

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.



Curated by Laura Netz

Curator, artist, and researcher. Currently, she is an MPhil candidate at CRiSAP – UAL, where studies the new tendencies in curatorial practices in sonic arts.

experimental electronic music

www.netzzz.net

laura@netzzz.net

ARTS QUARTER BUDAPEST

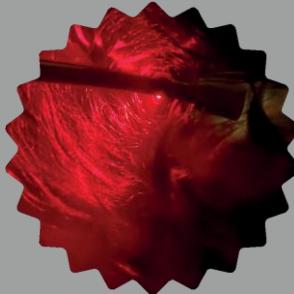
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Eszeveszett

noise experimental electronic music

Zsolt Sőrés aka Ahad

experimental electronic music

Natalie Szende fi Andrea Görcz

experimental electronic music & visual livecoding

Tamas Boros k1dw4r
livecoding

Alley Catss

experimental electronic musician and visual artist

Claude Heiland-Allen

livecoding

Esteban de la Torre aka Eccot Virgo

control voltage explorations

