

Sounding Care: Listening as Infrastructure for Solidarity

How can spatial sound practices create conditions for care and collective knowledge-making within precarious artistic communities?

This research performance explores *Sounding Care*, an ongoing collaborative artistic research project investigating how sound, space, and listening practices function as infrastructures of solidarity within vulnerable creative communities. The research question asks: What forms of collective care emerge when listening itself becomes the primary method of knowledge production and community building?

The project responds to increasing precarity of creative work under neoliberal economic pressure, institutional neglect, and political marginalization.¹ While artistic networks often act as informal care infrastructures, sharing resources and creating spaces for experimentation, these solidarities remain fragile and largely invisible to institutional recognition. Our artistic practice centers on *listening sessions*—extended, collaborative conversations with over forty artists, theorists, and cultural workers in Berlin and internationally. These sessions generate a living archive that becomes the sonic material for site-responsive multichannel installations. The methodology draws on Judith Butler's concept of radical interdependency, understanding that we are fundamentally dependent on others and on social/material infrastructures for survival.² This theoretical framework shapes how we understand listening not as passive reception but as an active practice of care and collective meaning-making. The artistic work manifests as spatial sound installations where visitors navigate multichannel acoustic environments carrying fragments of recorded conversations, reflections, and improvisations. This creates an embodied cartography—knowledge generated through movement, resonance, and relation rather than linear comprehension. The installation's architecture prevents mastery; visitors cannot hear everything, preserving the unknowability that Aruna D'Souza identifies as essential to "imperfect solidarity."³ The research critically examines improvisation as both artistic method and social practice. Drawing on Ingrid Monson's analysis, we understand music-making as creating performative community—not reducible to shared geography or identity but produced through collaborative action.⁴ The research performance will engage the audience in a collective listening session, presenting installation documentation while inviting participants to experience fragments from the living archive. Through this engagement, the performance demonstrates how artistic research can make visible the complex knowledge embedded in care practices while proposing sound as a medium for building resilient, interdependent communities under systemic pressure.

¹ The Care Collective. *The Care Manifesto: The Politics of Interdependence*. London: Verso, 2020.

² Butler, Judith. *Precarious Life: The Powers of Mourning and Violence*. London: Verso, 2004

³ D'Souza, Aruna. *Imperfect Solidarities*. Critics' Essay Series. Berlin: Floating Opera Press, 2024.

⁴ Monson, Ingrid. Quoted in Nicholls, Tracey. *An Ethics of Improvisation: Aesthetic Possibilities for a Political Future*. Lanham, Maryland: Lexington Books, 2012

[Link to recording.](#)



Mayas, Magda

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Magda Mayas is a Berlin-based pianist, composer, and researcher whose work explores the sonic possibilities of the piano through extended techniques, amplification, and preparations. She holds a PhD in Music Performance and Interpretation from the University of Gothenburg and is a professor at Lucerne University of Applied Sciences and Arts. Her practice spans solo performance and

collaborations with leading figures in experimental music and improvisation. She has toured extensively across Europe, the USA, Australia, Mexico, and Lebanon, and has been featured at major festivals including Maerz Musik, Documenta, and the Berlin Biennale. Mayas is co-founder of *smallest functional unit*, which publishes experimental music scores, and *Khomasi*, a Berlin-based curatorial collective that produces *Making Waves*, a series of conversations and screenings around art and politics. She has released over 50 recordings and created radio pieces for ABC Australia and Deutschlandradio Kultur.



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Anthea Caddy is an artist whose work reveals space as an active participant in energetic events, where forces converge, interfere, and transform. Her practice explores the relationships between spatial energies, material resonance, and sonic vibration, examining how energy occupies and produces space. Caddy creates large-scale spatial works—installations and performances in architectural and outdoor

environments—that employ specialised loudspeaker and amplification systems to expand and expose the spatial phenomena embedded in the environments we inhabit. Through these works, she maps resonant territories that emerge when sonic vibrations encounter architectural, environmental, and social spaces, investigating sound as both a territorial marker and a force that dissolves spatial boundaries. Her work has been presented at HKW Berlin, Museo Reina Sofía, Stedelijk Museum, Contemporary Art Museum Zagreb, Tesla Museum, Venice Architecture Biennale, and Venice Music Biennale, among others. She completed doctoral research on energies, sound, and space in the arts under media theorists Douglas Kahn and Caleb Kelly.