

The Sound System of the State
Sonic strategies for political critique at the borders of Palestine-Israel

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ABSTRACT

This thesis examines political processes in Palestine-Israel by listening to their sound. While stagnating peace negotiations have been dominated by visual sensibility, it is argued that considering sonic sensibility could contribute to the re-examination of current border regimes. Sound and listening are examined as both the objects of study and the means of investigation, from their deployment by states for suppression and war to their use in power diffusion, resistance and critique. The central question is how the aural sense is deployed in both the assertion and critique of political power in Palestine-Israel – that is, what are the strategies, techniques, tools and approaches used, and how do they operate in claims for power, and in the undermining of such claims?

The dynamics of sound inform the methodology of this practice-based thesis, which consists of a written text and a series of artworks produced during the research. The written structure is organised around a set of case studies and artworks by the author and other artists. The combination of art practice, theory and case studies informs and influences the theory involved, while the theory influences the artwork produced. As a consequence, a grounded theory of aural politics emerges, where power and dominance may be both asserted and diffused sonically. The theoretical framework draws on postcolonial and conflict studies (Balibar, Weizman, Said, Mbembe, Mignolo) and on sound studies (Barthes, Attali, Chion, Schaffer, Sterne, Erlmann, LaBelle, Henriques, Goodman, among others).

Examining the problematics of Palestine-Israel through sound, the thesis makes a threefold contribution by 1) contributing to sound studies and the understanding of the sonic as a political medium, supplementing existing visual and discursive approaches to conflict studies; 2) applying a sonic analysis to conflict and power struggles in Palestine-Israel; and 3) making an artistic contribution through audio chapters and sound art produced during the study which draw on and impact debates on Palestine-Israel. This thesis therefore contributes to our understanding of the Palestine-Israel conflict, to the analysis of sound as a medium for social exchange and for the critique of power, and to the potential of sound to contribute to political processes.

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DECLARATION

I composed this thesis, the work is my own. No part of this thesis has been submitted for any other degree or qualification.

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Date: 3 June 2017

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Tlalim, 2010.

<https://www.soundsystemofthestate.org/blog/walking-through-walls>



A Nation of Self (9'50" stereo sound)
Tlalim, 2012.

<https://www.soundsystemofthestate.org/blog/a-nation-of-self>



Being a Border (5'45 SD video, stereo)
Tlalim, 2012.

<https://www.soundsystemofthestate.org/blog/being-a-border>



The Sound System of the State
Tlalim, 2014.

<https://www.soundsystemofthestate.org/blog/the-sound-system-of-the-state>



Synchronicity / Voicelessness (8'44" HD, stereo)

Exhibition documentation.
Tlalim, 2012

<https://www.soundsystemofthestate.org/blog/synchronicity-voicelessness>



Uneasy Listening (Quadraphonic sound installation documentation)

Tlalim & Schuppli, 2015.

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INTRODUCTION

This thesis listens to political conflict and asks how sound works as a field of power, focussing on examples from Palestine-Israel. It interrogates the sonic practices of the state in its assertions of power, and the tactics used by dissidents, activists and artists in critiquing state power, along the highly disputed borders of the region. The aim is to listen to the political geography in search of the strategies by which power deploys the sonic domain and uses it to assert its territorial dominance, while ultimately examining the strategies by which such power assertions are also diffused and undermined by agents who resist state dominance.

The central question is: how is the sonic dimension employed by state institutions and by dissidents in the assertion and the critique of power in Palestine-Israel – what are the sonic strategies, techniques, tools and approaches employed and how do these operate in claiming or diffusing power *sonically*? In answering this question, the hope is to supplement existing examinations of conflict in Palestine-Israel, which have so far been dominated by a visual or discursive approaches, while at the same time to contribute to the field of sound studies by asking how sound works as a political medium through which power is expressed, exchanged and undermined. Sound is of particular importance to conflict and warfare, being a fluid and transgressive medium, which tends to propagate, leak and spread beyond spatial frames. It also plays a significant role in the history of literary descriptions of war, as well as having a known influence on trauma and the long-term memory of adverse experiences.¹ As such, listening to power can enhance our understanding of the dynamics of political movements, not as static or stable states but, rather, as fields in becoming.

Organising the thesis along the specific geographies of Palestine-Israel involves a certain paradox since these territories are largely unfinished: many of the borders in the region are not yet agreed or demarcated under international law. This is partly to do with the fact that the area was subject to conflicting claims and to much violence in the years following its decolonisation. The state borders of Israel and Palestine are not yet fixed or defined and, reciprocally, neither are those of their neighbours. This fact

makes the violence of their policing ever stronger as borders often shift and permeate spatially beyond the area of their demarcation. As Étienne Balibar proposes, the ambiguity of borders is part of the apparatus of state power.² Consequently, notions of ambiguity, (in)visibility, permeation and ephemerality, which are often associated with discourses of the sonic, become highly relevant to territorial struggles in this unfinished political geography. And, indeed, state borders in Palestine-Israel in the second part of the 20th century have appeared to modulate between material palpability and spectral haunting.

To address this uncertainty, this thesis proposes to add a methodology of critical listening to the specular reflection on political subjectivity. Sound can be extremely instructive in tapping into subjectivity and politics in its becoming.³ The central questions here therefore are how can the sonic domain be deployed in understanding power in the region, what are the sonic strategies used and how do they operate in asserting, as well as in questioning, problematising and destabilising power? The aim of the thesis is thus to *listen* to the fractured political environment and, through examining the medium of sound, which precludes material separation, to understand something new about power and about sound. Listening exposes a noisy geography, within which this thesis searches for recurring practices and techniques that produce territoriality, in order to question it through the aural.

In the process, the thesis both analyses case studies of sonic intervention and gives rise to original work. The sonic domain is employed as both the object of inquiry and a means of investigation. The potentialities afforded by sound and listening are discussed in depth in the methodology section of this thesis. Each case is analysed as a particular instance, which invokes its own specific literature, while informing a broader emergent theoretical framework. In order to avoid imposing existing (and Eurocentric) theories on these cases, I have chosen to embed the literature review into the thesis as a whole. A more detailed review of this approach is discussed in Chapter 2.

Scope

This study traces a politics – a field of study – where claims for power are asserted,

undermined and negotiated within the acoustic sphere. It examines sonic power, tracing an aural-political field, where the case studies discussed are considered as entry points into the broader regional politics.

The aim is to understand the particular ways in which the sonic operates as a domain of power, looking at cases where sound is used in resistance to power, while examining daily assertions of sonic power by the state. The objective is not to produce an anthropological study of movements in Palestine-Israel that use sound as a tool of resistance, although such a study could be highly valuable in the future. Likewise, an exhaustive genealogy of the uses of sound as a weapon by the state is beyond the scope of this thesis, but could equally be a very useful future study. Neither is sound considered as an exclusive or singular realm, more plausible than other fields of study, nor indeed as an instrument with which an external truth must be untangled, decoded or 'cracked'. Rather, the sonic is understood as an alternative modality or dimension through which to explore the region and its politics.

Sound is an appropriate medium for the study of power precisely because of its inherent openness which enables us to understand and perceive it as part of a broader intersensory sensibility. Sound voices a notion of truth that is ambiguous or disjunctive in nature; it does not claim exclusivity when it comes to truth, but rather retains the ephemeral elusiveness of temporal change. This is related to what Michel Chion terms the 'materializing sound index', the quality whereby sound gives us material information about the substance causing it.⁴ The recognition of the substance is part of the domain of listening – where a listener's judgement or discursive classification (of the sounds of physical materials, for example) plays an essential part in the process of rendering it intelligible. That is why this thesis does not intend to offer sweeping solutions or judgements, justice or accountability, as that would be a different task to what can be achieved here.

The relation of truth to sound is quite different to that of vision. In audiovisual productions, sound operates in collaboration with, albeit often in disjunction to, the image. As Chion explains, it is difficult to assess a sound's *fidelity* or authenticity as, typically, the listener has no access to its source for comparison. He therefore prefers to

speak of a recording's definition (like the definition or sharpness of a photographic image) rather than its fidelity.⁵ Acoustic definition does not require verisimilitude to a source, but can *ring true*. Yet, what rings true to one person's ears does not to another's. It is therefore not the intention here to propose that sound is an exclusive or objective medium through which truth can be understood 'properly'; quite the contrary, I agree with Veit Erlmann that "truth and knowledge do not exist independently of the way in which they are acquired".⁶ The sonic introduces truth as a qualitative mode, which involves a high degree of mediation, experience and interpretation.

While sound waves leak and flow, exceeding material boundaries and frames, hearing colludes with other cognitive faculties as part of a broader sensory stream. Sound may offer an added *fidelity* or perspective to vision, whilst being a modality which is particularly apt at expressing space, temporality, polyphony and noise. The sonic, either in its various recorded media forms or as a live medium, articulates the experience of being immersed in the scene of the events – of reliving them.

The sonic materiality of political processes has been explored in the context of a broader emerging field of sound studies, which has become a point of convergence for science, technology and the humanities. This thesis continues a trajectory set out by Michel Serres and Jacques Attali,⁷ continued by Steve Goodman,⁸ and much enhanced by data collected in a sonic ethnography of soldiers who served in the Iraq war, recently published by Martin Daughtry.⁹ This trajectory entails a sonic approach to theorising political dynamics, where critical listening provides a means of tapping into movement and change at the point where politics and conflict are exposed in their becoming. Sonic territoriality works differently to that of the visual sense: sound is a force that emanates spherically and, as such, does not have linear borders. The sonic is a direct registration of vibration. Sound waves register the environment in a way that lets us know what is happening outside of the visual frame; it does not only offer information about events but also warns about them, and directly inscribes their affect. Listening to recorded sound is an active, participatory act of listening *to* but also of listening *for* events, as distinct from looking *at* them. In the unstable politics of the Middle East, where states, non-state organisations and individual activists all claim

territory amidst the legally ambiguous borders, the sonic makes a particularly appropriate polyphonic channel through which to tap into the ongoing transformations of political spaces that blend and leak into each other as they manifest as parallel processes.

Chapter outline

The argument is explored in three stages, *each of which referring to different modalities operating within the exploratory listening theory that guides the thesis as a whole*. The stages of exploration are signalled by the three parts of the thesis: *Assertions; Diffusions; and Exchange*, indicating a broad transformation in the state of power (and its sonic manifestations), from *solid* to *fluid*. This transformation indicates a departure from more rigid, repetitive or ‘formal’ notions of sonic power and proposes that critical listening to the sonic traces of political movements opens the door to sensing power as a constantly shifting ontology.

Part I: Assertions (Chapter 1 to 3) presents hard power or the power of the state – a rigid form which is centrally controlled and where echoes and resonances are managed by the authorities. At this stage, the sounds of power are predictable, repetitive, and simulate a secure and stable environment. According to this view, power and its sonic manifestations must be largely maintained by a strong and stable state. In *Part II: Diffusions* (Chapter 4 to 6) the thesis explores case studies where soundscapes of power are subverted sonically. This diffusion of hard power exposes its underlying fragility, which breaks down under questioning, scrutiny and resistance. Sonic state power thus begins to falter as it is diffused in this second stage, and is at the point of breaking apart under the constant sonic scrutiny. In *Part III: Responses* (Chapter 7 to 8) power then moves on towards further instability, assuming fluid forms where politics play out as a highly dynamic system. Under such a flexible regime, power undergoes constant transformation, and is conceptualised as a highly dynamic force that presupposes change and transformation. The final stage of the thesis concludes with the notion of an ‘*auditory politics*’, where power is in a constant state of flux – it is a rumour, resounding through space and ringing through the ears, each instantaneous vibration bearing the history of its own propagation. In this part, territories and

borders become modulating forms as individuals negotiate, embody and perform them, reasserting the corpus of the state as a multiplicity of sonic outputs and inputs. Instead of a passively consumed form of amplification, power thus becomes a pervasive presence as territorial spatiality ceases to be an exclusively stable form, but a shared, malleable, propagative flow.

The overarching theoretical framework of the thesis includes references to the work of Jacques Attali, Etienne Balibar, Roland Barthes, Jean Baudrillard, Judith Butler, Zygmunt Bauman, Michel Chion, Steven Connor, David Cottle, Veit Erlmann, Sigmund Freud, Steve Goodman, Antonio Gramsci, Julian Henriques, Martin Jay, Mazen Kerbaj, Brandon LaBelle, Bruno Latour, Achille Mbembe, Walter Mignolo, Benny Moris, R. Murray-Schafer, Haviva Pedaya, Edward Said, Winfried Schulz, Susan Schuppli, Raja Shehadeh, Jonathan Sterne and Eyal Weizman among others.

CHAPTER 1: An Aural Approach to Spatial Politics explores state practices that deploy the acoustic domain in asserting power in Palestine-Israel. It also examines the potential for reconceptualising borders through the auditory sense and why an acoustic theory of space can be particularly relevant in Palestine-Israel. This chapter discusses the history and use of borders in light of the current political context, gives a brief historical account of the conflict, and discusses how bordering practices subscribe to a visual dominance. It then sets out the limitations of this form of representation and the reasons why listening to politics is necessary.

It also mentions an important legal precedent, whereby, in the late 1970s, the Israeli state invoked an Ottoman-era land code that used acoustic mapping to determine which lands were legally owned by the Empire.¹⁰ The Israeli government used this as a legal justification for the construction of settlements in the Palestinian Occupied Territories, in contravention of the Geneva Convention.¹¹

On a conceptual level, I argue that *listening* to the politics of Palestine-Israel gives rise to a new theoretical space that can enhance our understanding of the conflict, inserting a new terminology into the current debates. This theory adds an account of subtle and ephemeral issues (such as the soundscape of terror produced by drone

warfare, attempts to control the acoustic agency of mosques' sound systems, Druze voices shouting across the ceasefire lines, the haunting effects of echo and the design of power in reverberation) to other, more visually or linguistically driven concepts.¹² Sound rarely takes the foreground in political debates, possibly due to the traditional association of truth with the visual sense and the consequent dominance of the visual sense in debates about political identity. That said, my intention here is not to argue that listening and sound should be privileged as exclusive or 'special case' sensibilities, as Jonathan Sterne aptly cautions.¹³ Rather, I propose a sound studies-based analysis as an entry point into thinking and theorising through the senses as collaborative, synaesthetic faculties that, when combined, broaden our understanding. I am also fully aware of the dual function of the hearing organ which, on the one hand, evokes the listener's empathy and invites us to acknowledge conflict as a shared space, but on the other, provides an entry point through which the listener's inner space may be invaded and subjected to shock, violence and trauma.

CHAPTER 2: Methodologies for Critical Listening outlines the methodological framework for critical listening to the sound of power, and for combining critical theory and art practice. The sonic field is regarded here not as a distant and objective space, but rather as a radically open, participatory one. Different modes of listening are explored, alongside the notion developed by Italian revolutionary Antonio Gramsci (and supported by Edward Said) that getting to know oneself through the construction of an emergent repository of works and ideas is key to transformative politics. These ideas are added to an overall discussion on how colonisation by (Eurocentric) theory might be avoided when discussing sound and conflict in Palestine-Israel.

CHAPTER 3: The Sound System of the State (audio) is an audio piece, which concludes Part I of the thesis, and is presented as a sonic chapter rather than an independent sound piece. It is narrated and uses documentary field recordings from Palestine-Israel. It seems important at this stage of the thesis to expose the reader-listener's ear to some sounds as a way of immersing them in the field of study, not purely as a theoretical subject, but also as a listening experience. The work cites cases

where the Israeli state (and often Israeli civilians) assert their power within the sonic domain. Two main trajectories are explored: 1) the 'official' sound systems of the state, including sirens, telephony, controlled explosions, military training areas, public address mechanisms and the use of acoustic legislation to colonise the audiospace; and 2) individual civilian actors acting in support of the state's occupation and of the security apparatus. This part also deals specifically with how Israel recently deployed its sonic apparatus to produce a *self-inflicted ecology of fear* in its own civilian areas which helped galvanise public support for military operations against Gaza in 2014. It also investigates the use of civilian occupation (by sonic means), in particular how settlers, private industries, academic institutions and other non-state bodies employ sonic strategies to unofficially occupy areas in the West Bank. The case studies are drawn from the B'Tselem Video Archive, as well as field recordings and other collected evidence.

CHAPTER 4: A Play of Power: Starry Night (Mazen Kerbaj, 2006) analyses the work *STARRY NIGHT [sic]*, a *minimalistic improvisation* by artist and musician *Mazen Kerbaj*, using the sound of the *trumpet, the Israeli air force and bombs*. (Mazen Kerbaj, 2006, 6.31 min., MP3, monaural sound). The piece was recorded live during Israel's bombing of Beirut in July 2006. The chapter opens the *second stage* of the thesis.

By recording live during the bombing and releasing the recording as an MP3, Kerbaj encoded a sonic act of resistance into a digital artefact which spread virally over the course of the attack on Lebanon. By controlling the perspective of the microphone, Kerbaj changes the power relations between the trumpet and the bombs, making them seem as if they were two matching forces. He improvises with the sounds of power, mobilising views on social networks against the Israeli attack. Kerbaj is questioning the state's power by playing a sonic counterpoint, subverting both its temporal and spatial power claims, and turning a fatal threat into a musical play of power.

CHAPTER 5: Sonic Remapping: Walking Through Walls / The New Model City (Tom Tlalim, 2010) analyses my video installation, *Walking Through Walls*, (2010, 21.05 min., HD video, stereo sound) also published as a text entitled 'The New Model City' (Tom

Tlalim et al, Onomatopée 2010), which I developed when in residency at a new urban business centre in Amsterdam, called the Zuidas. I review the process of making the work and my use of sound walks as a ‘psychogeographical drift’ – a practice which helped me diffuse, re-map and reconsider what the area was in the past, and the developers' attempts to present it otherwise. I also discuss the effect that presenting the piece in art spaces has had on the work, and how sound was used to claim space for the work in exhibitions. The chapter begins with the reader viewing the video work and then moving on to reading the analysis.

CHAPTER 6: A Fidelity in the Voice: Mother's Day (Smadar Dreyfus, 2006) discusses the Mother's Day celebrations in the Golan Heights, on the border between Syria and Israel, through an analysis of Smadar Dreyfus' sound installation, *Mother's Day (2006-8, 15 min., 3 ch. HD video with six channel audio)*. The chapter discusses Dreyfus' artistic process, whereby she recorded the call-and-response communication between Druze mothers and their sons on either side of the border, and how these recordings were presented as an installation. It discusses the different levels at which separation is re-enacted in the work – the separation between sound and silence, and between light and darkness, as well as temporal and spatial barriers, are all used in the work to emphasise the familial separation caused by political barriers. It also explores how the sound of the voice travels across those barriers and discusses how the maternal connections negotiated by the voice reconnect the territory of the nation.

CHAPTER 7: Responses (audio/video) consists of a portfolio of three sonic artworks. In contrast to reading, listening places the subject directly (*t*)*here* – simultaneously ‘here’ and ‘there’. There is a reciprocity to the resonant process of audition, which gives rise to a different set of problematics to those of the gaze.¹⁴ By contrast to the subject/object division brought about by the lens, in audition, vibration takes place everywhere along the propagating acoustic field, including within the vibrating mechanisms of the ear itself. As listeners are immersed in sound and emplaced in the listening experience, their ear drums and their cochlear membranes also vibrate in consonance with the external sounds outside.¹⁵

As the argument of the thesis revolves around the sonic state of power moving into

a fluid modality, this chapter once again invites the listener/reader to listen and to audition the sound-power nexus. Listening, at this concluding stage, is different to the type of listening that is discussed in Chapter 3, when the argument was still at its outset. The first chapter uses narration and documentary field recordings of situations where sound is used in the reality of the conflict in Palestine-Israel. Here, the approach is more artistic. In contrast to Chapter 3, the artworks presented in this chapter represent a more diffused entry point into power through sound, exceeding the framework of logical reasoning and the verbal presentation of evidence. This comes as some kind of a final, transient movement, as we enter the third stage of the thesis where power enters its fluid state.

The reason for concluding the body of the argument with sounds, is also to do with showcasing artworks that have emerged during this research. On the one hand these artworks correspond with the ideas discussed in the thesis, responding to them from a different reflective angle. On the other hand, I would follow Alain Badiou's perspective here, recognising that, like written theory, (sound) art participates in the argument of the thesis as an autonomous modality of knowledge and thought.¹⁶ The works presented in this chapter refer to conflict events in Palestine-Israel, and as such, they contribute an additional method of reflection to the constellation of knowledge that is the history of politics in the region.

The central notion of power here is exchange. Hard power has been diffused and become fluid. This fluidity is a constant process of exchange, of call and response. These exchanges form an oscillation between assertion and diffusion, action and reaction – a dynamic where power is never still, but requires change. In such conditions, an impulse is always followed by a response and this chapter is my artistic response to the research, which is why it concludes the argument. Once again, it needs to be listened to rather than read about.

The section is narrated through sonic art works, either my own, or in produced in collaboration, where a different type of politics is recognised in the marriage between sound, space and the body. This chapter emphasises the importance of art making and embodied creative practices that supplement the linguistic or narrated argument. It

highlights the fact that critical political discourses should acknowledge the listening experience as a continuous and dynamic form of political negotiation. The chapter states this argument through presenting a portfolio of three artworks.

Audio: *A Nation of Self* (Tom Tlalim, 2012, 9.30 min., stereo MP3) is a documented performance where a resonant feedback network is set up using microphones and speakers, where the minute sounds of a dancer's movements excite harmonic resonances that emphasise the acoustics of the space. The work demonstrates how the feedback between movement and sound enables space to be enacted by the body. The artistic strategies discussed here include setting up the feedback sound system so that it enables the dancer to invoke resounding spaces by using the motions of her body.

Performance (documentation): *Archive* (Tom Tlalim & Arkadi Zaides, 2014, 60 min., performance) examines embodiments and vocalisations of violence by Israeli civilians at the Palestinian/Israeli border. It is a performance piece that emerged from researching video footage filmed by Palestinians who live in the occupied West Bank. The structure of the work follows a choreographer's investigation of the physical gestures and vocal utterances of the Israeli settlers and military personnel. These materials were collated from footage filmed by Palestinian photographers who work regularly with the B'Tselem Video Archive. (B'Tselem, the Israeli Information Centre for Human Rights in the Occupied Territories, is one of the organisations that supported the project.)

Sound installation (documentation): *Uneasy Listening* (Tom Tlalim & Susan Schuppli, 2015, 20 min., quadraphonic sound) is a sound installation which explores the sonic menace of drone sorties in areas such as the Federally Administered Tribal Areas of Pakistan (FATA) and the Gaza Strip, which are under regular surveillance from the air. The installation is a collaboration between Susan Schuppli and myself, and draws on a book chapter by Schuppli and on additional research conducted in the course of developing the work.¹⁷

The work transposes the aurality of drone surveillance into the exhibition space.

Importantly, the drone sounds are not documentary recordings but simulations synthesised by generative computer software. Since field recordings of drone flights inevitably include the specificity of the place where, and the media with which, they were filmed (often a jittery, low-quality video footage shot from a first-person perspective using a mobile phone or handheld camera), the subjective perspective of the person filming with the camera and microphone encourages the viewer to feel a sense of identification with the filmmaker rather than the sense of being under drone surveillance themselves. As we wanted to create a space that directly simulates, or brings drones into, the territory of the exhibition, we therefore opted for an artificial sonic space, which simulates the sound without these added mediated features. We worked with custom software that I wrote for the work, which renders hand-drawn flight patterns into spatial audio, and the result is a diagrammatic 3D simulation of the sound environment under drone surveillance. Highlighting the sound of drones is of particular importance as most accounts of the use of armed drones in warfare focus on the results of drone strikes, yet eyewitnesses from Pakistan and Gaza speak of the fear, anxiety and depression caused by the ongoing buzz of the drones. Using generative software and spatial impulse response recordings of typical terrains, the work is therefore suggestive of the acoustic signature of these ongoing drone sorties.

CHAPTER 8: Conclusion: From Sonic Warfare to Auditory Politics concludes the work by discussing the sonic strategies explored in the thesis and collating the ways in which sound has operated as a medium for political exchange. The chapter moves on to further examine how, within the realm of sense studies, sound and listening takes part in the making of a sensory political sensibility where the body, sense of place and experience play a crucial role. It recounts the subversive sonic strategies discussed in the thesis and proposes a lexicon of 'sonic territorial practices' on the borders of Palestine-Israel.

Preamble: My sonic birthplace

In listening, the personal is inseparable from the political. Acts of listening are performative and participatory, often involving the projection of one's own propensity toward hearing certain sounds over others and, in doing so, projecting the listener's

own memory, their own sonic inventory. Gramsci, whose Prison Notebooks were cited by Said as key to imagining a new polity in Palestine-Israel, posits that

[t]he starting-point of critical elaboration is the consciousness of what one really is, and [it] is 'knowing thyself' as a product of the historical process to date which has deposited in you an infinity of traces, without leaving an inventory. Such an inventory must therefore be made at the outset.¹⁸

It seems natural and appropriate, therefore, to start by locating myself in relation to my field of study.

The decision to focus on the sonic politics in Palestine-Israel was not an easy one. Being the place where I was born, Palestine-Israel does not make for a terrain that I can explore from an external, unengaged observer's position. At the same time, birthplace is not a matter of choice, and avoiding the area altogether would have left a large gap in my research. With a topic as contested as the one undertaken in this thesis, it seems necessary, if not imperative, to begin by locating myself as the narrator and acknowledging that, despite having always felt alien when living there, I am in fact very much affected by the processes in Palestine-Israel. I begin therefore with acknowledging my personal connection to this place.

I was born in Jerusalem and lived there throughout most of my school years, until the age of twenty four. A city on which Abigail Wood writes that:

[...] soundscape is one among many overlapping and co-existing frames through which the city is known to those present in its physical surroundings, and in which the relationships of an individual to his surroundings and the others who are co-present are often imagined, re-imagined and narrated.¹⁹

Political tensions between different ethnic, national or religious identities is unavoidable in a highly multicultural but segregated city such as Jerusalem. With time, one develops a sense of familiarity with the city's gritty nature, alongside a certain fatigue and detachment. There were times in which I felt resentment towards this tense form of diversity, and wished to escape the city's grip. But then come moments of realisation, especially when walking around the city and experiencing its narrow

alleys, with cascading layers of embedded architecture, with its narrow streets echoing with calls to prayer, calls of food merchants and other sonic blends, when even a local resident is struck by the changing complexity of its spectrum of cultural shades.

Probably due to my specific upbringing and family history, I have always felt more comfortable living in areas where a cultural diversity prevails, despite having never felt a specific belonging to any one in particular. Both my parents immigrated to Israel as the result of conflicts in their lands of origin. My mother came from Transylvania in the late 1950s with her parents, who were Holocaust survivors from the Jewish-Hungarian diaspora. My father's family are of Moroccan Sepharadi descent, and immigrated from Tangier in the early 1960s, following the termination of the Spanish Protectorate in Morocco. I myself have continued this history of migration, having moved to the Netherlands and then to the UK, and being now in a position where my return to Israel becomes increasingly difficult to negotiate. A history of conflict-related migration is typical of many Jewish families, and seems to relate to my difficulty to recognise myself in nationalist or patriotic sentiments. Perhaps for this reason, while not being the explicit subject of this thesis, migration is a hovering presence informing its progress. In my life, I have moved houses more than thirty times, and there almost seems to be a migratory instinct in my family, as if moving house is a skill that must be maintained and practiced in order not to become lazily accustomed or too comfortable with the presumption that our home and possessions are ours to own forever.

Nationalism and Zionism were never central values in my own upbringing; they seemed to belong elsewhere, to my extended family or to the state institutions around. It was only later, when I had moved to the Netherlands to study music and art, that my nationality became a matter with which I felt I had to engage. However, during my composition and sonic art studies in The Hague, issues of identity and power were often brushed aside by my professors as 'extra musical' concerns that interrupted honest musical investigation. Politics was still discussed, generally in relation to performance or programme notes, but was left for the most part under-theorised. Consequently, the question of how to deal with worries and fears about political processes taking place in my home country, and how these might be part of the actual

material I was dealing with – a sonic investigation in itself – became increasingly urgent.

In the process of this current research, I have finally decided to tackle these issues, not least by pursuing a PhD, not in music, but in art, sound and media studies. Indeed, it has become evident in the process of this research that sound and power are closely interrelated, and that listening, the voice and political subjectivity, echoes and spatial negotiations, the sound systems and sonic technologies of sounding and listening to war are not only highly related but, as Jacques Attali posited many years ago, are the immediate medium in which the becoming of politics unfolds.²⁰

This importance of an active and resounding form of dwelling was recently emphasised at an architecture workshop I participated in with the group Architects Without Borders at the University of Copenhagen. I was invited to work with a group of architecture students who were tasked with considering how to produce an urban development plan for the ancient Palestinian village of Lifta, which has stood derelict since 1948. Such a plan was necessary to legally prevent the lands of Lifta from being sold by the state to private developers. Palestinian architect and activist Nura Alkhalili, who was visiting the workshop, agreed to share her thoughts with the group on the importance of oral contracts and active land ownership in Palestine:

*[I]n the past ... land ownership was [decided] by voice ... Me and you, this is our land, so we agree – this is my border, this is your border and it goes on and on. It's a social act. And I think Lifta belonged to that past where the borders of space were more agreed upon.*²¹

Alkhalili voiced an important message for the group of student activists: it would be contradictory to try to save a place that had been built up over a millennium of oral contracts by means of an architectural plan, conceived by a group of architects sitting around a table in Denmark. For this delicate cultural fabric to be protected, the group itself would have to include the village's owners, and perhaps should even reconsider its premise that pragmatic resistance within the boundaries of Israel's law could work in the first place.

However, beyond language, how might we consider sound itself, a medium often described as ephemeral,²² moving between the material and the immaterial,²³ the abstract and empirical,²⁴ as taking part in highly concrete issues of power, violence, conflict and war? How does the sonic domain come into play in the daily act of negotiating one's identity and one's place in the world?

Sound is a physical phenomenon, a concrete vibrational force. As humans, we often perceive it as fleeting because, regardless of the visibility of its source, sound itself is mostly invisible and therefore easily lends itself to interpretation and speculation. Listening, we might perceive acousmatic sounds – sounds that do not come from an immediately apparent source – or we might hear sounds that emanate from a visible body and, as Michel Chion explains, extend and expand their sources, rendering them with an embodied sense of material presence.²⁵

The instinct is to examine sounds, listening for familiar patterns or events which may act as a warning. Hearing is a sense through which subjectivity is constantly and instantaneously negotiated. Negative effects and trauma may be influenced through the production and consumption of sounds. Such direct access into the world of memory and affect is afforded through the ear at a pre-conscious level. This connection indicates that, prior to any interpretation or analysis, the material vibratory presence of sounds may already hold the key to understanding how trauma and conflict are processed and negotiated at the meeting point between bodies and vibrations. This is done at the primordial level of the amygdala and limbic system. This point reaffirms the intuitive feeling that reading conflict through the ear is a worthwhile exercise.

The artworks presented here reside at the nexus of politics and sound art. Some are recorded or documented performance, and some are composed sounds, video or installation art.

As an artist, I make use of sound both as material and as a conceptual, 'non-cochlear' medium.²⁶ My practice often includes installations, sound art, films and text.

I examine sound artefacts in different media formats to unpack sound objects, voices, and spaces as ideological devices. Having been educated in composition and digital arts, my work is indebted to the foundations laid by John Cage in his treatment of music as a sounding art form that exceed the boundaries of musical sounds and the spatial and temporal requirements of the performance space. My work also draws much inspiration from Alvin Lucier's embodied performance work and installation art that draw attention to the ephemeral material exchanges of the body and the environment. My work with performance and dance is greatly informed by my studies with the pioneering computer improviser, Joel Ryan and his work with the William Forsythe at the Frankfurt Ballet.

My sound performance work also relates to that of the Lebanese born sound artist and computer programmer, Tarek Atoui, who approaches to improvisation and new instrumental performance with urgency and criticality. Atoui's intense and very physical performances seem to treat the body as a site of power that is challenged, charged and elevated in the meeting with new experimental instruments. As a performer of free improvised music myself, and in my work as artist in residence at the 'Studio for Electro-Instrumental Music' (STEIM) in Amsterdam, I have shared the stage with Atoui, Ryan and with Atsu Tanaka, whose rigorous and critical attitude to embodied sensory technology and embodied sound performance have opened new boundaries in my attitude to physical performance. During my work at STEIM, I have learned to appreciate live performance and improvisation, as well as engineering and software design as sites of poetry in electronic performance art, and the deep meaning of spontaneous and realtime action in response to the emergent challenges of live and performative challenge.

My video work draws on the film essays of Harun Farocki whose research and activist agenda takes priority in guiding the aesthetic of his use film language. Perhaps in contrast, my video work also relates to Bill Viola, who has developed Djiga Vertov's pioneering conceptual treatment of the camera as a subjective ocular machine, into expressive personal poetry, treating the body and the passing of time as his central actors. My work is often conceptually driven and research oriented, and is also

associated with that of James Bridle, Femke Herregraven, and Susan Schuppli whose work reflects on emergent social and political issues brought about by new technology and globalisation. My work also relates to that of Larissa Sansour who has been diligently developing cutting edge, creative and innovative ways of transgressing Palestine-Israel discourses.

PART I: ASSERTIONS

CHAPTER 1: An Aural Approach to Spatial Politics

The following chapter examines the political environment of Palestine-Israel. It begins Part I of the thesis, which reviews the manner in which space is colonised acoustically; that is, how sound and acoustics are used to assert dominance over space, as well as to enforce subjectivity. It introduces the argument by discussing the necessity to re-examine the means of production of political spaces in Palestine-Israel, and proposes that listening – an acoustic approach to space – might be particularly suitable in light of the region's history of colonisation. The discussion lends an ear to current spatial politics and specular questions around the borders of the region, and discusses the ambiguity and ambivalence of borders, and the need to examine political issues through sound.

Sound is an expression of physical force through which power spreads. But how? This chapter begins by unpacking what hard sonic power might mean. How can sound – a dynamic medium that presupposes movement and change – express a rigid or stable form of authority? How does hard sound power play out? What are the ways in which power is claimed or enforced sonically by the state and its operators? The concept of stable or hard sonic power is the starting point here, while the ultimate goal is to build on this notion in order to explore how rigid forms of sound power can be undermined in the aural field.

Part I of the thesis reviews the manners in which space is colonised acoustically, how sound and acoustics are used to assert dominance over space, as well as to dominate and enforce subjectivity. To begin this examination of sonic politics, the chapter outlines current state practices that associate acoustics and power in Palestine-Israel; it considers the way Palestinian/Israeli borders have been decreed and proposes a potential auditory epistemology to redress the limitations of a visually dominated geography. It presents the reasoning behind the proposition that sonic theories of space are particularly appropriate in this region by discussing the history of its borders in the context of the current Palestine-Israel debate, giving a short historical background of the conflict. It also lays out the limitations of visual forms of identity

representation and the reasons why listening to politics might benefit the discussion.

An important point that must be mentioned here is that at the core of the Israeli legal *raison d'être* for the construction of settlements in the occupied West Bank lies an acoustic mapping principle which clearly exemplifies the centrality of a sonic sensibility to the history of this region. The Israeli government cited an Ottoman-era land code of 1858, which used sonic mapping as a tool for determining which land lay barren and thus belonged to the Empire,¹ as a premise in a famous legal battle in the late 1970s, where the construction of the first Israeli settlement in the West Bank was first deemed illegal under international law, but eventually was approved by the Israeli High Court.²

However, it is rare for sound to take the foreground in political debates due to the primacy historically given to the visual sense.³ On a conceptual level, therefore, listening to the politics of Palestine-Israel provides a theoretical space in which to understand the conflict through the ear, offering a sonic set of metaphors, different to the traditional visual ones.

The non-definition of borders

The sonic events surveilled in this thesis take place along the disputed borders of Palestine-Israel, and refer to the nation states of Israel, Palestine, Syria, Lebanon, Jordan and Egypt.⁴ Some of the events take place elsewhere in the world, but refer back to the area in question.

The political borders of the state of Israel have been modified, shifted and transformed (see figures 1 and 2) since the state's declaration of independence in 1948.⁵ Indeed, most of the borders of the state are still temporary and mark armistice⁶ and ceasefire lines,⁷ as well as disputed, undermined, unilaterally annexed or land-grabbed territories.⁸ The Green Line,⁹ Blue Line¹⁰ and Purple Line,¹¹ as well as those marking the territories of historical, written and memorised Palestine,¹² are subject to constant territorial and legal disputes,¹³ and have yet to be marked as permanent territorial borders. They comprise ceasefire lines, such as the 1949 armistice lines separating Israel from Lebanon, Syria, Egypt and the Hashemite Kingdom of

Jordan,¹⁴ as well as others that have been carved out by ongoing overt and covert military, civilian and state operations.

The UN-monitored armistice lines separating Israeli and Syrian forces were established in a ceasefire agreement mediated by the US in 1974,¹⁵ after which the Israeli government, de facto, annexed the areas of the Golan Heights it occupied by applying Israeli law in the region.¹⁶ The territory of the West Bank of the River Jordan was seized from Jordan in 1967,¹⁷ and since 1994 has been part of the territories that comprise the Palestinian Authority, which has recently acquired Observer State status at the United Nations, thereby gaining recognition as the State of Palestine.¹⁸

The Gaza Strip is part of Palestine as well. Israel captured it from Egypt in 1967 and occupied the territory from that time up until its unilateral withdrawal in 2005. After the battle for Gaza,¹⁹ which followed the Palestinian legislative elections in 2006, in which Hamas won a considerable majority,²⁰ Hamas has been forced to Gaza where it ruled alone, despite the fact that Gaza forms an integral part of the Palestinian territories claimed by the State of Palestine.²¹

The borders in this thesis also encompass the so-called Blue Line,²² which legally separates Israel from Lebanon.²³ The area referred to as South Lebanon was the scene of bloodshed and massacres during the Lebanese Civil War,²⁴ and it came under constant shelling from Israeli forces who occupied the area from 1982 to 2000. Since Israel's unilateral withdrawal from Lebanon in 2000, the Hezbollah movement and its armed forces, supported by Syria and Iran, have gained influence in South Lebanon. In an armed conflict between Hezbollah and Israel in 2006, Israel brutally bombarded the region from the air, while shelling the rest of Lebanon. Meanwhile, the armed factions of Hezbollah bombed areas in the north of Israel. A particularly eye-opening account of the misery endured by the Lebanese people during the years of conflict between 1978 and 2000 can be found in veteran Middle East correspondent Robert Fisk's book, *Pity the Nation*,²⁵ which was written during the decades he lived in Beirut as a reporter for the Independent newspaper.

A fundamental debate that has run in parallel with the shifts in the territorial

borders is over the right of generations of displaced Palestinian refugees to return to their homes and to the lands from which their families fled in 1948, during the war between the Jewish and Arab communities. The events of that war led to the Palestinian *Nakba* or 'disaster', when, as Ahmad Sa'adi and Lila Abu-Lughod describe, "a society disintegrated, a people dispersed, and a complex and historically changing ... communal life was ended violently".²⁶ The threads connecting migrants and displaced people with their homes are also part of the territorial delineations that define the dynamic geography of this thesis.

Be they pragmatic disputes over areas where certain populations live or have lived, or claims for a historic or moral right over land, it is inevitable that the debate on borders and where they pass raises essential questions over the institution of the nation-state and its various assertions.²⁷

The borders of Palestine-Israel have yet to be firmly defined, juridically, and as such, are the subject of challenges, critiques and negotiations. This makes the project of organising a thesis along these borders, to a certain extent, paradoxical. However, this paradox is part of the argument. The absence of clear agreements on the whereabouts of borders makes the institution of borders less tangible, thereby increasing the violence involved in their assertion. This meltdown of the border as a firm, well-defined entity also produces dynamic political negotiations, which are often expressed as ideas, voices, sounds of violence – that is, as a spatial aurality – before becoming materially present. Defining the territory of this thesis highlights the difficult territoriality involved and resonates with Balibar's remark: "The idea of a simple definition of what constitutes a border is, by definition, absurd: to mark a border is, precisely to define a territory, to delimit it, and so to register the identity of that territory, or confer one upon it."²⁸ This 'non-definition' makes the presence of borders felt even more deeply, and attempts to mark, highlight or define borders and territories are precisely what takes place in one form or another in the sonic works in this thesis. The ambiguity of the border is indeed one of the most significant and influential features to arise from a reading of the sounds of the conflict in the region, and it comprise part of my argument. In a historical context, the division of the Middle East

(which had connected Asia with Europe and Africa for generations) at the 1919 Paris Peace Conference was a first attempt at nation-building in the region.

The current disagreement, and the lack of integrated borders in Palestine-Israel, is hardly surprising as it refers back to the seemingly contradictory hopes raised by the British in 1916 and 1917 among both the Arabs and the Jews. On the one hand, the British government, through Thomas Edward Lawrence (Lawrence of Arabia), promised the Arabs an independent unitary state covering most of the Arab Middle East in exchange for support in defeating the Ottoman Empire;²⁹ on the other, a letter from Arthur James Lord Balfour to Lord Rothschild pledged to create and foster a Jewish national home in Palestine.³⁰ But the fact that the borders of Israel and of Palestine have not been set and remain ambiguous to this day is exactly what enables their dispute through sonic and other practices. For as long as the territories and the borders of Palestine-Israel are left undefined, like sonic territories, they appear to modulate between materiality and immateriality.

The legally ambiguous border

Similarly to the ambiguity of the status of its borders, Israel's constitution has also yet to be written.³¹ The status of its legal drafting has been unclear since the declaration of the state in 1948, mainly due to conflicts between secular and religious laws.³² Another spectre haunting the non-definition of Israel's constitution is the indefinite status of the Occupied Territories – due to their occupation by Israel in 1967, the construction of Israeli colonies,³³ and the application of a military judicial system for Palestinians (considered as ‘permanent residents’) that is different from the judicial system applies to Israeli citizens.³⁴ A major lurch in the integrity and consistency of the legal system is the illegal development of Jewish colonies in the occupied lands,³⁵ often fuelled by religious sentiment.³⁶ The colonies, usually referred to as ‘settlements’ by Israel, receive funds from various sources, including the state itself, as well as from private donors abroad.³⁷ Following the gaining of Palestinian grounds by Jewish militias during the 1948 war, and the occupation of further territories in the 1967 six day war, the ambiguity of Israel's borders has often served

the state's interests in peace negotiations. According to Eyal Weizman:

[T]he erratic and unpredictable nature of the frontier is exploited by the government. ... It supports one of Israel's foremost strategies of obfuscation: the promotion of complexity – geographical, legal or linguistic. Sometimes, following a terminology honed by Henry Kissinger, this strategy is openly referred to as 'constructive blurring'. This strategy seeks simultaneously to obfuscate and naturalize the facts of domination.³⁸

The yet-to-be-drawn borders of Palestine-Israel are therefore constantly in the making, and as such, are constantly challenged and contested. This leads to borders that are precarious and *overdetermined*,³⁹ which leads in turn to over-policing and, consequently, to more violence. Reciprocally, as long as Israel's borders remain ambiguous, so do the borders of Syria, Lebanon, Egypt, Jordan and those of the Palestinian state. As Weizman points out, the obfuscation of its borders serves Israel's interests in enabling it to steadily increase its territory by sending Israeli nationals to settle in the Occupied Territories,⁴⁰ and then using demographic figures as the pretext for claiming entitlement to more land.⁴¹

The unresolved territorial situation has also prompted many from both inside and outside the state to question Israel's existence, and this has led some Israelis to call for the state to define its borders for the sake of its own survival.⁴² Part of the political need to set borders in stone, unilaterally, according to the Israel's own interests, is reflected in its policy of creating what it calls 'a reality on the ground' – for example, by withdrawing its military from Gaza and then attacking it from the air, and by constructing its 'separation wall', which has eaten away land belonging to the Occupied Territories, way outside of the 1967 armistice line (the Green Line). These operations result in the de facto annexation of land and the confinement of the Palestinian population to a life of hardship, contending with constant obstacles and restrictions imposed by the Israeli military. Contrary to the pragmatic approach, which believes that determined borders create less violence, some argue that borders should not exist in the region at all, since the nation-states in the region, including the Palestine-Israel complex, were the result of the division of the Middle East by

Britain and France following the First World War. As Fisk put it in a recent interview for Russia TV (RT):

*After the first world war, the victors, who were primarily the British and the French, ... created the modern Middle East. They drew the borders. And I've spent my entire professional career out here [in the Middle East], watching the people in those borders burn. The borders are artificial.*⁴³

An alternative plan, developed by American State Department officials who were working on the Ottoman Empire at the time, envisaged a single Arab state ranging from the borders of Persia and Mesopotamia all the way to Morocco.

I should clarify, however, that by stating that ambiguous and fuzzy borders lead to violence, my intention is not to argue for borders in the Middle East, or indeed in Palestine-Israel, where a one-state solution often appears to make more sense than the bloody attempt to create more separation barriers. However, as long as questions on national borders in Palestine-Israel remain unresolved, land is grabbed and national borders policed with ever greater amounts of force, leading to increasing misery, bloodshed and violence.

(Im)material borders and acoustic territoriality

The fractured and changing nature of the territorial geography of Palestine-Israel makes for a highly dynamic and intricate political space. When trying to make sense of it, it seems as though different histories keep emerging. How is it possible to theorise such a place without excluding or disregarding this kind multiplicity? How to avoid a rationalisation of the place, which benefits to a certain extent from its intangibility, and where the social and political processes are often colonised by foreign knowledge?⁴⁴

I would argue that an auditory methodology is precisely what is needed here: a sonic sensibility and a listening, which at the moment scarcely exists when it comes to studies of the region. For Brandon LaBelle, the distinct properties of acoustic space are that it is “specific while being multiple, cut with flows and rhythms, vibrations and

echoes, all of which form a sonic discourse that is equally feverish, energetic, and participatory.”⁴⁵ According to LaBelle, sound is shared property over which many claims are made over time, and which demands associative and relational understanding. The language with which he describes acoustic territories seems to refer to space in a way that does not colonise it, but rather describes its multiplicity as a highly qualitative domain. His exploration of sound as a participatory space, where associative and relational understanding of spatial complexity is made possible, not by reduction but by deep description, seems to enable a treatment of political separations in a way that refers to their modulation as well, and avoids Balibar's important cautionary conundrum that defining borders is in itself a territorial act. The sonic brings forth a vocabulary of transformation and transitionality, which is necessary for problematising the political.

Description can also help us to understand complex and ambiguous borders without imposing new ideologies or organising principles but by acknowledging the noise that is greater than the sum of its parts. The sound artefacts produced in the constant territorial negotiations comprise the case studies analysed in this thesis. Each case is a sonic intervention upon which the political process is inscribed. One example of such a case is a recently proposed controversial law, commonly known as the Mosques Law,⁴⁶ which categorises religious calls for prayer (emitted mainly by minarets) as a form of ‘noise pollution’. This proposed legislation would require the restriction of calls to prayer from houses of worship. The proposal stops short of singling out mosques or forbidding the physical construction of minarets, as Switzerland decided to do after a popular referendum in 2010 – a decision which sparked international condemnation.⁴⁷ Mosques, however, are the primary, if not the only houses of prayer that issue calls to prayer over a sound system, and these calls are a watermark of a Muslim aurality. In practice, although the law does not ban the minarets themselves, it removes their function. This act, if carried out, would work in a twofold fashion. First, it inevitably opens the door to a restriction in the construction of minarets, following the logic that if a minaret has no function, why grant permission for its construction? Secondly, and importantly, the law limits the

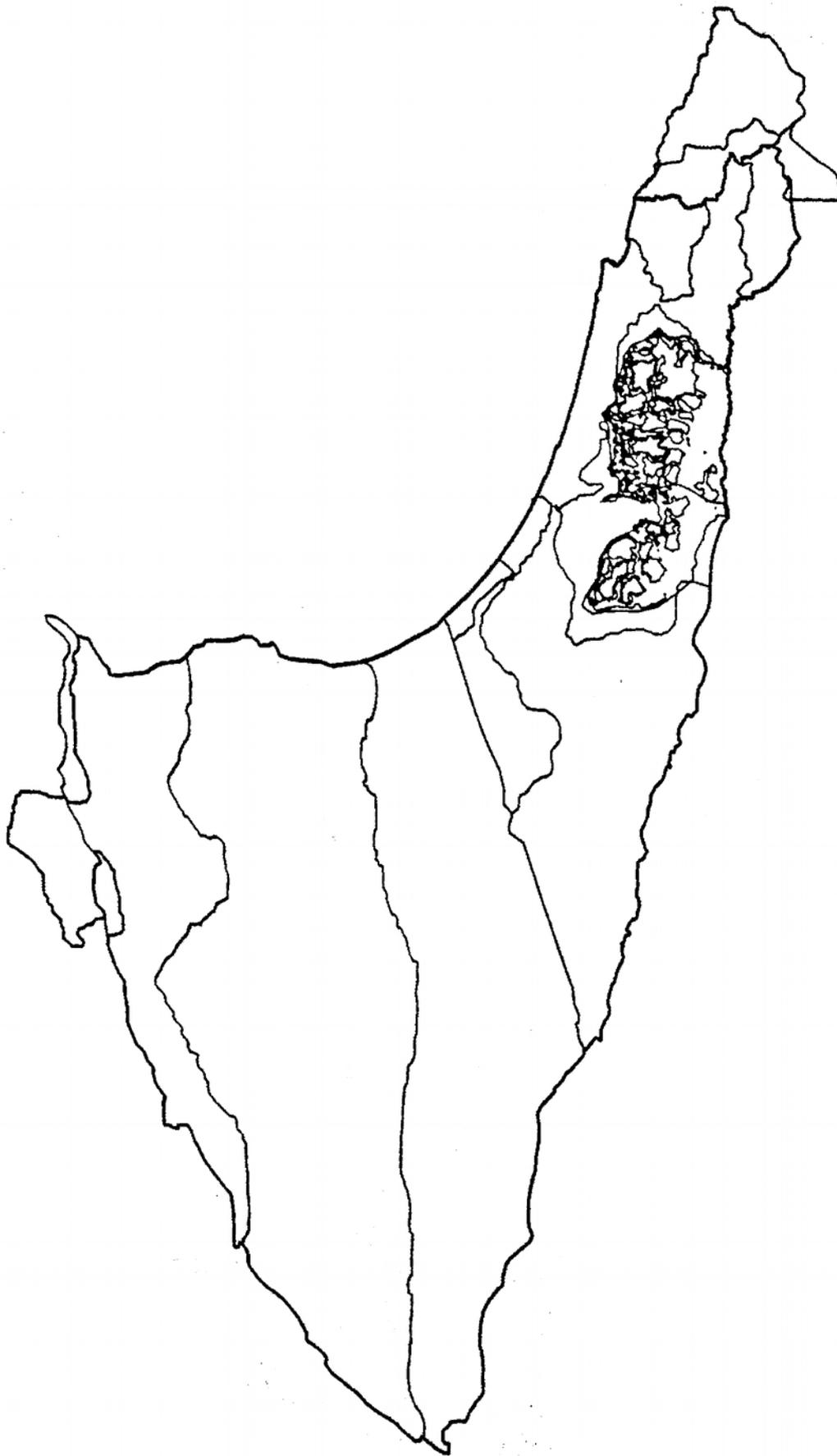
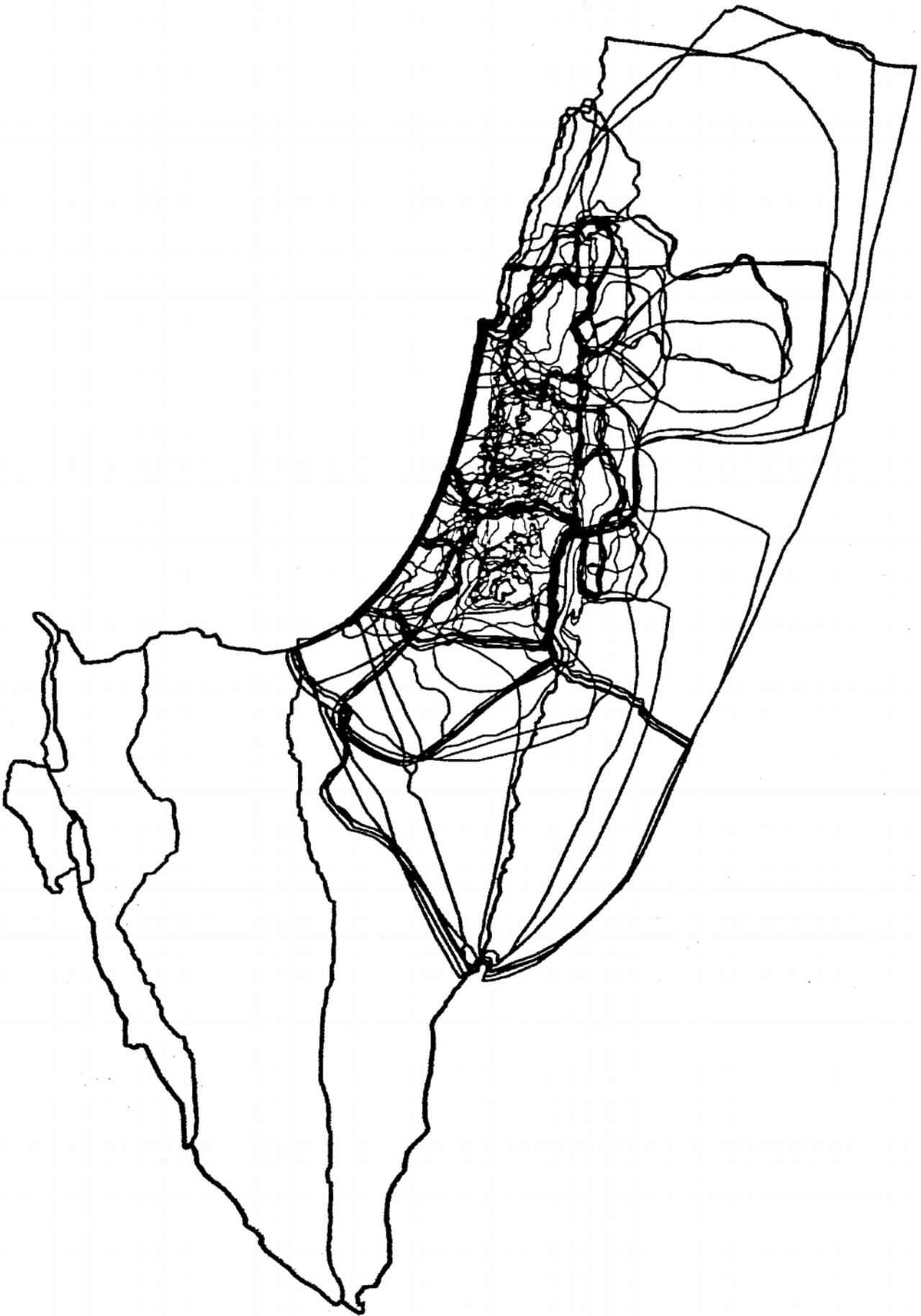


Figure 1: Modulating borders. Fluctuations in Israeli presence from 1947 to present day (Source: Shoshan, p. 34)



*Figure 2: Modulating borders. Fluctuations in Jewish presence 1040 BCE to the present day
(Source: Shoshan, p. 13)*

amplitude of the sound system, which in practice is the sphere of its acoustic territory. It restricts the mosque's sphere of influence or dominance to a level that is determined by the municipality. These two effects together form an act of acoustic urban design, where the agency and territorial presence of Muslim communities is effectively reduced.

This case exemplifies how an intervention in the acoustics of a city indicates a political intention that has yet to be realised overtly but could materialise into a further restriction of Muslim expressions of faith in Palestine-Israel. It also demonstrates how the sonic operates in between materiality and immateriality. The sound of a call to prayer is an immaterial expression of faith and of social gathering, mediated by the human voice. At the same time, it articulates the materiality of architecture, of the landscape where the voice echoes, of the electricity which drives the sound system and of the legal system which is assembled around the sonic to allow it to manifest in material form. Similarly to borders, the aural is an expression of spatial negotiations. Perhaps a third aspect, highlighted by this case, is that of the sonic's invisibility. Sound, in this case, is out there in space as an invisible spectre of the social border. It is heard tangibly, but because it is invisible and subject to change, it is difficult to discuss what sonic pollution is in a tangible way. It is always there, hanging in between as a matter of opinion, and as such is quite intangible, boundless and very uncertain.

Balibar explains that “[n]othing is less like a material thing than a border, even though it is officially 'the same' (identical to itself, and therefore well defined).”⁴⁸ He continues elsewhere, “some borders are no longer situated at the border at all ... they are ... elsewhere wherever selective controls are to be found, such as ... health or security checks.”⁴⁹ Similarly to acoustic territories, state borders are paradoxically both tangible and intangible at the same time. They are far from being static or fixed, but are flexible apparatuses of power, designed for dynamic control over the flow of migration. Borders are thus often ambiguous and invisible to the eye, which results in their overdetermination and their excessive reinforcement in everyday life. The uncertainty with regards to the location of borderlines is part of how conditions of

power are instated and policed. Balibar proposes that the ambiguity of borders and their spectral presence in the life of subjects results in borders being ubiquitous: they are maintained and policed not only by states, but also by subjects themselves. He quotes psychoanalyst Andre Green's intriguing statement that "it is difficult enough to live on a border, but that is as nothing compared with being a border oneself".⁵⁰ This statement, in my view, illustrates how the borders of the state, even when clearly defined on maps, may be invisible to the naked eye but are to be found embodied and performed by its subjects. As with sound waves, borders are everywhere and nowhere at the same time. They are enforced differently by different identities, and are enacted by individuals as well as states.

The embodied aspect of the border emphasises why it is useful to listen to politics and not only view or speak about it. Julian Henriques articulates this aspect very well: "What sound offers is a dynamic model of thinking. This can only be expressed through corporeal practices of thought, rather than the more commonplace discursive line of thought."⁵¹ Indeed, the connection or affiliation between movement, embodiment and sound is not only a dynamic but also a particular way of thinking through things, while passing through them. Henriques describes situated thinking through the sonic and through the body as the crossing of a border: "[T]he passage of working through indicates the crossing of a threshold. With sound, this can be the traditional barrier between thinking and doing."⁵² In thinking through the sonic, the body takes part, or reclaims its position, in the thought process. Thinking through the body and through sound inevitably alters the mindset and brings thought directly into touch with conflict as a shared space. It implicates theory in the events, and also expands the act of listening and of resonating into a kinetic and tactile practice.

The ambiguity of border regimes, and the corporeality of sound, reinforces my hypothesis that listening to political conflicts in Palestine-Israel would help us to understand more of the protracted regional disputes in the region, and would amplify its operations. Similarly to acoustic territories, Palestine-Israel's borders are in flux, and as such, are intangible and open to challenge. The definition of what those borders are, as well as the law that governs them, is dictated by the state of Israel, but it is

constantly undermined and disputed by subjects operating on the cusp of the law. These subjects in turn challenge the legal system itself, highlighting its non-implementation of international law. All these aspects subject these territories to much international scrutiny and challenge, and evoke constant questioning of how, and indeed whether, the borders of Israel or Palestine are legally or materially valid.



Figure 3: The Turkish Denizli breed of cock is famous for its ability to produce an extremely long crow, lasting for about 20–25 seconds in its prime.

The Rooster: mapping the sonic

An acoustic mapping principle described in the mid 19th century Ottoman land code was invoked in the late 1970s by Ariel Sharon, then minister of housing, as a legal argument for constructing settlements in the occupied West Bank and Gaza. In fact, the state's legal adaptation of the Ottoman Empire's land code and its acoustic mapping practices was one of the central *raison d'être* for the Israeli decision to pursue the construction of illegal settlements in the Occupied Territories, despite the practice's illegality under international law and the Geneva Convention.

In the land code, '*Arezi Mewat*' is 'dead land' – that is, land that is not owned by anyone and is so distant from any town or village, that even the loud crow of a rooster from the nearest inhabited spot cannot be heard there.⁵³ An individual can acquire a right to this land by working it, but if it is not worked for a certain period, the plot

returns to the Empire.

This concept of state ownership of land, a central idea in Ottoman law, was nonetheless quite ambiguous and unclear. The first application of this law in the occupied West Bank followed a Supreme Court ruling against the Israeli government's decision to appropriate Palestinian lands to establish a Jewish settlement called Elon Moreh, which was founded in 1970. The ruling ordered that the land be returned to the petitioners – Palestinians from the village of Rujeib in Samaria – within one month. In a recent interview with Ra'anana Alexandrowicz, in an essential documentary, *The Law in These Parts*, retired Lieutenant-Colonel Alexander Ramati (a legal adviser for the military in the West Bank between 1973 and 1976) describes a roundtable meeting convened after the Court decision, where he explained to Sharon that the Ottoman land code could offer a way round the ruling, enabling the government to build the settlement.⁵⁴ Ramati was soon crisscrossing the West Bank in the cockpit of a helicopter, identifying tens of thousands of uninhabited acres that could be labeled 'state land' and made available to settlers, despite the Geneva Convention's prohibition on moving civilians into occupied territory.

Listening was for the Ottomans a principle modality for measuring and mapping territories in the Empire. The purpose of this thesis is to examine the possible alternative cartographic imagination afforded by listening and sounding, as a supplement to that of the visual. The thesis problematises the Palestine-Israel border issues and proposes that a new space for debate can be opened up through listening. Sound, being a vibration, is a highly dynamic medium that propagates and emanates in all directions, and precludes linear division into fixed borders. Still, the sonic is an essential part of our experience of self, space and place. The geographical locations examined in this thesis are therefore highly contested grounds. Their histories and the locations of their borders are constantly undetermined and subject to challenge from all sides.

CHAPTER 2: Methodologies for Critical Listening

This chapter outlines methodological and epistemological debates pertaining to the notion of sound as both object and method. The thesis examines sonic appropriations of events in and around Palestine-Israel's contested borders by listening to sound as a political sphere. The central question it explores is how the acoustic domain is employed in the critique of power; what practices are used and how they operate. The case studies analysed in the project are seen as paradigmatic of the use of sound in both asserting and undermining political power in the region. As a joint theory-practice project, the submitted body of work comprises a written element and a practice portfolio; the written part takes a case-study approach, in which each chapter features the description, analysis and discussion of a particular case.

The cases and artefacts reviewed in this thesis include archives, artworks, events, tools, techniques and technologies, strategies, concepts, discourses and pieces of legislation stemming from recent events in the region. The case studies demonstrate how political dominance, and reciprocally resistance, are negotiated sonically. During the research process, the analysis of these cases has informed my own art practice, while the art making process and its particular ways of thinking contributed to the written enquiry from an embodied artistic perspective. The artistic process was in turn influenced by the theoretical materials emerging from the research, which include philosophical writings, audiovisual artefacts, as well as sonic techniques, creative practices and theoretical models. The sonic inquiry therefore gave rise to both material objects of study, theoretical concepts and methods of investigation. With its ephemeral physical properties and the particular sets of knowledge attached to it, sound has thus provides this thesis with a bridge between material engagement and philosophical inquiry.

This project has developed through engaging in artistic practice while writing exploratory readings of selected cases. In this slow, practice-led process, concepts such as artistic strategies, sonic techniques, sets of tools and technologies, and creative attitudes to resistance through sound, slowly accumulated into a wider repository. The accumulation of readings, artworks and various artefacts emerging from the process

has led to experimentation with different ways of presenting this knowledge spatially, outside of the linear format of the printed thesis. The question of how to present this research – online or in space – and the political resonances of the mode of presentation have also become an important part of the research process. The cases, artefacts and artwork are seen as microcosms of the conflict that allow us listen to its resonances and begin to understand something about its inner workings. The reading of cases slowly leads the way towards development of an attitude, or mindset, and a theoretical framework which is grounded in the data. To retain this grounded relationship, the literature review has therefore been left embedded into the cases. The different activities – analysis or art practice – taking place in each chapter, each require different modalities operating within the exploratory listening theory that guides the thesis as a whole, while supplementing an emergent *theoria*.¹

In terms of their premise, the cases examined are concerned with the question how sonic practices enable the amplification of subtle voices in an asymmetrical way. How practitioners can question and problematise dominant power claims in Palestine-Israel, and how the acoustic field enables individual practitioners to exert significant levels of influence with relatively modest means. By producing and controlling access to aural spaces, using sonic strategies that influence perceptions about power dynamics, the works created and examined here somehow obstruct the perceived *balance* within the acoustic sphere which is regarded as a symbolic political field.

Case study approach

The analysis of each case aims to discover how an affective participatory account of an event is produced, taking into account both the event and its context; the presence of the artist on the scene; how the artist makes contact with his/her audience; the way in which the event is recorded; the techniques used for editing and appropriation; and the intervention's impact. As these details are revealed, the cases begin to appear paradigmatic of the workings of the conflict in the region.

The reading of artworks takes place on three levels: (1) a description of the event and its context; (2) a discussion of the context; and (3) a sonic analysis. The

description also includes external elements introduced into the event by the producers of the work, an account of their subjective position at the scene, the way they appropriate the collected material they have gathered, the form in which the work is presented and the kind of the audience it is presented to. The discussion and analysis of each case is determined by its own particular requirements, whether pragmatic, philosophical or otherwise. The questions, narratives, metaphors, techniques and critiques emerging from the discussion and analysis later feed into the artwork and into the thesis as a whole. The central questions that arise in the course of the reading are: what are the sonic practices employed and how do they operate in the critique of power; what are the attitudes, discourses, strategies, tools and techniques adopted with the aim of undermining power; and how are these strategies applied through the sonic dimension, and to what effect?

Special attention is given to the affective influence of events, how they motivate sonic practitioners to take action, and the type of action that is taken – for example, adding or removing information from the scene. These added noises or absent data draw the viewer/listener in and help implicate them in the scene. An affective content is produced by the completion of the event in the viewer/listener's mind's eye. The act of recording modulates the spatial and geometrical relationship between objects: the positioning of microphones enables the sonic practitioner to control the scale of different elements, producing a translation of the events through their own experience.

The case studies under review revolve around conflict events where claims concerning the whereabouts of borders are challenged publicly by states and individuals. These sonic interventions may take the form of field recordings, digital manipulation of recorded sounds, legislation around noise or various other traces of creative sonic practices. In these interventions, a link is created between seemingly objective spatial 'reality' and a subversive counter-reality proposed by the sound-makers.

Besides a material understanding of its methods, the analysis of each case also attempts to bring to light the broader meaning of the sonic work in the context of its production; namely, how contextual information is or is not preserved; the particular

situated experiences associated with the artefact; the context in which it appears; and the impact of the intervention. As these details are explored, the cases become prisms or earpieces through which to understand something about the inner workings of the sonic in the reification and materialisation of power in Palestine-Israel.

Gary Thomas defines case studies as comprising a *subject* (their practical, historical, and in this case, also spatial and cultural unity) and an *object* (the relevant analytical theoretical framework). Cases are studied holistically, and “[t]he case ... will be an instance of a class of phenomena that provides an analytical frame – an *object* – within which the study is conducted and which the case illuminates and explicates”.² Cases are therefore a starting point from which an analytic framework is developed. In terms of this thesis, which deals with a disputed territory where fundamental disagreements prevail as to the whereabouts of borders, as well as over national affiliations and historic rights to land, the ability to explore with an open mind and without a pre-existing theoretical hypothesis is essential if our aim is to listen.

In such a territory, the notion of *objective* reality is challenged by the constant struggle between different aspirations and agendas. This state of constant struggle means that concepts of truth, legality and the nation are subject to daily challenge in Palestinian and Israeli societies, which, as Herbert Kelman argues, are in “a state of negative interdependence ... [where] asserting one group’s identity requires negating the identity of the other”.³ Given the long history of occupation and colonisation in the region, it was important from the outset that the thesis begins with an open, interpretive approach, where case studies can help us learn something about the conflict. However, the emergent body of work is by no means expected to guide us to an absolute positivist truth or moral judgement. On the contrary, while the cases are instances that show how the sonic domain is used for both asserting and undermining political dominance, each one is regarded as a completely unique expression of creative intervention in its own right. Arguably, it is exactly in this sense of particularity and uniqueness that their power and effectiveness lies.

The original art produced in the course of the project, and the ongoing artistic process, are also read as case studies, where I use my art practice to think *through* a

creative practice.⁴ The process of ‘art thinking’ informs the theoretical enquiry from a different perspective. In parallel, the art practice is itself influenced by the strategies, techniques, practices and theoretical models emerging from the case studies. The art practice itself is therefore seen as a research modality in its own right, as different ways of (not) thinking in the studio give rise to an alternative organisation of the material involved, particularly as unexpected events enter the scene when working outdoors. In this way, the practice informs the theoretical enquiry from an embodied, spatially oriented perspective of studio work, filming, sound production, field recordings and, finally, presentation.

In the data emerging from each case study, converging lines of evidence are sought after in a process of triangulation that helps to strengthen the evidence and lead towards a robust analysis.⁵ During this process, a *common sense*, or world view emerges gradually. This approach can be associated with Interpretive Phenomenology (IP), in that it starts from practice and evolves into theory, reversing the traditional hierarchy between the two.⁶ IP seeks to understand cultural dynamics and conflict in their situated, contextual settings rather than aiming for a generalisable, abstract theory that continues to apply even when the context is removed.⁷ This approach ensures that the theoretical framework remains grounded contextually and is not generalised beyond the particular sets of questions relevant to these individual cases.

This approach is in keeping with a rejection of the history of Western ideological colonisation in Palestine-Israel, which is discussed in depth later in this chapter. It seems important, if not essential, to ensure that the theoretical discussion remains grounded, keeping a sense of close proximity to the events studied. To preserve a sense of contextualised theoretical deliberation, the data sources and the literature reviews have been embedded in the case-study chapters, so that each case holds its own particular literary and data frameworks within the body of the chapter. This embedded literature review is therefore presented to the reader along the way, rather than as a single, ‘frozen’ epistemology.

When analysed in context, the cases in this thesis begin to shed light on how subtle voices might be amplified by negotiating power in the acoustic environment, and how

practitioners might use sound to question and problematise their relationship to dominant and powerful institutions in Palestine-Israel. Ultimately, the methodological challenge is to advance a theoretical understanding of asymmetrical power relations and how the acoustic dimension enables individual practitioners to influence events with modest means. The thesis regards the sonic spectrum as a shared space and an alternative political field, which, according to LaBelle, is “bringing us into contact with surrounding events, bodies and things ... [and where] what is held to be private and what appears to be more public interpenetrate, producing a less fixed distinction ... a new modality of ‘community’.”⁸ The notion of a social-sonic community that negotiates aurally offers a new modality through which to (re)conceptualise inter-communal relations in the Middle East as a set of dynamic flows rather than fixed (op)positional grids.

Colonised by knowledge

The importance of grounded approach in relation to Palestine-Israel is reinforced by the region’s continued history of colonisation. For generations it has suffered occupation by monarchs and warlords from the Akkadians, Assyrians, Macedonians, Byzantines, Romans, Crusaders and Arabs to the Ottomans, the British, and more recently Israel and other Middle East nations that gained independence after the First World War. The underlying knowledge infrastructures in Palestine-Israel are therefore rife with traces of historical knowledge modalities belonging to the region’s occupiers, who have each implemented their own epistemic systems and technological and religious infrastructures with the purpose of (re)designing civilian life and ensuring control over subjectivity. With regards to the later European colonial powers, the control over knowledge production has ensured that their dominance continues in times of peace, through what Anibal Quijano refers to as ‘epistemic suppression’: the control of knowledge production and the suppression of indigenous models of meaning and symbolism, as well as their models of expression, objectification and subjectivity.⁹

In an ongoing conflict such as that of Palestine-Israel, where misinformation and

misrepresentation are important tools of power, the question of what data sources are used also applies to the methodological models used to acquire knowledge. The roads taken toward knowledge are as truth-bearing as the nature of the study itself. These issues do not only refer to the data, but also to the methods of analysis. Quijano's notion of epistemic suppression (and the state control of knowledge) is one of the technologies of power often used in this conflict. Historically, Knowledge frameworks have been imported into Palestine along the paved roads of empires by pilgrims, Crusaders, travellers, settlers, writers, researchers, artists, and others, who have each left their mark on how the place has been imagined, understood and conceptualised. Raja Shehadeh recounts that:

Palestine has been constantly reinvented, with devastating consequences to its original inhabitants. Whether it was the cartographers preparing maps or travellers describing the landscape ... what mattered was not the land and its inhabitants as they actually were, but the confirmation of the viewer's or reader's religious or political beliefs ... Perhaps the curse of Palestine is its centrality of the West's historical and biblical imagination.¹⁰

And indeed in Palestine, a region along the Transjordanian route, foreign epistemological frameworks can be regarded as snapshots or steps along the way, linking one period of occupation to another. It is therefore important that the knowledge produced in this study comes from grounded sources and remains specific to them. If epistemic colonisation is the control of the terms of the conversation, I would hope that if this thesis contributes anything to existing debates on Palestine-Israel, it is not merely by adding new content, but by contributing new terms through which it may be discussed.¹¹ The methodological argument, then, must not only concern the forms of knowledge that are produced and the modes of their production, but also the emergence of knowledge as a constant process of becoming. The argument therefore should embody the roads towards knowledge that are delineated in the process of research, the territory travelled while compiling a body of knowledge, and the particular limitations of that knowledge as inherently bound to the particular methods by which it had been produced.

Heeding Balibar's cautionary note on the circularity of any argument about borders – “[t]he idea of a simple definition of what constitutes a border is, by definition, absurd: to mark a border is, precisely to define a territory, to delimit it, and so to register the identity of that territory”¹² – the process of reasoning itself is inevitably part of the problem, and hence part of the knowledge produced. This understanding is at the root of my premise, that sound is both the object of study and the method of investigation – defining borders is, in itself, bordering. Similarly, investigating sounds is, in itself, a sounding process. In addition, in the process of delineating a field of study, the methods used to constitute ‘knowledge’ are themselves already tainted by a history of abuse, and an understanding of this must be central to the study as well. Sound, in this sense, is at once the object of study, the method of analysis and an essential part of the system of knowledge produced in the study.

Therefore, while it may not have been clear to me at the outset what the research methodology would be, I had a forceful intuition that, given the history of colonisation in the region, it would be problematic to try and make sense of Palestine-Israel purely through conducting research in libraries in London.

Instead, the process started from learning by practice, which is not a linear trajectory and often requires much reconsideration, editing and reformulation of the study material. It would have been arguably more efficient to take a well-paved path, starting with an extensive literature review on the relationship between sound and conflict in Palestine-Israel and constructing an archive of cases in proof of a known hypothesis. However, this process would have yielded a different type of knowledge – that is, a different trace or footprint. Knowing something is quite different to *having* knowledge, and it is in the process of formulating, gathering, compiling, translating and assembling knowledge that a new significance emerges. Taking particular paths through corridors, spaces or territories produces a constellation of knowledge and, simultaneously, the traces of the researcher's pathways within it, that make for a body of work in their own right. The researcher leaves their footprint in the process of knowledge production. As François J. Bonnet explains, “what listening grasps in sound so as to render it audible is its trace. [Listening] establishes it. The trace is nothing

other than the power of discourse but at the same time it is already its object.”¹³ As the researcher becomes aware of the productive quality of the trace left by their listening as they move towards their objects of knowledge, there is a potential for a different kind of thinking to emerge – an awareness of that trace. Hence, we are brought back to listening to the *field*, letting sonorous matter lead our intention and shape our lines of thought. This is also expressed in a famous performative Talmudic proverb, which prefaces any intellectual discussion, ‘go out and learn!’¹⁴ This reminds us of the importance of situating knowledge in experience – that although a theory may be there, stable and frozen, knowledge itself must be kept alive and adjusted in practice.

My guide in this practice-research exercise was the use of the aural sense: using the practice of listening and sounding, at the same time as reading, writing and working on art practice, all of which are essential parts of the research method. This was informed by an intuitive understanding that in learning about politics in the Middle East, I must be cautious when applying intellectual modalities to that territory.¹⁵

Know-how or practiced knowledge

Being an art practice-based research, knowledge is explored not only through text, numerical data, images and films, but also through working on art, as this is an important part of the method of knowledge production. Setting out to explore the field of study is a practice of collecting knowledge.

The predisposition toward learning as an embodied form of exploration is echoed in the famous Talmudic saying, quoted above, whose full rendition is: “That which you hate, do not do to your fellow man. That is the complete Torah. As for the rest – go out and learn.”¹⁶ In Talmudic writing, originally written in Aramaic, the call to ‘go out’ to seek knowledge is repeated frequently as a rhetorical performative call for further study. This call might well be metaphorical, where ‘going out’ refers to exploring the world of knowledge. However, the view of knowledge as being a distributed resource that has to be gathered is echoed in medieval Jewish mysticism, where it is perceived as light particles that an initial explosion distributed throughout the universe and which have to be gathered together again through the practice of explorative walking.

In the Hebrew language, according to Pedaya, rambling is also referred to as ‘scattering one's feet’, which is a practice conducive of meditation or reflection – or ‘scattering the mind’ – during which new areas of the mind might suddenly become illuminated.¹⁷ Ultimately, walking was seen as a process of gathering in fragments, leading to ‘Tikkun’ – a mending, or healing of the whole. This association of healing with walking has been, perhaps, reaffirmed by recent neurological studies that have shown that walking at a specific speed (approximately 30–100 m/min) improves the functional connectivity between brain cortices and the two brain networks, and is central to avoiding brain dysfunction during ageing.¹⁸

The importance of knowledge through practice is elaborated from a phenomenological standpoint in Julian Henriques’ detailed study of the inner workings and social organisation of sound-system culture in Jamaica. Henriques discusses ‘phronēsis’: a way of knowing which emerges over time as the practitioner gains in experience and thus begins to embody knowledge in such a way that it is transformed from a particular experience into a more formalised ‘know-how’ (savoir-faire). “Phronēsis is what something means, rather than simply the ‘bare facts’ alone. The wisdom of phronēsis can also be described more idiomatically as sound judgement.”¹⁹ The relation between sound judgement and phronētic knowledge gained by praxis is part of what this study tries to do by connecting sonic practice and art practice to form an emergent theory of politics, violence and conflict.

Initially, when navigating knowledge more freely, intentionally without a map or compass to indicate the route of travel, I have found some methodological indicators useful in navigating through the field. Some such indicators emerged from following the needs of the craft, be it writing or producing artwork. Furthermore, a piece of advice given to me by my supervisor, Dr Suhail Malik, has proven important. Malik advised me early in the process, that there is no point writing about things I was confident about or already knew; rather, I should direct my attention to those areas in my project that still seemed unclear or opaque – the shady grey zones, questionable glitches, slips of the tongue and ambivalent statements. The unknown seemed to be the right way to direct the thesis so that potentially new knowledge might develop.

Consequently, the methodological trajectory of this study was not without its mod-

ulations. It has been very much learned as it was practiced, and has certainly not always seemed as coherent as it does now in hindsight. But the reason for adopting such an approach has to do with an awareness of the history of ideological colonisation in the region which I discussed above.

I was led by an intuition that the Palestine-Israel conflict, as stalled as it may seem, is in fact not at all static, but a highly dynamic process of becoming, involving a multitude of identities, nationalities and histories. Hence, rather than describing a fixed set of states – an ‘object’ of enquiry – this dynamism of politics meant that I should be tracing flows and modulations, following trajectories, not only through literary or even textual sources, but also through listening to sound, conducting ongoing discussions, producing artworks and practicing and embodying the research.

Listening as praxis

Entering this project, I sensed that by attempting to formalise my thinking about the region, being implicated in its history as an Israeli-born artist, I risked projecting my own views onto the conflict or being drawn into using methodologies that would prove the validity of my own views and knowledge infrastructure in a circular fashion. The age-old anthropological question – how can one understand one culture with the intellectual tools of another? – is clearly relevant to this study. Furthermore, how is it possible to observe a culture without influencing or changing it? These questions become even more significant when the researcher hails from the culture being examined.

Debates on critical listening have already highlighted such questions. Listening in the psychoanalytic tradition, for example, involves a similar dilemma, where the therapist is required to listen without interpretation, although this task is not without its hurdles. Roland Barthes cites Sigmund Freud's article, ‘Recommendations to Physicians Practicing Psychoanalysis’, where therapists are advised to “make no effort to concentrate the attention on anything in particular, but to maintain in regard to all that one hears the same measure of calm quiet attentiveness – of ‘evenly hovering’ attention”.²⁰ Freud explains that as soon as the listener concentrates his/her attention, even in the slightest, they begin to select from the material they hear and risk becoming fixated on some aspects of it, disregarding others. “In making the selection, if he

follows his expectations he is in danger of never finding anything but what he already knows.”²¹

Freud concludes his methodological advice with a final pragmatic line which summarises the technique he recommends that the practitioner employ. Here, a difference between the two main English translations complicates things slightly – the version cited by Richard Howard in his translation of Barthes is the earliest translation of Freud's text into English by Joan Rivière in 1924, while later editions of Freud's collected writings mostly rely on James Strachey's translation. These two translations offer differing interpretations of the original German text. In the earlier translation, cited by Barthes and Howard, the methodological advice is that “one has simply to listen and not to trouble to keep in mind anything in particular”.²² However, in the later translation by Strachey, the suggestion is that the practitioner “should simply listen, and not bother about whether he is keeping anything in mind”.²³ The latter translation relieves the physician from the burden of reflexivity or self-awareness – he must not bother about the issue but simply listen. Conversely, the former version suggests a more complicated practice, whereby the listener must actively endeavour not to keep in mind anything in particular. The original German can be interpreted as somewhere in between. It reads: “*Man höre zu und kümmere sich nicht darum, ob man sich etwas merke*”,²⁴ which could be translated quite literally as “[j]ust listen [‘hear-to’] and if you notice something, do not bother yourself with it”.²⁵ These three different interpretations, besides indicating the loss of nuance in translation, also highlight the importance of refining the practice of listening in psychoanalysis, and how firmly embedded in practice psychoanalysis was for Freud.

Barthes follows Rivière's translation and for him the question is begged if one can listen without keeping anything in mind? Barthes concludes that adherence to Freud's “rule” is difficult if not impossible. He then highlights Freud's own failings, when he himself applied his hypotheses and judgements on his own patient, in the case of Dora.²⁶ But if we examine this problem of non-selective listening from a phronetic perspective, Freud's methodological advice should not be dismissed too quickly. In fact, it illustrates the particular advantages of knowledge that is gained by practice.

From the perspective of practical know-how, Freud's listening advice may be absurd or imperfect, but it is not impossible. Freud's listening is never perfect, but it can be perfected with time and experience, because often what seems impossible theoretically may still be obtained through practice. In those moments when the listener manages to achieve a momentary suspension of his/her own predispositions, or at least to avoid clinging to them, *phronēsis* (or practical knowledge) is achieved.

In my experience, the act of listening intentionally (be it with or without judgement) is already transformative in and of itself, due to the performative quality of listening.²⁷ The selective tendency of the listener (which Freud cautions against) has the agency to actualise the performativity of speech, bringing some speech acts into fruition, while preventing others from actualising. Despite flaws in the theory, when the listener approaches the other with the active intention not to judge or to impose their own meaning, the intersubjective space of listening already opens up, not only for the listener, but for the speaker as well. When listening to the sounds of conflict with the intention (albeit impossible) of abandoning all judgement, something already changes. The potential for an alternative reading is brought into being and something unexpected may suddenly emerge. In the course of this research, I often had to listen to distressing sounds, such as registrations of war and violence. I took inspiration from Barthes' notion of an intersubjective listening; however, even prior to that, I would try to dwell for a moment, without judgement, in the listening experience itself, listening to the pure acoustic properties of the material prior to attaching any semiotic meaning to it – listening to sound as sound. At that point of first encounter, a space opens up in which new connections can be formed. Inherently, it is not a perfect methodological model, but as I noted before, when it is seen as a practice, it can be perfected.

In an attempt to start with a more open approach, methodologies of critical listening have therefore become instrumental as a guide for this thesis. Semiotic listening entails the sonic as a medium through which to negotiate the researcher's relationship with the emitter.²⁸ As such, listening is a method that involves an embodied predisposition towards the other, and a willingness to uncover an alterity which is unknown, yet is still listened and responded to. Barthes famously

distinguishes between listening (*écoute*) and its physiological equivalent of hearing (*audition*).²⁹ Listening is a psychological act which asks what the signals we hear tell us of their producers. It therefore opens up an intersubjective space where one listens, not only *to* what is said or emitted, but also *for* who (or what) the emitter is.

The constant analysis, interpretation and questioning of sources when listening signifies another important aspect of the practice: namely, that the arena of listening is also a meeting point where the audible signals and streams encounter language and discourse. For François Bonnet, this is a productive struggle: Listening is the “theatre of operations for the struggle between desire and power. But desire and power are not simply two opposing terms: each excites and stimulates the other, each one is by turn means and end of the other.”³⁰ Hence, there is a constructive cyclical relationship in the struggle of listening, between what the sound wave carries and what the listener *listens for* or anticipates hearing. This relationship is an essential part of the psychology of listening. Listening involves a practice of interpretation, where the listener is required to instantaneously consider what they have heard – be it a phantom or overheard spectre, or a verifiable sonic signifier, it all plays a part in rendering a sonic meaning. The listener's own anticipation and traces of previously heard content play an important part in the act of listening.

Theorising through sound

*An entire history and culture can be found within a single sound.*³¹

Listening is a way of sensing the world; rather than being presented with an encoded linear logic, sound presents us with an environment in flux.³² In this flux, a history and memory of culture is enfolded. It might seem highly disorganised at first, but the noise reveals recurring signals and dynamic patterns as it traverses through time and space. This encapsulated memory is, for LaBelle, an inherent feature of the sonic, which “as physical energy, reflecting and absorbing into the materiality around us, and even one's self, provides a rich platform for understanding place and emplacement”.³³ The aim of this research is to try and search for those recurrences. The ability of sound to contain a mix of contradictory movements and flows is what makes

it such a powerful medium for reading conflict.

The sonic never fades away but continues to operate in parallel with the other senses, filling the gaps left by language and images, reminding us that, contrary perhaps to Marshal McLuhan's view that "[u]ntil writing was invented, man lived in acoustic space: boundless, directionless, horizonless, in the dark of the mind, in the world of emotion",³⁴ we still live in boundless, acoustic spaces that often escape the semantic and the visual. These parallel acoustic worlds are not isolated fields but partakers in a broader apparatus of sounds, visions and language that form the archived memory space that constructs our sense of environment. The collaboration between the sonic and other senses is expressed in this practice-theory submission, which includes texts, images, maps, soundworks and films that together establish the sense of an environment of enquiry where separation and conflict, as well as affect, expression, resistance, empowerment and voice, flow within the sonorous medium. In the face of such flows, I tend to agree with Attali that "[t]oday, no theorizing accomplished through language or mathematics can suffice any longer; it is incapable of accounting for what is essential in time – the qualitative and the fluid, threats and violence".³⁵

Listening is resonating

Hearing involves sympathetic oscillations that are excited in different areas of the cochlea depending on the frequency content of the sound. Sound also activates the tympanic membrane of the skin; it is transduced through membranes within the inner and outer ear, while ratios of bone structures and speeds of fluid circulation in the body correspond with cyclical proportions. These responses are part of the body's physical resonant properties. The writer Veit Erlmann has dedicated much of his recent work to excavating Descartes' lesser-known works on sound and resonance, and has charted a history of modern aurality that is paralleled and intertwined with that of visual culture. Erlmann highlights the common perception of a "great divide" between visual *reflection* and aural *resonance*. He voices this common perception of separation as follows:

Ever since René Descartes and John Locke invented an entity called "the mind," thinking has come to be understood as reflection. ... Resonance is of course the complete opposite of the reflective, distancing mechanism of a mirror. While reason implies the disjunction of subject and object, resonance involves their conjunction. Where reason requires separation and autonomy, resonance entails adjacency, sympathy, and the collapse of the boundary between perceiver and perceived. [...] Reason and resonance, one might say, belong to diametrically opposed realms. The mind and the ear are locked into a relationship of categorical alterity.

Or are they?³⁶

The concept of the mind as a system of resonances opens up space for thinking through conflict and adversity, less as a relationship of subjectivity, but more as conditions shared by both victims and perpetrators. Thus, resonant sensibility therefore could suggest that violence and death affect both perpetrators and victims – conflict is a shared space.

The sympathy that Erlmann attributes to the aural sense also reverberates as a potential ethical position, where listening enables a predisposition to the sharedness of conflict and war. An attitude of implication and proximity is required by the researcher, who is inevitably an actor as well and whose critique must come from close affiliation with the subject matter. The open door of the ear and its essential hospitality makes possible an understanding of conflict, not as a single objective space, but as a radical multiplicity. By reading the conflict of Palestine-Israel through its aural, the role of the researcher assumes a more shared, participatory and less distant ethical position than that of an observer.

Sinister listening

Listening is not only sympathetic. The open door of the ear is also hospitable to trauma and violence. Identification with suffering through the medium of listening can sometimes induce great awe. This comes into play within broader fields of listening beyond the scope of this thesis, which deals with direct political

confrontations around the territory of Palestine-Israel. One example of the potential for traumatic experience in listening can be found in Werner Herzog's 2006 documentary, *Grizzly Man*, where the director is shaken by a sound to the point that he is unable to listen to it anymore.³⁷

In the scene, Herzog listens through headphones to the last videotape recording of the environmentalist Timothy Treadwell and his partner Amie Huguenard as they are fatally attacked by grizzly bears at the Katmai National Park in Alaska. In the rush of events, Treadwell and Huguenard had no time to remove the camera's lens cap, so only the sound was captured. Herzog sits with his back to the camera, facing Treadwell's good friend and film producer Jewel Palovak. We witness him listening intently over what, in cinematic terms, seems like a long while. Finally, 48 seconds later, he asks Palovak to turn off the tape. Herzog advises her never to listen to the tape and to destroy it so that it does not remain "like the white elephant in the room". In those moments, the sounds are heard by neither Palovak nor the viewers, but her eyes articulate clearly that she *is* listening in her mind and that, in stark contrast to the quiet environment in which they are sitting, both she and Herzog are experiencing the same awe. Her action of listening, it seems, involves a tense anticipation of the horror as she seems to visually 'listen for' any response on Herzog's face. She agrees never to listen to the tape.

Amplifying forms of sonic violence or understanding how violence is expressed in sound is not the purpose of this study. It is neither able to mend or heal the trauma of violence, war and conflict, nor does it mean to censor or blur it. Listening is merely a way to pay close attention to conflict and to think through the details of what we hear. Paying such close attention to conflict is arguably still possible in listening where we have long closed our eyes to visual images of suffering.³⁸ As Erlmann outlines, this approach involves using the listening experience to engage with a form of sympathetic resonance for events, and importantly, to consider conflict as experienced in sound as fundamentally a shared space where victims, perpetrators and witnesses all embody the vibration in some form.³⁹

Voice

The sound of the human voice is a particular point of convergence for sound waves and meaning. The sound of words (*phoné*), and their significance (*logos*),⁴⁰ are two convoluted streams encapsulated in the sound of the voice. This convergence is an example of the uncanny nature of sound. The sound of the voice is produced by the gushing of sound waves emitted by torrents of air that are pressed through the larynx, softly modulated by the tongue and dissected by the hardness of the teeth.⁴¹ The emission results in the waves of the voice expressing grammatical structures that carry both the condition of the speaker – their age, sex, land of origin, state of mind, and so on – and language, which, according to Steven Connor, evolves from the dissection of the teeth, which are foreign to the softness of the mouth.⁴² The initial condition of conflict, if we follow Connor's theory, begins inside the mouth, in the invasion of a hard set of teeth into its vulnerable, soft interior. Awareness of this tension assists us in understanding how a condition of territorial boundaries, of subjectivity and division, may be reiterated at different levels as replicating the structure of the mouth, where the hardness of language and the softness of sound waves co-exist.

Vibrational environments

Steve Goodman has written on the affect of the Israeli government's use of sonic booms:

A sonic boom is the high-volume, deep-frequency effect of low-flying jets traveling faster than the speed of sound. Its victims likened its effect to the wall of air pressure generated by a massive explosion. They reported broken windows, ear pain, nosebleeds, anxiety attacks, sleeplessness, hypertension and being left 'shaking inside'.⁴³

Goodman associates the sonic practices deployed by the Israeli state as part of a strategy whereby a sphere of dominance is maintained using sound. The military use of sound in this case produces what Goodman terms an 'ecology of fear', which has a visceral impact on the bodies of its subjects without deploying any ammunition and

without direct casualties. Its psychological effect, however, is highly disruptive. It seems quite natural that, in the wake of such a shaking aurality as that imposed by the siege of Gaza, the individuals who live there would in turn explore counter-strategies. It seems important to tap into some of the sonic practices used by groups and individuals to shift the power balance in the Middle East, which has been undergoing dramatic changes since 2010.

As a key to understanding how dramatic political changes unfold, Attali has already alerted us to the fact that we must listen to the noise in society. Noise is defined by Douglas Kahn as “that constant grating sound generated by the movement between the abstract and empirical”.⁴⁴ This definition highlights the fact that an understanding of noise requires a listener and cannot involve theory without some empirical realm. It also interestingly suggests that the process of rationalisation – the movement between the abstract and the empirical – itself produces noise. When sounding, noise is a unique medium in that it directly inscribes vibration; it floods the environment around it in all directions in a way that informs us of what is happening outside of the visual frame.⁴⁵ The ear itself is merely an analogue probe into this world of movement, and an elaborate process of analysis takes place in the auditory cortex where streams of sound are separated and sound becomes understood as representing forms or objects.⁴⁶ A vast world of vibration, which passes through the cochlear membrane, remains abstract, unidentified or understood as ‘background noise’. For this thesis, I am pursuing a hybrid form of sensing reality through sound; a ‘sensing’ which begins with listening and where linguistic abstractions, as often as they appear to be required, must nevertheless be left aside, clearing space for a raw, *concrete* noise. In listening to sounds, I hope to achieve a form of smooth transition between a semiotic approach and a material one, and through this to open space for semi-intelligible utterances, misunderstandings, things lost in translation and noise produced in the meeting of different frameworks and languages. These open frameworks may help develop an emergent theoretical language, stemming from the events under review.

Jewish mysticism

This predisposition to displacement is echoed in medieval Jewish mystical thought, where free rambling, as shown by Pedaya, has been associated with aspects of spirituality and with communities that partake in the performance, re-enactment, or rehearsal of the trauma of the Jewish expulsion from Spain in 1492. As mentioned above, Jewish spiritualism, Pedaya argues, sees ‘scattering’ one’s feet, as equivalent to ‘scattering’ one’s mind, leading to the sudden illumination of different areas of the mind.⁴⁷

Questions of memory and knowledge of the trauma of conflict are not the main thread in my thesis but do seem to haunt it, as political transformation, or critique, is arguably an action within a field of trauma. The point that is significant for my own work is that a sense of otherness, placelessness, movement, migration and a search for place is certainly embedded in my own family’s discourse. This entails a concept of home that is literally impermanent – a mobile and transitory domesticity, where one’s primary belongings must be portable. The immaterial properties of sound, and the way in which it realigns space and time, make sound a particularly portable way of demarcating a domestic space – be it a song, a certain dialect or a more complex sonic production.

Sonic bricks

Despite the inherently problematic nature of applying French theory to the analysis of power struggles in the Middle East, Gilles Deleuze and Felix Guattari’s metaphor of ‘sonic bricks’ works well in addressing dwelling and domesticity,⁴⁸ the more so since political conflict is inseparable from ways of dwelling. Conflict is often an expression of differences arising from a perceived need to protect one’s home or way of life. The sense of impermanence caused by a history of migration influences in turn a sense of precarious connection with real estate, territoriality and political subjectivity. The idea of ‘sonic bricks’ helps set up the conditions for a sonic politics to start to emerge at the place where the notion of home is constructed, initially as a sonic filter.

[H]ome does not preexist: it was necessary to draw a circle around that uncertain and fragile center ... Sonorous or vocal components are very important: a wall of sound, or at least a wall with some sonic bricks in it. A child hums to summon the strength for the schoolwork she has to hand in. A housewife sings to herself, or listens to the radio, as she marshals the antichaos forces of her work. Radios and television sets are like sound walls around every household and mark territories.⁴⁹

Particularly in childhood, the set of sonic elements that do not separate, but rather filter out external chaos from the ‘anti-chaotic’ domestic space are key. Sonic bricks do not separate inside from outside, but instead reshape the distribution of noises in a way that points towards a certain domestic centre – a circumcentric point of *identity*, defined acoustically. This notion of an acoustic sense of domesticity implies that home might emerge anywhere, with or without stable grounds or physical walls. If the domestic is first and foremost a sonic experience, political struggles over territorial sovereignty could therefore be redefined and perhaps called into question by the notion of sonic bricks.

As an extension of the aural production of the home, it is possible to extrapolate that the street, the city and the nation, and our influence and involvement within them, are also negotiated through such sonic bricks – through language and voice, music, rhythmical activity and the know-how to collect, interpret and distribute sounds. A sonic brick requires domestic activity; it prescribes an actively practiced form of dwelling – an ‘activity’ that is a key manifestation of ownership. Thus, following Deleuze and Guattari, sonic bricks can be defined as the sounds emitted in the act of dwelling and through which domesticity is constantly produced, as a constant becoming. Domesticity (and the ownership of the home) is therefore a trace of the recurring action of dwelling.

Sound as both object and method

To conclude this section, sound functions in the thesis as both an object of study and the means with which to study it. As an object of study it is employed by states, as

well as by individual actors in their political critique of the state. This is possible due to its forceful presence on the one hand, and its ambiguity on the other. Sound operates on the cusp: it has no borders but occupies spaces in between – in between materiality and abstraction, in between places and in between social milieus. The sonic is a highly collaborative and open platform and therefore is always susceptible to questioning and critique. Its nonlinearity, resistance to spatial separations and associative nature make it a highly subversive medium with which to question political power, or any form of determinism.

As a methodology, listening to sound implies an ethical stance of sympathy and resonance, enabling the researcher to view the space of conflict as a shared, collaborative space. Sound has an objective, material side to it but is always interpreted subjectively – it is material and immaterial at the same time. These phenomenological qualities render sound a potent tool for artistic expression, as well as for research. In the course of this research, sound has enabled me to read into events actively, to question and problematise what is heard, and to touch upon the subtleties and complexities of understanding social and political conflict in an environment such as the Middle East, where many different forms of knowledge operate in parallel. Sound taps into the fluid, making politics a (healthily) less confident world. Most importantly, it has no borders and is therefore a flexible medium for the exploration of space.

Looking into the future, at the increasing importance of media in global conflicts, it is essential to understand how we could deal with space and borders as domains that are not only spatial or material, but are influenced by networked topologies of communication as well.⁵⁰ The increasing mediation of conflict implies that power now also moves between material and immaterial realms. In these environments, the immateriality of sound becomes increasingly potent because it can also reproduce the tactile affect of spatial experience from a distance. In the pervasive deterritorialisation of social networks, where creative practices are employed and distributed by (almost) everyone, (almost) everywhere, the present critique goes a step further than protesting. The term 'art' is used more broadly here than simply referring to exclusive art circles or

institutions where 'professional' artists work; rather, it refers to creative practices used by the general public in resisting, protesting or playing with power. Thus, in terms of sound, this study does not limit itself exclusively to the sonic arts, but looks more generally at everyday sounds, the prevalence of sound systems, creative sounding practices and the use of the sonic domain to 'sound out' political power or to present critiques.

My reading of the conflict of Palestine-Israel through its aurality is not as concerned with the noise of public protests or high-driven, technology-charged urban warfare where crowds overtly take on an unjust regime, or vice versa. My position is quite the contrary. In the light of claims that political dominance can be obtained by using new social media to manipulate perceptions, this thesis proposes that independently produced, often co-authored, sonic interventions carry a potent critique and hold the potential to transform power relations by influencing perceptions about the real balance of power and presenting a critique of power. The reading of soundworks contributes to the field of enquiry by examining spatial politics from a situated, aural perspective.

Conclusion: towards an inventory of sonic strategies

This thesis examines cases that show how sonic practices, particularly artistic and technologically mediated sonic practices, are able to amplify subtle voices in a truly asymmetrical way, enabling individual actors and small organisations to exert levels of influence comparable to that of states. By producing and controlling the sonic dimension, these smaller agents can influence public perceptions about power, destabilising interconnected global geopolitics. I examine these amplifications by reading sonic events that include events and artworks from the region which test and challenge the political space, as well as the art space. The case studies analysed revolve around conflict events where claims and counter claims concerning the whereabouts of borders are questioned and challenged publicly by state and non-state actors. These claims for space are expressed in sonic interventions and field recordings, as well as various forms of creative sonic practices, where a link is formed between the seemingly

objective spatial 'reality' and a subversive or imagined counter-reality proposed by sound-makers using the sonic medium as a tool with which to question the authorship of borders.

The central questions asked when reading case studies are: how do the sonic practices employed in the case operate in critique of power; what different strategies for subversion are adopted in order to achieve the aim of undermining power; and how are these strategies applied and what is their effect?

Alongside the analysis of sonic strategies, each case also attempts to understand the broader picture of the relationship between the soundworks and the context in which they were produced: namely, whether or not the contextual is preserved; the particular experience of the artist in the scene; the way in which the contact with local audiences comes into play; and the type of impact the intervention has on the reality on the ground. The project also addresses the tension between art practice and research. The analysis presents a contribution to knowledge in form of a lexicon of sonic strategies, as well as a theoretical framework for reading ideology and for political analysis in the sonic realm. It also supplements our understanding of the relations of art and political activism as a modality for practice-based research.

The research in this thesis plays particular attention to the materiality and affective presence of sound within the events. The sonic also includes *unsound* areas of the spectral domain, which lie beyond the range of the human ear, such as the infrasonic and supersonic domains. The premise is that, in view of the increasing role of mediation of the conflict in Palestine-Israel, the relation between truth and art in the non-visual domain has become a modality with which it is possible to read political events. Artists use this modality to problematise, obfuscate or intervene in the production of opinions and perceptions about the conflict, and through the framing and exploration of these events they also reveal their own conflict between their experience of truth and the requirement to produce art objects. The analysis of these relationships feeds back into my own artwork presented here, where my question is how to create work that refers to political conflict without the work itself becoming yet another contribution to the mass production of images.

The process of working on the case studies – listening to and analysing sounds, producing field recordings and artworks, examining pieces of legislation, conducting interviews and analysing numerical data – has produced a wealth of materials that could not all make it into the final thesis. These materials include peripheral and residual products and fragments, as well as more complete works of music, exhibited art, films and performances. While not playing a part in the more linear argument, they bear traces of the history of the research process.

These semi-completed residual works are of great importance to the body of knowledge produced by this thesis as they participate in the constellation of fragmented memories and recorded traces of the thought-and-practice process that has led to the final thesis. These fragmented spectres haunt the completed body of knowledge, which can never include all of the knowledge that has been produced in its making.⁵¹ They are pieces of knowledge in minor form, and as this study is concerned with the amplification of weaker sounds as a means of transforming political relations, this constellation of works must see the light in some form.

Such a presentation can emerge by forming a spatial relationship between these artefacts, thus allowing the fragments to continue to exist as singular, situated enquiries in space and time without necessarily aligning them in a linear way. This form of presentation might enable new connections to be made by the reader/listener as they move in space.

LaBelle's proposition, discussed in Chapter 1, that we are brought into a new way of being together as a community by the relationality of sound, , may be a starting point for political transformation in the Middle East.⁵² In the same chapter, I have also discussed Erlmann's critical view of listening as resonance, where there there is no separation between subject and object. The long-stalled negotiations between Palestine and Israel, the escalating corruption in the internal politics of both nation-states and the rise of nationalist sentiments all seem to show that there is little desire for co-existence as things stand. Perhaps being together as a single community is no longer possible for Palestinians and Israelis. However, my sense is that new discourses are still needed to prevent the disaster of further escalation; however, for a new community to

emerge, one might start by getting to know one's own identity and negotiate one's own frontiers.

While the methodological design of this thesis does not aim to solve the stranded geopolitical processes in Palestine-Israel, some political transformation could be encouraged by mapping one's own identity as an inventory of works, as Edward Said, drawing on Antonio Gramsci's revolutionary ideas, emphasises. Gramsci, in the influential writings he produced during his imprisonment by the Italian fascist regime, explains the importance compiling a personal inventory at the outset of any revolutionary process.⁵³ In an interview in 2002, Said explained how this subtle personal practice might be the only way towards a shared political co-existence between Palestinians and Israelis.

History deposits in us our own history, our family's history, our nation's history, our tradition's history, which has left in us an infinity of traces, ... but there is no inventory, there is no orderly guide to it. ... Gramsci says, therefore the task at the outset, is to try to compile an inventory. In other words, to try and make sense of it. And this seems to me to be the most interesting of human tasks. It's the task of interpretation. ... Not just to show that my history is better than yours, [but] to try to understand, to move beyond, to generalise one's own individual experience to the experience of others. ... And I think the great goal is in fact to become someone else. ... from a unitary identity to an identity that includes the other, without suppressing the difference. ... Palestine is so important in this respect because of its local complexities ... Jew and Arab, Muslim and Christian ... can live together in some polity, which I think requires a kind of creativity and invention, that is possible. A vision that would replace the authoritarian hierarchical model.⁵⁴

If this project in any way aspires to encourage a transformation, it must then start with the author acknowledging himself as a product of historical processes. Perhaps Said's and Gramsci's seemingly modest methodological gift, the construction of an inventory of one's own immediate personal field, could lead to a better understanding how one's own spectrum of traces is organised, and conversely, a knowledge of where one ends

and the other begins could create a trajectory towards greater respect for the territory of the other. If this thesis contributes such an inventory to the plurality of discourses on Palestine-Israel then, perhaps, this contribution will not have been in vain.

CHAPTER 3: The Sound System of the State (audio)

As we study and discuss listening and the sonic dimension, it is imperative that not only words but the listening experience itself is included in the language of the argument. For this reason, this chapter is presented as a one-hour audio work. The piece follows the acoustic emissions of the state and the echoes and resonances of the architectures of power. It combines sounds from video recordings by Palestinian cameramen who work with the B'Tselem archive, with field recordings and spoken citations theory and cases where the state asserts its power by sonic means.

Presenting the chapter as a sound piece offers the reader a way into the world of listening and aural sensibility indicated in the argument of the thesis. It also introduces the sound language of this practice-based thesis, where the argument often requires the reader/listener to experience the sound for themselves.

The previous chapters presented an historical account of the spatial borders of Palestine-Israel, and argued that the increased securitisation of everyday life is fuelled by the ambiguity and invisibility of borders, and that political debates, which have been dominated by visual readings, have contributed to the stagnation of the peace negotiations over the years. The failure of these negotiations calls for an exploration of new approaches to the study of politics in the region. Listening and sound, in particular, offer a suitable way of engaging with the unfolding political process since they represent a dimension that does not subscribe to borders and frames in a similar manner to that of the visual realm.

Sound and hearing comprise a dimension in which power can be exchanged, claimed, distributed, negotiated and potentially undermined. While hearing should not be regarded as possessing unique or exclusive powers over and above the other senses, a sonic analysis of political conflict arguably contributes an important dimension to its visual reading. With negotiations in the Palestinian/Israeli political process at an impasse, the sonic dimension could offer new frameworks for thinking about spatial politics and co-existence. This chapter, therefore, takes the medium of a sonic piece precisely in order to invite the reader/listener into the sonic dimension itself.

Chapter 2 also puts forward an epistemological framework for auditioning political power and subjectivity through listening. I have discussed the methodologies used in answering the central question of this study: namely, how the sonic dimension is deployed by the state in its assertions of power and how such assertions might be subverted and critiqued within the sonic dimension itself. This audio chapter moves on to explore some of the particular sonic strategies deployed by the state and the response of dissidents and activists resisting to state power. It provides a sonic introduction to the types of acoustic emissions that currently might be heard in this field.

This chapter opens the argument by sounding out how acoustic emissions have been used as part of the disposition of power, not only in the occupied Palestinian territories, but also in Israel's own sovereign territories. It voices the kinds of sounds that have been used for coercion or as weapons, and reveals some of the sonic strategies employed by dissidents (mainly Israeli settlers and right-wing political activists operating in occupied West Bank) when territorialising, occupying and inhabiting spaces. It also includes examples of the tactics used by the military in its use of the sonic domain in order to assert its presence and power. Most importantly, however, the chapter showcases these sonic interventions in audio form.

The sound used in the work belong to four main categories:

- 1) Official sound systems of the state, including sirens, alarms, controlled explosions, military training areas, public address mechanisms and the use of legislation to control cultural influence. This part of the thesis also deals with how the state of Israel used its sound systems to produce a self-inflicted 'ecology of fear' within its own civilian territory as a pretext to galvanise public opinion in favour of military operations in Gaza in 2014.

- 2) The use of civilian occupation (by sonic means), particularly looking at how settlers, private industries, academic institutions, etc. employ sonic strategies to unofficially occupy areas in the West Bank. The case studies are drawn from the B'Tselem Video Archive, as well as other collections of evidence.

3) Artistic materials that respond to the sounds and help progress the argument. These include improvised electric guitar that I recorded in studio during the research process, and a recording I'd made of a text by the Israeli dancer-performer Sva Li Levy, which was developed during our collaboration process in 2012 on the performance piece *Land-Research*.

4) Voice-over.

The sounds from the first and second categories were recorded during events in the conflict and as such, offer a direct acoustic reference to events. The voice-over proposes a meta reflection, giving context and discussing the theoretical question of listening. The sounds from category three – an improvisation on processed electric guitar and a mobile phone, and the Li Levy's monologue – contribute an added, third-level reflection. These non-documentary sounds are not meant to add a symbolism level to the work. Rather, they open up a non-referential, reflective space.

Li Levy's text was recorded in a slightly different context, as part of a collaboration process in which I was involved, where Israeli and Palestinian dancer-performers and artists worked together on a sequence of solo performances reflecting on personal identity history and struggles living within the Palestine-Israel divide. This text was written during rehearsals to be performed whilst in movement. The text presents an embodied Israeli position, where the performer reflects on his own subjectivity being within his body, a body occupying a place. While the speaker refers to his own body being 'here', it also expresses a sense of alienation from his own body, almost as if it is somehow artificially attached. Conversely, he also muses on his body being made of stardust, and taking part in a greater common body. He rejects the division and separation between bodies (my body, your body). The text seems to reject, or avoid nationality, by reimagining the body as part of a singularity – a cosmic space. The text is a statement against borders and imposed separation. However, at the same time the actor voices a strong sense of being stranded and confined within his own body, which seems alien to himself. There is a macabre absurdity to this reflection, which in this context reflects, perhaps, an Israeli leftwing mindset where political activists from the left perceive themselves as increasingly alienated from their own political reality.

The fact that many of the recorded sounds in the B'Tselem archive were emitted by

dissident Israeli settlers might seem to contradict this section's concern with the hard and authoritative sonic power of the state. Indeed, much of the sonic material does consist of field recordings of the military's use of sound, including direct sonic weapons such as the Long Range Acoustic Device (LRAD), militarised sounds such as the sonic booms of low-flying fighter jets, the blasts of the Iron Dome missile interceptors, air raid sirens, and the like. However, it is important to acknowledge that while right-wing civilian dissidents seem to operate autonomously, without the official approval of the state (indeed, many of the B'Tselem videos show settlers clashing with Israeli soldiers who are tasked with policing them), their territorial actions are, in the long run, consistent with Israeli territorial expansion – their embodied actions constitute a civilian occupation which functions as a placeholder for later Israeli settlements.

This chapter therefore is also meant to open the reader's ear, offering a critical sonic artistic reflection on these assertions. The method of critique lies not only in the sounds but also in the details of the editing. It includes visual slides, with reference to the titles of sound files and available metadata when the material stems from the B'Tselem archive, and it documents real events where Palestinian cameramen have filmed Israelis carrying out various acts of (sonic) violence.

The work does not include concrete images or video, although the sounds are derived from video footage. The separation between moving image and sound seemed imperative in order to direct the listener's attention not so much to the identities or visual presence of actors, but rather to the sonic prints of their actions, since the thesis focuses on a sonic sensibility and on how sounds can reflect cohabitation. An important aspect of listening on site and within a spatial social context, is that often the sounds are heard from afar, without their visual image: sound carries the neighbour's actions to us, and part of the effect of that sonic sensibility is a certain call for speculation regarding the meaning and origin of the sounds. As Martin Daughtry writes, the violence of war is first and foremost expressed in sound that carries the message of violence to places where the eye cannot access the visual image.¹

At this point, please listen to the audio chapter, ‘The Sound System of the State’, before continuing to read.

- **Media link:** <https://www.soundsystemofthestate.org/blog/the-sound-system-of-the-state>

PART II: DIFFUSIONS

CHAPTER 4: A Play of Power: Starry Night (Mazen Kerbaj, 2006)

The previous chapters have outlined the first part of the argument of this thesis, which examines sonic *Assertions*; that is, claims for ‘hard’ power expressed, proclaimed and mediated through the sonic domain. This chapter begins the second part of the argument, referred to as *Diffusions*, where state claims for power, sovereignty and ownership are diffused, undermined and challenged by dissidents and activists using sonic means. At this point, the notion of stable or hard state power begins to disintegrate and become more malleable. Sound power opens the ear to more dynamic forces. This section will include three main case studies, where different sonic strategies are employed to undermine power in the region, and discusses how sound is used to question power.

This chapter introduces the first case study, in which the methodology of critical listening is put into practice. It presents an analysis of the improvised music piece, *Starry Night* (Mazen Kerbaj, 2006). It examines how an artwork can become a critical mechanism for calling the apparatus of state power into question. As the case study shows, Kerbaj is able to use sonic and musical strategies to ‘hack’ the sonically mediated military dominance of the Israeli aerial bombers by producing a creative and masterful musical intervention in the soundscape of war.

The chapter contributes an example of how the sonic dimension is employed by Kerbaj in critique of power. analysing the polemical artistic strategies Kerbaj uses to produce the work in real time during the bombing of Beirut – his ability to change the scale and shift the balance of (sonic) power between his trumpet and the planes and bombs; his production of a semblance of dialogue; his analysis of the musical timing of the pilots; and issues around the agency of the MP3 as a material artefact and its distribution. The chapter argues that the work operates as an affective piece of political activism, which effectively questions the moral standing of the Israeli military, using allegory and prosopopoeia to animate still objects and create an absurd sonic *mise en scène*. By ‘playing’ with the sonic power of the Israeli state in this way, Kerbaj is empowered as a witness, while enabling him to cope with the fear while constantly anticipating imminent attacks.

Kerbaj's intervention

The war between Israel and Hizbollah, which affected the whole of Lebanon in July and August 2006, was later proclaimed by Israeli military analysts as the “first instance of a fully *mediatised* war”.¹ The fact that the same war also served as a backdrop for a unique sonic intervention which exemplifies a counter-term – *sonic warfare* – draws attention to the problematic and ambiguous nature of this neologism.² The recording, a 6.31 minutes long 7.5MB MP3, was virally distributed online during the war under the caption ‘Starry Night (excerpt) 6.31 min. a minimalistic improvisation by: Mazen Kerbaj/Trumpet, The Israeli Air Force/bombs’.³ Produced and released by Kerbaj, an artist, musician, political cartoonist and a founding member of the free-improvised music scene in Beirut, was originally two hours long, but only an excerpt of 6 minutes 31 seconds was released online.

The MP3 hosts a musical encounter between two radically different sound makers: a specially *prepared* trumpet and an army of aerial bombers.⁴ Kerbaj's trumpet is an aleatoric instrument (extended with a range of plastic hoses, metal lids and small engines) which produces semi-controlled timbres, ranging from drones to clattering (figure 5). The trumpet is semi-controlled, in the sense that when the musician blows it, it does not produce a steady tone but a range of timbral turmoils which emanate both from the instrument itself and the objects attached to it. Consequently, the droning noises produced by Kerbaj's trumpet are somewhat similar to the sound of a military drone or fighter jet. The trumpet's metallic drones are constantly met with the irregular impacts of bombs, which vary in frequency and intensity depending on their proximity to Kerbaj's flat, where he sits with a microphone and MiniDisc recorder.

The recording was produced on the night of July 15/16 (the second night Beirut was bombed) and his plan to record was announced by Kerbaj's in his blog on the night of July 14, just after he had set up the microphone in anticipation of the first night of bombing. His entry reads: “SILENCE AGAIN. it is 2:42 am. the city is calm. too calm. i am going to try to sleep, but my minidisc is connected to the microphone and ready on my balcony. i am pretty sure we're having a nice party tonight [*sic*].”⁵ A

blog entry then followed immediately after the recording was made. The recording was finally uploaded and released on July 19 on a number of websites, including that of Michael Muniak, a Baltimore-based improviser, and *The Wire* magazine's website in the UK. The release was followed by a flurry of references, including items on the web channels of the *Monthly Review*, the *Guardian*, *ABC*, *Electronic Intifada*, many other online publications, mailing lists, blogs and forums, and in art exhibitions. Links to the audio files were also distributed as links on blogs – the social media of the time. This is certainly a massive distribution for an experimental, self-made, improvised music MP3. It seems that the interest in the work stemmed from the political circumstances in which it was produced. As an encoded musical testimony, this piece of sonic data heralded the much higher volumes of distribution of audiovisual data that swept the region later on during in the winter of 2011 and onwards.⁶

*2 years of laziness before starting this blog. i'll begin then by thanking israel ... good job guys! ... after all, we all need sometimes a valid reasons to start to work, and a good old war soundscape is ok as a starting point. [sic]*⁷

Kerbaj thanks Israel for the 'opportunity' to start his own blog. Soon after the bombing began, his family left Beirut, but he decided to stay as a conscious political act. He explains that it was necessary for him to be there as a witness to the unfolding events. During the war, Kerbaj produced work relentlessly, uploading text and figures to his blog, or, in his words, 'resisting'.⁸ The content of his poetry and figures offer critical reflections on the media and politics, as he deals with the daily rhetoric and double-speak of politicians, and expresses his frustration at the frequent misrepresentation of events by the news media. His themes revolve around resistance and non-victimisation, and sometimes invoke familiar political symbolism, such as fighting the army with his pen and calling for unification and resistance. His blog was frequently visited by quite a large community, with around 15,000 hits per day during the war, which in those early pre-YouTube, slower internet days, was quite a remarkable amount of attention.⁹ Most comments came from left-leaning individuals, writers, artists, intellectuals and personal friends in Europe, the US, Lebanon, Syria and other Arab countries, as well as from some Israelis. Kerbaj's texts and figures

describe his personal life in Beirut throughout the bombing. He confronts the ridiculous asymmetry of the war in a creative and humorous way, but always stressing the urgency of the situation. In his blogs, Kerbaj also discusses his own moral dilemmas over what he is doing and his strange position as an artist working in the relative safety of Beirut while countless attacks are taking place daily in rural South Lebanon:

now i feel bad to draw or play music while people are burning. i convince myself by saying it is my only way to resist. that i have to witness. that it is very important. but i am not really convinced. i try to be a fucking witness. to show a little bit what's happening here. in my own way. but having regards for what is

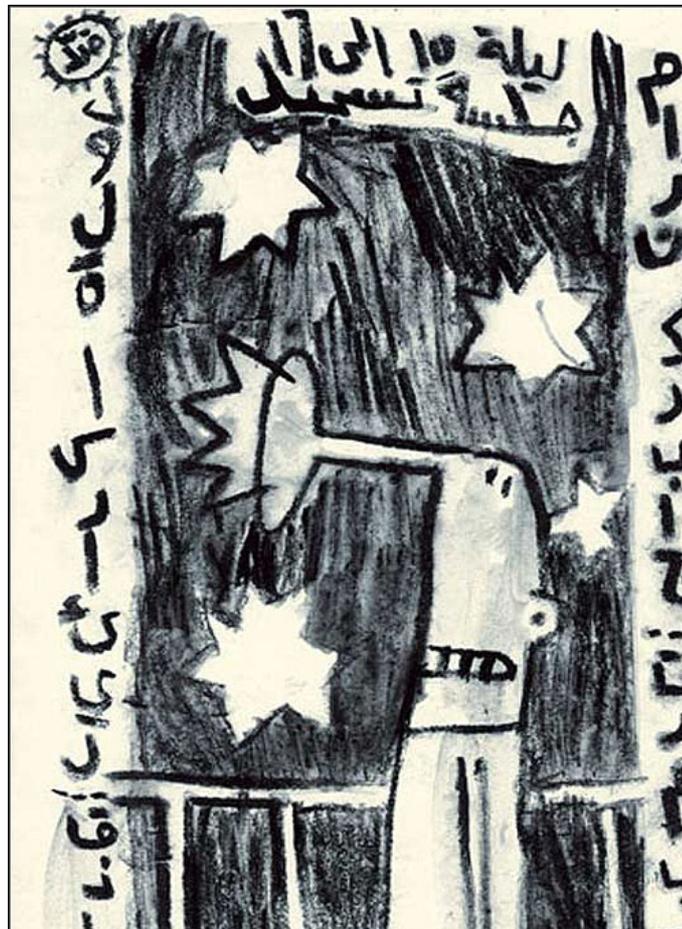


Figure 4: Mazen Kerbaj: *Starry Night*.

Source: Mazen Kerbaj, "We Resist: Real News from Beirut", *MR zine Monthly Review*, 2006

a good drawing or a good music track drives me crazy. i cannot stop saying after

a bomb: "yeah, this one was huge. i'll leave a long silence then make a small sound to balance the track." this is totally crazy! [sic]¹⁰

Listening

In terms of its sonic presence, the recording is monaural and therefore includes no directional information, but the spatiality of sounds is still highly readable simply by listening to their timbre and amplitude. The bombs express their distance from the microphone not only in terms of their volume, but also in the immediate sonic effect of their impact in the urban soundscape. This is an expression of space. When a bomb falls nearby, it is typically followed by a silence from Kerbaj and by a myriad of car alarms. The exponential relationship between the spectral intensity of the bombs and their sonic aftermath reciprocally emphasises the absence of sonic information in terms of the consequences of the bombs falling far away. These long 'silences' seem to become an important part of the meaning of the composition because they draw the listener in, but they also give an important indication of the locations of events in terms of their spatial depth. The recording is filled with urban silences, which are flooded with an underlay of quiet industrial bustle in the form of a constant layer of what could be swarms of cicadas or a very loud electricity plant. A soft wind blows and beats on the microphone, producing soft bass kicks. This is clearly a home recording. A stool creaks before the sound of the trumpet begins. Someone is obviously here. Silent...

The trumpet sounds enter slowly. Soft, creeping blows into metallic tube-works that are transformed into buzzing chaotic noises and clatter. The language of the work is abstract and does not reveal the traditional nature of the instrument or object that produces the sound. Noises phase about, exposing overtones of an underlying drone. They move slowly, sometimes reminiscent of the sound of an approaching swarm of Spitfires. This is the trumpet. Next to these drones, the distant bombs sound like the crackle of fireworks. But suddenly – a very loud bang and everything falls silent. These long silences are registered by Kerbaj as one of the most persistent causes of sleep deprivation during the war. The street replies with a choir of car alarms – a sounding

evidence of the physical intensity of the explosion. The spatiality and scale of the operation is articulated by the dynamic range of the sound of the bombs. When a bomb hits very close by, it opens the space for listeners to imagine the immense intensity of each of the softer explosions in the distance. In the silences in between the noise of the bombs, some listeners might hear far-away ones falling and imagine how each crackle carries a similar massive discharge – and the inevitable consequences. These silences might induce listeners to imagine the voices of the victims in the southern town of Qana.

Analysis: Improvising with power

What is the agency of an abstract musical duet in the emergence of war? Perhaps the first thing to acknowledge is that this work is not only a musical recording, but

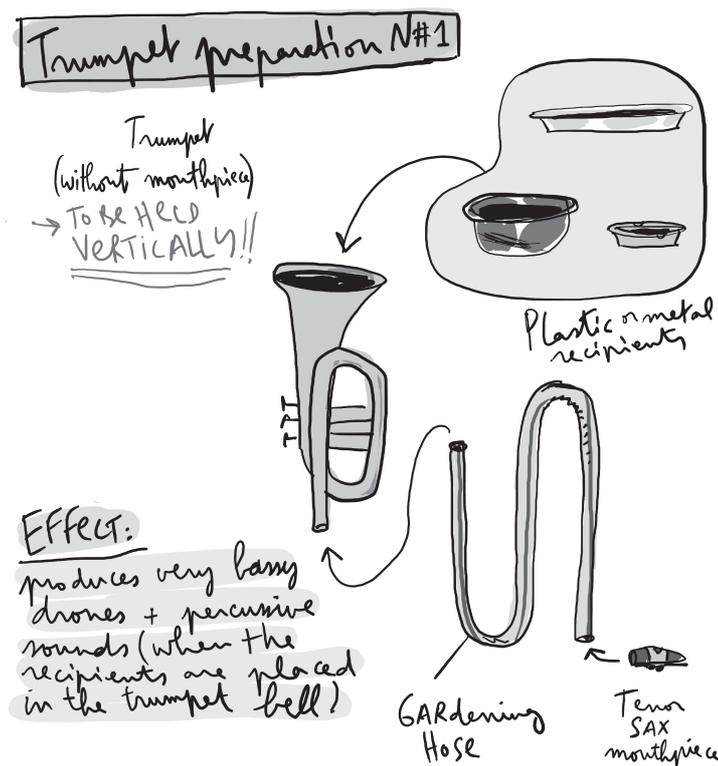


Figure 5: Mazen Kerbaj's illustration explaining his prepared trumpet. Source: Mazen Kerbaj, 'VRRRT', *Leonardo Music Journal*, - (2011), 92–93

also a piece of media art. Kerbaj is not really alone under the bombs as his work is viewed by a crowd of tens of thousands of visitors to his blog each day, who comment and leave supportive messages. His musical ambush should not be dismissed as merely an artistic gesture but should be acknowledged as a sonic intervention in an unjust military campaign. It operates not only in the symbolic or simulacral sense, but also in the sense that it mobilises Kerbaj's online network of friends to exercise their own spheres of influence against the war. The work can be interpreted not simply as an abstract piece of musical improvisation, but also, in its media presence, as a message to an online forum, recorded in a battlefield and broadcast to a large public of intellectuals who have lost faith in the news media. This forum is interested in getting a true sense of what the reality on the ground is *really* like. An affective sonic object such as this recording expresses exactly this message. Kerbaj hijacks the sound of the bombs and forces it into a duet with his trumpet – an emblematic protagonist. The act of recording is directly intended to influence and mobilise perceptions in the forum and encourage people to take urgent action by activating their spheres of influence.

As mentioned in the introduction, the 2006 war in Lebanon was later described by Chanan Naveh as the first instance where warfare was fully utilised as a media reality. In the introduction, Naveh declares:

The war in Lebanon in the summer of 2006 was the first [war] where the term 'Warfare in a Media Reality' had come to its full utilization. Referring to the term 'Mediatized Politics', one could say that it was a Mediatized War. The main objective of the warfare by Hizbullah and by the IDF was to influence the opponent's perception.¹¹

This sweeping statement is, however, highly problematic and morally complex, particularly when the author happens to be an established Israeli broadcaster who has worked for the Israeli Defense Force (IDF) and the central Israeli radio broadcaster, *Voice of Israel*. Naveh operates within the Israeli sphere and that bias is certainly felt in his claim.

The problem is threefold: firstly, in theorising the conflict as the first manifestation of the term 'war in a media reality', Naveh imposes a technical analytic framework on

the troubling events of that war and neglects to acknowledge the actual non-media reality of the war – the environment of fear endured by both the Lebanese and the Israeli public during those 33 days when the civilian population was held hostage by the intense bombing. It also fails to mention the more than 2,200 who died, at least 1,152 of whom were civilians (1,109 Lebanese and 43 Israelis), the more than 5,000 injured (4,399 Lebanese and hundreds of Israelis), and an estimated one million displaced, as well as the colossal destruction of property and infrastructure, mostly in Lebanon.¹²

Secondly, the term ‘mediatisation’ is problematic and has indeed been contested. The use of the term by Naveh, while certainly convenient due to the neologism's plasticity, risks sounding empty and sensationalist. The term itself was coined by media scholars Winfried Schulz and Stig Hjarvard to refer to situations “where political institutions increasingly are dependent on and shaped by mass media but nevertheless remain in control of political processes and functions”.¹³ Hjarvard, together with Andreas Hepp and Knut Lundby, who developed it into a field of study which examines how processes of communication transform society, describing large-scale relationships between the media and different areas of life, including religion, culture, politics and war.¹⁴ The concept was associated with conflict studies by Simon Cottle in 2006. Cottle argues that the media does not only report but has the capacity to *enact* or *perform* conflicts through constituting their realities in representational terms. He refers to the “more complex, active and performative ways that the media are involved in conflicts today”.¹⁵ Nick Couldry, however, objects to Cottle's argument about the performative role of the media in war and conflict, and refutes the notion that the media somehow exceeds its storytelling role to become an actor in war. Couldry also criticises the concept as blurred and under-theorised.¹⁶ Lundby cites Cottle, alongside a review article from the same year by Dennis McQuail, in which the author reviews nine articles that refer to hyper-realism and the increasing involvement of the media in representations of war and conflict.¹⁷

Thirdly, the claim by Naveh that the second Lebanon war was the first instance of a fully mediatised war seems unlikely and is unsubstantiated. Yet if we look at Cottle's

notion that the media is an actor in war, it certainly resonates with earlier theories about its contemporary role. A similar argument about the unfolding of war on the media can be traced as far back as the intentionally controversial work by Jean Baudrillard in his famous treatise, *The Gulf War Did Not Take Place*.¹⁸ Baudrillard refers to the spectator as a hostage to the spectacle of war as it is broadcast on the news media. “The hostage has taken the place of the warrior. He has become the principal actor. The simulacral protagonist. ... The warriors bury themselves in the desert leaving only hostages to occupy the stage, including all of us as information hostages on the world media stage.”¹⁹ Baudrillard's analysis of the 1991 Gulf War stems from his earlier theoretical work on the concept of the simulacrum, which he traces back to religious iconography. The simulacrum is a state where (visual) signifiers cease to bear any relation to reality but become a reality in themselves, their own pure simulacra, fading into one another, constituting what he terms the ‘hyper-real’.²⁰ The first Gulf



Figure 6: Illustrations from the e-zine *Real News from Beirut*. Mazen Kerbaj, Beirut 2006
 Source: ‘Mazen Kerbaj, “We Resist: Real News from Beirut”’.

War, for Baudrillard, was a suitable case study for this theoretical framework, which results in a rigorous, albeit controversial, analysis. Despite the seeming absurdity of his claim, brilliantly embodied in the book's title and headings, Baudrillard critically addresses precisely those moral issues mentioned above pertaining to war in the context of a media reality.²¹

Despite these issues, the concept of mediatisation might still help us understand the large quantity of propaganda deployed by Israel during its 2006 operation in Lebanon, the absence of clear strategic goals and the fact that both sides claimed victory. As the report sees the main objective of the warfare waged by Hizbollah and the IDF as influencing perceptions about power, I therefore propose that Kerbaj's intervention cleverly subverts the attempt by the IDF to display its military upper hand vis-à-vis Israel's regional neighbours. I will start by laying out some of the context behind the work, beyond the sound of the MP3 itself, and proceed by reading the intervention in light of the process of mediatisation of the region.

To outline this line of thought, I will focus on the material presence of the recording as an object (MP3), its release on Kernaj's blog, the extra-musical context of the event, its framing in the midst of a mediatised war and the agency of the MP3 as a piece of data, which works as an object of evidence that influences the perceptions of a forum that is engaged in a form of networked judgement. I will also review the technical and geometrical relationships at the scene of the recording and the different chains of dissemination, as well as the absence or disappearance of Kerbaj's own speech as an actor in the scene, with his own voice replaced by a simulacral trumpet-protagonist. In a very well-crafted yet sometimes overly theoretical essay, Ozren Pupovac sees this duet as an abstract piece of music, made at the extreme point of violence, "where politics extends into war".²² This notion of the paradox of an unlikely duet, which seems to appear "more real than reality itself", also features in much of Kerbaj's work.²³ His choice of title (*Starry Night*) situates him, much like Vincent van Gogh in Don McLean's song *Vincent*, as 'suffering for his sanity'. He works frantically, and is unable to sleep under the bombardment,²⁴ as he comments in his blog and e-zine, *We Resist: Real News From Beirut* (figure 6), where he reports about events in

clear 'message' of deterrence to its regional neighbours.²⁶ It was to do so by achieving a significant and tangible victory that would demonstrate its military might and overwhelming force in battle. The perceived clarity of the IDF's 'message' was seen as necessary for Israel's ability to maintain its image of power and so discourage Syria and Iran from considering future military attacks against it. This necessity to prove its power in battle contrasts with the IDF's recent engagement with ongoing 'soft' urban warfare in the occupied Palestinian territories, and with strategies of obfuscation and 'constructive ambiguity' around its borders. Such strategies, that blur borders, conceal military movements and prevent clear-cut definitions of lines on the map,²⁷ consequently also obscure and complexify the military's image of power and, perhaps, its sense of identity.

The trumpet-protagonist

Why does Kerbaj record his trumpet? Would it not have been sufficient to simply post a recording of the bombs, without the sound of his trumpet? Is he trying to promote himself as a musician by taking this action? Kerbaj is highly aware of himself when it comes to representations of the conflict, and the reason for recording the trumpet is certainly political. He jokingly refers to himself as an "Arab with a beard". Is perhaps why he sees the trumpet as necessary. The trumpet has no nationality – it does not speak and therefore cannot lie. Without the trumpet there would be no protagonist and no play of scale, and hence no sense of proportion with which the individual experience of being under the bombs could be understood. In fact, it could have even proved serviceable to the IDF to have a recording of their blasts distributed online, as it would deliver its sonic message to a larger audience, thus contributing to the desired perception of its military domination as a fact. By adding his own playing, Kerbaj hacks this attempted message, questioning the power of the Israeli army, comparing it to a trumpet, rendering its truthfulness ambiguous and obfuscating the intended clarity of the IDF's "message" – and, importantly, undermining their sound by responding to it *musically*.

i recorded two hours of bombs + trumpet from my balcony yesterday night. some

*bombs were really close (what kind of mouthpiece do the israeli pilots use to have this sound?). the tension you get in your playing is incredible. also, i draw all time [sic].*²⁸

The recording is mostly quiet and full of tension between the figures and the background. Kerbaj really is listening. There are long silences, with an almost palpable tension of the kind reserved for predicting the weather – like listening to the natural elements in an attempt to predict when an outburst of wind will arrive. By sampling the bombs, Kerbaj somewhat reduces their affect.

*it seems that tonight the bombing won't stop. every 15 minutes, a new attack. one or two bombs only each time. ... the israeli pilots are real artists. they know how to keep their audience attentive. they never give you time to fall asleep; each time you feel the action is slow, they bring in some new emotional material to get you in again. i suspect that they calculate exactly how long it takes [for] a normal human being to fall asleep, and act upon [it]. well done guys, it's working [sic].*²⁹

This form of analysis – listening in an attempt to decipher his counterpart's sense of timing and sonic strategy in order to predict their next action and recognise the assumptions which lie at the basis of their action – is a typical practice of improvised music. The analysis leads to the player's own choice of strategy, which counterpoints that of the opponent, mimics it or disregards it altogether. By improvising with the army and controlling its presence within his artwork, Kerbaj is the one in control, and by releasing the recording on his blog, he claims authorship over the event as a whole. This is perhaps equivalent to posting a recording of a session with a famous musician online. Kerbaj calls it a minimalist improvisation by himself and the IDF, but the army obviously did not intend for the sonic output of the attack to be used in this way. This type of action is also, perhaps, an early example of the kind of creative tactics that were prevalent in the asymmetric media warfare during the Arab uprisings and protest movements of 2011 and on.

Kerbaj recognises the weakness suggested by the display of disproportionate power

and manages to produce an action that obfuscates the intended message of the IDF by the simple act of improvising with its motives. He uses musical analysis to recognise the rhythmical pattern of the attacks (“every 15 minutes, a new attack. one or two bombs only each time [*sic*]”). He also puts the microphone in a position that alters the sonic proportions between the participating ‘instruments’ so that the amplitude of the army's bombs is reduced to a size equivalent to that of the trumpet. This play of scale makes possible an improvisational relationship between the whole body of the Israeli Air Force and one single trumpet. The degree of clarity of a communicated message with regards to environmental noise, from complete absorption in entropy to absolute transmission, is a fundamental part of communication systems and information theory.³⁰ A clear message, such as the one intended by the IDF, if successful, could evoke a perception that the meaning of the event is simple: one side is strong, the other is weak. However, the improvisation Kerbaj imposes on the army emphasises the complexity and ambiguity of the situation. The symbolism of a play of power enables him to improvise with the role of powerless victim ascribed him by the power of the bombs. In this improvisation, his role shifts between that of an empowered, nonviolent activist resisting the bombs to that of a victim rendered powerless by the menacing sound and force of the explosions. He uses this play of power to disseminate his own clear message – that it is indeed possible to resist being governed from the air, even in a seemingly hopeless situation such as this one. His message is clear, creative and really questions who holds power in a mediatised war.

The decision to play a musical piece alongside the bombs is certainly not a trivial one – it is an act of resistance in itself. The analogy with the image of van Gogh's masterpiece, *The Starry Night*, in Kerbaj's title is also clear: the daunting night sky is dotted with flashes of light, while the artist is confined to his room and slowly settles into his mental condition.³¹ Yet while the sky seems overpowering, van Gogh nevertheless produced a massive *oeuvre* during his stay at the asylum.³² In a beautifully Kantian way, making art becomes an empowering labour in that it empowers resistance. Kerbaj presents this as a model for political resistance. The image he portrays in his comic illustration is not that of an artist-subject, powerless or confined

to his room, gazing out at the sky; he prefers to quote van Gogh's defiance, which is expressed in frantic production. Kerbaj extends this message into the political symbolism: he writes about his own struggle to continue working despite the fear and lack of sleep. He turns the fight against his own fears into a political battle, while aware that by recording his own struggle he is setting an example for everyone watching and listening. Kerbaj's prolific production during the war and his 24-hour reporting from the scene is quite similar to a reality TV-style set-up, where the transmission of messages is done purely by means of online art.

Kerbaj's illustration for *Starry Night* portrays him on his balcony, with the trumpet as an extension of his nose, shooting a star back into the sky (figure 4). By positioning his trumpet within the sonic frame, this becomes a play of scale. In the recording, he positions his trumpet at the forefront, close to the microphone, while the bombs sound like fireworks in the background. The trumpet-protagonist, extended with pipes, metal pots and other artefacts, spouts an industrial-sounding drone, firing back at the planes, sounding almost like a military drone itself.

A play of scale

The position of the microphone enables the alteration of proportions in the relationship between the trumpet and the bombs; in fact, it equalises their power and levels the playing field by making the trumpet, which is closer to the microphone, sound bigger and louder, while the bombs are reduced to the level of distant drums or fireworks. By controlling the positioning of his microphone, Kerbaj can direct the sound in the scene. Arguably, as a political cartoonist and a free improviser, Kerbaj takes this play of scale quite seriously. He uses it to blur the sense of proportion between the trumpet and the bombs to the point where the two can actually have a musical relationship. He uses this symbolism of playing against the army wisely, to set an example for resistance and altruistic action, and to reveal a deeper truth about how it feels to be under such an attack – not only what it sounds like, but how the sense of fear and the paralysing anticipation of the bombs makes one lose their sense of scale for those subject to such an attack. This action makes the trumpet a symbolic reporter

– and a witness – at the forefront of rendering meaning for this event.

Why does Kerbaj not speak or narrate? Why is it so important for the trumpet to be heard? This may have to do with the increasing power of objects over human witnesses in international law. According to Weizman, international law has undergone a forensic turn since the 1990s, embodying a shift in court from the speech of witnesses to the *agency* of things:

*This shift in Forensic science results in the replacement by objects of many of the places reserved for human beings. What was the posture of the witness, is now often replaced by the speech of things. If true, this shift in epistemological emphasis also suggests a cultural and ethical transformation that we should be attuned to.*³³

This shift, according to Weizman, is built on an assumption that unlike witnesses, objects cannot lie. He mentions a famous quote by forensic archaeologist Clyde Snow: "[B]ones make good witnesses – although they speak softly, they never lie and they never forget."³⁴ This assumption is of course questionable, considering the fact that objects must in fact be interrogated and translated by humans and that the speech of things requires the facilitation of human experts who are capable of misrepresentation. Weizman therefore speaks of two sets of geometrical relations in a court setting: the relation between the object of evidence and the event that is inscribed on it, and the relation between the object of evidence and the forum assembled around it, which is facilitated by a human translator. With this in mind, let us try to reconstruct the scene in Kerbaj's apartment and examine the geometrical relations there.

On the evening of July 14, Kerbaj sets up his *musical ambush*. He positions his MiniDisc and a microphone, aimed at his balcony. He writes the aforementioned entry on his blog:

SILENCE AGAIN. it is 2:42 am. the city is calm. too calm. i am going to try to sleep, but my minidisc is connected to the microphone and ready on my balcony. i am pretty sure we're having a nice party tonight.[*sic*]³⁵

He 'prepares' his trumpet for the encounter. On the night of July 15/16 the bombs

start falling.³⁶ The session is recorded. An excerpt of the monaural recording is then uploaded to the computer and converted to MP3. This MP3 is disseminated and shared virally among a forum of listeners and bloggers, assembled around the MP3, who are invited to judge for themselves what is happening in Beirut.³⁷ The evidence, if convincing, mobilises them to spread the message about the Israeli attacks and the suffering of the Lebanese people. The trumpet is a protagonist – an object that does not speak and a witness that cannot lie. It counterpoints and resists the bombs, and conspires with the microphone to subvert their scale. All this is happening within an object of evidence in the form of an MP3. Kerbaj does not speak himself, but he prepares the stage and directs the sound so that the evidence exposes itself. In the emergency of the attack, he does not simply produce a recording of the bombs, but creates an allegory of meaning in which this evidence comes to life and performs an unlikely duet on the scene. The intervention does not display documentary footage, but rather transforms the event into an artwork that expresses the truth of what it is like to directly experience bombardment – and to resist.

But can objects really be trusted more than we can trust each other? Kerbaj's *forensic* role could be described as both that of a witness, and a silent human mediator. By blowing into the trumpet and placing the microphone as an object-witness. He controls the geometric relationships in the scene, between the trumpet and the bombs, the microphone and the improvisation, and the recorded evidence and the audience. This mediation animates the trumpet and enables it to substitute for Kerbaj's own voice. The trumpet, which is now able to speak, uses the advantage of its close proximity to the microphone to improvise with its relationship to the bombs. The abstract nature of the sounds it produces, and their similarity in terms of loudness and timbre, makes it difficult for the listener to identify the difference in scale between the two 'instruments'. The trumpet sounds as powerful as the bombs and this enables it to improvise with the question of its victimisation: is the trumpet a victim of the bombs or not? The output of the trumpet sounds more like a war plane, helicopter or drone than a musical instrument. The ability of an individual to stage such a symbolic relationship with the army and broadcast it to a significant audience, almost in real

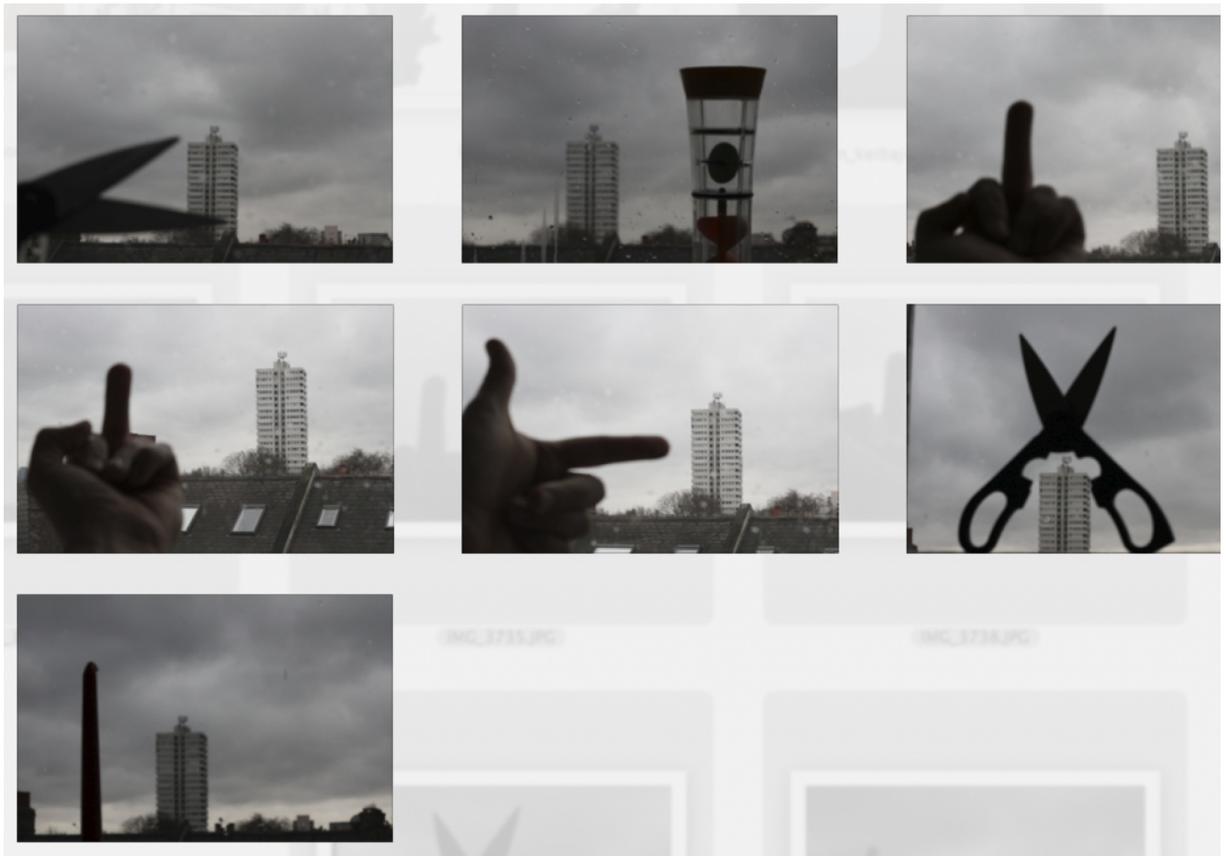


Figure 8: A play of scale. Tom Tlalim, London 2011.

time from the battlefield, calls into question the power of the military to send out a clear or convincing message of superiority.

The networks warrior: a conjurer of mobilisation

Is art a weapon? Kerbaj is perhaps a kind of conjurer of mobilisation. The almost classic symbolism in his work unites a social movement around it. His intuition and focused actions are both documentary and poetic, combining material evidence with witnessing. In his writings, he responds to the planes and bombs, comments on the media, jokes at politicians and converses with death and nature in his own personal language, almost like a friend. He calls for Lebanese politicians agency and highlights the contradictions in their rhetoric. This simple yet clear activist art is perhaps nothing new, but when plugged into mobilised networks of social media, the question is whether it becomes a form of weapon. What is interesting here is the potential for artists to create subjective evidence and what happens at the point where a piece of evidence becomes a piece of data. The reading, prediction and influence of patterns of large distributed networks of social and political flux and the mobilisation of social networks could be seen as equivalent to a kind of shamanism – or weather forecasting



Figure 9: Assemblage of images of the view from Mazen Kerbaj's flat in Beirut.

Source: Screen shot from 'Out My Window | Highrise' <<http://highrise.nfb.ca/tag/out-my-window/> Kerbaj's entry seems to have been removed from the Highrise website.

– and may become a standard practice of future mediated warfare.³⁸ This kind of associative practice seems to require a constant creative practice of comparison and interpolation that brings together, for example, the movements of separate leaves to form the silhouette of a tree or turns streams of water into a flow. Perhaps this capacity to identify the qualitative properties of vast sets of data is inherent in the daily need to unify the vast streams of sensory information we receive from our various senses into a cohesive environment. The speed at which this integration takes place is faster than language and makes it possible to take snap decisions prior to consciously considering a 'reality' or 'judgement'.

Conclusion: Hacking the military authorship

In *Starry Night*, Kerbaj inflates the micro-political tactics of free improvised music to battlefield proportions. By recording himself playing an improvised session with the Israeli bombs, he was able to undermine the IDF's military objective, which according to Israeli analysts, was to send a clear message of deterrence to Syria and Iran. By placing a microphone as his witness to the scene and by releasing the recording online through his blog, Kerbaj produced an artwork that is a hybrid of evidence, as well as an eye-witness account, of the bombing in Beirut in 2006. The release of the piece on his blog assembled a forum around the event, which went on to question Israel's ethical conduct in terms of the bombing. His actions, alongside those of other Lebanese artists/bloggers, added up to a significant journalistic body of work, which raised international concern for the Lebanese civilians suffering under the attacks. This awareness helped undermine the Israeli army's authority and its authorship of the event.

This intervention did not reproduce the sounds of death and destruction, but rather worked as an affective sonic expression not only of being subjected to the bombing, but of resisting this imposed subjectivity. Kerbaj's strategies discussed in this chapter allow the listeners to be affected, to listen for the scale of the impacts while contrasting it with that of the stream of sound emanating from the trumpet. This stream seems to interpolate the gaps in between the points of impact using its own

noisy drones. Significantly, this carefully composed real-time stream of sustained clatter neither succumbs nor responds to the rhythmical assertions of the bombs; rather, it stubbornly continues in its attempts to articulate its agenda, which is to resist and not to cease resisting under the effect of fear. The sonic strategies in this unique musical event therefore makes a strong situated argument for resistance to the aerial bombardment of Beirut.

CHAPTER 5: Sonic Remapping: Walking Through Walls / The New Model City (Tom Tlalim, 2010)

This chapter continues the second part of the thesis, *Diffusions*, which examines the critique and questioning of power through sound. The chapter analyses a second case study – my own video work, *Walking Through Walls*, and its accompanying text, ‘The New Model City’. The piece was conceived and created during my time as an artist-in-residence at a ‘new urban centre’ in Amsterdam called the Zuidas, which was in development at the time.

The work responds to a new urbanity region in Amsterdam, which is a large investment/joint venture by the major banks and the city of Amsterdam. It is a region that embodies the typology of new urbanism, globalisation and neoliberal utopia.

Both the work itself and the process leading to it involved tactics and strategies that are critical of the power of the state, or in this case, of the municipalities and their joint venture with ABN AMRO bank. While the power expressed in this urban development project is much subtler than the death and destruction delivered by military campaigns such as the aerial bombing of Beirut discussed in the previous chapter, I argue that the gradual appropriation of the agency of states and municipalities by the private sector and the market-driven financial sector, particularly in the wake of the 2008 recession, has become a form of slow violence.

The chapter describes the sonic strategies I used to critique the project during my residency at the Zuidas. These include conducting daily ‘sound walks’ in order to listen critically and disengage from the official narratives of the project’s PR campaign, and from prevailing media discourses around it, by withdrawing into a subjective mode of exploration of the space.

In this chapter therefore I review the process of making the work. I describe my use of sound walks as a psychogeographical *dérive*, a practice which helped to diffuse, re-map and reconsider what the place was, while disregarding the developers' attempts at representing it in manners that fit their agenda. I also discuss the effect that presenting the piece in art exhibitions has had on the work, and how I used sound to claim a

space for the sound work in a visual art context. The chapter also includes my video, *Walking Through Walls* (2010, 21.05 min., HD video), and essay, 'The New Model City' (2010), which was published in an edited book following the residency.

The chapter contributes to the overall argument of the thesis by recounting the techniques for critical sonic artistic practice I employed in the process of making and presenting the work. These include a dialectical juxtaposition of this new urban sector, which has been built from top to bottom as a completely designed settlement, with footage I filmed in Lifta – a 1,000-year-old, abandoned Palestinian village, which had developed incrementally and organically over the generations until its families were forced to flee during the 1948 *Nakba*. The stark contrast between these two typologies, which emphasises the radical difference between the intervention of private power in urban design and the more flexible 'grass-roots' development of the village, is further emphasised by the juxtaposition of sounds and images from these different environments.

The chapter also discusses different modes of urbanity; the importance of aural contracts in the slow, organic development of Lifta; the methods used to reclaim listening spaces in centrally controlled urban soundscapes; the juxtaposition of contrasting sounds and images; and the methods I used to claim a space for my sound art in visually-dominant exhibition environment.

Video: Walking Through Walls (Tom Tlalim, 2010, 21.05 min., HD video)

Text: The New Model City (Tom Tlalim 2010, book section)

Before continuing to read this chapter, please view the video, *Walking Through Walls* (Tlalim, 2010, 21.05 min., HD, stereo), and read the text, 'The New Model City' (Tlalim, 2010).¹ These are provided in the link below. The text is also provided in Appendix 1.

- **Media link:** <https://www.soundsofthestate.org/blog/walking-through-walls>

Introduction

This chapter discusses the methodology of ‘sound walks’ that I used to critically explore a new urban business district in Amsterdam while working as artist in residence at the Virtual Museum Zuidas Free Spaces in Amsterdam, between October 2009 and March 2010.² My artistic research at the residency led to the production of a video installation entitled *Walking Through Walls*,³ and a text entitled ‘The New Model City’, which was also published as a book chapter.⁴

The residency was located in the south of Amsterdam, next to a new urban business district branded de Zuidas (‘the South Axis’), which was intended to compete with the likes of London's Square Mile and Canary Wharf, or Paris' La Défence.⁵ The invitation brief was to live and engage with the area critically, while producing art work in the studios, as well as contributing towards a publication and exhibition. Significantly, perhaps, the contract stipulated that artists should take up residence in the accommodation provided at the Zuidas and not be absent for prolonged periods without approval. This, it was explained, was to certify that we were fully available to engage with the process.

The corporate business centre was in development during the residency. Being in the midst of the financial collapse that followed the 2008 meltdown, much public scrutiny was directed toward the excessive cost involved in its production at a time of recession. Particular attention was given to the so-called *Dock Model* – an excessing plan to move a large highway (the Ring-A10) into an underground tunnel in order to reduce noise and make room for adding quiet green fields, complete with tennis courts, to the district. The plan was initially costed at almost three billion Euro, and was to be financed by a joint-venture between the local government and the private banking sector.⁶

The business district bordered a small park with an old convent, where the residency was held,⁷ with its rooms and studios located inside the convent and exhibition space inside the chapel. The small-scale residency contrasted sharply with the brutalist style of its architectural setting – the larger-scale, post-modern landscape

of gadget-like skyscrapers of the business district, home to the Dutch (postbox) headquarters of such multinational banks and corporations as the Royal Bank of Scotland, CocaCola, Toyota, McDonalds, AkzoNobel, and many others. In her book *Geographies of Avoidance* (figure 10), which was also produced at the residency, the Dutch Designer and Artist Femke Herregraven lists the names of all companies registered at the Zuidas.⁸ The vast number of registered companies that occupy the three-volume publication, greatly exceeds the amount of office spaces available and, along with the wide use of obscure or sequential naming principles (alpha, beta, gamma, etc.), strongly suggests a wide use of proxy-registration for tax avoidance purposes.

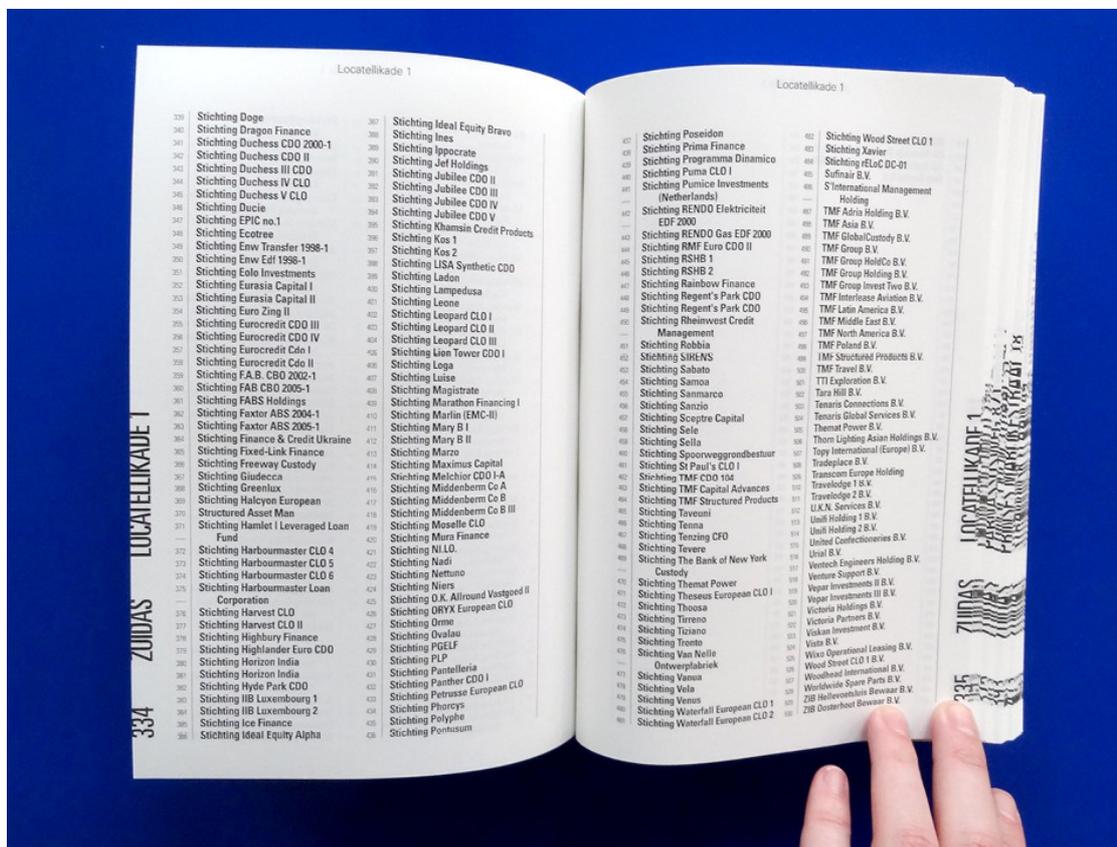


Figure 10: Femke Herregraven. *Geographies of Avoidance* (2011)

This chapter reviews the different processes involved in the creation of my work, including the use of a methodology of sonic walks. This form of ‘psychogeographical drift’ is a means of untying oneself from the immediate, habitual use of an urban environment as prescribed by its design, opening up alternative spaces for urban

critique by redefining a city's contours through the psychological implications of the drifter.⁹

My drifts consisted of day-long, unplanned walks, where I would carry a mobile recording device and a camera while wearing a sealed headphones that isolated me from the immediate sounds around me. My hearing was thus extended and altered by the particular, directionality, timbre and definition of the sounds picked up by the microphone.

As a consequence, the paths my walks took were, to a great extent, directed by the amplified sounds I heard through the device. This psychogeographical drifting is a form of *attuned walking*, where the ears operate as active sensors, alongside the eyes, and where listening is often more active than looking. As sounds appeared and presented themselves, I would allow myself to follow and trace their origins. This practice often led to an exploration of new routes in the urban geography and, consequently, I was exposed to the hidden information that lay in between the area's newly envisioned designs and trajectories, and those of its various histories hidden in the unfinished cracks in its design. In the process of research and realisation, these drifts became instrumental for remapping the space, dismantling the effects of the pervasive propaganda disseminated all around the area, and reconsidering what kind of meaning the place might reveal once I was exposed to its immediate sensory presence.

Employing a method of sonic exploration instead of one that involves looking was instrumental in alerting me to the contrast between the reality of the area and the particular light in which the urban developers were (visually) attempting to presenting it. I also became aware of the traces of other typologies and other dwellers: homeless people and non-human actors.

Finally, the chapter moves on to discuss the effect that presenting the work in art spaces has had on the work itself, and how I used sound to claim a space for the work in the visually dominated context of art exhibition spaces.

Two strategies for passing

In a short story by Marcel Aymé, a man discovers that he can move through walls. He leads a boundless life for about a year, until one day he is suddenly cured of this malady while in the act of passing through a wall, leaving him stranded inside it.¹⁰ The title of my film, *Walking Through Walls*, refers on the one hand to the human desire to transcend the barriers of the body, of spatial division, of social responsibilities. On the other hand, however, it is also the nickname of a tactic used by the Israeli military in its crushing attack on the Balata refugee camp in 2002.¹¹ The army bored holes through the walls of private homes in the densely built camp, using this network of tunnels to advance without being seen by local militias.

In an interview with Eyal Weizman, (retired) Brigadier-General Aviv Kochavi, who commanded the attack, conceptualises this aggressive manoeuvre as stretching the boundaries of one's interpretation of space to suit one's agenda.

This space that you look at, this room that you look at, is nothing but your interpretation of it. Now you can stretch the boundaries of your interpretation. How do you interpret the alley? ... We interpreted the alley as a place forbidden to walk through and the door as a place forbidden to pass through, and the window as a place forbidden to look through, because a weapon awaits us in the alley, and a booby trap awaits us behind the doors. This is because the enemy interprets space in a traditional, classic manner, and I do not want to obey this interpretation and fall into his traps. I need to emerge from an unexpected place. I want to surprise him. This is the essence of war. I need to win. ... This is why we opted for the methodology of moving through walls. ... Like a worm that eats its way forward, emerging at points and then disappearing. ... If until now we used to move along roads and sidewalks, forget it! From now on we all walk through walls!

Kochavi's words trample over the line between postwar Situationist fantasies of creatively reclaiming the urban domain and the perverse desire of military forces to "freely" interpret the area under attack in a way that violates the city and rips through

the security of domestic spaces, invading the preserve of the social. In my film, the image of a pierced wall transports this sinister dualism into a contemporary European environment, where finance, security and government jointly re-interpret and colonise cities, pushing development towards a new, centrally designed and controlled urban model.¹² The film employs text, moving image, sound and spoken voice to critique the influence of military and financial strategic thinking on urban planning – planning that leads to concepts such as the Zuidas, where the local environment is treated as if it were a blank page upon which politicians, architects and financial institutions are free to interpret the space according to their agenda, from a birds-eye view.

A language of dualisms

The video work, *Walking Through Walls*, was developed and produced during my residency at the Virtual Museum Zuidas. The film presents a dialectic juxtaposition between two visual typologies of human settlement that also express two ways of viewing, organising and controlling space. One is the above-mentioned corporate business centre where the residency took place, while the other is the ruins of a Palestinian village called *Lifta*, on the outskirts of Jerusalem. Archaeological reports indicate that the village was populated since the 13th Century BC and was an important milestone on the road to Jerusalem.¹³

During the war of 1948, the village served as a base for Arab operations, and at the end of the war, after its inhabitants have been driven away, the houses were systematically damaged by Israeli militias and authorities as well as various dissident groups, in attempts to prevent the Palestinian inhabitants returning. The damage is typified by holes bored or blasted in the ceilings, floors or walls, which seem to have been caused by controlled explosions or manual demolition. Despite little documented evidence, it is widely known that these holes were caused not only by Israeli militias in 1948, but also by controlled explosions conducted by Jerusalem's municipalities to prevent Palestinians or others from settling in the homes.¹⁴ The two environments are shown in opposition to one another to emphasise how different a centrally planned urban environment such as the Zuidas is to that of Lifta. The

juxtaposition also comes to serve as a dialectical basis for an argument about the colonisation of space by a new vision of urbanity, as is happening both in Amsterdam and Jerusalem, where the city planners have been working on a plan to transform Lifta into a luxury resort. This plan was stopped after the people of Lifta organised a petition against it, which they submitted to an Israeli administrative court.¹⁵ The village is regarded by Palestinians as rare, preserved evidence of Palestinian life before their forced expulsion during the *Nakba*.¹⁶

The voiceover text used in the film is an edited version of ‘The New Model City’ and includes references to various materials and anecdotes that I collected during the residency. The references and reflections are organised along a narrative line and deal with the challenging position of working as an artist-in-residence in a completely designed city. Starting from the dialectical relationship, the essay and film critique the influence of military strategy on both finance and urban planning, and its negative effect on the subjective experience of the city.

The artist-protagonist

In the midst of these opposing forces, an artist-protagonist emerged in my writing, who grapples with the question of how to find a personal creative space within the environment of the so-called ‘new model city’ – a reference to de Zuidas. I consciously decided to use a gender-neutral, 3rd person pronoun (S/he) when writing about the artistic process of my residency because I liked the distancing effect of this neutral voice. The voice expressed my perceived role, being there as a mediator, responding to the environment rather than initiating or imposing my own enterprises upon it.

When conducting daily sound walks using a microphone and headphone and allowing myself to be led by chance sounds, my hearing became extended by these recording devices. As my hearing became a hybrid, combining the sensitivity and directionality of the microphone, amplifier and headphone, with that of my ears, the uncanny exploration seemed somewhat detached, while blur the boundaries of gender, placing me in a postgender space.¹⁷ Walking and listening through the microphone became a process of developing a reading of the space as a process of becoming. In

doing so, the regulatory effect the space had on my body were becoming undone, which helped reclaim a personal autonomy within the place. This mode of listening also enabled me to pay attention to peripheral sounds, and alternative ways of listening spatially and temporally.

Perhaps as a consequence of this, the question of gender identity was initially quite removed or alienated from my thoughts. Using a neutral 3rd person voice seemed to help to connect the listener with this alienation and the process of becoming a nomadic, perhaps asexual 'artist-in-service'. This was helped by the fact that I was living and working in a building which was originally built as a convent. Another reason for using a gender-neutral language is the fact that I was trying to treat the residency not as a goal-oriented project, but rather as an emergent process. The attempt, albeit intuitive, was not to impose my thoughts and ideas on the place, but rather to listen to it speak to me.¹⁸ The voice enabled looking at the process as if from outside, as a neutral actor.

While recording the voiceover for the film, however, as I was searching for ways to read the text in a gender-neutral way, I did not find a satisfying word which has a similar effect to the gender neutral 3rd person pronoun in written form. The gendering of the protagonist as female came about almost by accident as I found myself reading the gender-neutral 's/he' as 'she'. When listening to the text read in this way, it became clear that in my own exploration of the particular power relations that preside over the Zuidas, listening became a performative practice, where I was retracing the marginalised boundaries within the place, as well as in my gendered identity as constructed by the place, which was part of the regulatory effects of the place. For Judith Butler, sexual regulation is enacted by power directly on the body, affecting its very materiality.

"[S]ex" not only functions as a norm, but is part of a regulatory practice that produces the bodies it governs. ... the regulatory norms of "sex" work in a performative fashion to constitute the materiality of bodies ... [W]hat constitutes the fixity of the body, its contours, its movements, will be fully material, but materiality will be rethought as the effect of power.¹⁹

If the contours of the place, its particular modes of soft bordering, have a regulatory effect on the sexual materiality of the bodies that it governs, the business centre itself was constructing the bodies of its workers to be functional parts in a larger multinational finance machine. Within this setting, gender did not assume a strong overt or expressive form.

I found myself filling the role of an ‘artist-in-service’, who is also required (albeit through soft persuasion) to take part in a broader public relations campaign for the new city. In my attempts to resist serving as yet another cog in the PR machine, I – the artist-in-service began to explore alternative ways of walking through the area and of inhabiting the space. The routine of walking, following and tracing chance sounds, lead me to find paths that cut through the planned routes of the model. In the process, I discovered that following an individual path often means defying prescribed ones. This defiance could often lead to obstruction, but the desire to ‘walk through walls’ still remained.²⁰

I have argued in Chapter 2 that the selective tendency of the listener has the agency to actualise the performative act of speech. A notion that I further develop and discuss in Chapter 8. In exploring the Zuidas, walking with a recording device attached to my ear I was tracing the contours of power. At times I was able to soften these lines a bit and undo the regulatory norms imposed by the site and its planners by actively using the performative power of listening. Keeping the artist-protagonist’s identity as female was a way of referring to the process of exploring marginalised areas within the gendered identity imposed by the regulatory regime of the Zuidas, while using listening to retrace, distance and try and undo these effects.

Process

The invitation to take part in the Virtual Museum Zuidas Free Spaces Artists Residency followed a recommendation by the Dutch contemporary music and sonic arts institution, Gaudeamus.²¹ The brief was to engage with the area freely and critically. It offered a unique opportunity to focus on artistic research and develop new work while living and working in quite an unusual setting for an art residency. I was

interested in the seeming tension or contradiction between critical practices and institutional politics. I was to be an artist-in-residence at a place I knew nothing of.

Visiting the place for the first time felt as if I were entering a contemporary version of a royal court. This was an open invitation to explore an urban space that seemed perfect, luxurious, normalised, designed without borders or fences. What was there to explore? As I sat on a bench for a while looking around, the area began to present itself, full of unspoken territorial rules. The tall buildings made of steel and cement seemed like generic, computer-generated architectural designs, and the linear roads and sidewalks, the signposts that advertised the place, all seemed to indicate the presence of hidden regimes. The place was open – almost too exposed – and there were no inviting corners to stop and look around. Intimacy and hospitality were certainly absent. At the same time, quite surprisingly, the planners had not appeared to take into account the strength of the Dutch wind, which blew wildly everywhere. I wrote in my notepad:

I am sitting in some square in front of a huge sign with a very long text. This seems to be the borderline between the 'working' area and the 'living' quarters. Pigeons are pecking on the grass and a woman has just stopped under the sign to read and write something on her Blackberry. There is a feeling here as if the whole world is about business people and creative people walking hand in hand towards some uncharted Terra Incognita. Hardware – Software.

I recall reading Bach and Handel's letters of flattery to their patrons: "MOST GRACIOUS KING! In deepest humility I declare herewith to Your Majesty a musical offering, the noblest part of which derives from Your Majesty's own august hand. ... [I]t has none other than this irreproachable intent, to glorify, if only in a small point, the fame of a monarch whose greatness and power in all the sciences of war and peace, so especially in music, everyone must admire and revere."²²

Perhaps my purpose here is a simple business. To create art in service of a patron. I was invited into this court. There are dukes and knights here, there are

priests and slaves, and there are artists and jesters. I am here to dedicate my work to my patron. In service of this utopia and the existing order of this court. I have removed myself from the difficult and competitive life of a freelance artist, and returned to the comfortable bosom of high society... The circle has been completed...

But the bosom of the Zuidas was hardly a stable place. The financial crisis provoked



Figure 11: Colonising the local: Demolition of a church at the Zuidas. The church was on a property purchased by ING. First the trees were cut, then the cross removed, then the church was surrounded by a fence and torn down.

widespread criticism of the plan, and the media portrayed the project as an obscene waste of tax payers' money. This was late 2009, at the point where the first dip of recession was starting to be felt in the Netherlands. The aforementioned plan to lower an entire 12-lane highway underground into four 1.2 km long tubes in order to open up space overground for more high-rise buildings and to make the place spatially more continuous, open and 'green',²³ at an estimated cost of around three billion euros, became extremely unpopular. As a result, there were calls for the whole Zuidas project to be reconsidered.²⁴

As a foreigner, I was not particularly interested or drawn to the Dutch media discourse, I was looking for a subjective way to learn about the place and see how it affected me physically and emotionally. I felt that there was no point in me being there



Figure 12: Art as territorial guardian: A semi-lion at the gates of Boekel de Nerée

to engage critically with the brand or public image of the Zuidas if my only exposure

was to the PR campaign, invited lectures, official tours and meetings with planners and company directors organised by the leaders of the residency. I sensed that the real points of friction lay hidden between the lines – in the shadows under the ground, in the banal condition of everyday life. This is why I chose to start my research there without a premeditated artistic plan, using a ground-up approach.

Methodology of free walks and collecting materials

During the residency period, I employed a form of research methodology where I would conduct daily free walks, drifting through the area with a recording device, letting myself be led by chance sounds, while also reading and collecting texts, artefacts, clips, drawings, recordings, as well as conducting interviews and holding many conversations. I used this approach as it allowed the environment to introduce itself to me and enable me to read the psychogeography of the area.²⁵ I wanted to meet its various users in a personal, embodied way and thus avoid approaching them armed with my own artistic ‘campaign’. Doing so required a certain disengagement from the narratives fed to us by the administrative officials. It also meant I had to ward off some of the questions asked by the residency staff about my artistic plan of what I was going to show.

A prominent aspect that this research methodology exposed, was how radically the environment would change when crossing from the old Amsterdam south neighbourhood with its local park, which was designed in the 1930s, into the new business centre (home to the World Trade Centre), which was modelled after similar urban business centres around the world.²⁶ The difference was also articulated by moving from a very green, typically Dutch environment of local vegetation, water and animals into one dominated by towers built of various imported construction materials, where the geometric architectural designs seem to have been printed directly from a 3D computer-aided design (CAD) programme.

As a strategy for distancing myself from the officially dictated narratives about the Zuidas and to avoid becoming a kind of ‘paid opposition’, I took a decision to avoid referring to the name of the place or any of its symbols in any form in my work, either

by images or by texts. Later on, when I started filming, I took a major artistic decision which also helped me keep away from the specificity of the place and thus avoid promoting it in any way: I limited the camera perspective to one single gaze, from the train station into the central square, through two columns that had vertical holes in them. This particular perspective helped me avoid participating in the dissemination of the aesthetic visuality of new urbanity in my work. Instead, I decided to contrast it with a strikingly different space of cohabitation, the ruined Palestinian village of Lifta, on the outskirts of Jerusalem. These decisions proved to be very useful because they enabled the film itself to tap into a dialectic beyond the particular discourses of Amsterdam where it was filmed. By doing so, it does not directly take a direct position for or against the public relations campaign of the Zuidas, but moves beyond that paradigm into a more neutral space. The places become images of distinctly different archetypal environments. On the one hand, a contemporary urban space which is 100-percent planned, using pure Cartesian divisions of space, according to a three-dimensional model – a high-rise city built upon a flat land which was conquered by drying areas of the sea. On the other hand, stone houses built over three millennia, forming a village around a natural spring.

Walking through walls

Poised in between these two radically different environments, the dualism embedded in the image of a pierced wall manifested itself in many ways in my position as an artist-in-residence. At one level, ‘walking through walls’ represented a fantasy of transcendence, and the desire to break away from the confining spaces that dictated my daily routes; but on the other, it was a slash-and-burn method of moving through spaces.²⁷ A history of the ‘wormhole’ manoeuvre and its many reinventions is told in great detail by architect Sharon Rotbard – from its deployment by Baron Haussmann in his urban redevelopment of Paris after the suppression of the rebellion of 1832, its ‘reinvention’ in 1947 by the Israeli militant group Etzel during its assault on and annihilation of Al-Manshiyya neighbourhood in Jaffa, and its recent re-adaptation and re-conceptualisation by Kochavi in his attack on the Balata refugee camp in the West Bank.²⁸ Kochavi also proposes a perverse theory of space to go with



Figure 13: A scaled model of the Zuidas at the central planning office at the World Trade Centre in Amsterdam. The model represents the urban centre by its completion in 2030. The white buildings are not built yet, and most are planned to be built on top of what today is a highway.

his adaptation of the manoeuvre. He dubs it an “inverse urban geography”. Cutting through local environments seemed to be taking place at the Amsterdam Zuidas as well, albeit in a slow, soft and open way. The Dutch were being led slowly into giving up social and welfare rights in order to secure a position at the court of international capitalism.

The conflict, encapsulated in both the literal and metaphorical act of ‘walking through walls’, corresponds with the utopia of a new capitalist urbanism – a utopia where land is bought freely and transformed into an open field in which planners can work without restrictions, erasing histories by demolishing chosen sections and cutting through social areas, interpreting the urban environment as they wish, or perhaps, like Kochavi, as they have been conditioned to wish by the ideology of the state apparatus which they serve.²⁹ However, attempts to materialise utopian fantasies about urban spaces often result in violence and in fractured communities, or in a disintegration of the delicate fabric of cohabitation. A similar fracturing of the local ecology and the social fabric of a community as took place in Lifta appeared to be now taking shape in present-day Amsterdam. When I discussed this with Dutch people, their response was that nothing had been there in the past but green fields, so no one had been displaced and no social fabric had been fractured. However, while this may have been true in that particular patch of land, the place itself is surrounded by very old neighbourhoods, including the old Jewish quarter, into which the urban centre is certainly exerting its influence, slowly buying up land and destroying properties beyond its mapped borders. The first property to go while I was there was an old church. The second target was the

residency space itself, which used to be a cloister, and was under constant threat of being demolished by the corporate who owned that land. I made it a side project to take pictures of the church in the process of deconstruction (figure 11).

The image of a pierced wall used in the film therefore associates the notion of ‘walking through walls’ with the related concept of tunnel vision, often used to describe the nexus of finance and government that seems to be driving planning in the Zuidas. The real co-planners are the CEOs of the financial partners that own the property there and have a cozy relationship with the city. These include banks such as ABN AMRO, RBS, ING and Rabobank and multinational companies. Interestingly, there is a flourishing art market as well, as the companies regularly purchase artworks. The fact that there are no visible boundaries marked by fences highlights a blurring of the borders between public space – the patches of land owned by the city – and private space – land owned by the private companies. As I walk through the patches of land which are owned by the state, I am technically a citizen, but when I take a step onto a piece of private land, owned by a company, I am immediately rendered an intruder, or at best a potential consumer or client. Private property is sometimes marked softly by privately owned outdoor art or other soft border markers such as changes in the paving stones, gardens, the presence of architectural shapes that symbolise gates with lions or other symbolic gatekeepers (figure 12).

The relationship between the city planning office and ABN AMRO bank pierces through the particular social mechanisms that have kept civilians living together as a community in some sort of sustainable way for generations. It is quite apparent that new buildings set new rules to the game of development and impose a global interpretation, where space is regarded as an asset, which entails possession and capital flow, which in market terms entails the production of value through potential growth. As a backlash to such an economy, the image of a pierced wall appears to offer a means of escape – or a nostalgic human longing for escape from civilised societies. To walk away, perhaps returning to nomadic life. When enacted in an urban space, wandering freely does seem to excite an undertone of political empowerment by realising the real command of distances. There seems to be a connection here between warfare and



Figure 14: A pierced wall in Lifta. Video still from Walking Through Walls.

nomadism. As Walter Benjamin wrote: “Only he who walks the road on foot learns of the power it commands ... [I]t calls forth distances, belvederes, clearings, prospects at each of its turns like a commander deploying soldiers at a front.”³⁰ The dualism therefore returns to the practice of walking and exploration. As I cut through my habitual routes at the Zuidas, following my personal path, directed by listening to sound, I soon came up against confinements and physical borders that obstructed my path, as well as the paths of others.

Sonic strategies

In what follows, I discuss the sonic strategies I employed both during the residency process and in the production of the resulting text and video. I also outline the strategies used within the artistic language of the work itself.

The images, soundtrack and texts used in the film were recorded in different places. The sounds originate from recorded improvisations composed of synthesised sounds, as well as displaced peripheral sounds. The images were filmed in Lifta and at the Zuidas, but the only place where all images, sounds and text ever come together is

within the video-essay.

The central strategy used in the making of the video was to separate and juxtapose sounds and images from different environments. This was an important part of the artistic language, aimed at producing a sense of contrast between the situated perspectives in the two contrasting typologies.

These juxtapositions differ from the Dadaist cut-up technique. Cut-up (*découpé*) is an aleatory literary technique in which a text is cut up and rearranged to create a new text. The concept can be traced back at least as far as the Dadaist movement at the turn of the 20th century, but was popularised in the late 1950s and early 1960s by writer William S. Burroughs. For Burroughs, the alternation between contrasting materials forces the listener/viewer's mind to elicit new meanings in the attempt to make sense of the cuts. Cut-ups began as a writing tool but later developed into an artistic language, where the juxtaposition of unrelated materials produce small entry points through which to access the realm of the 'non-Aristotelian logic'.³¹

In contrast to cut-ups, the core of the argument in the video is not the exploration of non-linear meaning or chance connections. Rather, it maintains a clear indexical relation to built environments and their particular politics, while the meaning that emerges from the dialectical contrast between these environments emphasises their alienation from one another. They remain inherently alien, foreign, contrasting with one another. Yet in the mind of the viewer, this separation could evoke a 'third' idea – that perhaps the contrast itself is meaningful precisely because it so incompatible and alien. When I encountered an abundance of soft borders between different territories in the Zuidas, it seemed as though I was carrying my alienation along with me wherever I went. The juxtaposition was therefore a means by which to highlight existing power relations within the work, while creating new dialectical relationships through the encounter with the listener/viewer.

This chapter (and the work itself) draws parallels between the institution of an artistic residency, the process of struggling with authority, coming to grips with working in these politicised conditions and the political processes in the resulting

artwork. It also draws a parallel between these power relations encountered on the terrain of the residency and political conflict, warfare and subjectivity as modes of occupation and colonisation of indigenous spaces. This is particularly emphasised in the dialectical juxtaposition of sounds and images and of the different modes of dwelling – that of the *Zuidas* and that of *Lifta*.

Strategy 1: Listening through passage

The sonic strategies used in this project include the use of a methodology of walking and listening, where navigation is led by the aural sense instead of by visual or cartographic navigation. This practice was essential in my residency as a way of learning the place through a process of becoming, and as a means of purposefully allowing myself to be led astray from known paths. To me, this form of drift was a way of ‘walking through walls’, even through many of these were invisible. The practice of making field recordings and collecting an archive of objects and materials on my walks, rather than working with a premeditated plan, was also crucial to the residency because it allowed me to get to know the place by walking through it, gaining a situated knowledge. These strategies may be associated with the Situationist theory of the *dérive*, where subtle aesthetic contours and the psychogeography of the surrounding architecture subconsciously direct the traveller towards a new and authentic experience.³² In this case, the drift was aided by a recording device and headphones.

Strategy 2: Separation and dialectics

When making the film, I placed two urban environments in opposition to one another. This dialectical method critiques the sanitised environment of the *Zuidas* and emphasises the violence exerted by municipalities against indigenous populations. It also highlights the political reasoning behind my own resistance to working according to a premeditated plan. I used a set of strategic separations as a way of constructing the work: there are two forms of architecture, two forms of planning, two forms of camera motions, two kinds of relations to space. In her reading of the film, Patricia Pisters writes:

*The soundtrack layers the images with ominous and anonymous electronic zooming, buzzing, and scratching sounds. At one point, footsteps, the sound of typing on a keyboard and a copying machine become audible. These sounds indicate yet other spaces.*³³

Importantly, Pisters sees this appearance and disappearance of foreign sounds in the first part as an element that undermines and questions the visual. She also dwells for a moment on the introduction of the spoken text (at 9.02 min), a reading of Kochavi's words. The text, according to Pisters, immediately appropriates the spaces that were previously ambiguous, yet at the same time, does not inform us who is speaking. Is it an IDF commander or a Palestinian militia fighter? To me, this moment where positions are not clear is of extreme significance because it is a transformative one. The viewer is momentarily open to new information and has yet to clearly recognise opposing sides or make moral judgements. It is a moment of innocence where knowledge is gathered and can be learnt from the ground up. In this way, the film voices the process of my residency, where I was attempting to 'learn' a new place using my ears and my body.

Apart from the sound of the spoken text, the film features images and sounds of architectural spaces and built environments, and does not show people or artefacts. This aesthetic where humans are absent is a distinct way of conversing with the space of the exhibition and intervening in the existing architecture. The film was developed especially for exhibiting in art spaces, typically as a loop without any acoustic or visual isolation. This open presentation means that the locations where the film is shown play a role in the presentation. It enables the images and sounds of the work to intervene and blend with the architecture and acoustics of the space where it is shown. This merging is important because the film's political statement connects with the context of the exhibition space. The dimensions of the projection vary in different presentational circumstances, depending on the size of the room, the amount of light and the acoustics of the exhibition space. The overall size of the projection is meant to be quite large so that the distinct aesthetics of the filmed architectures and soundtrack work as a form of intervention in the architecture of the exhibition space. The

positioning of the speakers and the playback volume are usually fine-tuned manually during the opening, so that the sound of the work has a presence within the (typically loud) social environment. The soundtrack produces a sound field around the work, which invites the visitor's attention when they are close by, while enabling them to view the work from a distance without being separated from the overall acoustics of the space.

A key strategic separation was to take the images of the towers out of their particular locality by separating them from the soundtrack of the place, filming from only one vantage point – the train station – without ever entering the place, and using a pendular motion which represented a gesture of measuring, aiming or planning. A further strategic separation was to cross-cut this urban typology with the distinctly different ancient Palestinian village. These separations are powerful because they work just like our regular daily perception, where we mostly see one thing and hear another, or cut between images, sounds, thoughts and events. The mind is extremely agile in making connections between disparate elements, as Burroughs explains:

[C]ut-ups make explicit a psychosensory process that is going on all the time anyway. ... I was sitting in a lunchroom in New York having my doughnuts and coffee. I was thinking that one does feel a little boxed in in New York, like living in a series of boxes. I looked out the window and there was a great big Yale truck. That's cut-up – a juxtaposition of what's happening outside and what you're thinking of.³⁴

Strategy 3: Reclaiming a listening space

Making space for sound artworks and video works is always an issue in group exhibitions. Films and soundworks have no material presence. The structural separation of the film into two parts was a strategy to enable the creation of a territory for the film in the space of the exhibition. The first part was added after the editing process of the second part was complete, so that the image and sound would claim space for the work as if it was a kind of audiovisual installation. When thinking of exhibiting the work as a loop in the exhibition space, I also sensed that it was

necessary to have some relief from the spoken textual essay. It was also clear that the film had to announce itself in some way: to call the spectators to come and observe. In the space, the sound of the first part of the film fills the room and, together with the images, it almost becomes an object that the visitor can observe and explore, as if time has been frozen. The first part therefore announces the work and introduces the territories it discusses, their different typologies and the different experiences of walking through them. The second part is a much more direct, timed and carefully composed essay-style statement. This division into two parts also functions as a way of supporting the medium of the video loop.

Strategy 4: The image is the backdrop to the soundtrack

The use of soundtrack and images in the first part is distinctly different from the second. In the first part, both the soundtrack and the images remain constant and unchanging, like a sculpture, drone or soundscape. The only change is the switch between the Zuidas and LIFTA. Nine minutes on, however, a speaking voice is introduced, and the film continues as an essay. The role of the moving images ceases to develop in this part, while the text and soundtrack take over the narration. In the image, the pendular motion is repeated in the movement between the two spaces/areas/typologies/philosophies/zones. An almost identical loop of images swings back and forth between LIFTA and Amsterdam, gathering speed as the essay advances. This looping of images diminishes their power, while dissociating them from the text and soundtrack. This technique was inspired by the cinematic language of disjuncture and juxtaposition of images and sounds used by Guy Debord in his film, *The Society of the Spectacle*.³⁵ It produces gaps and cut-ups in which the viewer's mind can find its own way to associate the images with the texts and sounds. This strategy means that the images almost become a background for the text.

Strategy 5: Separating speech from other sounds

I took the decision to separate the spoken voice from other sounds to avoid imposing too much emotional and psychological strain on the words. This contrasts with the first part of the film where the images and sounds work almost as a single

unit, not dictating an interpretation but clearly presenting themselves. In the sound-composition process, it was important to be aware of the text's effect and to switch the film at that point from an abstract piece of video art to a clear, motivated film-essay, where the images appear more as a background while listening to the text. Similarly to the separation of soundtrack and text, both of the sound parts are also separated from the images.

The images thus become a background for the voice, which speaks of different spaces. Pisters sees the dissociation of texts and images in the second part of the film as emphasising the contrast between military strategy and artistic non-strategy:

The images from this point [when the voice appears] juxtapose as commentary on the devastating spatial strategies of the Israeli army but go further to reference the counter influence of the military on contemporary models of urban architecture and business strategies. At the same time, however, the way these sources are used serves to contrast the artist's way of roaming spaces, as being without (military) purpose, drifting.³⁶

Although from the perspective of an artist and writer, some of my choices were (purposefully) made intuitively and without a formalised rationale or goal, I tend to agree with Pisters' reading, which sees the citations of (male-dominated) propaganda, military theory, financial and urban strategies as contrasting with the more emotional texts on the drifting perspective of the artist-protagonist. This contrast between militarism and artistic reflection, according to Pisters, is also emphasised in the way the images reflect the violent consequences of goal-oriented strategies, emphasising the contrast with the more intuitive, unengaged, ambiguous and perplexed artistic research or meta-reflection. She concludes her analysis by connecting it to a broader argument, stating that: "Tlalim's *Walking Through Walls* indicates how art can continue to resist and, as art, can continue to operate on the micropolitical level of our neuroscreens, changing our perceptions and memories."³⁷

Strategy 6: Synchronicity: Three exceptions

Undermining one's artistic strategies important veryis in order for the strategies to

be recognised as conscious decisions as well. There are three exceptions to the overall a-synchrony and dissociation of images and sounds in the second part. They work a bit like sonic cues. The first is the use of symbolic religious sounds: church bells at the Zuidas and a muezzin in Lifta. Similarly to the text, these sounds immediately mark the images. A third sound that works with the images is one loud blast, which occurs exactly at minute 18. Here, the borders between the different elements relax a little as the sound of the bang extends and fades out slowly. This is a moment of exposure. In the text, the protagonist-artist discovers something indigenous inside of her that wishes to break out.

I had found it necessary to make a change in order to break the tension and produce a momentary emotional break, where a more naïve and direct expression of the desire of the artist-protagonist (the artist-in-service) is voiced, expressing the need to get in touch with an indigenous side in her memory and her body, which follows different paths to those of the urban design. The sound of the blast also follows a reference to Haussmann and his redesign of the city of Paris in the 19th century, creating its famous wide boulevards, partly with the goal of preventing barricades ever again blocking the main streets of Paris during a rebellion.³⁸ The connection with the 1848 uprising is that the urban warfare manoeuvre of ‘walking through walls’, also known as the ‘wormhole’ tactic, was first enacted by the French military when suppressing that rebellion.

Another important reason for using the sound of a blast was to cut through or embody the memory of all that has happened so far in the work. The loud blast connects the boring of holes in the homes of Lifta and Balata with the Paris rebellion. The sound of the blast also affectively embodies the traumatic moment where theory is enacted and interpretations of space become dictations.

Strategy 7: Switching sounds around

The use of religious motives throws the space into a particular, highly charged typology. In Amsterdam, the use of bells represents the passage of time and church bells. In Lifta, the use of the muezzin is consistent with the Muslim village aurality. At

minute 8.45, the sounds are switched. The church bells sound in the village, as a symbolic Christian invasion or colonisation. At minute 18.55, the sound of a muezzin is heard at the Zuidas, feeding back into the current paranoia about Muslims stirred up by Western politicians, as a vision of a potential future where Islam is assimilated into European societies.

Strategy 8: Camera movement

A similar switch is also made with the motion of the camera. Each of the two areas is established in the first part of the film as having its own type of camera motion: in the Zuidas a pendular motion is used, while in Lifta the camera moves forward, cutting through spaces. The pendular, waving motion symbolises a gesture of Cartesian measurement using two sights, as if aiming at a target. This represents a form of premeditation or planning, a way of measuring distances and directions. This act is also consistent with power politics, with top-down urban planning and with so-called ‘tunnel-vision’ business strategies. The movement forward at Zuidas was inspired by my own walks and the wish to cut through spaces, following the aural sense and a form of situated intuition. But the motion forward also highlights a form of occupation by penetration and moving through spaces, like a guerilla tactic. Both movements are conquering space in some way. However, when the pendular motion is enacted in Lifta, it introduces a sense of colonisation, an invasion of one territory by another.

I restricted myself to using one type of material at the Zuidas so as to avoid referring to its specificity in my work. I wanted to reduce the sense of locality and create a broader image – a typology. Likewise at Lifta, the use of one type of motion seems to make the images a bit less overpowering. The spaces become almost flattened by this motion. This aligns the spaces into a typology and mimics the perspective of an invasion, which is often how I feel, as an Israeli, when visiting the village.

In the rural environment, the pendular motion is re-enacted once again, displaced from its original environment of the modern urban space. This time, the camera gazes through the doorway of a completely derelict house. A doorway seems to be all that

remains of the ruined Palestinian home. As the walls of the house are broken down, the camera's motion reveals its internal doorways and windows. The gesture of waving or aiming, as if measuring distance through the two sights of a gun or measuring device, is an act which seems to realign the ruins of the domestic space, transforming it into a cartographic artefact and subjecting it to the gaze of the aiming sight. The different patterns of movement produced by the swaying of the camera articulate the different distances between the windows and doors at the rear part of the ruined home and those of the broken front wall. The act of swaying seems to suggest a form of rationalisation of the very striated space of the village; it imposes a centralised Cartesian order on the radically distributed and decentralised architecture of the ruined village, where time and space, inside and outside, seem to have been completely blurred.

The swaying of the camera, when enacted in the urban space, seems to mirror the swaying of bells, while the movement of the centralised columns seems to mimic the motion of a clock's pendulum. The ordering of space through the motion of aiming is an ordering of time as well.

Strategies for alienation?

The Zuidas is an alienating place for an artist working in residence. The place is overwhelmingly a work environment, populated by an army of workers who stride into their multinational company offices each morning and leave the place deserted at 5pm. As an artist, this was probably the first time I had ever had some consistency in my working hours: namely, a project which spanned six months. The office workers did not seem to inhabit the area at all, apart from the purpose of work. In fact, it seemed as though no one was dwelling there. This was reflected in the look and feel of the urban environment. For me, as one of the scarce inhabitants who stayed in the Zuidas after 5pm, the place bore the marks of an extraterritorial corridor, where workers reside but never dwell, and where inhabitants are always passing through (with some exceptions, such as a homeless person I interviewed, who camps in the park).

Additionally, no material or physical commodities, aside from fast food, seemed to

be bought or sold in the area. There were no groceries, supermarkets or other indicators of dwelling. The only sense of permanent presence was given by the monumental buildings and the massive posters and images that adorned them. Debord critiques the proliferation of images as a central commodity in post-industrial societies.³⁹ In his 1973 film, which bears the same title as his 1967 book, *The Society of the Spectacle*, Debord never associates sounds, texts and images;⁴⁰ instead, he uses the alienating effect of the disjuncture to disentangle the viewer from the habitual presumption that images and sounds speak the same text. The de-synchronicity removes the spectator from expecting a 'total cinema' where dialogues, sounds and images are meant to produce a realistic fantasy or an illusion of reality.⁴¹ In Debord's film, the soundtrack is never illustrative of the images, and vice versa. The two are dissociated, with texts and sounds often separated by long silences or a black screen and plenty of analogue media noise. These strategies alienate the viewer, emphasising the emptiness of the visual image and promoting a kind of overall aesthetic boredom.

Conclusion: Thinking through sonic praxis

This passage through life is closely related to how the village of Lifta emerged, built up gradually over a thousand years and across many generations without central planning, with rooms added to the houses from generation to generation. Julian Henriques articulates the difference between knowledge that is the product of thinking *about* things and that which emerges from working (or walking) *through* them. Working *through* involves the crossing of a certain border, which is particularly apparent in listening. "The passage of working through indicates the crossing of a threshold. With sound, this can be the traditional barrier between thinking and doing."⁴² Similarly, music composition is related to the more detached perspective of the 'planner', who does not cross that threshold. In the more traditional practice of classical composition, sound is brought to life by sets of instructions that reflect the composer's ideas of the sounds they wish to hear or have conceived of in their imagination. Contemporary composer John Cage has tried to move away from such musical ideas and allow unarticulated sonic matter itself to be acknowledged as music.⁴³ It seems fitting that the streets in the newly developed Zuidas district are

mostly named after famous composers. This gesture, besides expressing the admiration of the city planners for the work of great Western composers,⁴⁴ also imposes a centrally authored cultural aesthetic as the fabric of the synthesised society in the ‘new model city’. This cultural gesture highlights why my position as an artist-in-residence seemed so problematic throughout the whole process.

A report produced by the Dutch Ministry of Housing, Spatial Planning and the Environment in 2003 states the following: “If buildings and roads are the city’s hardware, then culture is the software that brings the city to life.”⁴⁵ There is a risk that by working as an artist-in-residence, I – and other artists – would be forced to become part of a larger cultural apparatus, intended to serve as ‘software’, generating a narrative for the centrally controlled, digital working class that seems to make up the social milieu of this urban centre. This is partly why I have decided to use sounds, images and the thoughts that emerged from walking through the city, guided by its sound, in a way that refuses to partake in these dictated public narratives. In this sense, I am following Benjamin's advice that walking the road on foot is the best strategy for getting to know a new and foreign environment.

CHAPTER 6:
A Fidelity in the Voice: Mother's Day (Smadar Dreyfus, 2006)



Figure 15: Video stills from Mothers Day. Smadar Dreyfus, London 2006.

Courtesy of the artist

This chapter concludes Part II of the thesis, *Diffusions*, which examines the use of sound in the resistance to hard power. It introduces the third case study, a sound installation by artist Smadar Dreyfus, entitled *Mother's Day*, which features field recordings she made at an annual event held by the Druze community living on the border between Israel and Syria.¹ The event takes place at a location called the 'Shouting Hill', where the community, separated by warfare and geopolitical changes in the early 1970s, gather on both sides of the border to exchange greetings and send messages to each other.

The chapter explores the human voice as both a primary instrument of resistance or protest and a device that enables/affirms the individual's connection with the group/nation/mother, and it further examines the resistance of the Druze to Israeli government attempts to convince the population to assimilate and accept Israeli national identity. It discusses the Mother's Day event on the Israel-Syria border, particularly the affect of the voice as expressed in the shouted conversations between students and their mothers from both sides of the ceasefire line and its function in healing the seam in the landscape in the minds of the Druze community. The ceremony itself is also analysed as a celebration of the Druze's Syrian identity and familial connections, and as an act that reclaims the territorial integrity of the landscape divided by the ceasefire line.

The chapter contributes two further strands to the central argument of the thesis. First, it chronicles the Druze's use of the sound of the voice, its echo across the landscape, to proclaim their national identity and their resistance to the division of their land – a consequence of Israel's unilateral annexation of part of the Golan Heights in the 1970s – and to celebrate their sense of national connection to Syria, which they regard as their motherland. Secondly, it offers an in-depth analysis of the sonic strategies the artist uses to transform the sounds into an installation: the production of a border regime enforcing separation within the installation (light-darkness, silence-sound, spectator-screen, sound-translation), placing listeners in a situation where they undergo a sense of separation between their cognitive faculties, thus enabling them to experience an affective connection to the event purely through

sound. It also explores the artist's ethical considerations, refraining from reproducing the prevalent language of media representations, in a careful attempt not to visually 'other' the Druze community, their object-voice, and the auditory and spectatorship apparatus.

Before beginning this analysis, it is important to point out that, during the years I have been writing this chapter, Syria has undergone many devastating political upheavals. A popular uprising in 2011 was brutally suppressed by Bashar al-Assad's military, and conflict consequently escalated into one of the most bloody civil wars of recent times, dragging in Turkey, Russia, Iran, the US, and to some extent the UK and many other powers into what has often been considered as a proxy war.² This war was still raging at the time of writing (July 2016), and the UN Special Envoy for Syria, Staffan de Mistura, has recently increased the UN's estimation of deaths, stating that more than 400,000 people have been killed.³ As of April 2016, however, the UN stopped keeping track of the death toll in Syria due to the inaccessibility of many areas and the complexity of navigating between conflicting statistics. Nevertheless, we do know that, as of October 2016, an estimated 6.1 million have been internally displaced and 4.8 million have fled the country.⁴ The conflict has so far been contained inside Syria, but it has leaked extensively into Iraq through the activities of ISIS (also known as the Islamic State), while also affecting Turkey, Jordan, Israel, Libya, Nigeria and many European countries who, since the summer of 2015, have experienced waves of refugees fleeing Syria. These ongoing geopolitical changes in the region are indicative of a wider movement towards a world of political fluidity and constant change, heralded by war, migration and financial instability. These transformations call for equally dynamic ways of reading a 'politics in becoming', which sound and listening provide.

However, this chapter had its beginnings long before the Syrian civil war. Israel and Syria, both nation-states that developed out of the division of the Middle East by Britain and France following their victory over the Ottomans in World War I, share no agreed-upon permanent borders.⁵ Instead, they are separated by two temporary armistice lines, with a demilitarised zone in their midst, which has been placed under

the observation of a special United Nations Disengagement Observer Force (UNDOF) since 1974.⁶ In an international incident along this frontier in 2013, a unit of UNDOF was captured by members of the Martyrs of Yarmouk brigade, near the ceasefire lines in the Golan Heights.⁷ Two years prior to this, on 15 May 2011 (*Nakba* Day), up to 40 people were killed when the Israeli Army shot at Palestinian refugees attempting to cross the separation lines and return home.⁸ At the current rate of change, this chapter cannot keep up to speed with all the developments in Syria, and far less the region as a whole.

Instead, the chapter speaks of an ongoing yearly tradition of Mothers Day celebrations at this border where the Druze, the indigenous communities of the Golan (also Mount Al-Sheikh, or Jabal al-Druze) regularly commemorate how this unnatural border has divided their families.

The particular point of interest for this thesis is that the event is marked by students and their mothers exchanging greetings by shouting from one hilltop to another across the valley that separates the states. These calls and responses are enacted with a range of amplification systems, and natural and artificial echoes, under the scrutiny of many human and non-human observers. The chapter analyses Dreyfus' artwork where field recordings of this celebration, produced during a chance visit, were used to construct an immersive sound installation. Dreyfus used a set of particular sonic strategies to recreate the sense of personal implication she experienced at the event. In translating the recordings into a sound work, she employed a particular set of separations, where images are separated from sounds, sound is separated from silence, and darkness from light. Importantly, the sound of the shouting voices is separated from the linguistic messages conveyed by the use of dense and rhythmically changing English subtitles. This chapter tries to understand how the event, and the artwork, operate in reclaiming an intimate space for mothers and their children within the highly mediated political space, and how this reclaimed dyadic space also articulates the community's sense of national belonging, not only to Syria but to the nation of the Druze. Dreyfus' own loss of her mother while studying abroad, alongside the loss of her hearing, also play a role in the reading of the installation.

Mother's Day in the divided Golan Heights

According to Hal Foster, the anthropological gaze embraced by contemporary art in the last two decades differs from the earlier fascination with alterity expressed by the Primitivists and Surrealists. Rather than a quest for a 'primitivist fantasy', this time the artists, who feel alienated by the exclusionary system of the bourgeois institutions of autonomous art, "have shifted their subject of association to the cultural and/or ethnic other, in whose name they now struggle".⁹ While Dreyfus' installation, *Mothers Day*,¹⁰ certainly makes a connection between art and ethnography, this relationship can by no means be dismissed as a naïve fascination with alterity. Rather, the artist exposes and problematises this identification with otherness, by constructing borders between the art's public and the event taking place elsewhere.

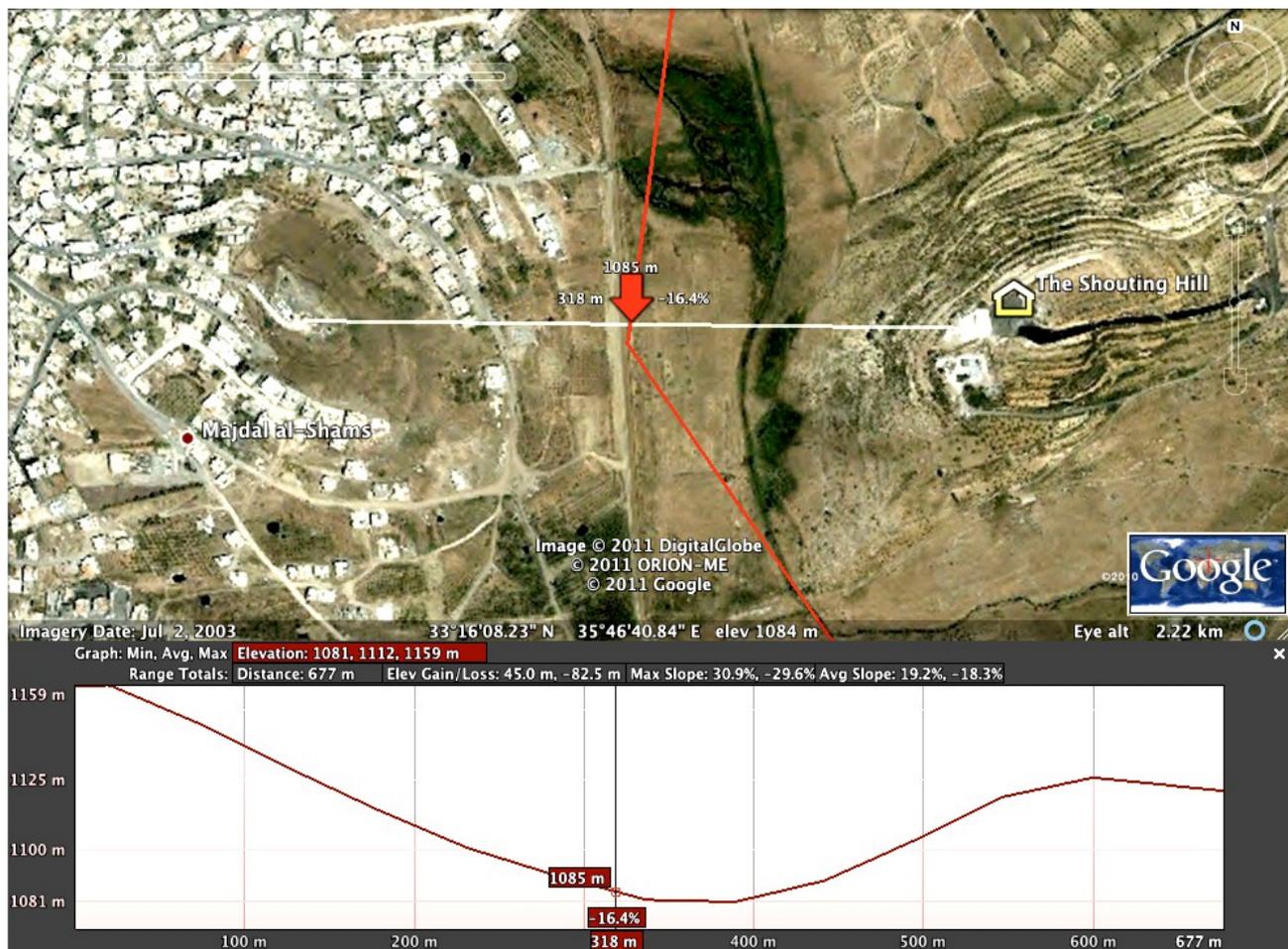


Figure 16: Satellite view of the Shouting hill and Majdal al-Shams.

The 1974 ceasefire line is marked in red. The line of the voice crosses the borderline and minefield. The bottom graph indicates the topography of the valley in between the two elevated points.

Source: Google earth

Mothers Day originates at the Israeli–Syrian ceasefire line in the Golan Heights, across which the local Druze community has been geographically separated for several decades in the absence of a peace agreement. At the heart of this installation are sound recordings of dialogues during the annual Syrian 'Mothers Day' celebration between mothers on the Israeli-controlled side of the ceasefire line and their student daughters and sons who arrived from Damascus to what is known as the Shouting Hill on the Syrian side. Exchanging greetings via a sound system set up for the occasion, these voices enact an imposed boundary, striving for intimacy across the geography of the valley.¹¹

This dualism between the public event and the private experience of familial longing is embodied at the point where the cries of voices traverse the valley by means of a public address system. This spatial division between the private and public emerges across many strands of separation in the installation: the splitting of land formations by national borders; the separation of darkness from light and sound from silence; and the separation between the sounds of crying voices and the subtitled translation. In this chapter, I will try to explain how, despite all of these separations, or perhaps by virtue of them, Dreyfus manages to produce an intimate and affective experience through her work. She does so by instituting a regime of exposure, where the information that is given is often overpowered by that which is withheld.

In order to better understand the separations in the work, I will make one of my own. In this text, I will separate my description of the *event* (the ceremony of Mother's Day at Majdal al-Shams) from that of the *artwork* (Dreyfus' *Mother's Day*). These two separate elements will be linked by the presence of Dreyfus on the scene as an artist, with microphone and camera. Since the event provides the context for the artwork, I will start with a detailed description of it. This will include some of its political context, narratives and geometries. I will then continue by presenting the act of recording as a participatory translational moment, where Dreyfus' own experience becomes the determining factor in her construction of the installation, differentiating her from the politics of the event.



Figure 17: Satellite view of the Shouting Hill.

Borderlines can be read as morphological expressions of processes of negotiation. A satellite image of these ceasefire lines shows clearly the difference between the Syria–Lebanon border and the Syria–Israel one. The Syria–Lebanon border (the top yellow line) being a 'natural' one does not reflect the "famous Bismarckian act of geometric carving up across tribes and nations and languages",¹² but follows the curvature of the peaks of the mountain range. In contrast, the cease-fire lines between Israel and Syria (the two orange lines around the area administered by UNDOF) describe the movement of a ruler across a series of Cartesian points, perhaps as visual evidence of the compromise between the two warring factions. This complex and unresolved relation to the ground seems to have left its mark in the way the lines, alpha and beta, are drawn without attention to the area's topography or population. In fact, these lines do not only cut through the political geography of the mountain, but actually leave their imprint on its geology, as the agreement requires each side to "mark on the ground the respective lines shown on the map".¹³

The event

I begin by contextualising the political settings behind the celebration of Mother's Day. As the Golan Heights has been occupied by Israel since 1967, the Syrian regime offered young Syrian-Druze from the Golan Heights the opportunity of free education in Damascus. This is a very rare instance where the two countries seem to

act in cooperation: the Syrian and Israeli armies, mediated by the UN and Red Cross, jointly secure the passage of Syrian-Druze students to Damascus, and then back to Israel for the summer holidays. During the 10 months of study, however, the students are not able to visit their homes. This proves difficult for many of them, who have never lived alone or travelled abroad before.¹⁴ Each Mother's Day, the students travel to a hill on the southern border and exchange greetings with their mothers by shouting across to the other side. On Mother's Day in 2006, Dreyfus, an Israeli artist based in London, stood at the slope of the hill, underneath the point where the mothers were gathered, facing the Shouting Hill, and recorded and filmed the exchange. These recordings became the basic material for her installation.

How did the Golan-Druze youth gain study grants from Syria when the two states are officially at war? The answer has to do with the political history of the region. In 1966 the Golan-Druze population was reported by the Syrian census as numbering about 150,000,¹⁵ living in 163 villages and 108 individual farms.¹⁶ They owned thousands of cattle and horses, millions of sheep and goats, and a highly productive agricultural sector.¹⁷ These settlements were separated from the rest of the Druze population of Mount al-Shaykh¹⁸ during the course of two wars. The first was the 1967 Six Day War, when the Golan Heights were conquered by Israel, and consequently, an estimated 90,000¹⁹ to 131,000²⁰ Druze either fled or were expelled.²¹ After the occupation, only 7,000 Druze reportedly remained, living in six villages. The remaining villages and farms were later demolished by the Israeli authorities and the land given to Jewish settlers.²² The second war was the 1973 Yom Kippur/October War, when violence scourged the region once more. This war ended with a US-brokered ceasefire agreement in 1974. The agreement may have ended the war, but it gave the Israeli occupation a certain degree of permanence, since what had previously been disputed land was now accepted by the UN as being under Israeli control. This was marked by the introduction of a demilitarised zone (on Syrian soil), embedded between the two ceasefire lines. The lines cut through the topography of Mount al-Shaykh, resulting in the permanent separation of the Druze villages on either side. The UNDOF was tasked with maintaining and observing this zone until a permanent

peace agreement can be reached between the two states.²³

Peace has yet to come, and meanwhile this agreement prepared the ground for a controversial piece of legislation by Israel, the *Golan Heights Law* in 1981,²⁴ which applied Israeli laws, jurisdiction and administration to the region. It was deemed illegal by UN Security Council Resolution 497, and widely condemned internationally as a de facto annexation of the region.²⁵ The conditions of Israeli withdrawal from the Golan Heights have since become a central and highly problematic issue in Israeli-Syrian negotiations, which resumed with the Oslo Accord of 1993.²⁶ With peace negotiations at a stalemate since 1974, the Druze of the Golan Heights continue to reject Israeli attempts to normalise their status: they refuse Israeli ID and driver's licences, and continue to preserve their Syrian identity. The nationality section of their Israeli passports appears as 'undefined'. This strong sense of national identity separates the Golan Druze from other Druze communities in Israel, who accept Israeli nationality and are obliged (or some say 'allowed') to serve in the Israeli Defence Force,²⁷ and as a consequence, have suffered many casualties in Israel's wars.²⁸

The cooperation between Israel and Syria on such a programme where Golan-Druze travel to study in Damascus is therefore indeed unique and seems somehow beneficial for both nations. The cooperation between Israel and Syria on a programme where Golan-Druze students are allowed to travel to Damascus is thus indeed unique and appears to have somehow been beneficial for both nations. On the one hand, the programme connects the young Druze with their families in Syria and expresses Syria's recognition of their Syrian identity (which helps Syria because it keeps the territorial issue of the Golan open, as it is inscribed in the identity of the inhabitants). On the other hand, it allows the Israeli government to keep the Golan-Druze community content and avoid popular dissent, at the same time as the reality of its annexation is in fact normalised as generations go by. Dreyfus also recounts that the students are very happy to return to their relative prosperity in Israel and do not wish to live the more conservative rural lifestyle of the Druze villages on the Syrian side.

The absence of any official communication lines between the two warring states, however, was the initial context in which the practice of shouting across the border

developed, often with the aid of megaphones. These exchanges continued weekly between relatives and wedded spouses and their families on the other side.²⁹ On the Syrian side, at the Shouting Hill, a stage was erected specifically for this purpose. Four hundred metres from there, on the outskirts of Majdal al-Shams, the Druze of the Israeli side stand. With recent developments in internet communications, shouting has for the most part ceased as a means of daily communication, but the practice is still celebrated at festive celebrations around the year. These include Mother's Day and Syrian Independence Day. During these festivals, the borderlines which have geographically and demographically split the mountain range are ceremoniously transgressed by the human voice, amplified by megaphones and a public address system, with the addition of an artificial echo joining the natural echo of the valley.

Dreyfus' work is greatly concerned with the way sound transgresses such borderlines. She is particularly interested in the human voice, its affect and agency in public situations. Her most recent installations also involve subtitled translations. In an interview with curator Tessa Praun, she relates her preoccupation with the voice, with listening to her loss of hearing, and the state of in-betweenness in which she has to negotiate her faculties of communication on various levels:

[...] over time a certain distance develops. It starts with the physical distance and gradually your relationship to where you come from changes. I think inhabiting this sense of in-betweenness, as well as being in a constant process of translation, heightens an awareness of the different gestures of voice and speech. But that's a very common experience of migration. My preoccupation with the voice is also a result of having to negotiate the slow, gradual loss of my hearing – and its 'correction' through hearing aids. And 'being' between Hebrew and English means I have to focus on the voice incessantly, and grapple with this loss. This is partly why I use subtitles – it is not only a matter of translation.³⁰

This is perhaps a good point to mention the particular spatiality of the sound work produced. The field recordings used in the installation are all monaural and were produced with a shotgun microphone which is normally used to record film dialogue.³¹ Its main characteristic is that it is narrow and highly focused, so that it almost

eliminates peripheral sounds. This is interesting and important as it illustrates a number of things. Firstly, it points to Dreyfus' active presence at the event while recording, because she had to swing the microphone from the mothers' side to the students'. Secondly, the narrowness of the microphone silences the environment and emphasises the voice. It therefore embodies her own subjective position, listening directionally. This means that, when listening to the recordings, we are not listening to a spatial documentation of the event, but to one focused point within its spatiality. This also implies Dreyfus' ability to select what is heard by pointing at it. Thirdly, it means that, as the installation is presented in Dolby surround, the spatial image of the event in the installation was completely constructed in editing. This enables complete control over the separation of voices, their positioning in space, and so on, and gives plenty of room for artistic intervention. Dreyfus filmed and recorded the event, swinging her microphone back and forth, between the position of the mothers above her on the hill and that of the students in front of her. The sonic effect of this is also apparent in some of the recordings where the beginnings of some sentences are lost during the swinging of the microphone.

While recording and filming the events, swinging the microphone from side to side, Dreyfus says she quickly became aware of how highly exposed and mediated the space is. The 400 metres separating the two hills are observed from all sides by a multiplicity of agents, including Israel, Syria and the UN, with their respective militaries and covert intelligence networks, not to mention local municipalities, national media networks, the Red Cross, international news media, the tourism industry, artists and academics. All of these agents employ their mediation technologies to shed light on this event, which also takes place on a day of transition from darkness to light – 21 March, the vernal equinox.

Dreyfus describes a moment of crisis during the recording. She mentions that at some point she had to leave the camera on the ground and step aside.³² The realisation of the high level of exposure, publicity and mediation, in combination with the emotions of the event and her multiple tasks of filming, recording, directing and producing led to this sudden breakdown. But there was another element, as she

explains:

[T]here is an ethical question here. Initially, I excluded the idea of actually making work about this event: it could be seen as voyeuristic, as feeding off an exoticised view. But once I was there, in the midst of these voices, I couldn't ignore the way I was personally and profoundly moved by the experience of witnessing this event... For me, these voices also evoked memories of the unresolved communication I had with my own mother when I was a student, across the distance between London and Israel, shortly before she died unexpectedly.³³

It seems important therefore to emphasise the personal presence of Dreyfus at the scene and the significance of her subjective mediation, shifting the focal point of the recording by pointing the microphone towards the direction of the activities. This becomes a form of mediation in itself. The directional characteristics of the shotgun microphone seem to contrast with the ominous visual exposure. They reclaim a sense of intimacy and spacelessness, begging the question of whether Dreyfus' own presence actually produces the spatiality of the event in the work. Of course, it does, but it also emphasises a certain distance from the event, or an autonomy that might be induced by her hearing loss. This also introduces the question of whether the work is ethnographic at all, and if it should be analysed as such. Dreyfus' role as the producer of the aural space does somewhat resemble that of an ethnographer, who produces a body of knowledge that expresses his/her own temporal sequence and experience, reduced in dimensions to whatever field notes can describe.

Another point is that, in between the coded sequences of calls and responses, some contingent environmental sounds do enter the recording as the microphone traverses from side to side. Some are left in the final mix as well: a passing car, shuffling feet, someone blowing in the megaphone, feedback, a momentary escape of the voice from the microphone as a student bursts into tears, asides by the village women. These contingent sounds, which for a moment demand our full attention, seem to point to parallel ecologies which are also present in the event: animals, village activities, the social lives of the students, electrical currents, the narrowness of the microphone's

'lens' in relation to the spatiality of the event and the way the sounds are edited in the final version of the installation so as to express an affective space. These seem to function as ordering principles themselves because, through them, Dreyfus reclaims something of her own dyadic intimacy as a simulacral protagonist for all that was lost in the mediatisation of this familial event and its attachment to a national cause.

Translation of the event into an installation

I specifically avoided making a documentary, and wanted to explore the subjective experience, mine and the spectators. So a critical question throughout the process of this work has been how much factual information to give to the viewer and how much to withhold.³⁴

After having witnessed the event and experienced what she describes as immersion in the sounds of the voices,³⁵ Dreyfus explains that the problem of how to present these recordings as an artwork became pressing. She emphasises that the work does not try to illustrate the political reality or the plight of the Syrian-Druze in its immediacy, although it does emphasise it indirectly. As mentioned before, visual representations are problematic because they can easily become voyeuristic. There are no images of people used in the installation. The real methodological question in the production of the installation, rather, is how to implicate the viewer subjectively in the scene, how to express what Dreyfus experienced there. The particular sense of intimacy which is preserved in the quiet isolation of the voices from the political environment seems to have been key to implementing the many strands of separations across the installation. By careful control of the quantity of information that is given to or withheld from the viewer, Dreyfus manages to capture the viewer's affective attention.

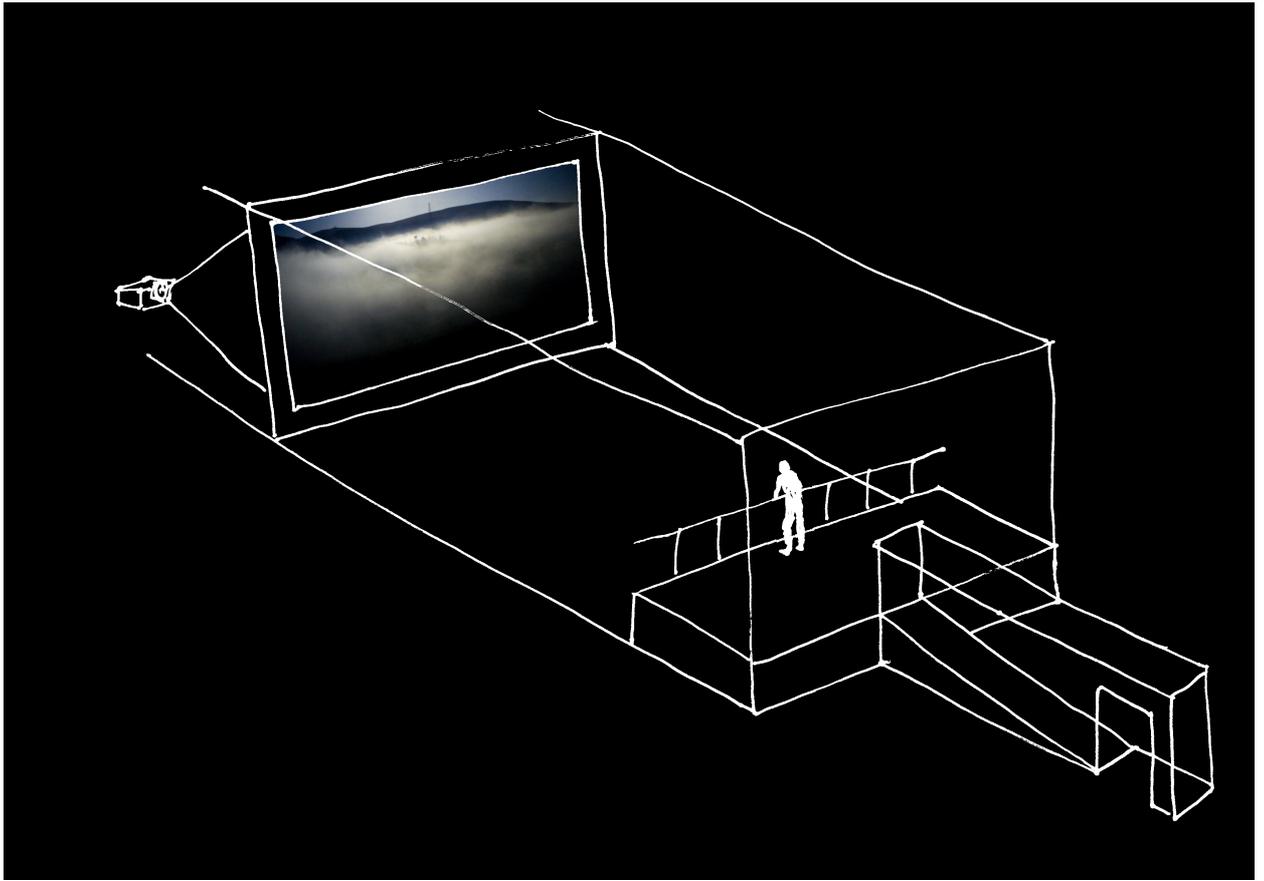


Figure 18: Mother's Day, hand drawn sketch of the installation plan.

Image courtesy of the artist

How does Dreyfus remove the documentary elements from the materials that were recorded at the event? To answer this, I attempt to describe the installation itself. Prior to the description, however, I should note that the installation was only exhibited twice (between September and December 2008 at Extra City Kunsthall Antwerpen, and between September and December 2009 at Magasin 3 Stockholm Konsthall) and so there was no chance for me to visit the work in exhibition. However, I did have access to plenty of material about the work, including the full video and sound edit, a video documentation of the installation at Magasin 3, the architectural plans of its construction, interviews with Dreyfus and articles from the catalogue, courtesy of the artist. Dreyfus has also been forthcoming in providing information about her work, the motivation behind it, her experiences while recording and editing, the way the installation was constructed and how it worked. With all of this material, and my own

experience as an installation artist, I am fairly confident that I was able to interpolate the experience of the exhibition visitor and interpret how the installation actually worked as a liminal space, in terms of its structure and sound, as well as its subliminal narrative.

The installation

The first thing the visitor would probably notice upon entering the gallery is the monumental scale of the installation's structure (figure 18). It seems to fill the exhibition space. The size of the construction, which no doubt attempts to reflect some of the distances involved in the event itself, is 25 metres deep, almost 5 metres high and 8.5 metres wide. It is built out of double-layered wall panels that are padded on their inner side with black gauze and theatre curtains. The viewer enters the space through a short corridor, built on top of a ramp, which leads them onto an elevated platform inside the space. The construction inside is divided into two spaces: one reserved for viewers and the other for projection. The viewer stands on the elevated platform, about one metre above the ground, leaning on an enclosing balustrade. The space for the viewer is about 4.5 by 6.5 metres wide and three metres high. From the platform, the viewer gazes directly at the centre of the image on the screen, which is situated at the end of an 11-metre-deep projection space. The projection size is larger than life: 4 by 7 metres. A fine detail, which is not shown in the rough illustration here, is that the walls and ceiling inside the projection space expand ever so slightly from the point where the viewer stands towards the screen, like a funnel, resulting in a completely darkened space that at the same time extends outwards. The space is almost completely sound-proof. A 5.1 Dolby surround-sound system is positioned in the space and divided into two separate stereo fields: one stereo pair is positioned on both sides of the platform where the viewer is standing – the mothers' voices are played on this side; a second stereo pair is situated about 11 metres deep, in front of the viewer, right next to the screen – the voices of the students are played on that side. A speaker is placed at the centre of the projection space, playing the ambient sounds of the environment. A sub-woofer is located underneath the visitor's platform. The video is projected on three HD video projectors: two front projectors are used for subtitles

(one for the translation of the mothers' calls and the second for the students'), while a back projector is used for video footage of the Shouting Hill landscape.

First part: Greetings

The first part begins with a vision of the Shouting Hill and the mountains behind it, covered in clouds. The visitor is thus exposed to the first separation upon entry into the installation space – the *visitor* is separated from the epic *landscape* by the balustrade. Then suddenly darkness falls and the second separation emerges – between *light* and *darkness*, and between *silence* and *sound*. Subtle unrecognised background sounds then follow in the dark. This is the third separation, between the *I* and the surrounding sonic environment *here*. It is followed by the introduction of the voices, enforcing a fourth split in the cognitive faculties of the non-Arabic-speaking visitor as s/he *listens* while *reading* the subtitles on the screen. The screen is completely black whenever sounds are played, with subtitles appearing on screen in sync with the voices.

Student: *I am Tharaa El Mustafa / I congratulate you, mother / Many Happy Returns / I hope to see you / I miss you a lot / and I can see you from here.*

A fifth border emerges between *I*, the visitor, and *you*, a female voice *there* (where is that place?).

Mother: *Good morning ya Tharaa! / Good morning everybody!*

This is the sixth border. Between the *I* and the *we* – the viewer stands with the mothers *here* and is therefore included, by virtue of his/her position, at a section of the installation that embodies the *here*. The viewer is annexed into the sonic space of the *we*.³⁶ Who is this *we*? What is the connection between *me*, the visitor, and *we*, the Druze mothers? Such problems of inclusion often emerge in narratives of nation-building such as the discourses of unification in post-civil war Lebanon,³⁷ as well as in both Zionist and Syrian Ba'athist nationalist discourses.³⁸ In all cases, *the people* is a singular. It could be an expression of Dreyfus' own conflict in finding her position in the scene of the event.

Student: *My mother, I hear you / I hear you!*

***Mother:** May you live to bury me / ya ummi / may every year be good.³⁹*

***Student:** I hear you mother.*

The seventh border resides here between the emotional effect of the cries and the rational translations. The way the sounds are edited means that the two voices sometimes speak in parallel and yet are translated in two different lines. This is the point when the visitor's cognitive faculties fail as s/he cannot read the full translation anymore, and consequently gives in and lets the overload of information overpower the rational. Something in the linearity of the narrative is broken. This momentary crisis seems to open the door for affective identification with the separated dyads:⁴⁰ the mother-child communication featured in the video is interrupted by the distance and by the time it takes for sound to travel across the valley. The second student comes in with a very emotional fulfilment of a promise (probably to sing a song for her mother). An artificial delay is added to the sound of her voice by the students on the Syrian side. It adds more interruptions but at the same time reminds us of the official mediation of the event.

***Student** [singing]: You are the most adored / my beloved / you are more precious / than my spirit and blood / you are full of ardour and goodness / may God / protect you my mother / may God keep you / my mother ... oh beloved / beloved.*

***Mother:** God protect your voice / God protect your voice / ya Mervat!*

Second part: Problematic transmissions

This part starts with a strong white light coming from a close-up of fog flowing gently between the two hills. The camera zooms out slowly, exposing the Shouting Hill behind the foggy cloud. This is an important moment in the installation, where light coming from the back projection exposes the construction of the installation itself, which resembles a theatre stage in terms of its design. It also exposes the visitors' faces. This part includes a critical comment on the exposure and mediation of the event, where the emotional voices are also enacted for the media. Yet at the same time, the shining of the white light at the beginning, which exposes the theatre of Dreyfus' own installation, helps balance this criticism with a certain degree of self-critical

reflexivity. External elements to the dyads are introduced: the presence of the Reuters network, miscommunication between the two sides, problems of identification, and greetings to other family members on both sides.

– *darkness; silence...*

Mother: *Alaa... / over here... / the network / Reuters / ask you / to stand / near the photographer / because they are also / doing interviews / with the mothers here / they ask you to stand / near the photographer / of the Reuters network.*

Student: *Say that again... / your voice isn't clear / please speak again.*

Exposing the narrative about Reuters momentarily breaks the listener's trust and immersion in the subject of the voices.

Mother: *Who is speaking? / my dear / who is speaking? / who?*

Another woman: *Maybe Saeed?*

[...]

Student: *Send warm regards to my brothers / and to dad / may God keep you well.*

[...]

Mother: *Send your uncle's family / many regards!*

[...]

– *a car passes by*

[...]

Student: *Mother if you hear me / answer me.*

Mother [*very hoarse, anxious voice*]: *I heard you / my life / I heard you / my life / my life / I hear you.*

Student [*crying*]: *May you be well every year / my mother.*

Mother: *And to you / a thousand times more / love of my heart / may you bury my heart!*

Student [*almost crying*]: *All my friends bless you / that every year you will be well / mother.*

***Mother:** They are a thousand times well / God will hear our wishes / we shall meet them soon, my life / welcome to them / welcome to them all / in their land / their homeland.*

[...]

- silence

This is a transitional part in the piece, where a variety of different dyads are revealed over a short period of time. As one mother says her farewell, the voice of the next student comes in, uttering his greetings, which interferes with her goodbyes. This polyphony of voices and constant process of parallel translation produces information overload. It is an artistic decision by Dreyfus to layer the voices in such a way, on top of one another, even though she does note in an interview that the mothers and students are experienced in this form of communication, so they keep silent after each call and listen for the reply. But the way silences are dispensed along the 15 minutes of the video is one of the compositional tools used by Dreyfus to create a personal statement with these recordings. This resembles the political electronic music of the late Israeli composer Arie Shapira, who often worked with text and voice, creating a rumour by a polyphony of reading voices.⁴¹ These contrasts between information overload and the silence that ensues are where the effect of the work really resides.

Third part: Loss

This starts with an image of the Shouting Hill covered by a slow-moving cloud. Darkness follows. Different names are altered and introduce themselves. They are exchanged by expressions of miscommunication:

***Student** [blows into the mic]: I am Ramzy Batkhish my mother! / may you be well every year!*

***Mother:** My life / my life / ya ummi / my life!!!*

[...]

***Student:** I am Shiras Abu Saleh / **Mother:** and you are well my darling / you are well!*

***Student:** I am Jalal Batkhish / my mother / may you be well every year!*

***Mother:** My life / ya Jalal / my life you are / and you are well / my beloved!*

***Mother:** I am your mother, ya Fayha.*

***Student:** Repeat, I didn't hear well.*

***Mother:** Ya Fayha.*

***Student:** Yes, yes mother / I can hear you!*

At this point, an eighth border is exposed – the border between the author and the event. Dreyfus is undoubtedly the author of the installation because it refers to her own experience of separation which emerged at the scene. But can this event have an authorship? Furthermore, what attempts have been made to undo the situation in any way? What is the subversive position? And what is the moment of real authorship, where a new event emerges out of a re-appropriation of the first? Within the complexities presented by the emergence of borders and the affective framework that presides over the event and the installation, this question of authorship remains unresolved. Perhaps this is a good thing, however, because the space of the event is also a space of collaborative authorship. With all of the complexities of the politics of the event unresolved, the video landscapes and the effect of the voice still enable a degree of confidence in the ceremony as a whole; a reassurance that while still caught in the void of maternal separation, everyone will return here again each year to celebrate Mother's Day. The familial is thus reassured within the framework of the national as a mode of distant communication that traverses all borders.

The event in its entirety seems quite formal or even polite in the sense that the agency and authorship of the underlying frameworks remain largely objective and intact, much like the sun and its vernal equinox to which we are all subject. On a second and third viewing, however, there is a certain grating tension in the sound of the voices prior to translation. Within the hoarse timbre of the mothers' tired larynxes lies encoded a faculty of perseverance, which is at times broken by a minute slide downwards. Yet something of the original refusal of the border is expressed in the timbres of the voices of these mothers who cannot return to their homeland. The emergence of the artificial echo in the PA mimics the natural echo of the mountains, but it also contributes to the many authorship claims for the event. The students use

the electronic echo machine to reinstate their ownership of the acoustics of the mountains where tribal negotiations are made. This is, in effect, a the voice of a playful politics of resistance, perhaps waiting for its turn to be deployed when the time is right. The loyalty to the family and sect seems to prevail over the national one in the vocalised Mother's Day.⁴²

Reverberation

The second border of the work, which separates the video images from the sound of the voices, is broken at the end – it seems almost like a gesture of slight optimism. Two voices, that of a mother and her daughter, continue calling even after the cut into the video. They seem to cry out their emotions openly, without translation. This continues for about a minute into the video. These sounds conclude the work, with the long feedback of a handheld megaphone, followed by the buzz of a disconnected cable on the PA system. In the landscape video, the Shouting Hill is seen clearly, as the clouds ascend and disperse into the heavens.⁴³

An echo in the dark

*Exchanging greetings via a sound system set up for the occasion, these voices enact an imposed boundary, striving for intimacy across the geography of the valley.*⁴⁴

Visually and sonically, a territorial feature of the location is its mountainous geography, with the valley separating the Shouting Hill in Syria and the elevated spot on the outskirts of Majdal al-Shams. This geography expresses itself in a number of temporal constructs. The natural acoustic echo reflects the distance that the voices traverse across the valley at the speed of sound – sounds take a whole second to cross the space. The mothers on the Israeli side speak into megaphones, while on the Syrian side a permanent stage is constructed and the students arrive in buses from Damascus, carrying with them a huge PA system, microphones and an echo machine that enhances, but also reiterates, the separation. They seek to keep this separation alive, objectified and sublimated, by echoing the national narrative of the Syrian Druze and of their mothers, who are prevented from returning to their homeland. Although

listening is possible, it is often impossible to see who is on the other side. Students introduce themselves by name and call out for their mothers; their cries are often answered by other mothers, who transfer the megaphone to the mother of the calling child.

Mother's Day is an event where a multiplicity of subject-positions meet: those of motherhood, dynastic origins, religious sect and positioning vis-à-vis international and national armies and their liminal technologies, news agencies, landscape and animals, the lines of voices projected by megaphones and those of the monaural shotgun microphone, as well as the acoustic ecologies that seem to disperse and transgress the lines of separation. All of these participate in a complex process of territorialising the ceasefire lines between Israel and Syria. The event is a space where a media spectacle unfolds which immortalises the separation of an occupied piece of land from its motherland. The ceasefire lines, the fruit of an unresolved peace agreement, seem to work like an incision that has been left to fester, giving rise to new emergent cultures that transgress its space in many ways. The 400 metres separating the Shouting Hill in Syria and the annexed village of Majdal al-Shams have thus become a third space – an inverse topological panoptic architecture which is under interrogation by different agents from all sides. But this very public exposure is not resented by the Druze, because the separation has become a cultural event which celebrates their identity. The Druze education programme, which is supported by both the Syrians and the Israelis, seems to be a point of consensus rather than a violent affair. The affect of separation and longing appear to have become ceremonial, with everyone knowing that the students will return in the summer.⁴⁵ Thus, a question arises: besides its cultural significance as a protest against the historical separation of the Golan, does the Mother's Day event, as it is celebrated today, still embody an immediate sense of separation and conflict as it did in the past?

The event appears to have developed into a kind of national day for the Druze of the region (see the appendix on the national significance of Mother's Day), where the agency of their voice and its complimentary relationship with its indigenous environment is empowered. The voice facilitates the transgression of one border

authority (the international, which monitors the ceasefire lines) by another (the national, with its agenda of territorial unification), which is delegated to a third authority (the maternal, the familial, tribal or sectarian). Importantly, the latter precedes both of the former in a national sense.

In fact, a national Druze state preceded both Syria and Israel in Jabal al-Druze (the former name of Jabal al-Shaykh or mount Hermon), which was allowed autonomy under the French mandate (figure 19). This state existed between 1922 and 1936, and a proposal to reinstate it as a solution to Israel's security concerns was introduced by former Israeli defence minister Yigal Allon (the 'Allon Plan'), following the area's occupation by Israel in 1967. Naturally, this plan was never accepted because it interfered with the nation-building interests of the young states of Israel, Syria and

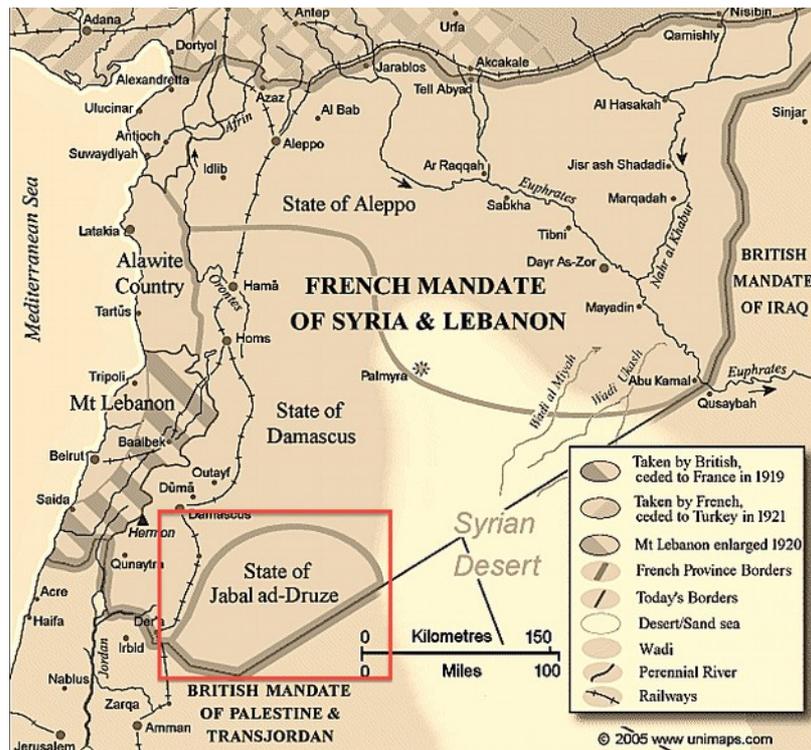


Figure 19: The state of Jabal al-Druze at the Golan heights in the south of Syria

Jabal al-Druze was an autonomous state under the French Mandate of Syria from 1921 to 1936. On March 4, 1922, it was proclaimed as Souaida, and the renamed Jabal al-Druze, after the name of the (a.k.a. Golan) mountain.

Source: UniMaps.com - Syria and Lebanon, 1923

others in the region. Allon's death in 1980 then paved the way, politically, for Israel's

unilateral annexation of the region in 1981. The lines of the ceasefire that delineate the limits of the national borders of Syria and Israel, however, are transgressed by the lines of Druze voices, which express a more ancient political sovereignty. This loyalty prevents any member of one family from becoming fully naturalised on the other side, unless it is through marriage. The familial, for its own part, reasserts its power over the (young) state and proves the fragility of its project by becoming the only force that can transgress the borders of the state-defined constituencies. At this point of intersection between a people and a nation, the geopolitical dialectics seem to expand beyond a uni-dimensional power struggle between individual subjects and the state, into a topology of social dynamics and interests, which are all preceded by the liminality of the mountain landscape and that of the family.

Anselm Franke reads the visual aesthetics of the landscapes featured in the work as conversant with Romantic landscape paintings and “the way they come to represent a border as a condition situated between subjectification and desubjectification”.⁴⁶ He proposes that the same dialectic of inside and outside is reflected in the geopolitical separation and deprivation of freedom entailed in the political border. However, this viewpoint seems to presuppose a certain pre-political individuality, which faces the liminality of nature on its own, as a single liberated entity. However, the apparent ethos of Mother’s Day, and the crying voices involved in this event, seem to express an earlier geopolitical regime, which precedes the current national border and which dictates spatiality. The political system of the group predicates how the individual’s return is negotiated. The primordial, restrictive, spatial relation between a mother and a child is therefore employed by the ethos of the tribal state as a model by which loyalty is enacted. The loyalty to the mother *umm* becomes a loyalty to the mother-nation *umma*. This is an affective connection.

The decision not to use a documentary language and to reconstruct a subjective experience within the medium of the installation separates that affective connection to the mother from the theatre of the event. Dreyfus separates the voice from the context in which it is produced, in order to “envelope the viewer in the subjective, emotional quality of the voices, implicating them in the scene. ... [I]mages can be fetishised to

the point where our relationship becomes voyeuristic, while with audio you are more physically implicated – you are both inside and outside”.⁴⁷

Arguably, the most important artistic choice in the installation is this separation of sound and image. When an image is shown, there is silence, and when sound is played, it is played in complete darkness, with only the subtitled translations as a source of light. The video footage used in the work was not shot during the event but on a visit to Majdal al-Shams a year later, when the hill was completely deserted and shrouded in fog. Importantly, no images of people are displayed in the work, which emphasises the work's problematised relation to ethnography. From here on, Dreyfus constructs the installation as a *mise-en-scène*, where the many different strands of theatrical display are separated from one another, producing an image in the mind's eye of what is *not* shown. This cognitive participation in the various levels of translation, where the viewer listens while reading lines of translation, and gazes in silence, implicate the viewer simply by making him/her participate in recreating the event. Narration is not used at all, but different strands of narrative authorship do reside in the editing of conversations, voices, sounds, images and all those elements that appear in the work, and arguably even more so, in those elements that do not appear.

This first image of the installation is probably what Franke refers to when he positions this work within the European tradition of a ‘total work of art’ (*Gesamtkunstwerk*).⁴⁸ He continues by invoking the Romantic era, associating the natural liminality in the epic visual landscapes in *Mother's Day* with the landscape paintings of Caspar David Friedrich and William Turner. Franke identifies the liminality of nature, which is featured in Turner's work, as relating to modern perceptions of the border condition as a dialectic of naturalisation and universalisation. This reference to European Romantic art and the notion of the sublime is perhaps overly European for this context, but it is useful when considering this installation as a theatre of affect which refers to European art institutions and mediates a personal, subjective experience of Middle Eastern politics to viewers elsewhere in Europe.⁴⁹ The image of the balustrade, which marks a sensible border between the visitor and the misty mountain landscape, seems to indeed recall the image of the 18th-century

European traveller as spectator, on the dock of a transatlantic ship or walking along a fenced-off path in a dark and ancient cave.

Conclusion

The darkness of the cavity of the structure induces in the viewer/listener a sense of Dreyfus' work as happening within the darkness of his/her own mind. Meanwhile, the disembodied voices greet, sing and cry in an almost ceremonial fashion. They demonstrate a certain bewilderment in the face of the paradox of studentship, which also hosts a dimension of initiation as the student is separated from his/her family and acquires a ticket to a one-way trip of nationhood. It is a confining as much as a liberating process, but with it also comes a hereditary responsibility to remain torn between the family and the nation. Perhaps, regardless of the communication technology employed, these international conversations always remain disembodied to a certain extent. A formal element is involved in the communication enacted here, where the message is never communicated completely. In this manner, the intimate sounds that always remain in the dark refer to the most personal affective space, which proceeds to be shouted through megaphones and PA systems, crossing the valley's own reinforcements by the natural delay of the speed of sound. But as it traverses between one point and another, this epic separation, which seems to be almost celebrated by the amplified, crying voices, is then captured by the focused gunshot microphone of the artist and brought back to the attention of the audience in the intimacy of the cave. Dreyfus' reclaiming of intimacy and her control over the interpretation of these calls seems to produce a subjective work which is more of a personal letter to her own mother than an ethnographic account of a people elsewhere.

PART III: EXCHANGE

CHAPTER 7: Responses (audio/video)

This chapter consists of three audio works, all written by the author. After examining the military use of sound by the state in *Assertions*, and strategies for sonic dissent and resistance to power in *Diffusions*, this chapter opens the third part of the argument, titled *Exchange*. Here, we progress into a more fluid and transient concept of power, where power is regarded as an exchange, and where the politics of sound assumes a more open form. It seems plausible to conclude this three-part thesis with a proposition that in dealing with power through the ear, an open approach is required, and an attitude which favours exchange and transient relationships between art practice and theoretical reasoning as well as between hearing and other senses.

The works presented here are: 'A Nation of Self' (Tlalim 2012); the documentation of a performance piece, 'Archive' (Tlalim & Zaides, 2014); and 'Uneasy Listening' (Tlalim and Schuppli, 2014). These artistic responses demonstrate how productive work with power through sound and listening makes critical engagement possible, in both the artistic realm and in the media.

The works are presented as a chapter to indicate that both the written part and the artworks are integral to the argument of the thesis, and not merely separate modalities of knowledge. Unlike the previous case studies, these works do not refer to specific events in the concrete, public, political (news) sense. Instead, they examine the conditions of sound – power in the wider, more general sense. More specifically, in 'A Nation of Self', sound is produced through motion: the performer Yuli Kovbasnyan moves within a resonant environment that enables her to produce a space where she can explore her identity and convey a sense of intimacy. In 'Archive', the Choreographer Arkadi Zaides plays documentary clips from the occupied West Bank, mimicking the motions and utterances of the people (Israeli soldiers and settlers) who appear in them. He uses his voice to show the human condition as a territory in conflict, revealing the hegemony of violence. In the latter work, I was responsible for the dramaturgy of sound and voice. Meanwhile, 'Uneasy Listening' is a sound installation, created in collaboration with Susan Schuppli. The work was designed to be shown in an exhibition space, and gives Western gallery listeners a sense of what it

is like to live in a soundscape dominated by the constant noise of military surveillance drones. The work was based on research into drone reconnaissance operations in the Federally Administered Tribal Areas of Pakistan, Gaza and Yemen. It gives the listener a sense of how the sound environment affects the emotional and psychological state of the people who live there.

As the argument of the thesis revolves around the sonic state of power as it moves into a fluid modality, this chapter once again exposes the listener/reader to the experience of listening to sounds and literally *auditioning* the fluid state of power. As the argument itself becomes more fluid, it shifts into a different form. These works represent a more diffused entry point into sound, moving away from the hard edge of logical reasoning and factual evidence. This comes as some kind of final transient movement, as we enter the third part of the thesis where power shifts into a fluid state.

Listening, in this final stage, is quite different to the act of listening in Chapter 3, which sets out the argument. In the latter, narration and documentary field recordings are used to analyse situations where sound is used in the reality of the Palestinian/Israeli conflict. By contrast, in this last section, the approach is informed by an artistic context. The final reason for ending with sound is to showcase the artworks that result from this research. In some ways, they are the culmination of the ideas discussed in the thesis. They respond to the thesis from a different reflective angle. From a Badiouian perspective, the sound art presented here participates in the argument as much as the written theory, but as another modality of knowledge.¹ They are part of the collection of works that refer to events in the Palestinian/Israeli conflict, and as such, they also take part in the constellation of knowledge that has accumulated around these political events; they are part of a 'politics in becoming'.

The central notion here is *Exchange*. In this third section, the state of hard power has softened and become more fluid. This fluidity is qualified by a constant process of exchange between calls and responses. Such exchanges allow for an oscillation in the understanding of power, where assertions are always followed by responses, and where diffused echoes often have as much efficacy as the dominant impulses. Power, at this stage, oscillates between assertion and diffusion, action and reaction – a dynamic

where power is never still, but requires change.

With this procedure in mind, this chapter is essentially an artistic response to the impulse of the argument. Once again, the reader/listener listens to sound rather than reading about it. This time, however, in contrast to Chapter 3, the sound is an artistic response. This approach demonstrates an essential aspect of my concluding argument that sound power opens the door to a responsive environment in which sonic intervention acquires power and efficacy as part of a broader set of sonic exchanges.

This final part of the thesis therefore proposes a softer and more dynamic, modulating field of power, where political processes are never static but are in a state of continuous transformation. The section is narrated through sonic artworks of my own, where a different kind of politics is recognised in the marriage between sound, space and the body. It emphasises the importance of art making and embodied creative practices as phronētic ways of knowing that supplement the linguistic or narrative argument. It also highlights the fact that critical political discourses should acknowledge that the listening experience is the embodied form in which political negotiations reveal themselves as continuous and dynamic processes of becoming, not merely states of stasis.

- At this point, please listen and view the following works before continuing:
- **Audio work: Tom Tlalim's 'A Nation of Self' (2012, 9.30 min, stereo MP3).**
Media link: <https://www.soundsofthestate.org/blog/a-nation-of-self>
- **Performance documentation: Arkadi Zaides & Tom Tlalim: 'Archive' (2014, 60 min, solo)**
Media link: <https://www.soundsofthestate.org/blog/archive>
- **Installation documentation: Tom Tlalim & Susan Schuppli: 'Uneasy Listening' (2015, 20 min, quadraphonic sound)**
Media link: <https://www.soundsofthestate.org/blog/uneasy-listening>

CHAPTER 8: Conclusion: From Sonic Warfare to Auditory Politics

Restate

Sound wounds. But it also empowers.¹

In this thesis, I have discussed the political empowerment afforded by sound and listening, and proposed that we should lend an ear to the subtle transformative qualities of sonic resistance. I argued that the empowerment offered by the use of critical listening can offer a new path towards resistance and the critique of power. Using examples and case studies from political events in Palestine-Israel, I showed that sounds and vibrations play a unique role in the power politics of this protracted conflict. Sound is deployed by the state as a disciplinary means of proclaiming power and reifying fear. Conversely, I also discussed in depth those cases where sound provides an open playing field for political subversion and the undermining of state power.

My underlying aim has been to move away from a fixed position, where the state is presumed to hold stable or absolute power over its subjects, and the subjects under its control are always on the receiving end of its power or violence. Rather, I attempted to work through the concept of power so that it became more flexible over the course of the thesis. Eventually, the sonic helps us probe into a world where power is always in the process of change, in the act of becoming; that is, power that is fluid rather than fixed, and which requires flow in order to become manifest.

In listening, the manifestations of power are inherently temporal, vibrational and enplaced. They require inertia and they require space. Their unfoldings assume hydrodynamic characteristics and respond to impulses of force with echoes, resonances and reverberations. These immanent characteristics imply that the sonic probe drives forward a spectrum of political powers, which are characterised not only by their dominance and amplitude, but also by patterns of temporal and spatial turbulence and reflection. Agency, in other words, cannot be fully understood as an epistemology of dominance, but should also be examined as an acoustemology as well, where sets of

vibrations and resonances – actions and consequences – unfold over time. ‘Audition’, therefore, exposes an ontology of power that is as much momentary and evanescent as it is resounding and pulsating. The concept of power revealed by acoustemology contrasts starkly with visions of it as firm, rigid or stable.

Such a dynamic perspective is, by nature, in contradiction to the notion of absolute power as it undermines its aspiration to preserve itself into eternity as a fixed or stable regime. It works contrary to predictability by emphasising that stability and security inevitably move towards their eventual collapse.

The different stages of power in its sonic manifestation are reflected in the three stages of the thesis, from *Assertions* to *Diffusions* and finally to *Exchanges*. At each step of the way, I examined the ways in which the ideology of power is proclaimed and how it is critiqued, questioned and transformed in the course of resistance to dominance and occupation within the protracted, low-intensity conflict of Palestine-Israel.²

I argued, using an analysis of case studies and producing a series of artworks, that critical listening is an empowering practice that can drive intervention in and resistance to the audible power assertions of the state. The overall combination of media through which the state asserts and proclaims its power, such as the sonic emissions produced by the political sphere and security apparatus, intentionally or unintentionally create a sense of power and dominance. These include the sonic booms produced by low-flying combat planes, the menacing buzz of remote controlled unmanned aerial vehicles (UAVs or drones), the use of public address sound systems and sonic weapons such as the Long Range Acoustic Device (LRAD), and the terrorising effect of warning signals, including sirens and mobile applications. In combination, these have produced an ‘ecology of fear’, not only in Palestinian neighbourhoods in the West Bank or Gaza Strip, but also in the comparatively safer areas of Tel Aviv.³ When added to the loud explosions of the hugely expensive missile interception system, branded the ‘Iron Dome’ (or in its other possible translation, the ‘Iron Yarmulka’), these sonic emissions coalesce into what is referred to here as the ‘sound system of the state’, discussed more broadly in Chapter 3.

The case studies examined in the thesis help point at the different ways in which the sonic domain can and has been deployed in assertions of power – and in its critique. They all refer to the use of critical listening as a starting point for questioning or diffusing power. I discussed the ways in which artists have used sound as a critical tool in particular conflict events, and how, by accessing a particular event relating to the violence in Palestine-Israel through listening and sound making, in addition to or instead of the discursive or visual approach, such artistic strategies can open up a unique arena where criticism, withdrawal, disengagement and resistance are simultaneous and synonymous with identification, proximity, engagement and empowerment. I discussed each artist's material approaches, and then moved on to analyse how their use of sound proffers a transformative message. I moved from discussing the approaches, strategies and techniques they used to how, through the deployment of these strategies, sound begins to act or *perform* in a manner that mobilises dissent.

These cases have shown how an alternative understanding of power, conflict and violence, and of political participation, can emerge from adopting a listening perspective.⁴

Identity in post-globalised times is a process of constant becoming; it is fluid and undergoes continual change and transmutation.⁵ In earlier, pre-internet eras, concepts such as the 'nation' or the 'government' were perceived as standard-bearers of stability, and an individual's identity, family, institutional affiliations and even profession seemed fixed or even hereditary. We are now moving towards a new kind of political economy, where such truths and affiliations are much more fluid and dynamic, to the point where a nation is not necessarily defined by its borders,⁶ but may be the extra-territorial notion of the 'Nation of Islam' or the myriad ways in which individual users of social networks signify themselves through designing bespoke intermeshed networks of metadata. An individual may live in a certain nation but feel entirely alien to it.

This kind of fluid identity is fundamentally expressed in sound. Sound is thus a sensory medium with which to audition power dynamics in a fluid age. Through

listening, political power can be conceptualised as something that is not necessarily solid, fixed or firm; rather, it can be understood, and also rationalised, as a hydrodynamic system – fluid and dynamic, changing over time. Power does not need a stable state to function, but to the contrary, it is a physical force that requires the propulsion of movement. Here, we can start thinking about sonic power as something that requires change, dynamic flexibility and an ability to constantly shift between states.

Listening denotes a proactive and careful approach to sensibility. In particular, it evokes the sense of hearing. It is a performative act, which can affirm or deny what is heard, and as such, it determines significance and priorities. Power assertions in the sonic domain are therefore not only proclaimed through the state's sound systems, but are also reaffirmed by the listening subjects. Thus, the performance of power is not only carried out at the point where the state asserts its sonic dominance – for example, when an utterance is produced – but also, critically, the performative agency of the sonic has to be reaffirmed at the point of listening. It takes a listener to endow power-performative sounds with significance; for sound to embody power it has to be accepted at the point of its audition by some form of listenership (I use the term 'listenership' in response to the notion of constructed spectatorship).

The performativity of listening is key to my argument since critical listening lies at the core of sonic resistance and of the agency of the sonic as a political operation. As in the age-old question of whether a tree falling in the forest, makes a sound. sound requires the presence of both a noise-producing, and a listening agency. The physiology of the listener's hearing range distinguishes sound from the broader spectrum of environmental vibrations. It is a sensory medium that is defined by virtue of its audibility to a listening subject. Certain sounds, such as loud or resonant blasts or mobile message alerts, may hail our attention inadvertently and construct our identity as listeners – our listenership – by imposing particular ways of listening. But the point in listening, in being conditioned to listen, is that in itself listening is a site where resistance begins through the activation of our critical faculties. Perhaps it is relevant to remember here that listening is distinguished from hearing in that the listener's

attention is intentionally directed towards the sound.

It is at the point of listening that performativity is played out. The moment a listener becomes receptive to an emitted sound is when an utterance can be performative – where the listener is hailed by the sonic calling (consciously or unconsciously). Despite John Austin's insistence that certain vocal enunciations are performative utterances, where "the utterance is the performing of an action"⁷ (specifically, the pronouncements "I do" in a marriage ceremony, the call for "Order, Order" at the British legislative assembly, or "I command you to..."), I claim that such an utterance is performative due to the existence of some sort of listenership. It is there, at the point of listening, that the performative potential of an utterance changes its function from a sound, a voice, a declaration into a performance in becoming. Listening is therefore a performative act, and as such, it is a site of power.

Listening critically grants the listening subject agency and enables her/him to be less affected by and less subject to the direct awe of the sonics of violence. Listening is a practice and, as such, it is a skill that can be improved. Hence, critical listening must be developed if we are to avoid living under the oppression of everyday sounds of power. Through creative practices, we can explore, employ and practice critical listening, and learn to respond and resist the immediate grasp of power. In doing so, we become empowered through sound.

But how does sound work politically? Hearing is a sense which is radically open to the outside – the ear cannot shut like the eye – it is obliged to transduce sound, sometimes at the cost of its own sensitive mechanisms. Yet we are far from passive recipients of aural trauma due to the quite nuanced and complex relations between hearing and listening. External sounds resonate in our aural cavity, regardless of our will, due to the physical openness of the ear. An open door? Perhaps. But the analogy is not precise. There are physical and psychological counterbalancing mechanisms that come into play in both the physical and psychological stages listening.

Listening is not automatic, but a skill that requires training.⁸ This fact was reinforced by a conversation I had recently with a cochlear implant (CI) user.⁹ These

implants were historically designed for speech cognition. As such, however, they are much less successful when it comes to enabling ‘musical hearing’.¹⁰ When I asked him whether or not he enjoyed listening to music, he replied he does enjoy listening because it is, for him, a kind of training: he trains his listening every day, and every time he listens to music, he hears more. He explained that this practice creates and reinforces neural connections in his brain. This anecdote is a compelling example of a complex feedback between hearing and listening. For this CI user, it was clear that by actively practicing listening to music every day, he enhances his ability to hear new qualities in sounds that were perceivable to a lesser extent without this training.

This example chimes well with my argument that if sound can be used as a weapon, critical listening is the locus of resistance to sonic violence and the attempt to subject listeners to the penetrating vibrational energies of awe-inflicting ecologies. By practicing active listening and through training in critical listening, even in situations of war, sound begins to become a medium through which we can resist attempted impositions or assertions of power. While sonic weaponry can inflict physical and psychological pain, sound affords new forms of resistance and heralds new prospects for asymmetrical agency, counter-warfare and ultimately for healing.

The openness of the medium, its exposed ‘hospitality’ and its highly dynamic nature presuppose a certain vulnerability, implying that hearing is potentially dangerous. Indeed, much harm and trauma can be inflicted through hearing, as recounted by Daughtry.¹¹ But it is this very vulnerability which acts like a Pharmakon – the mythical snake whose venom has a dual function, both as a poison and as a pharmacological remedy.¹² The openness and vulnerability of the ear is both a potential open door to violence and a potential pathway to healing trauma. A striking example of such therapeutic use of audition is the use of sonic stimuli in the psychiatric treatment of post-traumatic stress disorder (PTSD) in military ex-combatants. A quite extreme (yet compelling) account of the use of sound in psychiatric treatment appears in Susan Sontag's 1974 documentary, *Promised Lands*, which shows extended footage of a drug-induced treatment session of a soldier suffering from PTSD, and interview with the psychiatrist about this experimental method.¹³ After administering

“chemical substances”, the nurses recreate a war soundscape by banging and shaking the furniture, whistling, shouting and playing tape recordings of artillery, gun shots, sirens and radio communications, to stimulate the patient into reliving the traumatic events he experienced. The soldier, his eyes closed, responds by covering his head with pillows and eventually leaping onto the floor and trying to hide under the bed as he relives the moments of shock and trauma frozen in his memory. His listening is affected by the trauma, and through addressing his hearing, the memory is evoked in a medical setting. The session often seems more like torture than therapy, but as sonic vulnerability offers a pathway into his trauma, it might possibly – albeit only partially – offer some path into functioning in society.

The psychiatric method seems controversial. The same method is featured in a documentary by my father from 1988 entitled *The Missing Picture*.¹⁴ In his film, the substance used to induce the trauma is named as ‘sodium pentothal’. This substance was widely used in PTSD treatment until the 1970s, in a technique called the ‘benzodiazepine interview’.¹⁵ This method uses benzodiazepine (or sodium pentothal) in order to help the individual to go through full re-experience of the event, but an early administration was found to often interfere with the normal potent spontaneous recovery.¹⁶ Still, the access to trauma granted by the sound stimulation remains compelling as evidence for the powerful potential of using sound in therapy.

Creative, artistic and playful intervention in the listening experience also enables political empowerment and resistance. It may be a subtle pathway, but with asymmetric new-media realities, subtle gestures often are amplified in surprising ways. The ephemeral qualities and its resistance to all forms of encapsulation – its tendency to leak and flow beyond intended areas, walls and borders – makes hearing a particularly apt sense through which to negotiate the potential melting of such notions as stable power into what Zygmunt Bauman calls the ‘liquid’.¹⁷ This is a dynamic process of identity formation, whereby the kind of unshaken association with the grounded stability of the nation-state and the trust in hard power that existed in the past gives way to more fluid processes of becoming.¹⁸ It is within the anthropocentric soundscape of modern societies, which is both designed and

controlled, yet at the same time very open to intervention, that amplification, empowerment and asymmetry open the way to territorial reclaiming. It is precisely within the fuzzy and uncertain world of acoustics – where an utterance might echo for a while and then fade away and disappear – that informal power negotiations take place.

As much as sound might carry anthropocentrically meaningful patterns (such as the rhythms of territorialisation practices, voices of animal activity or the everyday soundscapes of modern human life, including the sounds of dominance, power and/or violence across different spectral levels), it is at the point of listening that the performative potential of sound is actualised. While we might imagine an ecology, a vibrational field radically distributed in space and time, the world of sound is performed in its reception. Similarly, sonic violence (fast or slow) and dominance require a listening subject who is affected by sound power, and whose body and mind resonate, or are have the capacity to be affected by, those vibrations,¹⁹ positive or otherwise.

If sound is a medium through which power can be resisted, subverted and diffused, it is through negotiating our listening that resistance begins. Mazen Kerbaj has shown in his work (presented in Chapter 4) that through suspending his own fear of the Israeli aerial bombing campaign – that is, by shifting his listening from a substantive, semiotic position, where the meaning of sounds is essential, into a musical listening where the sounds are merely calls that invite a response – he is able to challenge the power play.

Sonic struggles occur not only within the urgent and traumatic realities of warfare, but just as significantly within the quotidian sonic spectra where power is distributed in everyday life. However, I have focussed here on the territorial environment in and around the borders of Palestine-Israel, where the protracted state of occupation and perpetual conflict are a ground for both violent and non-violent struggle.

In the thesis, I focussed on cases where the use and abuse of sounds are responded to, questioned, diffused or undermined by listeners who carry sonic agency and are

empowered through their creative response. I placed a particular emphasis on working with the sonic as an artistic domain in which the power assertions of the state are undermined creatively.

Daughtry has explored the immersive nature of the sonic experience of US soldiers in Iraq, as well as the psychology behind the use of ‘shock and awe’ tactics, which he associates with the military doctrines behind the mass production of ‘bellophonic’ sounds.²⁰ These sounds, to him, are mostly undesirable byproducts of the reality of war.²¹ In this study, however, listening subjects are sonic *performers* or *actors* who have agency, transforming the soundspace of conflict through a performative kind of listening. If sound itself has the performative capacity to ‘do things’, perhaps certain effects would be possible without a listening act,²² but since sonic communication is delegated from utterance to performance, listening becomes the site where performativity unfolds. In listening, subjects can intervene and respond within the scene of violence itself, affecting and changing existing perceptions of power by shifting the focus onto particular sounds and their meaning.

The political model offered here, however, is not strictly dialectical. I do not mean to claim that all hard power resides in the hands of the state, and that all softer forms belong to non-state actors. Rather, the proposition is that sound exposes the ability of power to be flexible and to move dynamically, modulating from steady states to unstable flows. This concept may be related to Bauman's notion of ‘liquid modernity’. This connection with Bauman's theory – in which modern subjects are disembedded from their settled ways of life and then re-embedded in new forms of social, economic and political order – points to a possible direction in which the theory of contemporary sonic politics might develop in the future.²³

In this thesis, through listening to sonic assertions, diffusions and responses, I observed a shift in how power is perceived, from *hard* to *soft*, that is, I looked at how concentrated, rigid or strong types of power can be undermined and diffused. In the sonic political domain, the difference between rigid and more diffused forms of power can be traced in different ways.

In a temporal context, subtle, soft or weaker forms of power may unfold over protracted periods and still have equally devastating consequences. For example, the ongoing subsonic frequencies generated by freight trains over an extended period can cause fundamental damage to buildings.

Importantly, my argument is not specifically about sound as resistance but about tracing a politics – a field where power is claimed, undermined and negotiated – in the sonic realm. The case studies presented here are introductions to a broader file of aural politics. This thesis therefore did not aim to chart the various resistance movements in Palestine-Israel that have used sound as a tool of resistance, or its use as a weapon by the state. Instead, it looked at how different soundworks are in constant use, in different domains, in the process of resisting and diffusing power, as well as in the daily assertions of power by the state.

Among the case studies, Kerbaj's *Starry Night* is an artefact published as an activist intervention, while my film *Walking Through Walls* is a way of problematising power through walking, making soundworks and producing art that examines and also critiques research as a type of sonic activism.

The are of study might raise expectations that I would be writing about how Palestinians have used sound in resistance to Israeli army oppression, but there is an ethical reason why I do not to refer directly to the Palestinian struggle. Being Israeli-born, my attempts to conceptualise it would be futile because my relation to the Israeli side risks positioning me, inadvertently, as part of its intellectual colonisation. For this reason, despite my sympathy and support, I cannot take on the Palestinian struggle myself. Instead, I have chosen to address my own side, the Israeli one, through its particular struggles that reciprocally affect the Palestinian side. I have addressed the question of my position in more depth in Chapter 2.

The title of the concluding chapter in the thesis is 'From Sonic Warfare to Auditory Politics.' By this, I mean not only that sound can be used in war or used against power, but rather that a sonic analysis redefines the entire spectrum of power, rendering its exchanges particularly fluid and dynamic, so that there is less power concentrated in

one place. In this sonic field, power is contested and exchanged constantly. The feedback between hearing, listening and sounding power does not end with sonic resistance to forms of domination; rather, it starts dialectical struggles, but then moves on and diffuses them, exposing more complex processes of identity formation and subjectivity as expressed in sound.

My goal therefore has been to outline a sonic field of power, and to resist the prevailing view of sound power as acting out primarily in warfare. I propose that there are more dynamic flows involved here, and these could be opened up to other sensory fields as well. For example, I currently work on tapping into the experience of power encapsulated in everyday sonic *cues*, such as sonic logos, communications interface beeps and the ideological interpellation performed by everyday sounds and sound systems. An analysis of the sound systems of the state indicates that sound and power are radically intertwined and embedded in everyday life as subsets of a wider sensory ideological machine, and not only within the exclusive realm of sound or indeed of warfare.

It could be said that the argument here is an attempt to expand the notion of sonic warfare into a conceptualisation of the sonic field as one in which power is exercised, performed, exchanged and negotiated, and where ideology can be read through critical listening.

The notion of sonic warfare is indeed compelling and has been convincingly argued, and the effects of sound as a weapon have been well chronicled. The contribution of this thesis, however, lies in the notion that sound is a field of power where dominance is dynamically asserted and where it can also be resisted and diffused; a medium where trauma can be inflicted, but also where healing can start, through training in the practice of critical listening.

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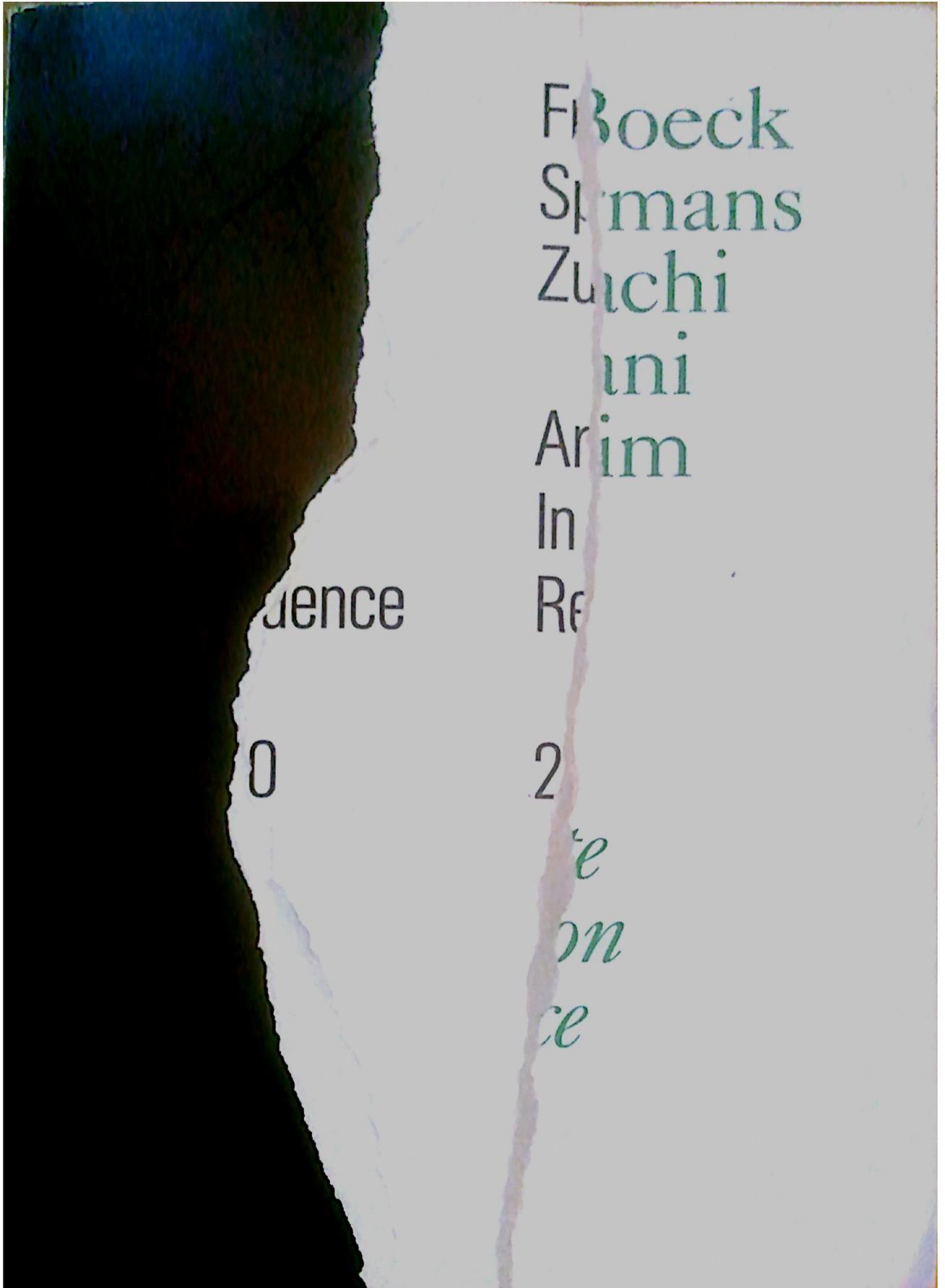
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APPENDICES

Appendix 1:
The New Model City

Tlalim, Tom. "The New Model City." In *Intimate Stories on Absence: Vrije Ruimten Zuidas. Artists in Residence 2010.*, 47:81–110. OMP. Eindhoven: Onomatopee, 2010.¹



Lieven de Boeck
Frank Havermans
Sachi Miyachi
Shinji Otani
Tom Tlalim

~
*Intimate
Stories on
Absence*

~
Onomatopée 47

De Nieuwe
Modelstad

Tom
Tlalim

The New
Model City

Tom
Tlalim

Inverse Urban Geometry

'The meaning of space is of no more significance.... This space that you look at, is nothing but your interpretation of it. Now, you can stretch the boundaries of your interpretation ... how do you interpret the alley? Do you interpret the alley as a place, like every architect and every town planner does, to walk through?... We interpreted the alley as a place forbidden to walk through, and the door as a place forbidden to pass through, and the window as a place forbidden to look through.... This is because the enemy interprets the space in a traditional, classical manner, and I do not want to obey his interpretation.... I need to emerge from an unexpected place.... This is why we opted for the methodology of walking through walls.... Like a worm that eats its way forward, emerging at points and then disappearing. We were thus moving from the interior of homes to their exterior in a surprising manner and in places we were not expected.... I said to my troops, "... If until now you were used to move along roads and sidewalks, forget it! From now on we all walk through walls!'"

—IDF Brig.-Gen. Aviv Kochavi, on the urban warfare tactic of 'walking through walls' used in battle at the Balata refugee camp in 2002. Taken from 'Walking Through Walls' by Eyal Weizman, Jan. 2007

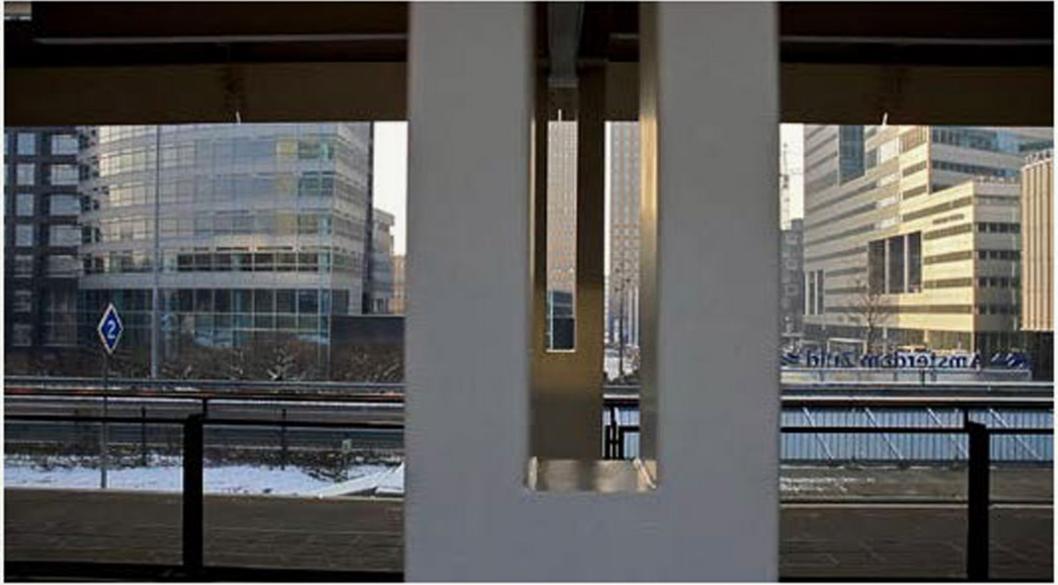
An Artist in Service

Consider a recruited artist. Dropped from a model plane onto a model city. Her task, albeit somewhat unclear: to explore the surface critically, offering independent perspectives on the advances of the campaign. In transit from continent to continent, reflecting on her own methodology, seeking change when in a state of free

fall, and then suddenly awoken by the shake of an opening parachute, she gently descends into the centre of the New Model City.

The story confuses her. It speaks Corporate Identity, Luxury, Comfort, Security, Retail and Office. It speaks of (Comm)Unity, Conformity and of Competition. Doubtful of her role in the mission, she tries to distance herself by losing orientation. But it is impossible. Everywhere, everything and everyone mirrors the slogans, the views and the poems, plucked from the message boards, pamphlets and newspapers. Directions, maps, texts, guides, rules, and images, all indicate the soft borders of this new municipality. All tell the story of the New Model City.

'New urbanity has predominantly remained a disconnected, free-floating, "good idea" without strong material results. It is also in danger of becoming



an extremely privatized planning concept, deviating from its original spatial and socially integrative nature.’

– Stan J. H. Majoor, ‘The Disconnected Innovation of New Urbanity in Zuidas Amsterdam’

*Altneuland – An Old Identity for a New City**

‘One of local governments’ most important functions is to represent a specific space, to embody it, to exercise symbolic leadership. Such leadership is difficult in a context of extreme economic and cultural deterritorialisation... The territory can be strengthened by a feeling of belonging, as an expression of a social link.’

– Daniel Innerarity, ‘Governing the New Spaces: Between the Local and the Global’

* *Altneuland* was the title of Theodore Herzl’s utopian novel about the development of Palestine into a free, open and cosmopolitan modern Jewish society, with a thriving cooperative industry based on state-of-the-art technology. The novel was translated into Hebrew by N. Sokolov with the title ‘Tel Aviv’.

Business Warfare

*‘In the 1980s some business strategists realized that there was a vast knowledge base stretching back thousands of years that they had barely examined. They turned to military strategy for guidance. Military strategy books such as *The Art of War* by Sun Tzu, *On War* by von Clausewitz, and *The Red Book* by Mao Zedong became instant business classics.*

There were generally thought to be four types of business warfare theories. They are: Offensive marketing warfare strategies, Defensive marketing warfare strategies, Flanking marketing warfare strategies, Guerrilla marketing warfare strategies.’

– Wikipedia, http://en.wikipedia.org/wiki/Business_strategy

The Camp

The model reminds her of a military camp. Construction is realized according to centralized planning, strict deadlines are set, and a scale model of the planned model city is presented at the headquarters inside one of the towers. The public relations unit writes the story, while construction companies erect towers by the day, and planners are busy branding the model inhabitants. To avoid any lingering debate or criticism, the towers are constructed speedily and quietly. Cautiously and temporarily, land is taken, old buildings are destroyed, high-rises are built, facades prior to interiors. The living spaces, subdivided into modules, allow buyers to compose their space of desire.* The news and vision of the uncompleted Model City are spread throughout the many public address mechanisms. Giant signposts, screens and ads are mounted along all construction site fences, covering



bare holes filled with steel and cement.

* The term 'space of desire' is taken from Asif Berman and Oded Kutok's critique, Spaces of Desire and Elasticity Lines, published in the catalogue of the Israeli Pavilion at the 11th Venice Architecture Biennial, 2008.

Radical Theory in Service

'According to urban theorist Simon Marvin, the military-architectural "shadow world" is currently generating more intense and well-funded urban research programmes than all [these] university programmes put together, and is certainly aware of the avant-garde urban research conducted in architectural institutions.... Indeed, the reading lists of contemporary military institutions include works from around 1968 (with a special emphasis on the writings of [philosophers] Gilles Deleuze, Félix Guattari and Guy Debord), as well as more contemporary writings on urbanism, psychology, cybernetics, post-colonial and post-Structuralist theory. If, as some writers claim, the space for criticality has withered away in late 20th-century capitalist culture, it seems now to have found a place to flourish in the military.'

— 'The Art of War: Deleuze, Guattari, Debord and the Israeli Defense Force' by E. Weizman, 2006

'Several of the concepts in A Thousand Plateaux [by Deleuze and Guattari] became instrumental for us.... Most important was the distinction they have pointed out between the concepts of "smooth" and "striated" space [which accordingly reflect] the organizational concepts of the "war machine" and the "state apparatus". In the IDF we now often use the term "to smooth out space" when we want to refer to operation in a space as if it had no borders.'

— Shimon Naveh, a retired Brigadier-General and director of the Operational Theory Research Institute, in an interview with Eyal Weizman.

Negation

Erase the skylines paved with towers, erase the noise of the highway, unread the signs and forget your readings of emblematic narratives. Surround yourself with deletion. Once more – you are captive in a modelled space.

The spectacle is alienating to her because of that constant disappointment in the encounter with an attempted materialization of ideal objects: they are devoid of context in their manner of occupation and in the organized complexity of their geometrical form. Sustainability is often the slogan, but the materials of which the Model City is built are only durable in the sense that they wear out in a matter of decades, rather than months.

Feeling captivated in this modelled environment, the artist seeks an image, something beyond the words on the signs that tell her what she sees. She



becomes an animal, scavenging, roaming without purpose. Drifting. Drawn only to places that are different in essence. Following a single incentive: to create a path with decisions formed by whim rather than purpose.

She discovers a park, an old neighbourhood, stories of a big war, a train station with two doors, one leading to a wealthy business centre, and the other – to a less wealthy business centre. She meets others with missions just like hers. Homeless people sleeping in the park, workers at their company cocktail parties. She hears opinions and rumours of cracks in the planning. She becomes hungry. What was there before? What has been erased?

*Security and Entertainment
Cut Through Pavements
and Walls*

Following the February 1848 revolution in Paris, Baron Haussmann was commissioned to ‘modernize’ the city. New boulevards were created ‘to ensure safer streets, better housing, more sanitary, hospitable, shopper-friendly communities, better traffic flow,

and, last but not least, streets too broad for rebels to build barricades across them’.

– Wikipedia, http://en.wikipedia.org/wiki/Baron_Haussmann

‘Sometimes to change a city, it’s enough to change its story.... The action of erasure can define the history of a city.... A city, just like history, is built by the winners, and for the winners.’

– Sharon Rotbard, ‘White City, Black City’ Babel, 2004, Dana Code 462 – 187

‘Perhaps the curse of Palestine is its centrality to the West’s historical and biblical imagination. The landscape is thus cut to match the grim events recorded there.’

– Raja Shehadeh, *Palestinian Walks*, Scribner, 2007.

The question heralds a pain and a longing for something indigenous that may have existed inside of her and that she has never known. She faces a new interpretation of reality that is fluid and unstable, built upon the foundation of financial liquidity and on the extinction of old traditions, the negation of poverty, free migration, and of direct, unmediated communication.

The artist in the New Model City faces a conflict. While her commission is to engage with the model, thus offering some freedom and creativity as a mirror to this designed environment, she herself has a function in the



model. She too was called to service by the ‘Shadow World’ as a sponsored opposition, paid by the planners to generate critical opinions that may be controlled and channelled. The soft borders of the model become the borders of her own practice. She feels like the ‘Intangible Cultural Heritage’ researcher who formalizes an ‘Intangible Cultural Asset’ for the purpose of preservation. But the object becomes extinct immediately, in response to its rationalization. Perhaps there is something in her that is endangered as well. A part of her being that is intangible, that she cannot write or talk about. That is like a hunter-gatherer, a Bedouin, or a homeless person.

‘Intangible Cultural Heritage is the mainspring of our cultural diversity and its maintenance - a guarantee for continuing creativity. The depository of this heritage is the human mind, the human body being the main instrument for its enactment, or embodiment. The knowledge and skills are often shared within a community, and manifestations of it are often performed collectively.’

- Unesco Culture Sector: Safeguarding Intangible Cultural Heritage
<http://www.unesco.org/culture/ich/>

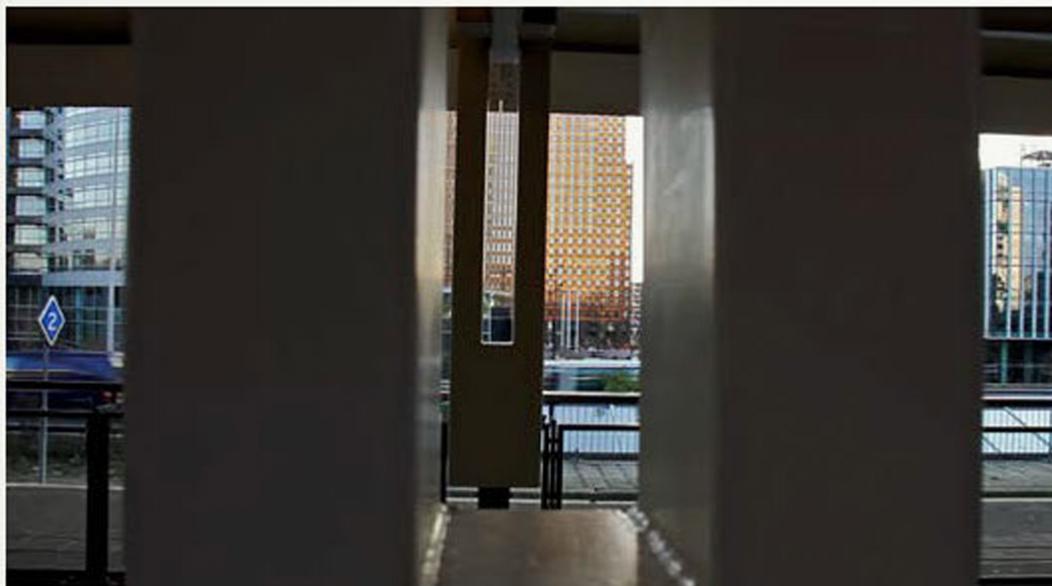
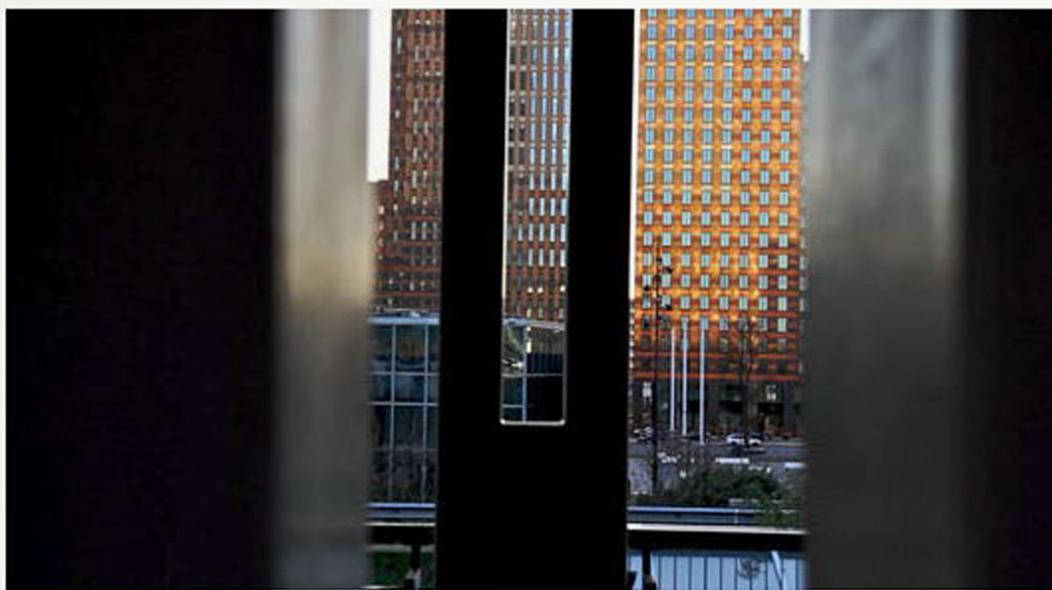
Sam

‘You have nice shoes,’ says a person sitting on a bench. He is referring to her Swedish clogs.

‘Don’t know if I’d call them nice, but they make a nice loud sound!’ she answers. They begin to talk. His name is Sam. He says he comes from upstairs in Holland. From Friesland. He lost his home after his girlfriend committed suicide. She had borderline personality disorder. She kept cutting her veins. That’s why he gave up work. To watch over her. When she did commit suicide one day, her father was sad and angry and he threw Sam out. Said it was his fault and that he would kill him if he came back. Sam had to flee Leeuwarden in search of a new life. Now he camps inside a tent in the park, hidden in the bushes. He makes some money begging in the city centre, buys some food and some beers and then comes back to sleep in the park. ‘I’m not an alcoholic,’ he says. ‘I have to drink. Otherwise I can’t sleep at night because the animals here make so much noise.’

There are homeless people living in the park. They go to the

Wife Reinhold Zwickel—Kunst in Residence 2010



library for emails, to the city for work. They are in service too. 'I'm the park cleaner,' he says. Perhaps. Is this the new model citizen? Too sensitive, emotionally attached, without walls, without protection, no private space, no space in the planning – no borderlines? 'Can I come back to record the noises of the park with you?' she asks. 'Sure. But I can't show you where I sleep.'

Tension Between the Old and New Centres

New cities draw their appeal from the glamour of their historical old centre. But the old narrative of Amsterdam (a friendly sin city where individual expression, drugs and prostitution are tolerated) doesn't quite fall in line with the Manifesto for a New Urbanity, which pledges 'a coherent security and crime prevention policy.... A local anti-drug policy ... sporting and recreational facilities ... healthy, safe, settled, pleasant and stimulating living environment' etc., as a uniform version of sustainable, secure and sanitary surroundings for all.

– Manifesto for a New Urbanity: European Urban Charter II, adopted by the Congress of Local and Regional Authorities of the Council of Europe in 2008

The artist in service wishes to touch all those places where her body goes. This is suddenly all different from her own ideal of what she should be. Beyond

borders and roadblocks, to be able to walk following her ears and nose, relieved of the repetitive urge to turn back and settle in one place. To be able to see into the future – the horizon, to walk straight through her own walls and interpret the space as she wishes.

But this is where the territorial battle begins: with an interwoven network of interests, with the towers occupying their parcels, but casting shadows on their surroundings. While commissioned art functions as the guardian of public space, the artist comes to terms with her position – condoning or objecting, she is the one who reinforces the existence of the model.

The worker sees a building and walks around it towards his destination. The artist documents the building as a phenomenon that is unique. The strategist sees through the building, walks through walls, seeing the reflec-



tion of the vision he has in mind – that of complete liquidity.

Epilogue

When high-rises are built close to one another, each glass facade mirrors the other one, as they feed their mutual identity back to infinity. But this image has no content. At this point the medium becomes the message. And currency, which traditionally reflects a value, begins to reflect potential - the value of potential growth. Arguably, for as long as the New Business Centres limit themselves to plans that end at specific deadlines, their value will immediately drop. This is because their potential growth ceases to project to infinity. Perhaps architectural infinity can thus be expressed in potential change over time. As long as old buildings can be torn down and new ones can be erected, space will remain liquid. Like an open wound. In that sense, real global urban power might be measured in the capacity of a

city to renew itself, to wipe out old narratives and to replace them with news. Liquidity thus also reflects the ability of a population to accept new narratives and to forget about the old ones.

The Tower

‘It is difficult to defeat the city. There are moments when I seem to find invisible paths through her that lead me to illuminated occurrences, as if uncontaminated by all that black soot, and my eyes only open up to her beauty, to her good. But at the end of the day there I am, my flesh hurled against the sidewalk, my skin stripped off me like a T-shirt, and I scream to the green grass meadows that they come to me while I am still here, waiting.’

– Yotam Laor, *Walking on the Edge*, 2000.

In April 2000, at the age of 24, Yotam Laor jumped off the City Tower - the highest building in the centre of Jerusalem. Yotam was my best friend. He used every opportunity to

Wife Reinhold Zuckas—Kustis in Residence 2010



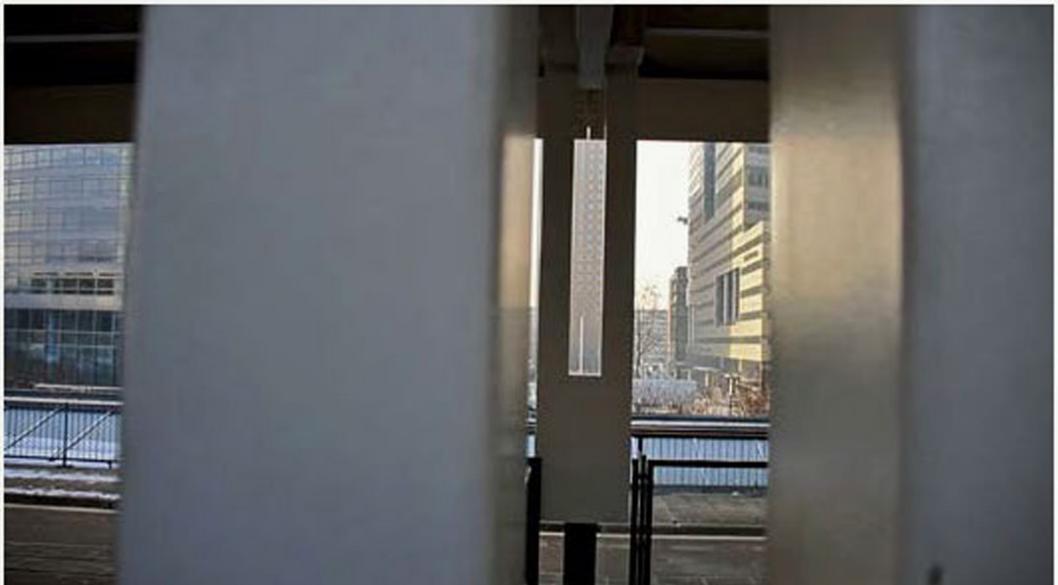
disappear. He questioned everything around him; his body, the city, social relationships, family, money - everything. Yotam chose not to conform to the Israeli normality. A normality where low intensity battles and a systematic occupation of grounds sometimes seem synonymous with survival, and where countless ideological organizations consume landscapes, wild life and local heritage in the name of their ideals.

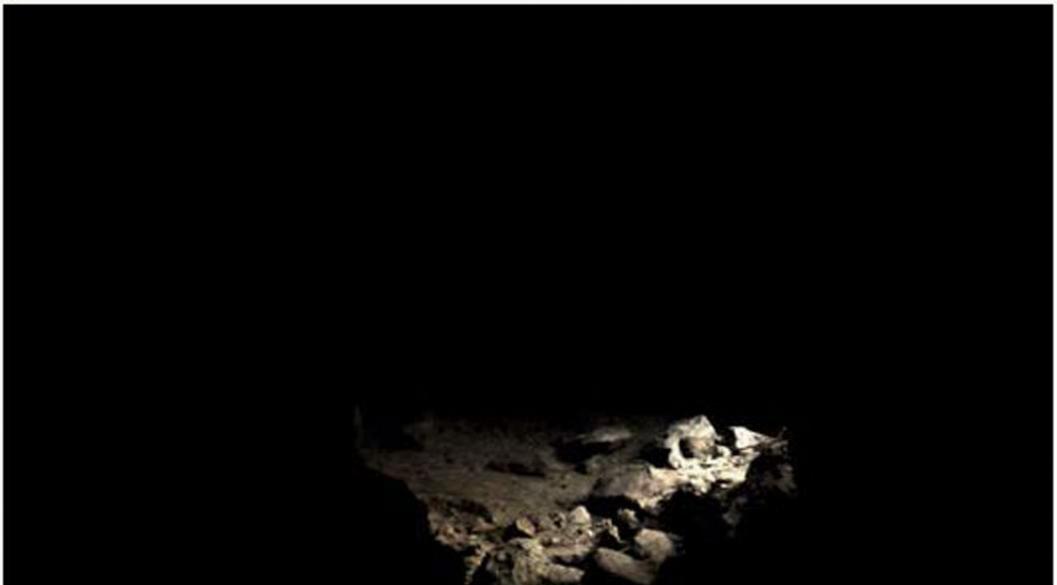
Two years prior to his death Yotam had spent six months squatting in Lifta – the ruins of an old deserted Palestinian village on the outskirts of Jerusalem, which is marked by holes blasted in the roofs and ceilings of its houses. His attempts to find individual freedom beyond the borders of the city and of his own mind became central to our conversations and to his writings. His death came about a couple of months before my relocation to the Netherlands, and marked the end of my youth. Here

in Europe, while new urban development assumes a much friendlier facade, it seems as though it is the traditional influence of military theory on financial strategy that still remains the defining factor in the underlying models behind financial campaigns such as the Amsterdam Zuidas.

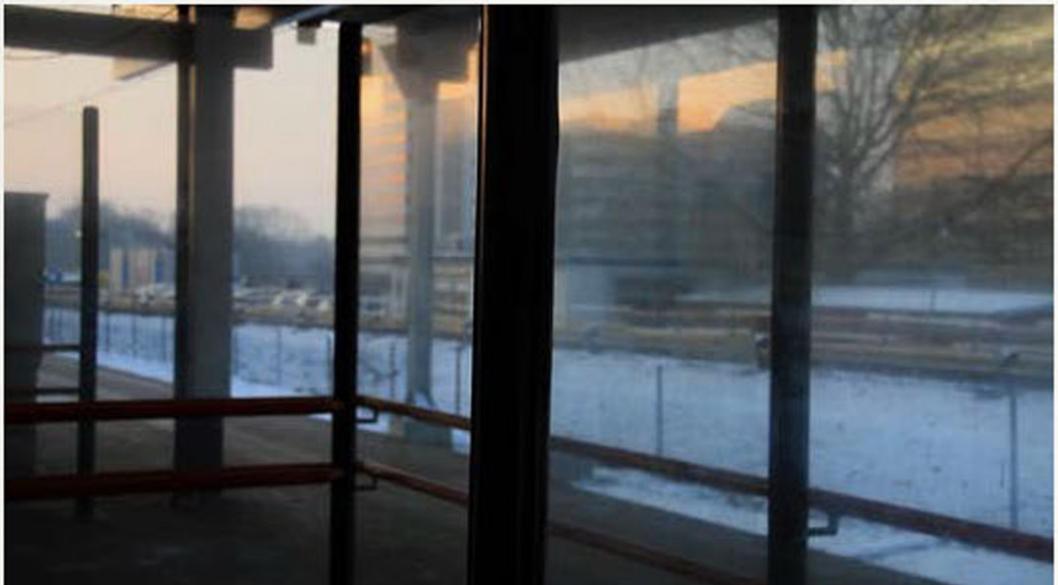


Wife Nunken Zulfas—Kufaslin Residence, 2010





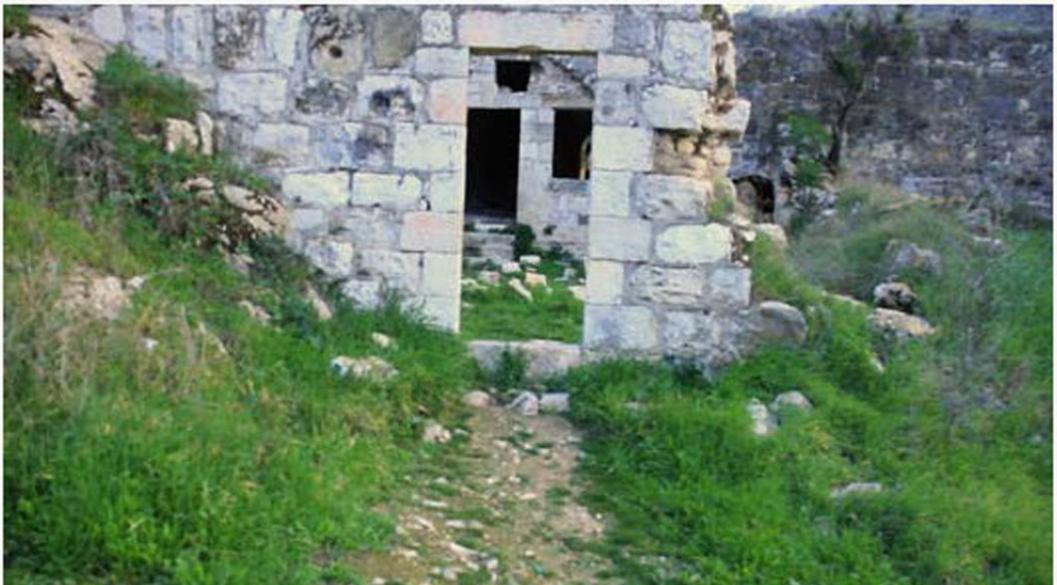
Wide Plank Balustrade—Moffatt's Residence, 2010





Wie Ninken Züfte—Kofcsin Residence 2010





Appendix 2:
Exhibitions and publications

The film has been publicly shown in two group and two solo exhibitions so far. In each exhibition the film was projected as an ongoing loop so that the film would slowly blend into the architecture of the exhibition space, while each space also contributed its distinct architectural mark to the overall visuality and acoustics of the work.²

Exhibition 1: VMZ Free Spaces (Appendix 4: Figure 21)

The first presentation was at a group exhibition in Amsterdam at the gallery of the Virtual Museum Zuidas. The exhibition was shown from February to the end of April, 2010,³ The exhibition space was a large round modernistic chapel, where the sound of the work would be heard quite loud all around the periphery of the space, and would decrease as the visitor moves towards the centre. This created a cross fade effect when the visitors would walk through the room. This unique sonic architecture made it possible to have long conversations during the screening, while observing the film.

Exhibition 2: Stroom Ondertussen (Appendix 4: Figure 22)

The second exhibition was a solo at the Stroom foundation in The Hague, which supported my research at the VMZ. An important part of this exhibition was to show the process which has led to the work. Alongside screening the film an archive of my collected sketches, images, soundworks and field recordings was also on display. The exhibition took place on between May and July 2010. The exhibition series at Stroom is named *Ondertussen* (in the meantime, or in between), after this particular space, which has doors on two sides, and the visitors pass from the foyer to the archives. The architecture at Stroom is quite contemporary and spacious, with plenty of natural light. To increase contrast. the walls were painted black. During this exhibition Stroom has organised a week of professional activities for artists supported by the fund, during which I have had a chance to meet curators from international organisations including the Van Abbe museum, and Tate Modern, to show them the film as exhibited, and discuss the research.

Exhibition 3: The Smooth and the Striated (Appendix 4: Figure 22-23)

The third is a group exhibition was titled *The Smooth and the Striated*.⁴ The exhibition was organised by the University of Amsterdam, and curated by Flora Lysen. It ran in July and August 2010. The film was recommended to the curator by Jelle Bouwhuis, head of the Stedelijk Museum Bureau Amsterdam (SMBA). The opening was as a parallel programme inspired by the 3rd International Deleuze Studies Conference.⁵ In this exhibition the work was shown at a particularly interesting location, at the guest living room of a 17th century villa in the east of Amsterdam. This villa, called Huize Frankendael, a summer villa built by Nicolaas van Liebergen, director of the Dutch East India company, one of the pillars of Dutch colonialist project, who was also governor of the Antilles, and a slave trader.⁶ The historical context of this villa resonated well with the questions of colonialism raised in the film. The quiet acoustics of the wooden room made a particularly intimate listening thanks to the wall carpeting, while a large and upright mirror on the wall opposite the projection reflected a cropped frame of the film onto the hallway outside. This mirror emphasising the vertical pillars and pendular motion in the film, while also underlining voyeurism and political control of the other embodied in 17th century's fascination with mirroring as a rational mode of reflection.⁷ This is also voiced in Leibniz' text from that period, which he imagines a house of mirrors, where the master of the house has full control and can peek into the lives of family, staff, and guests, knowing what happens behind the scenes, without being seen himself.⁸ In an interview for an Italian architecture magazine called YMAG which followed the exhibition, Nicola Bozzi asked me specifically about the mirror.

Nicola: Fredric Jameson mentioned reflecting surfaces as an element of postmodern architecture. I noticed that you used mirrors or reflective surfaces in your previous works. At the Huize Frankendael, where your video was shown, there was also a mirror in front of the projection. Was it your choice to screen the video there? How do you incorporate them in your aesthetic?

Tom: The mirror is the main reason why I chose that room. The Huize Frankendael was built in the 17th century by the Dyke and Shipping official Nicolaas van Liebergen, who was also served a term as the director

of Curaçao Island – a central shipping point for the Atlantic slave trade. So the structure of the villa embodies the social hierarchy of the time. I think that mirror functioned as a way for the personnel to check out what is happening in the room from the corridor, without disturbing by entering it. But the specific shape of the mirror also resembles the video material I shot of the Zuidas. I was filming the urban landscape through consecutive rectangular holes in the train station pillars, moving the camera to the Left and Right. This motion is typical of aiming to shoot or for orientation, but repetitive like a clock pendulum or the lulling of a ship. The mirror added a voyeuristic dimension to the video, where I flirt with the idea of transparency all the time. So when visitors entered the exhibition space, they would first see the video through the mirror - cropped, inverted and distorted. And only upon entering the room would they turn around and see the real projection.⁹ (see Appendix 3 for the full interview)

Another important architectural aspect of mirroring, is its prevalent use in contemporary corporate architecture, where buildings mirror their environment. This mirroring seems like a withdrawal of the skyscraper. In the epilogue of my essay *The New Model City*, I wrote that “[w]hen high-rises are built close to one another, each glass facade mirrors the other one, as they feed their mutual identity back to infinity. But this image has no content. At this point the medium becomes the message. And currency, which traditionally reflects a value, begins to reflect potential - the value of potential growth.”¹⁰ These words did not make it into the film because I felt at the time that these were too specific. But this image of a mirroring feedback without any content still makes sense to me as a metaphor for the immaterial derivatives trade which only reflects the value of the speculative finance market, but ironically has led to the collapse of the very real real estate market.

As part of this exhibition, I have met the architect and activist Malkit Shoshan whose work on the modulation of borders in Palestine-Israel is cited here as well.¹¹ We met at a special art dinner at the villa where we both were asked to present our projects.¹² Another interesting outcome of this exhibition is that Prof. Patricia Pisters,

head of Media studies at the University of Amsterdam, who was one of the organisers wrote an analysis of my film alongside a detailed chapter on the Battle of Algiers. The text can be found in her recent book, *The Neuro-Image: A Deleuzian Film-Philosophy of Digital Screen Culture* (Appendix 4).¹³

Appendix 3:

Interview with Tom Tlalim by Nicola Bozzi¹⁴

Ymag by **VIAPIRANESI** [RSS](#) [about us](#) | [projects](#) | [cont](#)

ALJATI
architecture we love
ceci n'est pas design
parallel universes
guest room
looking for a client
i hate rendering
watch out!

what's up in **VIAPIRANESI**



parallel universes >> **Walking Through Walls in the Zuidas. An Interview with Israeli artist Tom Tlalim (first part)**

08/12/2010

(Interview by *Nicola Bozzi*, images courtesy of *Tom Tlalim*, unless specified otherwise)

In occasion of *The Smooth and The Striated*, a Gilles Deleuze-inspired art exhibition which took place at the *Nieuwe Dakota* and *Huize Frankendael* venues in Amsterdam, I had the chance to meet Israeli artist *Tom Tlalim*. Tlalim has been living in the Netherlands for a decade now, and recently he has been in the new business district of *De Zuidas* in South Amsterdam for a five months residency at the *Virtueel Museum Zuidas*. The works he exhibited dealt with contemporary themes of conflict, politics, war, finance, and urbanization, while maintaining simple yet technologically-layered aesthetics. The long interview that follows (and which will be published in three parts) covers a variety of issues, ranging from the intersections of art and science to public ground privatization, from the contemporary role of the artist to the Palestine/Israel conflict. All with the urban landscape of the developing business district of De Zuidas as a background.



De Zuidas. Photo by Nicola Bozzi

Nicola: *First of all, before being an installation artist or a video-maker, you are a musician. While visiting the Zuidas myself, I noticed the landscape is quite desolated and dispersed and, apart from a few bars - for example near the metro stop, next to the Accenture building - the area is very quiet. How did the sound of the Zuidas inspire you?*

Tom: It's interesting that you indicate the location of the bars by their proximity to a multinational company building. This happens a lot at the Zuidas. For me it was essential to keep a critical view of the place in my work, and not to use readymades such as brand names or PR materials. I wanted to experience this environment for what it is and let my opinion on it form gradually. In such a politically charged environment, the info, news and views, however impartial they may seem, often do tend to reaffirm the brand by placing it on the map.

As a composer, I am not only interested in sound, but also in structure. Musical structure can be described as the designed transformation of sound material over time. It is essentially temporal. In this way it resembles architecture and the manner in which a designed space transforms as it exposes itself to the visitor temporally. The correlation between the two creative arts becomes even clearer through acoustics, as the movement of the visitor through different acoustical spaces becomes a sonic transformation.

A bar next to the metro stop in De Zuidas. Photo by Nicola Bozzi

The aurality of the Zuidas is very static and unspecific. Just like many other new business districts popping up around the world, it does not seem to have been designed with dynamic acoustics in mind. There's that motorway hum, jet plane whistles, construction and drilling noises, central air conditioning buzz, train track squeals, commuters footsteps rushing with trolleys etc. Altogether they make a familiar urban drone, or perhaps – a loud silence. But this drone is masked by the wild oceanic winds and rain of The Netherlands (There are many raging wind tunnels as well. One story I'd heard is that they had trees planted in the small square outside the train station in the attempt to stop the raging winds). The sounds of music in some restaurants and bars could have offered some more exciting sonic buzz, but these generally tend to play music off computer playlists, with popular 80's hits being the current trend with the workers of the multinational companies. So this bit of the sonic dimension had been reduced again to a numb automation.

To collect information on the place and get a feel for it, I used a research method where I would walk around in a kind of *Dérive*, using a recording device with sealed headphones as a sonic travel guide. It's like walking with a prosthetic ear, which amplifies all the small sounds around. Eventually I did manage to find a couple of nice sonic moments. For example, a huge sewage pump splattering sewage from one puddle to another. The combination of the fluid suction and splashing and the smell was quite dramatic. But overall, the lack of real dynamics in the acoustic environment made me drift ever more towards a large park right next to my studio, and take longer trips through the neighborhoods around. These drifts emphasized the limitations of walking freely in a completely designed environment, which became also the topic of the essay *The New Model City* (Intimate Stories on Absence, Onomatopée#41, ISBN 978-90-78454-40-3), and of *Walking Through Walls*.



A reflecting skyscraper in De Zuidas. Photo by Nicola Bozzi

Nicola: *Fredric Jameson mentioned reflecting surfaces as an element of postmodern architecture. I noticed that you used mirrors or reflective surfaces in your previous works. At the Huize Frankendael, where your video was shown, there was also a mirror in front of the projection. Was it your choice to screen the video there? How do you incorporate them in your aesthetic?*

Tom: The mirror is the main reason why I chose that room. The Huize Frankendael was built in the 17th century by the Dike and Shipping official Nicolaas van Liebergen, who was also served a term as the director of Curaçao Island – a central shipping point for the Atlantic slave trade. So the structure of the villa embodies the social hierarchy of the time. I think that mirror functioned as a way for the personnel to check out what is happening in the room from the corridor, without disturbing by entering it. But the specific shape of the mirror also resembles the video material I shot of the Zuidas. I was filming the urban landscape through consecutive rectangular holes in the train station pillars, moving the camera to the Left and Right. This motion is typical of aiming to shoot or for orientation, but repetitive like a clock pendulum or the lulling of a ship. The mirror added a voyeuristic dimension to the video, where I flirt with the idea of transparency all the time. So when visitors entered the exhibition space, they would first see the video through the mirror - cropped, inverted and distorted. And only upon entering the room would they turn around and see the real projection.



Exhibition view at Huize Frankendael. Photo courtesy of Tom Tlalim

Mirrors and reflections are fascinating as a tool of power. They provide a copy of reality which is necessary to prove our existence to ourselves. But it is only a reflection. Leibniz said that the soul is the mirror of the universe. In his theory of monads, he includes a depiction of a windowless universe of mirrors, each reflecting the other one to infinity. I used a similar image in *The New Model City*, transferring this image to the context of new urbanity (also inspired by Sharon Rotbard's beautiful book *White City Black City*):

"When high-rises are built next to one another, each glass facade mirrors the other one, as they feed their mutual identity back into infinity. But this image has no content. At this point the medium becomes the message. And currency, which traditionally reflects a value, begins to reflect potential - the value of potential growth." - T. Tlalim, *The New Model City*

Nicola: *In your video, you compare the experience of the Zuidas, where it's impossible to wander outside the overly-planned street grid, with the opposite practice of "walking through walls". This practice was mentioned in a famous article by Israeli architect and critic Eyal Weizman, explaining the influence of French post-structuralist thought on how the Israeli military conducted urban warfare in Nablus in 2002. What are the spatial dialectics connecting a strongly constrained walk - the Zuidas - with the omniscient look of the Israeli military, which penetrates walls?*

Tom: The design and technology of the two different spaces represent two opposite approaches; The Zuidas is planned top-to-bottom in a short time period, while the Palestinian village Lifta has a rhizomatic, non-hierarchical expansion pattern, where houses are cascaded on the side of a mountain, and have expanded gradually over generations, as families grew larger. The two represent a distinctly different social pattern.

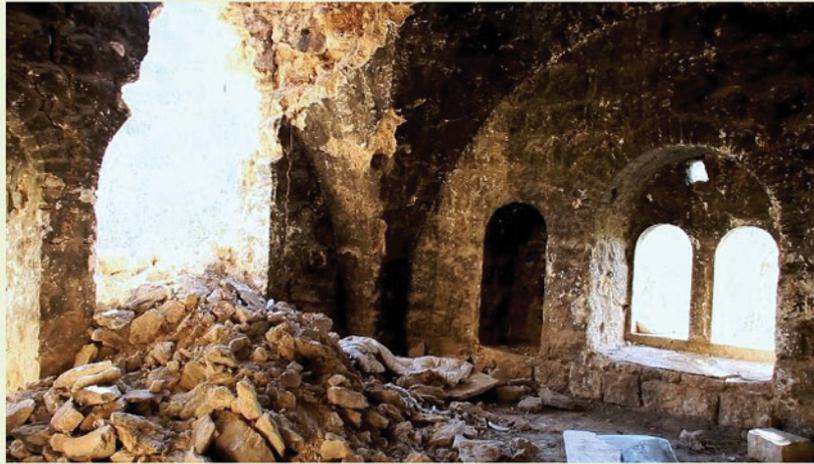
The relation I wanted to show, between the Zuidas and Lifta, has to do with this opposition, and with the fact that both are cities under occupation. One - military - and the other - financial. The world of finance has traditionally drawn influence from the military, and building a business district is a kind of campaign for occupation of local grounds by a group of multinational companies. The Zuidas - an initiative of the ABN AMRO group - operates within the city of Amsterdam, to create a local space for multinational companies and their workers.



Tom Tlalim, Walking Through Walls (2010). Still frame from video courtesy of the artist.

There are hardly hard fences, mainly glass, mirrors, and what I call soft borders i.e. symbols that are known to be borders, such as an open gate, or a statue of a dog or a lion guarding the gate. So the walls that I was dreaming of walking through are not the walls imposed on me by someone, but rather the soft mental walls I put around myself, being familiar with the social code. These walls in one's mind are the toughest to walk through. And it is no wonder that when one does, as the soldiers had to in Balata, one loses a sense of one's own personal security. If this can happen to these people, it can happen to anyone.

The idea to superimpose the business district with the blown-off walls of Lifta came from reading Weizman's article *Walking Through Walls*, and a chapter in Sharon Rotbard's book *White City Black City*, which tells about a number of historical occasions when this technique was re-invented and reused, including at Manshiya - a neighborhood of Jaffa that was completely erased by the Etsel in 1947. It felt like the financial interests behind such new urbanity projects are often as blunt as armies in the change that they bring into the local environment, but this brutal force is concealed in slow processes.



Tom Tlalim, *Walking Through Walls* (2010). Still frame from video courtesy of the artist.

I decided to call the video *Walking Through Walls* after Weizman's piece, because the title suggests a duality. On the one hand it symbolizes a romantic human urge to be liberated from physical and social confinements, and a desire to return to the wild, nomadic or pagan life. On the other hand, it is an army tactic. The forced penetration of residential walls by an invading army. In this process, while the locals lose their homes, privacy, security and identity, the invaders lose their moral upper hand.

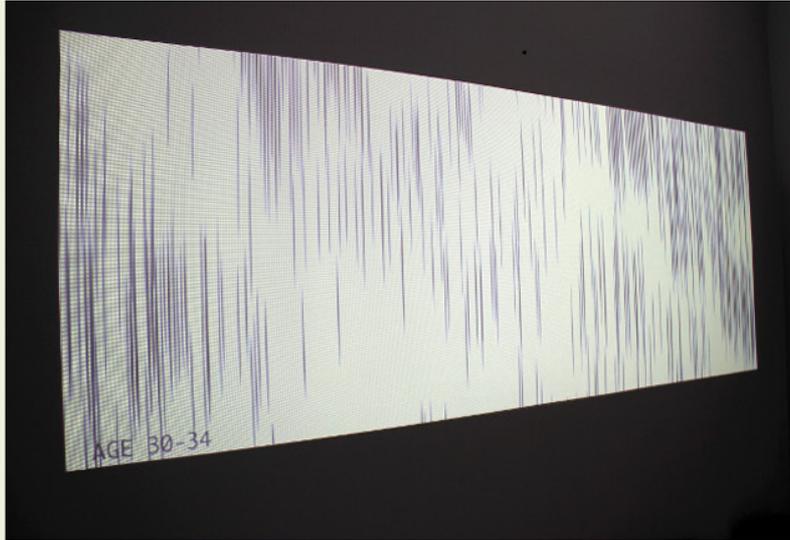


Two skyscrapers in De Zuidas. Photo by Nicola Bozzi

Nicola: *I liked your video because it is visually simple and engaging, but at the same time dense with actuality. Both the Israeli military practices, which you also mention in your video, and the World Trade Center in Manhattan, from which the Zuidas are inspired, remind of a complex global scenario (as described by urban theorists like Saskia Sassen) where the urban sites of business and war's battlegrounds are increasingly overlapping. As an Israeli artist, how do you feel this global dimension is affecting your work and what do you think is the best way to critically investigate it?*

Tom: I often feel humbled by the flow of information in the 21st century. I used to look for an absolute truth while I was growing up in Israel, but now I don't anymore. I accept the fact that media reality is increasingly overlapping and networked in all fields, including conflict. It becomes much more difficult to trace a clear reality in the flurry cauldron of opinions and stories. So I prefer to treat both quantitative and qualitative information as rumors or stories. But arguably politics finance and the military have always been cross-linked. In the book *Lords of Finance* as one example, Liaquat Ahmed describes how in 1694 a group of protestant city merchants got permission to form the Bank of England – with exclusive rights to service the government, in return for lending the government £1.2 million which saved the country from bankruptcy over a war with France. This happens throughout history. It's just that with the volume of media flow today, the public experiences all of these complex networks as they are formed, in real time. So the data attack becomes as overwhelming as any powerful weapon. As an artist I am trying to understand how to deal with masses of information. How to show them and use their materiality. In *Walking Through Walls*, I am telling stories with them as a narrator. In *Concerning Time We Remain, Divided*, my other piece shown in the exhibition, I use spatial geographical information about the population and buildings of greater Jerusalem, as a 3-dimensional score for a generative sound composition.

APPENDICES



Tom Tlalim, Concerning Time We Remain, Divided (2008). Exhibition view courtesy of the artist.

When it comes to conflict, and especially to that in Palestine/Israel, people also keep looking for a singular truth and justice. For a solution. But things have now become too complex. You cannot undo the brutality of murder, even if you kill the murderer a thousand times. But living in The Netherlands for ten years has given me a distance. Like in an ivory tower. My father, Asher Tlalim, directed a documentary called 'Galoot' (exile in Hebrew), where he discovers the story of Rabbi Elimelech of Lizensk, a great spiritual leader of the 18th century, who used to cast exile upon himself every now and then, and go wandering through the towns of Poland for months. This nomadic exercise gave him space to spontaneously meditate on daily life and deconstruct preconceptions and mental habits. I feel that such spontaneous practices have become less feasible in today's environment, where space is increasingly monitored and controlled hierarchically.



A building in De Zuidas, missing a piece of facade. Photo by Nicola Bozzi

Nicola: *In Walking Through Walls, many cuts and transitions reminded me of first person shooter videogames. In Counterstrike (which is also a terrorism-themed videogame), after a player gets killed, he/she has the possibility to explore the stage location wandering like a disembodied, omniscient eye around the 3D landscape. You could also pass through walls as if they were paper-thin. Did you have this vision in mind when you edited your video?*

Tom: The image of the technological soldier was definitely in my mind in the making of this work. I wanted to put the viewer in the position of a virtual walker through walls. With the typical detachment, apathy and professionalism. Counterstrike was introduced to me by Konstantin Leonenko, one of the editors of the piece, he's a very broad minded cross-media designer, and often works with technology. He showed me the game and we recorded a number of sessions for inspiration.

Having worked with motion capturing and choreography, I think body language and motion dynamics reveal a lot about how mental conditioning is embodied in our physique, so this is of course very interesting for conflict and crisis research. It's very ironic, for example, that technology disconnects the soldier from the battlefield. And while the gamer enjoys the realistic graphics, blood splattering and sounds of thrashing bones, bullets and bombs, running and ducking through an urban battlefield identical to Iraq or Gaza, S/he himself remains relatively still, in the safety of the living room. So when one finally dies, S/he also gets to be a ghost and walk through the walls. Maybe it's a kind of outlet for controlled pagan ecstasy. But in fact, contemporary battlefield technology often puts the soldier in a similar position to that of a gamer.



Tom Tlalim, *Concerning Time We Remain, Divided* (2008). Exhibition view courtesy of the artist.

Nicola: *Your work Concerning Time We Remain, Divided, is based on data. Why do you think the aesthetics of information and architecture are so important in art today? Do you think this can be seen as an ethical awakening after the postmodern numbness?*

Tom: I see neither Information aesthetics, nor architecture, as particularly significant for art these days. Architecture exists everywhere in contemporary environment, and so does information. Hungry scavenging artists feed off these as they always did off other technologies, materials and modes of production. If some artists feel that they can bring service to society somehow by doing this, I'm truly happy for them. But there are probably as many Arts as there are artists. As for myself, I think for me Art is an attempt to express the way I am overwhelmed in front of the complexity of nature and things.

Artists have the benefit of a *carte blanche* where other disciplines don't. This is probably because art cannot be labelled as right or wrong. This is why playing with real data is very interesting. As an artist I can use unclarity and ambiguity, use wrong interpretations and make mistakes. Artists also increasingly work in different fields in and outside the arts, regardless of their expertise.

These two works were shown in the context of the Deleuze conference, co-organized by Dr. Patricia Pisters of the University of Amsterdam. In one of the debates, Pisters laid out the discourse of art, as informed by Deleuze and Guattari. In her words, Art can function as a mediator between Philosophy and Science. But if I refer to Foucault, this division into academic fields is probably the result of an academic hierarchy that doesn't always suit the arts; that of funding, of the architecture of the corridors of the academy, of logical reasoning, of historical records etc. So I feel that if we want to try and implement a D&G's kind of a non-hierarchical relationship between fields, perhaps we should learn from Art rather than try to squeeze it into a box. Art in my view has a structure for a mode of production which is highly dynamic and can be used as a scrutiny tool for the academy, and the two can feedback into each other. Like two warped mirrors.



Nicola: *A couple more questions about the Zuidas. You work with urban issues a lot, and when it comes to Amsterdam - two things come to mind: housing shortage and the myth of the "Creative City". Given the "business district" profile of the Zuidas, how does the artist, most stereotypically associated with a bohemian lifestyle, relate to such an environment? After information aesthetics, can we talk about business aesthetics?*

Tom: As more and more business districts pop up, they form a kind of global grid of financial activity and influence. In a sense this is a new form of territoriality – in a topological space. As the power of multinational companies grows beyond that of states or cities, the networked space they consume can potentially one day declare itself a sovereign nation.



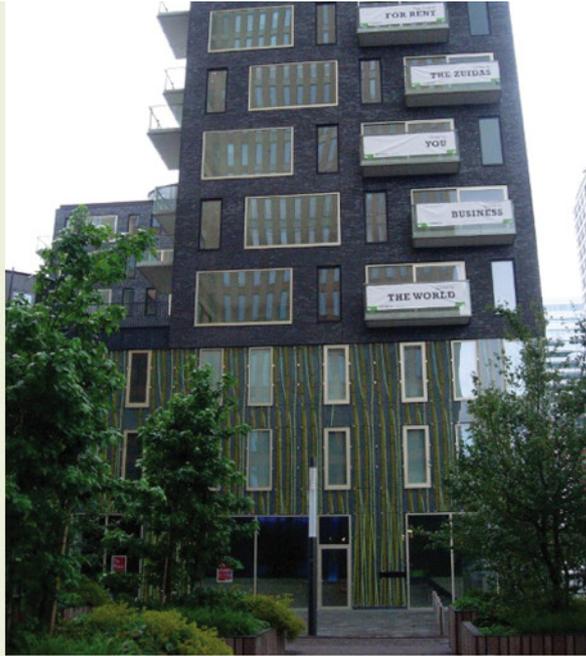
At the same time, as more and more people do creative stuff online for fun, so the need for artists becomes questionable. After all, artists are not necessary to rulers anymore for amusement, for beauty or for design, because these are everywhere to be found. So can we still define contemporary artist as bohemians these days? When I entered the Zuidas for the first time, I felt as if entering a Royal court. I was sitting in public space, but at the same time I was on private property. This reminded me of a letter by J.S. Bach to his patron, Frederick the Great, king of Prussia:

"MOST GRACIOUS KING!

In deepest humility I declare herewith to Your Majesty a musical offering, the noblest part of which derives from Your Majesty's own august hand. ... and it has none other than this irreproachable intent, to glorify, if only in a small point, the fame of a monarch whose greatness and power in all the sciences of war and peace, so especially in music, everyone must admire and revere. I make bold to add this most humble request: may Your Majesty deign to dignify the present modest labor with a gracious acceptance, and continue to grant Your Majesty's most august Royal grace to Your Majesty's most humble and obedient servant, The Author"

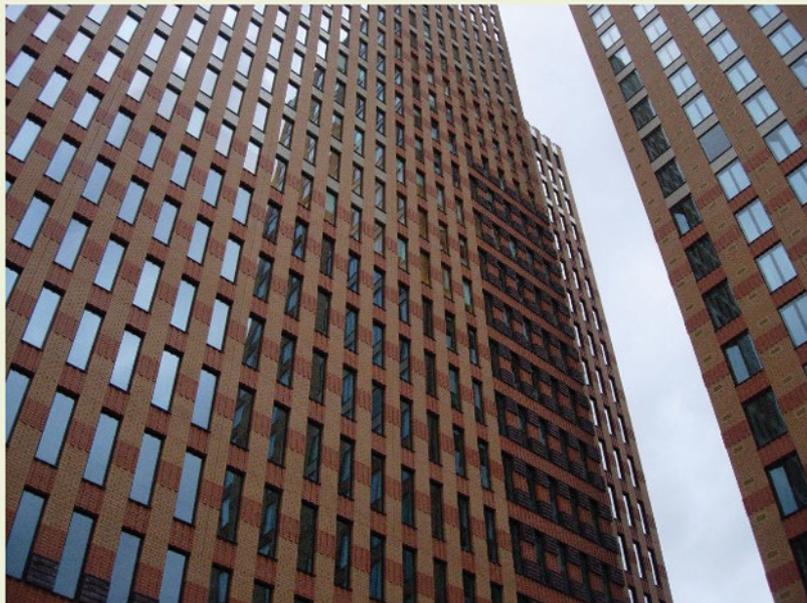
The relationship between art and power, although more complex, is nothing new. I think artists offer something to the art collector which is beyond aesthetics or design. They create objects of arbitrary value, that can be dressed up in any price tag. Like a watermark. A seal of prestige. Most large companies in the Zuidas have extensive art collections, and they buy modern art all the time. The last exhibition at the Virtual Museum Zuidas was of sculptures from the collections of the biggest companies there. Jeroen Boomgaard of the Art and Public Space group at Rietveld, wrote that one of the public sculptures – A large puppy by Tom Classen, that sits in the entrance to the territory of ABN-AMRO - exemplifies the role of commissioned art and of public space at the Zuidas. It is a symbolic guardian of public grounds that in practice is privatized by the bank.





Nicola: *How do you think art, as an established factor in urban growth and district-profiling, can affect the Zuidas as a business district? You were invited to reflect on a developing area, while at the same time putting it on the map of global imaginary through your art. How do you feel about working as both a critical artist and a guest at the same time?*

Tom: As I mentioned before, I was well aware of this issue. In fact, the inherent conflict of the position of an artist in residence in such a place has led me to develop the role of the protagonist in *The New Model City* – that of an artist in service. To cope with this issue of impartiality, I came up with a sort of personal strategy: First, I made sure my piece was funded by third parties, that have no interest in the Zuidas (Stroom and the AFK). I kept a distance from the official literature, PR and public debate on the Zuidas, and tried to see things with my own eyes. I did regular spontaneous walks in the area and tried to be there in person, avoiding all pressure to form judgement of project prematurely. I let decisions come slowly, and refrained from realizing them or talking about them until the right moment. And I read a lot. Then, I eventually compiled all of the information into a kind of story. Information is best transmitted as a story. To me the broader story of new urbanity, military occupation and *Walking Through Walls* was much more interesting to tell, than that of the specific place 'Zuidas'. So my process was to objectify the places, which I also tried to do in my video. To make the location seem almost placeless and insignificant.



Nicola: *You are about to start a PhD at Goldsmiths, in London. What kind of research are you going to undertake there?*

Tom: My PhD will be practice-based and interdisciplinary. I plan to explore the role of art as a research platform, looking for the origins of political conflict, in the intimate relationship between the body, space and environment. I will work with Dr. Kay Dickinson and Dr. Suhail Malik, at the Media & Communications and Art departments, and will work in close contact with people from the Visual Cultures and with Eyal Weizman's Research Architecture group. Practically I will present on a number of new art works that also have a written theoretical part. But in practice I expect things to develop and change as soon as the year starts in October.

Appendix 4:

*Analysis of Walking Through Walls by Patricia Pisters.*¹⁵

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Walking Through Walls: Two Forms of "Smoothing Out Space"

In its report on the Pentagon's screening of *The Battle of Algiers*, the *Washington Post* announced that "one hopeful sign is that the military is thinking creatively and unconventionally about Iraq."⁵² Creative and unconventional thinking in military warfare is also the subject of Eyal Weizman's remarkable article "The Art of War," which discusses the ways in which the Israeli Defense Forces are influenced by contemporary philosophy.⁵³ Weizman mentions especially the military's familiarity with Deleuze and Guattari's concepts of smooth and striated space in *A Thousand Plateaus*, Guy Debord's concepts of *dérive* and *détournement*, and contemporary theories of architecture. I have traced some of the creative and political implications of *The Battle of Algiers* as "world-memory" by looking at the different groups that have taken the film as a strategic model for quite different battles, but there are other "creative lessons" hidden in Pontecorvo's film that relate urban guerilla tactics to the philosophies mentioned by Weizman. *The Battle of Algiers* shows a form of unconventional warfare that is not fought on a battlefield but in the urban environment of narrow and labyrinthine streets, where the enemy can be anywhere, unexpectedly turning up around a corner, on a rooftop, or from points on all sides. The organization of the enemy is cellular and nonhierarchical, and women, too (or men dressed up as veiled women), can turn out to be enemy forces. Furthermore, having more knowledge about the urban environment, space is for the Algerians in the Casbah "smoother" than for the French. One of the military "microtactical actions" that *The Battle of Algiers* demonstrates as an effective strategy is to simply blow up entire walls; through this means of drawing out Ali La Pointe and other resistance fighters from their urban hideouts, the French essentially recreate the urban space. Such methods are quite similar to the "operational architecture" of the Israeli Defense Force, which understands urban fighting as a spatial problem and refers to the concepts of smooth and striated space.⁵⁴

Although Deleuze and Guattari proposed smooth space as that which escapes from striation in measurements and other forms of capture, control, or blockage (and thus can have resisting power), the smooth and the striated are never meant as fixed oppositional concepts but designate

two coexisting forces in any environment.⁵⁵ Additionally, as Colonel Mathieu in *The Battle of Algiers* and the Israeli Defense Force make perfectly clear, the state can very well appropriate “smooth spatial tactics.” Weizman has interviewed Brigadier General Kokhavi of the Israeli Defense Force, who described the attack conducted by his units on the city of Nablus in April 2002 as “inverse geometry” and “infestation” whereby they “moved horizontally through walls and vertically through holes blasted in ceilings and floors.”⁵⁶ Weizman argues that militaries and military theorists are reconceptualizing the city more than architects are. Weizman quotes Kokhavi when he explains military spatial methodologies:

This space that you look at, this room that you look at, is nothing but your interpretation of it. Now you can stretch the boundaries of your interpretation. How do you interpret the alley? . . . We interpreted the alley as a place forbidden to walk through and the door as a place forbidden to pass through, and the window as a place forbidden to look through, because a weapon awaits us in the alley, and a booby trap awaits us behind the doors. This is because the enemy interprets space in a traditional, classic manner, and I do not want to obey this interpretation and fall into his traps. I need to emerge from an unexpected place. I want to surprise him. This is the essence of war. I need to win. . . . This is why we opted for the methodology of moving through walls. . . . Like a worm that eats its way forward, emerging at points and then disappearing. . . . If until now we used to move along roads and sidewalks, forget it! From now on we all walk through walls!⁵⁷

“Smoothing out space” is the tactical term frequently referred to. Nonlinear and fractal swarming operations, nomadic terrorism, and the war machine are but a few other Deleuze-Guattarian concepts utilized by the Israeli army that show an understanding that “belief in a logically structured and single-track battle-plan is lost in the face of the complexity and ambiguity of the urban reality.”⁵⁸ Deleuze and Guattari have described that contemporary reality extremely well with their concepts, which, like *The Battle of Algiers*, are robust and open enough to accommodate extension into quite different contexts. When Weizman explains the attraction of Deleuze and Guattari’s concept of complexity and ambiguity for contemporary warfare, it seems as if he describes scenes from *The Battle of Algiers* directly:

Identity can be changed as quickly as gender can be feigned: the transformation of women into fighting men can occur at the speed that it takes an undercover

“Arabized” Israeli soldier or a camouflaged Palestinian fighter to pull a machine-gun out from under a dress. For a Palestinian fighter caught up in this battle, Israelis seem “to be everywhere: behind, on the sides, on the right and on the left. How can you fight that way?”⁵⁹

The only difference is that the guerilla fighting tactics of the Algerians in the Casbah have now been taken over by the Israeli army, and micropolitics have turned into state operational tactics, fluidly and creatively appropriated in a macropolitical matrix.

Now does this mean that Deleuze and Guattari’s concepts are useless for political resistance? While many political and postcolonial theorists argue this is the case, a position that I will address in the next chapter, here I would like to suggest two preliminary answers. First of all, schizoanalysis has always accepted that production and antiproduction, resistance and counterresistance, are implied in one another, that the complex dynamics of the contemporary world both necessitate and make possible the creative uses of micro- and macropolitical strategies, and that each and all of these aspects can occur in strange combinations. Deleuze and Guattari continue to offer invaluable concepts to understand these dynamics—even if their concepts can be used in many different ways. (That is precisely the schizophrenic and potentially dangerous logic of the contemporary world.) Second, because the “archive” remains fundamentally open and dynamic, concepts, spaces, and images can also be reappropriated. It is here also that art remains of fundamental importance. As William Connolly has extended Spinoza’s famous dictum about the unknown capabilities of the body: “Nobody has yet determined the limits of cultural capability.” In his video *Walking Through Walls* (2010) Tom Tlalim investigates the Deleuzian conceptualization of space as taken up by the Israeli Defense Forces. The video shows images of new urban spaces in Amsterdam (Amsterdam South train station captured through a hole between two walls through which urban traffic is also visible), alternated with images of unidentified ruins and destroyed houses filmed by a mobile camera that “shoots” through walls and falls through holes. The soundtrack layers the images with ominous and anonymous electronic zooming, buzzing, and scratching sounds. At one point, footsteps, the sound of typing on a keyboard, and a copying machine become audible. These sounds indicate yet other spaces.

Halfway through the twenty-minute video, Tlalim cites in voice-over Weizman's quote of Commander Kokhavi, given above. The spaces that until then have been ambiguous and anonymous become appropriated in some way. Without context the viewer is unlikely to know at this point in the film that these are the words of an Israeli commander (they could just as well be the words of a guerilla leader). Soon, however, Tlalim refers explicitly to the influence of contemporary philosophy on the Israeli Defense Forces and their military reconceptualizations of the urban domain. The images from this point juxtapose as commentary on the devastating spatial strategies of the Israeli army but go further to reference the counterinfluence of the military on contemporary models of urban architecture and business strategies. At the same time, however, the way these sources are used serves to contrast the artist's way of roaming spaces, as being without (military) purpose, drifting. The end of the video explicitly states an artistic desire: "Beyond borders and roadblocks to be able to walk following her ears and nose, without the repetitive urge to turn back and settle in one place. To be able to see into the future, the horizon, straight through her walls, to interpret the space as she wants." Although it is not completely clear, this is most likely a quote from Raja Shehadeh's "Palestinian Walks, Notes on a Vanishing Landscape" (mentioned in the credits of the film) and another counter to the military interpretation of "walking through walls." Tlalim presents a metareflection on the military appropriation and artistic reappropriation of the concept(s) of smooth space, as it (mis)translates across very different domains. What is most important is that Tlalim's *Walking Through Walls* indicates how art can continue to resist and, as art, can continue to operate on the micropolitical level of our neuroscreens, changing our perceptions and memories, thus relating to history and macropolitics, however small or imperceptible that resistance may seem, however tiny the opening toward the future may be.



Figure 20: Walking Through Walls at a group exhibition at the Virtual Museum Zuidas/ Amsterdam, 2010

*Appendix 5:
Exhibition documentation*



Figure 21: Walking Through Walls at Foundation Stroom. The Hague, 2010



Figure 22: Walking Through Walls at Huize Frankendael in Amsterdam, 2010



Figure 23: Walking Through Walls at Huize Frankendael in Amsterdam, 2010

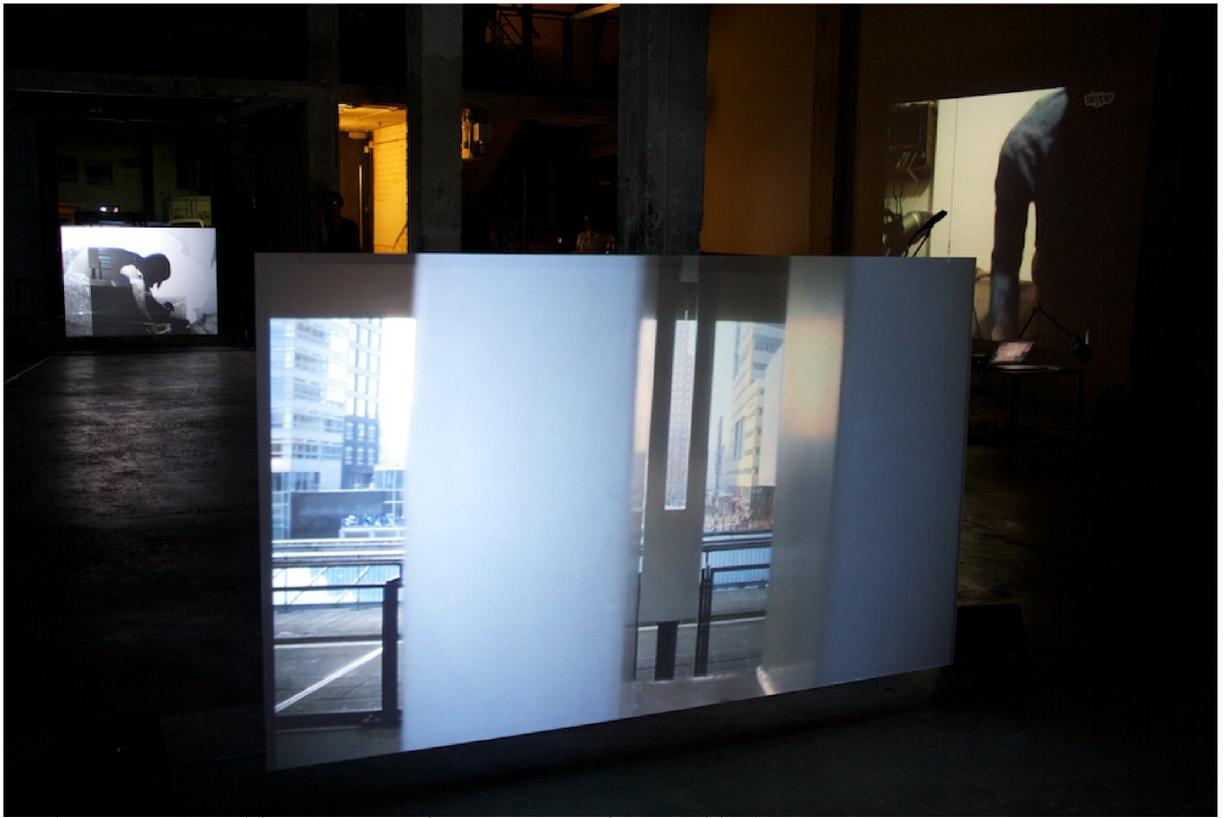


Figure 24: Walking Through Walls at Contemporary by Golconda. Tel Aviv, 2012



Figure 25: Walking Through Walls at Contemporary by Golconda. Tel Aviv, 2012







*Appendix 7:
The Sonic Menace: Susan Schuppli, Tom Tlalim and Natasha Hoare in
Conversation¹⁶*



Win McNamee, Obama Speaks On Implementation Of New Health Care Reform Law, June 22, 2010, detail. Courtesy of the photographer and Getty Images.

Energy and Raw Material

Planetary Computation

Asymmetrical Warfare

Susan Schuppli, Tom Tlalim and
Natasha Hoare

IN CONVERSATION

Natasha Hoare Art has become imbricated in recent conflicts. The so-called ‘Islamic State’ has publicized their destruction of ancient artifacts, even holding them to ransom, whilst image making is itself central to the organization’s recruitment drive and marshalling of public perception. Further to this, do you observe an interpenetration between art’s dispersal and flow, and that of warfare? The arms trade itself seems a particularly apt model.

Susan Schuppli Destroying ancient,

non-Western artifacts is a form of iconoclasm: these archaeological sites are being obliterated because they are perceived as heretical to the program of birthing a new Caliphate. That’s a somewhat different gesture than the execution videos, which are explicitly produced as a direct critique of the West in their aesthetic mimicry of various motifs that have emerged out of the ‘War on Terror’ (i.e., the orange jumpsuits of Guantanamo), although both acts of violence (execution videos and the destruction of ancient ruins) are utilized as tools of propaganda.

Contemporary conflict does not happen without images. Images are central to the way they are organized, managed, and controlled. The US learnt this lesson during the Vietnam War, which dramatically changed the ways in which media coverage of any subsequent conflict was conducted. The bodies of dead American soldiers viewed nightly on US television screens greatly contributed to growing domestic opposition to the war. Since that time, media representation of conflict has become an extension of military planning

and logistics, exemplified by the phenomena of embedded journalism. With the opening up of online channels for media distribution, all of the actors engaged in or opposed to a given conflict are positioned as potential producers and consumers of images — controlling the message becomes *the de facto mission*.

Richard Grusin breaks with the photographic discourse of Susan Sontag and Judith Butler — in terms of an ethics of spectatorship — emphasizing instead, the concept of “mediality”. What is at stake in Grusin’s analysis is not the one-to-one relationship we might have with a particular image, but the broader mediation of images as they circulate and connect with other networks to craft new associations and meanings. The global circulation of images from Abu Ghraib offers a case in point, from soldiers sharing their pictures with family and friends to the broader media circuits into which the images would eventually move.

This marks a difference in how the photographic event unfolds and thus how it should now also be theorized, Grusin argues: a situation in which we move away from the specificity of what we can see in a single image to a consideration of how images operate in the world as an aggregating visual dataset of information. Such an understanding of mediality is perhaps also congruent with the ways in which Islamic State is producing images. The kind of violence that is about to take place in the execution videos is excruciatingly clear, but there is also something else at stake, other than the taking of a life. It seems evident that such terrifying images are being primed for their collective mediat-ic uptake within the various discursive networks that Islamic State wishes to provoke into action, whether they are oppositional or supportive.

Natasha Hoare Given that artistic practice operates in the realm of image-making as well, what is the role that art can play within this context?

Susan Schuppil That's interesting. This is where I agree with Jonas Staal in that art has been reasonably effective in exposing injustice in the world, but it has been less effective in producing the conditions for transformative politics. Ultimately this is what we need to do. Exposure doesn't provide the means with which we can intervene politically. It's a big ask of art, however, to conceptualize this task, let alone put it into action.

I also just wanted to return to the question of the arms trade that Natasha began with. In the film *Lord of War* (2005), which I believe to be reasonably accurate, the collapse of the Soviet state results in stockpiled arms flooding into various political-ly unstable regions, especially in Africa. Militarized combat drones offer another example of how the recent deregulation of export controls has opened up new economic markets for the US, but of course also potentially created new violent adventures. The art market has of course always operated as a de-regularized market.

Natasha Hoare Yes, absolutely. I've seen recent reports that Islamic State is selling ancient artifacts to fund its activities on eBay.

Within this context, what was the impetus for creating the piece *Ureasy Listening*?

Susan Schuppil Bringing attention to a lesser-known aspect of drone warfare: the sonic dimension. In the opinion of some lawyers I have consulted with, this is in violation of one of the central pillars of international humanitarian law, that of proportionality and distinction. Harm caused to civilian populations must be proportional (not excessive) to the military advantage that a choice of weapon permits. Much has been said about the highly precise nature of a Hellfire missile strike — which is true — in comparison to the use of conventional weapons, such as the dropping of a cluster bomb. That being said, the sonic dimension of drone surveillance has created a much more diffuse but ubiquitous harm in the regions of the world in which drones

are used. Through my work on the UN drone strike inquiry with Forensic Architecture, my research was conducted primarily on the use of drones in northwest Pakistan, although they are used in Gaza, Yemen, Somalia, and the Philippines, etc. Chris Woods, who used to run the *Cover Drone War* investigation for the Bureau of Investigative Journalism here in London, was instrumental in assisting me with the project's research challenges. Because there are no figures for drone sorties flown in Pakistan, we extrapolated from figures that we knew from Afghanistan: that for every thirty drone sorties flown, only one results in a strike. Most drones are flown for intelligence-gathering purposes and cruise the skies along the Tochi River in Waziristan. Healthcare workers have documented increased depression and anxiety in this region, with patients claiming that the constant sonic menace of drones — a buzzing, mosquito-like sound that can signal one's death at any moment — has generated widespread fear. As one person characterized it, "the sound of the drone was like a wave of terror coming over the community."

Natasha Hoare So was the piece intended as a provocation for a transformative politics?

Susan Schuppil Good question. First of all, what is crucial about the installation is that we tried to design a piece that was digrammatic rather than immersive. We decided it would be completely inappropriate to create a simulated sonic environment in which one was asked to imagine oneself in this part of the world (Northwest Pakistan). The point was rather to manufacture certain sonic typologies in order to raise public awareness of this harmful feature of armed combat drones, and thus ideally to produce a counter-narrative to the accepted view that the weapon is precise and minimizes civilian casualties. It was also created in order to raise broader questions about our own implication in the ways in which the 'War on Terror' is being conducted in our names. How does violence produced in Pakistan produce a field for action or intervention here in Europe? How does one go

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about investigating the conditions of state violence when strategies of representation have been woefully inadequate to the task?

Natasha Hoare Why does the piece reconstruct the sound of drones rather than use field recordings?

Tom Talim Images of violence can distance viewers and make them close their eyes, as Harun Farocki noted with respect to images of rapalm. Our ears cannot be shut like the eyes, but sound also has the capability to produce a sense of distance or proximity through different modes of audition. But listening is not imperatively coupled with hearing. We also listen with our minds. Seth Kim-Cohen addresses this issue, proposing a conceptual turn toward a non-cochlear sound art. Alluding to Marcel Duchamp's "non-retinal" visual art, which asks questions that the eye alone cannot answer, a non-cochlear sonic art, "responds to demands, conventions, forms, and content not restricted to the realm of the sonic." It is a, "noise that functions linguistically and is therefore read as much as it is heard."

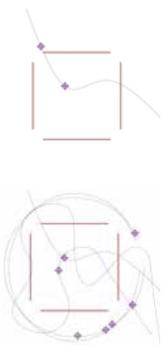
(Kim-Cohen, 2009) He proposes a conceptual turn, where sonic art engages both the cochlear and non-cochlear, which leave traces in each other. I think in this case our strategy is to set up a space where one experiences the uneasy sound of drones as a cochlear (and bodily) presence, while also being able to register and reflect on the sounds at their typological level, beyond what is heard, understanding their meaning and consequences as operating within a political context in which we are all implicated. So I think in terms of this question of diagrammatic versus immersive, what we wanted to do was to produce an immersive sonic experience in the gallery space, without proposing that the listener is somehow being transported to another place by hearing documented sounds that someone else had recorded elsewhere. It had to be a direct and present experience, without forcing the listener to be suspended somehow as a subject of our documentary practice. Perhaps as a strategy for addressing

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Natasha Hoare How was the sound created?

Tom Talim We realized early in the process that high-quality field recordings of Predator and Reaper drones in operation are scarce. The material that is available is mostly low-quality and filmed by mobile phone or hand-held camera. This means that field recordings of drone sounds mostly include the specificity of the place where they were filmed and the subjective perspective of a camera and microphone. We wanted to create a space that is simulated, an artificial space, which works beyond these features. We worked with custom software that I wrote for the work, where we could draw flight paths in space and compose them on a timeline. Based on Susan's research, we identified certain operation modes: how many drones would fly at a time, in what spatial pattern, and for how long, etc. The sound source itself was produced using a synthesised physical model of a drone at an average engine and propeller frequency of 150 hertz, taking into account the Doppler effect and different resonant frequencies produced by the

Susan Schuppil, Tom Talim



Susan Schuppil & Tom Talim, Drone flight path simulations, 2014, Courtesy of the artists.

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vehicle's body and by the spectral and resonant typologies of some of the prevalent areas of drone operations — from small towns to mountains. Creating the spatial effect was a combination of a spatial-panning algorithm and impulse-response-based reverbs of such spaces.

Nehelita House The Dutch government has recently put in orders for drones for surveillance purposes, both domestically and abroad, and in the Rotterdam context, the aerial bombardment at the beginning of World War II looms large in the imaginary of its inhabitants. I think, therefore, there is a very specific and real historical and contemporary trajectory to an understanding of this work at Witte de With.

Susan Schuppil That's important, too. Likewise, when we staged a performative lecture based on the research around the piece here in Britain, we did in fact make a direct connection to the nightly air raids and sirens of the Blitz. The loaded-frequencies of this drone soundscape can perhaps tap into the history of aerial warfare and thus layer additional meaning onto the piece for some (Tom works on aspects of this in his own work on Israel / Palestine). It could perhaps also trigger sonic memories of a historical fear, though the piece *Uneasy Listening* wasn't conceptualized to operate as a mnemonic device for triggering the past.

Tom Tallim This is probably another reason for using sound as a primary material in our work. Although triggering collective is not the direct intention, sound does address memory and subjectivity differently to images. Hearing is a sense through which subjectivity is constantly and instantaneously being negotiated. There are fascinating studies on how aversive sounds influence memory at the point of construction. The ear grants direct access to subjectivity and trauma at a primordial level, prior to processing or analysis. Jacques Attali wrote that sound heralds the movement of politics. It has this ability to penetrate our minds and sweep us along with it.

I think the sensorial presence of the piece is therefore still important in this case; it is not an immersive gesture, but there is something about it that engulfs the listener in the longer temporal sense. This is also similar to the sonic effect of the drones. They are constantly present — not as an overwhelming force, but as a persistent hovering buzz that sinks in slowly and never lets go.

Nehelita House That's something else I wanted to ask. How does sound play a part in conflict, beyond the drone sorties you deal with in *Uneasy Listening*? I'm thinking of the torture techniques of the CIA, enemy radio broadcasts during World War II, and sonic booms in Palestine.

Tom Tallim There are indeed many examples of the use of sound in conflict; some of which are recounted in my PhD on the subject. Israel's use of sonic booms over Gaza is a well-documented one. Individuals and non-state groups often use sound to undermine the power of the state as well. Settlers in the occupied West Bank, for example, use sound systems and their voice to territorialize and claim space. Sound art is also a potent tool in Palestinian resistance to occupation. And there are sound systems that are controlled by the state and religious institutions as well. One case I have written about is during Israel's attack on Gaza in the summer of 2014. I happened to be in Tel Aviv at the time for research at the B'Tselem archive. It was interesting to hear how central Tel Aviv was filled with intense sounds of war (sirens, interceptor missiles explosions, voices of military analysts on the media), which contrasted with the visual normality. During the research, I became aware that the frequency of siren soundings in conjunction with intense, low-frequency explosion sounds produced by Iron Dome missiles explosions, produced an intense soundscape of war for Israelis, yet the sounds heard mostly came from the Israeli security apparatus. These sounds — along with rituals of running to shelter, etc. — affected the levels of fear and arguably may

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have had influenced the levels of public support for the attacks on Gaza.

Nehelita House We mentioned the changing face of the War on Terror¹ as having produced an acceleration in the number of drone sorties, which brings me to ask: What role does the photograph of Barack Obama and the fly play in the piece?

Susan Schuppil Instead of providing gallery-goers with a didactic text linking the annoying frequency they are hearing in the other rooms with the escalation of the US drone campaign under the Obama presidency, we use this well-known image of him being pestered by a buzzing fly as a visual cue to help people make the connection. Obama eventually killed the fly, expressing his accomplishment with the fatal words: "I got the sucker." His fly-swatting feat was widely seen as demonstrating his single-minded sense of purpose — at least that's the way most media covering the event chose to spin it.

Tom Tallim Many witness accounts speak of the drone sound as being like a mosquito sound or the buzzing of a fly. There is something about the effect of the work in a public space, where your mind drifts away as you go about the space looking at other works. The sound leaks into your other activities and conversations, but the dynamics of the work act as a constant reminder in your physical awareness. I just read today that in music, "burden" is an archaic term for the drone or bass of musical instruments. For me, this is in some sense how the work operates: as a sonic burden.

Nehelita House Our exhibitions for *Art in The Age Of...* span *Energy & Raw Material*, *Computation*, and *Warfare*. How do you see these interrelating in your work?

Susan Schuppil No drone can take off in Pakistan commandeered by operators in the US without an integrated system of computation in place. The data stream of drones is transmitted from Pakistan / Afghanistan, and then on to CAOC in

Qatar; from there, the signal is bounced to Nevada. The Obama administration has a profound conviction that the War on Terror² can be won by out-computing its foes. Data analytics got him elected, and also re-elected. The infamously rebranded "disposition matrix" is, in effect, a complex set of data filters that tag and aggregate information to create the working "kill list" detailing who can legally be killed by the US in conducting their War on Terror. Drone warfare is only an extension of this logic of computation, albeit one that is enabled because the infrastructures used to manage planetary-scale computation are now fully in place.

In terms of energy and raw material, our piece might also speak to the material infrastructures needed to run these complex weapon systems; the resource extraction of coltan in the Democratic Republic of Congo (the site of a brutal conflict rampant with human rights abuses) offers but one example of the material practices that subtend the immaterial realms of bandwidth and code. In terms of energy, the thing that is 'interesting' about armed combat drones is that one of their major operational limitations is the weight and consumption of fuel — they can only be in the air for a period of between twenty-four and forty-eight hours. There was speculative research done into the use of nuclear energy to keep drones in the air for months at a time. Energy needs are a major logistical factor in how you conduct warfare.

Tom Tallim We could look at the sounds emitted by drones as a form of energy distribution in itself — in the way it changes the acoustic energy distribution in the places where it operates, or the way it affects people's emotional experience, evidently leading to changes in their patterns of consumption. Thus, drones may have a broader effect on those wider distributions in these ways as well.

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Susan Schuppil, Tom Tallim

NOTES

NOTES

Notes on INTRODUCTION (p. 12)

- 1 Warfare has often been described in literature in terms of its sounds, who proclaim its presence often prior to sight and smell. As Martin Daughtry writes in the context of the US invasion of Iraq in 2003, “the sounds of modern warfare have often exceeded the range of its shocking sights and noxious smells. [...] from the first sorties of the so-called Shock and Awe operation on March 21, 2003—a bombing campaign that was designed to be deafening¹—the sonic dimension of Operation Iraqi Freedom was a source of intense preoccupation and contestation for Iraqi civilians.” See J. Martin Daughtry, *Listening to War: Sound, Music, Trauma, and Survival in Wartime Iraq* (Oxford University Press, Incorporated, 2015), 3; Hearing is also strongly associated with the formation of long term adverse memory and trauma. That is one of the reasons why combat sounds have been used by psychiatrists and researchers as a stimulus for eliciting the experience of war in veterans with PTSD, causing them to re-live their battlefield trauma. An extraordinary record of such a psychiatric session was included by Susan Sontag in her 1974 documentary “Promised Lands,” where Israeli soldiers with PTSD are shown undergoing sonically-induced treatment sessions. See Susan Sontag, *Promised Lands, Documentary, War*, (1974); The use of sounds of war as stimulation for eliciting neural conditions of PTSD is also described in Israel Liberzon et al., “Brain Activation in PTSD in Response to Trauma-Related Stimuli,” *Biological Psychiatry* 45, no. 7 (April 1999): 817–26, doi:10.1016/S0006-3223(98)00246-7.
- 2 “The ‘tyranny of the national’ - to use Gerard Noiriel’s expression - is itself constantly changing shape, including the shape of its policing.” Étienne Balibar, *Politics and the Other Scene* (Verso, 2002), 2.
- 3 One of the stronger voices advocating critical listening as a methodology for understanding power is that of the economist Jacques Attali: “Today, music heralds—regardless of what the property mode of capital will be—the establish- ment of a society of repetition in which nothing will happen anymore. But at the same time, it heralds the emergence of a formidable subversion, one leading to a radically new organization never yet theorized, of which self-management is but a distant echo.” See Jacques Attali, *Noise: The Political Economy of Music* (Minneapolis: University of Minnesota Press, 1985).
- 4 Michel Chion, Claudia Gorbman, and Walter Murch, *Audio-Vision: Sound on Screen* (New York: Columbia University Press, 1994), 114.
- 5 *Ibid.*, 98.
- 6 Veit Erlmann, *Reason and Resonance: A History of Modern Aurality* (Zone Books, 2010), 11.
- 7 Attali, *Noise: The Political Economy of Music*.
- 8 Steve Goodman, *Sonic Warfare: Sound, Affect, and the Ecology of Fear* (Cambridge Mass.: MIT Press, 2010).
- 9 J. Martin Daughtry, *Listening to War: Sound, Music, Trauma, and Survival in Wartime Iraq* (Oxford University Press, 2015), <http://www.oxfordscholarship.com/view/10.1093/acprof:oso/9780199361496.001.0001/acprof-9780199361496>.
- 10 Statutes Turkey. Laws, Ongley F, and Horace Edward Miller, *The Ottoman Land Code of 21 April 1858* (London: William Clowes & Sons LTD, 27 Fleet Street, 1892), 6.
- 11 Examples of this legal argument can be found in publications such as Howard Grief, *The Legal Foundation and Borders of Israel Under International Law: A Treatise on Jewish Sovereignty Over the Land of Israel* (Mazo Publishers, 2008), 567; Ya’akov Meron, “Waste Land (Mewat) in Judea and Samaria,” *BC Int’l & Comp. L. Rev.* 4 (1981): 1.
- 12 “Unlike the other senses of smell, touch, or taste, there seems to be a close, if complicated, relationship between sight and language, both of which come into their own at approximately the same moment of maturation.” Martin Jay, *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (Berkeley: University of California Press, 1993), 8.

- 13 Jonathan Sterne, *The Audible Past: Cultural Origins of Sound Reproduction* (Duke University Press Books, 2003), 14.
- 14 Contemporary theories of the gaze can be traced back to Jacques Lacan and his postulation of the “mirror stage” of human development and the problem of identification. Lacan claims that in its early stages, a young infant recognises his/her reflection as their own yet the image remains an inherently external appearance, removed from his/her environment and gazing back at it from the outside. Henceforth, the adult human requires a set of compensations to bridge the lack of unity with his/her own image. See Barbara Creed, “Film and Psychoanalysis,” *The Oxford Guide to Film Studies*, 1998, 77–90.
- 15 The inner ear’s cochlear membrane resonates sympathetically with the frequency content of the auditioned sound. This mechanism of sympathetic resonance operates similarly the resonance of harp or lute strings, where “a plucked string will cause a string of the same pitch (and sometimes even of a fifth above) to resonate sympathetically.” Erlmann, *Reason and Resonance*, 40; Merlau-Ponty’s use of “autoscopy,” and Lacan’s theory of identification are discussed in great critical detail by Martin Jay, in Jay, *Downcast Eyes*, 320–22; The inner ear’s cochlear membrane resonates sympathetically with the frequency content of the auditioned sound. This mechanism of sympathetic resonance operates similarly the resonance of harp or lute strings, where “a plucked string will cause a string of the same pitch (and sometimes even of a fifth above) to resonate sympathetically.” Erlmann, *Reason and Resonance*, 40; An excellent concise overview of the development of film theories of gaze can be found in Creed, “Film and Psychoanalysis,” 6–12.
- 16 Alain Badiou, “Art and Philosophy,” in *Handbook of Inaesthetics*, trans. Alberto Toscano, 1st ed. (Stanford University Press, 2004), 11–15.
- 17 The installation was initially commissioned for the exhibition Hlysnan: The Notion and Politics of Listening at Casino Luxemburg (2014), and was then exhibited several times, including as part of Art In The Age of ... Asymmetrical Warfare at the Witte de With centre in Rotterdam (2015) and Forensic Architecture at the Italian pavilion of the Venice Architecture Biennale (2016). Susan Schuppli, Tom Tlalim, and Natasha Hoare, “Susan Schuppli, Tom Tlalim and Natasha Hoare IN CONVERSATION,” in *Art in the Age Of...*, ed. Defne Ayas, Adam Kleinman, and centrum voor hedendaagse kunst Witte de With (Rotterdam: Witte de With Center for Contemporary Art, 2015), 150–55; Schuppli, Susan, “Uneasy Listening,” in *Forensis: The Architecture of Public Truth*, ed. Eyal Weizman et al. (Berlin: Sternberg Press, 2014), 381–92; Casino Luxemburg, *Uneasy Listening: Susan Schuppli & Tom Tlalim*, 2014, <https://vimeo.com/101084897>.
- 18 Antonio Gramsci, *The Gramsci Reader: Selected Writings, 1916–1935* (New York: New York University Press, 2000), 326.
- 19 Abigail Wood, “The Cantor and The Muezzin’s Duet: Contested Soundscapes At Jerusalem’s Western Wall,” *Contemporary Jewry*, April 7, 2015, 1–18, doi:10.1007/s12397-015-9136-3.
- 20 “Listening to music is listening to all noise, realizing that its appropriation and control is a reflection of power, that it is essentially political.” Attali, *Noise: The Political Economy of Music*, 6.
- 21 The architect and activist Nura Alkhalili, at RE:LIFTA – a workshop by the group “Architects Without Borders” at the Faculty of the Humanities, Department of Arts and Cultural Studies, University of Copenhagen, on 16–17 March 2013.
- 22 Christoph Cox, “Beyond Representation and Signification: Toward a Sonic Materialism,” *Journal of Visual Culture* 10, no. 2 (August 1, 2011): 156, doi:10.1177/1470412911402880.
- 23 Brandon LaBelle, “Acoustic Spatiality,” *[Sic] Journal of Literature, Cultural and Literary Translation*, 2012, <http://www.sic-journal.org/hr/arhiva/4/knjizevnost-i-kultura/brandon-labelle-acoustic-spatiality>.
- 24 Douglas Kahn, *Noise, Water, Meat: A History of Sound in the Arts* (MIT Press, 1999), 25.
- 25 Chion refers discusses this aspect with respect to what he terms “materializing sound indices” or M.S.I, in film see Chion, Gorbman, and Murch, *Audio-Vision*, 114.
- 26 The concept of a “non-cochlear” sound art was coined by Seth Kim-Cohen, in response to Marcel Duchamp’s notion of a “non-retinal” visual art, which rejected judgments of (visual) taste and beauty. See Seth Kim-Cohen, *In the Blink of an Ear: Toward a*

Notes on CHAPTER 1: An Aural Approach to Spatial Politics (p. 31)

- 1 The Ottoman Empire reigned between 1299 and 1922. The empire's published land code of 1858, states that "Arazi Mevat [Mewat e.g. dead or baron land] is waste (Khali) land which is not in the possession of anybody, and, not having been left or assigned to the inhabitants, is distant from town or village so that the loud voice of a person from the extreme inhabited spot cannot be heard, that is about a mile and a half to the extreme inhabited spot, or a distance of about half an hour (23)." Statutes Turkey. Laws, Ongley F, and Horace Edward Miller, *The Ottoman Land Code of 21 April 1858* (London: William Clowes & Sons LTD, 27 Fleet Street, 1892), 6; Howard Grief, *The Legal Foundation and Borders of Israel Under International Law: A Treatise on Jewish Sovereignty Over the Land of Israel* (Mazo Publishers, 2008), 567; Kretzmer presents a detailed and critical account of the juridical and political processes that led to the first high court decision based on this jurisprudence - the case of the Gush Emunim settlement of Elon Moreh. See David Kretzmer, *Occupation of Justice, The: The Supreme Court of Israel and the Occupied Territories* (SUNY Press, 2012), 90–94.
- 2 Kretzmer, *Occupation of Justice, The*, 90–94.
- 3 See discussion of Bergson's critique of ocularcentrism in Martin Jay, *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (Berkeley: University of California Press, 1993), 25, 82.
- 4 Israel's most disputed borders are marked as the Green Line, the Blue Line and the Purple Line. The Green Line is the demarcation lines set out in the 1949 Armistice Agreements between Israel and its neighbours (Egypt, Jordan, Lebanon and Syria) after the 1948 Arab-Israeli War. It is also used to mark the line between Israel and the territories captured in the Six-Day War, including the West Bank, Gaza Strip, Golan Heights and Sinai Peninsula (the latter has since been returned to Egypt as part of the 1979 peace treaty). The Blue Line is a border demarcation between Lebanon and Israel published by the United Nations on 7 June 2000 for the purposes of determining whether Israel had fully withdrawn from Lebanon. At the same time, an extension, expressly not to be called the Blue Line nor considered the legally demarcated international boundary according to the UN, identified the Israeli withdrawal line between Lebanon and the Israeli-controlled Golan Heights. The purple line was the ceasefire line between Israel and Syria after the 1967 Six Day War. These lines of separation are monitored by UN forces that include the Mixed Armistice Commissions (MAC), which guards the ceasefire along the lines set by the 1949 General Armistice Agreements between Israel and its neighbours, the United Nations Disengagement Observer Force (UNDOF), which observes the 1973 ceasefire between Syria and Israel, and the The United Nations Interim Force in Lebanon (UNIFIL), formed in 1978 following Israel's invasion of Lebanon, and was to confirm Israel's withdrawal, while maintaining international peace and security, and helping the Government of Lebanon restore its effective authority in the area. The United Nations Truce Supervision Organization (UNTSO) provides a military command structure to the peace keeping forces in the Middle East.
- 5 A morphological representation of Israel's shifting borders has recently been compiled by the architect and activist Malkit Shoshan. Malkit Shoshan, "Atlas of the Conflict Israel - Palestine" (Rotterdam: 010 Publishers, 2010), 14–23; For a detailed cartographic account see Martin Gilbert, *The Routledge Atlas of the Arab-Israeli Conflict*, 10th ed. (Routledge, 2012).
- 6 The Israel-Lebanon frontier should be shown on official United States maps only as an armistice line. "Israel - Lebanon Armistice Line," International Boundary Study (U.S. Department of State, The Geographer Office of the Geographer Bureau of Intelligence and Research, February 15, 1967), <http://www.law.fsu.edu/library/collection/LimitsinSeas/IBS075.pdf>.

- 7 "Israel-Syria Separation of Forces Agreement - 1974" (United Nations Security Council, May 30, 1974), http://www.un.org/ga/search/view_doc.asp?symbol=S/11302/Add.1.
- 8 See Introduction to Eyal Weizman, *Hollow Land: Israel's Architecture of Occupation* (Verso, 2007).
- 9 The Green Line is the name given to the 1949 Armistice lines that constituted the de facto borders of pre-1967 Israel. "Glossary of Israel," *Library of Congress*, accessed April 21, 2013, http://lcweb2.loc.gov/frd/cs/israel/il_glos.html.
- 10 The Israel-Lebanon frontier should be shown on official United States maps only as an armistice line. "Israel - Lebanon Armistice Line," International Boundary Study (U.S. Department of State, The Geographer Office of the Geographer Bureau of Intelligence and Research, February 15, 1967), 11, <http://www.law.fsu.edu/library/collection/LimitsinSeas/IBS075.pdf>.
- 11 "Israel-Syria Separation of Forces Agreement - 1974."
- 12 An extensive archive of testimonies and maps of Palestine can be found in "Palestine Remembered: Palestine Maps," accessed April 21, 2013, <http://www.palestineremembered.com/Maps/>; Further collected oral testimonies were compiled in Nur Masalha, *Catastrophe Remembered: Palestine, Israel and the Internal Refugees* (Zed Books, 2005), 2 In the introduction, Masalha writes on her use of "a history from below" or "from the ground up" approach, giving space to the perspective of the participants rather than of the "policy makers" [...] by incorporating original and geographically extensive oral history interviews with internal refugees.
- 13 Introduction to Weizman, *Hollow Land*; A set of highly detailed typological maps showing a morphology of borders in Palestine-Israel can be found in Malkit Shoshan, *Atlas of the Conflict: Israel - Palestine* (010 Uitgeverij, 2008), 14–23.
- 14 "Syria Israel Armistice Agreement UN Doc S/1353" (United Nations Security Council, July 20, 1949), <http://unispal.un.org/UNISPAL.NSF/0/E845CA0B92BE4E3485256442007901CC>; "Hashemite Jordanian Kingdom Israel Armistice Agreement UN Doc S/1302/Rev.1" (United Nations Security Council, April 3, 1949), <http://unispal.un.org/UNISPAL.NSF/0/F03D55E48F77AB698525643B00608D34>; "Lebanon Israel Armistice Agreement UN Doc S/1296" (United Nations Security Council, March 23, 1949), <http://unispal.un.org/UNISPAL.NSF/0/71260B776D62FA6E852564420059C4FE>; "Egypt Israel Armistice Agreement UN Doc S/1264/Corr.1" (United Nations Security Council, February 23, 1949), <http://unispal.un.org/UNISPAL.NSF/0/9EC4A332E2FF9A128525643D007702E6>.
- 15 "Israel-Syria Separation of Forces Agreement - 1974."
- 16 Asher Maoz, "Application of Israeli Law to the Golan Heights Is Annexation," *Brooklyn Journal of International Law* 20 (1995 1993): 355–96.
- 17 "Hashemite Jordan Kingdom - Israel: General Armitice Agreement" (United Nations Security Council, April 3, 1949), <http://unispal.un.org/UNISPAL.NSF/0/F03D55E48F77AB698525643B00608D34>.
- 18 "Status of Palestine in the United Nations. A/67/L.28," November 26, 2012, <http://unispal.un.org/unispal.nsf/0080ef30efce525585256c38006eace/181c72112f4d0e0685257ac500515c6c?OpenDocument>.
- 19 " Hamas Battles for Control of Gaza," *BBC*, June 13, 2007, sec. Middle East, http://news.bbc.co.uk/1/hi/world/middle_east/6748811.stm.
- 20 "The Final Results for the Electoral Lists" (<http://www.elections.ps>, n.d.), http://web.archive.org/web/20081029054121/http://www.elections.ps/pdf/Final_Results_PL_C_Summary_Lists_Seats_2_En.pdf ; "The Final Results for the Electoral Lists" (Central Elections Commission Palestine. National Elections Office, n.d.), http://www.elections.ps/Portals/30/pdf/PLC2006-ResultsFinalDistributionOfPLCSeats_AR.pdf.
- 21 "Occupied Palestinian Territory," *European Commission Development and Cooperation - EUROPEAID*, n.d., http://ec.europa.eu/europeaid/where/neighbourhood/country-cooperation/occupied_palestinian_territory/occupied-palestinian-territory_en.htm; U.S. Department of State, "Palestinian Territories," n.d., <http://www.state.gov/p/nea/ci/pt/index.htm>.

- 22 On June 16 2000, the Secretary-General reported to the Security Council that Israel had withdrawn its forces from Lebanon in accordance with resolution 425 (1978) and met the requirements defined in his report of May 22, 2000; namely, Israel had completed the withdrawal in conformity with the line identified by the United Nations, South Lebanese Army militia had been dismantled, and all detainees held at Al-Khiam prison had been freed.[2] The withdrawal line has been termed the Blue Line in all official UN communications since. "Security Council Endorses Secretary-General's Conclusions on Israeli Withdrawal From Lebanon as of 16 June" (United Nations, June 18, 2000), <http://www.un.org/News/Press/docs/2000/20000618.sc6878.doc.html>.
- 23 Ibid.
- 24 "List of Massacres in Lebanon," *Wikipedia, the Free Encyclopedia*, March 30, 2013, https://en.wikipedia.org/wiki/List_of_massacres_in_Lebanon.
- 25 Robert Fisk, *Pity the Nation: Lebanon at War* (Oxford University Press, 2001), 669.
- 26 Ahmad H. Sa'di and Lila Abu-Lughod, *Nakba: Palestine, 1948, and the Claims of Memory* (Columbia University Press, 2007), 3.
- 27 The institution of the border, of course, and the ways in which borders can be instituted. but also there is the border as a condition of possibility of a whole host of institutions. Étienne Balibar, *Politics and the Other Scene* (Verso, 2002), 84.
- 28 Ibid., 2.
- 29 It seems to have been stated during the Paris Peace negotiations, that the Arab state would not include Palestine, which has been promised to the Jews. But this statement seems to have contradicted promises made to Arab forces in the lead up to the Arab Revolt against the Ottomans. C.T. Evans and A Clubb, "T.E. Lawrence and the Arab Cause at the Paris Peace Conference," 2009, <http://www.ctevans.net/Versailles/Diplomats/Lawrence/Lawrence.html>; David Murphy, *Lawrence of Arabia* (Osprey Publishing, 2011), 16–17.
- 30 It should be noted, however, that the Balfour declaration does come at the condition "that nothing shall be done which may prejudice the civil and religious rights of existing non-Jewish communities in Palestine, or the rights and political status enjoyed by Jews in any other country." See Arthur J. Balfour, "The Balfour Declaration of November 2, 1917," November 2, 1917, <http://www.mfa.gov.il/MFA/Peace+Process/Guide+to+the+Peace+Process/The+Balfour+Declaration.htm>.
- 31 "Israel does not have a written constitution, even though according to the Proclamation of Independence a constituent assembly should have prepared a constitution by October 1, 1948. The delay in the preparation of a constitution resulted primarily from problems that emerged against the background of the alleged clash between a secular constitution and the Halacha (the Jewish religious law)." See The Israeli Knesset, "The Knesset in the Government System: The Constitution," n.d., http://www.knesset.gov.il/description/eng/eng_mimshal_hoka.htm; Daniel Elazar J., "The Constitution of the State of Israel" (Jerusalem Center for Public Affairs, n.d.), <http://jcpa.org/dje/articles/const-intro-93.htm>.
- 32 The Israeli Knesset, "The Knesset in the Government System: The Constitution."
- 33 UN resolution 242 "Emphasizing the inadmissibility of the acquisition of territory by war" Security Council UN, "UN Resolution 242: S/RES/242 (1967) of 22 November 1967," November 22, 1967, <https://unispal.un.org/DPA/DPR/unispal.nsf/0/7D35E1F729DF491C85256EE700686136>.
- 34 In an interview with Brigadier General (Retired) Dov Shefi, who was a Legal Adviser to the West Bank Military Command in 1967-1968, Shefi outlines how the judicial system in the occupied territories works. "Shefi: [in the occupied territories] An order issued by the regional commander is a law! Any resident must obey it without objection. Alexandrowicz: And if he doesn't obey? Shefi: He can be brought to trial before a military court or before a local court depending on the issue. Alexandrowicz: How long did the issuing of these orders go on? Shefi: It's going on till this very day. Alexandrowicz: I ask myself, why not just apply Israeli law? Wouldn't that be easier than passing hundreds of new laws [i.e. orders of the regional commander]? Shefi: If you apply Israeli law you imply certain things you may not want. One of them, for instance, is that you intend to annex the region. Secondly, you automatically obligate yourself to grant citizenship to the entire population. ... You can't apply law on the land and not on the

- people.” Interview conducted by Ra’anan Alexandrowicz, and appears in his film *The Law in These Parts* (2012), minute 09:09 - 10:32. Transcribed by the author. Ra’anan Alexandrowicz, *The Law in These Parts*, Documentary, History, (2012).
- 35 The settlements constructed by Israel in the occupied territories are reaffirmed as illegal in point 12 in “Implementation of the Fourth Geneva Convention in the Occupied Palestinian Territories: History of a Multilateral Process (1997-2001),” *International Review of the Red Cross*, 00:00:00.0, <http://www.icrc.org/eng/resources/documents/misc/5fldpj.htm>; The illegality is mentioned also in Paragraphs 95–101 and 120 in “Legal Consequences of the Construction of a Wall in the Occupied Palestinian Territory, Advisory Opinion, I. C. J. Reports.” (International Court of Justice, July 9, 2004).
- 36 “Because the very establishment of the settlements is illegal, and in light of the human rights violations resulting from the existence of the settlements, B’Tselem demands that Israel evacuate the settlements. The action must be done in a way that respects the settlers’ human rights, including the payment of compensation.” “Land Expropriation and Settlements,” Human Rights (B’Tselem: The Israeli Information Center for Human Rights in the Occupied Territories, November 23, 2015), <http://www.btselem.org/settlements>; Paddy Allen and Christine Oliver, “Israeli Settlements: A New Reality, Brick by Brick,” *The Guardian*, August 24, 2009, sec. World news, <http://www.guardian.co.uk/world/interactive/2009/aug/24/israel-settlements-west-bank>.
- 37 “HaYovel is one of many groups in the United States using tax-exempt donations to help Jews establish permanence in the Israeli-occupied territories — effectively obstructing the creation of a Palestinian state, widely seen as a necessary condition for Middle East peace.” Jim Rutenberg Mcintire Mike and Ethan Bronner, “Tax-Exempt Funds Aiding West Bank Settlements,” *The New York Times*, July 5, 2010, sec. World / Middle East, <http://www.nytimes.com/2010/07/06/world/middleeast/06settle.html>; Chris McGreal, “Gambling with Peace: How US Bingo Dollars Are Funding Israeli Settlements,” *The Guardian*, July 19, 2009, sec. World news, <http://www.guardian.co.uk/world/2009/jul/19/us-bingo-funding-israeli-settlements>; “The French-Belgian bank Dexia bought the Israeli Municipality Treasure Bank in 2001 and established Dexia Israel. Centrum voor Ontwikkeling, Documentatie en Informatie Palestijnen (CODIP), an organization focusing on Palestine, raised its concern about the transfer in a letter to Dexia’s board of directors in April 2001. The organization argues that Dexia’s investment in an Israeli bank involved in public loans might give the impression that the bank ”supports Israel’s policy of occupation, colonization and discrimination.” Adri Nieuwhof, “Belgian Campaign Targets Bank Financing Israeli Settlements,” *The Electronic Intifada*, April 2009, <http://electronicintifada.net/content/belgian-campaign-targets-bank-financing-israeli-settlements/8160>.
- 38 Weizman, *Hollow Land*, 8.
- 39 Balibar speaks of the overdetermination, or world-configuration function of borders, which are not mere boundaries between two states, but are always sanctioned, reduplicated, and relativised by other geopolitical divisions. Balibar, *Politics and the Other Scene*, 81.
- 40 “The Israeli governments have implemented a consistent and systematic policy intended to encourage Jewish citizens to migrate to the West Bank. One of the tools used to this end is to grant financial benefits and incentives to citizens - both directly and through the Jewish local authorities.” “Encouragement of Migration to the Settlements,” accessed September 12, 2016, <http://www.btselem.org/settlements/migration>.
- 41 An example of this rhetoric can be found in Prime Minister Binyamin Netanyahu’s speech to the U.S. Congress, where he states that “compromise must reflect the dramatic demographic changes that have occurred since 1967. The vast majority of the 650,000 Israelis who live beyond the 1967 lines reside in neighborhoods and suburbs of Jerusalem and Greater Tel Aviv.” The gesture of associating illegal Jewish colonies with the main cities can be seen as a form of performative utterance of annexation. Washington-The Globe and Mail, “Transcript of Prime Minister Netanyahu’s Address to U.S. Congress,” *The Globe and Mail*, accessed September 12, 2016, <http://www.theglobeandmail.com/news/world/transcript-of-prime-minister-netanyahus-address-to-us-congress/article635191/>.
- 42 Gershom Gorenberg, *The Unmaking of Israel* (New York: Harper, 2011); Ellis Weintraub, “The Unmaking of Israel: Interview with

Gershon Gorenberg,” *+972 Magazine*, accessed April 10, 2012, <http://972mag.com/a-very-deep-history-of-the-settlements-interview-with-gershon-gorenberg/20641/>.

- 43 *Fisk Lashes out at West in Middle East*, 2009, <http://www.youtube.com/watch?v=b42FJwydOCY#t=00m32s>.
- 44 “intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.” UNESCO, “Text of the Convention for the Safeguarding of Intangible Cultural Heritage,” accessed May 3, 2012, <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00022#art2>; One example would be the influence it that French theory being applied in developing radical approaches to urban warfare, by the IDF. See Eyal Weizman, “The Art of War: Deleuze, Guattari, and Debord and the Israeli Defence Force,” *Radical Philosophy (March/April, 2006)*, 2006, http://www.metamute.org/en/the_art_of_war_deleuze_guattari_debord_and_the_israeli_defence_force_0.
- 45 Brandon LaBelle, *Acoustic Territories: Sound Culture and Everyday Life*, 1st ed. (Continuum, 2010), xxii – xxiii.
- 46 Gil Ronen, “Likud Ministers: Noisy Mosques? What about Synagogues?,” *Arutz Sheva: Israel National News*, December 12, 2011, <http://www.israelnationalnews.com/News/News.aspx/150629>.
- 47 Simon Bradley, “Human Rights Council Approves Resolution to Denounce Swiss Ban on Minarets.,” March 25, 2010, http://www.swissinfo.ch/eng/Specials/Minaret_Debate/Result_and_reactions/UN_council_targets_Swiss_anti-minaret_vote.html?cid=8557518; UN The Human Rights Council, “Resolution 13/16 Adopted by the Human Rights Council: Combating Defamation of Religions” (United Nations Human Rights Council, April 15, 2010), http://www2.ohchr.org/english/bodies/hrcouncil/docs/13session/A.HRC.RES.13.16_AEV.pdf; Githu Muigai, “Report of the Special Rapporteur on Contemporary Forms of Racism, Racial Discrimination, Xenophobia and Related Intolerance, Githu Muigai, on the Manifestations of Defamation of Religions, and in Particular on the Ongoing Serious Implications of Islamophobia, for the Enjoyment of All Rights by Their Followers” (United Nations Human Rights Council, June 21, 2012), http://www2.ohchr.org/english/bodies/hrcouncil/docs/15session/A.HRC.15.53_en.pdf.
- 48 Balibar, *Politics and the Other Scene*, 81.
- 49 *Ibid.*, 78–79.
- 50 *Ibid.*, 83.
- 51 Julian Henriques, *Sonic Bodies: Reggae Sound Systems, Performance Techniques, and Ways of Knowing* (Continuum International Publishing, 2011), xviii.
- 52 *Ibid.*
- 53 According to Alexander Ramati, the Ottomans referred to a rooster call as the measurement sound. In the English translation of the Ottoman land code, however, the reference is to the voice of a “man.” The confusion might arise from the fact that the word “adam,” or man in Turkish is also used for “bird”. The same synonymous relationship exists in Hebrew, where traditionally a rooster is also called a “man.” statutes Turkey. F. Ongley, trans., “The Ottoman Land Code of 21 April 1858” (William Clowes & Sons LTD, 27 Fleet Street London, April 21, 1858), http://www.archive.org/stream/ottomanlandcode00turkuoft/ottomanlandcode00turkuoft_djvu.txt.
- 54 Minutes 00:35:14 - 00:39:15 in Ra’anana Alexandrowicz, *The Law in These Parts*, Documentary, History, (2012).

Notes on CHAPTER 2: Methodologies for Critical Listening (p. 45)

- 1 Julian Henriques, *Sonic Bodies: Reggae Sound Systems, Performance Techniques, and Ways of Knowing* (Continuum International

Publishing, 2011), 244.

- 2 Gary Thomas, "A Typology for the Case Study in Social Science Following a Review of Definition, Discourse, and Structure," *Qualitative Inquiry* 17, no. 6 (July 1, 2011): 513, doi:10.1177/1077800411409884.
- 3 Herbert C. Kelman, "The Interdependence of Israeli and Palestinian National Identities: The Role of the Other in Existential Conflicts," *Journal of Social Issues* 55, no. 3 (January 1999): 581–600, doi:10.1111/0022-4537.00134.
- 4 Julian Henriques outlines the notion of "working through" as a situated embodied practice. "[T]he passage of working through indicates the crossing of a threshold. With sound, this can be the traditional barrier between thinking and doing" Henriques, *Sonic Bodies*, XVIII.
- 5 Robert K. Yin, *Applications of Case Study Research*, 3rd ed (Thousand Oaks, Calif: SAGE, 2012), 13.
- 6 Hubert L. Dreyfus in the introduction to Patricia Benner, *Interpretive Phenomenology: Embodiment, Caring, and Ethics in Health and Illness* (SAGE Publications, 1994), vii.
- 7 Garrett Chan, ed., *Interpretive Phenomenology for Health Care Researchers: Studying Social Practice, Lifeworlds, and Embodiment* (Indianapolis, IN: Sigma Theta Tau International, 2010), XXI.
- 8 Brandon LaBelle, "Acoustic Spatiality," *[Sic] Journal of Literature, Cultural and Literary Translation*, 2012, <http://www.sic-journal.org/hr/arhiva/4/knjizevnost-i-kultura/brandon-labelle-acoustic-spatiality>.
- 9 Europe's hegemony over the new model of global power concentrated all forms of the control of subjectivity, culture, and especially knowledge and the production of knowledge under its hegemony ... the colonizers exercised diverse operations that brought about the configuration of a new universe of intersubjective relations of domination between Europe and the Europeans and the rest of the regions and peoples of the world, to whom new geocultural identities were being attributed in that process ... they repressed as much as possible the colonized forms of knowledge production, the models of the production of meaning, their symbolic universe, the model of expression and of objectification and subjectivity ... it was precisely such epistemic suppression that gave origin to the category "Orient." Anibal Quijano and Michael Ennis, "Coloniality of Power, Eurocentrism, and Latin America," *Nepantla: Views from South* 1, no. 3 (2000): 540–41.
- 10 Raja Shehadeh, *Palestinian Walks: Notes on a Vanishing Landscape* (London: Profile Books Ltd, 2008), Introduction, xiv.
- 11 "it is not enough to change the content of the conversation, that it is of the essence to change the terms of the conversation. Changing the terms of the conversation implies going beyond disciplinary or interdisciplinary controversies and the conflict of interpretations. ... in order to call into question the modern/colonial foundation of the control of knowledge, it is necessary to focus on the knower rather than on the known. It means to go to the very assumptions that sustain locus enunciations." W. D. Mignolo, "Epistemic Disobedience, Independent Thought and Decolonial Freedom," *Theory, Culture & Society* 26, no. 7–8 (December 1, 2009): 161, doi:10.1177/0263276409349275.
- 12 Étienne Balibar, *Politics and the Other Scene* (Verso, 2002), 2.
- 13 Francois J. Bonnet, *The Order of Sounds: A Sonorous Archipelago*, trans. Robin Mackay (Place of publication not identified: Urbanomic Media Ltd, 2016), 199.
- 14 see further discussion below
- 15 As I discuss in the introduction, the question of what the territorial premise is in Palestine-Israel is already quite contentious, similarly to the delineation of an intellectual terrioty.
- 16 "Babylonian Talmud. The Sabbath Volume.," 31 (נז), א (א) Gmara., accessed April 23, 2014, <http://www.mechon-mamre.org/b/1/121.htm> Translated by the author.
- 17 Pedaya associates the "century of walking" in Jewish tradition, during the Middle Ages, with the reenactment of trauma of expulsion from Spain. With the practice of self-imposed exile and expulsion outside of the walls of the city, being a form of

rehearsal, or preparation for the prospect of being exiled by force once again. The concept of Illumination, in mystical symbolism of 16th century Jewish diaspora, is described as the shattering and dispersion of light in all directions, (symbolised by light turning into sparkles, or the shattering of glass). Ultimately, walking is then the practice of regathering those fragments in a process leading to “Tikkun”; a mending. Walking is therefore associated with gathering herbs and plants, as well as with anthologizing thought (Jewish anthologies are often titled Yalkut: which is a herb-collection bag, or a backpack). The sparkles are metaphorical for both fragments of thought, and for the diaspora of the Jewish people which is to be regathered. See the Hebrew issue of Haviva Pedaya, *Walking Through Trauma: Rituals of Movement in the Jewish Myth, Mysticism and History* (Tel Aviv: Resling, 2011), 33–34.

- 18 Michelle W. Voss et al., “Plasticity of Brain Networks in a Randomized Intervention Trial of Exercise Training in Older Adults,” *Frontiers in Aging Neuroscience* 2 (2010): 32, doi:10.3389/fnagi.2010.00032.
- 19 Henriques, *Sonic Bodies*, 244.
- 20 Freud cited in Roland Barthes, “Listening,” in *The Responsibility of Forms: Critical Essays on Music, Art, and Representation*, trans. Richard Howard (Berkeley (Calif.) [etc.]: University of California Press, 1991), 5.
- 21 A more recent translation of the section: “The technique, however, is a very simple one. As we shall see, it rejects the use of any special expedient (even that of taking notes). It consists simply in not directing one’s notice to anything in particular and in maintaining the same ‘evenly-suspended attention’ (as I have called it) in the face of all that one hears. In this way we spare ourselves a strain on our attention which could not in any case be kept up for several hours daily, and we avoid a danger which is inseparable from the exercise of deliberate attention. For as soon as anyone deliberately concentrates his attention to a certain degree, he begins to select from the material before him; one point will be fixed in his mind with particular clearness and some other will be correspondingly disregarded, and in making this selection he will be following his expectations or inclinations. This, however, is precisely what must not be done. In making the selection, if he follows his expectations he is in danger of never finding anything but what he already knows; and if he follows his inclinations he will certainly falsify what he may perceive. It must not be forgotten that the things one hears are for the most part things whose meaning is only recognized later on. It will be seen that the rule of giving equal notice to everything is the necessary counterpart to the demand made on the patient that he should communicate everything that occurs to him without criticism or selection. If the doctor behaves otherwise, he is throwing away most of the advantage which results from the patient’s obeying the ‘fundamental rule of psycho-analysis’. The rule for the doctor may be expressed: ‘He should withhold all conscious influences from his capacity to attend, and give himself over completely to his “unconscious memory”.’ Or, to put it purely in terms of technique: ‘He should simply listen, and not bother about whether he is keeping anything in mind.’” Sigmund Freud, *Complete Psychological Works Of Sigmund Freud, The Vol 5: “The Interpretation of Dreams”, Pt.2 and “On Dreams” Vol 5*, New Ed edition (London: Vintage Classics, 2001), 2467–68.
- 22 Sigmund Freud, “Recommendations for Physicians on the Psycho-analytic Method of Treatment,” 1912. Translated by Joan Riviere. Cited in Barthes, “Listening,” 253.
- 23 Sigmund Freud and James Strachey, *The Complete Psychological Works of Sigmund Freud* (W W Norton & Company Incorporated, 1976), 2468.
- 24 Sigmund Freud, “Ratschläge Für Den Arzt Bei Der Psychoanalytischen Behandlung,” 1912, <http://www.textlog.de/freud-psychoanalyse-ratschlaege-arzt-psychoanalytischen-behandlung.html>.
- 25 Free translation by Tom Tlalim.
- 26 Barthes, “Listening,” 254.
- 27 George Home-Cook discusses the notion of performative listening in his book “Theater and Aural Attention.” The notion of a performativity of listening, draws on the theory of performativity, which typically refers to the agency of certain speech acts to yield action. A notable example refers to the words “I do” in a wedding ceremony. These words must be heard in phraessia in order

- to seal the legal agreement. Discourses of speech acts often neglect to mention the corresponding agency of the listening act to hear and confirm that the words have been uttered, and the corresponding capacity of particular modes of listening to yield different realities. John R. Searle, "A Classification of Illocutionary Acts," *Language in Society* 5, no. 1 (1976): 1–23, doi:10.1017/S0047404500006837; George Home-Cook, *Theatre and Aural Attention: Stretching Ourselves* (Springer, 2015), 46–47; Catherine Laws, "Editorial," *Performance Research* 15, no. 3 (September 1, 2010): 1–3, doi:10.1080/13528165.2010.527190.
- 28 Barthes, "Listening," 245.
- 29 Ibid.
- 30 Bonnet, *The Order of Sounds*, 197.
- 31 Brandon LaBelle, *Acoustic Territories: Sound Culture and Everyday Life*, 1st ed. (Continuum, 2010), XVII.
- 32 Ibid., XXII.
- 33 LaBelle, "Acoustic Spatiality."
- 34 Marshall McLuhan, Quentin Fiore, and Jerome Agel, *The Medium Is the Massage*, New edition (Gingko Press, 2001).
- 35 Jacques Attali, *Noise: The Political Economy of Music* (Minneapolis: University of Minnesota Press, 1985), 4.
- 36 Veit Erlmann, *Reason and Resonance: A History of Modern Aurality* (Zone Books, 2010), 9–10.
- 37 Asher Tlaim, *Tmuna Chasera*, Documentary, (1988), <http://www.imdb.com/title/tt0153115/>.
- 38 Farocki articulates the limitations of the visual medium in his opening lines: "When we show you pictures of napalm victims, you'll shut your eyes. You'll close your eyes to the pictures. Then you'll close them to the memory. And then you'll close your eyes to the facts." *Inextinguishable Fire- Harun Farocki, 1969*, 2011, http://www.youtube.com/watch?v=6JBbgWSBTdA&feature=youtube_gdata_player.
- 39 Erlmann, *Reason and Resonance*, 9–10.
- 40 Jacques Derrida, *De La Grammatologie* (JHU Press, 1998), 11.
- 41 Steven Connor sees language as "born, not with the accession to the symbolic order, but with the growth of the teeth." The teeth that cut the gushing of sound waves (phonos) into discrete meanings (logic). See Steven Connor, "Edison's Teeth: Touching Hearing" (Hearing Culture, Morelia, Mexico: Wenner-Gren Foundation, 2001), <http://www.stevenconnor.com/edsteeth/>.
- 42 "Language is born, not with the accession to the symbolic order, but with the growth of the teeth." Ibid.
- 43 "[to] weaken the morale of a civilian population by creating a climate of fear" Steve Goodman, *Sonic Warfare: Sound, Affect, and the Ecology of Fear* (Cambridge Mass.: MIT Press, 2010), 15; "the Israeli air force was using sonic booms under the cover of darkness as "sound bombs" in the Gaza Strip." Ibid., 19; "roof knocking" -- targeting a building "with a loud but nonlethal bomb that warns civilians that they are in the vicinity of a weapons cache or other target. This method is used to allow all residents to leave the area before the IDF targets the site with live ammunition." "Rockets Pound Israel, Gaza as Netanyahu Alleges 'Double War Crime,'" *CNN*, accessed February 22, 2013, <http://www.cnn.com/2012/11/15/world/meast/gaza-israel-strike/index.html>.
- 44 Douglas Kahn, *Noise, Water, Meat: A History of Sound in the Arts* (MIT Press, 1999), 25.
- 45 "... sound is generally in more than one place ... (Augoyard's "ubiquity effect" - difficulty to locate a sound source) Sound, ... appears as if from everywhere;" LaBelle, *Acoustic Territories*, XXII.
- 46 The process is known Auditory Scene Analysis, or Stream Segregation (also known as Streaming). See A. S. Bregman, *Auditory Scene Analysis: The Perceptual Organization of Sound* (MIT Press, 1994), 47.
- 47 The concept of Illumination, in mystical symbolism of 16th century Jewish diaspora, is described as a process where a certain contraction, reduction and focus, leads to the shattering and dispersion of light in all directions, (symbolised by light turning into sparkles, or the shattering of glass). Ultimately, walking is then associated with the gathering of these fragments of light (which are also synonymous with knowledge) in a process leading to "Tikun"; a mending. Walking is thus associated with gathering

herbs and plants, as well as with anthologizing thought (Jewish anthologies are often titled Yalkut: a herb-collection bag, or a backpack). In this case sparkles are a metaphor for both fragments of thought, as the diaspora of the Jewish people. Pedaya also associates the “century of walking” in Jewish tradition, with the reenactment of trauma of expulsion from Spain. With the practice of self-imposed exile and expulsion outside of the walls of the city, being a form of rehearsal, or preparation for the prospect of being exiled by force once more. See the Hebrew issue of Pedaya, *Walking Through Trauma: Rituals of Movement in the Jewish Myth, Mysticism and History*.

- 48 Middle East national conflicts have emerged from Post-Colonial processes that have divided the region into artificially created states. Trying to make sense of Middle East politics through the framework of French theory is therefore problematic since, with all its influential history of critical thought, starting with continental theory risks imposing a Eurocentric gaze once more, on a region which was divided and dominated by France and Britain since after WWI. As Robert Fisk puts it, “After the first world war the victors, who were primarily the British and the French, ... created the Modern Middle East. They drew the borders. And I’ve spent my entire professional career out here, watching the people in those borders burn. The borders are artificial.” Fisk Lashes out at West in Middle East, 2009, <http://www.youtube.com/watch?v=b42FJwydOCY#t=00m32s>; Also see Eyal Weizman’s account of Israel’s use of French theory in warfare in Eyal Weizman, “The Art of War: Deleuze, Guattari, and Debord and the Israeli Defence Force,” *Radical Philosophy* (March/April, 2006), 2006, http://www.metamute.org/en/the_art_of_war_deleuze_guattari_debord_and_the_israeli_defence_force_0.
- 49 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, New ed., (London: Continuum, 2008), 331.
- 50 Knut Lundby, *Mediatization: Concept, Changes, Consequences* (Peter Lang, 2009), 298; Denis McQuail, “On the Mediatization of War: A Review Article,” *International Communication Gazette* 68, no. 2 (April 1, 2006): 107–18, doi:10.1177/1748048506062227; Simon Cottle, *Mediatized Conflict: Developments in Media and Conflict Studies* (Open University Press, 2006), 186.
- 51 “the spectre is the future, it is always to come, it presents itself only as that which could come or come back;” Jacques Derrida, Bernd Magnus, and Stephen Cullenberg, *Specters of Marx: the state of debt, the work of mourning and the new International* (New York; London: Routledge, 2006), 48; Derrida argues for a spectral dimension of identity. In *Spectres of Marx*, he discusses the spectrality of many areas of meaning, seeing ghostly hauntings as traces of possible meanings. His hauntology could be compared to the paradigmatic chains which hover (haunt) the linearity of the syntagmatic chain. See Lisa Gye, “Half Lives,” July 7, 2007, 48.
- 52 LaBelle, “Acoustic Spatiality.”
- 53 “The starting-point of critical elaboration is ... ‘knowing thyself’ as a product of the historical process to date, which has deposited in you an infinity of traces, without leaving an inventory. ... therefore it is imperative at the outset to compile such an inventory.” and Said adds, “In many ways my study of Orientalism has been an attempt to inventory the traces upon me, the Oriental subject, of the culture whose domination has been so powerful a factor in the life of all Orientals.” Edward W. Said, *Orientalism*, 25th Anniversary Ed with 1995 Afterword Ed edition (London: Penguin Books, n.d.), 40; Antonio Gramsci, *The Gramsci Reader: Selected Writings, 1916–1935* (New York: New York University Press, 2000), 326.
- 54 Edward W Said et al., *Edward Said on Orientalism* (Northampton, MA: Media Education Foundation, 2002) Available online at: http://www.youtube.com/watch?v=fVC8EYd_Z_g.

Notes on CHAPTER 3: The Sound System of the State (audio) (p. 72)

- 1 “the ontology of violence, like that of sound, is omnidirectional and vibrational.” J. Martin Daughtry, *Listening to War: Sound, Music, Trauma, and Survival in Wartime Iraq* (Oxford University Press, Incorporated, 2015), 272.

Notes on CHAPTER 4: A Play of Power: Starry Night (Mazen Kerbaj, 2006) (p. 78)

- 1 “The war in Lebanon in the summer of 2006 was the first [war] where the term ‘warfare in a media reality’ had come into its full utilization. Referring to the term ‘mediatised politics’, one could say that it was a mediatised war. The main objective of the warfare by Hizbollah and by the IDF was to influence the opponent’s perception.” Introduction to Dr. Chanan Naveh, “The Internet as an Environment for Encouragement and Civil Unification during the Second Lebanon War,” *Chaim Herzog Institute for Communication, Society and Politics: The Media in the Second Lebanon War*, no. 6 (February 2008), <http://www.tau.ac.il/institutes/herzog/publicationsh.html>.
- 2 Steve Goodman, *Sonic Warfare: Sound, Affect, and the Ecology of Fear* (Cambridge Mass.: MIT Press, 2010).
- 3 Mazen Kerbaj: Starry Starry Night (Excerpt) 6.31 Min. a Minimalistic Improvisation by: Mazen Kerbaj / Trumpet, the Israeli Air Force / Bombs. Recorded by Mazen Kerbaj on the Balcony of His flat in Beirut, on the Night of 15th to 16th of July 2006., accessed December 16, 2010, http://muniak.com/mazen_kerbaj-starry_night.mp3.
- 4 Kerbaj “prepared” his trumpet for this encounter, by extending it with a range of plastic hoses, metal lids, water, small engines and so on. The term ‘prepared’ was coined by John Cage for his piece *Bacchanale*, commissioned by the choreographer Syvilla Fort in 1938. It refers to a Piano onto which various found objects are attached to the strings, which would alter its timbre. Kerbaj has developed a technique where he uses scrap metal, sticky tapes, hoses, and various other artefacts to extend and stop the trumpet tube work, producing a range of erratic and chaotic sounds.
- 5 Mazen Kerbaj, “SILENCE AGAIN,” (*WAR’S*) *KERBLOG*, July 14, 2006, http://warkerblog.blogspot.com/2006/07/silence-again_14.html.
- 6 The online activity and reporting from Beirut was done mainly on blogs, as the war slightly predated the explosion of social media sites MySpace and Facebook, that actually started that very year.
- 7 Mazen Kerbaj, “Bang? Blog!,” (*WAR’S*) *KERBLOG*, July 14, 2006, http://warkerblog.blogspot.co.uk/2006/07/bang-blog_14.html.
- 8 The very active scene of Lebanese bloggers, that Kerbaj also thanks Israel for “creating”, was an essential body of independent reporting about the events in Beirut and in greater Lebanon, where the access of the media was restricted.
- 9 Mazen Kerbaj, “I Won’t Stop,” (*WAR’S*) *KERBLOG*, August 3, 2006, http://warkerblog.blogspot.com/2006/08/i-won-stop_03.html.
- 10 Mazen Kerbaj, “Still Alive and Well and Living in Beirut,” (*WAR’S*) *KERBLOG*, July 18, 2006, http://warkerblog.blogspot.com/2006/07/still-alive-and-well-and-living-in_18.html.
- 11 Introduction to Naveh, “The Internet as an Environment for Encouragement and Civil Unification during the Second Lebanon War,” 4.
- 12 Human Rights Watch and John Emerson, “Why They Died: Civilian Casualties in Lebanon during the 2006 War” (Human Rights Watch, September 5, 2007), <https://www.hrw.org/report/2007/09/05/why-they-died/civilian-casualties-lebanon-during-2006-war>.
- 13 Gianpietro Mazzoleni and Winfried Schulz, “‘Mediatization’ of Politics: A Challenge for Democracy?,” *Political Communication* 16, no. 3 (1999): 247.
- 14 Stig Hjarvard, “The Mediatization of Society,” *Nordicom Review* 29, no. 2 (2008): 105–134; Andreas Hepp, Stig Hjarvard, and Knut Lundby, “Mediatization—empirical Perspectives: An Introduction to a Special Issue,” *Communications* 35, no. 3 (2010): 223–228; Stig Hjarvard, “The Mediatization of Religion: A Theory of the Media as Agents of Religious Change,” *Northern Lights: Film & Media Studies Yearbook* 6, no. 1 (2008): 9–26; Hepp, Hjarvard, and Lundby, “Mediatization—empirical Perspectives: An Introduction to a Special Issue.”
- 15 Simon Cottle, *Mediatized Conflict: Developments in Media and Conflict Studies* (Open University Press, 2006), 9.
- 16 Nick Couldry, “Mediatization or Mediation? Alternative Understandings of the Emergent Space of Digital Storytelling,” *New*

Media & Society 10, no. 3 (2008): 5.

- 17 Knut Lundby, *Mediatization: Concept, Changes, Consequences* (Peter Lang, 2009), 298; Denis McQuail, "On the Mediatization of War: A Review Article," *International Communication Gazette* 68, no. 2 (April 1, 2006): 107–18, doi:10.1177/1748048506062227.
- 18 Jean Baudrillard, *The Gulf War Did Not Take Place* (Power Institute of Fine Arts, 2004).
- 19 Ibid., 24.
- 20 Jean Baudrillard, *Simulations* (Semiotext(e), Inc., 1983), 1–26.
- 21 CHAPTER 1: The Gulf War will not take place. CHAPTER 2: The Gulf War: Is it really taking place? CHAPTER 3: The Gulf War did not take place. Baudrillard, *The Gulf War Did Not Take Place*, Contents.
- 22 Pupovac is clearly referring here to Carl von Clausewitz' infamous assertion: "Der Krieg ist eine bloße Fortsetzung der Politik mit anderen Mitteln" (War is a mere continuation of Politics with different means). It is not surprising that this same Clausewitzian reference is also used by Baudrillard to bring across his controversial argument that "The Gulf War Did Not Take Place". This return to Clausewitzian theory in both cases in the context of a mediatized production of a "spectacle" of war call perhaps for further investigation of the borders between politics and warfare, in the case of war in a Mediatized reality. Ozren Pupovac, "The Violence of Form," in *Tension/Spannung*, ed. Christoph F.E. Holzhey (Series Cultural Inquiry, n.d.).
- 23 Ibid., 161.
- 24 Pupovac's perspective is a bit too euro-centric, situating the piece within a European avant-garde tradition over and above other global modernities, which strikes a particular power relationship that may well undermine some of the dynamism and dialectical potential of the work. His analysis is driven by a Badiou's Theory of the Subject, which leads him to gloss over some mundane yet crucial details, such as the title "Starry Night", which Pupovac sees as a reference to Kant, but if read more simply, could be recognised as a reference to Vincent van Gogh's painting which highly resembles Kerbaj's own illustration of the piece, where he is standing on his balcony, under a night sky pointed by stars bearing strong resemblance to the heavens in van Gogh's painting.
- 25 Mazen Kerbaj, "Mazen Kerbaj, 'We Resist: Real News from Beirut,'" *Monthly Review Zine*, July 19, 2006, <http://mrzine.monthlyreview.org/2006/kerbaj190706.html>.
- 26 "A broad review of the range of arguments used by [Israeli] analysts who sided with going to battle [in Lebanon], reveals the following as the most prominent: The achievement of a victory, or an 'image of victory', as a remedy which would reinstate Israeli deterrence, and by that – provide answer to the problem of an existential threat to Israel, that might come into being if the IDF does not reach tangible results in a battle field." Dr. Yossi Ben-Ari, "The Second Lebanon War as Reflected in the Interpretation of the Written Media in Israel: An Analysis of the 'Ending Chord' - The Overall Land Campaign Move, 11-13 of August 2006," *Chaim Herzog Institute for Communication, Society and Politics: The Media in the Second Lebanon War*, no. 4 (November 2007): 44–45, <http://www.tau.ac.il/institutes/herzog/publicationsh.html>.
- 27 See detailed outlining of these various strategies in Eyal Weizman, *Hollow Land: Israel's Architecture of Occupation* (Verso, 2007), 14–23.
- 28 Kerbaj, "Still Alive and Well and Living in Beirut."
- 29 Mazen Kerbaj, "A Good Night Sleep and You're a New Man," (*WAR'S*) *KERBLOG*, July 15, 2006, http://warkerblog.blogspot.com/2006/07/good-night-sleep-and-you-new-man_15.html.
- 30 The theory is outlined in the introduction to Stan Tempelaars, *Signal Processing, Speech and Music*, 1st ed. (Routledge, 1996).
- 31 "When he became increasingly ill during the last 2 years of his life, van Gogh did not experience any of the sustained mood changes characteristic of bipolar disorder. Instead, he experienced sudden and brief changes of depressive mood, elation, anxiety, or fury, and his intense artistic efforts were frequently disrupted by episodes of listlessness; these intermittent pleomorphic changes developed after onset of seizures and are specific for the dysphoric disorder of epilepsy." Dietrich Blumer, "The Illness of

Vincent van Gogh," *Am J Psychiatry* 159, no. 4 (April 1, 2002): 519–26, doi:10.1176/appi.ajp.159.4.519.

- 32 "While at Saint-Rémy, he produced some 300 works of art, among them several copies of religious scenes by older masters and the transcendental masterpiece *Starry Night*, which was painted in June 1889." Ibid.
- 33 Eyal Weizman, "Forensic Architecture: Only the Criminal Can Solve the Crime" (Architecture & Its Past Symposium 2 of 3, AA School of Architecture - Lectures Online, 2010), <http://www.aaschool.ac.uk/VIDEO/lecture.php?ID=1245>.
- 34 Melissa A. Connor et al., *Archaeological Perspectives on the Battle of the Little Bighorn* (University of Oklahoma Press, 2013), 243.
- 35 Kerbaj, "SILENCE AGAIN."
- 36 Mazen Kerbaj, "VRRRT," *Leonardo Music Journal* (March 15, 2011): 92–93, doi:10.1162/lmj.2008.18.92b.
- 37 Julian Assange, founder of WikiLeaks, speaks of a crisis of confidence in the news. He says "the success of WikiLeaks reveals something which is not being fulfilled by the rest of the press [...] which is providing high quality internal information about how the world really works." Joseba Elola, *Interview: Julian Assange, The Pentagon Nuisance*, Video interview (elpais.com, 2010), http://www.elpais.com/videos/sociedad/Julian/Assange/incordio/Pentagono/elpepusoc/20101022elpepusoc_1/Ves/.
- 38 The meteorological services were commended recently by the data visualisation expert Hans Rosling in a lecture at the World Bank. He stated that they have been at the forefront of all disciplines when it comes to collection, sharing, analysis and visualisation of vast amounts of data, and that perhaps with the growing amount of cultural data being collected, which might exchange national affiliation for cultural affiliation, we might soon be discussing political borders with similar terms to those of the weather or the financial markets. World Bank Data Team, "Hans Rosling and Beth Noveck Presentation on May 21, 2010," Text, *The Data Blog*, (May 21, 2010), <http://blogs.worldbank.org/opendata/hans-rosling-and-beth-noveck-presentation-may1010>; *Hans Rosling at World Bank: Open Data*, 2010, http://www.youtube.com/watch?v=5OWhcrjxP-E&feature=youtube_gdata_player.

Notes on CHAPTER 5: Sonic Remapping: Walking Through Walls / The New Model City (Tom Tlalim, 2010) (p. 99)

- 1 Tom Tlalim, "The New Model City," in *Intimate Stories on Absence: Vrije Ruimten Zuidas. Artists in Residence 2010.*, vol. 47, OMP (Eindhoven: Onomatopee, 2010), <http://www.onomatopee.net/project.php?progID=1051a81632d76299fd453fdc0996743e#>.
- 2 "Virtual Museum:: Tom Tlalim," accessed March 7, 2013, <http://www.virtueel-museum.nl/en/tom-tlalim/>.
- 3 Tom Tlalim, *WALKING THROUGH WALLS / THE NEW MODEL CITY* on *Vimeo*, accessed May 1, 2013, <http://vimeo.com/10113487>.
- 4 Tlalim, "The New Model City."
- 5 "Home - Zuidas," *Zuidas*, accessed April 28, 2013, <http://amsterdam.nl/zuidas/@524844/pagina/>.
- 6 Stan Majoor, *Disconnected Innovations: New Urbanity in Large-Scale Development Projects: Zuidas Amsterdam, Ørestad Copenhagen and Forum Barcelona* (Eburon Uitgeverij B.V., 2008), 105.
- 7 Sitting on land which is owned by ING bank, the museum and residency were at constant risks of being torn down to clear up the grounds for new skyscrapers to be built.
- 8 See Femke Herregraven, "Geographies of Avoidance," accessed January 27, 2016, <http://femkeherregraven.net/geographiesofavoidance/>.
- 9 The situationist technique of the *dérive* or drift was first formally described by Guy Debord in in Guy Debord, "Theory of the *Dérive*," in *Internationale Situationniste #2*, vol. 23, 1958, 62–63.
- 10 "about half way through [...] the mild-mannered clerk, Dutilleul, pushed to the limits of endurance by his boss, sticks his head through the wall and announces that he – the boss – is "a ruffian, a boor, and a scoundrel Nicholas Lezard, "The Man Who

Walked Through Walls, and Other Stories by Marcel Aymé – Review,” *The Guardian*, September 4, 2012, sec. Books, <http://www.guardian.co.uk/books/2012/sep/04/man-walked-through-walls-marcel-ayme-review>; Marcel Aymé, *The Man Who Walked through Walls* (Pushkin Press, 2012).

- 11 In an eye witness account, Jessica Azulay described what this penetration felt like from inside those Palestinian homes: “In the morning the Israeli soldiers entered people’s homes and we could hear loud banging from inside. A woman emerged from a house and begged us to come inside to see what the soldiers were doing. There were no soldiers in her house yet, but the clanging of the soldiers next door filled the house. It was so loud! It soon became apparent why. In the living room of her house we could see a small hole forming where the soldiers in the house next door were starting to break through the wall. [...] Imagine sitting in your living room waiting for men with guns to come tearing through your wall!” Jessica Azulay, “Eyewitness Report From Balata,” ZCommunications, June 14, 2002, <http://zcombeta.org/znetarticle/eyewitness-report-from-balata-by-jessica-azulay/>.
- 12 “The Zuidas is one of the many large urban planning projects that have been developed around the world over the past decades as junctions for global communication networks. Every self-respecting urban region tries to create attractive business locations for internationally operating companies by developing such projects with high added economic value. This makes them the places to be, the places where countless international social, economic, cultural and social developments are translated into physical form. However, the one-sidedness of these areas as exclusive office locations often brings them into conflict with local values and other concepts about the layout of space. Nowadays, because of the increasing competition between such locations, more attention is being given to developing an area’s broader urban potential as a distinguishing element.” Majoor, S. The Zuidas: Combining a Space of Flows and a Space of Places. In Tom Tlalim et al., *Intimate Stories on Absence*, vol. 47, OMP (Eindhoven: Onomatopée, 2010), 15, <http://www.onomatopée.net/project.php?progID=1051a81632d76299fd453fdc0996743e#>.
- 13 Avi Mashiah, “Lifta - A Preliminary Documentation and Survey” (Israel Antiquities Authority, 2008), 7.
- 14 Further historical accounts and testimonies appear in Benny Moris, *The Birth of the Palestinian Refugee Problem: 1947-1949* (Cambridge University Press, 1989), 76–79; “Study Reports - Lifta Society,” accessed April 30, 2013, <http://www.liftasociety.org/reports/summary>; “Zochrot | Remembering Lifta” (Zochrot Foundation, May 2005) “Municipal Plan of Lifta (Site #28)” (Israel Antiquities Authority, n.d.); “Lifta - لفئا,” accessed April 30, 2013, <http://www.palestineremembered.com/Jerusalem/Lifta/>; “Ethnic Cleansing 101: The Case of Lifta Village,” *The Electronic Intifada*, accessed April 30, 2013, <http://electronicintifada.net/content/ethnic-cleansing-101-case-lifta-village/5493>; “New Lifta - VIDEO,” *Occupied Palestine | فلسطين*, accessed April 30, 2013, <http://occupiedpalestine.wordpress.com/2012/03/07/new-lifta-video/>.
- 15 “The petition was submitted to the court over one year ago, by attorney Samir Irshad, acting on behalf of the Lifta Society, the Civic Coalition for Palestinian Rights in Jerusalem, the Coalition to Save Lifta, and in the name of the people of Lifta, who were expelled from their homes in 1948.1 The Israel Land Administration (ILA) intended to sell the land to private companies for the construction of 220 settler units. Bids for the land were taking place on the day the petition was submitted. The petition requested that the public bid be cancelled.” “Press Conference in Lifta on Court Ruling to Stop the Sale of Village to Private Sector” (The Civic Coalition for Palestinian Rights in Jerusalem, February 11, 2012), <http://civiccoalition-jerusalem.org/press-releases/press-conference-lifta-court-ruling-stop-sale-village-private-sector>.
- 16 Ahmad H. Sa’di and Lila Abu-Lughod, *Nakba: Palestine, 1948, and the Claims of Memory* (Columbia University Press, 2007).
- 17 Donna J. Haraway, “A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s,” in *Feminism/Postmodernism*, ed. Linda Nicholson (Routledge, 2013), 192.
- 18 *John Cage, in an Interview with Miroslav Sebestik, 1991. From: Listen, Documentary by Miroslav Sebestik. ARTE France Développement, 2003.*, 2003, John Cage expressed this idea beautifully in an interview about listening to traffic. See, http://www.youtube.com/watch?v=pcHnL7aS64Y&feature=youtube_gdata_player.

- 19 Judith Butler, *Bodies That Matter: On the Discursive Limits Of "sex,"* Routledge Classics (Abingdon, Oxon; New York, NY: Routledge, 2011), xii.
- 20 "Stroom - Ondertussen: Tom Tlalim," accessed April 26, 2013, http://www.stroom.nl/activiteiten/kleine_presentatie.php?kt_id=7008234; Tlalim et al., *Intimate Stories on Absence*, 47:81–110.
- 21 "Virtual Museum:: Tom Tlalim."
- 22 Bach's letter is quoted in Douglas R. Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid* (Penguin Books, Limited, 2000), 7.
- 23 "Aboveground tunnel disaster," "Bovengrondse Tunnel Is Ramp," *PAROOL*, accessed March 11, 2013, <http://www.parool.nl/parool/nl/4/AMSTERDAM/article/detail/243824/2009/05/20/Bovengrondse-tunnel-is-ramp.dhtml>.
- 24 "Because the Zuidas consists mostly of business service providers, such as banks, which are located this place, it is sensitive to economic fluctuations." see "De Zuidas Wacht Nog Op Nieuw Dokmodel," *Nieuw Amsterdams Peil*, accessed March 11, 2013, <http://napnieuws.nl/2010/01/15/de-zuidas-wacht-nog-op-nieuw-dokmodel/>.
- 25 Debord, "Theory of the Dérive."
- 26 Beatrixpark was created in the years 1936-1938 following the design by Jakoba (Ko) Mulder, a leading Dutch landscape architect, who was also involved in the Amsterdamse Bos project. Originally a romantic park, after the WWII Beatrixpark has been redesigned into the more modern, style of functionalism. During the German occupation, the park has been called Diepenbrockpark, after the composer Alphons Diepenbrock, who was under the influence of the music of Richard Wagner and who in his compositions used often German romantic poetry. The street along the park remained named after the composer – Diepenbrockstraat 'Beatrixpark, Amsterdam' <<http://www.amsterdam.info/parks/beatrixpark/>>.
- 27 The maneuver conducted by units of the Israeli military during the attack on the city of Nablus in April 2002 was described by its commander, Brigadier General Aviv Kochavi, as "inverse geometry," Eyal Weizman, "Walking Through Walls," *Transversal - Eipcp Multilingual Webjournal Extradisciplinaire* (May 2007), <http://eipcp.net/transversal/0507/weizman/en>.
- 28 Sharon Rotbard, *White City, Black City (Hebrew edition)* (Babel, 2005), <http://www.babel.co.il/>.
- 29 Louis Althusser, "Ideology and Ideological State Apparatuses," in *Lenin and Philosophy and Other Essays*, 2. ed (London: NLB, 1977), 85–126, <https://www.marxists.org/reference/archive/althusser/1970/ideology.htm>; Jean-Luc Comolli and Paul Narboni, "Cinema/Ldeology/Criticism," *Screen 12*, no. 1 (1971): 27–38.
- 30 Walter Benjamin, *One-Way Street: And Other Writings* (NLB, 1985), 50.
- 31 William Burroughs explains his Cut-Up in an interview from 1966: "[C]ut-ups make explicit a psychosensory process that is going on all the time anyway. Somebody is reading a newspaper, and his eye follows the column in the proper Aristotelian manner, one idea and sentence at a time. But subliminally he is reading the columns on either side and is aware of the person sitting next to him. That's a cut-up. I was sitting in a lunchroom in New York having my doughnuts and coffee. I was thinking that one does feel a little boxed in in New York, like living in a series of boxes. I looked out the window and there was a great big Yale truck. That's cut-up—a juxtaposition of what's happening outside and what you're thinking of. [... It] is unfortunately one of the great errors of Western thought, the whole either-or proposition. You remember Korzybski and his idea of non-Aristotelian logic. Either-or thinking just is not accurate thinking. That's not the way things occur, and I feel the Aristotelian construct is one of the great shackles of Western civilization. Cut-ups are a movement toward breaking this down. I should imagine it would be much easier to find acceptance of the cut-ups from, possibly, the Chinese, because you see already there are many ways that they can read any given ideograph. It's already cut up." William S. Burroughs and Brion Gysin, *The Third Mind* (Grove Pr, 1982), 4–6.
- 32 Debord, "Theory of the Dérive," 62.
- 33 Patricia Pisters, *The Neuro-Image: A Deleuzian Film-Philosophy of Digital Screen Culture* (Stanford University Press, 2012), 240.
- 34 Burroughs and Gysin, *The Third Mind*, 4–5.

- 35 Guy Debord and Ken Knabb, *Society of the Spectacle* (Rebel Press, 1983).
- 36 Pisters, *The Neuro-Image*, 241.
- 37 Ibid., 242.
- 38 Frederick Engels, "The June Revolution The Course of the Paris Uprising," *Neue Rheinsche Zeitung*, July 1, 1848, <http://www.marxists.org/archive/marx/works/1848/07/01.htm>.
- 39 Guy Debord, *The Society of the Spectacle* (New York: Zone Books, 1994), 16.
- 40 Guy Debord, *La Société Du Spectacle*, Documentary, (1973).
- 41 Andre Bazin, *What Is Cinema?: Volume I: V. 1*, 2nd Revised edition edition (Berkeley: University of California Press, 2004), 22.
- 42 'the passage of working *through* indicates the crossing of a threshold. With sound, this can be the traditional barrier between thinking and doing...' Julian Henriques, *Sonic Bodies: Reggae Sound Systems, Performance Techniques, and Ways of Knowing* (Continuum International Publishing, 2011), p. XVIII.
- 43 "When i hear what we call music, it seems to me that someone is talking. And talking about his feelings or about his ideas, of relationships. But when I hear traffic, the sound of traffic here on sixth avenue for instance, I don't have the feeling that anyone is talking, I have the feeling that a sound is acting, and I love the activity of sound. What it does, is it gets louder and quieter, and it gets higher and lower. And it gets longer and shorter. I'm completely satisfied with that, I don't need sound to talk to me. We don't see much difference between time and space, we don't know where one begins and the other stops. (...) The sound experience which i prefer to all others, is the experience of silence. And this silence, almost anywhere in the world today, is traffic. If you listen to Beethoven, it's always the same, but if you listen to traffic, it's always different." John Cage in interview with Miroslav Sebestik. Miroslav Sebestik et al., *Listen [Ecoute]* (France: ARTE France Développement, 1992); "Wherever we are, what we hear is mostly noise. When we ignore it, it disturbs us. When we listen to it, we find it fascinating. The sound of a truck at fifty miles per hour. Static between the stations. Rain. We want to capture and control these sounds, to use them not as sound effects but as musical instruments." John Cage, *Silence: Lectures and Writings*, 19. pr (Middletown, Conn: Wesleyan Univ. Press, 2011), 3.
- 44 The sound artist Justin Bennett has used this aspect of the Zuidas in the sound walk he produced during his residency in 2008-9. Interestingly, he gave it the title "Zuidas Symphony." See Justin Bennett, *Zuidas Symphony Sound Walk (Soundtrack City)*, Sound Walk, ongoing, <http://www.soundtrackcity.nl/amsterdam/en/wandelingen/zuidas/>; Justin Bennett, *Zuidas Symphony Sound Walk (Art Amsterdam)*, Sound Walk, May 15, 2011, <http://www.mediamatic.net/214024/en/soundwalk-zuidas-symphony>.
- 45 "Annual Report" (The Dutch Ministry of Housing, Spatial Planning and the Environment (VROM) Inspectorate, 2003), 3.

Notes on CHAPTER 6: A Fidelity in the Voice: Mother's Day (Smadar Dreyfus, 2006) (p. 129)

- 1 The Druze are a monotheistic religious community found primarily in Syria, Lebanon, Israel, and Jordan, which emerged during the 11th century from Ismailism and incorporated several elements of Gnosticism, Neoplatonism and other philosophies. The Druze are a social group as well as a religion, but not a distinct ethnic group. The Druze faith is said to abide by Islamic principles, but they tend to be separatist in their treatment of Druze-hood, Also complicating their identity is the custom of Taqiya—concealing or disguising their beliefs when necessary.
- 2 Steven Viney, "Syrian War Five Years on: Political Uprisings to Proxy Wars," Text, *ABC News*, (March 15, 2016), <http://www.abc.net.au/news/2016-03-15/syrian-conflict-five-years-on/7231680>; Mark Mazzetti Barnard Anne and Eric Schmitt, "Military Success in Syria Gives Putin Upper Hand in U.S. Proxy War," *The New York Times*, August 6, 2016, <http://www.nytimes.com/2016/08/07/world/middleeast/military-syria-putin-us-proxy-war.html>.
- 3 "Syria Death Toll: UN Envoy Estimates 400,000 Killed - AJE News," accessed July 19, 2016,

<http://www.aljazeera.com/news/2016/04/staffan-de-mistura-400000-killed-syria-civil-war-160423055735629.html>.

- 4 "United Nations Office for the Coordination of Humanitarian Affairs: The Syrian Arab Republic," *UNOCHA*, accessed October 30, 2016, <http://www.unocha.org/syria>; John Heilprin, "UN Decides to Stop Updating Syria Death Toll," *The World Post*, 2014.
- 5 For an excellent historical account of the process which led to the particular morphology of national borders drawn by the British and the French, and other actors in the Middle East, see James Barr, *A Line in the Sand: Britain, France and the Struggle for the Mastery of the Middle East* (London: Simon & Schuster, 2012).
- 6 "Israel-Syria Separation of Forces Agreement - 1974" (United Nations Security Council, May 30, 1974), http://www.un.org/ga/search/view_doc.asp?symbol=S/11302/Add.1.
- 7 "Syria Rebels Detain UN Golan Team," *BBC*, March 6, 2013, sec. Middle East, <http://www.bbc.co.uk/news/world-middle-east-21689547>; "Rebels Detain UN Observers on Syria Border," accessed April 30, 2013, <http://www.aljazeera.com/news/middleeast/2013/03/201336171046932274.html>; "Syria Rebels Urged to Release UN Peacekeepers," accessed April 30, 2013, <http://www.aljazeera.com/news/middleeast/2013/03/2013372515733958.html>; "Selective BBC Reporting on UNDOF Kidnapping," *BBC Watch*, accessed April 30, 2013, <http://bbcwatch.org/2013/03/07/selective-bbc-reporting-on-undof-kidnapping/>.
- 8 Al Jazeera and agencies, "UN's Pillay Condemns Israeli 'Naksa' Killings," *Al Jazeera English*, accessed April 30, 2013, <http://www.aljazeera.com/news/middleeast/2011/06/201167143318466482.html>; "Violence Erupts at Israel Borders," *BBC*, May 16, 2011, sec. Middle East, <http://www.bbc.co.uk/news/world-middle-east-13373006>.
- 9 Hal Foster, *The Artist as Ethnographer?, The Traffic in Culture: Refiguring Art and Anthropology*, ed. George M. Marcus and Fred R. Myers (University of California Press, 1995), 302.
- 10 Mother's Day is the title of an installation by Smadar Dreyfus, produced by Dreyfus and Lennaart van Oldenborgh, and developed in cooperation with Extra City Kunsthall Antwerpen. © Smadar Dreyfus, 2006-2008 "Smadar Dreyfus: Mother's Day - Extra City," accessed December 9, 2010, <http://www.extracity.org/en/projects/view/7>.
- 11 From the programme notes. Smadar Dreyfus, "Smadar Dreyfus: Mother's Day - Extra City," *Extra City: Kunsthall Antwerpen*, accessed April 15, 2011, <http://www.extracity.org/en/projects/view/7>.
- 12 Irit Rogoff, *Terra Infirma: Geography's Visual Culture* (Routledge, 2000), 114.
- 13 "Israel-Syria Separation of Forces Agreement - 1974."
- 14 Information provided by the artist in an interview with the curator Tessa Praun. Magasin 3 Stockholm konsthall., Smadar Dreyfus, and Tessa Praun, *Smadar Dreyfus* (Stockholm: Magasin 3 Stockholm konsthall, 2009).
- 15 William W. Harris, *Taking Root: Israeli Settlement in the West Bank, the Golan, and Gaza-Sinai, 1967-1980* (Research Studies Press, 1980), 16.
- 16 Uri Davis, *The Golan Heights under Israeli Occupation, 1967-1981* (University of Durham, Centre for Middle Eastern and Islamic Studies, 1983), 2-5.
- 17 *Ibid.*, 2-5.
- 18 The Syrian name for the mountain range where the Druze communities reside. In Israel it's called mount Hermon.
- 19 Benny Morris, *Righteous Victims: A History of the Zionist-Arab Conflict, 1881-1999* (Knopf, 1999), 327.
- 20 "NGO Report to the United Nations Committee on the Elimination of Racial Discrimination" (Al-Marsad — The Arab Centre for Human Rights in the Golan Heights, January 25, 2007), <http://www.golan-marsad.org/pdfs/Periodicreport.pdf>.
- 21 The Syrian government and the U.S. Committee for Refugees and Immigrants (USCRI) differ on this point.
- 22 "Dan Urman, whose official title was Head of Surveying and Demolition Supervision for the Golan Heights, was in charge of this task. Urman submitted a list of 127 villages for demolition to his bosses. ... The demolitions were executed by contractors

hired for the job. Financial arrangements and coordination with the ILA [Israeli Land Authority, T.T.] and the army were recorded in detail. Davidson commissioned surveys and demolition supervision from the IASS [Israel Archaeological Survey Society]. Thus, for example, in a letter dated 15 May 1968, he wrote to Ze'ev Yavin: "Further to our meeting, this is to inform you that within a few days we will start demolishing about 90 abandoned villages on the Golan Heights." Aron. Shai, "The Fate of Abandoned Arab Villages in Israel, 1965-1969," *History & Memory* 18, no. 2 (2000): 86-106, doi:10.1353/ham.2007.0007.

- 23 "Israel-Syria Separation of Forces Agreement - 1974."
- 24 "Golan Heights Law," accessed April 28, 2011, <http://www.mfa.gov.il/MFA/Peace+Process/Guide+to+the+Peace+Process/Golan+Heights+Law.htm>.
- 25 Asher Maoz, "Application of Israeli Law to the Golan Heights Is Annexation," *Brooklyn Journal of International Law* 20 (1995 1993): 355-96; Leon Sheleff, "Application of Israeli Law to the Golan Heights Is Not Annexation," *Brooklyn Journal of International Law* 20 (1995 1993): 333-53.
- 26 This has also partly to do with the fact that Israeli withdrawal pends confirmation of a national referendum: Returning the Golan heights has proven controversial in Israeli public opinion during the Oslo peace process in the 1990's, but since the murder of prime minister Yitzhak Rabin in 1995, there seems to have been a consensus against it. A popular argument against returning the Golan heights to Syria, is a traditional military perception that the Golan Heights is a strategic high point from which to observe the Syrian Planes to the east, and the Lebanese Heights to the north. For this reasons and others, which are probably too broad to be discussed here, a peace agreement has yet to materialise between Israel and Syria, and therefore these troubled temporary ceasefire lines still remains the de facto border between Israel and Syria. "Israel-Syria Negotiations," accessed April 18, 2011, <http://www.mfa.gov.il/MFA/Peace%20Process/Guide%20to%20the%20Peace%20Process/Israel-Syria%20Negotiations>.
- 27 Zeidan Atashi, "'The Druze in Israel and the Question of Compulsory Military Service,' by Zeidan Atashi," *Jerusalem Center for Public Affairs*, Jerusalem Letter / Viewpoints, no. 464 (October 15, 2001), <http://www.jcpa.org/jl/vp464.htm>.
- 28 Zeidan Atashi, *Druze & Jews in Israel: A Shared Destiny?* (Sussex Academic Press, 1997).
- 29 The problem of women's rights in Druze communities could probably be expanded in this context. Weddings are sometimes arranged between two nearby villages on different sides of the lines. This means that the bride has to move to live with her new husband in his village, she crosses the ceasefire lines once, never to come back to her parents (until, at least, a peace agreement had been reached which unites the two areas). Some account, although far from comprehensive, was given to this issue in an Israeli film from 2004 titled *The Syrian Bride*. Eran Riklis, *The Syrian Bride (2004) - IMDb*, Drama, (2004), <http://www.imdb.com/title/tt0423310/>.
- 30 Tessa Praun et al., *Smadar Dreyfus* (Stockholm: Magasin 3 Stockholm konsthall, 2009), 17.
- 31 A shotgun boom microphone is a highly directional microphone. It is significantly less sensitive to the sides and rear than other directional microphones, therefore eliminates any off-axis sound. Shotgun mics are used to produce highly focused, monaural recordings of dialogues on film locations, or for small point in the distance, as in sports stadiums, or field recording of wildlife. It acts contrary to a spatial recording, by narrowing the angle of focus, like a zoom lens does. The name Shotgun Microphone, comes from the microphone's narrow periphery, and from the ability to quickly aim it at a target. Documentary boom operators typically follow dialogues on the scene rapidly, and can quickly aim the shotgun toward the next speaker.
- 32 "Exhibition Catalog No 42: 'Smadar Dreyfus' - Magasin 3 Stockholm Konsthall" (Magasin 3 Stockholm Konsthall), accessed April 19, 2011, <http://www.magasin3.com/en/blog/publications/exhibition-catalog-no-42/>.
- 33 Praun et al., *Smadar Dreyfus*, 23.
- 34 *Ibid.*, 25.
- 35 Conversation between Dreyfus and Tom Tlalim, April 21, 2011
- 36 Norbert Elias and Michael Schröter, *The Society of Individuals* (Continuum International Publishing Group, 1991), 184.

- 37 The problem of how the “I” and “We” are integrated, was mentioned by Faisal Devji with relation to Lebanon’s nation building efforts after the civil war. See T.J. Demos, Shela Sheikh and Faisal Devji, T.J. Demos, Shela Sheikh, and Faisal Devji, “Politics of Fiction and Post Civil-War Memory Culture in Lebanon: Panel Discussion on Lebanese Civil War,” April 20, 2011, http://www.iniva.org/events/2011/politics_of_fiction.
- 38 The motto “Unity, Liberty, Socialism” (Arabic: Waḥdah, Ḥurrīyah, Ishtirākīyah) was inspired by the French Jacobin political doctrine linking national unity and social equity. Unity refers to Arab unity, or Pan-Arabism; liberty emphasizes freedom from foreign control and interference (self-determination); socialism refers to Arab socialism, rather than to European socialism or communism. Hazem Zaki Nuseibeh, *The Ideas of Arab Nationalism* (Kennikat Press, 1972), 76; Youssef M. Choueiri, *Arab Nationalism: A History Nation and State in the Arab World* (Wiley, 2000), 123.
- 39 According to Dreyfus, the phrase ‘ya ummi’ was left untranslated, because it is a kind of uttered sigh, which is particular to the Golan-Druze dialect, and she wanted to preserve its sound in the original language. Translated it simply means 'oh mother' which somehow doesn't work as well in english. She also emphasises that the work of translating these utterances is very challenging, and that she tries to express something about the sonic experience or affect of the language in the rhythm of the slides and in those small details.
- 40 Child-mother separation is discussed in depth in many strands of psychoanalytic thought, as one of the points of emergence of conflict. This is too broad for this article, but a psychoanalysis section might be added to the literature review if necessary.
- 41 *The Kastner Trial: Electronic Opera in 13 Scenes*, CD, 1991, <http://www.cdemusic.org/The-Kastner-Trial-p2269.html>.
- 42 The Druze are a sect of Islam and not a tribe. But Druze societies are often dynastic prior to their religion. The tribe being a very extended family. Similarly, different tribes that follow other religions, including different Shia and Sunni tribes, Jewish tribes etc. Famous Druze tribes include the Tanūkh, the Shihab and the Ma’an. Some Druze trace their origin from Arabian and Mesopotamian tribes that include Taymour-Allah. A tribal relation is quite common in the region I think. But I agree this can be discussed deeper in the text... There are some details on the ethnic origins of the Druze here. “Druze History and Culture.htm,” accessed April 30, 2013, <http://www.druzehistoryandculture.com/>.
- 43 ‘Older cultures were not only aware that some of their revered objects and spaces had unusual acoustics; they also wove sound into the fabric of their religion. They made no distinction between objects actively producing sound, such as bells, and objects passively modifying those sounds, such as caves. Aural experience resulted from a composite of all contributory elements. And that composite was an integral part of all experience, which included mythology, religion, and philosophy. Life was holistic, not segmented.’ See Blesser, Barry and Salter Linda-Ruth, *Ancient Acoustic Spaces*, in *The Sound Studies Reader* (Routledge, 2012), p. 186.
- 44 From the publicity text on the website of Extra City. “Smadar Dreyfus: Mother’s Day - Extra City.”
- 45 These Druze families are also acutely aware of the possibility that some students will meet their future marriage partner in the Syrian Golan, leading to their permanent departure to Syria in the future. Cross-border marriages in the Druze community are the subject of Eran Riklis’ film “The Syrian Bride”. See Riklis, *The Syrian Bride (2004) - IMDb*.
- 46 Praun et al., *Smadar Dreyfus*, 57.
- 47 Ibid., 25.
- 48 Franke’s article is titled The Spectral Presence of the Modern Border. See Magasin 3 Stockholm konsthall., Dreyfus, and Praun, *Smadar Dreyfus*, 55.
- 49 Franke works regularly with the Centre for Research Architecture, and I suspect that he would be quite aware the political context in which he posits his text. He has published an article with the title ‘Across the Rationalist Veil,’ which deals with the connection between art and ethnography, and between anthropology and the United States military in Iraq. This particular contextualisation of the work within a mostly European post-colonial discourse seems to refer to the notion of liminality as

experienced by European explorers (the video documentation of the installation shows visitors leaning on a balustrade, separated from the scenery, is very strongly associated with the marking of rational borders between European colonisers and the colonised other. Be it people or landscapes. Magasin 3 Stockholm konsthall., Smadar Dreyfus and Tessa Praun, *Smadar Dreyfus* [Stockholm: Magasin 3 Stockholm konsthall, 2009].

Notes on CHAPTER 7: Responses (audio/video) (p. 156)

- 1 Alain Badiou, "Art and Philosophy," in *Handbook of Inaesthetics*, trans. Alberto Toscano, 1st ed. (Stanford University Press, 2004), 11–15.

Notes on CHAPTER 8: Conclusion: From Sonic Warfare to Auditory Politics (p. 160)

- 1 In response to the statement, "Sound wounds" in J. Martin Daughtry, *Listening to War: Sound, Music, Trauma, and Survival in Wartime Iraq* (Oxford University Press, Incorporated, 2015), 271.
- 2 Eyal Weizman, *Hollow Land: Israel's Architecture of Occupation* (Verso, 2007), 190–91.
- 3 Steve Goodman, *Sonic Warfare: Sound, Affect, and the Ecology of Fear* (Cambridge Mass.: MIT Press, 2010), 3.
- 4 Zygmunt Bauman, *Liquid Modernity* (Cambridge, UK: Malden, MA: Polity Press; Blackwell, 2000).
- 5 Zygmunt Bauman coined the term liquid modernity, to discuss the rise of financial uncertainty, labour precarity, and the instability of political power, institutions and values in post globalised economies. Ibid.
- 6 For example, one art project which is enabled by this fluidity of affiliation, is Jonas Staal's project on "stateless states" where national entities who do not currently have sovereignty over the territories that they claim, meet and discuss their aspirations as well as commenting on global politics and identity. Jonas Staal, "New World Summit - Berlin | Kochi | Leiden | Brussel | Rojava | Utrecht," *New World Summit*, accessed May 27, 2017, <http://newworldsummit.org>.
- 7 John Langshaw Austin, *How to Do Things with Words* (Clarendon Press, 1975), 6.
- 8 Les Back, *The Art of Listening* (Berg Publishers, 2007), 7.
- 9 Cochlear implants are surgically implanted devices that bypass the mechanisms of the ear and project direct electrical pulses directly into the ear. "A cochlear implant is an electronic medical device that replaces the function of the damaged inner ear. Unlike hearing aids, which make sounds louder, cochlear implants do the work of damaged parts of the inner ear (cochlea) to provide sound signals to the brain." see "Cochlear Implants. Hearing Loss Treatments. Cochlear UK," accessed August 3, 2016, <http://www.cochlear.com/wps/wcm/connect/uk/home/understand/hearing-and-hl/hl-treatments/cochlear-implant>.
- 10 Mao Yitao and Xu Li, "Music and Cochlear Implants," *Journal of Otology* 8, no. 1 (June 2013): 32–38, doi:10.1016/S1672-2930(13)50004-3.
- 11 Daughtry, *Listening to War*, 2015, 271.
- 12 Jacques Derrida, "Plato's Pharmacy," 1981, 63–171.
- 13 Timecode 1:16:00 - 1:22:00, in Susan Sontag, *Promised Lands*, Documentary, War, (1974).
- 14 Asher Tlaim, *Tmuna Chasera*, Documentary, (1988), <http://www.imdb.com/title/tt0153115/>.
- 15 Joseph Zohar et al., "New Insights into Secondary Prevention in Post-Traumatic Stress Disorder," *Dialogues in Clinical Neuroscience* 13, no. 3 (September 2011): 301–9.
- 16 Ibid.
- 17 M. Jay, "Liquidity Crisis: Zygmunt Bauman and the Incredible Lightness of Modernity," *Theory, Culture & Society* 27, no. 6 (November 1, 2010): 95–106, doi:10.1177/0263276410382024.

- 18 Will Atkinson, "Not All That Was Solid Has Melted into Air (or Liquid): A Critique of Bauman on Individualization and Class in Liquid Modernity: Not All That Was Solid Has Melted into Air," *The Sociological Review* 56, no. 1 (February 15, 2008): 4–6, doi:10.1111/j.1467-954X.2008.00774.x.
- 19 Rob Nixon, *Slow Violence and the Environmentalism of the Poor* (Harvard University Press, 2011), 2.
- 20 Daughtry, *Listening to War*, 2015, 3.
- 21 Ibid., 6.
- 22 Austin, *How to Do Things with Words*, 4.
- 23 Jay, "Liquidity Crisis," 97.

Notes on Appendix 1: The New Model City (p. 188)

- 1 Tom Tlalim, "The New Model City," in *Intimate Stories on Absence: Vrije Ruimten Zuidas. Artists in Residence 2010.*, vol. 47, OMP (Eindhoven: Onomatopée, 2010), <http://www.onomatopée.net/project.php?progID=1051a81632d76299fd453fdc0996743e#>.

Notes on Appendix 2: Exhibitions and publications (p. 215)

- 2 see Appendix 2: Exhibitions and publications for documentation of the exhibitions.
- 3 "Virtual Museum:: Tom Tlalim," accessed March 7, 2013, <http://www.virtueel-museum.nl/en/tom-tlalim/>; *Virtual Museum Zuidas Free Spaces Artists In Residence 2010: Video Invitation*, 2010, <http://vimeo.com/9177467>.
- 4 "Tom Tlalim | The Smooth and the Striated," accessed April 26, 2013, <http://thesmoothandthestriated.wordpress.com/participating-artists/tom-tlalim/>; "The Smooth and the Striated. A Double Exhibition," August 2010, http://www.deleuze-amsterdam.nl/index.php?option=com_content&view=article&id=63:the-smooth-and-the-striated&catid=36:general&Itemid=71.
- 5 "The exhibition takes place within the framework of the Third International Deleuze Studies Conference, hosted by the University of Amsterdam and the University of Utrecht, which invites scholars to reflect on the ideas of the renowned twentieth century philosopher Gilles Deleuze. The exhibition is situated at two disparate sites in the city of Amsterdam: Huize Frankendael, a seventeenth century country house in the East of Amsterdam, and Nieuw Dakota, a former metal workshop on the NDSM-wharf in the North." "Tom Tlalim | The Smooth and the Striated"; "The Smooth and the Striated. A Double Exhibition."
- 6 "Governors of the Netherlands Antilles Genealogy Project," *Geni_family_tree*, accessed May 1, 2013, <http://www.geni.com/projects/Governors-of-the-Netherlands-Antilles/12880>; "The Governor of Curaçao," accessed May 1, 2013, <http://gouverneurvancuracao.org/index.php?p=41&lang=en>.
- 7 "Ever since René Descartes and John Locke invented an entity called "the mind," thinking has come to be understood as reflection. ... Resonance is of course the the complete opposite of the reflective, distancing mechanism of a mirror." Veit Erlmann, *Reason and Resonance: A History of Modern Aurality* (Zone Books, 2010), 9–10.
- 8 "These buildings will be constructed in such a way that the master of the house will be able to hear and see everything that is said and done without himself being perceived, by means of mirrors and pipes, which will be a most important thing for the State, and a kind of political confessional." quoted from Michel Serres in *Noise: the Political Economy of Music* (Minneapolis: University of Minnesota Press, 1985), p. 7.
- 9 Tom Tlalim and Nicola Bozzi, "Walking Through Walls in the Zuidas. An Interview with Israeli Artist Tom Tlalim (First Part) - YMAG - Magazine Architettura, Design, Ailati Riflessi Dal Futuro Padiglione Italia Biennale Di Venezia - by Viapiranesi," August 8, 2010, <http://www.ymag.it/schede.asp?id=9103>.

- 10 Tlalim, "The New Model City," 107.
- 11 Malkit Shoshan, *Atlas of the Conflict: Israel - Palestine* (010 Uitgeverij, 2008).
- 12 "Art Dinner Frankendael 20 July," *The Smooth and the Striated*, accessed April 29, 2013, <http://thesmoothandthestriated.wordpress.com/20-july-art-dinner/>.
- 13 Patricia Pisters, *The Neuro-Image: A Deleuzian Film-Philosophy of Digital Screen Culture* (Stanford University Press, 2012), 240–41.

Notes on Appendix 3: Interview with Tom Tlalim by Nicola Bozzi (p. 219)

- 14 Tlalim and Bozzi, "Walking Through Walls in the Zuidas. An Interview with Israeli Artist Tom Tlalim (First Part) - YMAG - Magazine Architettura, Design, Ailati Riflessi Dal Futuro Padiglione Italia Biennale Di Venezia - by Viapiranesi."

Notes on Appendix 4: Analysis of Walking Through Walls by Patricia Pisters. (p. 227)

- 15 Pisters, *The Neuro-Image*, 238–41.

Notes on Appendix 7: The Sonic Menace: Susan Schuppli, Tom Tlalim and Natasha Hoare in Conversation (p. 240)

- 16 Susan Schuppli, Tom Tlalim, and Natasha Hoare, "Susan Schuppli, Tom Tlalim and Natasha Hoare IN CONVERSATION," in *Art in the Age Of...*, ed. Defne Ayas, Adam Kleinman, and centrum voor hedendaagse kunst Witte de With (Rotterdam: Witte de With Center for Contemporary Art, 2015), 150–55.