

# *Listening and Mediation: of agency and performative responsivity in ecological sound art practices*

## [Part 1]

*Halla Steinunn Stefánsdóttir, PhD candidate, Lund University, Sweden.  
Email: halla\_steinunn.stefansdottir@mhm.lu.se*

*Stefan Östersjö, Luleå University of Technology, Sweden.  
Email: stefan.ostersjo@ltu.se*

## Abstract

This article approaches listening practices and the role of technological mediation within ecological sound art, building on findings through the artistic research practices of the two authors. Through documentation of the authors' ecological sound art practices of aeolian guitar performance, curation, composition, performance on found objects and field recording, we argue that phenomenological variation is inherent to the use of technology across all these forms of performative responsivity, as well as in the analytical forms of listening enacted through stimulated recall and micro-phenomenology. By unpacking the agencies at play in ecological sound art, we discuss how these artistic practices afford “unexpected ways” (Arteaga, 2017, p. 25) to knowledge. The article thus attempts to provide insight into human and non-human agencies at play in phenomenological approaches to ecological sound art and technological mediation, activated through listening.

**Keywords:** agency, ecological sound art, micro-phenomenology, post-phenomenology, stimulated recall

**How to navigate the article:** This article is comprised of three interrelated parts: Part 1 - the document that you are reading now which presents the abstract and serves as a guide to the structure of the overall article; Part 2 - formatted as an “exposition” on the Research Catalogue (RC), an online platform for publishing artistic research which shares the artistic practices and analytical methods, in the form of audio and video files, photographs, score examples, memos and various forms of commentary; Part 3 - the third part of this article is a text which addresses the practices presented in the exposition, exploring how methods for subjective and intersubjective inquiry can be created using the micro-phenomenology and stimulated recall methods.

You are invited to engage first with Part 2 following this link below:

<https://www.researchcatalogue.net/view/1235440/1235441>

Part 3 of the article is then accessed via a further link found in the Research Catalogue (RC) exposition.