





*Handbook of  
Aggressive Listening*







IF LISTENING IS AN ACTION  
SOUND IS A STATE

SOMETIMES THE BEST WEAPON

IS NO WEAPON AT ALL







NO SOUND CAN'T BE TURNED AGAINST ITSELF



LISTEN AGAINST THE PATH

LISTEN AGAINST THE STREAM

## INATTENTIVE SENSATIONS

## **\* AUDITORY STARING**

Aggressive listening corresponds to a form of staring by auditory means. Does this mean that we subliminally sense the intentionality of others listening in the same way that we feel the eyes of another person resting upon us from somewhere outside our visual field? What kind of energy does listening emit towards its object of attention?

ARCHITECTURE IS IDEOLOGY

ARCHITECTURE STRUCTURES ACOUSTICS

ARCHITECTURE IS SOUND DESIGN

SOUND DESIGN IS LAW AND ORDER

WHEN YOU CAN'T DESTROY THE BUILDINGS  
CHANGE THE SOUND,

CHANGE THE LISTENING





YOU CAN'T SPY WITHOUT READING

*[Redacted text]*

Hans

*instead inter-pretations - of old music!*

Hans

*Secrecy is observed in all important matters, for there are agents everywhere. Our past life has died like an old love that withered and now we are free.*

*[Redacted text]*

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BEHIND THE AIRWAVES  
IS THE INTENTION  
OF YOUR PERCEPTION



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*So, I took the task of overthrowing the system. Not by creating a righteous flock, no angered mass of demonstrators walking down the streets crashing bank windows, but by sheer will power – creating a new context, a new sound track, a new sensation.*

*I wanted to create a piece of art that was not a product and didn't leave a physical trace. It should be nonexpressive and based in a sort of inner movement of the performer. Listening and recording did this. I started doing this in the streets. Sometimes just turn on a discrete sine wave on the mobile phone to create a new frame for the listening. A sort of territorial aggressive listening that changes the surroundings.*

*I say listen aggressively. Listening as warfare.*

SOLUTION IS A LIE

## **\* CAPTURE AND ASSAULT**

When we listen to our surroundings we activate our sensorium as a capturing apparatus that, coolly and objectively, lets the environmental affects enter behind our backs, sometimes in accordance with, but other times independent of and in contrast to our ideas, desires and preferences. The sensorium as capturing apparatus thus exposes sensation to a potential assault. Aggressive listening is to fight for the perspective and the territorial framework in which this cool assault will take place.







## **\* A BEAM OF SOUND**

In 1886, philosopher John Dewey likened the act of attention to the projection of a beam of light. "In attention we focus the mind," he said, "as the lens takes all the light coming to it, and instead of allowing it to distribute itself evenly concentrates it in a point of great light and heat. So, the mind, instead of diffusing consciousness over all the elements presented to it, brings it all to bear upon some one selected point, which stands out with unusual brilliancy and distinctness."

One problem with the light beam metaphor regards the fact that when we perceive the world around us, we are not only affected by the brilliant and distinct point in our focus, but by the whole situation as a complex spatiotemporal mesh of often contradictory interchanges between focus and periphery, between figure and ground, between the visible and the invisible, meaning and nonsense, the actual and the virtual. With each focus of attention follows an affective horde of obscure non-signs and incomprehensible noise, which are left for the less attentive parts of the sensorium to deal with somewhere in the background of perception.

But more important in this context is the obvious need to circumvent the latent ocularcentrism implied in the light beam metaphor and retain the fact that attention is the product of a complex multisensory ecology that includes, not least, auditory perception. But what model, then, would be appropriate for a more auditory or audiovisually oriented attention? What metaphor can counteract the implicit visuality of the light beam?

The so-called cocktail party effect is perhaps the closest we get to



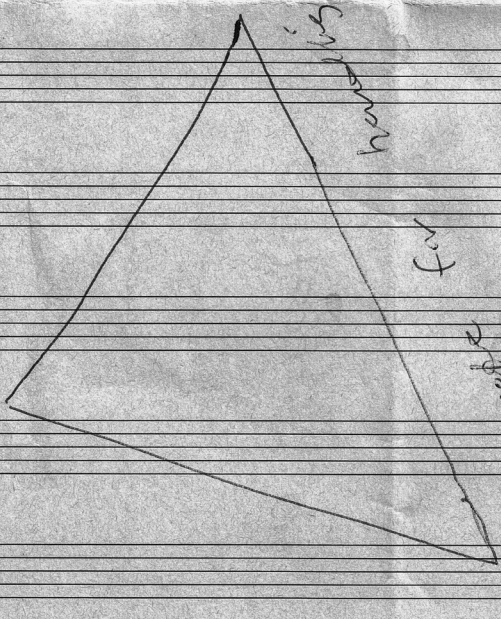
an auditory counterpart to the light beam metaphor. Here, the individual spontaneously isolates certain events in the auditory environment and combines them cognitively into relatively unified audio streams. As for instance, when you, while standing at the buffet, direct your attention towards the specific sonic events that, in sync with your neighbor's or colleague's gestures and facial expressions, merge into a unique sound object (voice) and a semantic structure (language), which together form the basis for a meaningful conversation.

As we know quite well, however, sonic environments only rarely take the form of cocktail parties for chatting neighbors and colleagues. More likely, the environment will appear as a hypercomplex chaos of relatively meaningful and relatively meaningless events that blend together to form an a-figurative acoustic ecology around the individual. The cocktail party effect projects a beam of auditory attention into this chaos, but it simultaneously leaves the rest of the party back in the auditory darkness.

So, if you want to engage with the surroundings as such and in all their complexity, your attention must become field-oriented. No beams or streams, no isolated objects, no privileged intentionality can capture the field as an affective whole. To listen attentively to an isolated sound may correspond to casting a beam of isolated auditory order into the virtual chaosmos of our acoustic reality. Listening to the surroundings as surroundings – that is, as a cacophonous myriad of uncountable events and interferences – is something quite different. Object or environment. Beam or chaos.

3/10-12

- DS NORMUNDG!
- SUTZ
  - Lyd
  - HANVUNG
  - Komposition
  - AVIS
  - SPAC
  - MATERIALE
  - ENERGI



det firsste  
 → ligende

møderne har 41 point

## \* HORIZON A/V

When we gaze out over the landscape from an elevated point, we can get the impression that the horizon is an actual place. At the same time, we know, obviously, that the horizon will transform and change position at our every move. Such is the nature of the horizon: to remain abstract, relational and peripheral, but still, on the other hand, to keep a strange defining influence on our spatial experience.

In similar ways, listening can produce a form of horizontal fantasy: the fantasy that our world is perceptually divided between inside and outside; the fantasy that one can only listen a certain distance. Despite the similarities, however, the simple comparison of visual and auditory horizontality also exposes a crucial difference between them. Where my visual horizon in some situations can give me a concrete sensory experience of the outer limits of my visual field, I cannot experience my auditory horizon in any direct sense. The barely audible, that which appears at the very periphery of my auditory field, does not give me the impulse to project an imaginary border into my auditory field and to separate my individual space from a world outside that does not belong to me in the same way. In contrast to the visual, the auditory horizon has no direct ambient effect in its own right.

For that reason alone, the auditory border between inside and outside remains perceptually vague and blurry compared to the visual horizon. The very conditions for perceiving something as 'taking place here' are thus quite different in auditory and visual perception. This not only makes auditory space more dynamic, socially oriented and potentially chaotic. It imbues it with a territorial ambiguity that haunts environmental listening as a basic condition. This ambiguity, this fuzzy horizontality, is the very condition for listening to become a form of aggression.

## EARS AS WEAPONS

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## **\* THE SOUND OF LISTENING**

Imagine the emission of a continuous unvaried sound loud enough to fill your territorial field of listening without masking other sonic events in the field. It would materialize the border of your listening, not just for yourself but for everything and everyone within your territory. In a concrete sense, all public sonic events would now be brought together within a singular environmental framing by virtue of which they can be appropriated as private. The emitted sound becomes a total scene for the performative re-privatization of environmental sounds within the private space of the listener.

There is thus a synthetic principle associated with this emission of a territorial sound that is essential to its performative potential. The continuous sound not only forms an aestheticizing framework around the acoustic events within my auditory field. It gathers everything on a single plane in accordance with the individual's listening practice. Rather than drawing a territorial line in the social, it produces a sonic bubble for intensified individual listening.

By taking the unvaried continuity of the territorial sound as their shared milieu, all individual sounds are thus uprooted from their 'natural' habitat and redistributed – in all their diversity – to a field of synthetically generated sameness. Uniformity becomes a prerequisite for the horizontal consistency of the stage as an environmental whole. Uniformity produces the world of territorial listening as a total medium.

Be secret

- over half of Jews

agree

esp. the right quarter  
of Swedes

Wartburg

used as heading (n/see)

NOTE/NAK here

of Semis

FORM

(Electrified?) (see 254?)

THE SPELL CAN NOT BE ONLY WRITTEN,  
IT HAS TO BE CAST



## **\* ACTIVE / PASSIVE**

Vision travels to its object (perspective), sounds come to us (immersion). What does this simple circumstance reveal about the relationship between sensation and surveillance?





NO NEED TO WALK IF YOU CAN HEAR THE PLACE



THE CATASTROPHY CREATES CORNERS















OBSERVING IS THE COMPOSITION ITSELF

LISTENING IS A SURVIVAL SKILL











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# SOUND AS POTENTIAL FUNCTION













## \* PANACOUSTICON

In a famous passage, Michel Foucault describes how panopticism developed from Bentham's architectural model for a prison of 'total vision' – first sketched at the end of the 18th century – to become a “generalizable model of functioning; a way of defining power relations in terms of the everyday life of men.”

Yet, panopticism is neither so much about total vision as a perceptual mode nor about the development of spectacular all-over effects (as it was the case in the contemporary panorama painting). Panopticism is about the staging of a specific set of perceptual power relations defined by the privilege to freely choose one's object of attention granted by an unimpeded access to all ambient information of potential interest. To see it all means, here, to have the ability to see each isolated event in continuation of one another, as if the whole world passed by in one long line of procession. The panoptic gaze is serial. It does not consider the world for its all-encompassing grandeur, but as a potentially infinite series of singular events. 'All' (pan) regards the virtual continuation of the perceptual act to infinity – as a form of flickering sensory pan.

Similarly, panacousticon – the auditory counterpart to panopticism – is not about a 'total listening' to the sonic environment as an all-encompassing acoustic ubiquity. It is about the permission to access. It is about the unimpeded privilege to select information in the acoustic environment as an infinite series of sonic events now going – or being impelled to go – public. Hence, by expanding its range of auditory access, panacoustics challenges the notion of sonic privacy. This is the latent aggressiveness of panacoustic listening. It potentially invades, penetrates, sneaks access to places where it should not be.

Aggressively penetrating a physically detached private space it is not only potentially unlawful. Deliberately ignoring obvious and well-defined borders gives the aggressive impulse a one-dimensional character. There is nothing to negotiate. Everything becomes a bit more suspicious and potentially lewd. In public

space, on the contrary, where the auditory borders to privacy are more fuzzy and open for negotiations, the aesthetic conditions for panacoustic aggression are quite different. The panacoustic act no longer needs the same amount of secrecy. It can itself go public.

But more importantly: what is private – and who and what it is that is made available to the panacoustic ear from out of this privacy – is no longer firmly established. Intimate details can potentially become objects for public inquiry. Total hearing – more than total vision – thus becomes a dynamic factor for the aestheticized experience of environmental space in which the ear can embark on explorations in a form of public privacy. Yet, precisely for this reason the panacoustic exploration also bares with it a deep ethical obligation: the obligation to negotiate. Or, rather, to keep negotiating. This would also include the obligation to keep renegotiating the power relations that were initially defined by the very act of panacoustic listening. So, aggressive listening as a form of panacoustic aesthetics is not about monitoring private actions and events from a privileged position outside the environment but about engaging in an affective exchange with it from the inside. It must patiently expose itself to the expressive power of the socioacoustic world and absorb it in a form of massage, a form of suffering. Now it is no longer the panacoustic listener who penetrates the private, but the private that penetrates the panacoustic listener. Passive-aggressive as a form of public-private, ethical-aesthetic listening.

## **\* AESTHETIC/ETHICAL**

As a violent impulse, aggressive listening is caught between two basic demands: An aesthetic, associated with the sensation of the potentially new as the emergent result of aggression; and an ethical, associated with the character of the attention that one directs towards it.

DISTRACTED LISTENING IS A KEY  
TO AN UNKNOWN UNLOCKED DOOR

CONTEXTS ARE PENETRABLE BY OTHER CONTEXTS

## A TERRITORIAL SCORE FOR AGGRESSIVE LISTENING (us version)

FOR ONE PERSON / DURATION UNSPECIFIED  
SIT OR STAND IN A SUITABLE CITY AREA. BLEND IN. NO LOITERING.  
LISTEN. DIRECT THE ATTENTION LIKE A TRANSMITTER. AN INSTRUMENT.  
ULTRA-THIN

TO ATTENUATE THE LISTENING:  
USE A RECORDER. NO HEADPHONES.  
ACTIVE LISTENING

USE A TONEGENERATOR.  
CHOOSE A FREQUENCY ON A LOW VOLUME.  
CHANGE THE FREQUENCY.  
CREATE A FRAME FOR THE LISTENING

DON'T TELL ANYONE. THIS IS NOT FOR EVERYONE.

## \* TERRITORIAL LISTENING

Sounds can be screened and masked in ways that correspond to the optical shielding of things to make them disappear from our field of view. When you want to exchange secrets or intimate details, you typically either go outside or withdraw to a more soundproof part of the environment, just like you would hide things from view by placing them behind larger objects, in drawers and cabinets, by digging them down, throwing them into the water, sending them out of the country.

Contrary to the visible dimension of things, however, sound as material is something that acts, autonomously and in direct relation to its immediate surroundings. It radiates from the drawer or the hole in the ground, it bends around objects and over surfaces. Sound reveals.

For this reason, we typically do something to the very materiality of a secret sound event in order to limit its range of propagation, for example by simply reducing its volume or frequency spectrum. That is why we whisper when we tell secrets. It not only mutes the sound relatively. It disintegrates the sonic material into an air-filled noise that blurs the object's contours and semantic structure, which again makes it blend more easily into the surrounding environment. Whispering is a revolt against auditory salience.

All of this is of course quite uncontroversial. But it is precisely this simple circumstance in which the object itself is plastically filtered and reshaped into non-salience that does not have a parallel in the visual domain. Whispering is not a form of camouflage you apply to a sounding object but an inherent quality of the sounding object itself. The act has more to do with various types of encryption, but again with the crucial difference that there is no change in information structure – whispering is not a form of codification either. It is a purely spatio-temporal-material configuration. It is about the economic balancing of a dynamic informational sound event to the environmental layout of potential obstacles and spatial distances, material conditions of the medium and the possible social horizons represented in the situation – in short: the negotiation of the borders of public-private listening. Whispering is a sonic form of public privacy. Hence, the borders of listening are – more than in the visual domain – something that is continuously negotiated in accordance



with the properties of the sounds themselves and the material conditions of the environment in which they unfold. Sound's potential for environmental transformation thus becomes a topological factor for our spatial perception as a whole that involves the continuous adjusting of and adapting to the sociomaterial conditions for and context of the private. This, of course, not only applies to the production and emission of sounds in relation to which territorial disputes are commonplace. It also concerns the borders of listening and the creation of horizontal fantasies. When do I stay within my own listening territory and when do I start to perceptually penetrate other territories? What does it mean to expand the territory for one's own listening? Can sounds themselves – by simply making themselves audible, out of pure auditory pregnancy – turn me into an intruder? Expanding the territory of one's listening involves taking part in the public socio-ethical negotiations of the sonically and auditorily private in order to generate new affects, new openings. Thus, it not only renegotiates the border between private and public. It engages in the unpredictable emergent process of a simultaneous publication of the private and re-privatization of the public. This is the aggressive potential of expanded listening: widening horizons and crossing borders can produce new emergent affects by making the public perform as private and vice versa.

This indicates a deep connection between aggression and emergence – between aggressive listening as aesthetic practice and the environmental emergence of new sonic affects. As a form of publication of detained information, aggression discloses and makes something 'take place' which otherwise would not have been disclosed. It actualizes the potential of the sonically private to go public. Moreover, that which is no longer private, but actualized in and as public, is re-privatized as affects of novelty in my environmental listening, within my panacoustic horizon. From publication of the acoustically private to the personal auditory re-privatization of it as emergent affective news.

Det er formiddag, og der er mennesker på gaden, omend det er færre end først antaget. De fleste er på arbejde. Det er gråt. Det kommer ikke til at regne foreløbig. Kigger rundt, og sætter sig ind i den omkringliggende klang og metrik. Og vender så den del af verden ryggen. Næste gang vi ser på den, er den anderledes. Det findes ikke mere. Synet gennemborer den type information og lægger sig på elektricitetens spor. Molekyler der skubber til alle. Konstant bevægelse – men med konstanten følger også hvad der fremstår som stasis. Kigger på overfladen længe nok. Frekvensmodulering. Bevæger sig tættere på hinanden. Rundt om hinanden. Synker dybere, for så at rejse sig. Osmotiske oscilleringer. Oscilleringen går aldrig i nul, men jo tættere vi kommer på hinanden, des mere aktivitet opstår der. Samfundsmolekyler. Ujævne fordrejninger. En cirkulær bevægelse begynder at tage form. Men det ophæver ikke linjen. Vi kan stadig rejse i tid. Imponerer den cirkulære ophævelse på linjen. En spærret optik. Kalkstøv på vejen. Markerer Punkt 1. Grundform. Ulven. Tager udvidelsen form af dybde eller spredning? Mælkesyre. Adamantium. Termitbo. Afstøbning. Bestræbelse. Det findes. Materialet. Opført og afleveret. Men det findes stadig. En vedvarende fjernelse. Slid. Flytning. Genopfyldning. Bevægelse. Men det findes stadig. Trods sin umiddelbare karakter af semidød stasis, fører vedholdenheden til et materialekendskab. Kendskab til tilstedeværelse igennem negation. Som et apparat der sætter camouflagen i reciprok. Camouflagen der ikke dækker over noget. Gemt. Og siden glemt. Men det findes. Vinden ændrer ikke situationen, selvom den heller ikke ses, så mærkes den af den enkelte. Vi sad alle i samme rum, og vi talte om vores oplevelser af vores handlinger. Konsekvensen af indtagelsen. Magtpositioner. Tilføjer eller

Fjerner vi igennem Coup'et. Byggeplads. Betonstøv. Stålstænger. Maskiner. Uforklarligt. Et dyr vi aldrig har set. Projektion. Landskab. Indtagelse. Besvær. Modstand. Diskussion. Krystallisering. Hvordan smelter man krystaller? Håndgribeligt. Afhugget Hånd. Aftryk. Sløring. Væske. Dannelse. Arbejde. Konkret. Behandling. Løn. Misinformation. Forhåbning. Varme. Gulv. Stole. Kanten. Markerer Punkt 2. Kroppe. Bakterier. Diskanten. Området. Uviljen imod kollisionen af agendaer og intentioner. Problemet. Snakken løser ikke. Nitrat. Udvidelse. Effektivitet. Problemet. Bevægelse af munde, skiftevis. Beslutning. Øjne. Orientering. Handling. Problemet. Genklang på nye trapper. Mineraler i bevægelse. Udvidelse. Afvikling. Transmutering. Et lag bliver tilføjet, men kun få ser det. Et citat. Millimeter. Støv. Systemskifte. Reaktion. Forvirring. Ånd. Mekanisme. Optik. Abstraktion. Stof. Opløst. Tydeligt. Kontur. Men. Problemet. Radius. Afstand. Komplexitet. Uvildighed. Uden Ord. Ballast. Retning. Vægt. Ultra. Dissonans. Afretning. Maskinen. Udtalt. Afsløret. Før/Efter. Erkendelse. Vådt Jord. Aflæsning. Forståelse. Diskret. Afvikling. Dissident. Tosomhed. Distraktionsfølgelse. Smitte. Virus. Karakter. Usynlig. Fremdrift. Værktøj. Græs. Udvendig. Skrift. Forståelse. Svedens aftryk på skjorte. Solens ansamling af varme på jakken. Indvendig. Første del: Konstant. Anden del: ikke Konstant. Kontakt. Afbrydelse. Afskåret. Mørke. Kropsdele. Hvor stille kan du se? Afrydning. Opretholdelse. Forståelse. Generator. Kulde. Fugt. Muskulatur. Position. Jagt. Evtig Fade-ind. Smeltepunkt. Koncept. Forskydelse. Fornægtelse. Strategi. Vilje. Implementering. Afregning. Transportation. Praktikalitet. Fleksibilitet. Kemi. Talrække. Misforståelse. Åbning. Holdbarhed. Kraft. Overlevering. Uforgængeligt. Baghold. Ude

af syn. Markerer punkt 3. Et sæt energifelter, uafhængige. Fusion. Alarm. Ude af sind. Information. Densitet. På bordet ligger to mobiltelefoner. Tallerknerne er tomme. Glassene tomme. Flere mennesker, med bestemt mål. Forstyrrelsen er minimal. Uden aftryk. Umiddelbart. Men den er der. Påkaldelsen sker. At underlægge sig en forhåndenværende struktur. At bryde. Hvor er smeltepunktet? Adgang. Ulåst dør. For åben skræm. Indsættelse. Indtagelse. Betydning. Tid. Registrering. Eksponering. Handling. Aktion. Frekvens. Vi rejser os og forlader stedet. Afrunder. Vedkender. Mærkbart. Skepsis. Hjørnet nærmer sig ikke. Det findes ikke. Gæld. Fersk. Dybde. Beskidte fingre. Bygninger. Rum. Indefra og ud. Offensiv. Polarisering. Synsvinkel. Sansning. Retning. Vrangsiden. Illusion. Udefra og ind. Den simplest mulige. Dråber. Veje. Indlemning, opløsning. Viralt. Beslutning. Imitation. Forstand. Afsløring. Dialog. Singularitet. Omegn. Udskilning. Kløft. Parentes. Tankesæt. Brugsanvisning. Bog. Ord. Lyd langt væk. Vender ryggen den anden vej igen. Genkendelse. Ingen forskel. Intet er sket. Ingen har opdaget ændringen. Indsættelsen af det andet lag. Fortætning. Afdækning. Isolering. Passagen imellem murene. Betydningen er ikke ændret. Partiklerne er. Klip. Generisk. Mundvig. Uendeligt mange.



SPACE  
PLACE  
SPLACE

9.1.2013

~~Parallel passage~~

Parallel passage DEL I

- Stykke for to tonegeneratore  
og Text

{ I TIMESS  
VARIGHED }

(Stykket fremføres  
i et grævet liv  
for to personer)

Toneg. 1	405 Hz (9x45)	270 Hz (9x20)	261 (9x29)	<del>705</del> 675 (9x75)
Toneg. 2	540 Hz (9x60)	630 Hz (9x70)	765 (9x85)	1305 (9x145)

MAN MÅ ÆNDRE TONEN  
VILKÅRLIGT HEREFTER, ved:

passage skrift

pauser

citeringer

kapitler

afsnit

Texterne der læses skal være  
forsnellige.

T/C

INVADE YOUR SURROUNDINGS BY LISTENING  
INVADE YOUR SURROUNDINGS BY LISTENING  
INVADE YOUR SURROUNDINGS BY LISTENING  
INVADE YOUR SURROUNDINGS BY LISTENING  
INVADE YOUR SURROUNDINGS BY LISTENING  
INVADE YOUR SURROUNDINGS BY LISTENING



TENING

## **\* THE LOUDEST SOUND**

One of the most violent volcanic eruptions in history occurred on the Indonesian island Krakatoa between Java and Sumatra in August, 1883. The culmination of the outbreak, which took place on the morning of August 27, produced the loudest sound yet recorded. The sound perforated the eardrums on people in a 13 kilometer radius and it could be heard in Australia over 3000 kilometers away. The pressure waves moved around the Earth four times before the noise settled.

Only a cosmic perception of space would not be disturbed by such ambiguity.

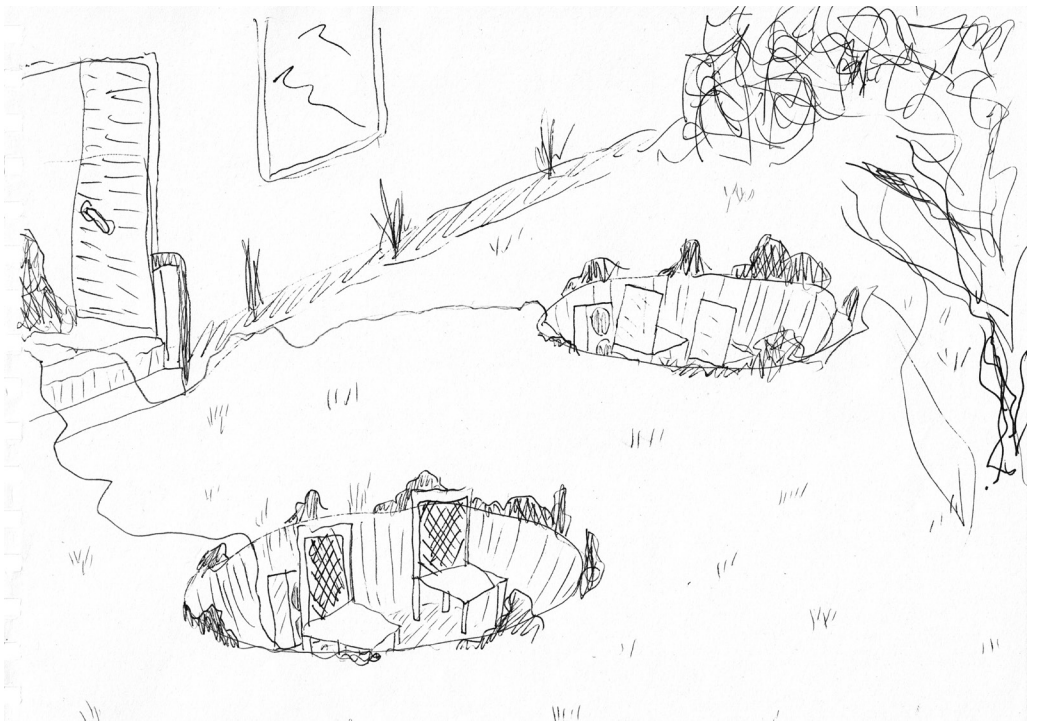
THE SYSTEM SHOULD STILL BE SECURE  
EVEN IF THE ENEMY HAS A COPY.







EVERY IMMEDIATE OBSERVATION  
IS A TWO WAY MIRROR











YOUR LISTENING OPTIONS CAN BE CHANGED











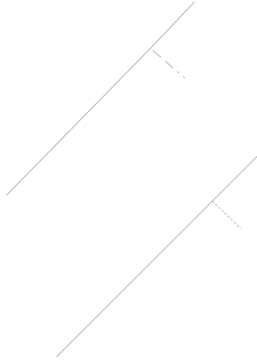
SURROUND A POSITION IN THE ENVIRONMENT  
THAT COULD BE OCCUPIED BY AN OBSERVER

THERE IS NO NEED TO INVOKE  
EXTRAORDINARY PRODUCTIONS





THERE ARE NO CORNERS



SEE IT AS PARALLEL LINES INSTEAD,  
ONE IDEALOGY FOR ANOTHER

9.1.2 013

## Paralle passage DEL 2

Stykke for To tonegeneratore  
Text, samt P.P. DEL 1

{ 1 TIMES } (Stykket fremføres  
{ VARIATED } i endnu et gravet  
hul for 2 pers.)

Toneg. 1	$\overset{1}{360\text{Hz}}$ (9x40)	$\overset{1}{720\text{Hz}}$ (9x80)	$\overset{1}{225\text{Hz}}$ (9x25)	$\overset{1}{472\frac{1}{2}\text{Hz}}$ (9x52.5)
Toneg. 2	$\overset{1}{495}$ / $\overset{1}{315\text{Hz}}$ (9x55) (9x35)	$\overset{1}{990\text{Hz}}$ (9x110)	$\overset{1}{1170\text{Hz}}$ (9x130)	$\overset{1}{3060\text{Hz}}$ (9x340)

MAN MÅ ~~HEREFTER~~ ÆNDRE  
TONEN VILKÅRLIGT HEREFTER, ved:  
passage swift  
Pause  
Citeringer  
Kapitler  
afsnit

Texterne der læses skal  
være forskellige.

T/C







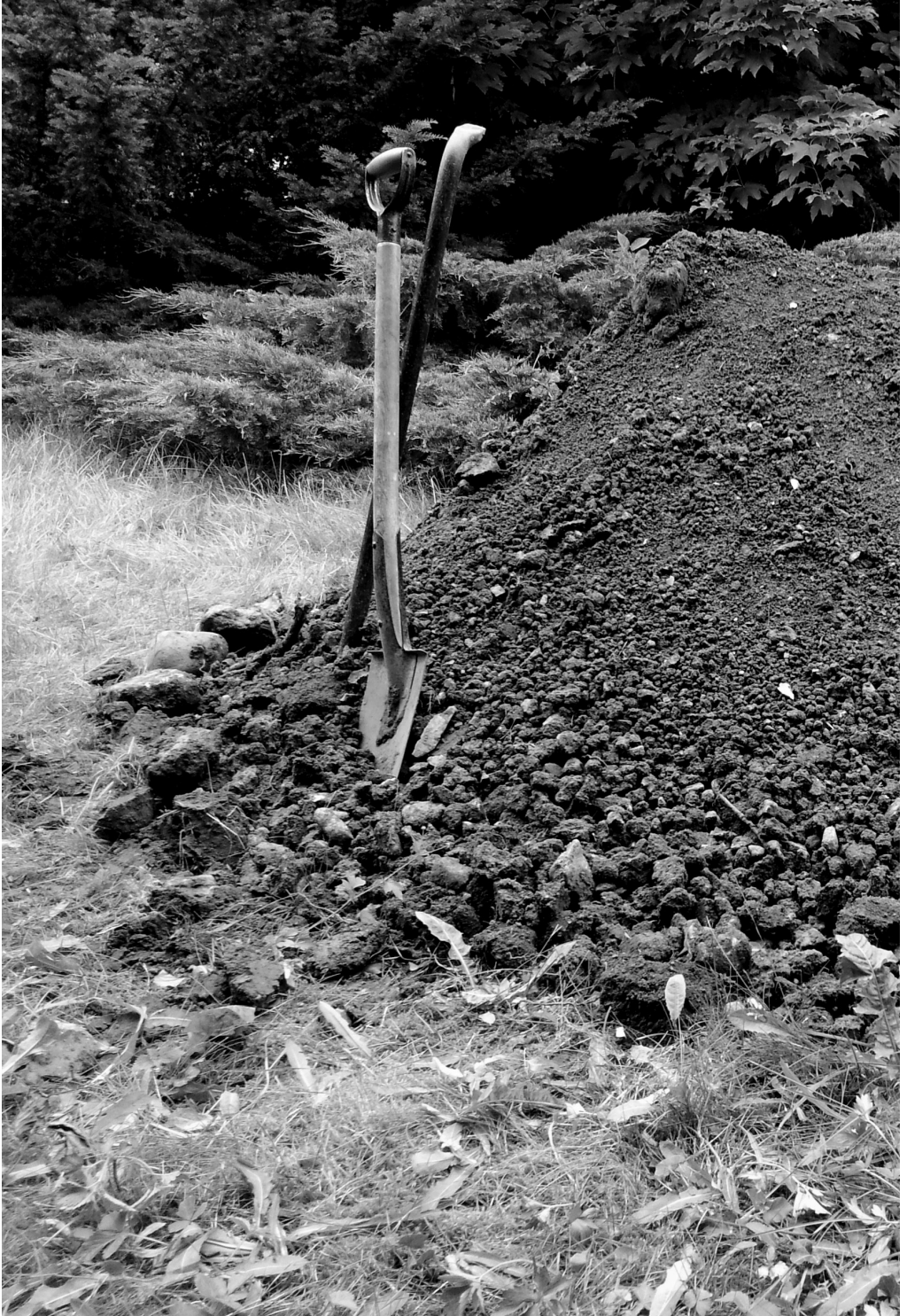
# STEALTH BY INVOLVEMENT

















ENHANCED  
SITUATION  
PROGRAM

## PERIECHON



LISTEN THE OTHER WAY





EMANATE BACK

*Handbook of  
Aggressive Listening*

Edited by  
Tobias R. Kirstein  
Claus Haxholm  
Rasmus Holmboe

Texts marked with \* by  
Ulrik Schmidt

All other texts:  
Claus Haxholm  
Tobias R. Kirstein

Book design:  
Anders Busk

Engineering:  
Chris Shields

Photos by:  
Johs Lund  
Rasmus Holmboe  
Kristoffer Juul Poulsen  
Tobias R. Kirstein  
Claus Haxholm

*Grundtoner* was performed at Møen 44 in 2013. Loudspeakers playing sine tones were buried in artist Henning Christiansen's (1932-2008) garden.

*Arbejdet er det, der adskiller os fra dyrene* was performed in 2014 at Museet for Samtidskunst. Four tonnes of chalk was moved twice in two days together with drone concerts and white noise.

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