



Sun 11 Dec
6:45- 8pm

Sonic Meditation
Zeynep Bulut and Ignota Books
Live transcript

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SPEAKERS

Susanna Davies Crook, Zeynep Bulut, Sarah Shin

Susanna Davies Crook 00:02

Okay, hi. Thank you for coming. To introduce myself very briefly. I'm Susanna Davies Crook. I'm an artist, writer, curator and head of growth at Ignota and I'm also a hypnotherapist and a yoga teacher. The provocation of co-programming performances with Nottingham contemporary to be held within the city of caves beneath Nottingham, was instantly really enticing to us at Ignota. We make work at the intersection of spirituality, technology and consciousness and have published books on altered states, spells and of course, Pauline Oliveros Quantum Listening. We make an annual diary that is a tool for the practice of everyday life and includes rituals, recipes and tarot spreads, and a digital full moon journal and audio platform that folds in contributions from astrologers, philosophers, artists, poets, technologists, musicians, and importantly, practitioners. We each also have our own spiritual practice which is at the centre of things. Thinking about Pauline Oliveros's deep listening and quantum listening in the context of caves dwelling vibration, and therefore resonance and listening as a true privilege. We are ignited would like to thank Nottingham contemporary and Canan for this extraordinary invitation and to Philippa and the wonderful technical team here for making it happen. It's been amazing. The Oliver Iris work included in this hollow

earth exhibition includes excerpts from deep listening, an album recorded in 1988 by Oliveros, and what was to become deep listening band. To make this album they descended into the 2 million US gallon fort warden cistern in Washington, DC, a damp subterranean cave like environment so vast that there was a 45 second reverberation time. This parallel of descent is where we find ourselves today, to go down to deepen to go deeper and to slow down to change. The mind expanding presentations over the last two days of explicated on time deep time cave as mind, mind is cave and spiritual practice. The cave is a site of inner journeying a place where monks go to go in in order to expand out is of interest. One can talk about meditation, but one cannot know meditation unless one meditates one cannot know quantum listening unless one practice is listening. The cave formations I have visited in my own spiritual practice and meditated within the canary caves of Mumbai or the cave structures of Hampi in India, or King Arthur's cave and Tintagel Cornwall, or the cave network of pyramids surrounding Mexico City are places where the grooves of consciousness are so strong that meditation comes immediately. It is a descent the mind drops in instantly. Meditation and hypnosis are also of deep time. There are anecdotal stories of monks who die in meditation but do not immediately decay. They are preserved in the mind cave and through the mind body connection. The history of altered states in the cave, as we heard from Laura Emsley earlier, and through the David Lewis Williams book, *The Mind in the Cave* is a fertile ground to consider. And what strikes me about the cave is that it's an embodied knowledge, one must experience it or feel it. And the universe listens to us as we listen to it. And I think this cave that we spent hours listening in yesterday was listening back. The sandstone vibrates with our bodies in shared resonance. We use the whole body as a sense organ for listening and transformation. And last night we descended and then vibrated full body with Maxwell Stirling and his piece responding to quantum listening and the cave 111 hertz centred around this divine frequency, which occurs within prehistoric underground temples, such as the hypogeum of Hal Saflieni in Malta, followed by Evan Efekeya's Chest Cavity as Resonance Chamber, in which the looped resonance of their voice was made manifest and joined by the almost heartlight metronome of the drum as channelled by Evan. Tonight we vibrate further as we descend a second time, cellist and composer Lucy Railton will provide a guided performance, honouring listening as a precious tool to sense absorb and empathise with our surroundings and with each other. And artist and musician Paul Pargas will assemble a new sound performance

constructed entirely with materials from the archive of South Asian field recording pioneer Deben Bhattacharya. And now I'm going to pass over to Sarah, who's going to say a bit more about quantum listening.

Sarah Shin 04:37

Thank you. I'm just checking my mic on. Can people hear me? Thank you so much. I'm going to remain seated. But please be assured I'm also vibrating enthusiastically, with gratitude and other things to Canan and everyone at Nottingham Contemporary for inviting us it's really an honour to close the talks programme curated by Canan and what I think of in my mind is the above ground programme So I'm going to try and draw a few threads together in relation to Pauline Oliveros sonic meditations and notice publication of Quantum Listening, which Oliveros describes as a theory of derived from the practice of deep listening. So in Laurie Anderson's foreword to our edition, she quotes Oliveros line, that in the 20th century, we will be grappling with who we are as extended human beings. I believe that actually she said in the 21st century, we will be grappling with who we are as extended human beings. And I've written it down wrong. Yes, that's correct. So that we're in the 21st century now. So I think that this weekend across both talks and performances, it's been so rich with this sort of grappling, travelling both vertically through the caves and altered states of consciousness and horizontally across social relations and geology, and seeking to undo the horizontal and vertical separation altogether to unravel binaries and dualisms. Between, for example, surface and underground, inside and outside. Yesterday, I loved how Kathryn Yusoff put it referencing Fanon, she said that, in his work, he talks about exploding the dialectic with the cosmic Yes, so that we can think about space and experience as both container and relation. Psychic, social and geographic typography is not of one origin and destination, but have many beginnings and many ends. I think that this multi level existence is what quantum thinking points towards. In the so called normal world, everything appears to be either a wave or a particle. But we know that a facet of quantum weirdness is that if we refine perception, everything is always both. Everything is and isn't at the same time, as according to hermeticism. And so to some degree, reality is created by the observer. Quantum listening describes a technology of consciousness I think, to refine the instruments of perception that is ourselves to be able to heal, which means I think, in part, to be able to hold things in relation even as their incommensurate fractured or slipping away. So soon, I'm going to be really really, really delighted to welcome Zeynep up to take us more

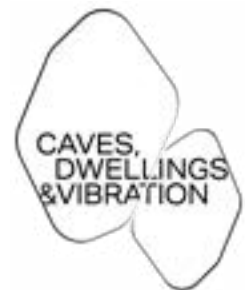
deeply into quantum listening and pull the knowledge versus practice of practice with a presentation. And this presentation is going to be interleaved with practices of deep listening and sonic meditation, the first of which will be led by Susanna.

Susanna Davies Crook 07:31

So I'm going to ask you to just all put your feet flat on the floor. So arrange yourself if that's comfortable for you, however, feels right but if you can be grounded in some way. And then we're just gonna take three deep breaths all together, taking a deep breath all the way in. All the way out. And taking a deep inhale deep exhale final deep breath to expand. Exhale to release. So just sitting comfortably like you to open your eyes widely. And then let your eyelids close extremely slowly. Become aware of how your eyelids are closing when your eyelids closed turn your eyes slowly from left to right around up and down let your eyes rest comfortably in their sockets trying to be aware of the muscles behind the eyes and of the distance from these muscles to the back of the head cover your eyes with your palms and shut out all the light become aware of all the sounds in the environment. When you think you have established contact with all of the sounds in the external environment very gradually introduce your fingers into your ears or cover them with your palms try to shut out all external sound listen carefully to the internal sounds of your own body working after a long time gradually open your ears and include the sounds of the external environment Thank you that was Sonic meditation number 19 excerpted from Sonic Meditations by Pauline Oliveros. Now, I'd like to hand over to Zeynep for her presentation.

Zeynep Bulut 13:42

Okay, can you hear me well. Can you hear me? Yes, you're gonna hear me. Okay. Good evening. How are you all feeling today? Good. Excellent. Thank you. First of all, I would like to thank you all for joining us today. And to nothing and contemporary to Canan and Philippa and all the technical team for their wonderful help and for organising this event, and to acknowledge Ignota books to Susanna and Sarah for inviting me and hosting me as part of this exciting session. I'm really delighted to be here. And I have been participating in the talks and the workshops with great enthusiasm so I'm really delighted and honoured to be a part of this It's brilliant events. So today I will talk about Pauline Oliveros and deep listening with some context. My contribution is titled, Listening to Depth, Surface and Margins. So I will propose sound as a creative and critical medium for thinking about actually



the slideshow, listening to depth, surface and margins. I will explore the components of this title, considering deep listening practice, but also philosophy developed by composer Pauline Oliveros. Some of you might have already participated in the wonderful workshop on Sonic Meditations yesterday. Convened by Francis Morgan and heard about Pauline Oliveros, but for those of you who might not be familiar with Pauline Oliveros as a composer, and as a thinker, I would like to introduce all of arrows once more. So Pauline Oliveros was a pioneering composer in experimental and electronic music, who offered expanded ways of working with and thinking through sound. Historically, we can consider Oliveros aesthetic explorations in relation to experimental music practices, sound and media art, indigenous musical cultures, as well as in relation to yoga and martial arts. Oliveros aesthetic trajectory as a composer initially follows the ethos of the 1960s interdisciplinary art networks and social contexts and civil rights movements. It will not be possible to do justice to this topic in a short presentation like this, but it will be fair to note a few highlights. For instance, the emphasis on everyday life on using everyday sounds, actions and movements, matters, situations and music, sound and art making. The search for anti institutional art and democratisation of art. Definitions of music, music performance, and music score have been further questioned. Along these lines, and verbal text scores and event scores, especially as associated with George Brecht, and various other composers and artists involved in Fluxus art network have come into being more loudly. One other important aspect to note in relation to Oliveros will be women composers resistance and challenge against a particular male avant garde, which was invested in conventional trajectories of invention, control and progression. In her book, pink noises electronic musician, composer and author Tara Rogers, for instance, refers to all the various his voice and work questioning the notions of invention, or in Rogers words, what counts in quotation marks as invention. Deep listening as a creative practice and everyday philosophy has departed from this aesthetic context and, and has been developed in collaboration with various contributors, in particular with artist and healer, lone, Oliveros lifetime and creative partner. And dancer, educator and movement artist Heloise Gold. The community includes many musicians, artists, improvisers, dancers, healers, thinkers, if you're interested in there is a centre for deep listening, housed at RCA Rensselaer Polytechnic

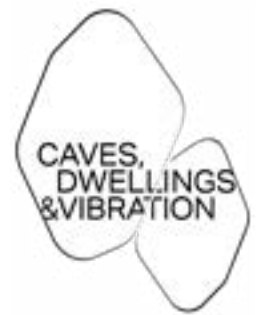
Institute in New York, led by artist Stephanie Loveless, so you can have a look at the website if you're interested in. And this image is from actually a recent text that Stephanie wrote honouring the life and legacy of Pauline Oliveros followed by the links to the listening centre. So the practice includes breathing, sound, voice and movement exercises, as well as journaling dreams and reflections on these exercises. As Oliveros explains, in her book, *Deep Listening a Composer's Practice*, deep refers to complex and complex listening invites us in all the various words to explore unhabituated ways of listening. So, this is the phrasing that she actually uses because when we say deep, we usually have a sense of whether there is a deep ingredient right embedded in a situation but actually deep refers to complex and the word she uses is unhabituated ways of listening. That is complex listening does not take methods acts and processes of listening for granted or fixed. Similarly, listening to depth or complexity implies probing and coming across unexpected, unpredictable ways of relating bodies matters sounds, and times and spaces. So this is a very process oriented practice. Possibilities of combining sounds or bodies of sounds are many. In fact, in her collected writings sounding the margins, Oliveros tells us about how she has come to listening as a practice at an early age. As she says she has noticed a new Sonic occurrence or a new sound that she has not noticed before, each time she listens to everyday sounds. Of course, listening is not neutral. It is a temporal spatial situated discipline and disciplining act, driven by both cognitive and cultural programming, and by social and political organisation of sounds and senses. Consider tools and technologies of listening, including the human body to begin with musical instruments, headphones, speakers, various sound recording technologies, as well as smartphones and digital assistants that humans interact with on a daily basis in different degrees and capacities. These technologies can all be understood as both trained, and training mediums for how to listen, what to listen, and what not to listen. That trajectory encourages thinking about distributed and algorithmic forms of knowledge making, but also methodological, methodical approaches to listening itself. Historian Karin Bijsterveld and the sonic skills research team led by Bijsterveld have suggested the notion of sonic skills. While examining how environmental scientists medical scientists and engineers have used and developed particular ways of listening and search for an identified particular sounds for

experiments, diagnosis and ultimately for scientific knowledge production. Deep listening becomes a more intriguing philosophy and practice when considered in line with such approaches so listening, which are also integral to everyday life. With a series of specified meditations deep listening one may argue, suggests a methodical procedure as well. The suggestion is, however, not to produce or establish a scientific tool or knowledge. On the contrary, the suggestion is the question the categorical, the habituated what becomes given or fixed. In effect, the blessing and sonic meditations are exploratory and improvisational. The unknown, the unexpected, unprescribed are welcome and facilitated, and so are multiple ways of knowing and unknowing multiple ways of configuring and reconfiguring an environment. repositioning the sensible with the insensible the recognised with the ignored or left out and exploring human and non human interactions, while situating humans and nonhumans similarly, in that respect deep listening joins and responds to feminist theories of embodiment, new materialisms, and process philosophies. I now wish to introduce and highlight specific features of meditations that help us better understand these larger ideas. Let me begin with ways of listening. So there are two ways of listening proposed in this practice focal and global listening. And focal listening refers to focused listening, for instance, picking up an individual sound, and focusing on that sound for a while. Global listening refers to listening to surrounding sounds without attending to an individual sound. When you practice focal and global listening, you realise that these descriptions are only theoretical propositions, in effect, focused and global listening are interwoven, as you focus on a sound for a long while, and I believe we had a brief exercise of that with the first meditation and, you know, yesterday, we had a nice conversation about that in Frances's session, and with the sonic meditations that I will propose, I'm sure you will be reminded of that. Once you focus on a sound for a long while you start hearing the temporal and spatial extensions, and tonal gradations of a sound, which mingle with other sounds in wherever you are, be it a physical or an imagined space. Sound is a plural mobile and fluid phenomenon. In addition to expand the time and space continuum, and extended movement of sound. We'll see the implications of some of the other ideas that I mentioned earlier, such as environmental voices, multiple temporalities embodied listening, and distributed listening. Among these

concepts, let me briefly reiterate that multiple temporalities attending to different time and space dimensions are already implicated in the practice of focal and global listening. Here I wish to elaborate on environmental voices in line with human and non human interactions, and in line with embodied, embodied listening and distributed listening. Deep listening and sonic meditation suggest and facilitates the ways in which one can sound voice, speak and sing with non human bodies and forces, including both nature and inanimate and inanimate bodies, and also technology everyday digital technologies as well as with hybrids, and technologized bodies. In this slide, you see an example the river meditation, which encourages projecting one's voice with the tones in the rushing waters. Let me set a series of questions here with respect to this meditation. How might your voice merge with the tones of the rushing waters? Would that be a speech or a song mode for you? Would the rushing waters respond to you? How would you know? What acoustic differences and similarities that one might notice in this practice? How might you locate your body in this practice? Not simply your ears or throat or vocal cords, but your sensing body? What might be the implications of this practice for you and for others after all? With these questions, I wish to note two things. First, these meditations I think make us think about indigenous cultural and musical practices and indigenous cultures. Broadly speaking here, there is an engagement with environment and environmental sounds as a daily practice as part of ritual, culture and community making and healing. Take for instance, anthropologist and music scholar Steven Feld's pioneering book, *Sound and Sentiment*, which explores singing of Kullu, the people of Bosavi along these lines. With this research Feld provides us with some critical ideas and methods such as voicing, in the act of listening, and vice versa, listening and the act of voicing. In a sonic meditation, like the river meditation, we do not have a particular collective ritual. But in effect, we have an activity which can be practised individually or with a group of people, which leads to making a shift in perspective, a shift in understanding voice and body not as fixed but in the making. While listening, the shift is also about terms and ways of interaction, communication, and sense making every configuration of bodies and space that we participate in together. In these practices terms of sending a sound, receiving a sound, or responding to a sound or to one another, are not dyadic but complex and distributed. One can also

remain silent, respond to the exercise internally mentally or below the normative thresholds of hearing above or below the normative thresholds of hearing. And here's my second note, embodied and distributed listening. Maybe I go back to the slide. Deep listening meditations offer us expanded conceptions of sound that is sound not as limited to audition, or normatively defined auditory thresholds, but as felt vibrations as cross sensory and multi sensory acts. And manifestations, vibration is central to this practice. As Oliveros writes the skin listens to and the skin speaks to, I would add, right? I forgot to introduce myself I you have my bio in the programme, but maybe this is a good moment to say what I do and how I've come to the listening practice. I'm I'm a lecturer in music and science sonic arts in equity, Queen's University, Belfast, I work in the Department of Music and Sonic Arts Research Centre, and I am a scholar of voice and sound drawing on experimental music, sound and media arts, science and technology studies, environmental and medical humanities, and I have a forthcoming book with Goldsmith's press, titled building a voice, sound surface skin, and my book looks at the emergence, embodiment and mediation of skin, drawing on individual and collective processes or voice making that we see in experimental music and sound and media art. And I talk about Pauline Oliveros work in my book as well. And with these scholarly interests, I've also got interested in the practice itself, and I joined the training and I have become a certified practitioner. And I learned more nuanced and detailed aspects of this practice through this training. So I find this approach really, really useful and fruitful for my work on voice and skin, about how a voice emerges, gets embodied and mediated our skin as a multi sensory surface not simply as an envelope, but as an interface. That book connects and differentiates as it interacts with various bodies, senses and technologies. And this approach is inspired by embodied and distributed listening. And in this context, distributed listening is not always voluntary or conscious. We are also affected by what we consider as background sounds, which we do not consciously or voluntarily attend to. And I think there is space in Pauline Oliveros practice for that kind of approach as well. And here I'm also drawing on music and media scholar Anahid Kassabian this notion of ubiquitous listening with the sense of distributed listening. So the awareness of both voluntary and involuntary participation, I considered this as another opportunity to tap into an expanded simultaneous and

multiple time and space dimensions, which Pauline Oliveros considers in the form of quantum listening and quantum improvisation. So quantum listening and improvisation, as noted in the selected passages that you see in the slides from Pauline Oliveros. And from the book published by Ignota books this Yeah, to 2022. Right. It's a very recent publication. So I chose some passages from that, from that book, and from the essay, quantum listening in quotation marks is listening to more than one reality simultaneously, listening for the least perceptible differences perception at the edge of the new, almost like accessing the imperceptible or recognising the imperceptible or asking this question whether this is possible. And the second passage, as you see, quantum listening is listening in as many as possible ways simultaneously while changing and being changed through the listening. So in a way, wherever we're listening to, we ask questions about agency in a collaborative way. And quantum listening leads back to practice and practice, which means it remains as a question not as a fixed proposition or a state. So these passages I believe, suggest questions about agency capacity for errancy, and acceptance of uncertainty. And in this discussion in this essay, and in the book, Oliveros particularly refers to human and machine interaction, and inquires into how hybrid and technologized bodies may have consciousness as well. Take everyday digital devices as an example, for instance, a computer, I mean, this is a this has been an ongoing discussion since the developments of the 19th century technologies right. And we have lots of media scholars actually asking similar questions like Oliveros asks, but if you were to focus on a very simple example, like computers, computers have the basis whether or not we want to call this database and memories similar to a human memory is another question. But like humans, computers, make mistakes and random selections. They may also capture and resolve errors in a way that humans may not be able to. The point is that we tend to humanise technologies using the terms of human cognition and language, whereas human and non human interactions change both humans and nonhumans in various ways. These interactions therefore make us sit with the questions of agency control and errancy. And consider these terms not specific to one single body or kind, but as shared and distributed to many. This point brings us to my concluding remarks about deep listening. My practice of deep listening has encouraged me to constantly ask a series of questions, how to be and



listen with with another, how to hear and understand another how to share. I do not have a single answer to any of these questions. I believe I will keep asking these questions and consider them as part of both individual and collective imagination. To my experience, this is the critical and creative promise of deep listening. relating to these questions. I wish to conclude with a remark by Pauline Oliveros quote, I recognise that being heard is a step toward being understood. Being understood is a step toward being healed. Understanding is a step toward building community and code. Thank you. Now, with that in mind, I want to introduce the first sonic meditation, may I please invite you if you're comfortable? About where you are, you can stay seated. But if you wish, please, would you mind? I will invite you to stand up perhaps. Okay, good. Maybe I'll also step back. Okay. So, I would also encourage us, I would like to invite you to, again, focus on your breathing, but this time, maybe we can count, right? Maybe we can take a deep breath and count to five in your own time, and then exhale, and count to five as you're exhaling. Okay. So shall we do that start in your own time? One more time please. Third time and last time Okay, now, if you don't mind shaking, just, you know, wake up. Okay, good. In the exercises, we actually focus on some Tai Chi exercises as part of this training and one exercise is quite striking, which is the source of vitality associated with kidneys. So can I just invite you, and again, if you don't feel like it, you don't have to do it, by all means. But if you if you don't mind, just swinging your arms like this. Okay? And in your own time and rhythm and you can bend your knees as well as you're doing it as you wish. Okay? And when you do that, start slapping your kidneys, okay? Slap your kidneys. That's your vitality source I've been told. Okay, and try to follow your own rhythm doing that. Let's take two minutes with that. Then we can finish it and if you feel like it, you can accelerate your own rhythm, get faster and bend your knees and just flow but please slap your kidneys that's essential to wake up Okay, so maybe we start slowing down. Okay. And you'd come back to your position. And if you wish you can stay where you are or go back to your seated position so, the sonic meditation that I would like to introduce I have two sonic meditations to explore and share with you today. The first one is one word this is this is a simple suggestion. So, choose a word just any word a word that means something to you okay or not. Choose a word listen to it first mentally when you feel ready slowly and gradually begin to

voice this word by allowing each tiny part of it to sound extremely prolonged. So, you can have variation options, for instance, you can increase the speed of each repetition as imperceptibly as possible. Or you can you can basically reverse the process by slowing down again as imperceptibly as possible until the original utterance returns okay thank you I'm also keeping an eye on the clock. So thank you so much for joining and for engaging with the second sonic meditation we have one more but that will be a closing you know greeting or a closing sonic meditation now I think we move on to to Q&A. Maybe I kept the slide in the background. Okay.

Sarah Shin 44:47

Thank you very much. Thank you. Thank you Hello. Hello. Okay, that's great. Thank you so much. So, among many things, thank you for reminding me that I also forgot to introduce myself. My name is Sarah. And in the many limbs of my being and doing one of them is the co-founder of Ignota. And as an editor and writer, I'm really happy to dwell in the words in the one word meditation. So obviously, perhaps like other people in the room, I chose the word caves. And that forms the basis of the first iteration of my question. But I would like to say that this is meant to be a collective Q&A, so please line up your questions to put design and you Susanna, and I will if you put your hand up, then as another talks will take the mic around and take your questions for the speakers. So something about Oliveros is that she is a really wonderful writer, she's both precise, and very receptive at the same time. In many ways, she reminds me of the Taoist principle of doing by not doing and I recall that actually, when Ursula le Guinn met her, so the first book in our Terra ignota series was by Ursula le Guin. And she talks about the time that she met Pauline Oliveros and she describes Oliveros as being a beautiful woman, like a grey rock in a riverbed. And she says that Oliveros told her and the group of women that they were with, who are very academic and cerebral, that they should offer their experience as their truth, which I really liked. And the precision with which she picks the word on habituated to talk about depth, and deepness made me think that there's a little bridge to dwelling, which is another bridge between the materiality of caves, and the pseudo immateriality of vibration. So I was wondering if to kick us off before we take everyone else's questions. If you could speak a bit more about dwelling in your practice, and as

practice,

Zeynep Bulut 47:03

dwelling? That's, uh, yeah, I mean, I guess I consider dwelling as practice. It's not like, I mean, it's, in my thinking, for instance, when it comes to the theorisation, of voice skin, I don't consider for instance, skin simply as a container, or as an envelope, but I consider dwelling as almost like an extended, you know, surface, almost like as a practice as a process. So dwelling as a word, really a series of activities, a series of interactions with one's environment. So in dwelling in the context of deep listening, that's why I think it's important to recognise deep is not about a centralising sound, or thinking about it as a closed entity, but actually thinking about it as a, you know, as a medium as a channel. So as a series of activities as a series of manifestations. So it goes back to the title of the essay, a theory to practice and practice and practice. As for the mobility of sounds, I think dwelling will be another, you know, I think, to think about dwelling in relation to mobility will be another interesting angle here. Because you don't dwell in one single space, or you don't dwell in one in one single time. Or for that matter, you know, you don't dwell in one single body or voice and we all carry multiple voices. Our skin is not simply a protective envelope, but it's also an active interface. So in that sense of thinking about dwelling, ironically makes me think about not settling into a place or a settling into a moment. But certainly, I mean, presence is another another angle that we could talk about, but it's mobility is like how you go from one thing to another, and then how you come back and that kind of cyclical movement. But as I'm talking, I use the word moment, I think that holds significance to so you dwell in the present time, even though we're talking about this interactions between the past and the future. And there is a sense of futurity, especially in Pauline's work as well, in quantum listening and quantum improvisation and her fascination with this hybrid technologized bodies and the possibilities of hearing or accessing the imperceptible so dwelling in a moment then will be being present, right being present in that moment. But again, that brings that kind of nice interplay between focused and global. And how as you focus on a path, or as you try to stay in that sound, you're you're actually opening up to yourself to other sounds. And in a way life happens in different, you know, in different, through different angles.

Sarah Shin 50:25

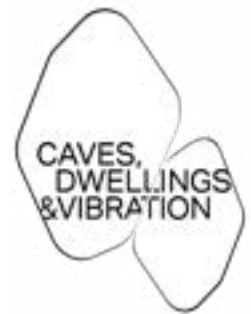
Wonderful. Thank you very much. Do we have any questions from the audience? Ella.

Ella Finer 50:40

questioning but I just this day has been so so rich, I think because I missed yesterday. I'm like trying to make up for lost time. But also, thank you so much to you all. I when I when I had Pauline Oliveros speak years ago now at the Her Noise symposium. And she's told this amazing story about a kind of early kind of early, what would you call it kind of wonder, I guess, at taking apart tape machines. And, and I was thinking through through your, you know, this brilliant articulation of deep listening about attention. And this kind of very focused, very dedicated, devoted almost attention to the parts, the material parts of the tape machine in her work. And I wondered, I mean, it's it's a very kind of wired question, but about the relationship of deep listening, quantum listening to attention that perhaps might be to, to the sonic, but also to, again, perhaps to the infrared or the ultrasonic, or, or even outside the sonic and to other senses?

Zeynep Bulut 51:55

Yeah, that's a great question. I think attention is definitely a key word in the practice. But also involuntary and improvisational aspects are very much at play as well. So the way attention I think, is very much linked to awareness, or trying to be aware of the situation. But it's not necessarily devised as or as associated with intention. For instance, there is a sense of directionality. Let's say you choose an individual sound, and you try to you try to stay with it. And there is this idea about, like the meditation, for instance, that we beat that we began with, I mean, we closed our eyes because there's so much stimuli, right? We just wanted to be able to focus on the feeling of sounds, or the vibrations or the feel of the atmosphere, if you will, right. So we're trying to attend to something, right. So there is a sense of directionality, but we're also welcoming some sort of unintended consequences as well. So attention not as a really framed category, but as a tool, actually to explore the unexpected. So that's how I see the role of attention in pulling all the viruses where it gets more linked to awareness, and a kind of a situated awareness



as well. Right? To a resource to perhaps notice the unnoticed but eventually it goes towards unintended discoveries.

Sarah Shin 53:36

Thank you, do we have anyone else? No. In that case, great. I get to ask your question, which is, I loved the emphasis that you highlighted in Oliveros's practice of unknowing. imperceptibility. Ignota actually comes from lingua ignota, which is Hildegard of England's unknown language. And the epistemic humility, I think that is indicated by such an inclination is really valuable. Would you say that it's particularly necessary or useful practice in our particular epoch or moment? When it seems like it's quite clear that more collective healing is necessary than ever?

Zeynep Bulut 54:22

I would absolutely say so. Yes, it's a great question and comment because I think these activities definitely help help us or helps help strengthening or immunities for uncertainties because the more you practice, process based activities, the more you gain the strength for generating perhaps alternative ways of looking at things for the possible and you generate a way to hear another in a different way, but also you really preparing yourself you're equipping yourself with sense of uncertainty. Right? And that we need that. So because we're especially considering our global challenges, I guess, Laura mentioned this in earlier in her talk this morning, looking into the darkness, we need to face the reality. And we need to accept the limitation to knowing I think that's the wording that she used. And most definitely, I would reiterate and echo that I mean, these practices when they are process oriented, in a strange way, gathering our focus and then opening us again, right, definitely prepare prepares us for making concrete shifts, and strengthening our immunity for dealing with the unknown, accepting the unknown, because unknown is the reality at the end of it, right? And because you're really equipped with some ideas and practices exercises, to, to question control, also, to tap into a shared agency.

Sarah Shin 56:10

I love the language of immunity so much, because it's very much about tolerance of the unknowable other. In the case of COVID, it was a virus which was a nonhuman other, and this inherent relationality, I think that

listening is a portal to I wondered if you could speak a bit more about listening, and co creation, I'm kind of thinking of the Escher image where the two hands are kind of holding each other and like one creates the other and the fact that we're on the stage, and we're looking at these people here, if you can maybe speak about the the formations of connectivity in that regard?

Zeynep Bulut 56:50

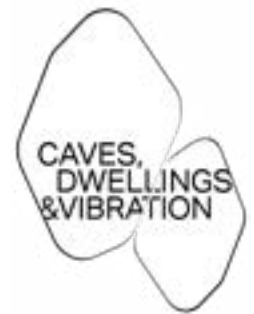
Well, it's yeah, that's another great question. Because we are listening to the things that we're not aware of probably now in the space, and perhaps, you know, we're also like, we're also listened to without, without knowing that. So there is, you know, there are interesting and complex ways of creating solidarities. And the last meditation that I will offer is titled energy changes. So it's, it's really a sharing, you know, a time and space dimension and responding to the realities that we experience or that we may create together in different dimensions. So listening, because it's a practice, listening is a question. I mean, we come across listening in a variety of contexts. And less, I don't consider listening as a method for resolution. I don't consider listening as a quick recipe, you know, for fixing our problems. Listening is a practice and that practice itself, I think, creates interesting solidarities and creates interesting also points of contact and differentiation.

Sarah Shin 58:13

Yes, I think that listening is the space of a question. It's an invitation to you, the audience for one final question. Before we move on to the final Sonic meditation, they sign up. And then after that ticket holders will be invited to the cafe to walk with us to descend one final time to vibrate collectively in the caves. Do we have a final question? No. Okay. Great. Thank you.

Susanna Davies Crook 58:39

No, I have a question. Do you have a question? I have wanted to ask this the whole time. I'm saving it until now. I just wanted to know a little bit more about the deep listening training. So as someone who engages with quantum listening and with deep listening and kind of you know, muddles through it in my own practice, and we are muddly way, I'd be so interested to just kind of hear from you maybe how it differentiates



or a couple of key things that you really took away that that felt like that space helped you to hold and to facilitate.

Zeynep Bulut 59:10

So I yeah, if you're interested, the The training includes two courses, two intensive courses. And I really appreciate it learning about the nuances of this practice and sharing it with the community. Because communal aspect is very important part of the training is devising workshops for different groups of people. And because these meditations are open to interpretation, even though they come with specified directions, the result is, you know, unknown and unpredictable and they start openness about the meditations as well. So it's open to interpretation. And I think the learning process begins with being part of that community learning about The nuances and seeing different interpretations and exploring the practice with different groups of people. And the training facilitates that and gives a frame, you know, to that activity also provides the possibility of offering this to different groups of people. So I really got interested in because also, I have been interested in narratives of healing. And there's this aspect in this practice, how we understand the role of sound and music and narratives of healing. And that is also going to community making and healing. Also, thinking about sound and different ways through different approaches. So, I found I found lots of possibilities of exploring these questions by joining the community and following the training. And the phrasing that we use, we become deep listening facilitators or practitioners, right. So whoever is taking this training is just you become the facility, you become a facilitator or a practitioner, because it's really a learning process. It's a process. Yeah, but I recommend that if you're interested, I recommend the training and visiting the website if you're interested in learning more about it. Yeah. Thank you. Thanks. So shall I move on to a thank you very kind. This is the last session, you've been patient with us. Thank you. Okay. So, so the very last meditation is The Energy Changes, let's see whether the energy will change for you. Okay, so here is the in description. Listen to the environment as a drone. In your own you know, in your own time and in your own wherever you are, and establish contacts mentally with all of the continuous external sounds, and include of your own continuous internal sounds such as blood pressure, heartbeats and nervous system. When you feel prepared, or when you are triggered by a

random of intermittent sound from the external or internal environment, make any sound you like, in one breath, or a cycle of like sounds. When a sound or a cycle of sounds is completed, reestablish mental connection with the drone, which you first established before making another sound or cycle of like sounds. Okay. So shall we try that? Would you be willing to try that? Okay, so, let's try to listen to the sounds of this environment as a drone. Let's also focus on blood pressure, our own blood pressure, heartbeat and nervous system and pay attention to the internal sounds Thank you. Thank you so much.

Colophon

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