

Technologies of listening embody an approach by promoting an inclusive form of listening that recognises and integrates the other, giving voice to historically silenced groups and fostering spaces for dialogue. These practices contribute to resolving social conflicts through empathy and collaboration, encouraging a technological culture grounded in ethics, care, and social justice, where innovation serves the common good rather than control and domination. Technologies of listening are embedded in what I call sonic media art, and as such, they belong to artefacts built technologically, which entails a material aspect of technology. Media archaeology attends to technologies, analysing them as geological, temporal and material artefacts. The materiality elongates as a past material that gives shape to computers, plastics, vinyl, sonic apparatuses, etc... The time-material relationships highlight the planetary conditions in which human develop their cultural, social and economic activities. Nowadays, everything is mediated by tech, and it is the responsibility of artists and curators to express the ethical resources we are working with. Thus, my adoption of techno-feminism and media archaeology as planetary consciousness helps us evolve critically.



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ARTS QUARTER BUDAPEST

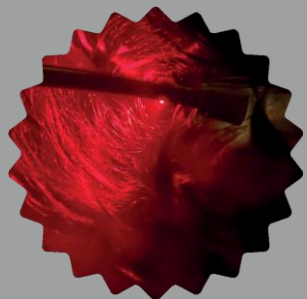
Friday, 13 March 2026



Funded by
the European Union



This work was produced with the financial assistance of the European Union. The views expressed herein can in no way be taken to reflect the official opinion of the European Union.



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