

Resound Kefalonia

A Case Study of “The Surviving Aural Spaces”

This paper examines emerging artistic experiments led by Resound Kefalonia (2018), a Sound and Space Research group operating on the island of Kefalonia, Greece, as a case study of the region’s surviving aural spaces. Initiated by artist-researcher Sandra Volny, Sound and Space Research uses in situ sensorial experimentation as the main tool to expose “The Surviving Aural Spaces,” a key concept of Volny’s research. Hidden in the background noise and spatial echoes, the surviving takes shape in sonic traces, sonic residues, and sonic fossils. Persistent while intangible, resisting their own disappearance, surviving aural spaces appear in the tenuousness of our environment and our memories. The paper reflects on the response of the team to the island’s sonic territory, as well as a site-specific workshop led by invited sound artist Jacob Kirkegaard. Topics and questions raised by these experiments inspire innovative models of contextual, collective, and interdisciplinary collaborations. In the clash of our remembering, it is necessary to stretch the ear in order to become conscious of our aural universe. Resound Kefalonia reiterates the importance of auditory awareness in paying attention to our surroundings, and listening to the history and the stories of the unheard.

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Introduction

In close collaboration with the Ionian Centre for the Arts and Culture in Metaxata, Greece, a group of ten artists and researchers—members of Sound and Space Research, an international art research platform focusing on sounding spaces—met for a one-week stay on the island of Kefalonia in May 2018. The objective of this mission, entitled *Resound Kefalonia*, was

to explore the concept of “Surviving Aural Spaces” throughout the island’s sonic territory, while taking into account its environmental, sociological, and political contexts.

Resound Kefalonia was a workshop, a residency, a research mission, and an exhibition. Many activities were planned: collective actions, artistic scores, discussion sessions, a reading space, and presentations of the concepts explored. The series of in situ experiments focused mainly on the local territory and on our modalities of perception in order to reveal new creative possibilities.

As an artist, I have been focusing over the last few years on sound in the field, as a territory commonly overlooked in our hyper-visual world. Listening to the background noise and the echoes that resound throughout places, the surviving takes shape in sonic traces traversing our environment and our memories. I call these sonic traces “sonic residues,” remnants of an event lodged in the echo, a movement that took place and persists in the tenuousness of the silence. By revealing and exposing these traces, could we present resonances, reverberations, and echoes that would testify to a vanished state? Would we find fragments of history or testimonies bearing a collective memory?

Throughout the week, *Resound Kefalonia* followed a logic of attention intensification by moving from a simple amplification of listening to noticing the links that “auditory awareness” maintains with the past, and with memory. Sonic residues not only persist in spaces, they also persist in us. For *Resound Kefalonia* members, it was a matter of tracking the traces, activating and recreating decisive circuits in the background noise of the island’s spaces. This would allow us to ‘see’ what survived in the sonic spaces and to hear the sonic residues.

A Listening Experience Located in the Encounter with Sonic Spaces

In the beginning was noise, a “background noise, that formidable chaos of barely organized sounds that can be heard in the universe as soon as one is silent and listens to the breathing of the world [...], but also the sounds of the body, the gurgling of the entrails, the beating of the heart,



FIG. 1
Sound and Space Research in collaboration with
Jacob Kirkegaard: workshop at the Agia Pelagia
Marina (accelerometer placed on a metal mast).
Photo: Sandra Volny

the breathing of the lungs” (Serres, 2011).¹ This perpetual background noise still resounds today within the living spaces and within us.

According to psychoanalyst Didier Anzieu, from the first months of its life, the newborn is immersed in a “sonic bath” (Anzieu, 1995, p. 193). The first sounds perceived by the newborn baby allow the self to “structure itself taking into account [...] space (orientation, distance) and the temporal dimension” (Anzieu, 1995, p. 183). It is in this first sonic space that the infant’s self-awareness, unity, and identity are formed, marked by the emotional exchange they have with their mother and those around them. Thus, even before experiencing what can be seen (*le voir*), it is possible to hear. These early interactions with sonic spaces contribute significantly to

1 — French to English translation in the text has been carried out by the author.

the overall cognitive development of the individual, be it through prenatal (Gratier, 2008)² and postnatal listening (Anzieu, 1995)³ or early childhood exposure to sound spaces (Csepregi, 2004).⁴

Anzieu published his research in 1985, but it was not until 2007 that Blesser and Salter introduced the concept of auditory spatial awareness and aural architectures addressed the sonic properties of spaces—not only in acoustic terms but also including auditory perception. They define aural architecture by analogy to visual architecture in order to qualify architecture and the architects who practice this discipline: “[T]he adjective aural, which parallels visual, refers exclusively to the human experience of a sonic process. [...] Aural architecture refers to the properties of a space that can be experienced by listening” (Blesser and Salter, 2007, p. 5). What characterizes Blesser and Salter’s research, and what interests me most is the auditory *awareness of our spatial environment*: “Auditory spatial awareness is more than just the ability to detect that space has changed sounds; it includes as well the emotional and behavioural experience of space” (Blesser and Salter, 2007, p. 11). A space can indeed ‘touch’ us for its sound qualities; for example, according to Blesser and Salter, these can make us perceive a room warmer than its current temperature or lonelier than its actual appearance (See Blesser and Salter, 2007, p. 2). Thus, as our behavior is modified by sound in spaces, some more intimate environments are able to condition

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- 2 — Studies on foetal hearing have shown that the foetus adapts quickly to the acoustic changes it perceives: “Sounds, and above all sounds with human rhythm, already form links between the uterus and the world. [...] This link through rhythmic sound is also the link between inside and outside, between before and after, between self and other, between life and absence.” Gratier, 2008, p. 210.
 - 3 — Didier Anzieu describes the steps of “the sound mirror as an auditive-phonetic skin” which consists of a bath of words in the sound envelope, returning to the child a first reaction of the entourage when they emit cries. Anzieu, 1995, p. 184.
 - 4 — “A prolonged exposure to noise also affects children’s ability to discriminate and learn, and distracts them from the playful exploration of their immediate environment. In a word, the inability to escape from noise at home brings about the general reduction of motor activity and exploration.” Csepregi, 2004, p. 176.

contemplation and solitude—a waiting room, for example—while others facilitate social exchange, such as a bar. Perception, however, varies according to the complex mix of physiological, cultural, and personal parameters of each individual, as it involves the full spectrum of cognitive pathways.

As a result, Blesser and Salter move from sound awareness in a space (auditory conscious perception of the environment) to auditory awareness, where phenomena of the sound environment affect the individual—either consciously or not.

The Sonar-Body and the Listening Dynamics at Play

In a sound walk, it all comes down to the level of attention that is paid to our environment.⁵ This active attention then becomes a vector of emotions, memories, and aural imagination. Art historian and researcher Thierry Davila describes the concept of “the infratin” as an opening in the perceptive field within what is barely perceptible. A sustained listening to sonic spaces extends aural experience into the interstices of space-time, and allows us to listen to the nuances in the background noise, “rais[ing] new points of attention” (Davila, 2010, p.208). The infratin (*inframince*) is a term invented by artist Marcel Duchamp around 1935, as Davila explains: “It can be written in three ways: infratin, infra tin, infra-tin. [...] Infra-tin is that which is barely perceptible, barely detectable, which represents a minute and singularizing difference” (Davila, 2010, p. 30). In a sound walk, time is not calculated but unfolds in the experience of auditory awareness. Progressively, while listening to the environment, the body becomes a resonant surface, a screen that allows sound to be perceived in space.

In my research, I call this movement of the body the sonar-body (*corps-sonar*), a neologism created from the corporeal and the instrumental, an acronym for So(und) Na(vigation) and R(anging). The term sonar acts both as an acoustic navigational instrument and as a metaphor for the act of remembering; by retrieving our memories, we are sending a probe

5 — In 1966, composer and sound artist Max Neuhaus initiated his first listening walk in New York City, where he silently guided a group of participants to listen to the city.

into space. For example, the work *Sonar*, produced in 2010, investigates the phenomenon of “human echolocation,” the ability to orient oneself in space through sound. Based on interviews and performances with the Hartings, a family of blind singers, the experimental documentary reveals that, for the Hartings, sound itself is a medium to express identity and communicate emotions, as well as a vector to recover individual memory (Volny, “Sonar”). As a result, auditory awareness, as I practice it, activates a state of heightened reflective awareness. The sonar-body sends a probe into space, sounding spaces and revealing its volume, a sonic image of space, according to the probe’s (or subject’s) own particularities. This movement of return, this feedback, is notably associated with the sensory figure of the *ascoltando* by Jean-Luc Nancy, meaning “to play while listening” (Szendy, 2001, p.7), qualified by a sustained listening which runs through the book *Écoute: une histoire de nos oreilles*, by philosopher and musicologist Peter Szendy. This sensory figure is in fact the mode of operation of every musician and, in general, of every artist: “Sound essentially resonates: it is in itself resonance” (Szendy, 2001, p. 8). Like the echo, it is “the element of a constitutive reference, of a resonance or reverberation, of a return to oneself by which only the ‘self’ in question can take place” (Szendy, 2001, p. 8). And the echo comes back with collected information from the outside world; sonar allows us to see objects and volumes through sounds. It is therefore through the collection of information in space that the sonar-body materializes itself.

Surviving aural spaces are filled with sonic traces. Sonic residues contained in the echoes and resonances of space seem to transport the “remains” of the actions and movements of those in space, which navigate and survive in the aural space. The artist, activating its sonar-body through performance, recordings, and gestures, collects and presents surviving aural spaces. Sonic residues not only persist in spaces, they also persist in us.

The Appearance and Persistence of the Surviving

Let us remember that surviving determines a state: what “survives, what remains of something [...] disappeared” (Rey-Debove and Rey, 2017). In this research, the surviving is a state that remains in suspension between

what has taken place—and which is over—and the time of the present haunted by this past event. A state that lives again, that rises from the dead. Perhaps that's why survival often contains an idea of immortality. Isn't it said that "to believe in the surviving of the soul" (Rey-Debove and Rey, 2017) means we believe that the soul resists death?

Surviving can also be the characteristic feature of a certain period, one that remains in a state of survival. Initially used by art historian Aby Warburg (1866–1929) in 1895 to define a new method of analysis and classification of images in art history, or even a new science of the image, *Nachleben der Antike*, or the "Surviving of Antiquity," assumes an image time that would not be the time of history (See Didi-Huberman, 2002, p. 26).⁶ It is a time of the image that unfolds in its *revenances*, its traces, its strata, and its survivings. Surviving, according to Warburg, is thus the movement that migrates forms and concepts from one era to another.

Surviving aural spaces are explored in this research as a continent facing the visual world. They are explored through sonic residues, sonic fossils, and sonic traces that persists in background noise and spatial echoes. The very properties of sound unfold within a certain delay, in a suspended state with regard to light. Sound travels through the air much slower than light, at about 330 meters per second, while light travels at 300,000 kilometers per second. That's why you see a flash of lightning before you hear thunder. Music that I like, or a sound that moves me, will survive in my memory and be reactivated if I hear it in space again. It may also be that it is simply a distant echo, a similar timbre that then resonates within me, triggering the memory of this emotion. Therefore, when I attempt to hear sonic traces, I move on to the links that auditory awareness maintains with the past in order to specify a listening movement qualified by time, *revenge*, persistence.

6 — "For Aby Warburg, it was a question of knowing what Antiquity could represent for the people of the Renaissance, a period in which he had become a specialist. Identifying the trace, the surviving of one culture in another, this is the project. More precisely, the researcher was interested in the traces of Hopi Indian culture, as he left London in 1895 to travel to New Mexico and observe two rituals, including the "snake" (Bert 2002 – my translation).

This process can be compared to that of an image in the development of a film or a silver photograph, where the film is coated with an emulsion containing light-sensitive compounds. To reveal this latent image, still invisible to the eye, the film must be immersed into a bath containing the developer, which acts by reducing the crystals composited in the emulsion to produce a negative of the image. In fact, when a photograph is made it reveals the image that was already present on the film but invisible to perception.

In the same way, works that witness surviving aural spaces draw the contours of the invisible and trace the latent narratives contained in the background noise. This practice of apprehending these surviving aural spaces is thus opening a new performative infrastructure in the field of sound art, a quest to discover relationships between past and present, between individual histories and collective narratives contained in the background noise of our spaces.

A Framework for Collective Research and Creation in Sound Art

At Sound and Space Research, we explore and expose the idea that sonic spaces emerge primarily through relationships, through relationality. One of the reasons for this, apart from those already mentioned earlier in the article (aural auditory awareness, aural architecture, pre- and post-natal listening), is the fact that sound practices take place in highly sensitive environments, where vibrational exchanges are in constant flow, and where it is possible to become aware of our relationship with others, and with our environment. As artist and theorist Brandon LaBelle explains, “sound appears on the level of an energetic force, and atmospheric pressure, a vibrational friction, and a wave occupying and setting into relief the in-between-across architectures, and within arenas of meeting” (LaBelle, 2015, p. 302). These fields of sonic encounter can be amplified when listening collectively, and by alternating among different relational perspectives.

During the research-creation program with *Resound Kefalonia*, activities included a series of workshops, seminars, and presentations. Participants came from a wide variety of disciplines: dance, architecture,



FIG. 2
Sandra Volny: workshop on auditory spatial awareness.
Photo: Florine Leoni

design, film, theatre, painting, sculpture, anthropology, sound art, music, psychology, and meditation. This diversity made it possible to combine several approaches. Various performative actions, planned upstream, aimed to lead artists and researchers on a journey across spaces through listening: a listening walk with eyes closed, guided by another participant; a sound meditation in a cave; collective improvisations in public spaces, etc. However, many questions soon arose: How can we activate sonic architectures? How can we amplify our auditory awareness? How can we capture sounds? How can we use drawings, images, gestures, and recordings to make tangible what we cannot see with the naked eye? Proposed group activities in public spaces aimed to develop creative methods and relationships between the artists and researchers, which they could then explore.

Attempting to understand aural awareness in new ways, we also sought to create collective situations where individuals became operators of their own auditory, activating their sonar-body and shaping new sound relations within a common, shared space.

The Amplitude of Listening: From the Tangible to the Intangible

In order to implement auditory awareness and renew our perception of spaces, we carried out a listening meditation in the majestic Drogorati cave, located on the east coast of the island. This workshop was inspired by the research of artist, composer, musician, and theorist Pauline Oliveros, especially her notions of “deep listening,” whose aesthetics encourage an art of listening that is intimately linked to environmental conditions (Oliveros, 2000, p. 38) and “quantum listening,” which is a way of “listening to more than one reality at a time” (Oliveros, 2000, p. 37), where sound acts like moving fluid particles, thus addressing the concerns of auditory awareness. Quantum Listening “simultaneously creates and changes what is perceived. The perceiver and the perceived co-create through the listening effect” (Oliveros, 2000, p. 43). In her work, Oliveros deploys her auditory awareness through deep listening consisting of several concentrated listening exercises that bring together sound meditations (attention on the sounds of our environment, but also on those produced by voice, breathing, and body), interactive performances, listening to everyday sounds, listening and sharing sounds telepathically, the practice of sound imagination and research on listening through dreams. Thanks to the alternation of the different listening modes, the subject amplifies his awareness of sounds. Many sounds would otherwise remain unconscious.

In collaboration with Simon Bélair, a professional in traditional Chinese medicine and qigong⁷ teacher, we adapted a meditation for *Resound Kefalonia* on the “tangible and intangible” (Johnson, 2000, p. 204), to explore auditory spatial awareness. In the Taoist tradition, there is unity

7— “Chi-Gung, which literally means ‘energy work,’ is a system of cultivating health, vitality and longevity based on the fundamental principles of Taoism and the universal laws of nature.” Reid, 2000, p. iv.

and integrity in all existence. Everything is interconnected by what is called “qi.” The concept of “Qi is fundamental to Chinese medicine thought, although very difficult to translate accurately into Western language [...] On a cosmic scale, Qi is the active principle of all movement and life” (Bélaire, “Principaux concepts”). Through slow movements, deep breathing, visualization, stretching, and postural exercises, the practice of qigong allows the participant to develop attention and sensitivity to the body and the environment. The objective of the meditation was to guide the members in an exploration of their amplified auditory awareness.

The meditation was a process of gradually becoming aware of all the tangible elements (breathing, walls, floor), and then of all the intangible elements (emotions, light, sounds). By alternating our attention among the different elements that made up our environment, we were led to perceive reality as simply consisting of a continuum of vibrating particles. In this way, we became aware of the subtlety and tenuousness of what separates our idea of the material from that of the immaterial, and of what appears to separate our bodies from our environment.

The meditation was then followed by free improvisations in the cave, utilizing its exceptional acoustic qualities. We could clearly perceive these reflected sounds in the cave and even play with them on the surfaces. For some, the echoes even seemed to fill out the contours of the space in great detail.

In fact, rather than sending a single image back to us, the echo sends a multitude of listening points, a multitude of ricocheting perspectives on our environment: “[I]n echoing throughout the room, my clapping describes the space from a multiplicity of perspectives and locations” (LaBelle, 2015, p. xii). We are immersed in a space “for relational contact” (LaBelle, 2014, p. viii). This multiplicity is what shapes the infrastructure of Sound and Space Research. By consciously listening to the voices of our environment—their echoes—from several vantage points, we attempt to open new common spaces of collective creativity.

LaBelle even adds a new dimension to listening and hearing, which he qualifies as a space for sharing, resistance, and solidarity. It is in the interstices of sound, in its invisible force, that all the creativity and the place of sound art is to be found: “the operations of the acoustical, by immersing



FIG. 3
Sandra Volny: meditation workshop in Drogorati
cave.
Photo: Florine Leoni

us in a continual flux of animate (and rather invisible and immaterial) force comes to afford dramatic opportunities for relational contact, and a subsequent form of acoustical thinking, one imbued with imagination” (LaBelle, 2014, p. viii). Aural imagination connects us with the collective, the multiple. And this “multiplicity” (Serres, 1982) exposes the traces and fragments of our memory, which carries stories about these spaces.

By experiencing this amplification of our auditory awareness, it was also a question of revealing the singularity of surviving aural spaces. The cave is composed of traces, of sonic residues that belong both to our individual memories and to our collective history—and a space representative of the first sites of audio-visual expression of human beings since prehis-

toric times.⁸ In the cave, we could thus experience aural architecture, as witnesses of our origins, through our auditory awareness. The surviving no longer resided solely in the impact of sound on our emotions and behavior, but in the desire to discover how this impact could elicit our memories and our histories.

A Case Study of the Surviving at Agia Pelagia Marina

By inviting Kirkegaard to Sound and Space Research, I wanted to activate and expose the sonic traces we would encounter on the island. I searched extensively for contemporary works that could concretely describe the concept of the surviving aural spaces. In 2013, I discovered Jacob Kirkegaard's piece *AION* at the Museum of Modern Art (MoMA) in New York, consisting of a sound installation and a video projection, effectively drawing a sound portrait of four abandoned places in the Zone of Alienation in Chernobyl.⁹ I felt the concept of surviving aural spaces appeared in his work and process in an exemplary way, so I wanted him to be part of *Resound Kefalonia's* research and creation program.

Based on local testimonies and in collaboration with the Ionian Centre for the Arts and Culture, many of the surviving aural spaces were discovered, enacted, and embodied at the Agia Pelagia Marina, eleven kilometers from Argostoli. They appear here primarily because of the tragic fate of Syrian refugees found drowned off the neighbouring island of Lefkada.

Together with Kirkegaard, we tried to approach this dramatically charged site. How could we retrace a story that has been silenced and of which there are few testimonies, except those of the locals who witnessed

8 — “Steve J. Waller (1993), a pioneer of acoustic archeology, suggested that the paleolithic art found in the caves of Lascaux and Font-de-Gaume was influenced by the acoustic character of the chambers in which it was created. Pictures of bulls, bison, and deer were more likely to be found in chambers with strong echoes, spaces whose acoustics created percussive sounds similar to the hoofbeats of a stampeding herd.” Blesser and Salter 2007, p. 74.

9 — *AION* was originally commissioned and premiered at The Museum of Contemporary Art in Roskilde, Denmark, in 2005.

the tragedy? As sound artists, what instruments would allow us to probe the background noise and echoes of the spaces that haunt the memory of such a site? By being attentive to the testimonies and sounds in this place, we tried to track the traces of the latent stories contained in the background noise. In this space of sharing, in these sonic interstices, is it possible for the practices of the surviving aural spaces to materialize.

It was through discussions with the director of the Ionian Centre for the Arts and Culture, Sophie Kagliatis, that we learned about the story of the Syrian refugees and the Agia Pelagia Marina. In fact, Kefalonia has been a real witness to the ongoing migration crisis. As the island does not have official refugee reception facilities, boats are generally intercepted off the coast and refugees are sent to the mainland, mainly Athens.

On November 10, 2013, refugees from a boat heading for the Italian coast were intercepted by the coast guard three miles from the port of Argostoli. Families, including several women and children, were temporarily displaced at the Agia Pelagia Marina fishing boat building, and some were taken to the hospital for treatment. When the Greek authorities handed over the eviction documents to the asylum seekers, some decided to escape and, on November 15, 2013, twelve of the 27 refugees were found drowned. The inhabitants of Kefalonia, and more particularly the members of the art center located near the marina, witnessed this terrible tragedy—there are few official records left.

Led by Kirkegaard, we decided to go there to listen to this space and try to find sonic traces in order to give shape to this tragic, important, and quickly disappearing story. We started our sonic investigation at Agia Pelagia. We recorded different landscapes and sound surfaces using Kirkegaard's audio equipment, including accelerometers (vibration sensors) and a high-definition hydrophone. When the hydrophone caressed the surface of the water in the marina, we were surprised to hear it picking up Turkish and Greek radio waves. It revealed the invisible but real sound waves of the territory. Sound seems to know no boundaries. When we plunged our sound sensor into the dark and chaotic water of the open sea, the heaviness and violence of the waves abruptly met with the palpable silence that inhabited our group.

Individually, each member then went through the site. Some were interested in a tidal weather sign that, amplified by a directional micro-



FIG. 4
Sound and Space Research in collaboration with Jacob Kirkegaard:
workshop at the Agia Pelagia Marina.
Photo: Sandra Volny

phone, became a metal surface reflecting the background noise of the surrounding space. Others listened to the repetitive and jerky rhythms of a street lamp whose wind snapped at the pieces of metal.

We finally met to pick up the sounds of the building where the refugees had been detained. Kirkegaard placed the accelerometers on the metal grids of the building's windows to capture the echoes of the resonating space; the structure of the building became a membrane revealing the surrounding sound space. Silent, we listened to the background noise, traversing its sound layers, navigating its various densities, both its light-weight and its compact sonic masses, inside its trapped stories.

Then, while listening again to the background noise of the Agia Pelagia Marina, we looked for traces of the story that haunted this place. Reflecting on the extent of these unheard (*in-ouïe*) sounds, we asked ourselves about the broader context. What did these sounds have to say to us? What were they teaching us?

What is Left of our Sound Ghosts?

These unheard sounds, *in-ouïes*, a neologism meaning both ‘without ear,’ ‘within the ear’¹⁰ and ‘unheard,’ ‘which was not heard of,’ are located ‘in’ our memory and our imagination, remembering an unheard (and unvoiced) event, echoing a story that has been ignored in the chaos of other tragic stories. The etymology and history of the adjective *inouï*, even though today it is more used as a synonym for “extraordinary, uncommon,” is in fact derived from *ouï*, a past participle of the verb *ouïr* (meaning “hear”) where “in-” is the privative term meaning “without.” It means “which has not been heard, without example, *inouï*” (National Centre for Textual and Lexical Resources, “inouïe”).

The practice of the surviving aural spaces proposes an investigation of memory and different territories: symbolic, geographical, political, and emotional. Sound art offers a way to navigate spaces from the physical and material to the tactile and imaginary. During our workshop at the Agia Pelagia Marina, we raised many related questions about the links between technology and reality, between past and present. There is certainly something mystifying and revelatory in the simple hearing of sounds that are basically inaudible. These unheard sounds are *révélateurs*; they’re talking to us.

They talk about the politics and infrastructure of our territories. Back at the center, listening again to the recordings made at the building site, we realized the frequency and number of planes that regularly crossed the background noise. Many of the recorded traces—such as those planes

10 — The prefix *in* (latin) has a double meaning “without” and “within” (Dictionnaire de l’Académie Française, « in – [I], [II]).

carrying tourists on holiday to these enchanting islands, or those of the radio waves that break free from the limits to freely travel the surface of the water—point towards the human tragedy caused by borders. The surviving of these spaces through sound powerfully gives us evidence of the inequality and inefficiency of current infrastructural and border arrangements. Sound can't be contained behind borders; it needs to travel freely, and could thus become a model for our infrastructures, allowing flux to propagate, resonate, and move freely through open trajectories in space.

At the end of the research week, the members of the *Resound Kefalonia* group developed their own creations based on the exploration of the island. The exhibition of the works in the main gallery of the Ionian Centre for the Arts and Culture presented diverse creations gathered around a practice of collecting information, signals, and sonic traces. In the gallery, one could find many objects collected from the sites visited, interpretations by the body of the sounds in the landscape, collages made by song and voice, and videos suggesting the links between space and memory.

Artist and psychoanalyst Pierre Leichner was particularly interested in the story of the Agia Pelagia Marina. There he presented an empathic experience of videographed performances and found objects, linking the story of the refugees with the story of his own family, who took refuge in France from Italy in 1947, and also risked their lives when crossing the Mediterranean Sea. By connecting to the invisible and the inaudible, a new fabric of connections between collective memory, the local community, and the environment began to take shape. His work opened new perspectives towards amplified consciousness and memory activation. Other artists, such as musicians Andrea-Jane Cornell and Marie-Douce Saint-Jacques, presented a performative sound installation. Their recordings took place in the ruined walls of the village of Farsa, which was devastated by an earthquake in 1953. They activated the ruins with their voices, used as “sonars,” to reveal the sonic residues of this village. The texturized and multi-layered sound piece was presented along with found and collected objects from the site. The final result reminded us of how the sonar-body allows us to renew relationships with our surroundings. Resonating in this way helps us create a common relational space in which to engage—and share with both the environment and the community.

Voicing the Unheard and Opening our Ears for a Possible Future

In discussing the progress of *Resound Kefalonia* and the listening meditation workshop, I wanted to highlight the importance of auditory awareness. The amplitude of listening allowed us to experience our auditory awareness *in situ*, and in an interdisciplinary way. By learning to listen to our environment and explore our ability to capture the emotional and behavioural impacts of these spaces, we made sonic residues tangible; we were able to hear the history and the stories carried through sound waves.

This research did not focus solely on the impact of aural spaces on our emotions and behavior, but also on how this impact could bring out our memories and (collective) histories. The artistic manifestations of these surviving spaces were only able to “appear” if our auditory awareness was cultivated, and if the noise and tenuous sounds could actually be heard.

The relationships within these sonic spaces were intensified and “densified,” intangible but very real; in particular, we sought to develop and establish them within their environmental and political contexts. As such, the revealing of these hidden sonic spaces on the island of Kefalonia brought out more than memories of these places: it has opened our ears to a possible future; a future that takes into account its past stories and its surviving.

A trace is not always a movement turned towards the past; on the contrary, it can evoke a rebirth. Here we can turn to Warburg’s *Nachleben* model, “which does not only concern a quest for disappearances: rather, it seeks the fertile element of disappearances, which makes them trace and, therefore, makes itself capable of a memory, a return, even a ‘rebirth’” (Didi-Huberman, 2002, p. 89). In our specific case, a rebirth (or renaissance) has occurred through the recomposition of forgotten stories and our remembrance of the Agia Pelagia tragic events, leading us to a rethinking of the way our territories and infrastructures operate.

New models of collaboration are constantly emerging from Sound and Space Research, such as the research group “Aural Soilscapes: Creating Ecological Consciousness of Climate Change.” Initiated in September 2018, in close collaboration with scientists from the INRS-Institut Armand-Frapier, the Université de Montréal, McGill University, and TÉLUQ, this group is exploring the sonic traces contained in soils affected by global

warming. This research seeks to amplify the unheard in order to explore new perspectives on anthropogenic impacts on soils using interdisciplinary methods to study the associative relations at stake in the heart of these transforming underground ecosystems. *

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