

These diagrams are the result of three workshops facilitated by the NRU, the first one was led by Martina Raponi at **STRP** Festival 2023 (Eindhoven, NL) the second one by Inigo Wilkins at **SSTRAPP** (Bidston Observatory Artistic Research Centre, Bidston, 2023), and the third was at **Unsound** Festival 2024 (Krakow, PL).

The following page on shows screenshots of the respective contexts, as presented on the respective websites, for respective purposes.

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*Due to the fact that some participants joined without signing up, there might be names missing from this list.

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Cover image: *Shirime*, by Yosa no Buson, 1754, adapted by Zorro Fork, 2024/25.

Back image: Found footage, chopped and screwed: egg stages, *huevos*. Zorro Fork, 2025.

Sketch-diagrams by NRU and participants. All text by group work, NRU research, edited by NRU. Digital versions of diagrams designed by **Diede van Ommen**.

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STRP Scenario #22: Silence: (im)possible absences

Co-creator: Martina Raponi



Workshop: Exploring the Limits of Silence

15 Apr 2023
13:00 – 15:30

Microstad
Professor doctor Dorgeloan, Fellenoord,
Centrum 2
5611 BA Eindhoven



What is the difference between listening and hearing, between silence and noise, and how do we experience them?

Location: STRP Stage, Microstad
Language: English

Ticket: this event takes place live in Eindhoven. Select the ticket of Scenario #22 in the ticket shop. Can't be there live? Select the Digital Ticket and follow the live stream digitally!

Speakers: Ximena Alarcón, Sarah Heussaff (online), Véro Leduc (online), Noise Research Union, David Toop (online)

Noise can be sensed, and it is often perceived as negative or annoying. Noise disrupts how we perceive with our ears and other senses. It is often experienced as distracting. Silence, on the other hand, is considered as positive, as it is associated with calmness, peace, order, and even discipline. Just as we experience sonic nuisances as noises, we have taught ourselves that silence occurs when sounds are absent. In other words: we experience silence when we ignore the sounds we have learned not to hear. So, what do we mean when we talk about 'silence', given that true silence is physically impossible? After all, everything is always in motion, and where there is vibrant matter, there is always a sound - whether we can hear it or not.

Silence is often more a desire, a habit, or something we think of as indifferent. Silence is an impossible absence that, like noise, tells the stories of our personal and collective values. Why do we consider noise as something bad and silence as something good? *STRP Scenario #22: Silence: (im)possible absences* questions how silence is perceived and embodied in social relations. Is indifference to certain sounds a privilege? Which different types of silences are there? What can we learn from the different ways we can perceive silence?



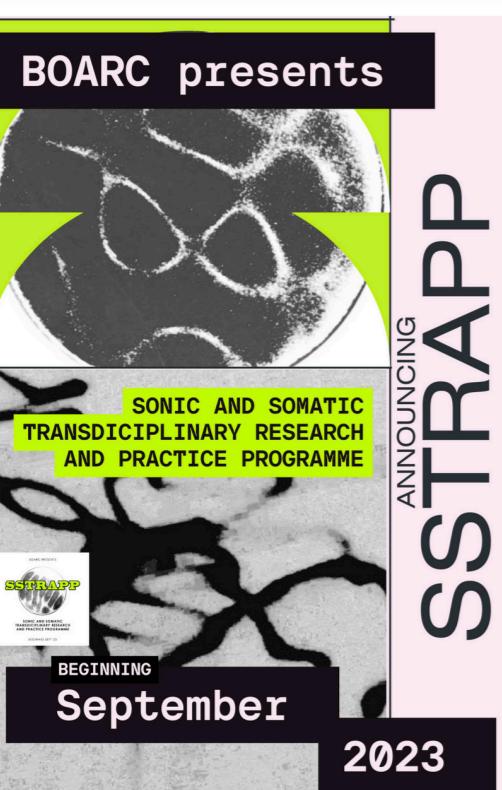
UNSOND discourse program:

As for the discourse program, this year it will delve deep into the sonic and political dimensions of noise, bringing together a diverse array of artists, researchers, and thinkers. Highlights include Eryk Salvaggio's exploration of AI-generated noise and a powerful artist talk with Jace Clayton (aka DJ /rupture) reflecting on his career. The Noise Research Union, featuring Martina Raponi, Sonia de Jager, and others, will offer multidisciplinary workshops unlocking new interpretations of noise, while a discussion on tinnitus, led by journalists Seb Wheeler and Cyryl Rozwadowski, promises to reframe this auditory condition as a window into our sound-saturated world.

Palestinian artist Bint Mbareh, fresh from Unsound's Weavings show in New York, will present a powerful work intertwining sound, music, and nonhuman narratives, as well as an experimental choir workshop. Other standout sessions include a live documentary performance on heavy metal and noise presented by John Doran and Sapphire Goss, and Mack Hagood's deep dive into the noise-cancelling industry. Robin Fox will return to pay homage to Jacques Attali's *Noise: The Political Economy of Music*, reflecting on its impact on his own work and contemporary sound culture.

The NRU would like to start functioning as a union beyond its founding members. If you would like to participate in the process we will initiate to discuss the best possible shape of this, and in becoming a union member, please reach out:

noiseresearchunion@protonmail.com



To ease us the audience into the festival, for those early goers, on Sunday, September 29th, a special soundwalk led by Unsound founder Mat Schulz will offer a moment of reflection on Kraków's changing cultural landscape. Titled *A Remembrance of Festivals Past*, it invites participants to listen to the city and consider the festival venues that have been lost to time.

For those who believe music should challenge, disturb, and transcend the known, Unsound 2024 promises to be an unforgettable celebration of the power of noise. Prepare for the unexpected—and embrace the chaos.

For this set of diagrams, we focused on the concept of **silence**, following the theme of the program at STRP Festival 2023 in Eindhoven (NL). All manner of silence-related themes, however, traveled to the next workshops we conducted: in Bidston (2023) and in Krakow (2024).

Normally, the diametrical opposition between noise and silence is a prevailing colloquial understanding of the two concepts. However, with this series of diagrams, we tried to complicate this opposition and transcend it to explore ways in which silence can be treated without sensationalist and reductionist attitudes that are conducive to suspicious, if not oppressive, politics. Prime examples are the escapist effects produced by practices that promote a durational engagement with silence as "lack of input," or retreat from "chaos," or "overwhelming stimuli" (e.g.: deep listening (TM) all around, the catastrophic wellness reaction (Wiseman, 2021) or dogmatic approach to *deconstruction*, warranting the accusation of quietism (perhaps falsely) directed against Derrida and deconstruction in general).

Does the escapist/deconstructive approach give us reason for action? Or does it make a form of resignation bearable? These questions, in our case, could also apply to the fetishisation of noise. Whether understood as vindication through (always-already normalized) differences, self-defeating skepticisms, abandonist quietisms (e.g., Nussbaum on Butler), dangerous nihilisms (e.g., our previous zine), navel-gazing localisms, etc., all emerge due to the lack of normative ground (Mattin 2022), the latter being an illusion made possible due to inevitable uncertainty/undecidability grounding our affairs.

Currently, therapeutic/vindicating approaches create momentary "cleanses" from the overwhelming qualities of capitalism, which only results in reinforcing the conditions that are being escaped to begin with. The pharmacological effect of the socialization and fetishization of concepts such as silence (or noise) is something we intend to critique: the politics we want to promote entail thinking about the creation of a systemically sustained (social, ecological, etc.) **health** which knows how to die, rather than temporary band-aids.

References

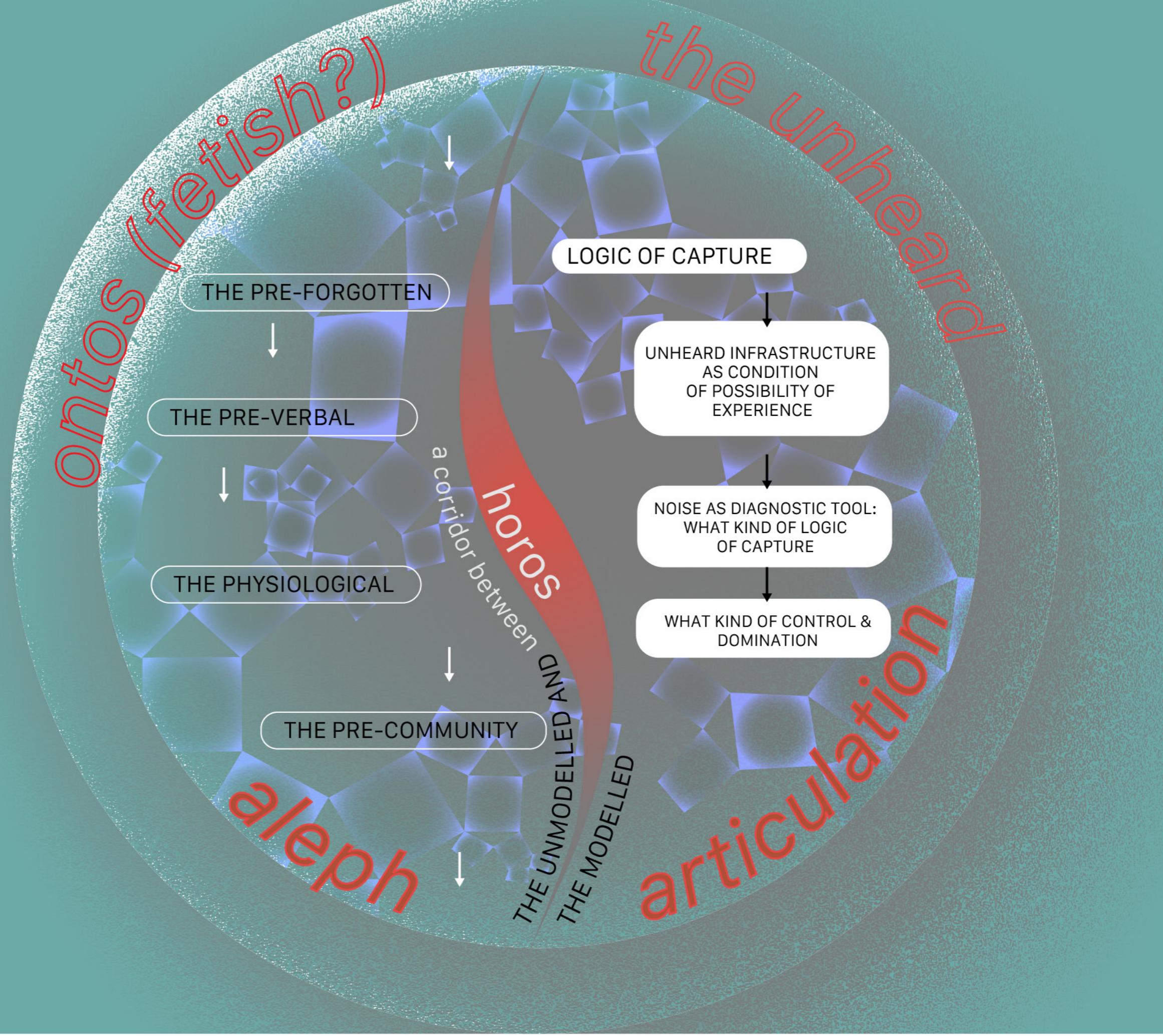
- Nussbaum, M. C. (1999). The professor of parody. *The New Republic*, 220(8), 37-45.
Oliveros, P. (2005). *Deep listening: A composer's sound practice*. iUniverse.
Wiseman, E. (2021, October 17). The dark side of wellness: the overlap between spiritual thinking and far-right conspiracies. *The Guardian*.

BTW: Deep Shit Listening

is an ongoing series of exercises that expands on Pauline Oliveros's concept of Deep Listening. Participants are encouraged to attune themselves to their inner noise, their negative thoughts—those shaped by stress, insecurity, and the pressures of contemporary life, which society often urges us to suppress or ignore. Instead of attempting to 'silence' or escape these thoughts, as is common in many meditative practices, Deep Shit Meditation invites us to confront them, listen to them, and dwell within them.

Listeners are welcome to share their experiences, and in many cases, it becomes clear that these thoughts arise from structural conditions. In this sense, the exercises can be understood as a way of developing a form of structural listening.

The Unheard / The border between the modelled and the unmodelled



This diagram took as its inspiration both Martina Raponi's concept of the 'unheard,' developed in her ongoing doctoral thesis and forthcoming book, *Psوفוטופיאס. Noise: Sounding Out the Unheard*, and Yağmur Denizhan's notion of 'the border between the modelled and the unmodelled,' argued in detail in her article 'Intelligence as a Border Activity Between the Modelled and the Unmodelled,' (*Angelaki: Journal for the Theoretical Humanities*, 2023).

Raponi's concept of the 'unheard' is here understood as referring to conceptual, institutional, linguistic and other established structures that function as infrastructures of perception. They are not in and of themselves intuitive objects of experience, they are, rather, what conditions possible objects of experience and our evaluations of them. To connect this with Yağmur Denizhan's notion of the modelled and the unmodelled, we could say that what Raponi singles out as the 'unheard' aspect of aural experience pertains to the efficacy of our models of reality, which is functionalised or materialised in the structures that mediate experience without being intuitive or obvious objects of experience. Such structures may be technological in nature, like the sorting algorithms of commercial music streaming platforms, but they may also be tacit, cultural or linguistic structures.

Our very organs and evolutionary developments – leading to the existence of modulable larynx, our voice and indeed speech, no less than our ears and adaptive functions of selective hearing – all this and more contributes to the 'unheard' mediation of possible objects of experience of sound. Conversely, all these physiological structures and functions can inform us about the evolutionary aspect of anticipations of experience, and hence, about implicit models of reality that underpin possible objects of experience for a given species.

Denizhan describes the tacit and explicit models of reality developed throughout phylogenesis and ontogenesis the 'edifice of knowing.' From our immune system to our reflexes, from our use of language to the invention of technical objects, tacit or explicit models form the blueprint for possible objects of experience, for the physiological, cultural and technological mediations of possible experience. Yet they are not themselves intuitive objects of experience. Tacit and explicit models of reality underpin what Raponi calls the 'unheard' infrastructure of aural experience.

A speculative idea emerged from this diagramming session. Science, and to some extent philosophy, is often tasked with asking what kinds of objects empirical reality is made of (ontology) and how they relate. The implicit metaphysical idea is that there is Being before there is 'being something' and there is absolute Being before there is the articulation of relative beings. This idea of absolute being is indicated on the diagram as Ontos. The notion that Being precedes the articulation of beings is symbolised by the letter Aleph, in reference to the distinction, in Jewish mysticism, between the experience of Being that exceeds finite human understanding and the limitations of what human language can articulate. (The 12th century Jewish philosopher Maimonides discusses this in his *Guide for the Perplexed*).

Perception, language, technology discretise or parcel Being into beings. This discretisation tends to fade from view, not least with modern empirical science, where attention is given to the thing or entity that comes into focus through new theories and instruments. In the diagram, the notion of an 'articulation' of the objects of experience refers both to its

linguistic mediation, its articulation in language, and to the idea that we seek to understand discrete objects of experience in their interrelations, comparable to the articulations of bones, or the articulations of parts of a machine. Foregrounding this process of discretisation and articulation of beings may enable us to discern the unheard infrastructure of the empirical world experience: evolutionary, cultural norms and conventions, and scientific and technological mediations, that make certain experiences eminently possible, i.e. that act as conditions of possibility of experiencing something rather than another, while suppressing or marginalising other other ways of experiencing and objects of experience that would be possible given other models and perceptual infrastructures of reality.

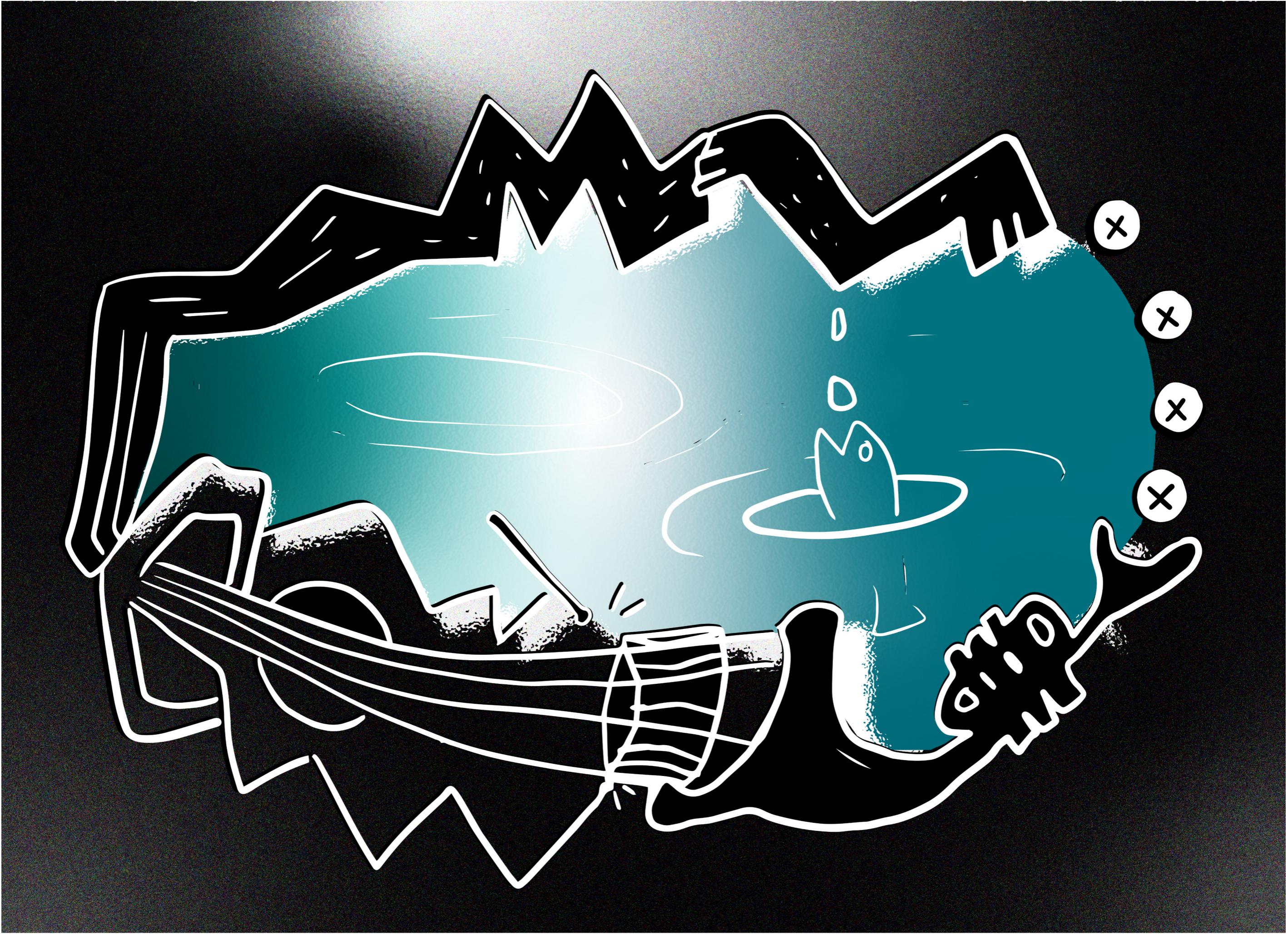
In the diagramming session we discussed how the notion of noise could be a metaphor and placeholder for creative and philosophical attitudes and methods of investigation that attempt to sound out the unheard infrastructure of perception and hence also the operative logic of capture – both of our attention and of possible objects of experience – and critique the implicit modes of domination that the perceptual neglect of this infrastructure helps to entrench. The metaphysical notion of Being, which exceeds the limitations of any possible object of experience, evokes Romantic fetishisations of the absolute and an illusory desire for immediacy in experience, that is, a desire for 'freedom' from mediation. Noise may on occasion become the metaphor for this fetishised notion of immediacy and of unbounded experience. It may represent a fetishised idea of freedom from what Kant diagnosed as the predicament of correlation. Correlationism is the predicament that every possible object of experience is necessarily conditioned by our a priori. In other words, we can only know beings as they appear to us and not in themselves.

Between this fetishised, Romantic or mystic notion of absolute Being, and beings articulated through implicit models of reality and their 'unheard' normative structures, we imagined a corridor, a margin of play. This is not intended as a line of demarcation, nor as a limit or imaginary boundary, but rather as an in-between: this margin of play points to the possibility of a relation to being that is neither fully modelled nor entirely unmodelled, neither absolute nor discretised, neither immediate nor fully mediated by our model of reality. It indicates the possibility of a space of experimentation, creolization and clandestine languaging, performance and illicit sense making. Horos here stands for the boundary, a margin of play between two ways of conceiving of reality.

References

- Denizhan, Yağmur. "Intelligence as a border activity between the modelled and the unmodelled." *Angelaki* 28.3 (2023): 25-37.
Maimonides, Moses. *The guide for the perplexed* (Dalālat al-hāirīn). (1190). Tr. Friedländer, M., English 2nd edition, London: George Routledge & Sons Limited, 1910 (Gutenberg Press version).
Raponi, Martina (2025). *Psوفוטופיאס. Noise: Sounding Out the Unheard*.

An infinite, eternally self-regenerating instrument: (en)chordc(h)o(i)re



This diagram illustrates the speculative prototype of a potentially infinite, continuous, evolving, combinatorial instrument. The instrument can be understood as a metaphor for the expanding, complexifying/simplifying contractions [2] in/of what we understand as *musical evolution*.

The diagram, titled **(en)chordc(h)o(i)re**, is the result of an imaginative trip that the workshop participants took—on paper—when thinking of silence as *latency* (as potential, as the “virtual”, as that which is to come), particularly in the context of (automated) music generation. Within this context, the (Cageian) adage of “silence does not exist” gains a new, different layer of self-fulfilling, regenerative semanticity. If we expect there **not** to be emptiness or absence [1], we will inevitably resolve uncertainty by “filling in the void” with habits, preconceptions, etc. But when these are (measures of) the expectation of surprise: we enter paradox. While we can remain agnostic about semantics in an IT account of information/noise, what we construe as music (which overlaps speech, movement, sociality, and many more things) is tuned by technology, physiology, historicity, in ways that often speak past each other (but nevertheless result, phenomenologically, in “one” experience). When a system (whether a neural network or an improvising group of humans) generates what ends up being perceived as music, the interstitial segments of production in between arbitrarily organized chunks of recognizable-legible information are not “voids” filled with silence, but not-yet-organized “negintelligible” [2] noise that is progressively re-cognized, according to whatever established coarse-graining parameters are at play in that system (gestural habits, rhythmic signatures, musical scales, genres, etc.) [3]. In true complementary fashion, the **non-** makes the ___, and vice versa. The more the **non-** is understood, the more it verges becoming the ___, but not (always) vice versa. Such is the fate of, e.g., “noise music” [5].

To account for this apocalyptic (i.e., revelatory) potential of latency, the different ideas suggested by the workshop participants—again, whether these be instruments, gestures, movements, traditions—were intermixed in a fluid amalgamation of different objects and phenomena.

The first instrument imagined by the group was the “drumpet,” a pun-instrument condensing a snare drum and a trumpet. From this, contiguously, another pun ensues: the “sticktar”: a drumstick merged with a guitar. The chords of this instrument are further fantasized as vocal chords, extending themselves beyond the stick, in Cronenberg fashion, to a flesh-and-metal platform upon which an encore choir of black metal vocalists dance and chant (not pictured in diagram, please imagine it). This choir is named the *Marching Machine Learning Membrane Band*, and it is visualized as producing vibrations on the membrane they stand upon, from different angles and perspectives. Relativity holding, no one frame of reference here can be held as truly static: what is latent for one, has already passed for the other. Yet they all sing.

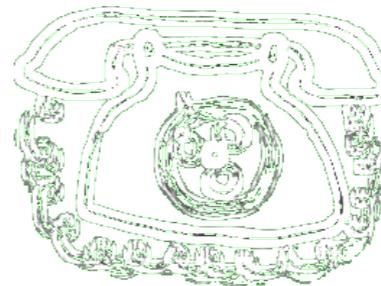
The membrane itself is envisioned as a plane, unfolding, fusing metal and meat, producing a punchcard for pianola. The punchcard, an unraveling strip containing information that is potentially translatable into sound, is haptically read as braille by

a serpentine creature which extends outwards, generating two hand-shaped protrusions. One hand is busy interpreting the strip, while the other is busy with what we imagined as **the** (malfunctioning-manufacturing) event [7]. **The** event is a productive gesture of cosmic proportions, the perspiration/tears/condensation/drops of which individuate into a chaosmos that ripples outwards from different epicenters [8].

The event is identified as an originary, natural “abstractor/attractor,” holding itself together through its own chimeric instrument, enabling the possibility of any and all latent spaces of silence which is not silence, bringing itself back to its non-initial stage. Again and **not** again.

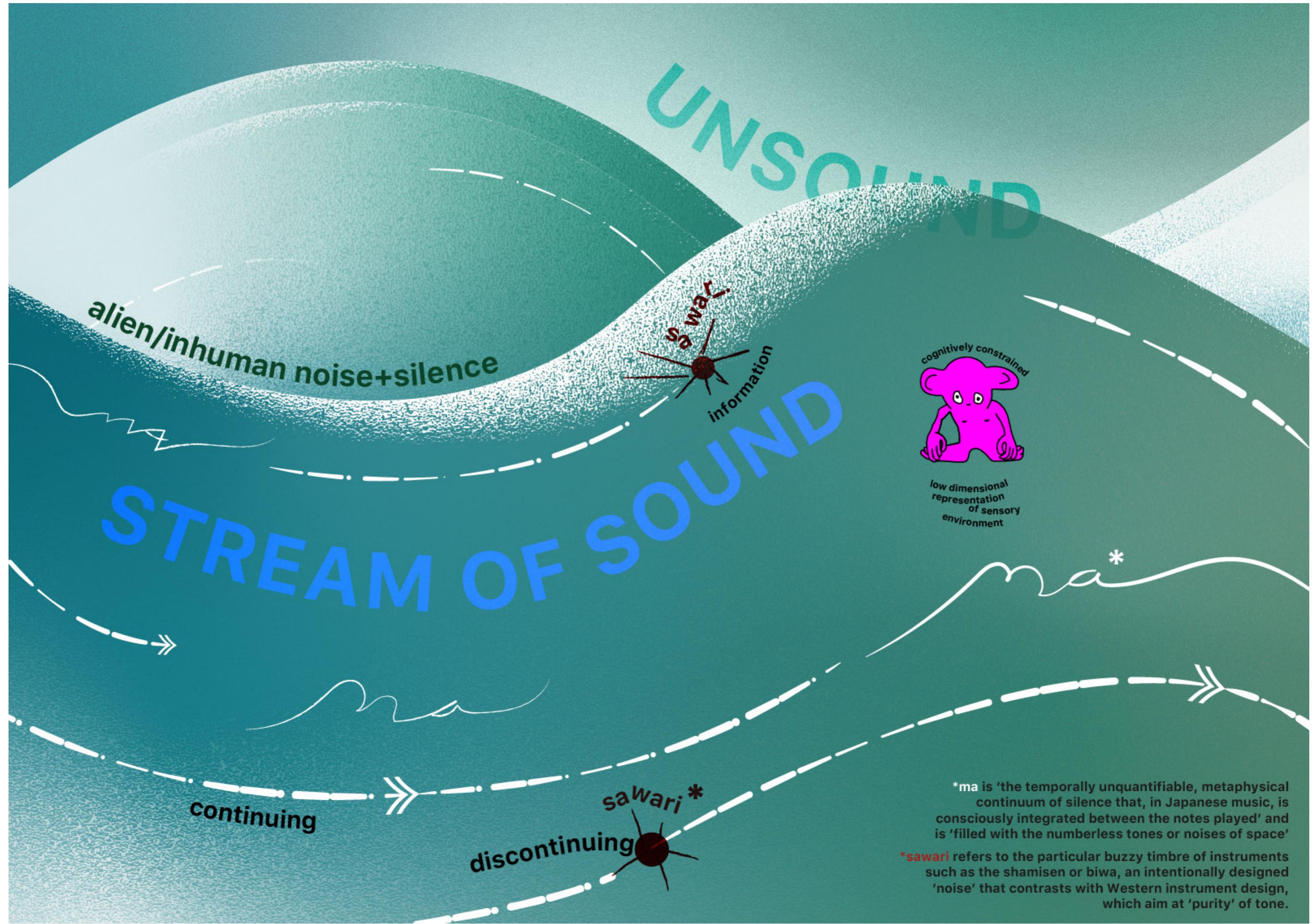
This “monstrument” also illustrates the infinite possibilities of fathoming complex processes of material/cultural/sonic production, highlighting the aleatory, conventional, often hegemonic ways [9] in which objects, practices, genres, are isolated as discrete entities or phenomena, disregarding the productive potential of the latent spaces of noise/silence, which are always the breeding grounds for contamination, recombination and evolution.

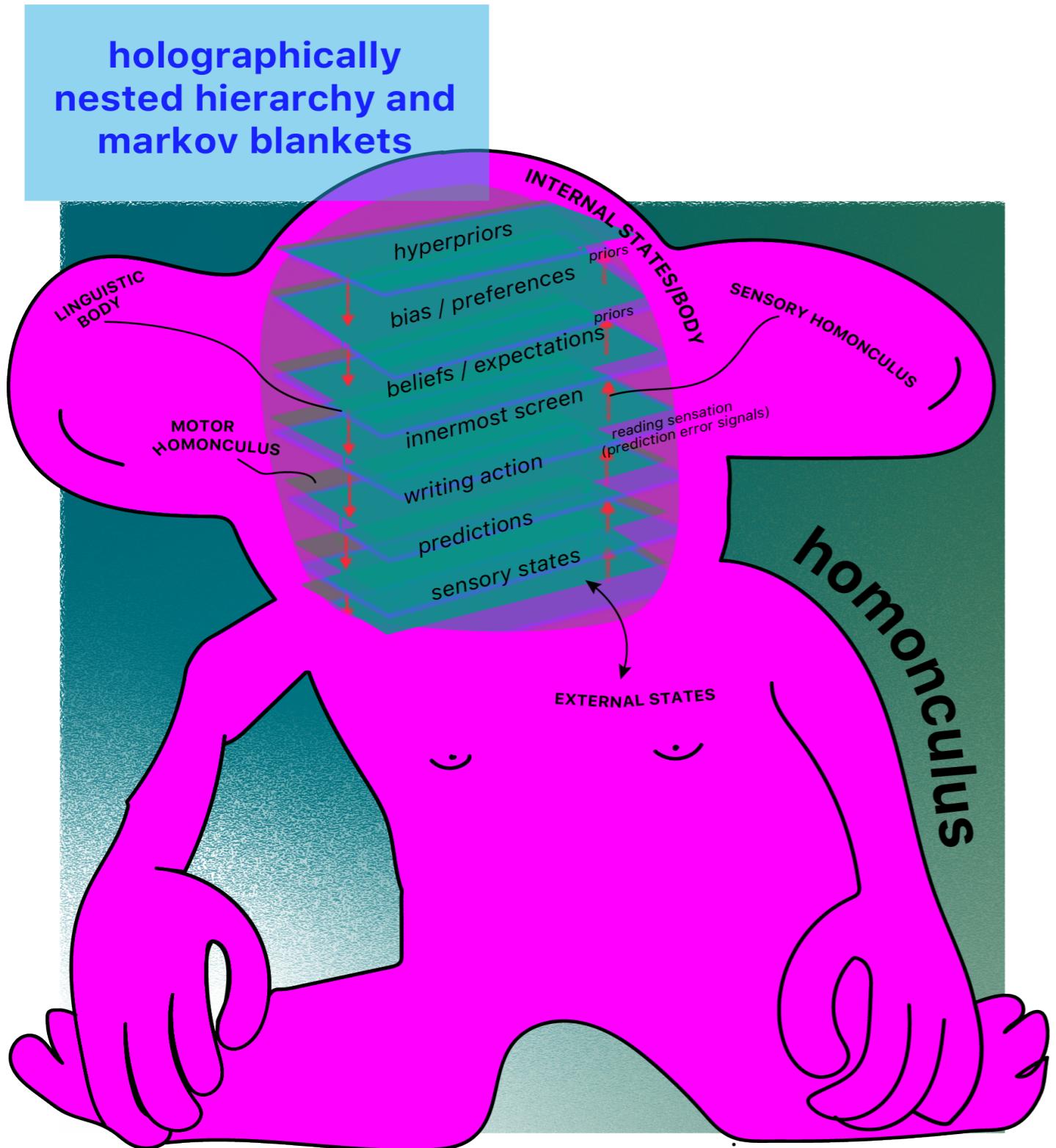
Following this line of interpretation, this diagram can also be understood in relation to the diagram “Music/noise in noise/music, a historical perspective” [6] and the “domestication” of noise within genres and systems of production and consumption, as highlighted by Jacques Attali in the 1970s [4], and reiterated by Ray Brassier at the beginning of the 2000s [5].



References

- [1] Which, if we live, we (almost always) do. See also: following diagram on *sawari* in this zine.
- [2] S. de Jager. (2023), “Negintelligibility”, in *The Poltergeist in the Machine*, n-o.ooo.
- [3] On this note, the reader is invited to read further into Margaret Masterman’s notion of a “breath group” ((1956) 2005): basically, the chunk of what can be said in one breath. Breath, being the limit which baked in punctuation, and therefore, eventually, logic gates, is a fundamental, oft-forgotten cognitive constraint.
- [4] Attali, Jacques. *Noise: The political economy of music*. Vol. 16. Manchester University Press, (1977) 1985.
- [5] Brassier, Ray. “Le genre est obsolète.” *Multitudes* 28.1 (2007): 167-173.
- [6] NRU Porto Zine, 2021.
- [7] To *manu*-facture, etymologically: to *hand*-make.
- [8] This is our hat-tip to Leibniz (as well as to Guattari and Simondon).
- [9] For a perspective on the power of (hegemonic) attention, see: “The Physics and Metaphysics of Social Powers”, *Entropy*, 2025.





These two diagrams describe listening in relation to sound and silence. Firstly, they are premised on a vibrational account of listening and sounding that, like highlighted in the previous diagram: is intrinsically multi-scale and observer-relative. The core axioms of such an account can be stated as follows: all sound is produced by *movement* at some spatio-temporal scale, and all movement produces sound at some spatio-temporal scale.

Human auditory cognition is naturally capable of hearing sounding events only within a certain frequency and amplitude range, and only within certain spatio-temporal scales. Sounding events that lie outside of this constrained range may be called ‘unsound’/unheard [5] relative to human auditory capacities. Various technological apparatuses can register sounding events outside of human auditory capacities, and these can be transposed into sounds within a human hearing range, but humans cannot hear them as sound outside of this range. Nonhuman life, alien beings, or inhuman technologies may be sensitive to noise and silence that humans don’t register. Again: there is no absolute silence, just as there is no absolute sound. And again, if relativity (and perspectivism) holds, neither is there any absolute movement nor stillness. Sound and silence are relative to auditory cognition, and auditory cognition, whether human or not, always operates only within a certain frequency-amplitude range and across only certain spatio-temporal scales. Auditory cognition enables the phenomenal experience of sound and silence, which is necessarily a low-dimensional representation of a high-dimensional sounding reality.

The diagram draws on Toru Takemitsu’s description of auditory experience as a meaningful ‘stream of sound’, phenomenologically parsed by intentional acts, which not only ties it to the aforementioned axioms of relativistic movement but also connects to the constant computational process of segmenting sounding events into separate streams as described in the previous diagram.

For Takemitsu, the stream of sound is populated by ‘ma’ and ‘sawari’. *Ma* is a Japanese concept which refers to a gap between things, whether spatially or temporally, but where in Western compositional terms this would be counted out as ‘rests’ and seen negatively as an absence, *ma* has its own positive or active character (as *plenum* rather than void) and is intuitively felt rather than measured or counted out. *Ma* is ‘the temporally unquantifiable, metaphysical continuum of silence that, in Japanese music, is consciously integrated between the notes played’ and is ‘filled with the numberless tones or noises of space’ [2].

Deleuze and Guattari refer to this nonpulsed time as ‘proper to Aeon’, the third synthesis of time as described in Deleuze’s ‘Difference and Repetition’, the first and second being *Habitus* and *Chronos*. The concept of *sawari* refers to the particular buzzy timbre of instruments such as the shamisen or biwa, an intentionally designed ‘noise’ that contrasts with Western instrument design, which aim at ‘purity’ of tone. As Takemitsu explains, the concept derives from the verb *sawaru* meaning ‘to touch’, which therefore has a haptic sense, as well as the meaning of ‘obstacle’. It may thus be linked with other concepts of Japanese aesthetics, such as *wabi-sabi* (an emphasis on imperfection, impermanence, suffering, roughness, asymmetry, etc.), and also many of the senses of noise, such as interference, friction, resistance, etc. For Takemitsu it exemplifies the importance of ‘the complexity of individual sound-events over the syntactical relations between sound-events’ that is shared by musical traditions of East Asia, where ‘a note has the right to be its own universe’ [3], and displays a focus on sound morphology that

is antecedent to its embrace by Cage and his followers, and by the post-Schaefferian tradition of electro-acoustic music.'[4]. The diagram also figures the perspectival relativity between the continuous and discontinuous, which is well explained in René Thom's catastrophe theory. As Thom explains:

The primary experience in any receiving of phenomena is discontinuity. But discontinuity presupposes the continuous. As our first experience of the continuous is that of consciousness, i.e. that of time, the most original auditive discontinuity will be, for example, the eruption of a sound in the midst of silence [...] I shall call salient form any experienced form clearly separate from the continuous background against which it stands out [...] Timewise it would be the onset of noise in relation to silence.' [6]

In many situations sounding events or noises appear as discontinuous breaks against a continuous background of relative silence, however the sudden onset of silence in a noisy environment may also appear as a discontinuous break. This can also be described in informational-computational terms. Shannon's information theory states that the amount of information a signal conveys can be measured by the reduction of uncertainty that it achieves by excluding the variety of other possible signals. The quantity of information in a given signal is not a function of the number of signs it uses or the difficulty of the ideas it conveys, but rather the amount of alternatives that the message eliminates. Information quantification is thus a context-relative computation, where the informativeness of a given signal is relative to an expected value defined by a probability mass function. For this reason, in informational-computational terms, sounding events, noise, and silence are all capable of conveying information.

A recent turn in cognitive science, generally defined as *predictive processing*, draws on information theory to provide unifying explanations of perception, cognition, and action as the long-term average reduction of uncertainty [7]. The claim is that cognitive systems construct a so-called 'generative model' of the causal etiology of their environment, enabling them to predict sensory states (perceptual inference) and to act on the world in order to maintain preferred internal states (active inference). Its demystifying aim/claim is that this avoids the philosophical problem of adequation (which concerns the adequacy of an internal representation or phenomenal experience with regard to the external world or noumenal reality) because cognitive systems need not have any direct contact with things-in-themselves but only need to constantly update a generative model according to the discrepancy between predicted sensory states and actual sensory states. In computational terms the generative model is an approximately Bayesian nested hierarchy of Markov blankets (essentially: probabilistically-mapped sets of variables which can effectively be defined as probabilistic borders because they relate in spatiotemporal proximity/interest but are conditionally independent), where that nested hierarchy is also a Markov blanket [7].

There are four distinguishable states of a generative model or Markov blanket, when considering biological systems such as ourselves: internal and external states (states of the body and states of the environment), and sensory and active states (states of sensory receptors and states of neuronal activation). The conditional independence between internal and external states is mediated by sensory and active states such that internal states are maintained within

a preferred range as external states dynamically change. While sensory states are causally influenced by external states, active states (including perceptual states) are not: sensory states influence but are not influenced by internal states; whereas, symmetrically and reciprocally, active states influence but are not influenced by external states [7].

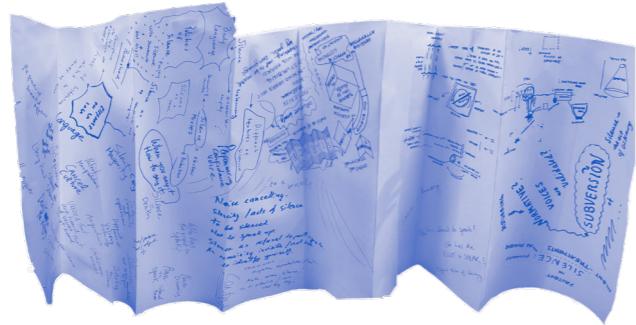
Each Markov blanket in the nested hierarchy has no direct access to those above or below it since it is conditionally independent from them, but is influenced by those above and models or predicts change in the level below. The hierarchy bottoms out at predictive units operating at a very fast time scale, which predict dynamic variations at the sensory "sheet", and predictive units at higher levels operate at greater degrees of spatio-temporal and cognitive abstraction. At the top of the hierarchy are entrenched priors, called 'hyperpriors', such as the belief that 'I have a body'. While predictions flow down the hierarchy, the divergence between predicted sensory states and actual sensory states is registered as a 'prediction error signal', which ascends the hierarchy until it is 'explained away' at some level of abstraction. This 'explanation' may result in altering the perceptual inference, adjusting the generative model, or acting on the world in order to change sensory or internal states.

As Ramstead, Fields, Albarracín et al. present it [8], each nested Markov blanket constitutes a "holographic screen," and consciousness can be associated with an 'innermost screen', which they provocatively call a 'homunculus', lying somewhere in the middle of the predictive hierarchy. Though perception appears to be straightforwardly caused by the external world in the form of direct realism, a core claim of PP is that it is rather to be understood as a kind of 'controlled hallucination' (which is the often-cited predictive processing dictum). What we hear (see, feel, smell, and taste) is then always an inference laden with multiple levels of expectation and explanation, a completely transparent internal representation composed of multi-scale and multi-level predictions. Attending to the phenomenology of perception it can therefore be imagined that this screen, or 'homunculus', has a specific shape. For humans, the visual world lies directly ahead in a kind of oval shape, touch receptors are concentrated in certain areas of the body (such as hands and feet), and the auditory world extends out binaurally far wider than any other sensory modality. The homunculus diagram figures this by drawing on the famous representation of the 'sensory homunculus', as well as more recent attempts to depict the difference between this and the 'motor homunculus', or the linguistic-body image.

References

- [2] Miyamoto K. (1996) *Klang im Osten, Klang im Westen: Der Komponist Tōru Takemitsu und die Rezeption europäischer Musik in Japan*, Saarbrücken: Pfau, pp.154–5. Quoted in: Burt, P. (2001) *The Music of Tōru Takemitsu*. Cambridge University Press. p. 237.
- [3] Burt, P. (2001) *The Music of Tōru Takemitsu*. Cambridge University Press. 236; Landy, L. (2018) The three paths. In: *The Routledge Research Companion to Electronic Music, Reaching out with Technology*. Routledge. p. 81.
- [4] This section is excerpted from Inigo Wilkins' forthcoming *Irreversible Noise*.
- [5] See the other two "unheard" diagrams, in this zine, which also link to the "social/epistemic exclusion" diagram account in the NRU Porto 2021 zine.
- [6] R. Thom, R. *Semiophysics: A Sketch. Aristotelian Physics and Catastrophe Theory* (Boston, MA: Addison-Wesley, 1990), p. 3.
- [7] See: Parr, Thomas, Giovanni Pezzulo, and Karl J. Friston. *Active inference: the free energy principle in mind, brain, and behavior*. MIT Press, 2022.
- [8] Ramstead et al. (2023). "The inner screen model of consciousness: Applying the free energy principle directly to the study of conscious experience." *arXiv preprint arXiv:2305.02205*.

Political silence



This diagram is foldable.

The sketch version you see above played with the tension between visibility and invisibility. For instance, in the background, you encounter a chaotic, raw expression of thoughts, while in the foreground, a clean, polished version emerges—one that inevitably fails to reveal the underlying complexity of our discussions.

Silence is directly linked to societal norms and their acceptance. Often, silence is understood as a way to comply with the status quo. At other times, it becomes necessary for survival, particularly in repressive political contexts. This diagram also engages with the performative act of folding, directly touching upon the hide/reveal issues presented on paper. It explores the boundaries of what can and cannot be said within a specific framework, and how the process of folding and unfolding shapes the way meaning is conveyed and understood.

The front is a synthesis born from a silent noise that has been carefully crafted, existing at the edge between different sections. It plays with the interplay of clarity in silence and noise at the borders.

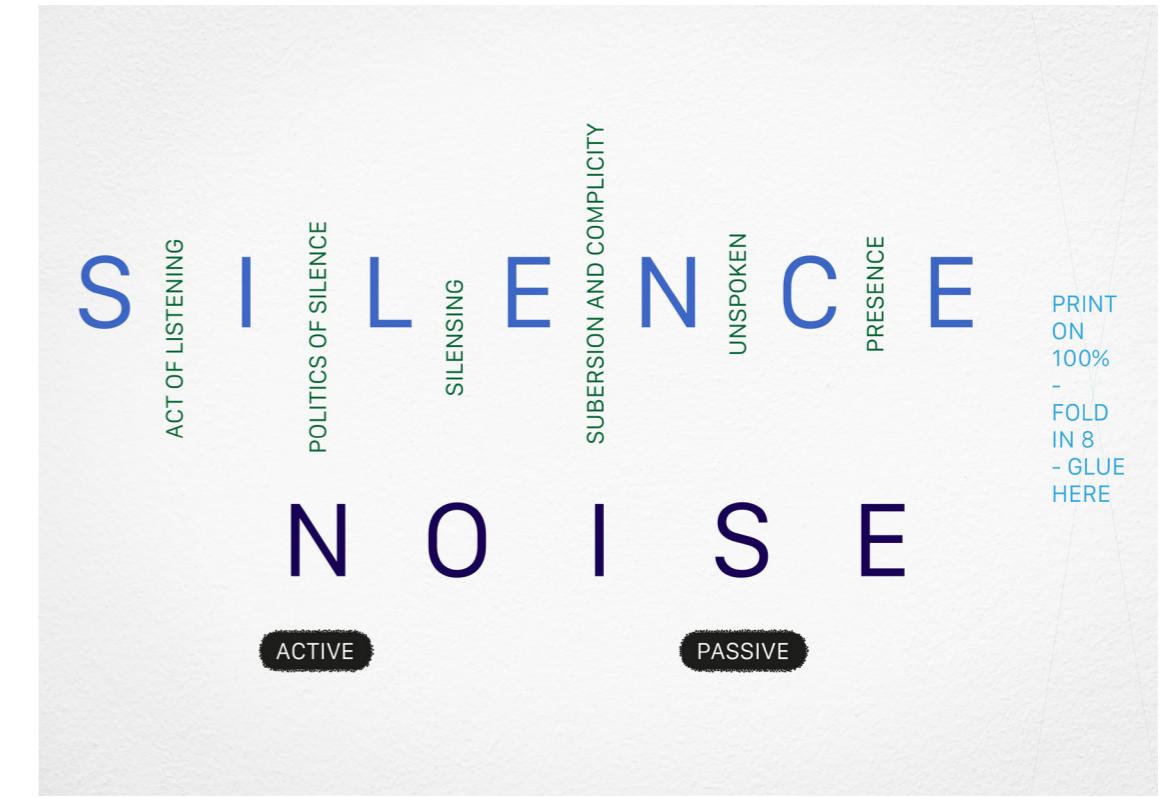
It is evident that silence and silencing are intrinsic to power relations, yet they are difficult to articulate because they often operate through subtle forms of coercion. In some cases, silence is used to obscure historical tragedies, as seen during the AIDS epidemic. A poignant example is the **Silence = Death** poster, originally created by Avram Finkelstein, Brian Howard, Oliver Johnston, Charles Kreloff, Chris Lione, and Jorge Soccarás. This poster later became a central image for the AIDS Coalition to **Unleash Power** (ACT UP) in their activist campaign against the epidemic, exposing the deadly consequences of societal silence. The politics of silence raises critical questions: Who has the right to speak? Who is granted a voice? In society, voices are often validated based on identity, privilege, or status. Yet, the act of silencing, whether through exclusion, marginalization, or denial of legitimacy, reveals intricate dynamics.

The act of *silencing*, whether through overt suppression or the "silent treatment," becomes a verb, actively working to suppress dissent. This refusal to listen, or allowing for others to be heard, becomes both a social code and a political statement. Yet silence is not always imposed. Sometimes, it is chosen as a form of processing, away of listening, an intentional pause before speaking. Silence is the invisible structure beneath language, where the unspoken carries profound weight, often communicating more than words can.

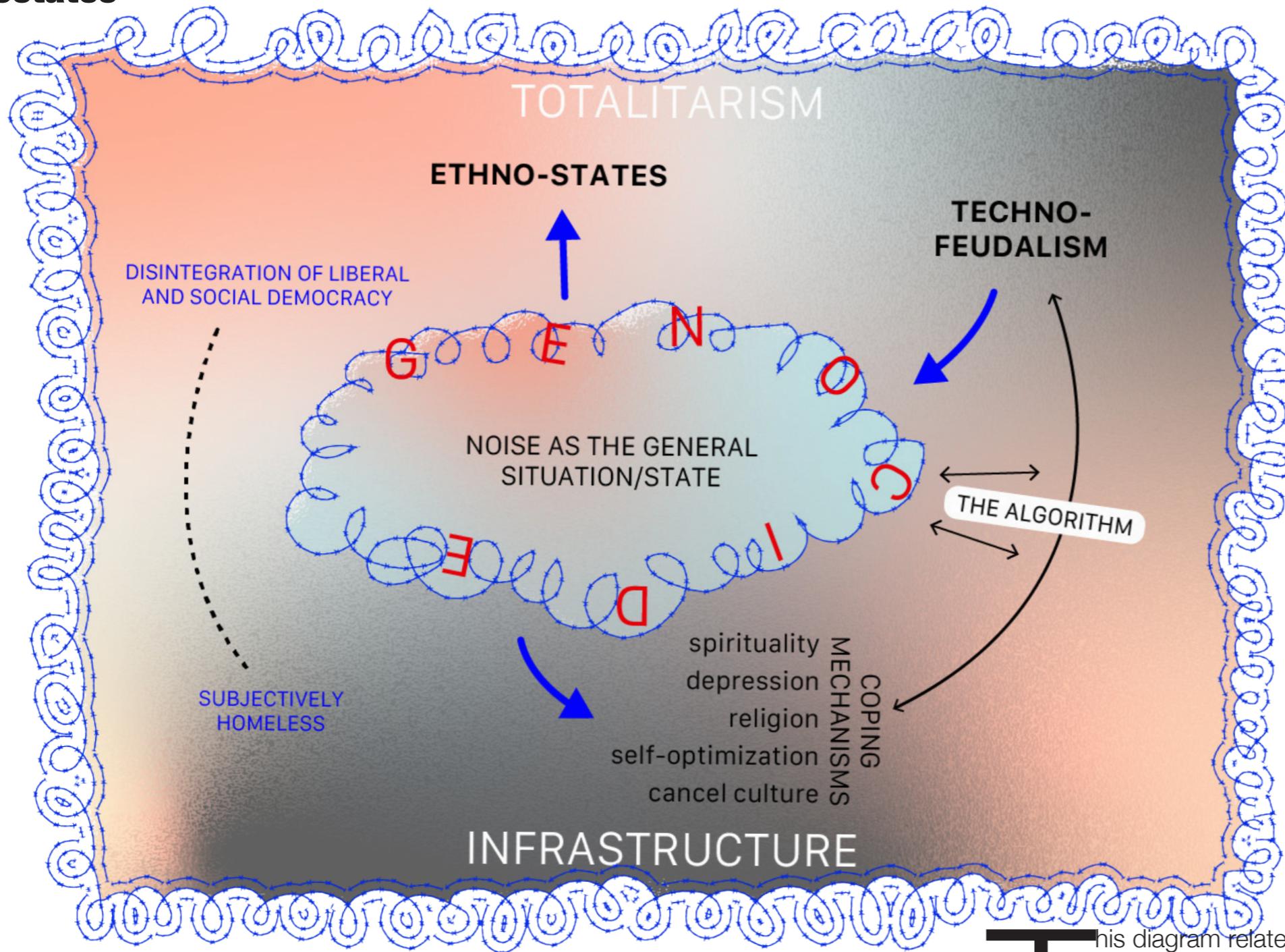
The dynamics of silence, therefore, become a complex negotiation, between speaking and being heard, between being silenced and choosing silence.

Sensing silence requires a heightened awareness, of the absence of sound, of the tensions, discomforts, etc., that fill the space. In sonic silence we still have noisy body language, facial expressions, and all manner of unspoken tensions. Silence can be protective, offering a shield from the vulnerabilities of speech, creating an invisible but powerful boundary.

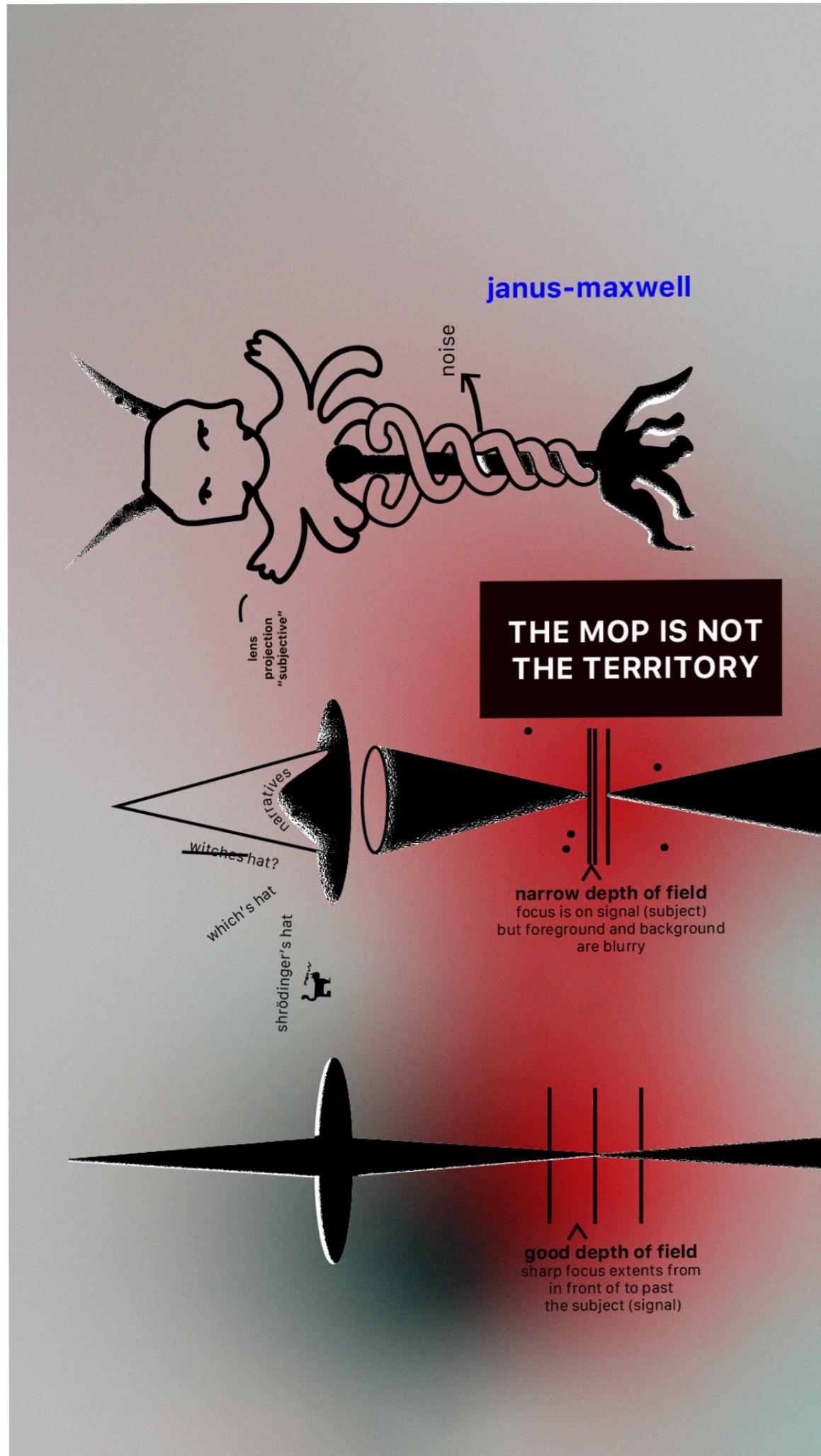
The folding aspect of the diagram reflects silence and silencing. Please have a go at folding and unfolding:



Ethnostates



This diagram relates to the “catastrophic reaction” aspects of the diagram that we did at Café Oto in 2022, the one with the porcupine, as well as to the contestation diagram of that same workshop. This one is, in a way, from a current (but nevertheless always repeating) historical perspective. We can see how the disintegration of (always-already illusory) liberal “Western” societies (Mattin, 2022), in connection with forms of (algorithmic) subsumption by companies like Meta and Google, exacerbate the discomfort in the possible conception of a “subject” who can accommodate the different complex interrelations that it ought to relate to. “We”, as a result, seem to be subjectively homeless, vagabond subjects desiring some sort of “home”. Grasping at straws, new forms of fascism attempt to offer a sense of belonging: in terms of ethnicity, national sentiment, returns to nostalgias of all sorts, all these as useless answers to the people feeling lost. These “integrative” regressive attempts only produce more uncertainty. A paradigmatically complex example is, of course, what is happening to Palestine.



Relating the ideas explored in the musical instrument + the homunculus/screen diagram, this diagram explores how information *transforms* as it encounters resistance, mediation, and control, revealing layers of chaos, order, and meaning. It begins, as expected, with an idea from Shannon's information theory: any and all data *becomes* information through context. This sets the stage for a journey into how order arises from noise and entropy.

The diagrammatic journey opens with Maxwell's demon, a figure from thermodynamic thought experiments that questions the 'rules' of measuring entropy. Normally, entropy (or disorder) is expected to increase (so says the second law of thermodynamics), yet Maxwell's Demon imagines a being that could selectively allow particles to *create* order. Here, this figure anchors the idea of tension between control and the natural drive toward (what we call but, as stated previously, is always observer-relative) disorder.

Keeping in the theme of memorable figures, aspects of duality are hereby deepened with Janus, the two-faced Roman god. As a "gatekeeper," Janus mediates between opposing forces, much like Maxwell's Demon, embodying the paradox that noise can also be information. Janus stands between two "demons," guiding what passes through and what doesn't, embodying the complexity of deciding what remains noise and what becomes knowledge.

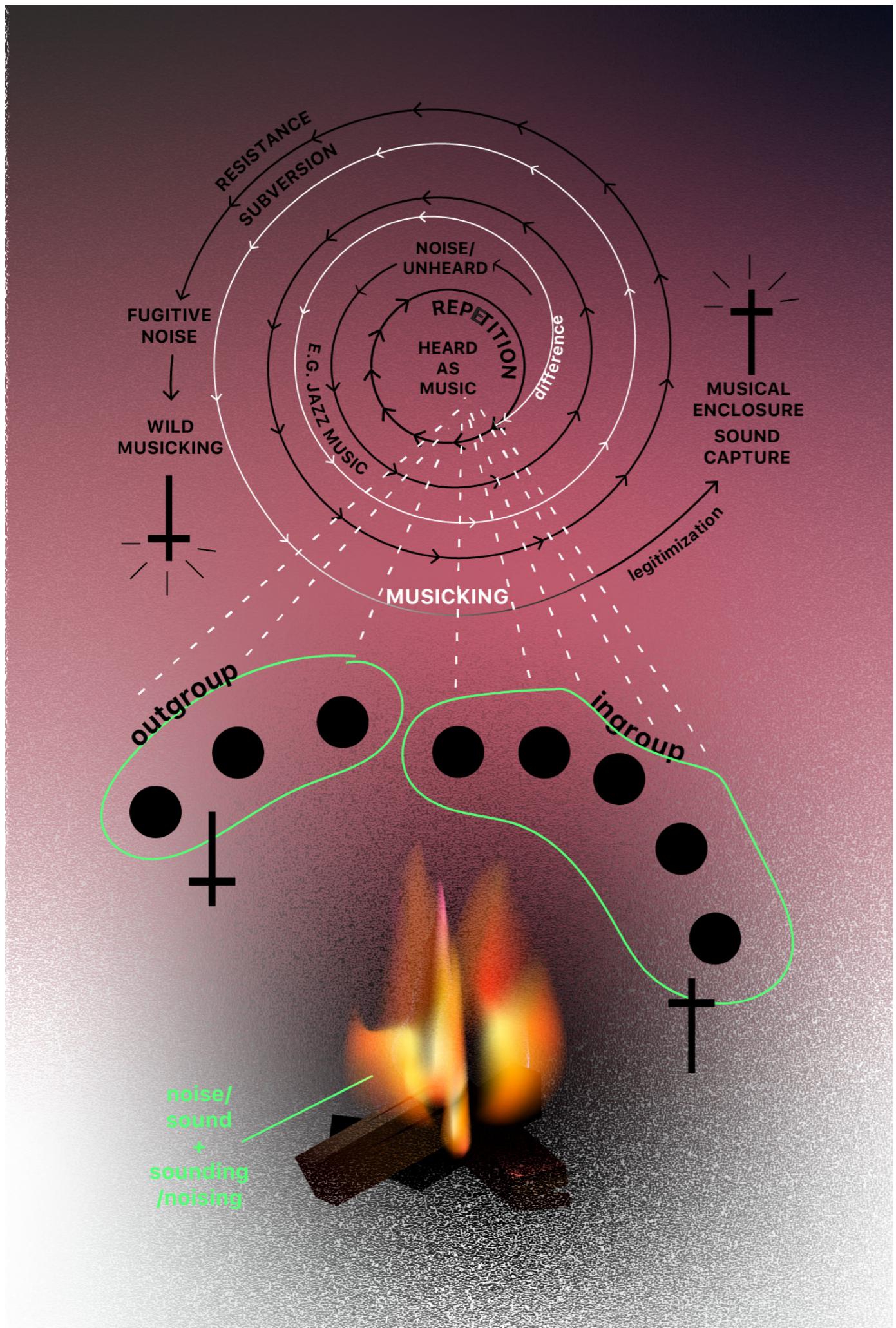
From Janus, we move to the compelling image of the Janitor, whose modern role is one of humble order-keeping, fighting entropy as a daily job. The janitor becomes a powerful symbol for how even the most mundane acts of organization govern the structure of information. This key figure is reimagined as an invisible architect of order, drawing out the nuanced relationship between chaos and structured information.

Hermes, the Greek god of boundaries and transitions, is represented by a symbol resembling a caduceus, linking the dual nature of Janus to communication and mediation. This element emphasizes that when noise or chaos meets resistance, it creates dynamic tension, with the potential for either structure or dissolution. This energy sometimes feels chaotic, branching out like the "tentacles" of a cosmic horror moth, each representing resistance that may prevent information from settling into order.

At the center of this chaotic form lies a toroidal black hole, a looping, self-contained system symbolizing the paradoxical nature of structured chaos. Like a vortex, this central space simultaneously generates and absorbs information, embodying entropy as a force that cycles between destruction and renewal.

To convey how *focus* (interest, etc.) defines meaning, the metaphor shifts to a camera aperture. Here, the size of the aperture represents the degree of focus, showing how noise might blur or sharpen depending on attention. In this sense, subjectivity, context, etc., filter information, creating layers of depth in what comes into focus versus what remains out of sight. This focus speaks to the ongoing play between clarity and obscurity, echoing the concept of entropy in a continually shifting process.

The diagram could also be understood in terms of the cyclical samsaric journey, a reflection of endless struggle, victory, and renewal, where challenges shape perspectives, deepen understanding, and return us to beginnings. The diagram embodies the Borgesian-Boxian proverb, "The model is not the territory", with the added change "mop", to bring in the janus-tor—meaning that any representation, no matter how elaborate, only approximates the complexity it seeks to capture. A diagram among diagrams, this diagram is a necessary a reminder that our conceptual models inevitably fall short of the intricate reality they aim to depict.



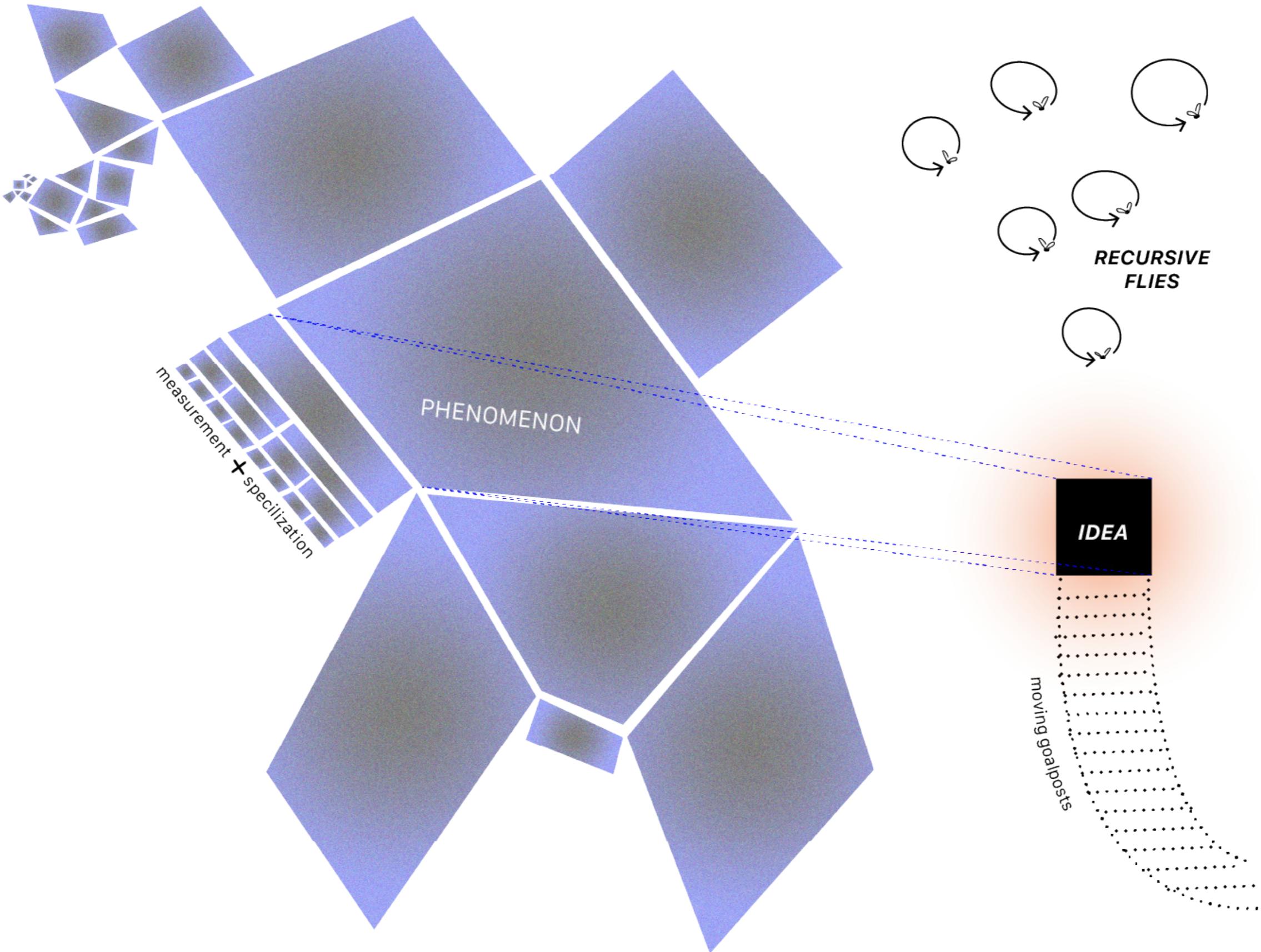
This diagram depicts the relation between musicking [2] and normativity. Sound and sounding is figured at the bottom of the diagram as a creativity-generating fire which makes musicking possible. The crosses signifying social norms that reinforce stability and maintain tradition. A large in-group stands together on the right. Whether upright or upside down, these orientations represent different traditions and resistances, the subversion or transformation of social norms. Dotted lines lead to a central circle which contains that which is *heard* as music and repeated as musical tradition, figured as a clockwise rotation. Spiralling outwards anti-clockwise, is a ‘line of flight’ (Deleuze & Guattari 1980) representing difference or transformation of this tradition, which is unheard, or heard as noise. On the right hand side of this spiral, labelled ‘sound capture’ and ‘musical enclosure’ [1] is conservative tradition and musicking practices that maintain and legitimise existing social norms. On the left hand side, labelled ‘fugitive noise’ and ‘wild musicking’ is radical action and/or musicking practices that resist and call into question the norms that exclude them.

The spiral figures how transformative musicking practices that resist conservative traditions are folded into or captured by musical enclosure through processes of legitimization and recuperation that spiral inwards clockwise towards the central circle [3].

Notes

- [1] The concepts of enclosure and the fugitivity are taken from the work of Fred Moten and Stefano Harney’s ‘The Undercommons’.
- [2] Musicking is a term intended to include all practices related to music, including instrument making, dancing, ritual, decoration, etc.
- [3] Recuperation is meant here in the sense used by the Situationists in their critique of capitalist sociality. See ‘The Most Radical Gesture’ by Sadie Plant.

DIAGRAM OF MUSCOGENESIS



Have we finally been dragged out of the 20th century? It feels like the longer it continues, the less life is left to the ideas that once “worked,” unlocking the contexts they were constructed in, but now bouncing off the walls of falling institutions, like zombies. Neoliberalism turns into technofeudalism, post-fordism into vectorialism, postmodernism into post-truth. Each of these transitions shares a directionality of new norms: a system of new consistencies comes together, a system that has opened itself to noise many decades ago, and now seems to coagulate into a complex arrangement of (new) rules and procedures, which not only utilize noise for reproduction, but also determine how to control and modulate it. This dynamic planetary system of oppression as production (i.e., capitalism) moves one step ahead of anticapitalist resistance that is still trapped in past images of its target of critique.

The fact that capitalist epistemology evolved to adopt noise into its functioning, or into its patterning, throws light on why so many contemporary resistance and revolutionary movements, especially when translated into the scale of national and international institutions and corporations, seem fragile and futile. On the micropolitical plane, the “left” keeps repeating mythologized actions based on the fetishization of noise as unpredictability and indeterminacy, and when these prove ineffective, it turns to even more dated tactics of unionizing the ghost of the worker movement, which again becomes picked apart by capitalist sociotechnics. On the macropolitical plane, the left gets trapped between neoliberal identity politics and neoconservative welfare chauvinism. The first plane reveals that it is not enough to invoke noise as disturbance, because the technological infrastructure, in particular the algorithmic architectures of social media platforms, capture, feed off of and dissipate noise within their framework. The second plane points to either the lack of vision that addresses the current and concrete fears and desires with a tangible better future, or the technical inability to assemble a political front out of diverse and discrete interests. There is nothing that could replace day-to-day political organization and aesthetic or libidinal experimentations, but both failures, of theoretical and activist practices, are tightly coupled with the problem of framing.

If we have moved from systems robust to noise (that could be mapped onto disciplinary societies) to systems resilient to noise (control societies), where “noise is not maximally suppressed, but functionally harnessed and modulated” (ref. previous zine), the question is: how to formulate a critique of such system as contemporary capitalism so that it isn’t an *imaginary* dissent, one which is futile or even counter-effective? When our notions of novelty are constituted by modernity, which locked the new with the disruptive, when capitalism drives the venture for novelty and invention, even when it comes to transforming its logic of functioning, it is very hard to think about the conditions needed for the new to “really” happen and hold. It is very hard to enframe the *mainframing* architecture (pun intended).

The problem with the new is that while we might strive for the new, we often inevitably and involuntarily fall back onto old patterns. In the desire for novelty lies the risk of setbacks that harden prevailing norms. An attempt to change mainframe patterning that heads towards (ecological, social, survival, etc.) catastrophe can become itself a catastrophic reaction that feeds back into an already (auto-)destructive framework. This framework could be understood as a form of control that moves phenomena out of control: Western foreign policies in the Middle East, green capitalism, neo-fascist state immigration systems, etc. If the capitalist system owes its resilience to computation technologies, feeding

off of noise, the question is: how to conceptualize, transform and/or introduce new norms that aren’t plainly reinforcing capitalism? The insufficiency of “traditional” noise to disturb system flows, points to the task of reframing the constraints and noise generated by capitalist systems: both by post-capitalist metastable designs of noise and order (false) dichotomies. One approach cognitive and collective practice for reframing and enframing problems and ideas involves the scheming of a certain semiotic device: a **diagram**.

As defined by Peirce [1], a diagram is a type of an icon, a sign that “serves to convey ideas of the things they represent simply by imitating them”, which, by reducing the number of details (e.g., in geometrical figures) helps to gain knowledge of the represented thing. By perceiving abstracted and mapped relations between elements of a diagram we can discover new meanings embedded in the representation that were inaccessible before the act of drawing and exceed initial knowledge. For Peirce, a diagram was an *imitation* of relations already existing in (social) practices, an instrument for controlling the process of reasoning and achieving truth. Deleuze and Guattari [2] expanded on that notion: a diagram should be de-iconized, separated from imitation, and understood as a tool for drawing *new* (social) relations based on what lies *beyond* representation; a vehicle for the exploration of virtual, unrepresented phenomena and possibilities beyond accepted truths. Such diagrams can be applied to relations between various layers of organisation (political, biological, libidinal, etc.) in order to point to something which is *not* itself. A diagram is *for/about* something else, it is a method to think *of* something else, something outside of already known (socially determined, etc.) relations between *possibly* existing things. A diagram points to the virtual, or in other terms, to the *attentionally possibilistic* [3].

From this perspective, the diagrammatic method, especially collectively performed in a workshop context, is a method of addressing the problem of novelty and risk within specific margins of order and experimentation. When drawing a diagram we follow the constraints that compose the problem we are trying to articulate. In doing so--i.e., in “repeating” the present--we articulate new constraints that reposition the original set of constraints; it is an act of meta-mapping the present. This constraint, which is the diagram itself, can be understood in terms of Canguilhem’s [4] normativity itself as being a source of new norms (against the normativity as the effect of a norm). A diagram reintroduces/enforces strict but possibilistic normativity: a space for renegotiating or contesting existing norms, and as associated with concepts and gestures, effectuated by the diagrammatic method. As such, diagram is a tool for determining and reframing noise as understood in different systems. It is a machine for moving, even if only ideally and formally, a set of constraints into a new metastable dynamic that can pattern noise in according to different logics.

As Sonia de Jager’s research explores, all patterning rests, ultimately, on the basic possibility-quality of *symmetry*: from paths of least action, to the morphologies of organisms, to the dynamics of imitation games [5]. Predictive capitalist patterning and its associated catastrophes (ecological destruction, social exploitation, war, etc.) can, at their most abstract, therefore also relate to the question of symmetry. Symmetry always contains a “double bind” (Bateson [6]), a twofold, one-two, left-right, 0s & 1s, who says a must say b, a=a, etc. All these are not “symmetrical” in a non-transformative way, but they are *sustained* by the idea of non-transformation [5]. We can therefore also relate reflection, recursion, repetition, replication, identity, unity and sameness, to a common symmetric denominator (*ibid.*). But what is equally inherent to symmetry is that repeated

multiple time, if there exists a perceptual instrument or agent to capture its progression, itself generates asymmetry, because the context of each iteration is changed both by the identity function itself and by the external processes or other agents. As shown in Gregory Chaitin's algorithmic information theory [7], the same algorithm produces new data by simple iteration. What is between the two sides of symmetry is the medium, which is not a substance, but a set of constraints or mediations, which inevitably introduce noise. This noise-introducing process is more intuitively understood in biology, where examples belong to the analog, continuous and material, not digital, ideal and abstract. The survival of an organism requires that the organism is capable of reproduction in the future, or maintains coherence over time. Although reproduction means repetition of its own past pattern, for it to be effective, the organism needs to predict both external and internal environment's behaviour, take it into account and project itself into the future. Asymmetry has crept into the symmetry-driven logic of the organism. To remain the same, you have to change [famous adage, recently oft-cited by Michael Levin]. Or even further: time forces constant repetitions, and on the organism's adaptability, its reason, cunning, *téchne*, etc., depends how its pattern or form is going to be repeated.

That's why, as this diagram indicates, Plato can be understood as a philosopher of noise, where the projection of *ideas* onto the phenomenal plane is noised or corrupted by the very fact that it is projected/perceived. The idea is an abstract blueprint generated by the passage of time; time is what introduces noise to the realization of an idea, but it is also intrinsic to the realization of the idea. It is unthinkable without time and without the noisy medium it unfolds/that unfolds it.

This question of symmetry is taken up by several time-travel and teleportation science fictions [8]. In David Cronenberg's *The Fly* (1986), an eccentric scientist invents a machine that allows teleportation. While testing the telepod, he teleports himself unaware of a housefly inside the device, which initiates a mutation. At first, he seems normal, reiterated, copied 1:1, but as time passes the differences set off by the fly in the telepod begin to manifest, eventually resulting in a new lifeform. The new lifeform becomes a new frame of values as he exhibits increased strength, stamina, and sexual potency, which he attributes to the teleportation "purifying" his body. In our diagram, the joke was made about the fly (the insect, not the film) as performing an identity operation: the fly does not only reflect a figure of (annoyance) noise and time, but is also itself a metaphor for the identity operator: its flight pattern being one that tends to revolve around a point of recurrence (this is the "recursive flies" region of the diagram). In tying all these co-occurrences together, this is why we called it: *The Diagram of Muscogenesis*.

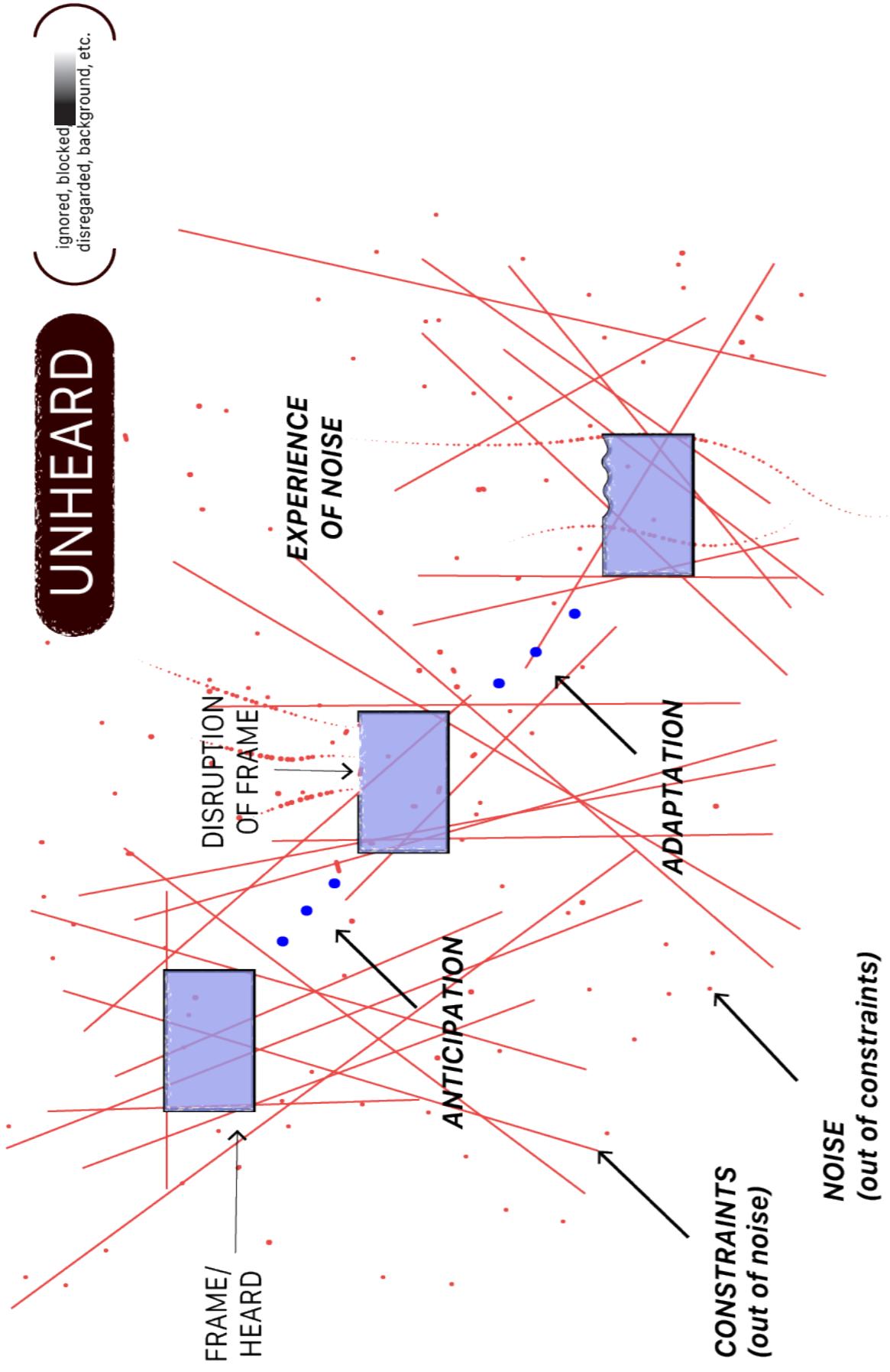
The "Measurement & specialization" zone of the diagram points to transcendental structures (access to ever-more refined technical analysis/capture, scientific analysis, (philosophical) concepts, etc.). When, e.g., a concept is construed, it symmetrically actuates/imprints itself in being or matter, it becomes a form of intuition, a framework of perception. When science cuts at reality, it too expresses itself and creates ever-more refined bifurcations. This is why we represented this structure in fractal-form. This can also be understood to refer to the heard/unheard diagram on the following page (which we also worked on together), since repetitive deployment of concepts can bring forth two types of noise: 1) one that is blocked and repressed, as is evident, e.g., in relation to media coverage of the ongoing genocide of Palestinians: their stories, suffering and death are systemically, by design, unheard; 2) the other is constituted by the concept. The concept, such as "a proton," by determining and mediating certain phenomena, composes noise that requires further specification into different kinds of

concepts (e.g., quarks), as well as technical means to access these and further refine both the concepts and the (technical, scientific) access. However, continued specification/specialization in pursuit of understanding complexity can itself collapse into noise, because there is a finite amount of notions and relations that one can grasp phenomenologically and account for structurally and discursively (e.g., Wittgenstein, or, if you prefer: Lacan).

N.B.: this text, as an exception, was written primarily by Patrick Leftwich, and edited by the NRU. The diagram was constructed by de Jager, Leftwich and Michal Piecb.

References

- [1] Peirce, C. S. (1933). *Collected papers Volume IV*. eds. Charles Hartshorne and Paul Weiss. Cambridge: Harvard University Press.
- [2] Deleuze, G., and Félix Guattari. (1977). *Capitalism and schizophrenia. Vol. 1*. New York, Viking Press.
- [3] Albarracín, de Jager and Hyland. (2025). "The Physics and Metaphysics of Social Powers: Bridging Cognitive Processing and Social Dynamics, a New Perspective on Power Through Active Inference." *Entropy* 27, 522. <https://doi.org/10.3390/e27050522>
- [4] Canguilhem. ((1904) 1950). *The Normal and the Pathological* (introduction by M. Foucault, tr. by Carolyn R. Fawcett in collaboration with Robert S. Cohen).
- [5] de Jager, S. (2024). "All Things Mirrored: A speculation into the effects of reflection(s), duplication and symmetry through active inference", *Active Inference Institute*. See also: "Negation" entry on n-o.ooo.
- [6] Bateson, G. (1963). "A note on the double bind." *Family process* 2.1 (1963): 154-161.
- [7] Chaitin, Gregory J. (1977). "Algorithmic information theory." *IBM journal of research and development* 21.4: 350-359.
- [8] See also: "THE PATTERN BUTCHER", de Jager 2023.



The Heard/Unheard diagram presents a dynamic relation a social system has with noise in a sequence of stages: its frame of formal constraints and the effects of noise. Initially, the frame of the system is constituted by a set of constraints, which determine what is heard and what is unheard, i.e. repressed, blocked, imperceptible, treated and/or disregarded/unaccounted for, as noise. That frame impacts not only what is recognized as orderly behavior of parts and the system as a whole, but also includes filters and protocols that embed noise into the functioning of the system. Complex social systems rely on predictive patterning, which makes them resilient to certain forms of noise; it is embedded into these systems and participates in their individuation. Disruptive events impact the frame, its shape in the diagram therefore indicates the adaptation of the system to the noise, transforming the relationship between heard-unheard. The system *anticipates* events that are potentially disrupting the frame of heard/unheard, i.e., when noise overwhelms its predictive control capacities. Nonetheless, anticipating noise events still doesn't make the system completely sealed off from runaway processes that individuate the system beyond its control [1].

The possibility of hearing something, of detecting a piece of sonic information as meaningful, as a signal [2], is reliant on a perceptual infrastructure that always implies a kind of mediation—be it cultural, linguistic, or technological. The unheard can be understood as what does not register at the level of perception or cognition, but also as that which formally constrains the act of perception and cognition itself. For example, we could place within the framework of the “heard” the current state of sound art, and the theorizations that support the practices that are typically categorized within this domain; and here we would not be wrong to also state that most sonic art practices tend to assume a universal and able-bodied listener: a listener who is able to grasp sonic information within the audible field. When propositions such as Deaf sound art or Deaf Musicking are inserted in the ecosystem and discussed within sound studies’ discourse, the assumption of universality of a listening body falls apart: it is disrupted by the necessity of a new episteme and by the urgency to renew the perceptual infrastructure mediating that very *listening* advocated by the discipline itself. This means that the consideration of sound art outside cochlearly must account for different epistemological paradigms, perceptual conditions, and cultural practices for the perception of sound to happen [3].

Deaf musicking, somewhat of an oxymoron in the hegemonic context, appears as disruptive because it is evolved marginally to the normative paradigm of musical praxis, it rejects the notion of sound as a valuable “ore” to be mined through attentive listening, happening within the framework of an absolutist phenomenological fetishization of aural presence and experience. Deaf Musicking relies on the cultural and linguistic models of Deaf Culture, it is articulated through sign language, bending the linguistic rules of codified exchange by poetically intervening with rhythm, repetition, and integration of bodily movements, semantically altering the act of signing, inserting the practice within the domain of the sonic. However, no sound is intentionally emitted or produced. Analogously, when a Deaf artist produces sound art, it does not automatically entail that the artist is using vibrations (which create an infrasonic haptic substrate that is often generally—and wrongly—assumed to democratize the access to sonic “stuff”) to articulate a(n infra)sonically perceivable piece. Many sonic pieces produced by Deaf sound artists play with the audist assumptions on sound, using sign language as a productive force. By giving precedence to gesture over speech, gesture codified into language and beyond the limitation of an audible normativity that stigmatizes sign language users, Deaf sound artists produce artworks that explore the systemic biases of audist societies, while also foregrounding the sensorial and perceptual affectivity of d/Deaf bodies. They tend to use the

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awareness of the way they experience, perceive, process, and resonate with the sonorous world to illustrate, score, and reflect on topics that exceed their individuality and that pertain to a wider discourse on audism and Deaf identities. By reappropriating the sonic, they confront the viewer with the different challenges that are often overlooked, or better: left unheard. These practices might not be registered as sonically meaningful events according to the establishment that shapes the way sound art is perceived and acknowledged, but at the same time they urge for a restructuring of the way in which sound is engaged. A theory of the unheard is what results from the constant movement that is generated by the different stages of disruption and re-adaptation of what is known. The example of non-cochlear sonic arts (such as Deaf Musicking or Deaf Sound art) is layered one, where the unheard is understood as that which is not physically (audiologically) perceived and that which is not socially considered or validated. The process of disruption of the frame of the heard, the known, operationalizes the unheard as both disruption and limitation on different levels, making the claim to a non-cochlear sonic art an appeal to the renewal of the ways in which sonic perception is defined and theorized, but also as an opening towards the social and cultural recognition of the ways in which Deaf individuals experience sound.

The same diagram can be used to analyze other topics of discussion, such as the kind of listening prompted by the technological infrastructure through which streaming platforms operate. One example—the concept of *Automated Nemicentric Listening*, examined through a series of diagrams and illustrations by Martina Raponi using this Heard/Unheard diagram as a model [4].

As Patrick specifies, this diagram could be used to look at climate change: capitalist global system anticipates a range of environmental catastrophes, which is why now the so-called green capitalism follows an individuation enabled by incorporating climate change effects into the workings of the economic and cultural system. New constraints settled from noise determined by capitalist axiomatics. But as the balance of the planetary ecosystem is increasingly and irreversibly disrupted, each year we see more extreme droughts, floods, hurricanes, biocenotic collapses that train or even go way beyond capitalist adaptation mechanisms. Now, the question is where will be the limit that a capitalist system can absorb before it crashes and transforms into something else. It's already happening [1]. Capitalism is but one type of *uitloper* [5].

References

- [1] All [1] refs. are Patrick Leftwich’s contributions.
- [2] See *Social and Epistemic Exclusion* diagram, NRU Porto zine, 2021.
- [3] Raponi, Martina. *Psofotopias*, forthcoming.
- [4] See: <https://noiserr.xyz/automated-nemocentric-listening>.
- [5] *Uitloper* means tendril, organic extension, literally *out-walker* (in Dutch). It is a concept signifying inductive reflection/eternal bifurcation, often employed by Paul Bas and Zorro Fork in their work.

