

# HERE WE ARE

listening for beginners (2)

*Here we are.*

In saying this, we mean that *we* is not really given, but instead is made through our arrival *here* – in other words *we* is constituted in relation to *here*.

At the same time, *here* may appear to us as already-made: like a container in which *we* is to be worked out.

In this workshop we will try to make sense of space as process; it is the making of *here* we are concerned with, not *here* as a ready-made.

We will do guided group listenings and hopefully produce some kind of collective reflection. The enclosed diagram proposes the triad attention, space and power – but our investigation will be shaped by participants' interests and critical responses.

This is a politicized understanding of listening; it engages subjectivity and space as mutually constructed, and insists on the transformative force of collective knowing .

Sense as in meaning refers us to intellection, analysis and language.

Sense as in sensation refers us to perception, affective capacity, knowing through the body.

*Making sense* of space, or sense-ing space, puts this internal contradiction into motion.

ACT 1  
From listening to tracking

Listen to the sounds around you (2 min)

Listen to a sound moving in space (2 min)

there is nothing  
objectual or localizable  
about sound... our  
attention makes it into object

A SOCIAL MAKING

ATTENTION ECONOMIES  
(preemption) (risk management)

isolate → track → screen out

↑  
deviance?

ACT 2  
From vigilant to resonant

Huddle closely together; practice in a bus, a waiting room, street corner.

Listen to the sounds around you (3 min)

Listen to a sound moving in space (3 min)

Sense-ing in this way is both external and internal; it reveals the world present in the body as sensation. It is also a shared process.

"Thinking distracted me from listening"

"my body distracted me from listening"

how are relations of domination produced?

horizon of silence - \* the space of sounds "too far" to be heard (masked by "close" sounds)  
- \* the time of sounds that have passed or haven't happened yet



ACT 3  
From *listening to* to *listening for*  
From space as container to space as process

ACT 4:  
From acoustic horizon to horizon of silence  
From a process to a dialectic

Listen for the space of the farthest sounds you can hear.  
We will call this the acoustic horizon.

Silence does not mean there is nothing there; the horizon of silence is the space of sounds that are not heard - this includes sounds that have not yet occurred or have already vanished

Listen for the acoustic horizon as a dynamic between expansion and contraction (pushing and pulling).

Listen for the expanding acoustic horizon as simultaneously the contraction of the horizon of silence.

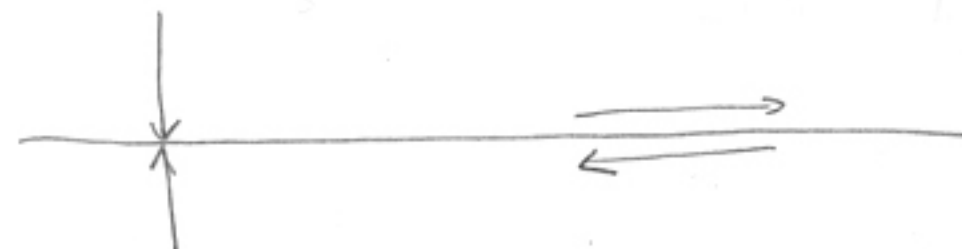
The making of the acoustic horizon is also the making of the horizon of silence - these are linked (or mutual) spatial and temporal processes.

A horizon is not a thing in space; it is a dynamic relation, constantly being produced

Listen for the contracting acoustic horizon as the expanding horizon of silence.

The border creates spaces that are not just adjacent and not just in opposition; they have the same existence in time and determine each other.

fluid, 3 dimensional bubble, always changing  
listening for the changes (sucking in, blowing out)  
sensation



territorializing space into a battleground... war on terror as global war, ie a war over the production of global space... (the making of the swamp to be drained)...

"terrorism is a global phenomenon"

"we will drain the swamp in which they breed"

**ACT 5**

From power over space to power to space

Listen for the "fixing" effects of my voice: what happens to the acoustic horizon?

Listen for the "fixing" effects of my voice: what happens to the horizon of silence?

To fix space is to set in motion a space-making process; to make space as constrained and also constraining.

tourist ← Overcoming spatial limits

vagabond ← bound to spatial limits

**ACT 6:**

From the making of space to space as a ready-made  
From territory to jurisdiction

Select dominant signals that characterize a location over time. Do they have effects, even when they are not "there"? Listen for dominant signals as having effects "at a distance" - both spatial and temporal.

How is your listening "anticipatory" of these effects?

Sample listening practice: listen for the tonic root in a melody.

RELATIONAL AESTHETICS AS AN EFFECT OF ART ASSERTING JURISDICTION OVER THE SOCIAL →?  
"making the swamp"

Jurisdiction is a framework, a field, within which space can be made at a distance. It places the process of making space in a black box.

ATTALI - prophetic code, structuring effects