

# To Listen to China for One Month Without Speaking

**Kristy Trinier**

34 Ravine Drive, Whitecourt  
Alberta, T7S 1H5, Canada  
+01 780-778-2137  
kristytrinier@yahoo.ca

**Davide Di Saro'**

Via Castellana, 21  
31100 Treviso, Italy  
+39 0422431969  
davidedisar@hotmail.com

## ABSTRACT

Description of the psychoacoustics performance of the artists Kristy Trinier and Davide Di Saro', consisting of aforementioned performers listening for one entire month of the sonic environment in China, without speaking, as to perceive the surrounding sound without the sonic pollution of the voice; to advocate the use of conceptual immaterial processing systems.

## Keywords

Psychoacoustics, listening, interpretation of sonic sources, technological sound processing.

## INTRODUCTION

[Greek **tekhnologi**, *teks* + *-logi*, *-logy*: *systematic treatment of an art or craft*: *tekhn*, *skill*; *Logos*, *the word or form which expresses a thought, also, the thought.*]<sup>i</sup>

The technological innovations in the field of wearable sound and new acoustic digital networks, generated in the last 20 years, have developed new ways to understand and interpret the sonic environment based on the contribution of external artificial tools. As reaction, it is proposed with the performance of listening without speaking, to re-examine the definitions of technology within its original roots, to systematically process using skills for which would form a thought, and address the concept of the thought itself.

## TO LISTEN

To listen without speaking permits for the absorption of noise in an objective and pure form of natural sound dynamics mediated by psychoacoustics. The ear is a form of technology that mediates the flow of sound waves into nerve impulses which are translated into thoughts of sound: "while other people hear a person's voice carried through vibrations in the air, the person speaking also hears their own voice as it is conducted from the throat

and mouth through bone to the inner regions of the ear. Thus, the voice in its production in various regions of the body is propelled through the body, its resonance is sensed intracranially. A fuller sense of presence is experienced as the body becomes attached to thought as much as the generation of speech is attached to thought."<sup>ii</sup>

In a temporal context, the performance allowed one to direct the process of listening to long-term sound sources uninterrupted by producing a mind status whereby the combining or focused isolation of a natural sound stimulus was achieved.

## COMMUNICATION

The method for systematically treating the listening of noise as art, was to select one type of noise, that of environmental noise, and eliminate another type of noise, that of the voice. By eradicating noise of the voice, [composition], resulted in the byproduct of participants using alternative methods of communication, namely that of writing text to those who wished to engage in conversation, and also gesture, eye contact, and other non-verbal types of communication. The primary use of written speech for social purposes did not interrupt the processing of sound information.

## TO PROCESS

The traditional perspective of sound processing technological devices is that of externally artificial tools, which allow for the duplication, repetition, and alteration of specific sounds. The composition of Davide Di Saro and Kristy Trinier was specific only to themselves and therefore original in its inability to be extracted, copied, or replicated for multiple use, and currently exists only in residual documentation of the concept. The sounds heard by the participants remain fixed in the original context of time and space domain in which they were composed.

---

<sup>i</sup> Longman Dictionary of Contemporary English.

<sup>ii</sup> Kahn, Douglas. *Noise, Water, Meat*. Page 7.