restrict our liberty, since choice and action alone cut us loose from our anchorage. Just as reflection borrows its wish for absolute sufficiency from the perception which causes a thing to appear, and as in this way idealism tacitly uses that ‘primary opinion’ which it would like to destroy as opinion, so freedom flounders in the contradictions of commitment, and fails to realize that, without the roots which it thrusts into the world, it would not be freedom at all.”²⁵

The inaudible world in all of its beauty, is yet to unfold.

²⁵ Ponty, Merleau. *Phenomenology of Perception*. 1962. p. 530.

As I look out of the train window,

I feel like walking through a field of yellowness and never stopping.

As I listen closely to the bag next to me oscillating at certain frequencies of the trains movement,

it's a gentle but pleasing sound and repeats in sonic gesture either being louder or quieter depending on the violence of the train

movement.

This is spatially placed on my right in line to my ear,

so I can hear details closely if I concentrate.

Behind and to the left of my head is a gentle sound of cracking,

this is happening due to the glass pane in the window applying some sort of pressure to its rubber lining when the train moves

also, a plane of cracking with unknown spatial panning,

I don't know exactly where it is coming from but it's sonic characteristics are unique and sit pleasingly with the oscillations of

of everything around me.

Bibliography:

Books:

Avanzini, Federico. Davide, Rocchesso. "Controlling Material Properties in Physical Models of Sounding Objects." *ICMC*. 2001.

Basanta, Adam. *Compositional Strategies in Light and Sound Installations*. Diss. Concordia University, 2013.

Basanta, Adam. "Extending Musical Form Outwards in Space and Time: Compositional strategies in sound art and audiovisual installations." *Organised Sound* 20.2 (2015): 171-181.

Bowling, D. L. "Body size and vocalization in primates and carnivores." *Scientific Reports*, 7. 2017.

Campagna, Federico. *Technic and Magic: The Reconstruction of Reality*. Bloomsbury Academic Publishing, 2018.

Chion, Michel. *Guide to Sound Objects*. 2009.

Douglas, Kahn. *Earth Sound Earth Signal : Energies and Earth Magnitude in The Arts*. Berkeley, University of California Press, 2013.

Hamdan, Lawrence Abu. *[Inaudible] : A Politics of Listening in 4 Acts*. Berlin: Sternberg Press, 2016.

Hamdan, Abu, Lawrence. *Aural Contract*. The Centre For Research Architecture. 2010.

Haroon, Mirza. *A User's Manual*. Spike Island Publishing, 2013.

Herzogenrath, Bernd. *Sonic Thinking: A Media Philosophical Approach*. Bloomsbury Publishing USA, 2017.

Kane, Brian. *Sound Unseen: Acousmatic Sound in Theory and Practice*, Oxford; New York, Oxford University Press, 2014.

Lacey, Jordan. *Sonic rupture: a practice-led approach to urban soundscape design*. Bloomsbury Publishing USA, 2016.

Lacey, Jordan. Lawrence, Harvey. "Pre-modern design of post-natural soundscapes." *Kerb: Journal of Landscape Architecture* 19 (2011): 114.

Leung, Ghislaine. *Partners*. Cell Project Space Publishing, 2018.

Leung, Ghislaine. *Constitution*. Chisenhale Gallery Publishing, 2019.

Mladen, Dolar. *A Voice and Nothing More*, MIT Press. 2006.

Ponty, Merleau. *Phenomenology of Perception*. 1962.

Rovelli, Carlo. *The Order of Time*. Penguin Books, 2017.

Rocchesso, Davide. Federico, Fontana. eds. *The sounding object*. Mondo estremo, 2003.

Schulze, Holger. *The Sonic Persona: An Anthropology of Sound*. Bloomsbury Publishing USA, 2018.

Schaeffer, Pierre. *Guide des objets sonores : Pierre Schaeffer et la recherche musicale / Michel Chion*. Buchet/Chastel : Institut national de la communication audiovisuelle, 1983.

Sonic Acts. *The Geologic Imagination*. Edited by Lucas van der Velden, Mirna Belina, Arie Altena and Sonic Acts. Sonic Acts Press, Amsterdam, 2015.

Sonic Acts. *The Noise of Being*. Edited by Mirna Belina and Sonic Acts. Sonic Acts Press, Amsterdam, 2017.

Voegelin, Salomé. *Listening to noise and silence: Towards a philosophy of sound art*. Bloomsbury Publishing USA, 2010.

Voegelin, Salomé. *Fragments of Listening: The Political Possibility of Sound*. Bloomsbury Publishing USA, 2018.

Voegelin, Salomé. *Sonic possible worlds: Hearing the continuum of sound*. Bloomsbury Publishing USA, 2014.

Voegelin, Salomé. "Sonic memory material as 'pathetic trigger'." *Organised Sound* 11.1 (2006): 13-18.

Voegelin, Salomé. "Soundwalking the Museum: A Sonic Journey through the Visual Display." (2014).

Articles:

Van Den Doel, Kees. Paul G. Kry. Dinesh K. Pai. "Foley Automatic: physically-based sound effects for interactive simulation and animation." Proceedings of the 28th annual conference on Computer graphics and interactive techniques. ACM, 2001.

Kenneth R. Allan. Marshall McLuhan and the Counter Environment: "The Medium Is the Message", *Art Journal*, Vol. 73, No. 4, WINTER 2014. CAA, pp. 22-45.

Hibbard, Sarah." Principles of Geology and Sensory Experience at London's Cyclorama". *19th-Century Music* , Vol. 39, No. 2, Music and Science in London and Paris FALL. University of California Press. 2015. pp. 167-183.

Benjamin K. Bergen. The Psychological Reality of Phonaesthemes. *Language*, Vol. 80, No. 2. Linguistic Society of America. Jun, 2004. pp. 290-311Linguistic Society of America

Leslie, Morris. The Sound of Memory. *The German Quarterly*, Vol. 74, No. 4, Sites of Memory (Autumn, 2001), pp. 368- 378, Wiley on behalf of the American Association of Teachers of German.

Raviv, Ganchrow. Perspectives on Sound-Space: The Story of Acoustic Defense. *Leonardo Music Journal*, Vol. 19, Our Crowd—Four Composers Pick Composers (2009), pp. 71-75. The MIT Press.

Charles A. White. The Relation of the Sounds of Fog Signals to Other Sounds. *Science*, Vol. 23, No. 574 (Feb. 2, 1894), pp. 59-62. American Association for the Advancement of Science.

Jeremy, Phillip, Brown. Qol Tamid. Chapter Title: Of Sound and Vision The Ram's Horn in Medieval Kabbalistic Rituology Chapter. *The Shofar in Ritual, History, and Culture* Book Editor(s): Jonathan L. Friedmann, Joel Gereboff. Claremont Press. 2017.

A. W. Wilkinson. Forensic Eloquence. Source: The Yale Law Journal, Vol. 20, No. 8 (Jun., 1911), pp. 620-635 Published by: The Yale Law Journal Company, Inc.

Manuel, Cirauqui. Thanatophonics: From White Noise to Forensic Radio. 'Electrified Voices': Non-Human Agencies of Socio-Cultural Memory. PAJ: A Journal of Performance and Art , Vol. 35, No. 2. MAY 2013, pp. 20-25. The MIT Press on behalf of Performing Arts Journal, Inc.

Wolfgang, Ernst. Book Title: Memory in Motion. Archives, Technology and the Social. Edited: Ina Blom, Trond Lundemo, Eivind Røssaak Published by: Amsterdam University Press. 2017.

Martha Feldman. Why Voice Now?. Journal of the American Musicological Society , Vol. 68, No. 3. Fall 2015. pp. 653- 685. University of California Press on behalf of the American Musicological Society.

Joseph, Roach. The Blunders of Orpheus. PMLA, Vol. 125, No. 4, Special Topic: Literary Criticism for the Twenty-First century (October 2010), pp. 1078-1086. Modern Language Association

JESSICA LEWIS LUCK. Larry Eigner and the Phenomenology of Projected Verse. Contemporary Literature, Vol. 53, No. 3. FALL 2012. pp. 461-492, University of Wisconsin Press.

Roberto Pinheiro Machado. Nothingness and the Work of Art: A Comparative Approach to Existential Phenomenology and the Ontological Foundation of Aesthetics. Philosophy East and West, Vol. 58, No. 2. Apr, 2008. pp. 244-266. Published by: University of Hawai'i Press.

Stanton B. Garner. "Still Living Flesh": Beckett, Merleau-Ponty, and the Phenomenological Body. Theatre Journal, Vol. 45, No. 4, Disciplinary Disruptions. Dec, 1993. pp. 443-460. The Johns Hopkins University Press.

Greg, Downey. Listening to Capoeira: Phenomenology, Embodiment, and the Materiality of Music. Greg Downey Source: Ethnomusicology, Vol. 46, No. 3. Autumn, 2002. pp. 487-509. University of Illinois Press on behalf of Society for Ethnomusicology.

Kay, Turner. James, Merrill. September 11: The Burden of the Ephemeral. *Western Folklore*, Vol. 68, No. 2/3, 9/11 ...And After
Folklore: In Times of Terror. (Spring/Summer 2009), pp. 155-208. Western States Folklore Society.

Roddy, Stephen. *Absolute Nothingness: The Kyoto School and Sound Art Practice*. 2017.

Ufan, Lee. Beyond Being and Nothingness: On Sekine Nobuo (1970–71), in *Working Words: New Approaches to Japanese
Studies*, Vol 25. *Review of Japanese Culture and Society*, 2013. p. 252.

Bergen, Benjamin K. The Psychological Reality of Phonaesthemes. *Language*, Vol. 80, No. 2, Linguistic Society of America.
Jun, 2004, pp. 290-311.