

**Co-Creation in the Margins : Exploring Communal
Processes in Relation to BIPOC centered
Sonic Manufacture**

by

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*And so the wind came and took me away, far away
Like the last time
Now the wind comes and will go anyway
Again, like the last time
But before I go I take a moment and tell you
Your caring nature, the source of strength
Was the only hand that held me*

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SONOSYNTHESIS - A Word

Within the framework of this art thesis, a deliberation on its fundamental aspects led to an engaging experiment and discourse facilitated by ten BIPOC¹ artists and one white artist, that I had previously shared personal and communal narratives. This effort, initially termed "residencies" gradually underwent a transformation in terms of its identity, ultimately evolving into a novel concept referred to as "Co-Creations". In our definition of Co-Creations, everyone has the same level of access, agency and influence over the creative and creation process. This includes aspiring to communally define the parameters of the space. The Co-Creations project comprised five groups, with each gathering being an opportunity to collaboratively define and explore a specific topic around their reality or the one that we shared.

The collaborations that were organized under the name "Sonosynthesis Noise" include the phenomenon of "Noise" as a reason to create aesthetic freedom, redefine artistic boundaries, and trigger an examination of the complex relations between justice, imagination, and the sociopolitical sphere in the moment of collaboration². Noise became a metaphoric entity that unlocked many possibilities. Possibilities for connection, disruption, discomfort and understanding. To ensure that the Noise did not become too disruptive, the Noise was held with Care. In order to truly listen to the Noise productively, you have to lead with Care. Care becomes an unspoken strategy. True Care is adaptable and unique to the needs of a process. Therefore, we placed focus on the process. The notion of process assumes a dynamic and fluid quality, embodying a space wherein artistic creation can be redefined, deconstructed, and decomposed. Within this fluid room, the concept of time resonates with aftereffects that possess the potential to cause spiritual or social transformations.

The emphasis lies in the rejection of the privatization of ideas solely for the purpose of production. Instead, the primary focus remains on the unfolding process itself, a process that fosters the creation of a room wherein individuals marginalized by social constructs can discover their rightful place. In their rightful place they can center themselves, thus affirming the intersectional³ propositions of the Sonosynthesis cycles. Being able to Co-Create in a self-organized and self-determined space in The Margins, allows us to set the tone of the Noise, Care and Process. Following the completion of each phase, a significant aspect of this exploration involved an act of sharing the process. Individuals from the community, as well as followers of the participating artists, congregated in a community space for a collective listening. This communal listening was characterized by an attentive approach, ensuring that individuals were able to engage with one another and the artistic process in a thoughtful and caring manner. By fostering an environment of careful sharing, this setting encouraged a sense of belonging and collaboration, transcending the boundaries between the artists and their audience, and nurturing a vibrant and dynamic artistic discourse.

The feedback, received from the participating artists, holds a position within the research

¹ BIPOC—Black, Indigenous, and People of Color—acknowledges distinct forms of oppression faced by different racialized groups, fostering inclusive discussions on race and equity.

Garcia, Sandra E. "BIPOC: What Does It Mean?" *The New York Times*, 10 July 2020, <https://www.nytimes.com/article/what-is-bipoc.html>. Accessed 8 Aug. 2023.

"Glossary of Inclusive and Antiracist Writing Terms." *SFU Library*, <https://www.lib.sfu.ca/about/branches-depts/slc/writing/inclusive-antiracist-writing/g>

² The Oxford Handbook of Critical Improvisation Studies: Volume 1, Chapter 6, Fred Moton

³ Crenshaw, K. (1991). Stanford Law Review Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color *Stanford Law Review* (Vol. 43, Issue 6).

and forms a basis for reflection and analysis. In this process, my intention was never to impose a rigid working culture or assert dominance over any particular aesthetic or political aspect. Instead, my main role was designing the constellations, providing resources and actively participating as an artist on equal footing; considering my privileges as a cisgender BIPOC person and prioritizing Care. Co-creation in the Margins proposes a new approach to listening to Noise, providing Care and trusting the process.

The Process of Processing

These shared experiences were immersive explorations, devoid of pressure with profound moments of communication. Actively engaging with the sonic environment and listening with intention was the foundation. We allowed ourselves to be fully captivated by the moment, embracing the richness of the unprocessed information around us.

How to create art that not only resonates with my own truth?

Having laid a sturdy foundation and understanding the challenges of community discourse, I was ready to formalize this project. My choice to work in community presented a particular set of challenges. Economic complexities influenced some tough decisions related to things such as compensating artists, travel costs, accommodation and nurturing. But, with the support of my BIPOC centered community that uses arts as a tool to visualize and embody different identities navigating the complexities of marginalized experiences, we made it happen. My focus lay on curation. The selection process did not primarily occur based on aesthetic views of sound. In recent years, my engagement with the community and being part of a movement that prioritizes intersectionality has led me to explore the roots of progress in mapping the margins⁴. The initial two-months started with a process of creating an underlying structure. Firstly, I formed groups consisting of artists whom I desired to work with in sensitive and exploratory approaches. The decision of who would collaborate within this context depended primarily on the artist's availability and economic circumstances.

Initially I wanted to have it BIPOC only, but I decided to involve one white person. At that moment, I was influenced by various socio political contradictions and uncertainties surrounding inclusivity in the process of "Sonosynthesis Noise". On one side, there was a lack of knowledge and experience about handling such a project. On the other a careful curiosity about how such a constellation within the idea of a broader marginalized stage could function. I chose to look within my trusted circle of white artist friends that are closer to my artistic practice, with a belief that we should still make space for our broader shared experience of marginalization. In other words, maybe I was searching for a possible hope to find common dreams of practice. The direct influence of my Middle Eastern communal background has shaped my processing through the community. My experience as an ethnic minority Kurdish person raised in a place where art is mostly practiced in community, it felt natural to want to practice this process in my new context of my Margins in Western Europe. However, my motivation in designing a process with an approach of radical openness⁵ is a result of mishandling and personal experiences of repetitive racism within the art scene. The feeling of "never being enough" for the normative and dominant society has pushed me and many artists and activists to take a step back. I have to carefully consider what representation means when seeking a secure dimension for marginalized individuals to express themselves.

⁴—Crenshaw, K. (1991). Stanford Law Review Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color *Stanford Law Review* (Vol. 43, Issue 6).

⁵ ---. "Choosing the Margin as a Space of Radical Openness." *The Applied Theatre Reader*, Routledge, 2020, pp. 80–85, <http://dx.doi.org/10.4324/9780429355363-17>. Accessed 9 Aug. 2023.

The Poetics of Process

و اندر دل آتش درآ پروانه شو پروانه شو
"حیلت رها کن عاشقا دیوانه شو دیوانه شو
Abandon trickery, O lover, become insane. In the heart of the fire, become a butterfly

و آنگه بیا با عاشقان هم خانه شو هم خانه شو
هم خویش را بیگانه کن هم خانه را ویرانه کن
Become a stranger to yourself and demolish your home. Come and join the lovers, make a home with them

و آنگه شراب عشق را پیمانه شو پیمانه شو
رو سینه را چون سینه‌ها هفت آب شو از کینه‌ها
Open your heart wide and become like the seven waters, free from grudges. And then, become the vessel for the wine of love, become a vessel, become the vessel

گر سوی مستان می‌روی مستانه شو مستانه شو
باید که جمله جان شوی تا لایق جانان شوی
You have to become the sentence of life, so you can be worthy of the Beloved. If you are heading towards the intoxicated ones, become intoxicated, become intoxicated.

آن گوش و عارض بایدت دردانه شو دردانه شو
آن گوشوار شاهدان هم صحبت عارض شده
The earring of the witnesses has also become the companion of the beautiful one. That ear and the beautiful one will require you to become a pearl, become a pearl

فانی شو و چون عاشقان افسانه شو افسانه شو
چون جان تو شد در هوا ز افسانه شیرین ما
*When your soul goes into the aether like Shirin's tale. Become mortal like the lovers, become a tale*⁶

The Identity of Process

This project has been a process, which is the main focus of this paper, that lasted for six months from November 2022 till May 2023. Every month, a new group of artists

⁶ مولانا « دیوان شمس » غزلیات « غزل. Along with the original Persian. Ibex Pub. دیوان شمس تیریزی. Rumi, J. (2001). شماره ۲۱۳۱

collaborated with me for four days, leading up to a moment when we shared our process with an audience. The purpose of these moments was to share the energy of gathering, confrontation, reflecting and communion.

“A gradual unveiling of the message and allowing the communication to begin and end with our shared experience during that week. There was no pressure for anything more; it was like saying, 'Hey, let's immerse ourselves in this week,' and that alone was enough to fully captivate one's attention. I've always believed that I feel the most liberated when I can prioritize the process over the result.”⁷

This process, a formed shape that goes through each voice, begins with listening and confrontation. It is founded upon principles of honest communication and transparency. The momentum it carries, the emotions it stirs, the pain it may invoke, and the joy it has potential to inspire - all form its soul. This process revolves around the act of listening and being listened to, it embodies an interplay of self, others, and collaboration. These components are connected, and the process itself cannot exist without the presence of these elements.

How it unfolded? We trusted the process. The process itself is an active study of creating an identity. The process is an identity. A realm where diverse characters, spirits, beliefs, positions, and experiences converge to construct and define this space in a given moment. Identity is a complex and ongoing process that resists definitive categorization. Stuart Hall argued that identities are not fixed or predetermined, but are instead socially constructed and constantly in flux⁸. He rejected the idea that identity is an essential, inherent characteristic of an individual, and instead emphasized its contingent and dynamic nature. According to Hall, identities are formed through ongoing processes of negotiation and representation, influenced by historical, social, and cultural factors. In this process, we try to understand its roots, its origin, and how it shapes our sonic reality. Every step we took, resonated with understanding, propelling the next destination - an anticipated intersection, but not an endpoint. A process of identity exploration, perhaps also an introspective examination of my own selfhood. It is as living and dynamic as life itself, stimulated by the mutual influence of each breath in creation. Like a well-baked brick, for a wall that has already been built; it serves a distinct purpose: to make sense of the unexpected, to comprehend unprocessed information, and to unravel the complexity of its relationships. It is a way of comprehending reality. Not the product but the way - the continual discovery, the evolving understanding, and the constant questioning. It's a fluid and living embodiment of our shared quest for knowledge and truth in a shared dimension of time and space.

The formation and expression of identity involves a continuous struggle within and against established systems. This struggle extends to confronting preexisting notions and the dominant concepts that promote an individualistic approach inherent in capitalism. It fails to recognize the importance of social interconnectedness. The needs of the individual often supersede the needs of the community. Similarly, communism failed to fully acknowledge the values of individuals. Different individuals have different needs and urgencies. There is no blanket solution for all. The interaction and entanglement of individual and community needs is a perpetual process.

⁷LEGION SEVEN, Co-Creators Feedbacks, p.49.

⁸ Hall, S. (1996). Introduction: Who Needs 'Identity'? In S. Hall & P. du Gay (Eds.), *Questions of Cultural Identity* (pp.1-17). SAGE Publications.

“Truth is found neither in traditional capitalism nor in classical Communism. Each represents a partial truth. Capitalism fails to see the truth in collectivism. Communism fails to see the truth in individualism. Capitalism fails to realize that life is social. Communism fails to realize that life is personal”⁹

When Sara Ahmed talks about privilege, she refers to a system of benefits provided to specific individuals or groups based on social factors such as race, gender, and class. On the other side, Stuart Hall's definition of identity requires a fluid understanding of its unnatural, socially constructed form that is influenced by similar factors like class, race, gender, spirituality and religion. This connection between privilege and identity reinforces the function of privilege to shape the formation and expression of identity. It influences how we listen to our inner sounds and interact with the world's acoustic diversity.

The process involved a strong focus on improvisation as part of the practice of this identity, known as the “social location”¹⁰. “Noise”, like the one that was manufactured by the Black Avant-garde, is a disruptive force that challenges conventional structures and hierarchies, embodying the creative potential of improvisation and liberation as process.

“To move further and further into the heart of lightness, the city of light, is to more fully immerse oneself in the vast asylum of the West, “a conscious and premeditated receptacle of black magic.” Still, something is given off in these encountering migrations, the gesture in sound or the sound in painting of another liberty awaiting activation, the politico-economic, ontological, and aesthetic surplus. Such production—such radically ensemblic, radically improvisational objection is the unfinished, continually re-en-gendered, actively re-en-gendering project of the black (and blue and sentimental) avant-garde.”¹¹

The Co-Creators engaged in group improvisation, which led to social improvisation within the space. Now, I reflect on improvisation through these processes to construct an improvisation-based identity exploration through Noise in the community. Each participant brings their own inner perspective and personal history to the space.

Reflections in Process

Working in process has been an enriching and transformative experience. The fluidity of the process allowed for organic growth and exploration, breaking down barriers that I might have encountered in a more rigid framework. The process of creating art, in the context of community, unfolded. It began with the initiation of the project, focusing on a roof that could encompass thematic elements in different dimensions of the process. As the process progressed, the creators delved deeper into the needs of the space, influenced by the spirit of the environment and the profound connections and consensus, which organically led to the development of various themes.

Capitalism and the position it places others' in systemically, prioritizes quick outcomes and results over the process itself. There is profound value in focusing on a process-oriented approach to collaborative work. My experience of working in process was the active and

⁹ King, Dr. M. L., Jr. (2010). *Where do we go from here: Chaos or community?* Beacon Press. pp197-199

¹⁰ Improvised Music after 1950: Afrological and Eurological Perspectives. *Black Music Research Journal* 16 (1996): p.110

¹¹ Moten, F. (2003). *In The Break: The Aesthetics Of The Black Radical Tradition*. U of Minnesota Press, pp7, 41.

intentional practice of dismantling the systems that are holding back the emancipatory potential of creative practices. This includes the education systems and the need for structures to promote equitable process-focused collaborations.

“Composition studios may well encourage wide exploration of musical styles, but the professionalization of the composer entails learning to be ancient, to be oriented toward product over process.”¹²

These process focused creations point to the importance of finding non-hierarchical acts of creating, problem-solving and collaborating, rather than solely fixating on end results designed non-consensually by a minority of performers. Working without explicit hierarchies through open communication and honesty fosters a sense of empowerment amongst the Co-Creators. This collaborative atmosphere amplifies flexibility, nurtures diverse perspectives, and ultimately stimulates a culture of creativity and collective growth.

The constant exchange with artists and community feedback has deeply touched me, shaping both the technical and aesthetic aspects of my work, while nurturing the emotional connection and Care within my creative process. The personal appreciation I receive is pleasing. However, I do believe I am still evolving as I explore the fluid identity of Noise - a process that has no set end and is continuously transforming. Incorporating this process-oriented approach extends beyond my art, impacting how I view communal and collaborative projects.

THE MARGINS

The marginalized, whether a soul or a group, exist in the position of marginality within a social construct. They experience oppression, deprivation and exclusion due to a non-consensually defined identity. They face systemic disadvantages and silencing by

¹² Robinson, D. (2020). *Hungry listening: Resonant theory for indigenous sound studies*. Indigenous Americas, p.259.

dominant power structures. Experiencing discriminations based on identity is a marginality imposed by structural oppression. These individuals can subvert these Margins when they inhabit them with intention as a place of resistance with a conscious decision to use the space as a location for radical openness, creativity, and possibilities for transformation and liberation. This marginality chooses to use this as a site of resistance through communal practices.

The experience of marginalization is not universally the same for all marginalized individuals, as the possibilities of resisting can vary depending on specific circumstances and resources. However, when people reclaim the power to define the parameters of their own marginalization, those margins can transform. While systems may place individuals and groups in The Margins, the key lies in the marginalized individuals' ability to self-determine and redefine these spaces. This process can be likened to futurism in action, enabling the marginalized to not only live, create, and experience their envisioned worlds but also assert their desires and rights.

“we are not them
we live in the margin and more than one answer can be correct,
we are not them
when we meet, we desire seeing the other with their complexities
we are not them
our disruption can open a path to gentleness
we are not them
living the modalities of white supremacy, finding another equilibrium is our aesthetic
we are not them”¹³

The Poetics of The Margins

*She enters
Then he enters with them
I am relieved
I know that we will resist
Together*

*A new description
For the narratives, a new language
Of us, and for us
I'm sure that we will create*

*We redefine the Care
Remove the oppression
Transform it to freedom
And re-en-generate our own histories*

When we exit

¹³ C-Creator Chienne De Garde, Co-Creators Feedbacks. p.53

We are liberated
All of us
I know

What Margins?

The process took place in a space co-run by Association MigrArt¹⁴, which is an organization based in Zurich founded by individuals who have sought refuge and BIPOC artists. MigrArt events are created with the involvement of the community, firmly believing that art plays a vital role in connecting people from diverse backgrounds, identities, and affiliations, particularly those living in the Margins. MigrArt is based in the Maneggareal in Zurich, a place currently used by various organizations and communities of mostly people living in the margins. In the city of Zurich, there is a noticeable absence of dedicated art spaces that cater specifically to BIPOC communities. Maneggareal is situated on the border of the city. It is known that marginalized communities, often lacking in resources, tend to seek decentralized spaces that are like themselves, in The Margins as a means of navigating the capitalist system. They have to temporarily engage with areas like Maneggareal, which are in the process of gentrification, in order to be able to establish their own affordable spaces and maintain a sense of community autonomy.

A powerful wave that resulted from George Floyd's¹⁵ murder in the United States of America influenced different fragments in Western Europe, resulting in unity and empowerment to create and stand for a space in The Margins that is capable of powerfully demanding boundaries. On one side, there was an impact on institutions that needed rescuing from not being recognized as a part of a racism machinery reproduction, attempting to include certain BIPOC artists through diversity programs. Diversity programs in white institutions have a corrupt motive, as mentioned by Sama Seger in one of her videos for the Aotearoa Liberation League. Diversity, in Western Europe as well, can be associated with this:

“A diversity of thought is a beautiful thing, but it's been reduced to mean a diversity of appearances and identities. This can create an illusion of diversity without reflecting the needs of the most oppressed, like victims of poverty or war. In fact, the most oppressive powers tend to beat their own drums the loudest. To resist their vague washing tactics, we must make concrete and measurable demands led by those whose needs are the most urgent”¹⁶

What I wholeheartedly agree with in our European context is that institutions' practices are rooted in tokenism. The concept of diversity in these institutions often revolves around welcoming and including individuals who are well-educated and conform to accepted neoliberal practices, without challenging the institution itself. The urgent inclusion of oppressed and marginalized groups is often reduced to mere surface-level representation. Institutions, primarily run by white individuals, select artists who assimilate to their existing

¹⁴Verein MigrArt: www.migrart.ch

¹⁵Samuels, R., & Olorunnipa, T. (2022). *His name is George Floyd (Pulitzer Prize winner): One man's life and the struggle for racial justice*. Penguin.

¹⁶“Aotearoa Liberation League.” *ALL*, <https://www.all.org.nz/>. Accessed 8 Aug. 2023.(Video17. November 2022)

ideas, often based on respectability politics¹⁷. For instance, the politics of white listening can be coupled with degrading hiring practices, where so-called diversity hires are expected to be the voices to which institutionalized white ears are oriented.”¹⁸

On the other side, the noticeable impact of this global movement is the increased awareness within marginalized BIPOC communities to prioritize self-care and rejuvenate the concept of solidarity among themselves. It has led them to connect with one another and embrace vulnerability. While this movement has facilitated discussions about creating safer spaces¹⁹ in predominantly white environments, marginalized communities still face ongoing challenges in finding physical spaces. Nonetheless, there is a powerful moment occurring where marginalized groups are actively sharing and building resources to foster growth and healing. Listening to each other, listening carefully, listening with awareness. However, it is important to acknowledge that oppression continues to persist, and marginalized communities are constantly confronted with the challenges of further marginalization. As a result, I firmly believe that The Margins will always be in need of resources to support and uplift these communities.

The global community is actively establishing the groundwork for BIPOC folx, constituting an unstoppable and determined movement that gains momentum with each passing day. Adopting a wider social shift, this movement is fortified by the possession of necessary elements, such as language, media, technology, and diverse channels of sharing, which empower the movement to define its own narratives on its own conditions within The Margins. There is an unwavering commitment to the cause, and the trajectory forward leaves no room for retreat - the path ahead is resolute and transformative.

NOISE

¹⁷ Gay, R. (2014). *Bad Feminist: Essays*. Harper Perennial.

¹⁸ Heter, T. S. (2022). The sonic gaze: Jazz, whiteness, and racialized listening. Rowman & Littlefield. p.112

¹⁹ Fast, Jina. “In Defense of Safe Spaces: A Phenomenological Account.” *Atlantis*, vol. 39, no. 2, Sept. 2019, pp. 1–22, <https://doi.org/10.7202/1064069ar>.

The Poetics of Noise

I am sitting in a space, surrounded by a mountain of papers. No! I am wrapped by them. The result of my efforts within the system. I feel overwhelmed, wondering how I can bring my ideas to life while missing the crucial step of setting priorities. I am faced with the realization that I have no control over setting my priorities. And these priorities are not solely mine; I am part of a constellation where I share my breath, and appreciate this interdependency.

Nowadays, it seems that everyone emphasizes the importance of starting from within, of connecting and initiating change from within themselves. However, what I constantly hear is a frozen echo. The message seems to linger, solidified in time, and remains out of reach, this frozen echo is inaccessible to me, This Me, Me, Me... .

*It is not in motion; it may be profoundly stable
But I yearn for the fluidity of its existence.
The misinterpretation of silence, the misjudgment of speechlessness.
It's their concept of stillness and misperception of quietude ...
I am confused, my moving leg immediately breaks the silence.
The Noise inside me is the silence.
I stop my legs
Out of me is the silence
I hear the Noise,
The one inside me*

Their silence, is deafening²⁰. It hangs heavy in the air, a weight that cannot be ignored. The silence of Abel. The silence of refusal, and failure. This is the silence of ignoring, the avoidance of listening to the Noises

This silence is unable to Care.

This silence is a deafening roar, an acoustic phenomenon that reverberates through our values. It is an oppression that continues the injustices of the past and present. For too long. This silence has been a symptom of a larger heritage malaise.

I stand up and think and know. And I am aware that we know.

The hush of dominance infects our individuals, communities, and threatens to fracture us. It flattens the different hues of racialized positions and creates an empty perception of listening, where the sole purpose is to silence our Noise.

Whose responsibility is it truly? I ask myself because I am engaged with creation.

I can't bear it any longer, and I don't want to explain. I don't have faith in it. I'm finished with it.

Believe me, I am not composed solely of pain...

I am not interested, and I am not included.

²⁰DiMascio, Marianne. *The Deafening Silence of Whites*. Accessed 8 Aug. 2023.: <https://scholarworks.uvm.edu/tvc/vol24/iss1/1/>

Noise in Metaphor

The concept of Noise is deconstructed, then reconstructed, re-versioned and repurposed to reflect and depict what 'Noise' comes into the space when marginalized people are in a Care driven co-creative process. Through this Care led practice, I developed a comprehensive categorization of 'Noise' in relation to Co-Creations within The Margins. Noise becomes a metaphor. The term and typology of this metaphor arose at different moments in different incarnations, some consciously chosen or simply out of necessity. It became important for me to incorporate this term into my research and use it as a tool to facilitate discussions about different understandings of what Noise is and what it could be, particularly working in process and reflecting on the feedback received from artists.

"Noise is Not Noise" ²¹

This categorization has enabled me to reflect on the expansive perceptive potential of Noise. It is a comprehensive framework that came about specifically through this process, and by labeling it as "endless" I aim to emphasize its boundless nature. Carefully considering the consequences of silence; the problem lies in its misuse, weaponization, and possibly triggering nature. The silence has significant psychological impacts, carrying intergenerational traumas, and I find myself with no room for this silence. It is structured and defined, and as I mentioned before, it becomes deafening. A void that separates the contrasting moments between these two phenomena is needed. An interval, maybe the limit of separation that allows fluidity to become a possibility, where resistance is not the central aspect of the physicality of the situation, but it is given to be the spirit of the process itself.

"All music, any organization of sounds, is then a tool for the creation or consolidation of a community, of a totality. It is what links a power center to its subjects, and thus, more generally, it is an attribute of power in all of its forms. Therefore, any theory of power today must include a theory of the localization of noise and its endowment with form. Among birds a tool for marking territorial boundaries, noise is inscribed from the start within the panoply of power. Equivalent to the articulation of a space, it indicates the limits of a territory and the way to make oneself heard within it, how to survive by drawing one's sustenance from it. And since noise is the source of power, power has always listened to it with fascination"²²

The concept of Noise being a tool for marking territorial boundaries among birds in Attali's text conjured images of communities staking their claim, defining their space, and identity through sound. This Noise is an amalgamation of various sounds - protests, music, spoken word, or even raw emotions. It's an audible representation of the soul of these communities.

"Noise is inscribed from the start within the panoply of power." ²³

Even though marginalized voices have historically been suppressed, they have always been a source of power. From the civil rights movement songs to the impassioned speeches that

²¹Yasmine Elbaramawy, Co-Creators Feedbacks, p.48.

²² Attali, J. (1985). *Noise: The political economy of music*. Manchester University Press. p.6

²³ Attali, J. (1985). *Noise: The political economy of music*. Manchester University Press.

echo through generations, this 'Noise' has always been here. It is the source from which people draw strength. The idea that power has always listened to Noise can imply that even those in positions of privilege could be aware, at some level, of the strength and power that can emanate from these Noises. This awareness could either lead to the reinforcement of silencing tactics or inspire transformative change. This is the first inkling of how powerful sound can be in unifying people. It links the concept of sound to power, explaining that sound is what connects a center of power to its subjects. With this understanding, I recognized that 'Noise' can symbolize the collective voices, experiences, and cries for justice in The Margins.

I open the book Sonic Warfare

I recently delved into the book "Sonic Warfare" which I had begun reading prior to crafting the piece titled "Behind The Gates" at the onset of the Covid-19 quarantine in Switzerland back in 2020. "Behind The Gates"²⁴ was heavily influenced by a listening exercise described in the book "The political possibility of sound"²⁵. It serves as a sonic representation of the profound isolation experienced during the pandemic. During the initial lockdown, while confined to my room, I recorded the piece by positioning myself near a closed window. Through the use of contact microphones, I captured a diverse range of interactions, exposing a world immersed in solitude. This composition holds immense personal significance, as it was crafted during a period defined by the acute perception of collective pain. During the creation of "Behind the Gates," my primary focus was on the anguish caused by Noise. Regardless of what I was listening to, it invariably transformed into a source of power that I couldn't connect with. I found myself consistently confronted by the core establishments, the middle class, religious, governmental and non-governmental institutions within the context of human existence in the cosmic acoustic reality.

I'm still reading Sonic Warfare, and I'm confronted with, and simply reminded of, a hyper complex situation.

"Need we be reminded that noise, like anything else that touches you, can be a source of both pleasure and pain and that "beyond a certain limit, it becomes an immaterial weapon of death."²⁶

As I delve further into "Sonic Warfare," I am confronted with a situation. It serves as a reminder that Noise, much like any other sensation that affects us, possesses the capacity to both bring pleasure and inflict pain. Beyond a certain threshold, it can even become an intangible weapon of destruction. I didn't fully embrace the beauty of its dual nature, and this realization became the foundation for my subsequent research. I began to uncover the complex relationship between power and Noise, and it dawned on me that it might be time to harness this power as a tool to serve my own context, the process, and the community at large. By approaching Noise with Care, maybe we could diminish its potential intrusive

²⁴ <https://namehshiri.bandcamp.com/track/behind-the-gates>

²⁵ Voegelin, S. (2018). *The political possibility of sound: Fragments of listening*. Bloomsbury Publishing USA. p.115

²⁶ Steve Goodman. (n.d.). *Sonic Warfare*. Chapter 2, p.10 .

force, preventing it from disrupting our equilibrium and causing harm. Noise's nature allows it to define a broad spectrum, making it a space with the potential to offer solace.

“I consider Noise as unprocessed information. It's teeming with content – think of radio static or various mathematical noises. To me, it represents a wealth of unprocessed information. Noise is never empty or void; it's replete with information that you need to tune into or select a frequency to decode and engage with in order to receive a message. Our interaction felt very similar to this process, a gradual unveiling of the message and allowing the communication to begin and end with our shared experience during that week. There was no pressure for anything more; it was like saying, 'Hey, let's immerse ourselves in this week,' and that alone was enough to fully captivate one's attention.”²⁷

SEVEN seeing Noise as unprocessed information, rich with content and potential meaning, opens up new dimensions of understanding sound. It holds a multitude of messages waiting to be decoded and engaged with. Their words reinforced the notion that Noise has the potential to be a transformative force, capable of transcending its disruptive nature.

As I continued my exploration of "Sonic Warfare," I became increasingly aware of the intricate relationship between power dynamics and Noise. Understanding this relationship allowed me to approach Noise with greater sensitivity, both in my creative process and in my interactions with the world. By acknowledging Noise's potential to disrupt and harm, I could also harness its ability to bring people together, fostering unity and empathy. Noise is not as an adversary to be silenced, but a medium through which we can forge connections and navigate the complexities of our shared existence.

The etymology of the word "Noise" offers multiple interpretations, with connections to ideas of sickness, damage, and death. The etymological strands converge, to emphasize the spread of violence as a viral force²⁸. Attali incorporates these concepts into his conception of Noise, highlighting its potential for both harm and emancipatory possibilities. Viewing Noise as a bio-political phenomenon, the focus shifts from defining Noise itself to exploring the power of judgment and control over its precognitive foundations.

In this context, deafness is not just the inability to hear. It is a Noise that overpowers and silences. It represents a force that we constantly resist in order to survive. To survive the moment when the industry defines aesthetics and labels music from the “rest” of the globe as "world music. "

“Why you don't like the term Latin Jazz? Because if you advertise something that I create with a name. I don't think anybody should have the right to come and change any name ... We are not Latin to begin with. So I don't know why they do that. My music is AfroCuban Jazz.”²⁹

Mario Bauza, in a TV interview, expressed his pain and frustration regarding the definition and portrayal of a communal identity. Throughout the interview, Mario grappled with the identity imposed upon him by Western society. The term "Latin" is a simplification that erases the history of colonialism and homogenizes diverse cultures and peoples in South

²⁷ LEGION SEVEN, Co-Creators Feedbacks, p.49 .

²⁸ The Noise of the Oppressed, Young, R. 6 May 2021

<https://pure.roehampton.ac.uk/portal/en/studentTheses/the-noise-of-the-oppressed>

²⁹ MARIO BAUZA, Afro Cuban Jazz Master on CACE INT'L TV,

https://www.youtube.com/watch?v=t_ZTh2gcwEJ

America. He firmly asserted his self-definition as "Afrocuban", which he believed more accurately represented his cultural context. It is worth noting that, despite Bauza's significant role in the development of Afrocuban Jazz and his vocal advocacy for this genre, there remains a discrepancy in how his genre is defined. The German version of Wikipedia solely mentions "Latin Jazz," while the English version acknowledges "Afrocuban" but still employs the term "Latin Music." Those who exist outside the dominant categories recognize that it is the unmarked classifications that demand our utmost caution. Mario Bauza passed away in 1993, and his contribution to Afrocuban Jazz cannot be underestimated. This mislabeling of his music creates a dissonance, reflecting a control of language and historical narrative that perpetuates a "deafness" towards the specificities and nuances of cultural expression.

I believe I can't write about Noise without incorporating disruptive descriptive terms. The field of sound studies is currently experiencing a vibrant and interdisciplinary phase, yet there exists a genuine risk of solidifying and generalizing its fundamental concepts. Following Fred Moten in "in the break"³⁰ this Noise resists categorization and disrupts dominant systems of control and order. It is a form of expression that exists outside established norms and structures. Language, sound, and movement. It encompasses the contradictions, and uncontainable aspects of BIPoC cultural production, challenging fixed meanings and opening up new possibilities. A productive force that can generate alternative modes of being and relating. It is associated with improvisation, experimentation, and the refusal to conform to predetermined patterns. Noise can disrupt the smooth functioning of established systems, exposing the limitations and oppressions inherent within them. This position and explanation of Noise is connected to my exploration of BIPoC aesthetics, experiences and the radical traditions³¹. I see Noise as an integral part of cultural expression and resistance, embodying the lived experiences of historically silenced bodies.

Systemic Noise

³⁰ Moten, F. (2003). "In The Break: The Aesthetics Of The Black Radical Tradition. U of Minnesota" pp.6, 104

³¹Ibid.

*The one outside, out of me
It is physical, I sense it on my skin
Skin, skin, skin...
It calls skin, it defines the skin, it sails the skin
That echo that follows my shell, running in the breeze
Talking, to me, to the brain
Taking all the space
All for something that they call race
To live for the dreams of a paper in the cage
It causes pain, it's free, so free like a train
Clear destination to remain, only one way, single road
No backwards. Listen ...
Listen to its invisible shame
Through its history
To its purpose, the result
Listen through your silence
For its desire, my desire, your desire
Listen to her desire
Listen to its smell and how it tastes
And reflect, resist and claim.
Claim the tender stroke of Kashmir
Between inhale and exhale
Breath by breath
Resist it
No way to get in
Resist it
To give and take in between
To care,
For love
Resist it*

This outer frequency is one of the most complex and intense phenomena to fulfill its purpose of silencing by dominating the spectrum of sono-visibility, that leads The Margins to generate variations of forms in a space. It is indifferent, separating and silencing. Likewise, it is loud and heartless, opposing, weakening and negligent to the fundamentals of communion and well-being. It would even colonize and decolonize nothingness if it could touch it. It is Systemic Noise in that systems live within it. It is made of systems. Systems we all have to live within. Systems refer to a group of interconnected or interrelated elements, components, or parts that work together as a unified whole to achieve a specific purpose or function. Colonization had a very specific purpose. Capitalism had a specific purpose. Patriarchy serves a specific purpose. Religion serves a purpose. All of these are systems that serve a particular purpose and function. In the globalized context where migration, socio-economics, socio-politics inequalities, climate and technology intersect; the historically dominant systems make the loudest Noise. This Systemic Noise affects us all differently, usually without consent. Systems cannot easily be undone. They have a history. They have a legacy. They are very noisy.

The audible proof of the existence of the silencing oppression, extends far beyond the confines of our physical self. Its presence, almost tangible, seeps into the depths of a being, leaving an indelible imprint upon the skin and resonates in the body without permission. It is the swarm, the movement of sounds and motions, sometimes rhythmic, sometimes turbulent. It is Systematic and violates the paths of the cyclic pulse, gently or wildly, contouring our experiences, our reactions, and our presence. It rotates complex arrangements of impulses. It is structural. It is the lie of originality, the interconnected branches of explorations in violation. The ignorance of Systemic Noise is highly audible, constantly influencing our perception in the sonic realm. I remember, during my Master's studies in Zurich, I decided to take a voluntary course in sound design for movies. In one of the classes, the professor showed a movie from the 2000s that depicted the Vietnam War. There was a scene that showcased the arrival of the US Army, with helicopters and soldiers rushing out and running around and shooting. The music in this scene was an orchestral composition rooted in European classical aesthetics. The task given by the professor was to analyze the audiovisual interconnections. The professor and the other students in the class were all white cisgender males. Everyone including the professor interpreted the music as reflecting a mood of victory and hope. They associated it with positive feelings and a sense of accomplishment. However, what I heard was violence, oppression, rape, and pain. The sounds of the helicopters, weapons, and the dominating, sweeping music seemed to glorify the experiences of the white man and perpetuated a narrative that excluded or downplayed the suffering and atrocities inflicted on others. It was clear to me that these men missed the darker aspects and deeper meanings behind the visuals and the music, they are missing the sensitivity of listening beyond tonality, the listening through the ear of solidarity with the oppressed.

How is it possible for a musical arrangement to soften a moment of violence in a western movie in Southeast Asia? How is it possible to solely focus on the music while shots are being fired and helicopters are arriving? In *The Margins*, it is impossible not to hear the violence. However, in the dominant narrative it is possible to ignore and filter out some sounds and images, constructing a fantasy that portrays these sounds as something inherently good. On one hand, the overwhelming Noise of ignorance in the entire movie serves its purpose for a certain group. The institution and the professor are bodies of the system which chooses to practice silencing.

(Her) Systemic Noise

“It is obvious that many women have appropriated feminism to serve their own ends, especially those white women who have been at the forefront of the movement; but rather than resigning myself to this appropriation I choose to re-appropriate the term ‘feminism,’ to focus on the fact that to be ‘feminist’ in any authentic sense of the term is to want for all people, female and male, liberation from sexist role patterns, domination, and oppression.”³²

³² hooks, bell. (2014). *Ain't I a woman: Black women and feminism*. Routledge. p.61

In her powerful and thought-provoking statement, bell hooks focuses on the appropriation of feminism by certain women, particularly white women who have occupied prominent positions within the movement. However, hooks refuses to simply resign herself to this appropriation. Instead, she courageously chooses to re-appropriate the term 'feminism' itself, redirecting its focus towards a broader and more inclusive understanding.

Shortly before the start of the first Sonosynthesis_Noise, a discontent communication was received from a white female artist who lacked any real affiliation with our community. She claimed to have been subject to manipulation by a male collaborating artist. This gave rise to a multifaceted situation that required numerous consultations and the intervention of community members to address the matter. Ultimately, we collectively decided to continue the Co-Creation as planned when we realized it may have been a case of misplaced 'feminism'. We chose to go ahead, not because there was no transgression, but because we realized the perspective that was being used to frame the situation was not through the understanding of BIPoC Margins. The core issue at hand pertains to the undue space an individual can occupy unjustly in an environment that is entirely detached from their involvement. The matter of privilege extends beyond gender boundaries, and the oppressor is not solely limited to males. Nevertheless, white feminist³³ individuals can assert their dominance and appropriate space. This behavior is a persistent and prevalent aspect of daily life. The privilege lies in their ability to venture into The Margins, seeking to partake in the advantages of resistance, while it is the marginalized who continue to bear the brunt of the impact. Meanwhile, the more privileged individual within a space in The Margins can easily retreat to the comforts and protection of Systemic Noise, leaving the marginalized still vulnerable and affected.

(Her) Systemic Noise specifically focuses on the exploration and amplification of the experiences and voices of those belonging to the binary racial construct, which may be in contradiction with the experiences of those in The Margins. It demands particular attention and space due to its identity, association and complicity with broader Systemic Noise.. However, as a phenomenon, it often generates Noise within a limited spectrum, lacking adequate prioritization or space. It is marginalized within Systemic Noise, but not outside of it.

Whether interpreted metaphorically or literally, the ignorance of Systemic Noise compels silence to prevail. Its objective is to conceal distractions and prioritize what serves dominance. It represents a deliberate and conscious act of disconnecting from some Noise and fostering selective listening. Indeed, the quieting of Systemic Noise demands a listening approach that is specific and filtered. It encourages listening through the process, while actively embracing the uncomfortable. Naturally, the specific patterns and forms through which this occurs may vary, but it is certainly quieter in Care-led processes of resistance in The Margins.

Resistance Noise

³³Christensen, K. (1997). "With whom do you believe your lot is cast?" White feminists and racism *Signs: Journal of Women in Culture and Society*, 22(3), 617–648. <https://doi.org/10.1086/495187>

“I learned early that crying out in protest could accomplish things ... I would cry out and make a fuss until I got what I wanted ... So early in life, I had learned that if you want something, you had better make some noise³⁴”

There are no clearer or simpler words than those from Malcolm X that make visible the character of the Resistance I speak of in my context. Resistance Noise is the battle cry of the oppressed, the revolutionary chant, and the language of change. In its many forms, Noise in Malcolm's sense transcends the boundaries of mere sound, transforming into a potent tool for those who dare to challenge the status quo and declare their needs. An unapologetic demand for attention and Care. The Resistance Noise of protest is an intergenerational-reverberation against Systemic Noise. It is not the core of resistance, but it is the strongest instrument to play in order to be heard.

In 2022, I was invited to participate by a project called "Black Box on Tour " in Winterthur Stadtpark (a park in central Winterthur, Switzerland) to perform. The Black Box project focuses on representing and discussing BIPOC art in public spaces³⁵. I started doing a collective healing ritual with a group of BIPOC in the park. It was a strong moment and everyone was trying to feel the connection between us through the ground. It was about taking the necessary space, even in public, allowing us to mask the surroundings and build a circle to empower each other to heal. After the ritual, before my performance started, I gave a talk explaining the sonic aesthetic of my upcoming piece, which revolved around the exoticization of our bodies and art to satisfy the cultural appetite of hungry white listening³⁶, manufactured from a local perspective. As I began my performance, I conveyed an echolike message about my aesthetics of resistance. I danced, embodying the sonic concept of my performance, for approximately 15 minutes until a white cisgender middle-aged man walked onto the stage, abruptly unplugged my cables, and shouted at me to stop this Noise, explaining that it was his son's birthday. A bit later, the traumatized community was still around me, but silence was in the air and the silenced were still on the ground. I realized that the moment the Systemic Noise had repressed the Resistance Noise, it froze every soul in the space. It felt breathless. Though the event was legalized by the government, the structural “white noise”³⁷ still violated the moment. I plugged my cables back into the mixer and resumed playing for another 15 minutes. However, as I continued to perform on stage, I became more emotionally charged, somehow broke the microphone and in my heightened state, I dropped and misplaced my instruments, causing them to fall on the ground. Despite the mishap, I felt a sense of more protection and support from the audience as some, especially the part of the community that carried out the ritual in the public space earlier, stood in front of the stage. This additional encouragement allowed me to play louder and take back the space, pouring my emotions into the music and the performance.

The inner space of the community in this public space was still brutally calm, soundless. It' been an hour later, and I convinced myself to leave the space before something else happens and pack my instruments, but something is holding me back. It feels like an unfinished performance. Am I still on the stage? My mind is busy. I feel as if I am still performing. Right now, I am performing the ‘silenced’ but things are getting louder, much louder than performing the Noise of marginality or the perception of the white noise of the birthday

³⁴ X, M., & Haley, A. (2015). *The Autobiography of Malcolm X*, p.17.

³⁵ <https://www.experitheater.ch/blackbox/>

³⁶ Robinson, D. (2020). *Hungry listening: Resonant theory for indigenous sound studies*. Indigenous Americas.

³⁷ There are different refers to white noise. See for example Whitesell, L. (2001). White noise: Race and erasure in the cultural avant-garde. *American Music*, (pp.19, 168). <https://doi.org/10.2307/3052612>, Stoeber, J. L. (2016). *The sonic color line: Race and the cultural politics of listening*. NYU Press.

father. The mass of sound waves from all perspectives confront my skin. Sirens of moving species and machines, the sound of breaking bottles, trumpets with air capsules, fireworks everywhere. Even the church and its bells join the symphony of oppressors. The bus and the train add to this ensemble. It is so loud that I am lost in the definition of amplitude. Slowly I realize that there is a football event taking place, and the birthday father is peacefully eating with his little family in the restaurant across the street and I choose to stay, we choose to stay together for a while and try to process the trauma collectively. We choose to stay.

Invisible Noise

It is an exposition that extends beyond the context of sound alone; it is vibrations but also anatomical sensations. Sometimes it flows with a rhythm, guiding us along the path of our existence in an auditory cortex. At other times, it swells and crashes like a wave testing the depths of our resilience. It washes, silences, it forgets, ignores, forces you to hear and makes you afraid of relations. It is both a challenge and an opportunity. It invites us to decipher its messages, to decode the spectrogram of existence, and create languages to switch the voices between our brain frequencies. Relying on silence to bring us comfort is not exactly what I want to convey here. Invisible Noise is different from deafening; it is neither silencing nor silenced. It is unobservable but can be heard, although it may be coded in certain situations, dependent on the local, cultural, and shared coding language. It involves the interrelations of a moment that are not typically expressed in a progressive manner using words, but it can be understood, albeit with a certain risk of misinterpretation and misunderstanding. Furthermore, it is multifunctional and not monophonic.

“Our identity is not only the one built in our places of origin, it has to do with our families, it has to do with our reasons for migration”³⁸

The Invisible Noise within the space of norms has a brutal, weak amplitude. In order to hear it within the normative context, first it is necessary to reduce the volume of dominance. Nicole’s identity cannot only be viewed through one lens. It is shaped by many Noises. To decode this situation, one must either be affected (by the Noise) and if not, make a conscious effort to diminish the dominance of their own experiences. Listening to the Invisible Noise of marginalized voices, requires awareness for radical and critical self-reflection. Being confronted by the margins should not elicit a defensive reaction due to the fragility of an inexperienced understanding.

“Personally, my focus was on listening - listening to the desires of individuals, understanding the dynamics within the group, and maintaining my own balance while meeting others where they were”³⁹

Chienne De Garde's perspective on listening and maintaining balance within a group is inherent when engaging with Invisible Noise. By actively listening to the desires of individuals, one can better understand the complexities and interrelations within the group.

³⁸ Co-Creator Nicole Rivera, Co-Creators Feedbacks, p.48 .

³⁹Chienne De Garde, Co-Creators Feedbacks, p.53.

“This experience was an expression of existence and a mutual understanding. It felt like we were coming together to develop not just a piece of music, but a language through which we could communicate with each other. For me, this sensation was augmented by the fact that we spent entire days together - we woke up, ate, and practiced together, and then went to sleep. The absence of pressure to produce a finished product contributed to this. It felt less like work and more like an exploration into what it means to share and connect with one another.”⁴⁰

This experience is characterized by a shared development of music and a language of communication that aligns with the concept of the Invisible Noise. It represents an expression of existence and common understanding, where the focus is not only on producing a finished product but on the process of sharing and connecting with one another. The exploration of Invisible Noise in *The Margins* can feel less like work and more like a discovery. It goes beyond the level of interactions and delves into the interrelations of the moment, to create a space for exchange and mutual growth. This shared experience became a medium for understanding and appreciating each other's perspectives. It requires a conscious effort to be attentive and receptive, setting aside one's own dominant experiences to create space for marginalized voices. The experience of Invisible Noise can be complex and lead to negativity in the moment. To dig more into this Invisible Noise from the other half of the spectrum, I would like to bring you to a paradoxical phenomenon to cover the explanation of the basics of this definition.

Invisibility, is a theme explored in literature by writers such as Fanon in "Black Skin, White Masks," Sara Ahmed in "Queer Phenomenology," and Ralph Ellison in the novel "Invisible Man." It elucidates how whiteness persists unquestioned in the societal structure and the comprehension of spaces⁴¹. Whiteness, considered the norm and neutral, bestows hidden and unchallenged structural advantages. This paradox Invisible Noise "a position of invisibility; in short, a need to always be everything and nothing"⁴². In the external force that occupies and colonizes the realm of acoustic organisms and destroys the affirmative resonance and the consistent resistance. It is also the subtle silencer and the unheard suppressor. In white supremacist society, white people can 'safely' imagine that they are invisible to black people since the power they have historically asserted, and even now collectively assert over black people, accorded them the right to control the black gaze"⁴³ bell hooks speaks to the underlying mechanisms of the Invisible (white) Noise, as it is a product of white supremacy that donates privilege and control to certain individuals while rendering others invisible.

I would like to bring back the internal layer of the subject, which brings us to the context of the spiritual potential of Invisible Noise. The belief in invisibility is rooted in the impossibility of an absolute knowledge. It is inspired by the ethereal whispers of the Jinn, the intangible echoes of Yokai dance through the air, the invisible hunger of Aswang, the transformation of Skinwalker of the Navajo carrying through the invisible frequencies of the wind, the sound of uTikoloshe dancing with the water, the harmonic convergence of cyclical rhythms of the rainbow serpent, the singing birds in Wampanoag, the enchanting melodies of Mami Wata, and the eternal resonating silence of Abiku's footsteps are only a few threads of the acknowledgement of Invisible Noise.

Listening to unspoken desires is sometimes a strategy to grow through the occupied aural space, like tunnels in border zones. Saying the inaudible but perceivable and having the ability to mask the dominating noise, perceiving the unheard, are the characteristics of

⁴⁰Legion Seven, Co-Creators Feedbacks, p.49.

⁴¹ Bell Hooks, 'Representing Whiteness', p.177.

⁴² Dyer, R. (2013). 'White: Essays on race and culture. Routledge', p.39.

⁴³ Bell Hooks, 'Black looks, p.168.

the phenomenon that has been historically practiced in the roots of racially marginalized communities, displaced folk in Western countries and settled lands⁴⁴. But, the power of Invisible Noise carries the stories, dreams, and aspirations of communities that have endured and resisted against the odds. The paradox of Invisible Noise holds within it the hopes for a future where diversity and inclusivity are an organic part of existence or, it can be a tool to invisibilize the most vulnerable. Invisible Noise requires attentive listening and awareness. It is possibly the most elusive and most sinister when placed in the wrong hands.

Resonant Noise

Resonant Noise is the lasting impact of certain experiences that individuals choose or feel pressured to carry with them. It resonates within their perceptions and becomes a lasting memory. This Noise has the potential to influence and trigger other aspects of Noise within oneself. It can result in positive outcomes such as joy, self-confidence, and personal growth, as well as support new experiences and assist learning. It can also present self-doubt, fear, regret, or any other negative emotions, especially if it is trauma based.

Resonant Noise can function as a call for self-reflection, prompting individuals to engage in self-awareness and to examine their internal state. This Noise is not a permanent fixture and can be modified through conscious Initiatives and actions. The power lies within us to change our relationship with this Noise, reducing its influence and cultivating a better understanding of our internal state. It is a cellular Noise that operates at a deeper level, affecting us on a bodily rather than purely mental level. We carry this resonance with us, and it undergoes concrete changes, slowly over time, and is closely connected to accumulated experiences. Building trust and giving consent to various processes can be instrumental in transforming and navigating this resonance. It transcends the confines of space and time, and as individuals in *The Margins*, we carry it within us. Creating an environment to acknowledge and process collective and individual memories by taking ownership of it. We can choose the transformation of Resonant Noise.

*Every time, that I fall and loose
All the time that I pray and choose
When I resist a blank mask, when I can't pay my bills and do my task
When I lose my home, my cat, my kid, phone and friends
When I can't stand up and resume
When I dream of pain
In my soul, no green, no flowers, no rain
When I'm silent and I don't Noise
When I can't hear without any choice
And they make me deaf and dumb
She is here without any doubt
Rescue me and get me out*

⁴⁴ Xwelítém = Settler : Robinson, D. (2020). *Hungry listening: Resonant theory for indigenous sound studies*. Indigenous Americas. p.6 / for overview see : Veracini, L. (2010). *Settler colonialism: A theoretical overview*. Springer.

Her Noise, follows me
Her Noise is welcome in me
I belong to her Noise, it's the noise that care for me
Softly, strongly, radically, carefully
Loud and clear
It's her Noise, her Noise ...

It is a source of immense power. It is the most important force that resides within us, driving our actions and shaping our identities. (Her) Resonant Noise is our existence, to understand us, to express ourselves, communicate, and create. Without (Her) Resonant Noise, our individualist life view in capitalism would be a strong reality. It is through (Her) Resonant Noise that we find connection and a sense of belonging. (Her) Resonant Noise is sacred, enriched with experience and wisdom. It is a Noise that stems from the principles of equality, dismantling oppressive structures, and championing justice. (Her) Resonant Noise knows the pain, she is not interpreting. (Her) Resonant Noise:

We honor our ancestors, past, present and future. Audre Lorde, who fearlessly spoke against injustice, and bell hooks, who challenged and transformed our understanding of power and love. (Her)Resonant Noise carries the transformative words of Ama Ata Aidoo, Angelina Davis, Chimamanda Ngozi Adichie, Toni Morrison, Marsha P. Johnson, Sarah Ahmad, Patricia Hill Collins, Winnie Madikizela-Mandela, Pumla Dineo Gqola, Nawal El Saadawi, Fatima Mernissi, Lila Abu, Fadwa Tuqan, Zainab Salbi, Samar Yazbek, Semra Ertan, and countless other Black, Brown, Indigenous and Aborigines, Asian, Middle Eastern, and Arabic women, Transgender and non-binary persons.

(Her)Resonant Noise is the embodiment of Care, clarity and honesty. It amplifies the voices of those who fight tirelessly against patriarchy, racism, and sexism. It resists and screams loudly, refusing to be silenced. We, in The Margins, embrace (Her) Resonant Noise, we honor their legacies, we amplify their Noise too, and contribute to the resistance of silencing and practice listening through (Her)Resonant Noise.

Listen through (Her)Resonating voice, (Her)Resonating wounds, (Her)Resonating experiences and (Her)Resonating priorities; listen through (Her)Resonating silence and (Her)Resonating love and (Her)Resonating purpose to heal.

Brain Noise

The one inside, the one in me
Talking, whispering and screaming
In the brain, again no filter, no frame
It is not yet the pain, it's not free, it has shame
The one that shapes, shapes my outer and is in connection like a cosmic clay
Walking loud, walking weak
Its range has no peak
No trick
The one that eats me and feeds me
The one that they interpret, and I can't lead me
It is in me, it is in me, it is with me

My interpretation refers to the Infinity of thoughts, emotions, and mental activities that constantly arise within an individual's mind. Brain Noise is evidence of life. It is the impulse to create perceptions. It is a ceaseless interaction of thoughts and emotions, sometimes harmonious, sometimes discordant. It accompanies us through the streets of our daily breath, whispering softly or screaming loudly, shaping our perceptions, our actions, and our reason. Like a constant companion, it weaves complex patterns of ideas, memories and desires. It is the raw material of creativity, the rhizomatic roots of our imaginations. It is the birthplace of dreams, where the boundaries of reality blur and new possibilities emerge.

The platform of Brain Noise can be a challenge to find transparency and purity, which leads to suppressing the voice of common sense. Cycles of worry and hesitation undermine our capacity to navigate the world with self-assurance and defined purpose. It is through introspection and reflection that we can begin to decipher the constellation of our inner Noise. In this swarm, movements between chaos and clarity construct the flow of our Brain Noise. We can harness its energy and use it as a trigger for self-expression and personal growth. If we acknowledge its presence and engage with it consciously, we can transform a sediment into a source of power that has the necessary dynamic to resonate with legitimacy and ambition.

“The Noise residency was a process of deep connection between my inner world, my perception around Noise, which was positively affected in the contact and relationship with the two other artists in residence: Yasmine and Siya, as a key point was the discussion and generation of critical, political and activist thinking around our biographies, the territories we come from, and our situation as a migrant community in European countries.”⁴⁵

Nicole poignantly captures the profound movements between Brain Noise (her inner world) and shared human experiences in the Co-Creation. Here, Brain Noise is not only recognized as an internal progress but also as a Noise that can be a deeply social and collaborative process, enriched through the intermingling of diverse perceptions and backgrounds. Her Brain Noise is portrayed as a vibrant pattern of thoughts and emotions, shaped by her personal experiences and innate creativity. As she commenced on this expedition, her inner dissonance echoed with the external stimuli of her surroundings. This is where the “deep connection between my inner world, my perception around noise”⁴⁶ begins. In her discussions and reflections on her biographies, territories, and situations as part of a migrant community in European countries, she generated critical, political and activist thinking. This is the point at which her Brain Noise evolved into a powerful tool for self-expression, social critique, and empowerment. Through her collective introspection, her Brain Noise transcended individual consciousness and became a resonant force for social reflection.

The essence of it lies within the brain itself. As the brain perceives it, even when void, in silence; or in nothingness, it starts to create Noise and reflect and connect within itself. It is not yet internalized or visible. Anxiety dominates active external attention, relaxed signals, inward-focused noise and its sounds. The constant activity and processes occur within the brain. It is not in the physical skin, bones or flesh like Resonance Noise. It is in the brain, and you have more agency to direct it, but its form is an unknown science. It is in each core of existence, the evidence of neural functionality in the nature of movement even when there is no external stimulation. Brain Noise is the movement and the underlying functioning of the brain. Even in moments of silence or stillness, the brain continues to generate internal Noise. This can be experienced as a form of background activity, such as the buzzing of thoughts or the restlessness of anxiety. It is the ongoing cognitive and neural

⁴⁵ Nicole Rivera, Co-Creators Feedbacks, p.48 .

⁴⁶Ibid

processes that shape the internal landscape of the life's surroundings. Even during sleep, the brain produces its own unique patterns of Noise, which can be observed through various brainwave activities. These internal sounds and signals contribute to the overall Brain Noise experienced during different states of consciousness. Sometimes it can be output as pain inside, and sometimes it is transformed into an exit. Brain Noise is hyper sensitive, but it is possible to confront the world outside itself. For example, a noteworthy instance of addressing Brain Noise can be found in Ellen Waterman's white-inclusive perspective, which she shared in the conclusion of "Feeling Reconciliation" with Dylan Robinson.

"I am listening from a place of uncertainty, of caution— trying very hard to listen with respect, and uncomfortably distracted by the noise in my own head."⁴⁷

Brain Noise could be considered as the initial catalyst. It has the potential to occupy space and manifest in a wave-like form. If Brain Noise represents the possibility of individual resistance, then the existence of a Brain Noise silencer, an overpowering force, must be acknowledged.

Internalized Noise

Systemic Noise bears fruit. Its mechanism involves composing regimes of configurations that, unasked, enter the core of mysteries. Silently and fatefully, it seizes and occupies space in the labyrinth of veins. The purpose is to enter the moment of ossification without consent, and there lies the border between resonating and internalization aspects of the topic.

It is the reputational psychological and emotional responses that a soul can experience in reaction to multiple motivators, beliefs, or experiences. The Influence of different systems of factors that non consensually manifest in the quality and ethos of perception and reception. It is the Noise of the System that holds the power to exert and demonstrate inappropriate acoustic dominance in public spaces. Here, I am not referring to the necessity or negativity of systemic impulses, but rather discussing its functionality. The system itself is in the process of profitability, but not every release of power can be the gaining of something usable. The unbalanced power of the repetitive demonstration of the Noise of the system in the expanding territory that is systematically designed for multiple functionalities, does not need any permission to access the mind . The repetitive duplicity of looping the re-broadcasted penetrative Systemic Noise ensures its deepening in the veins and mindscape. This is the moment of birthing this Noise. It becomes a habit, whether we are aware of it or not. Sometimes, in order to breathe within systems, we have to internalize Systemic Noises, and at other times, we unwittingly become the embodiment of the system and can inadvertently turn into oppressors. But it doesn't end there. The significance of the context lies in the sustainability of the planted, unasked seed; an input that was not given consent will repeatedly trigger an unconscious or attentive reaction in enlivened existence, again and again.

This moment of uniting the expressions of the professor and the students, which I mentioned earlier as the Systemic Noise, is precisely the moment when the output of the Internalized Noise occurs. It depends on the appearance of multiple similar reactions and methodological supervision in the same context. This is the evidence of reproducing this Noise in the sonic spectrum and the strong unbalanced existential relationship of Systemic and Internalization.

⁴⁷ Robinson, D. (2020). *Hungry listening: Resonant theory for indigenous sound studies*. Indigenous Americas , p.242 .

A personal story that can help us understand the interrelations between Systemic Noise and Internalized Noise that sparks Resistance Noise.

*I'm sitting in the train
I hear the train, it is loud
I hear them talking
It is louder
I don't like it, when they are talking
I can't resist the train but maybe the talkers*

When I sit on the train, and people around me appear cold and passive, I try to endure the experience of the prevailing normativity, and as a result, I remain silent and refrain from triggering any conversation. However, when the person behind me receives a call and answers it despite the train's loud sound, and later a group of people enter the train and start talking emotionally, I slowly become uncomfortable, maybe even a bit nervous. This discomfort and sensitivity to the sounds of the train and the talkers stem from an Internalized Noise, which agitates me. Simultaneously, there is another Internalized Noise that justifies and legitimizes the train's sounds due to its functionality over the individual's talking.

*I'm not comfortable either when I talk
And It's not that I can't
Every time when I enter the train, I remember
I hear her voice : Stop talking and shut up. Get out of here and go home.
Go go, go home*

During my first year in exile, I had a memorable incident on the train. I was conversing in Farsi with an Iranian friend, when an elderly Swiss lady approached us and began screaming, demanding that we stop talking and go back to where we came from. This encounter left a deep impact on me, and it made me realize that my sensitivity towards talking people is a projection of how I had to internalize this survival mechanism during my post-exile time. Back in my hometown, Mahabad in West Azerbaijan, Iran, it was culturally common for people to engage in conversations with one another while using public transport. These discussions often revolved around real existential topics, occasionally interspersed with gossip. This cultural norm shaped my behavior and communication patterns. Now, in the aftermath of my exile, I find myself grappling with this internalized response to talking people, which I can easily trace back to those early post-exile experiences.

*But no
I don't wear them
I listen, listen to their Noise
Listen to the train and its door
When the train stops and the door is open
I listen, no, I don't wear them.*

The Resistance Noise within me, which nurtures the belief in the possibility of change, reverts to my pre-exile experiences. These experiences have allowed me to dream of a day when we can freely talk on a train without fear of judgment or discrimination. This Resistance Noise shields me from being silenced, empowers me to listen attentively and openly, striving to understand others. Through listening, I seek to unlearn the conditioning that hinders my ability to speak comfortably again, no matter where I am. My aspiration is

to break free from the constraints that have been imposed on me and to embrace a future where genuine conversations can take place without reservation or apprehension. Internalized Noise, which is reproduced by systems in one's realm, can be canceled, controlled, and silenced too. However, the consequence of using Active Noise Canceling technology voluntarily to impede and ignore Systemic Noise to prevent the establishment of Internalized Noise and regularly covering it with synthetic material is self-silencing.⁴⁸

Mentioning some experiences through feedback from Co-Creators will be necessary to cover this Noise from other aspects. Tracy September in her feedback mentions the inner critic voice that demanded more space than was needed,

“The voice of that inner critic became quite loud at times, but we didn’t give it the space it was trying to demand”⁴⁹

The demand for space and its measurement is indeed related to Systemic Noise and the industry of Internalizing processes. The confidence to occupy space is influenced by various factors, including the explained Noises. It necessitates a deeper understanding and reflection by those from the racial majority who are included in these Margins, achieved through (Her) Resistance Noise. This understanding is crucial for unlearning certain systemically produced and internalized Noises that have the potential to cause harm and hinder the ability to Co-Create.

“What is inclusivity, from where do you look at it? Was it inclusive because I had a space to share with predominantly light skin people? Were we aware of the patriarchal and colorist tropes, and did we try to navigate them? I guess familiarity, stress, and tiredness can make navigation more complicated.”⁵⁰

Chienne De Garde, seeks a space to express her Invisible Noise, which arises from her experience as the only dark-skinned person in the group. She aims to transform this Invisible Noise into Resistance Noise, using it as a powerful force to question and raise the awareness of existing Internalized Noises within the Margins but she is aware of the challenge and complicity of navigation that is dependent on socio-economic aspects within the life of individuals and communities.

⁴⁸ Hagood, M. (2011). Quiet comfort: Noise, otherness, and the mobile production of personal space.

⁴⁹ Tracy September Co-Creators Feedbacks, p51 .

⁵⁰ Chienne De Garde, Co-Creators Feedbacks, p53 .

Reflections on Noise

As we moved around and delved deeper into the realm of specificity during these Co-Creations, we perceived how Noise moves in process and influences from the point of purpose until the moment of release. Noise, as an identity, is fluid and transcends definitions. It is both contextual and cultural, serving as the source of production and consumption, the instigator of violence, and a catalyst for solidarity. Noise embodies the ignorance of the external and the acceptance of the internal particles. Within The Margins, Noise becomes an identifier for the oppressed, persistently seeking transformation through process. Noise is multifaceted and can manifest as a swarm within a single space, simultaneously. We exist in a world of Noise, whether or not we acknowledge it. We rely on Noise to shape the context of our listening, and we actively choose which waves of Noise we align ourselves with.

To conclude this section, I would like to reserve a specific space for tina omayemi reden, allowing her feedback to guide us through the multitude of Noises, transforming and demonstrating the output in an artistic manner.

*“Scattered at first
We tuned in.
We listened.
We cared.*

*Breathe in
Out
In again and out
And attune.*

*A saxophone swirling through space
Tuning in with the synthesizer and the rhythm of
Exhalation
Inhalation.
Attuned reverberations
Expanding noise
Nervous to lifting my voice I go closer to the microphone
All of them standing right behind me - metaphorically -, making space for my voice to tune
in
I feel supported
I lift my voice*

*I am muted. My voice amplified, as I experience ever so often
The saxophone goes on.
The breathing goes on
The saxophone goes on
The breathing goes on
I am muted. My voice unamplified*

*The saxophone goes on.
The breathing goes on.
The saxophone goes on
The breathing goes on.
Waiting and preparing the grounds for my voice
I look around and until my eyes catch his eyes
A look filled with support, care and love
No rush, no worries
My voice will never be muted for long, when you are around
The saxophone goes on.
The breathing goes on
You get up and find your way, as always
Your eyes never leave me
You got my back
I am not scared. I feel safe. Cared for
The saxophone goes on
The breathing goes on
I can hear my voice*

And one voice becomes a choir

*Voices so caring
They caress the whole space with their echo
Voices so strong
You can feel their reverberations swirling through space
Voices so defiant
their vibration makes soils tremble
Voices so tender
you can feel their touch on your skin*

*Breathe in
Out
In again and out
And attune.*⁵¹

⁵¹tina omayemi reden Co-Creators Feedbacks, p54 .

CARE

The Noise of love, the combination of patterns in motion, encompasses six ingredients of elements in “(Her)Resonating Noise”. Placing Care at the forefront, follows with commitment, knowledge, responsibility, respect and trust⁵². Simply giving this ingredient does not mean that love has been practiced⁵³ and everything should be cared for in order to be loved. Care is to be concerned, giving and receiving, attention to and from something or someone. It is an attention that holds spaces and its ethics grounded in interrelations and the demand of each body to be listened to⁵⁴, not passively heard. Care has complex and different identities. To Care for each other is to be able to listen to one another’s desires and understand the form of its identifying emotions such as empathy, compassion, and sensitivity. To process and value it through dynamic consensus, which requires repetitive questioning. It creates the ability to transform physically or sensually. To provide, when the capacity of the giver in the context can be afforded. Relevant Care is defined by the urgencies of the moment and context.

Care is not a totalitarian handling of needs and desires. As an example, in normative parts of western patriarchal societies, masculine dominance covers the domains of justice and religion, which is considered more logistical and practical. This leads to the phenomena of feminine expression being assigned to the arena of Care. But its Noise extends beyond gender. Factors that define identity such as race, gender, class, spirituality and religion influence the space and the formation of Care. Its ethics intersect with various other moral theories, including virtue ethics, African ethics, Hume’s sentimentalism, Aristotelian virtue ethics, phenomenology, and Confucianism, etc.⁵⁵ The space of The Margins is in an obvious dependency with these factors. It is constructed because of a deficiency of Care or consideration of its poly-characteristic existence. It has not been listened to, and this has led to the fabrication of their own imagination of Care in the dominant space. The scarcity of Care in the broad soundscape means the absence of resources for the needs of The Margins, and this will craft the communal morphology of the relevant urgency.

The Care that I would like to get into and perform on paper for a moment is the communal and collectivized aspect in marginalized BIPOC contexts. Care in The Margins has intersections that need to be understood and acknowledged. Creating this space doesn’t automatically imply that the space is solely responsible for Care. However, it does enable and facilitate the possibility to innovate and Co-Create a safer space that empowers individuals to express their needs and provide the capacity to process it communally and consensually. While each space within The Margins goes through these processes, finding methodologies and handling the question of Care, it can happen that the expectations of Care become self-centered or differ according to the very same factors such as race, class, spirituality, etc. In concrete terms, the space of The Margins can be understood as a fluid realm of identities, wherein self-definition and the boundaries of inclusion continuously shift over time. This fluidity is driven by various factors such as political statements, educational developments, social changes, and more. Consider the initial stage of the women’s liberation movement and its subsequent transformation into the FINTA* and LGBTQIA+ movement. For instance, each wave of feminism addressed very specific issues related to the time. The first wave⁵⁶ dealt with issues like property rights and the right to vote. The second wave⁵⁷ had broadened the range of those

⁵² hooks, bell. (2021). *Communion: The female search for love*. HarperCollins, p.73 .

⁵³ hooks, bell. (2000). *All about love: New visions*. HarperCollins, p8 .

⁵⁴ Carol Gilligan, *Interview on June 21st, 2011* (<https://ethicsofcare.org/carol-gilligan/>)

⁵⁵ Maureen Sander-Staudt, Care Ethics (<https://iep.utm.edu/care-ethics/#SH3a>)

Examples of Feminist waves :

⁵⁶1st : Friedan, Betty. *The Feminine Mystique* (50th Anniversary Edition). W. W. Norton & Company, 2013.

⁵⁷2nd: Firestone, Shulamith. *The Dialectic of Sex: The Case for Feminist Revolution*. Verso Books, 2015.

issues including workplace and reproductive rights. This ushered in the third wave⁵⁸ which pushed the boundaries of inclusivity further. It highlighted the blind spots of the previous wave in addressing issues like race, class and cultural differences. The fourth wave⁵⁹ has evolved into a broader understanding of the complex intersections of identity, especially accelerated by widespread technological advancements and ways of organizing. Similarly, the definition of antiracist safer spaces and movements has led to the emergence of platforms where non-white folx can unite and gather under terms like BIPoC or Q⁶⁰BIPoC, driven by shared experiences and common urgencies.

The examination of Care will inevitably arise within the context of safer spaces, as these spaces aim to foster inclusion and equality. Self-organized safer spaces, and sometimes even the radical separatist communities, make decisions based on specific factors of being marginalized. For example, queerness includes individuals from the dominant racial section within the space. These choices occur with the hope of progressing towards greater equality and empowerment. However, this is also the moment when the hazard of different definitions and needs of Care arises. The 'included' becomes significant due to its inescapable dominance outside The Margins. The urgency and necessities are cosmically legitimized. The involved, the minority in the space of The Margins, may possibly want to engage in a practice of Care that, from the perspective of the racialized, is normative. This is an example of how a wrong practice of Care can be too loud and overwhelming in the spectrum of a protected and necessary space. This example doesn't apply only to a racialized context. Including cisgender males in the feminist movement, including heterosexual figures in the queer movement, and including white individuals in BIPoC spaces, all require a high level of attentiveness, active listening, and a willingness 'the included' to embrace discomfort.

Silence to Care

It takes time to understand the wounds and healing practices of marginalized communities. It takes time to create shared space for Care to flow within the resistance against dominant systems. In the Margins, self care is seen as an important obligation in a wider context. In the framework of communal practice, self-care not only benefits the individual but also extends to the well-being of the community's shared fracture... The health of individuals is closely connected to the health of the community⁶¹. The community relies on individuals who actively engage in caring for both themselves and the collective. This cyclic rotation sustains the interrelated connection between one's own Care and the Care of the community.

To hold space, Care is necessary. Different types of Care hold different spaces. Incorrect practices of Care and lack of Care in cosmic relations can potentially cause damage. For instance, let's take a practical understanding of cosmic relations of Care that extend beyond human situations. One example is the damage to biodiversity in Australia's natural environment, where the ignorance and silencing of the over the 50,000-year-old knowledge⁶² of

⁵⁸ 3th: Davis, Angela Y. *Women, Race & Class*. Penguin UK, 2019.

⁵⁹ 4th: Adichie, Chimamanda Ngozi. *We Should All Be Feminists*. Vintage, 2014.

⁶⁰ Q = Queer

⁶¹ Roisin, Fariha. *Who Is Wellness For?: An Examination of Wellness Culture and Who It Leaves Behind*. Harper Wave, 2022.

⁶² Women, G. G. of, Burarrwanga, L., Ganambarr, R., & Ganambarr-Stubbs, M. (2019). *Songspirals: Sharing women's wisdom of Country through songlines*. Allen & Unwin.

Aboriginal people that has led to significant reductions in species and deforestation⁶³. In human relations within Europe, Care for national progress, safety, and well-being has resulted in the Systemic Noise that creates movement in borders, pushing people to the forefront and leading to the establishment of Frontex. As a consequence of this misguided Care for the wrong people in the wrong placement in the soundscape. Between January and July 2023 alone, 1,875 individuals seeking refuge have drowned and died⁶⁴. Perhaps, this is the practice of the wrong Care, which has violated the global essence of almost every being since arbitrary borders were implemented by colonialism. It is crucial to understand which practices of Care are ineffective in order to ensure collective survival. Navigating and blocking such practices is essential. The normative, nationalist, racist, sexist, homophobic, transphobic, individualist and capitalist definition of Care, which comes at the cost of violence, is widely recognized and understood. However, there is no room for this type of Care in creating a safer space.

In The Margins, Care holds the space. The Care that holds the space can make mistakes too. Mistakes are a part of the process. In our process there were miscommunications, misunderstandings and misinterpretations as seen in the reflections chapters below. It is in the Care that these mistakes can be mitigated. Consciously making mistakes that are repetitively damaging is ideological. The Margins exist because of the Care of the individuals who resist. By reconstructing the definition of awareness and prioritizing communion and rehabilitation , creators of self-organized Margins accept the core of their reason for resistance as none other than their shared violator - Systemic Noise. They Care for a greater purpose, for each other's desires, and for respect and appreciation. Just like any other space that encompasses Care, The Margins requires its own practice and definition of Care that can sustainably hold its own

The Poetics of Care

To listen to stories

And our stories to be listened to

Carefully

Delicate and fluid,

Smooth and effortless,

Oh yes,

All these wounds need confirmation of existence .

And so, I listen. I listen intently to the rain, for it holds within its delicate droplets a history of countless tales. I listen to its purpose, as it nourishes the earth and washes away the remnants of time. Through its compersion rhythm, I find strength, and I am compelled to reflect, to resist, and to claim my place within the vast expanse of existence.

⁶³ Bradshaw, C. J. A. (2012). Little left to lose: Deforestation and forest degradation in Australia since European colonization. *Journal of Plant Ecology*, 5(1), pp109–120. <https://doi.org/10.1093/jpe/rtr038>

⁶⁴ <https://de.statista.com/statistik/daten/studie/892249/umfrage/im-mittelmeer-ertrunkenen-fluechtlinge/>

Communal Care Practices - Care in the Center

The fundamental practice leading this process is Care. Care is at the center of the ‘how’ of the Sonosynthesis_Noise series. In this context, Care refers to the deliberate and compassionate actions taken to support the well-being of individuals and the collective. Acts of Care possess the power to transcend time by leaving lasting impressions on recipients and creating a ripple effect within communities. When Care is extended to others, it not only affects their lives but also inspires others to adopt a caring mindset. Sonosynthesis_Noise was wonderfully colored by a wide range of emotions, feelings, expressions and tenderness. This shared openness and vulnerability is only possible in safer spaces where Care is in the Center. For example, in predominantly white spaces, shared emotions can often become tools of manipulation and weaponization through concepts like "white tears" and "white fragility⁶⁵", while marginalized communities value and validate emotions as an essential aspect of Care without placing burden or blame on the listener. This can serve as a transformative moment for white individuals within BIPoC spaces.

Care is like the ritual of cooking together. It is also the ritual of cooking for others, being aware of what everyone eats, and then eating together, breaking and cutting the bread into slices, deciding on the right rice with or without butter. It is about making this shared meal an occasion, like a consensual salad sauce. Sometimes, Care means eating less so that everyone gets a bit, while other times, Care means eating more to make the host and cook happy or to avoid wasting food. Some food you can pay for, and some food is priceless, like my Mom's or my Grandma's cooking. What we eat and how we eat is an extension of our Co-Created identity. These relationships exist, and it is important to consider whose identity is represented in the ritual of the food that is being reproduced, as well as who has the privilege of being concerned about providing food. This ritual is an opportunity to expand the Co-Creation process. The many rituals of Sonosynthesis_Noise were an opportunity to expand the Co-Creation process.

Sonosynthesis_Noise was a process of carefully navigating through various moments, acknowledging each individual's identity, and consistently confronting the struggles of others have proven to be vital in this process. It is the gathering of Margins and does not necessarily equate to a utopian scenario. The happy land⁶⁶ is not meant for the racialized Margin. While this particular setting may offer a sense of safety, it does not imply privilege or comfort. In fact, it is intertwined with past wounds.

“Scars have the strange power to remind us that our past is real,”⁶⁷

Our past is real, and our scars are here. They might be memories, but sometimes people's scars are literally wounds. The poetics of resistance in these wounds can also be remembered. In Sonosynthesis_Noise, our Care involved creating spaces where our experiences were validated, without triggering competition over who is most marginalized. It involved cultivating a sense of empathy and understanding among individuals, such that

⁶⁵ Ogette, T. (2017 German Version). *exit RACISM: Rassismuskritisch denken lernen.*, p.23: 4.
Abwehrmechanismen von Happyland

⁶⁶Ogette, T. (2017 German Version). *exit RACISM: Rassismuskritisch denken lernen.*, p.23: 4.
Abwehrmechanismen von Happyland p18 : 3. Willkommen in Happyland!

⁶⁷ McCarthy, C. (1992). *All the pretty horses.* Knopf Publishing Group. pdf version, p.114 .

they appreciated each other's experiences without judgment or comparison. It was about channeling this Noise into a chorus that can advocate for change, unity, and mutual understanding; transforming singular particles into a resonating swarm.

Reflection on the Co-Creations, Sonosynthesis_Noise #1-5

The Sonosynthesis_Noise series has been a complex process involving numerous collaborations in a short span of time. As stated initially, the feedback from Co-Creators forms the basis of reflection and analysis in my research. The feedback is incredibly rich, and to fully grasp the process, you must read and understand all the feedback attached to the thesis. At the beginning of Sonosynthesis_Noise, as I mentioned earlier, the process wasn't clearly defined, leaving room for exploration and experimentation. As the process unfolded, questions around identity became more visible within the project. This questioning led to an organic shift, driven by conversations, political interests and shared struggles, towards exploring deeper aspects of identity. This exploration naturally led us to a discussion about having a theme for the third edition, which became 'the body and its dance with tangible pain'. In due course, the fourth co-creation led us to the theme of 'welcoming softness into the right dimension of time'. Finally, the last phase of exploration brought us to 'touch and breath', which became the theme to close the chapter.

I would like to take you through some Co-Creations to specifically and carefully explain some interrelations between Noise and Care in the process.

You can listen to snippets of each Sonosynthesis_Noise on my home page⁶⁸

Co-Creation #1

Co-Creators :

Nelson Irsapoullé is a Multifaceted artist, musician, performer, activist who emerged from the underground experimental scene in Geneva, a.k.a. Fu* a.k.a Nelson Landwerh a.k.a Nelson El Exotico. Nelson is closely connected to the queer and BIPOC communities that I frequent, and over the years, I have always appreciated Nelson's artistic works. Nelson has an quiet strength in his work. We had never had the opportunity to collaborate before and this was a perfect opportunity.

Akram Hajj cuts an imposing figure as the drummer of the Lebanese Post-Rock band Kinematik. My personal connection with Akram goes back to 2020 when he was on tour, and we had an opportunity to play an improvised set together. Akram's drumming and

⁶⁸ www.namehshiri.com

community sensing inspired me during our first improvisation, and it became clear that we would have more chances to collaborate and share creative spaces in the future.

Instrumentation :

Nelson Irsapoullé: Kaoss pads, sensors and voice.

Akram Hajj: Electronics (pedals, moving vibrating objects, transducers), orchestral drum and other metallic percussion objects.

Siavash Namehshiri: Modular synthesizer effect rack, vinyl player for non-audible metallic and plastic discs, contact mic for voice.

“During this process, I tried to find my place a lot. You two were like those cisgender guys in the space with very strong material, loud instruments, very powerful instruments, and I had to find my place there. So at some point, I just decided to be there with my voice and try a few things, and it worked. I mean, it's something I'd never really tried before, just using my voice. And at that moment, I also realized that my voice is something I want to put in front of everything.”

-Nelson Irsapoullé -

The Invisible Noise from Nelson confronts us with a gender-influenced situation that required us to understand the interplay of relationships and privileges associated with differences. The Margins are influenced by Systemic Noise, but their existence does not imply self-determination, but it can be chosen. Our capacity to listen to Nelson's Invisible Noise grew over time as we realized his use of his voice started to take a special place in the process. Once we could hear it, we started to affirm it and appreciate its strength. It also inspired me to join with my voice. This Invisible Noise does not advocate for sexism or the empowerment of any specific gender rules within the sonic space. Rather, it seeks to highlight the existence of diverse identity Noises within a space, allowing us to abandon a state influenced by historically rooted conditions. Both masculine and feminine energies existed within this space of acknowledgment, similar to distinct sounds or smells, which can often be overlooked or ignored. In this room of paper, Invisible Noise finds a space to express and be perceived while questioning the Systemic Noise that was possibly internalized by the two cisgender Co-Creators.

“I remember when both musicians started to processing their voices through contact mics and pedals and I had to improvise live at first it felt I was just adding another layer of sound through my drumming then when the beat locked it all felt right”

- Akram Hajj -

It appears that Akram was indeed aware of the experience and impact of Nelson's voice as a subject in the room. Nelson mentions the dominant presence of the two men in the space, which led to a beautiful and poetic moment of Nelson's voice, and Akram acknowledges the significance of Nelson's reliance on his voice. Akram sees it as a catalyst for successful moments. This recognition suggests that Akram values and understands the power of this

expression. Nevertheless, I believe that Nelson's reliance on his voice and the subsequent outcome exemplify the power of his practice in navigating and surviving a binary society; Resistance Noise. The absence of resources and knowledge and the pressure of (Her)Systemic Noise led to a failure in the initial awareness of the power dynamics. At that moment, the necessary Care could not be completely provided due to the mistakes of naïveté.

Co-Creation #2

Co-Creators:

Yasmine Elbaramawy is an Egyptian oud and electronics player. In 2021, Yasmine was invited to perform in Zurich, and we had an opportunity to perform together in a trio. I had known Yasmine before this event because of her political activism, and her fight against legal and patriarchal oppressions in the movement during, before, and after the Egyptian Revolution as a feminist and anti-sexual harassment activist.⁶⁹

Nicole Rivera is a Chilean performer and researcher. She is an actress with a specialty in playwriting. This is an artist I had absolutely no artistic interaction or contact with before. Nicole found MigrArt online and approached Verein MigrArt for a collaboration. Her perspective on the topic, along with her communal experiences and her recent work, "Noise From the Matrix," which she interpreted as a psychomagic act to end a toxic relationship with an emotional, verbal, and psychological abuser, resonated perfectly with the time and space of my research.

Instrumentation:

Yasmine Elbaramawy : Oud, FX and modulation, drum machine , vocals and samples

Nicole Rivera: Kaoss pad, contact mics, visuals and body movements

Siavash Namehshiri: Dahol feedback network with transducer, contact mic and modular synthesizer

Yasmine decided not to bring her oud due to a struggle and relationship with the instrument she usually plays. Instead, she chose an electronic set-up. Although I welcomed the idea and was curious about her set-up, my Brain Noise triggered the wondering and worrying about what would happen if she changed her plan and missed her instrument. My Invisible Noise immediately knew where to find a local oud player, just in case she wanted to play the instrument. In the process I heard Yasmine's Invisible Noise that there might be a problem in her creative fluidity, so I went to her in the process and told her, "hey, if you'd like to try out an oud from a great oud musician, I have a plan for you". We ended up in the living room of Hamid Zinne, a Moroccan multi-instrumentalist based in Zurich. There, Hamid introduced

⁶⁹“Stories from the Egyptian Revolution: Ola Shahba and Yasmine El Baramawy.” *Mada Masr*, 27 Jan. 2022, <https://www.madamasr.com/en/2022/01/27/feature/society/stories-from-the-egyptian-revolution-ola-shahba-and-yasmine-el-baramawy/>. Accessed 9 Aug. 2023.

us to an Indigenous North African instrument called utar, and they started playing together, guided by Hamid they created a wonderful moment. The next day, Yasmine transformed her musical approach. She reduced her electronic setup, and brought in a combination of her instruments. Distorted emotions of home were communicated through the multicolored signals of Yasmine's oud, with the soothing presence of a snoring and sleeping cat in the background. This beautiful memory resulted from our oud story and the shared moment. This powerful move strengthened our collaboration and added a strong emotional dimension in the process

The second Co-Creator Nicole Rivera walks predominantly around the topic of identity in the content in her feedback. Our talks were also strongly loaded with this topic.

“Therefore, the encounter in this residency with subjects coming from very diverse and disparate realities was a unique space of listening, accompaniment and solidarity. Although we come from different countries and regions of the world, we have all been, at some point, violated by patriarchy”

-Nicole Rivera-

In the first part, Nicole connects diversity with the unique idea of listening and being listened to, demonstrating the creation of a safer space. The experience of sharing the oppression faced due to patriarchy becomes the foundation for establishing this connection. This intensely intimate collaboration with two artists not based in Zurich, allowed for the constant sharing of space. The shared ground has enabled us to approach sensitive themes such as sexuality, violence, and more, with careful openness in the process. For instance, we have incorporated the visualization of certain sociopolitical experiences and identity issues through the projected visuals made by Nicole to communicate these issues. This upgraded the overall experience. This aspect of creating a safer space in *The Margins* to collectively process traumas creates a moment to resist and empower each other, finding inspiration from bell hooks and her idea of choosing *The Margin* as a space of radical openness, takes the space in this context under (Her)Resonant Noise.⁷⁰

Co-Creation #3

Co-Creators

Nadia Daou aka NÂR is a Lebanese multi-instrumentalist and singer based in Beirut. We met in 2017 at a festival in Zürich. Since then, I have had other moments of collaboration with her. She works with various instruments, her voice and different objects she finds. Abrasive, hypnotic, NÂR's lives are sonic experiments and improvisations built up from A to Z, often led by short sentences on repeat like mantras.

LEGION SEVEN is a Jamaican-Canadian artist whose work is an erratic vehicle on a splendid path. Their projects emerge in bodies as diverse as the imagination; consistent only

⁷⁰ hooks, bell. (2020). Choosing the margin as a space of radical openness. In *The Applied Theatre Reader* (pp. 80–85). Routledge. <http://dx.doi.org/10.4324/9780429355363-17>

in a refractive departure from the literal cult rigidity into which Seven was born. Their voice resonates far beyond my wildest imagination of warmness. I have known Seven for many years since the time they lived in Basel. Throughout these years, we have followed each other's work and shared moments in music and relationships, but we have never had an opportunity to work together musically. This opportunity was a charming source of energy and motivation for me.

Instrumentation:

Nadia Daou : Mic, Objects, Voice, effects and looping

LEGION SEVEN: Voice, Sampler and Looper

Siavash Namehshiri: modular synth , Voice

Shared Instrument : Bucket with water, hydrophone, percussive materials

At this point, our theme was the body, and it found expression through the utilization of space. After surviving intense and great musical experiments on the first day, SEVEN experienced a strong migraine, enduring brutal pain and unfortunately didn't have the necessary medicine with them. This Brain Noise made it seem like nothing was possible to change the situation, and we had to somehow embrace and accept this reality. As a result, we had to stop the music process and prioritize their Care. Process over product.

“ You know, I didn't have to suppress that message that was coming from my body in order to communicate something else to you and to the audience. That message of my body is the thing that I was there to communicate and just to have you and Nadia facilitate that for me”

-LEGION SEVEN-

As mentioned in their feedback, Seven has experienced migraines multiple times on the stage. However, they also mentioned the possibility of exploring the space of not suppressing the pain, which may not have been easily achievable without the engagement of someone in the community. Fortunately, an artist and doctor, Ursa Kastelic, was able to prescribe and organize special medication to help reduce the intensity of SEVEN's Brain Noise and significantly supported holding the moment. This influenced the performance and gave us some more time to prepare for the sharing. The topic of the body and the urgency of expressing pain led us to explore the concept of breath, which significantly influenced our musical practice and created a performative space within it.

Another moment of this process was the decision to establish physical connectivity between us through the cables, which resulted in the formation of a physical connection audible through the speakers.

“Finally, one of the most interesting moments to me was when SEVEN and Siya started playing with a plastic bucket filled with water and a waterproof contact mic in it. They would make sounds and on the other side, I was looping whatever I found interesting, layer after layer. We were so connected... it was incredibly beautiful and strong.”

-Nadia Daou-

In this experiment, we not only delved into research on acoustics and sound aesthetics, but also engaged in playing with materials in water, performed by SEVEN and I, while Nadia looped and manipulated the sounds from the other side of the cable. The synchronicity and unspoken methodology of communication created a moment of direct, complete, actual, and honest interconnectedness between us which created a broader network with the audience. Despite having limited time to make music together, we still managed to find connection.

Co-Creation #4

Co-Creators

tracy september is a South African musician, performer, researcher and DJ. With influences of jazz, traditional Xhosa singing and electronic experimentation. With a voice that dances like poetry on the breeze. She is currently based in Zurich and has been a strong supporter and empowering force in my musical journey in recent years. Her influence and guidance have played a significant role in shaping my music and my perspective. tracy's Resonant Noise holds a crucial position in the art and BIPOC community in Zurich working around themes of memory, spirit and protest. Since 2018, we launched a music project together called "Black Pitch," and since then, we have shared numerous communal, musical, friendship, and performative moments that have enriched our communal and artistic relations.

Aio Frei is a non-binary sound artist, relational listener, sonic community organizer, collaborator, sonic researcher, OOR record store co-operator⁷¹, graphic designer and experimental dj. For me personally, OOR Saloon was the first white place in Zurich that practiced inclusivity without seeking fake diversity labels. My first fixed media piece, "Dengê Dayîka min"⁷², was created for the 2nd anniversary of OOR. This was my first connection with Aio and OOR. Over the years, I have had multiple collaborations with Aio and their inclusion of my acoustic expression has had an impact on my artistic practice in creating legitimate spaces in The Margins.

Instrumentation:

tracy september : Adungu, Loop station, FX, voice, Bell instruments and contact mic

Aio Frei: Buchla, FX, ceramic bowls with and without water, hydrophone, percussion and shrutibox.

Siavash Namehshiri : Santur, Vibrato, contact mic, modular synthesizer, Loop station, shrutibox and vocal.

Before the Co-creation #4 began, tracy proposed a topic. I remember when she said, "ah Siya, these days seem to be tough and hard for everyone, and I really want to explore the

⁷¹ <https://oor-rec.ch/>

⁷² <https://namehshiri.bandcamp.com/track/my-mothers-voice>

concept of softness in this one." This statement sparked discussions and conversations about softness, leading us to discover, imagine, and explore the various aspects of softness together. These collective texts were then combined and organized by tracy and used as material for the performance, creating a soft space where she performed through texts and song during the sharing in connection with other musical elements in the space.

“Leaning into softness also allowed more space for me to be more welcoming of whatever came of the process.”

-tracy september-

Another moment that enriched the softness was at the end of the sharing, when the room was filled with the gentle humming and soothing sounds of shrutiboxes coming from both sides. While I had been using and playing the instrument for many years, it was the first time I had the opportunity to play it so softly and harmoniously with another person. It was a truly beautiful and memorable moment.

“The third moment was during the performance when Aio and Siya both played shruti boxes. This instrument in particular has a direct connection to a part of me that transcends time. A very deep part of an ancient me that my cells recognise immediately. For me, singing with shruti boxes is the ultimate attunement. The energy that this instrument sings was palpable in the room.”

-tracy september-

Another important aspect that I mentioned earlier is that this Co-Creation process included a white person, as we read in tracy’s feedback. However, during the process and subsequent reflections, I recognized that I mishandled this and made mistakes unconsciously. My Internalized Noise and choice to include a marginalized person from a more privileged background in the research caused me to overlook involving the community, particularly tracy, in the decision-making process. However, in the process, I felt the internalized pressure to represent all Margins, even those that have more access. Having an individual with more access within a mostly BIPoC space creates different understandings of the necessary Care. This led to miscommunications and misunderstandings about what the appropriate Care should be. As a result, I introduced a Care practice that can hold space for that Noise through rituals like ear candle cleaning, and put more emphasis on simple things like self-care and nourishment like food. This may have helped in reducing the volume of different kinds of needs in this space that should have been BIPoC focused.

Co-Creation #5

Co-Creators

Chienne De Garde, self-taught pluridisciplinary doer producer, under different aliases, she explores various creative mediums. Under the project name 'Sirenessa,' her DJ project, she tries to recreate the emotion she felt the first time she heard Dubstep in a club. I have had a close relationship with Chienne De Garde since 2012 through her performances and my role as a curator. We have shared many different moments in politically-inspired sonic

experiences. Recently, Chienne De Garde collaborated with me in performing "Kuze"⁷³ at Motel Campo Geneve during the Swiss Ceramic Days. After this experience and our strong bond, she became a part of Sonosynthesis_Noise.

tina omayemi reden is indeed a multidisciplinary queer artist, mentor, and community activist. Her involvement, along with the FUBU⁷⁴ community has been crucial to this research, and their active participation has been immensely valuable. Her individual presence and Care for The Margins has been extremely appreciated. Our journey together began in 2018 with the impulse of a performance by Black Pitch, and since then, we have maintained a deep connection. Over the years, we have collaborated in various meaningful ways.

Tapiwa Svosve is a jazz musician based in Zürich. Both Tapiwa and Tina are from the same community, and I distinctly remember my first encounter with them in a really dark event room many years ago before I knew them personally. Tina's full-bodied and soulful voice filled the room as she recited rich words, while Tapiwa's saxophone created fascinating, small yet captivating sounds with microtonal motions. From that moment, I knew we should collaborate together one day. Before Tapiwa's involvement in Sonosynthesis_Noise, we had already worked together on an improvised piece with Black Pitch.

Instrumentation:

Tina Omayemi Reden : Harp, loop station, voice

Chienne De Garde Sim : Software instrument, voice

Tapiwa Svosve : Saxophone, transverse flute, FX and voice

Siavash Namehshiri : modular synthesizer, voice, shrutibox, kalimba

It was the last one. The format was slightly different. This time, we were four artists, three being local and Chienne De Garde from Lausanne. On the first day, we harmoniously went through everything, and everything worked just as well as the previous Co-Creations. We didn't talk a lot, but we shared a lot. At one point during the session, I used the ear candle cleaning to create a moment together inspired by the last experience, and it resonated, as we can see in the feedback from Chienne De Garde . We had intense improvisation sessions and explored many different materials throughout the day. I remember, Tapiwa shut down his machines, left his transverse flute on the side, packed his saxophone in his bag, and took it with him. His Invisible Noise reached me, and I already understood that the next day would be different. Later that night, we received a message from Tapiwa stating that he had an overlap in his schedule and would miss the next day due to another performance he had confirmed long ago but had forgotten about in between.

“There was a short moment where I was not sure if we had had enough moments to practice all together. We had made some scores, had some guidelines that we could stick to, but how would it all come together during our sharing?”

-Tina Omayemi Reden-

⁷³Ceramic feedback instrument cooperation with Ursula Vogel <https://www.namehshiri.com/kuze/>

⁷⁴ FuBu : for us by us, Zurich Based BIPoC Community

I can imagine that Tina's insecurity was also influenced by this factor. Somehow, the day after, we managed to go through the session with a missing member, but of course, the situation influenced the space, and it was difficult to fill the void. Despite the challenges, the day after, before our sharing, we were able to go through the performance once. In the end, we created a strong and fantastic moment to conclude the Co-Creations. A beautiful moment that we created was the decision to connect our instruments together. Perhaps an act of Care to reunite our previously fragmented state. The interconnection of our sounds, with Tina's Harp passing through the cables and entering the holes of my system, allowed me to control, convert, reconstruct, and let it out. However, there was a moment when I got lost in my Brain Noise, and I completely forgot to open the volume of the channel of the harp.

Another significant moment in the process is evidenced by Tina and Chienne De Garde's feedback about rap and the significance it has played in their lives. Chienne De Garde has previous experience with rap whilst Tina had always wanted to try it. Held with Care and led Chienne De Garde's experience, the two created and performed a rap song during the sharing. Rap became the tool used by these two individuals, transforming the room's atmosphere by adding an element that hadn't come up in the previous Co-Creations. It was a moment of creating a soft Resistance Noise from two Resonators full of Care, demonstrating how rap found its place spontaneously, and highlighted the power of the form within this space.

Conclusion

Modulated Cares all around. The signals of understanding and denying. The dependency of the space on empathy. Noise, our sonic manufacturer. The reprocessing of the process—the object known as disruption. The necessity of conflicts and disturbances. The willing and involuntary perception of it. It is not the dream, nor is it pure joy, but rather, it's about Resistance against Systemic Internalized listening through Resonance. Carefully, we started with the Brain and the reproduction of Invisible sending and perceiving. Uncovering this paradoxical phenomenon forces us to listen to each other and avoid miscommunication and misinterpretations in The Margins. These situations allow the community to reconstruct its own listening culture. It requires Care. This Care needs processes that may sometimes feel like a loop, yet it is a process, and there will be a fruit. There is no perfect space of listening. This is a utopian imagination in the sense of equality within a space filled with diverse wounds and varying resources to Care for and address these wounds.

Care holds the Noise. Care can hold all kinds of Noises. Without Care, there is no Noise, and Noise dances with Care. Dancing around it, dancing for it, and on it. Misplaced or legitimate dancers. The 'included' and not 'included'. They all dance with Care. In The Margins, Noise dances with Care. Legitimate Noise. Legitimate Noise empowers the context of Care. Care that consumes the Noise, holds space for the Noise; and space for itself. It is an impossible, contradictory relationship of dimensions. When the wrong Noise arrives in the wrong ears, it primarily damages the Care that must be given, whether consensually or not. However, when the right Noise reaches the right ear, it will heal wounds of the space.

“Our contemporary world is haunted by wounds from the past”⁷⁵

As Kader Attia discusses in his essay “In the field of emotion”, the wounds inflicted by historical practices have massive effects on our practices in our present reality. These wounds, whether physical or immaterial, bear the traces of past injustices, inequalities, and traumas. They continue to shape our society, enabling divisions and systemic imbalances. The effects of these wounds can be seen in various domains, such as social, economic, and political spheres. The decision to pursue these Co-Creations in collaboration with my community in The Margins is rooted in the recognition of the profound impact of historical wounds and the need for healing. This setting fosters a sense of collective ownership. The effects of these wounds are not limited to the past; they reverberate and resonate into the present and influence the future. As these wounds are historical with rhizomatic roots within us, healing is meant to be a continual process that might extend beyond an individual's time perspective. This intends to transcend the limitations resonating in a timeless act of Care. Time is not the only factor influencing the quality and sustainability of Care. The relevant urgencies, the identities, and recognition of differences are crucial factors that hold the functionality of regenerative Care. The Care of Listening deeply, intentionally. Carefully. Care in process. The process of Care.

⁷⁵Kader Attia. <http://kaderattia.de/the-field-of-emotion/>. Accessed 8 Aug. 2023.

Co-Creators Feedbacks

Nelson Irsapoullé Co-Creator #1

Refined version: "Improved Transcription of Audio Feedback."

I remember entering that place and feeling lucky to be there, lucky to have been invited to participate in your proposition to be together for three days, playing, and meeting each other. It was really nice to enter a space and not knowing the people we were going to do something with, not knowing what we were going to do, and just feeling free to do whatever we wanted.

I just want to say that three days, for me, was a really short time, and normally, it's just a free day. I need some time to get into something, to know the space, to know the people, and then after a free day, I'm okay, I'm ready to do something and let myself go. It's just my behavior, the way I am with others.

During this process, I tried to find my place a lot. You two were like those cis-gender guys in the space with very strong material, loud instruments, very powerful instruments, and I had to find my place there. So at some point, I just decided to be there with my voice and try a few things, and it worked. I mean, it's something I'd never really tried before, just using my voice. And at that moment, I also realized that my voice is something I want to put in front of everything."

Akram Hajj Co-Creator #1

The process was nourishing to my music knowledge where a lot of new material were introduced from each one of us, I remember when both musicians started to processing their voice through contact mics and pedals and I had to improvise live at first it felt I was just adding another layer of sound through my drumming then when the beat locked it all felt right.

The 5 days residency were just what we needed to get to know each other musically and personally, jamming with new musicians from different backgrounds taught me a lot on how music can be influenced by each person's way of life which when put on the table and shared with different musicians can be the sum of a nice mélange specially when it is under the umbrella of experimental jam sessions.

I got to meet a lot of artists, musicians and others coming from different backgrounds and having different orientation, everyone was friendly where I felt in a safe space to express whatever I felt appropriate, a lot of connections were made with many people who later on became friends.

The way we approached this concert and from what we had in mind is to try all kind of directions we wanted to, so this led us to a broad range of musical outcome whether it was sonically, rhythmically and ascetically which was a great experience I am sure to all of us involved.

Nicole Rivera Co-Creator #2

The Noise residency was a process of deep connection between my inner world, my perception around noise, which was positively affected in the contact and relationship with the two other artists in residence: Yasmine and Siya, as a key point was the discussion and generation of critical, political and activist thinking around our biographies, the territories we come from, and our situation as a migrant community in European countries.

Although I trained in the world of theater and for a long time developed creative work in a group, this situation changed when I started to perform, as my work took a solitary, self-reflexive direction of personal creation in direct relation to my history and affections. Therefore, the encounter in this residency with subjects coming from very diverse and disparate realities was a unique space of listening, accompaniment and solidarity. Although we come from different countries and regions of the world, we have all been, at some point, violated by patriarchy.

Identity and territory were the fundamental concepts in this experience, discussed and tested in the creation. Our identity is not only the one built in our places of origin, it has to do with our families, it has to do with our reasons for migration. And at the same time, all these motives are related to a need to respond to the oppression of each place, which is always, internally and deeply related to power, religion, patriarchy and capital. Our identity came to meet with memories and stories of rebellion, however, this instance helped to unite these rages, to generate a dramaturgy of our stories in relation to situations of oppression that we want to make visible, which through our performance was captured in an aesthetic and sonorous way.

Yasmine Elbaramawy co-creator#2

NOISE IS NOT NOISE

Nadia Daou Co-Creator #3

This residency was probably one of the most inspiring project I did and specially with musicians I have never played with before.

I never felt that « home » even if the idea of playing music with others is always challenging to me. Not that I dislike it! But I mainly play alone and can be pretty « autistic » in the creative process. The project did influence my practice, even if it was only three days, we really had time to explore a lot. Siya asked us to simplify our set-ups and be as minimal as possible.

I play with a handmade instrument made of old clock bells since a couple of years, which I

didn't use at all for this residency. I only used 2 small cymbals I had found 2 months ago, a metal plate, a drum machine and my vocals. We also did breathing exercises, which inspired me a lot for the rhythms I create in my own project.

Finally, one of the most interesting moments to me was when Seven et Siya started playing with a plastic bucket filled with water and a waterproof contact mic in it. They would make sounds and on the other side, I was looping what ever I found interesting, layer after layer. We were so connected... it was incredibly beautiful and strong.

As an Arab musician, I am unfortunately often seen as or indirectly asked to be the « exotic element » amongst other musicians in western countries. It was indeed refreshing not to be seen as so and just be able to share in a « non-white » atmosphere with zero Orientalism or simply out of the western perspective and all the expectations that go with it from the other musicians and also from the audience. When we performed our set at the end of the residency, I really felt we were playing for people who understood and shared our vision. I found myself able to go where ever I wanted and not unconsciously reacting to a certain vision, something I did realize after other collaborations or shows I did in the past.

I did feel more free to express myself the way I wanted too and without any limitations. I also felt close to Seven and Siya's vision in many different ways. The three of us shared many struggles related to identity, our discussions were so fluid... Discussions where you don't need to explain everything because the other just knows what you're talking about...

Me, personally, did have a great feeling of belonging to a greater community, that's for sure.

LEGEON SEVEN Co-Creator #3

Refined version: "Improved Transcription of Audio Feedback."

The overall process of the collaboration I thought was like a really wonderful format. One of the major things that stands out to me is that like we could live with each other during this process.

There's something about improvised music that is associated with a fleeting moment, because the environments that I encountered used to encounter that the most often are like um jazz clubs or, you know, impromptu sessions, moments of rehearsal that just break out into this other thing, and it's very transient in that sense, and it's just associated with me in me with a moment that passes.

{I hope you can still hear me with the washing machine}

What made this experience intense was that we met over several days. Unless you are part of an improvisational band, it's rare to have the opportunity to meet for consecutive days to create something together, especially in a setting where there isn't much pressure to complete a song from start to finish. For me, this was a unique situation. This experience was an expression of existence and a mutual understanding. It felt like we were coming together to develop not just a piece of music, but a language through which we could communicate with each other. For me, this sensation was augmented by the fact that we spent entire days together - we woke up, ate, and practiced together, and then went to sleep. The absence of pressure to produce a finished product contributed to this. It felt less like work and more like an exploration into what it means to share and connect with one another.

Yes, discussing what it means to share might sound somewhat clichéd and incomplete. However, for me, it particularly encompassed the idea of sharing in a relationship with someone. You were the person I knew and trusted throughout this process. And so, naturally, I was open to welcoming anyone you trust and love. Entering this experience with Nadia and realizing that you have a deep affinity and trust for her, and appreciates her work, affirmed my own sentiments. So, they have access to me in that regard, and I am open to feeling the same about them. It was reassuring to have those feelings reconfirmed, especially since we still had to get acquainted with each other on the first day. In improvising together, nobody wanted to dominate or take up too much space.

The whole experience over the four days was akin to a dance or a continuous conversation, which I suppose addresses the aspect of community. Initially, there was a period of caution akin to small talk, though not quite the same, where we were testing the waters to gauge how close we could get to one another or how deeply we could delve into topics or areas. Interestingly, this process had a sonic dimension as well. I felt that there was an audible aspect in how your role was to hold the space through the use of low drones and sweeping elements. This created a framework within which Nadia could weave patterns, and I could craft melodies, or vice versa.

Interestingly, the social roles that each of us embodied were mirrored in the music we produced during the initial days. I found this incredibly gratifying, as it served as a means of communication, signaling to me that everything was coming together smoothly. Here's the essence of what occurred: we all discovered what we could contribute. It was like saying, 'Hi, hello, my name is...,' and introducing ourselves and our capacities to one another. As we began to trust each other's abilities and roles, these roles started to become more fluid. This evolution was paralleled in the conversations we had, the manner in which we spent time together, and the physical space we were able to share with one another as the experience progressed. Our conversation was mirrored sonically, and for me, that was one of the most beautiful aspects. Being able to metaphorically reflect in real-time, where the narrative of our interactions was echoed in the sonic narrative of the music we created, was truly special. It speaks to the freedom in one's approach to sound and noise. Here, I consider noise as unprocessed information. It's teeming with content – think of radio static or various mathematical noises. To me, it represents a wealth of unprocessed information.

Noise is never empty or void; it's replete with information that you need to tune into or select a frequency to decode and engage with in order to receive a message. Our interaction felt very similar to this process – a gradual unveiling of the message and allowing the communication to begin and end with our shared experience during that week. There was no pressure for anything more; it was like saying, 'Hey, let's immerse ourselves in this week,' and that alone was enough to fully captivate one's attention. I've always believed, and I've told you this before, that I feel the most liberated when I can prioritize the process over the result. This experience was a reaffirmation of that belief for me. You don't have to account for everything I've said; perhaps you could distill it into a few quotes here and there.

There are times when I feel constrained in what I can express because of my notions about functionality. Speaking of the body, it often communicates through pain. During this experience, I felt a sense of safety in expressing that pain with the two of you. Simultaneously, it was enlightening to physically experience that pain while creating sounds together. My music, independent of this collaboration, is typically very deliberate and calculated as I consider myself a storyteller. My music typically has a structure – a beginning, a middle, and an end. I often design works for the shows I play in, handling all the elements myself, and there's little room for improvisation. Everything is meticulously planned and executed. It's as if there's an internal mediator that monitors my work when I

perform live. However, during this process, that internal mediator took a back seat, allowing me to fully engage and tune in. This was quite contrasting to my usual self, where despite being in a calculated mode, I have performed through physical strains such as migraines and illness .

The 'middle manager' I mentioned earlier has a role in certain scenarios – it takes control of my movements and convinces me that I belong on stage, assuring me that I can perform even in my sleep. This entity helps me execute practiced movements and creations, which have their own merit. However, during our collaborative performance, which was more improvised, this 'middle manager' was not what I needed. There was nothing predetermined. Instead, I found myself embracing the friction and discomfort within my body, leaning into it as part of the authentic expression of that moment.

You know, I didn't have to suppress the messages emanating from my body in order to convey something else to you or the audience. That very message from my body was what I was there to communicate, and having you and Nadia facilitate that for me was incredibly enriching. But it didn't end there – I was also creating space for both of you. It was a deeply cathartic experience to both allow and grant permission for my body to exist and be expressed in a professional and artistic environment, without that becoming the sole focus. This was a rare and delightful experience, and I believe it was so because of the communication that you, Nadia, and I shared. By communication, I'm referring not only to the conversations we had but also the inclusive space we created for one another

For me, by the end, there was a very discernible language that I could fully immerse myself in, speaking it while being completely tuned into my own frequency. I realize I've shared a lot, and I hope you can make use of it. If you have any follow-up questions or need me to be more concise, I am open to that. Thank you for giving me this opportunity to express myself; it truly unlocked something within me. I want to commend you for the remarkable work you've done. Thank you for including me in this experience. It's been a pleasure.

tracy september Co-Creator #4

Sono – relating to sound. from Latin sonus 'sound'. In Italian: "Sono" is the first-person singular present tense of the verb "essere," which means "I am."

Synthesis – the combination of separate components, elements, ideas, or information to form a coherent whole

The combination of these words created a very vivid image of what could happen in the days of working together. A coming together of myself (and my sound (in the broadest sense of the word), to form a whole with other selves and sounds to create a new coherent whole. I was of course very happy and honoured to be invited to take part in the series, especially after hearing some of the names Siya was considering before the programme was fixed.

Perhaps I hold a different position in the Sonosynthesis constellations since I have an existing creative practice with Siya. We are in a band together that is heavily based on improvisation, we DJ together sometimes and also collaborate on other process driven projects. Considering that we create together often, I was looking forward to the opportunity to create with him on a 'his baby'. When the programme was clear, I was somewhat

surprised that in a programme that was almost completely BIPOC, I was in the constellation with the only white person on the programme. A part of me felt a bit salty I must confess, mostly because, there is something comforting about creating in BIPOC only spaces. There is SO

much that doesn't need to be explained purely based on the shared lived experience of being visibly 'other' in the Western context. I have also been trying within my own practice to work in BIPOC only spaces for this very reason. Perhaps my body wasn't ready to get back into opening my space but it definitely was something I wondered about. Why is this person in this constellation specifically if they must a part of the programme?

With these thoughts dancing around in my head, I was comforted by walking into the space at Maneggareal, a space that I had rehearsed with Siya in many other contexts. This space felt like home and assured me that everything would be ok. Then seeing Siya, with his instrumental set up that I have now become so familiar with. Seeing the santoor which I have experienced and even played around with before gave me the comfort of knowing that everything would be alright somehow.

A month or so before the residency, Siya and I had a conversation about how we could approach this edition of Sonosynthesis, or if there was anything specific thematically I'd like to explore. I was feeling very soft and emotional at the time so I proposed 'softness'. Siya responded that Aio had similar inclinations and it would make sense after the 'Noise' of the last edition. Leaning into softness also allowed more space for me to be more welcoming of whatever came of the process.

In the process, at times it became apparent that we (Siya and I) had a more established sound/musical performance practice than Aio. At times Aio got stuck in the idea of how they could or should sound, whereas Siya and I understood it as part of the process to not know. Knowing Aio personally, I (and Siya) could find ways to get them out of their head by welcoming it all, including their doubts. The voice of that inner critic became quite loud at times but we didn't give it the space it was trying to demand. There was one morning where Aio and I, through an intense conversation about the inner critic, went deep into the psychology of that voice and how to know when to let it go. I assured them that if there was ever a space to make so called 'mistakes', it is when the pressure of time and production leave the room. But it is also understandable. Aio was using their Buchla synthesizer for the first time in a performance and I can imagine the self questioning. What was very interesting though, is that if they had not mentioned it, we would have never known. The Buchla sounded great to me.

I have 3 favourite moments of the process. The first was the introduction to the crispy chicken Bao buns from Wesley's kitchen. I don't think I can even begin to explain! Don't go to the actual restaurant; go to the food truck at Hauptbahnhof. As people who all live in Zurich, it was a welcome addition to the few affordable but delicious food options in this city. The second was the candle wax ear cleaning. I had never heard of it before. It was completely new to me. It was a collective care ritual that landed us all on the same page. An ancient practice that felt brand new.

The third moment was during the performance when Aio and Siya both played shruti boxes. This instrument in particular has a direct connection to a part of me that transcends time. A very deep part of an ancient me that my cells recognise immediately. For me singing with shruti boxes is the ultimate attunement. The energy that this instrument sings was palpable in the room. A group hug. A place to leave it all behind. The questions, the doubts, the resentment, the joy, the communion, the invisible. You can weave it all into a shruti. It was soft. It resonated with us all. In a moment. We were soft.

Aio Frei Co-Creator #4

It resonates beyond temporality if it's an act of care

Chienne De Garde Co-Creator #5

I enjoyed it, It was kind, guided not forced and transparent. Coming in a group who knew a bit of each other was a plus. We could build on an already existing relationship.

I enjoyed the ear cleaning ritual the most, I appreciated as well that we clearly said our intentions.

Mine was around listening. Listening, individuals desires, group dynamic and my own, meeting the other where they were without losing sight of my balance.

Working with this group was a huge source of validation, I explored and was presented with new sounds that came to add to my knowledge, together we created a new landscape.

The first day of improvisation really was enjoyable, I like meeting people through sound and there is a great amount of care put in listening to the other, space holding for each one, which is difficult to recreate. Like most process, the small, undescrivable moments are where power reside. I also enjoyed the moment we were sharing knowledge around rap.

The most challenging time was the second day, navigating the frustration was demanding. I felt that I couldn't tell my desires concerns as freely and got my ears hurt in the process.

Another challenging time was just before the concert when last minute changes were made for political aesthetics and my comfort was rendered in the process.

Community: Our project aimed to foster a sense of community and inclusivity. How did you experience this aspect throughout our collaboration?

I felt welcome, and safe.

What is inclusivity, from where do you look at it? Was it inclusive because I had a space to share with predominantly light skin people? Were we aware of the patriarchal and colorist troops, and did we try to navigate them?

I guess familiarity, stress, and tiredness can make navigation more complicated.

we are not them

we live in the margin and more than one answer can be correct,

we are not them

when we meet, we desire seeing the other with their complexities
we are not them
our disruption can open a path to gentleness
we are not them
living the modalities of white supremacy, finding another equilibrium is our Aesthetic
we are not them

tina omayemi reden Co-Creator #4

A few words, thoughts and memories

Somehow, we were a group I knew could create a strong, embodied sonical experience that could open up new realms.

Four strong people that are used to create collective noise - sonically, and metaphorically.

Yet, we were scattered at first
Drop in
Out
In again and out

Could we find this common sense in so little time together?

Can we create enough moments of togetherness to then play collectively?

Did we have enough time to practice listening to each other, to know each others subtle movements, read each others facial expressions, take care of each other during the sharing of this sonic experience?

There was a short moment where I was not sure if we had had enough moments to practice all together. We had made some scores, had some guidelines that we could stick to, but how would it all come together during our sharing? I was insecure. But as ever so often, when I play with people that somehow align with my practice, that play with similar intentions and the same understanding of what it means to create sonic experiences - when we all sat down to play, we made noise.

Scattered at first
We tuned in.
We listened.
We cared.

Breathe in
Out
In again and out
And attune.

A saxophone swirling through space
Tuning in with the synthesizer and the rhythm of
Exhalation

Inhalation .

Attuned reverberations,

Expanding noise.

Nervous to lifting my voice I go closer to the microphone

All of them standing right behind me - metaphorically -, making space for my voice to tune in.

I feel supported

I lift my voice.

I am muted. My voice unamplified, as I experience ever so often.

The saxophone goes on.

The breathing goes on.

The saxophone goes on.

The breathing goes on.

I am muted. My voice unamplified.

The saxophone goes on.

The breathing goes on.

The saxophone goes on.

The breathing goes on.

Waiting and preparing the grounds for my voice.

I look around and until my eyes catch his eyes.

A look filled with support, care and love.

No rush, no worries.

My voice will never be muted for long, when you are around.

The saxophone goes on.

The breathing goes on.

You get up and find your way, as always.

Your eyes never leave me.

You got my back.

I am not scared. I feel save. Cared for.

The saxophone goes on.

The breathing goes on.

I can hear my voice.

and one voice becomes a choire.

Voices so caring

they caress the whole space with their echo

Voices so strong

You can feel their reverberations swirling through space

Voices so defiant

their vibration makes soils tremble

voices so tender

you can feel their touch on your skin

Breathe in

Out

In again and out

And attune.

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