

Listening to Anthropocene: An Alternative Model for Earthly Survival.

by

Sabina Rosas

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Sponsor: Brooke Singer

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ABSTRACT.

In a comparative analysis of Western and Native American and African cultures and what sense is superior in each in perceiving the reality, it becomes clear that different societies engage whether to their environment, humans and non-human species accordingly to the sense they rely on. Unlike Western societies that rely on visual information, cultures that use tonality in their languages and music prove that culturally do not use binary systems. Unlike the language in the West the sound in indigenous societies is mobile and it does not have a dialectical dynamic. At the same time it does not stand apart from Western languages but unlike it listening to sound creates a fluid and engaged process of symbolization. It offers access to the production of meaning as the tendency to speak. Therefore, the sonic-symbolic subject is perceived as a more precise experience, it gives an audio-visual artist a chance to overcome the self in the center of that experience.

Acoustic ecology is capable of expanding social phenomena, where through encounters, we inhabit the world in a better way. As a result as a society, we acquire more culture with alternative modes of exchange, production, and post-production such as listening and sound making. Acoustic ecology suggests considering different kinds of perspectives. By writing a script in space we are thinking temporary and ephemerally. Which led me to write a story that took space in a place using digitally-programmed interface to activate space which gave it utilitarian functions and poetic suggestions.

I utilize technology as a metaphor for life because through technology we can create a better, overlapping understanding of our relationship with nature as a species, where sound becomes a symbol of life and energy. In various parts of the world, important research in environmental acoustics is being undertaken due to noise pollution. As civilization develops, new noises arise over us: from primordial sounds of nature to the sound imperialism of airports, city streets, and factories as I introduce the exploration of our acoustic environment, past and present, and an attempt to imagine what it might become in the future. I consider sonic classifications such as noise, silence, harmony, and dissonance as a means of sensing life in Anthropocene by addressing Donna Haraway's encounters with science fiction. Her research in science and feminist studies speculates that art of biological, ecological and technological forms is a craft of knowledge-making and world-making, where through my own practice of listening I find a way of weaving the stories of crafting and sustaining relations between beings and species. Many of these sounds embed archetypal significance, as well as affect the behavior of society, hence can be read as an indicator of social conditions which produce it and may tell us much about the trending and evolution of that society. After viewing my work, people will have a new conception of their surroundings and their body within them. I examine the overlapping relationship of nature and culture through the theories involved in Acoustic Ecology, Ecofeminism, and ethnomusicology, and formally the amalgamation of human and natural spheres which creates a new reality that reveals something about the way we define our own. The work I create invades the places we inhabit, occupying the spaces we think we understand.

Listening as an aesthetic practice challenges how as a society we see and how we interact in the production of the visual world. It expands and challenges what we see, without negative illusion in reality of lived experience. Listening is an activity that challenges the philosophical tradition of the West, which positions sound like an attribute to visual and language structure. In that way, the sound is used to describe and augment but never to do or become. Oyeronke Oyewumi, a Nigerian feminist scholar in her book "The Invention of Woman: Making an African Sense of Western Gender Discourses," in comparative analysis demonstrates the contradictions at the very base of the feminist theory, that gender is socially constructed and inferiority of a woman is universal, placing a body always on view and making it a subject of categorization, wherein Africa, particularly on example of Yoruba culture the social organization is determined by relative age:

The classic example is the female who played the roles of the oba (ruler), omo (offspring), gkg, aya, tyd (mother), and aldivo (diviner-priest) all in one body. None of these kinship and nonkinship social categories are gender-specific. One cannot place persons in the Yoruba categories just by looking at them. What they are heard to say may be the most important clue. Seniority is a foundation of Yoruba social intercourse is relational and dynamic; unlike gender, it is not focused on the body. (14)

The interpretation of social realities of both cultures through comparative analysis led to the realization that a major difference is rooted in which one of the senses determines the conception of reality. The Yoruba language is privileged in its tonality, hence hearing is ingrained sense when comprehending reality. By placing sight as a

superior over other senses in Western societies, it makes it harder in a broader study of the context to make sense of the world. By focusing on vision as a main method of cognizance encourages what is apparent to the eye over which is not, therefore the many other extents and variations of existence are missed out on.

By abandoning the language of the object one becomes attuned to human and non-human assemblages through which sounds are produced and experienced. This method, through sound, places the nonhuman to symmetrical relation to human, for sound is a purely physical process. The subcategory of a sound as a human and non-human assemblage, such as the sounds of other species, environmental sounds, including mechanical and electronic sounds as well, makes a contribution of nonhuman entities and the processes to sound itself.

In “Staying with the Trouble: Making Kin in the Chthulucene,” by Donna Haraway, the “Chthulucene” is a possible current epoch where uncommoning of the commons could be achieved by decolonization, by composing units of persons and kins. Natural cultural diversity creates ‘tiospae,’ a stronger network of web. We can make that web stronger by sharing stories that shape us, to reshape us and shape us into new narratives and new possibilities,

The Anthropocene is about the destruction of places and times of refuge for people and other critters. The Anthropocene is more a boundary event than an epoch, its marks severe discontinuities; what comes after will not be like what came before. Our job is to make the Anthropocene as short and thin as possible and to cultivate with each other in every way imaginable epochs to come that can replenish refuge.(36)

Ecofeminism is a school of thought that reflects this thinking about the relationship between the binary systems of both nature and culture as well as women and men, each member of our Western society should consider “playing in the gap between nature and culture,” and critiques phallogentric art and culture and questions how this has affected human relationships with what we consider to be the natural world. Ecofeminism also centers around the concept of the earth mother Gaia, which links ideas of an oppressive patriarchal force to the repression of women and the earth.

Donna Haraway takes a progressive point of view: “If there is to be multispecies ecojustice, which can also embrace diverse human people, it is high time that feminists exercise leadership in imagination, theory, and action to unravel the ties of both genealogy and kin, and kin and species,” (27) kin-making is making persons, not necessarily as individuals or as humans. Relatives in British English were originally ‘logical relations’ and only became ‘family members’ in the 17th. For example, Shakespeare’s punning between kin and kind—the kindest were not necessarily kin as a family; making kin and making kind (as a category, care, relatives without ties by birth, lateral relatives, lots of other echoes) stretch the imagination and can change the story. Haraway uses the term of the indigenous community, Moreakamem, a powerful healer with entanglements of both spirituality and sexuality. Conflated with terms “gay”, “lesbian”, or “two-spirit”, as a result, the healer aspect of the word has been lost among the indigenous people living on both sides of Mexico and US border.

She wants to show the connection between spirituality and sexuality, that both are simply human relational activities. Spirituality, Sexuality, Nature are sets of

relations where power circulates. Sexuality for Indigenous people (and others) are ways of collectivity to oppose settler sexuality and marriage. Linguistic mapping is an implicated political construction of our navigation of race, class, gender, sexuality, and disability. Corporations claim to have personhood, hence they hold the same legal status and protections such as the right to free speech, as human beings. What is it to be human? In our moment of irreversible ecological and political crises, why 'human' is still in above all category? Whatever is the status under immigration laws, an alien is a 'person' in the most ordinary sense of the term, and in the Fourteenth Amendment it is stated that "protection extends to anyone, citizen or stranger, who is a subject to the laws of a State and reaches into corner of the territory of a state."

How do we imagine the agency of humans and nonhumans in myths, fairy tales, legal arguments, and definitions? By continuing the practice of storytelling we engage in the ongoing study of identity and ownership.

I disagree that the relationship between humans and nature is a direct analogy to the relationship between men and women. That analogy of nature vs. culture binary with female vs. male counterparts essentializes gender in a way that is not productive to the discussion of our obligation to amend our conceptions of these social constructs. I consider these relationships to be much more complicated and intersectional. There are fluid gender identities, just as there are overlapping notions of what is human and what is natural. There is not an equivalent relationship between males and neoliberal industrialism, just as there is not one between females and unaltered ecosystems.

Theorists of the postmodern have consistently written of the importance of contingent epistemologies, of “situated knowledges” (in Donna Haraway’s terms) that refuse to speak globally in one voice. However, the task of philosophy now may be to pay attention to the local, but only insofar as it reveals multiple and chaotic relations with the global. In a rather more synthesizing fashion than previously, in “Angels, a Modern Myth,” Serres writes that because globalized telecommunications (de)materialize a world that seems structured as and through exchanges of information or messages more completely than ever before, it is possible and indeed necessary to write “a general theory of relation.” There was no totality of humans, just as “there was no nature, in the global sense of the word” (109). The modern social contract constructed around Enlightenment scientific accounts of the world was also unaware of nature, “for the collectivity live[d] only in its history, and that history lives nowhere” (109). Nature was reduced to human nature. The contemporary world of globalized telecommunications, however, gives us new quasi-objects, new tools that link local to global. Serres explores how technoscience has produced conditions in the world, reform as both a multiple localized and global network of matter-information, requires that those traditional cords be both detached and reattached in ways that bring metrically distant spaces into topological contiguity.

Michel Serres, the French philosopher realized in the early 1960s that our world was heading irrevocably for a hermetical intermediate state, where boundaries are fluid, where people and ideas were in transit, where the economy was a massive process of

circulating goods, services, and information. These transitory places can be found at airports, communications networks, media institutions, education institutions,

There are three steps, in the beginning, our parents, our ancestors, were working with physical energies, with the body, with their muscles, as - these are figures of the first type of work. The second step is the transformation of metals by engines and machines - the industrial revolution. I use three words which are the same word: form, transformation, and information - the three steps. In the first step, this form was solid as a statue - Atlas, the caryatid. In the second it is involved that the metal becomes liquid. In the third step, we are living in volatile transmission. This word 'volatile' is an angelic form. The transmission of the message, of code, of signal, is volatile. We say now about money that it is volatile, it is turning into the transmission of codes, of messages. (269)

Serres also realized that this transitory state would confront us with new challenges regarding ethics and knowledge. The book is set at Charles de Gaulle airport and is a dialogue between Pia, an airport doctor, and Pantopa, a traveling inspector, both in the service of Air France. These two contemporary angels, spend their lives in the intermediary spaces between airports and aircraft, spend a day in dialogue during which the message becomes the central phenomenon. A philosophy of science which does not rely on a metalanguage in which a single account of science is privileged and regarded as accurate. The concept of translation between accounts rather than settling on one as authoritative. The figure of Hermes (in his earlier works) and angels (in more recent studies) as messengers who translate (or map) back and forth between domains (i.e., between maps).

Francisco López, an avant-garde experimental musician, and sound artist, despite the fact that he comes from the field of biology and having his main focus in bio-acoustics, lays out criticism to traditional acoustic ecology with regards to anthropological studies. Specifically, he finds issues with R. Murray Schafer (author of the seminal *The Tuning in The World*) in the 1960s, who opposes man-made technology. To Schafer urban environments are horrific, and he calls them 'sonic sewers,' hence it resulted in the production of booklets such as "The Book of Noise" which calls for anti-noise legislation. Where to Lopez noise is an important component of the urban environment as much as part of nature, for example, the audio information in rain forests is over saturated just as in the busiest parts of the cities:

I have no intention of telling anyone how the world should be, especially like Hildegard Westerkamp and Murray Schafer. Where I deeply disagree with these people is that they feel that they have to tell the rest of the world how the world should be. The main concern of the World Forum for Acoustic Ecology, which is based on the ideas of Schafer, is to tell people that the world today is very noisy. And indeed it is, but isn't that the way it should be? Is nature better when it's quieter? Are machines evil because they make a lot of noise? Is that noise boring because it's always the same? (Bailey 11)

The nature of the word 'evil,' he hints, is a concept based on Western ideas of biological determinism, where noise becomes inferior to the nature being a benevolent, protective matriarch, her silence being tantamount to the tranquility of the spirit. Lopez refuses to take a moral standpoint in ascribing any kind of sound as 'evil,' as well as

projecting his personal agenda onto nature which separates him from the rest of the World Forum for Acoustic Ecology.

There is a tendency of seeing humans as liberators and saviors of nature in the work of Schafer, this urge often takes the form of domestication and colonization. Thinking in these terms brings out to light Lopez's 'hands-off' attitude towards acoustic ecology, he says no to placing himself as the chosen one, as if he is the missionary of mankind to the natural world, in his words as "the more I like an object, the more I want it to be possessed by someone else...someone with the courage and skills I lack for keeping material things alive and healthy." (Bailey 14)

People always think about putting things together, and all the pieces have to be placed logically. With technology, it became possible to record the sound, the way we think changed as well. The tool of 21 century is a computer just like stones in a stone age. The modern tool allows us to think in a more conceptual way. Technology allows us to capture every moment of experience, by mixing recorded samples we can create new meanings. In the American landscape, the role of the sample evolved. We don't think of a sample as a fragment but a tool to be mixed and edited. By sequencing, we can tell a story. Customization occurs when we go into archives to pull out the moment from the past, put layers and loop it. I pick fragments from recordings to use them as my notes. I think the repetition of those sounds serves as a tool to build the structure in the arrangement of different tones. We often say that the history repeats itself, I believe the true meaning behind this phrase is that by recognizing the pattern we instantly give it a value. A value of the memory that we didn't give before until we experienced it over

again. The notion of the repeating pattern that we hear for the first time already existed in our minds. The sounds we already heard but never really listened to.

Steve Reich, prominent for his innovations in the creation of phasing and patterns in music. I think it is important to know what influenced him as his style of composition influenced many other contemporary musicians. In his early life, Reich graduated with B.A. in Philosophy while minoring in music. His thesis was on Ludwig Wittgenstein, who was considered one of the greatest philosophers of the 20th century. The central idea in his works is that logic and mathematics are analytic, the verifiability principle and the idea that philosophy is an activity aimed at clarification, not the discovery of facts. I can see a resemblance to the therapeutic philosophy of Wittgenstein in Reich's approach to music making. The second influence in Reich's music is his experience with African and Balinese musical practices. Exposed to therapeutic philosophy and modal music, Reich approaches the composition as an experience similar to meditation achieved by absolute awareness in listening which has to happen gradually. African and Balinese music, both fall into a category of modal music, where a specific key is a tonal center, the starting, and ending points. The rhythms produced by such structure, are based on the principles of the diatonic scale, where notes and keys used to relate to one key. The word "dia" itself translates from Greek as "through", "across."

While performing and listening to gradual musical processes one can participate in a particular liberating and impersonal kind of ritual. Focusing in on the musical

process makes possible that shift of attention away from he and she and you and me outward toward it. (Reich 306)

According to Reich such music with the hypnotically droning repetition draws a listener into a framework for improvisation. While musical processes experience with electro-mechanical sound equipment do not have the same effect, even though the sounding of music is ethnic there is a notion of alienation and total control over the result. I think what is the most important idea Reich implies is that by combining both acts of listening and performance of the gradual music process gives a chance to remain the same control over the formation of content as well as accepting it without any changes. The process of gradual listening shifts inward attention to self outward towards the tonic. By hearing the process of performing there is a possibility of the awareness to go beyond from what is heard because a sound in its own way differentiates due to location and environment of the listener. Reich's philosophy on the hearing processes happening resonates with Pauline Oliveros who was focused on the investigation of new ways of focusing attention on music.

Installing sound to resonate spaces, is to engage with their architectural parameters, the visual identity and how we engage with it on a daily basis, to dive into their histories and stretch their current circumstances summons up Gaston Bachelard's Poetics of Space. He introduces us to the abandoned house by sound and comes to question the place by its sonic ephemerality. He is not pursuing the meaning or tradition, but purely a physical process. Hence, installed sound playing from loudspeakers at us either hidden in corners or on the display, produced with or without

our presence brings to perception the personal poetics of an author's old family home. Also, Bachelard introduces us to the concept, to be a dream-haunted traveler, the desert must be lived 'the way it is reflected in the wanderer.' It is an invitation to a type of meditation in which, through a synthesis of opposites, we can experience a concentration of wandering, "these mountains in shreds, these dunes and dead rivers, these stones and this merciless sun," all the universe that bears the mark of the desert, is "annexed to inner space." And through this process of annexation, the variety of the images is unified in the depths of "inner space." This formula described in the book makes me want to explore and demonstrate the correspondence between the immensity of world space and the depth of 'inner space.' Examples: The sealed vase, the forest, because of the very fact that they fill up with sounds, form a sort of self-enclosed whole, a microcosm...

PROJECT DESCRIPTION AND PROCESS.

The final product I envisioned was an acoustic simulation of various environments. The alternative methodology has great importance in constructing the main element of the installation is a sound and walking, as another artistic medium, as an action that relates one to the space being moved on, it pushed me to listen to the 'the sonosphere'. It is a term created by Pauline Oliveros which includes all sounds that can be perceived by humans, animals, birds, plants, trees, and machines. The 'environments', a term I use to give a general notion the macro-environment that are

built on top of other environments, human, natural and constructed by humans using technology. The sound is a fundamental part of the environment, it provokes imagination into existence and the future for psychological and associative meanings, which is overlooked in visually dominant cultures. My previous exploration of this medium in the artworks and performances led me to understand that our awareness and attitudes to the world around depend upon how well we listen to our environments. The goal of the research in this project aims towards a better understanding of the relationship between technological and non-technological systems within the larger systems of our environment. I explore spatialized audio, which is much advanced than the visual images, literally consists of physical measurements to produce a simulation of the location and movement in a material world. The movement of a listener in a material space produces sound “effects”, the body contours computationally produces itself as an effect when introducing ultrasonic sensors to resonate with them. As a result, we are a simulation of each, sound, body and space. The simulation of the space is produced by playing pre-recorded soundings which are triggered by ultrasonic sensors and channeling them into geometrical form. These patterns are playing the role of the sonic paths to move the listener through. Audio walks, binaural recordings and 360 sound environments are used to create a multisensory experience and sometimes often unsettling narratives. The visual part of the installation are objects resolved in a sculptural manner with the aesthetic sensibility of “constellation” of body-imagination-world as an experiential, first-person relationship generated by walking through the environments.

The book "Poetics of Space" by Gaston Bachelard introduced me to the concept: "To be a dream-haunted traveler, the desert must be lived the way it is reflected in the wanderer." It is an invitation to a type of meditation in which, through a synthesis of opposites, we can experience a concentration of wandering. I can see how it is parallel to my idea of walking as a medium and using contrasting sound recordings to enhance the effect on the listener and produce a dream-like state. The unexplained fascination particularly with the physical experience of an airplane flight and the emotions arousing from the memory of saying goodbye and excitement for the moment of arrival in the echoing and spatial airport.

My work explores notions of the invisible and the visible, an audible and inaudible, the spatial, locations, and their relationships. Elastic Landscapes communicates a place that I have shaped (by exploring the actual landscapes, field recording, and processing), constantly changing due to participants interaction with it. I approach sonic encounters in the environment as a medium that constructs the narrative of time, three years in the site-specific location. The purpose of using specific recordings is to engage the viewer in an immersive environment- the one that blends human and non-human encounters an imprint of the body on the environment. The concept of the installation is not to be seen in a single moment, rather an audience needs to hear and experience the gradations and patterns. Constantly both sound and physical activity are the factors for an installation to be composed and realized according to each audience member in their own timing and scale. The technological tools I used in order to get recordings from urban and natural environments was Zoom

H6 recorder and contact microphones I assembled myself with Piezo disks. My exploration of the sonic environment begun when I was first introduced to Deep Listening by Pauline Oliveros. At first for meditative purposes in order to feel more connected to the surrounding environment, and soon I came to realize the changes in the environment because of human impact. Besides becoming extremely aware of the acoustic ecology of the site, I unwillingly started interpreting the patterns in the behavior of wildlife and birds. I found much resemblance in my exploration of a sound with sound artist Janet Cardiff, she creates sculptural and physical sound, mirroring the illogical but connected juxtapositions that we experience in the dream world. Where one soundscape moves into another with an electronic dreamscape composition shifting into sound effects such as factory noises, crashing waves or birds wings and then into a guitar and strings composition then into a choir sequence and marching band.

The title of the work “Murder of Crows” means a grouping of crows where when one crow dies, many other crows flock to the area around the dead bird and caw for



over 24 hours, creating a ‘crow funeral’. Most recently, on March 20, 2019, as I was engaged in the sound walk, I noticed extreme vocal activity in crows that doesn't happen on a daily basis. I got interested and wanted to understand if this is an anomaly and weather has some meaning behind it.

So the first thing I did was typing crows and the current date at the moment in the

browser, and soon I came to understand that the same night everyone in the northern hemisphere would encounter Super Worm Moon, which usually occurs just a few hours after the spring equinox, making it an occurring point from winter to spring. I was more astonished when I found out that northern tribes knew this particular Moon as the Full Crow Moon, which gets its name from the cawing of crows which were signaling the end of winter. I use this as an example of what I personally experienced while I was recording the sounds I would further incorporate into the composition for my installation. Soundwalks are crucial as they take place in public spaces because they draw attention to and engagement with the environment, and as for my project, those spaces involved campus, as well as sonic impact by nearby Westchester airport, both surrounded by wilderness. The best way to perceive technology used while field recording as an embodiment tool, my composition is constructed itself by the physical movements of my body. As I walk, turn, change my pace, kneel to the ground, or walk up to the tree, the perspective of the soundscape moves. For the most part, I had no pre-set agenda, and the experience of the field recorded composition was dictated by what sonic events were curious to me to further explore. Ultimately, the reason I went for soundscape composition because it can take the form of an installation and draw out interactive events, and as a result, would encourage public collaboration in various ways.

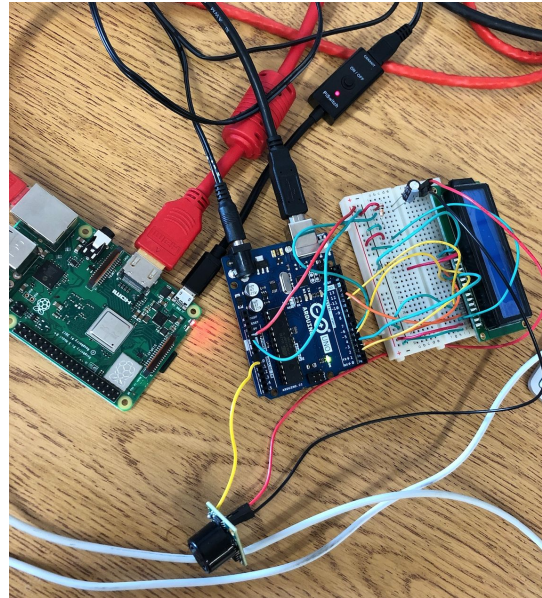
Deep Listening is a form of meditation and interactivity manifests as the expansion of the perception of sounds that includes the whole continuum of space and time into being connected to the vastness of the environment and beyond. I felt like there was something very important that I was missing out on prior to being introduced

to the term “collective music,” I dwelled on feeling disconnected from the world I perceived. Especially since the idea the current society holds that technology has prosthetic effect on humans, its an extension that allows us to create something beyond our power and therefore turns us into cyborgs. This way of reflecting on digital art felt rather nihilistic to me and found myself disagreeing with the conception of instruments to have absolute functionality of “user interface.” Even the thought of this makes me uncomfortable, and I hold rather a phenomenological perspective on use of technology, from the moment the person uses an interface the energy spent on that physical activity doesn't end there, it transforms, becomes volatile, and the signal carries on whether the user is hearing it or not. Hence, in the process of assembling the interface, I treated Arduino, Raspberry Pi, Maxbotix Ultrasonic Sensor, and Pure Data software as connective tissue. I was using this

technological device for the first time in my practice. I found much help from GitHub, a web-based hosting service, which is mostly used for computer code to be shared among the public. I decided to use Pure Data instead of the analog sound modulator which would have cost me at least five hundred dollars.

Pure Data technically can be programmed into

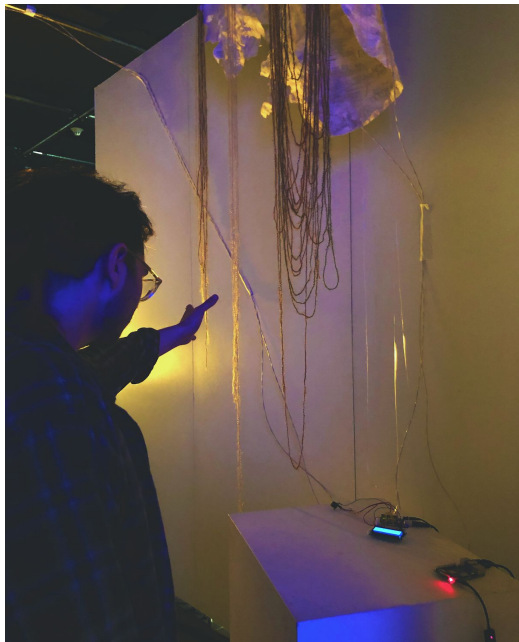
a synthesizer that receives data from the ultrasonic sensor and brings together four track with field-recorded compositions. I got a grasp of using new software when I was



testing it through my personal computer, but once I tried using a patch in Arduino I faced difficulties and had to use help from the professional electronic musician.

Sungwoo Kim, a composer that I met at Purchase college gave me lots of advice and helped to troubleshoot the system when I was assembling it in Passage Gallery.

I wanted to make my installation as less visual as possible so it would make an audience realize that they are entering space where the work of interactive art is presented and rather find out on their own through total submission to space, what they hear and how they shape and affect the sonic flow. And the reason to somewhat invisibility of “user interface” in the interactivity of the piece is my interest in removing the visibility of where and how the piece starts and ends and what function the presence plays in it was to avoid the possibility for the viewer to be in conformity, I wanted to remove the possibility of provoking consumerist behavior from my audience. At first, I felt worried about how seriously the piece would be taken by the audience, but I came to the conclusion that if it doesn't then my audience was thinking rather primitively and



didn't meet the standards on their part in listening. The only way the piece could be experienced as it was intended to is by total surrender, recognition, and self-reflection. And those are the main characteristics of the audience to the relation to interactivity that I finding collaborative art which does feel as a fluctuation between alienation and invitation,

where the first one is not necessarily a negative thing. I think that feeling of alienation in the experience of interactivity is how our ego responds when we take a moment back to recognize and reflect.

I framed my soundscape composition as an interactive event using the techniques based on field recording, sound walks, and sonifications. The setting of the installation took place in the gallery, incorporation of electronics let a listener individually engage with pre-installed soundscape while allowing free movement to explore it and manipulate the sonic result based on their original experience. Rather than being performed on stage the composition presented in my installation is set up for long-term periods to allow participants to experience it as they come and go.

In my exploration of the subversion of the built environment, architecture can be described as a means of covering or insulating the cultural space from the natural one. My artwork questions this relationship by examining the way the human body exists in the built space. I seek to question the human perception of our bodies within the built space and to ask why we do not consider it a natural space. Thinking in terms of how spaces are the physical manifestations of our minds, I have come to the conclusion that they are sanctuaries for our interior states. My work questions why we conceptually separate what we create from other aspects of this



world. We position ourselves as either at odds with nature or as keepers of it. Neither perspective is sustainable. We are very much at the mercy of our environment, but we can choose to be more functionally integrated, starting with the spaces we create. I am looking for a way to alter our societal way of thinking by altering what the viewer would expect from a given built environment. Reshaping and conflating the built space with what is perceived as the natural space changes how the viewer understands these definitions of their environment.

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