



Zine by Viktoria Arvayova,
written in 2025, during summer residency
in Vysočina, Czech Republic

Re X composing a place X Mapping a score

 Rural listening Zine

During the walk, we will navigate mainly through
sound. Branching roads and strained paths will no
longer determine our direction. We will no longer
orient ourselves according to maps and geographical
reality, but rather we will enter a speculative topology
of listening acts.

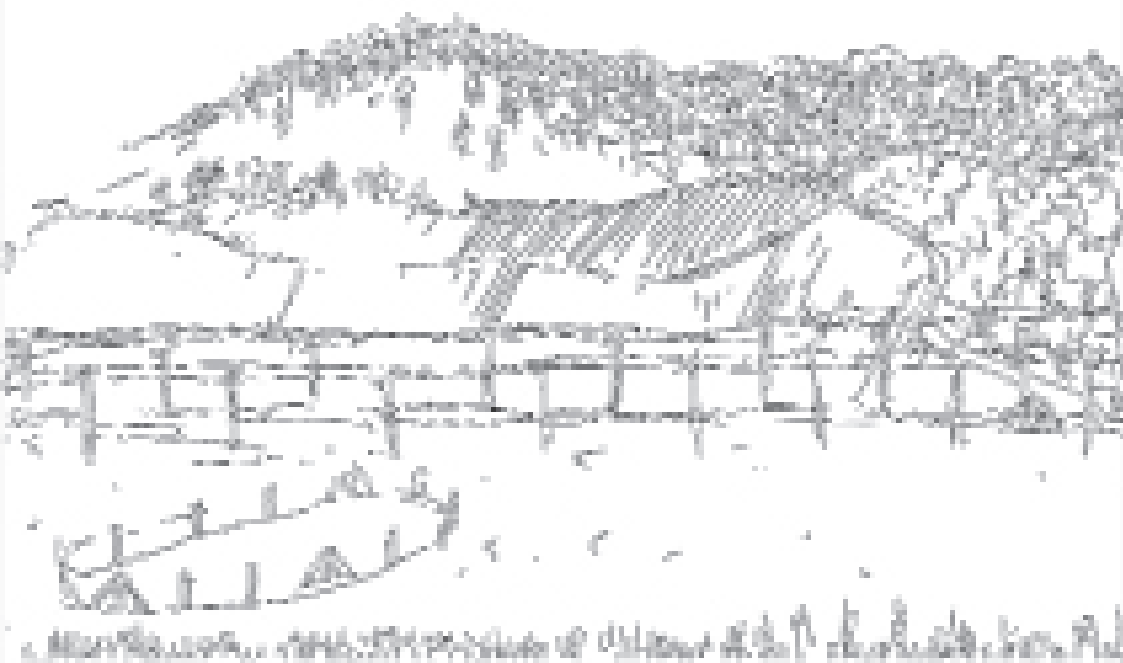
◎ Listening

≡ Fieldrecording

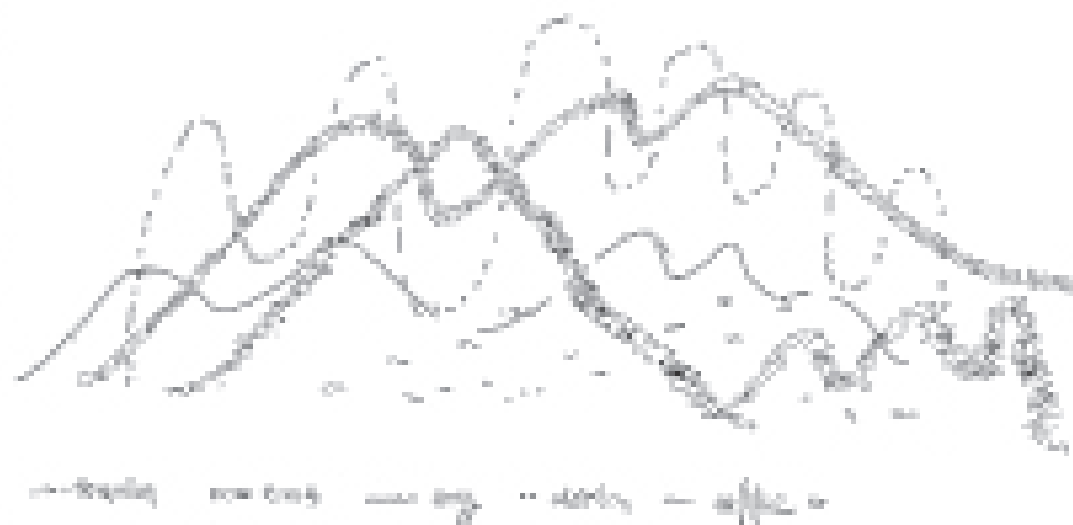
▽ This place holds a story

⇔ Co-creation

First, tune into the place,



focus on one sound.



Follow it through the field.

Think of the shapes you're
creating, make new roads.

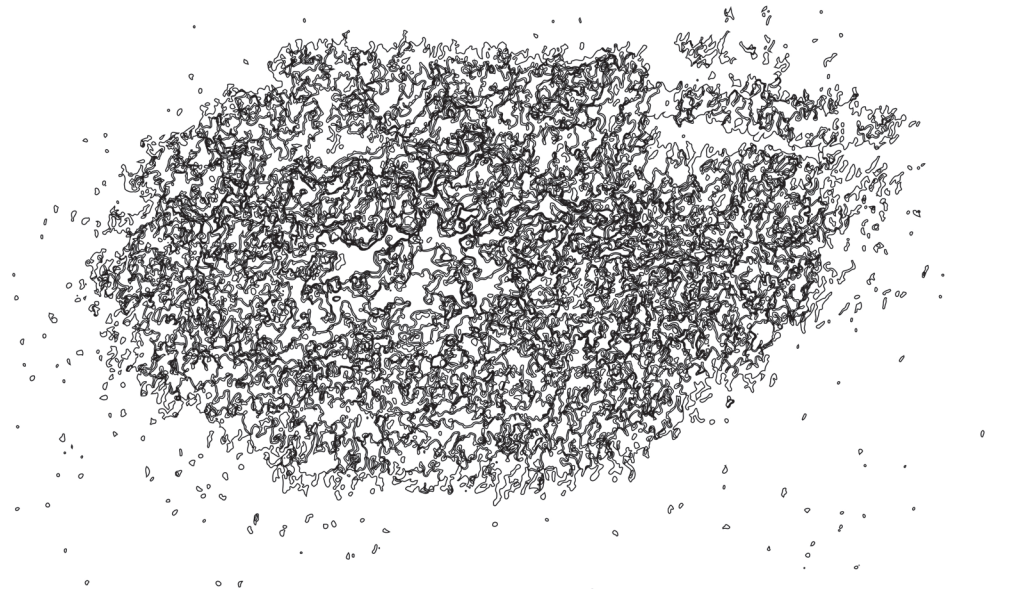
Make new roads

Start to walk towards
the sound.

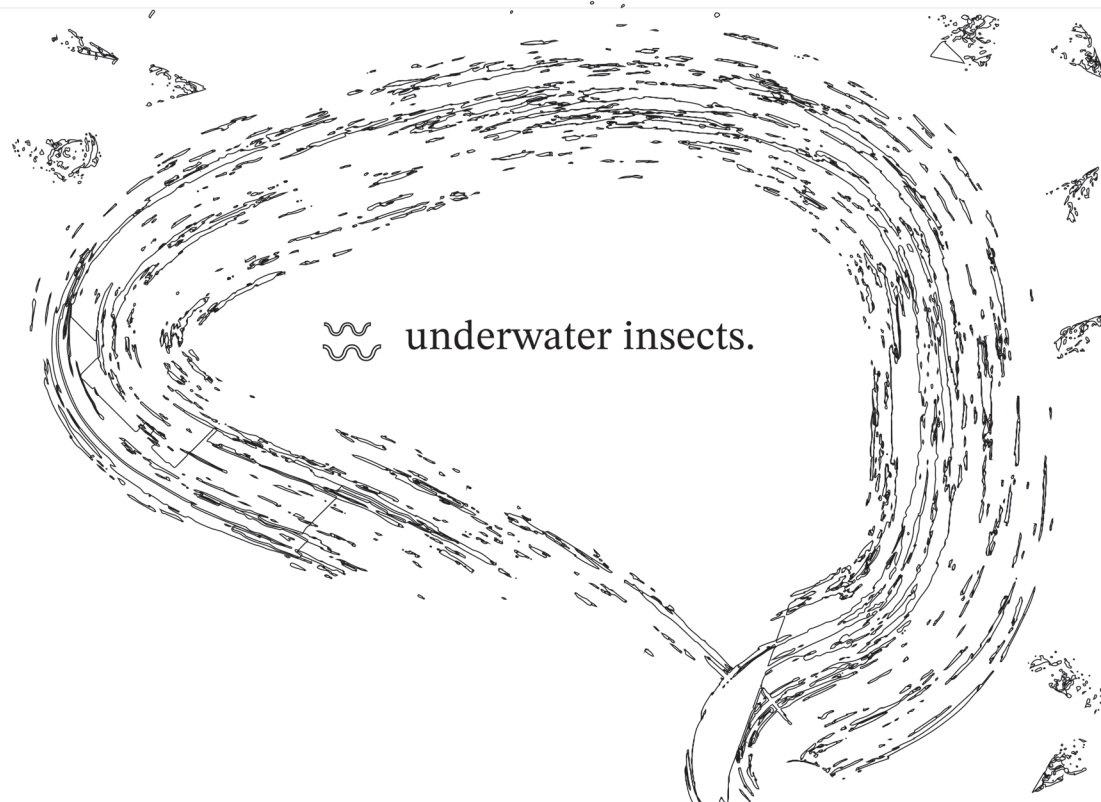


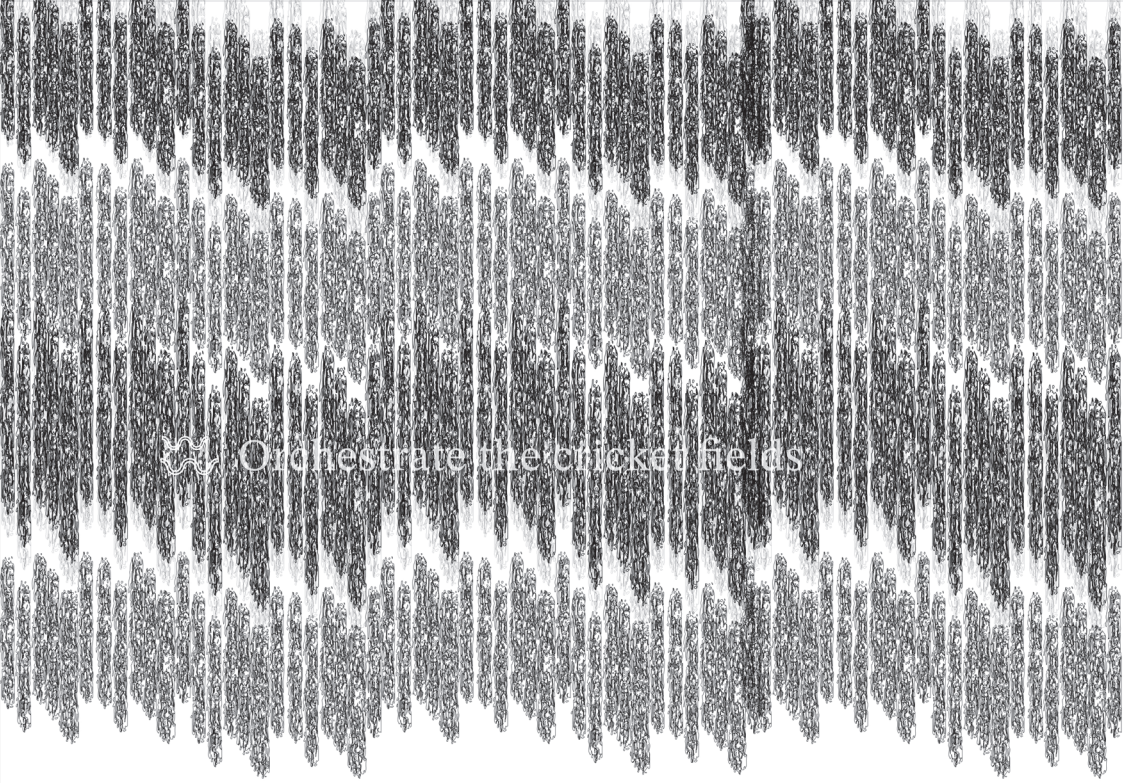
How big in space, is the sound
you are currently focusing on?

Now stop, where you can
hear the best.



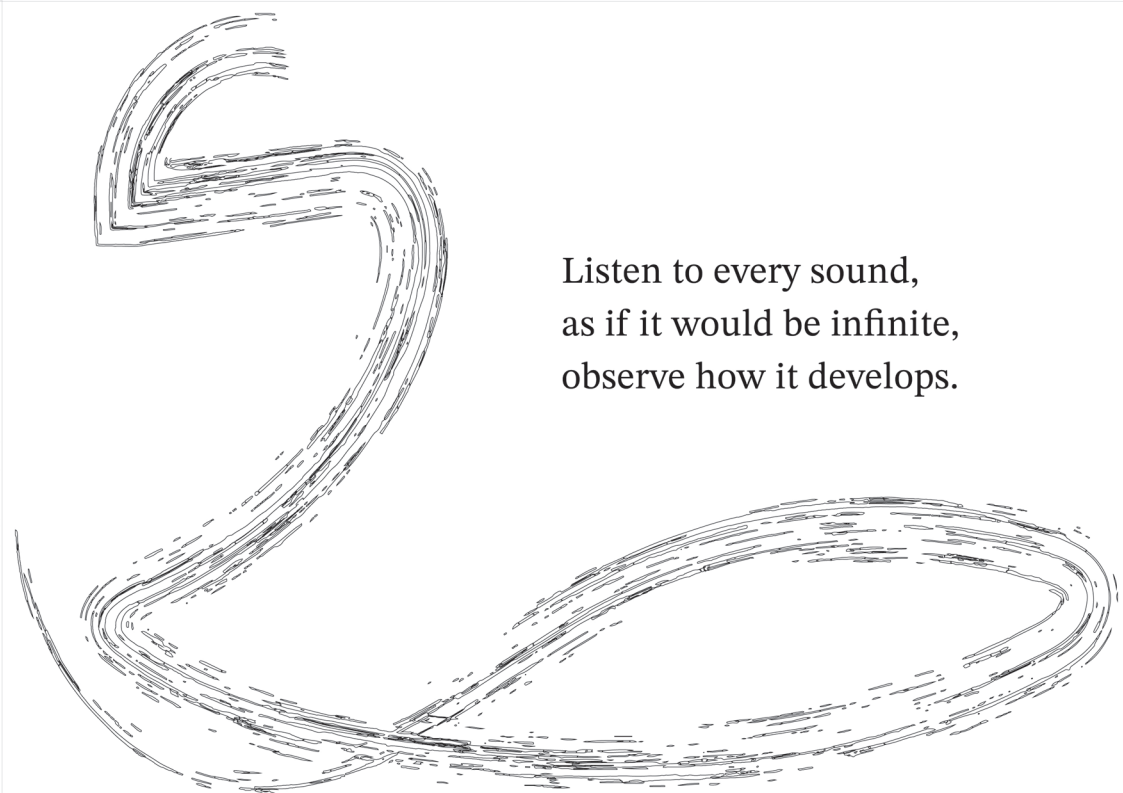
Could its shape represent some natural element,
like a river, or a mountain, or the wind?





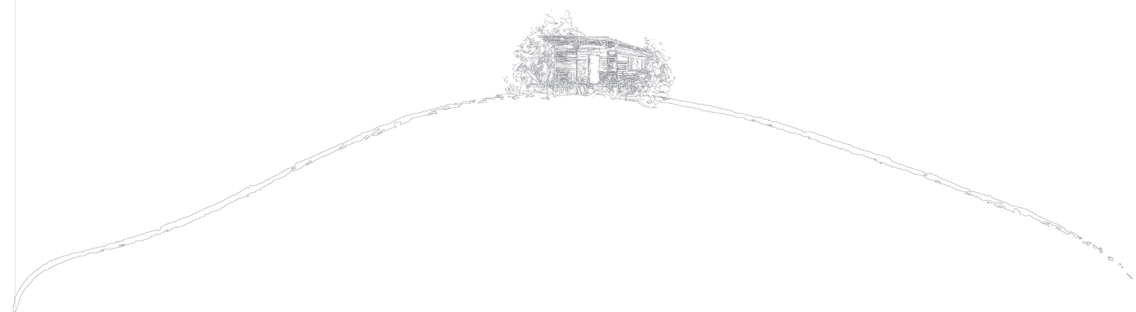
🐞 Orchestrate the cricket fields

Walk extremely soft
to the closest house.
When someone seems to be home,
come by and listen to your neighbour.
If not, continue straight...

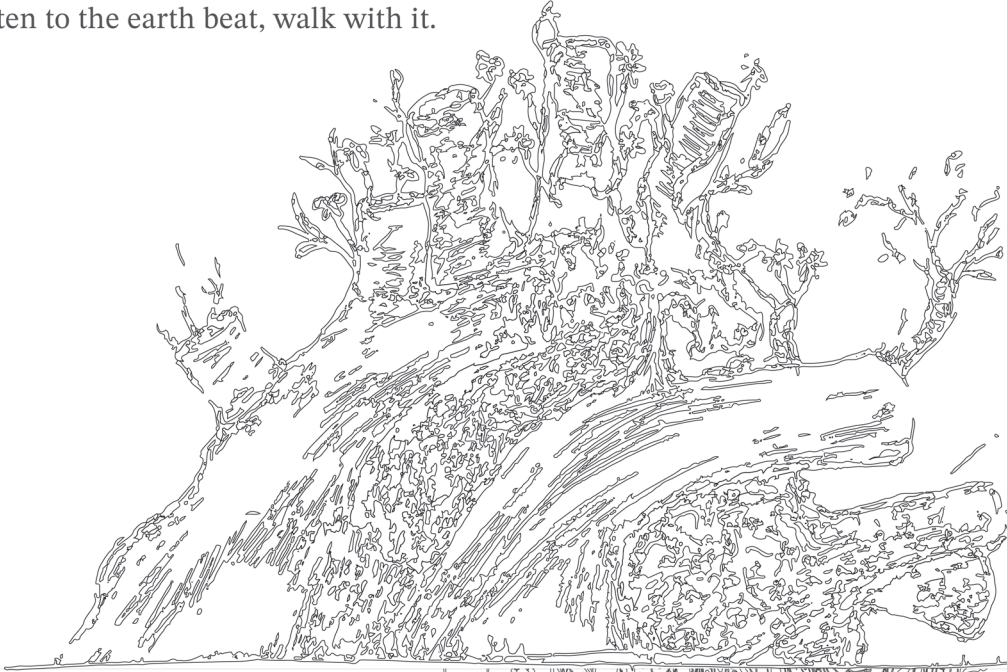


Listen to every sound,
as if it would be infinite,
observe how it develops.

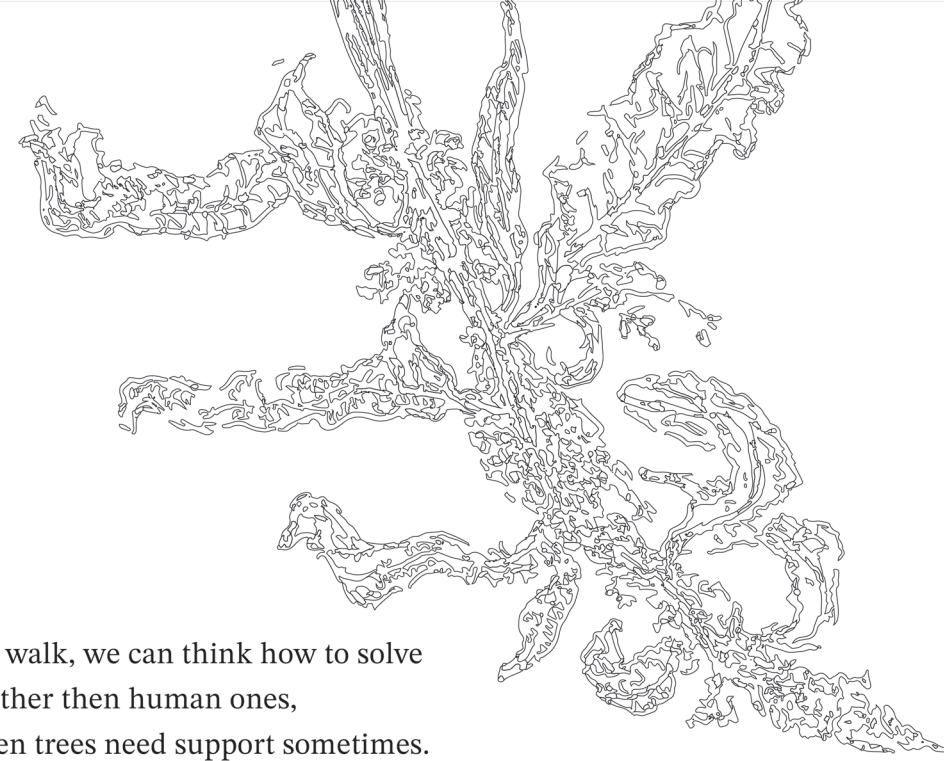
🌊 Stop for a silent image



Feel the crunching texture of stones deep in your bones.
There is nothing better for a mountain, then a massage by human feet.
Listen to the earth beat, walk with it.

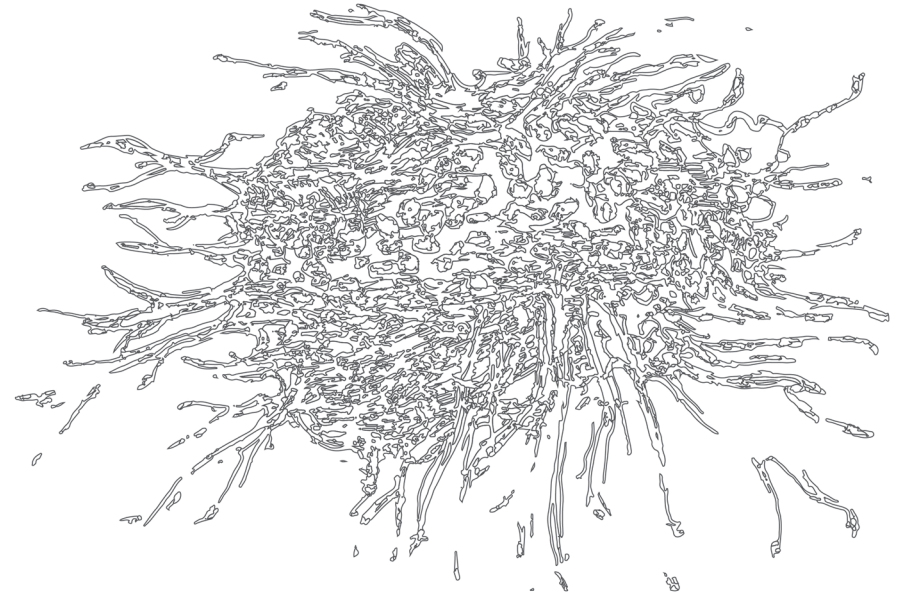


Notice that some trees are looking
weirdly at us...



During the walk, we can think how to solve
problems other than human ones,
because even trees need support sometimes.

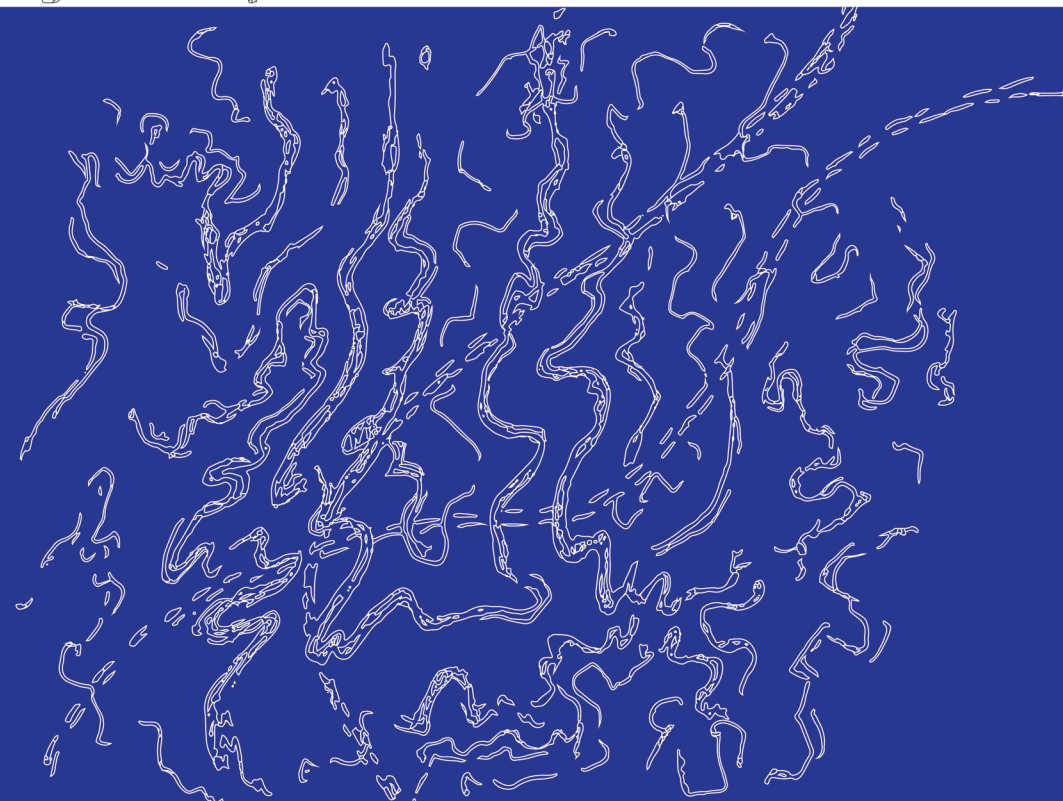
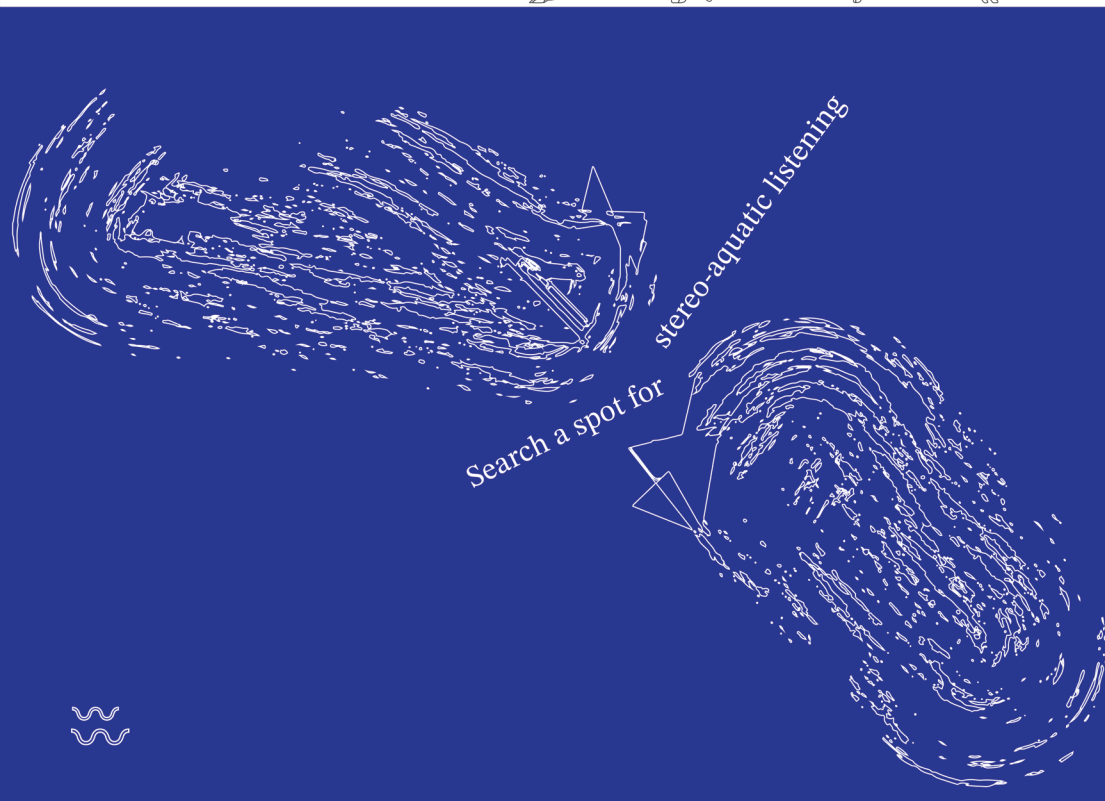
Listen to the insects eating from plants,
imagine they are extremely loud. ~~~



Internalize listening, listen to the bacteria in your stomach.

Respond

to every sound
with another sound.



Observe how sounds are influenced
by the direction of the wind

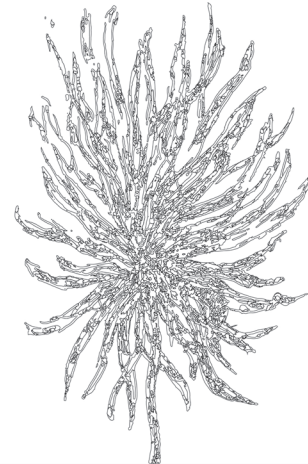


Trace the wind's path,
as a melody.

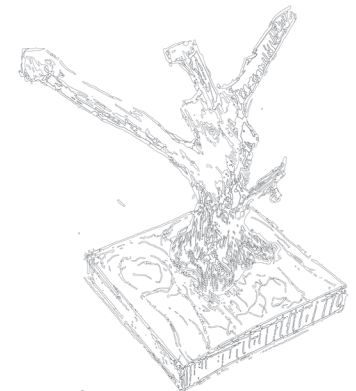
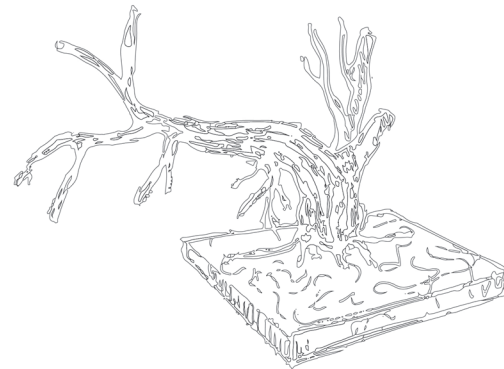


Search for something to carry around, as another listener.

Nature - culture piece



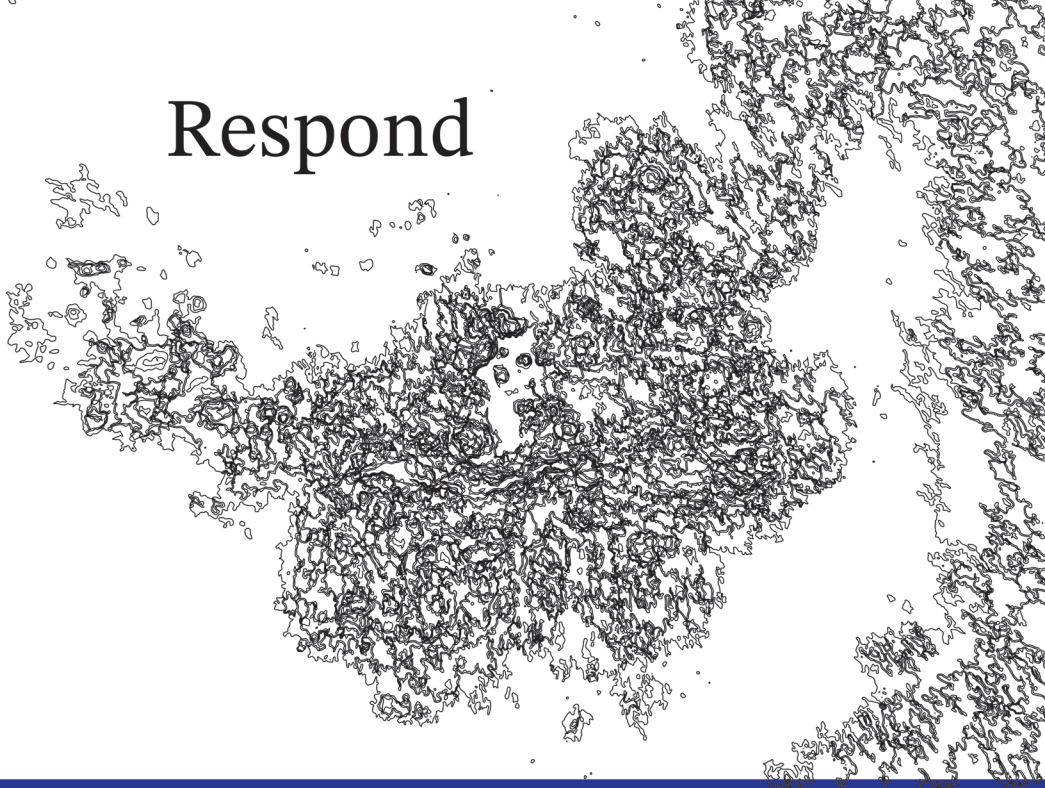
Find a piece of electronics,
take it home and treat it as a flower.



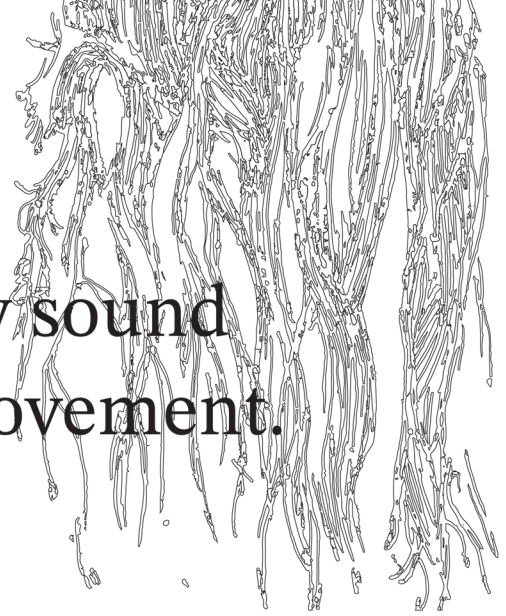
Look for outstanding pieces
of wood, take them home
and build organic sculptures.



Respond



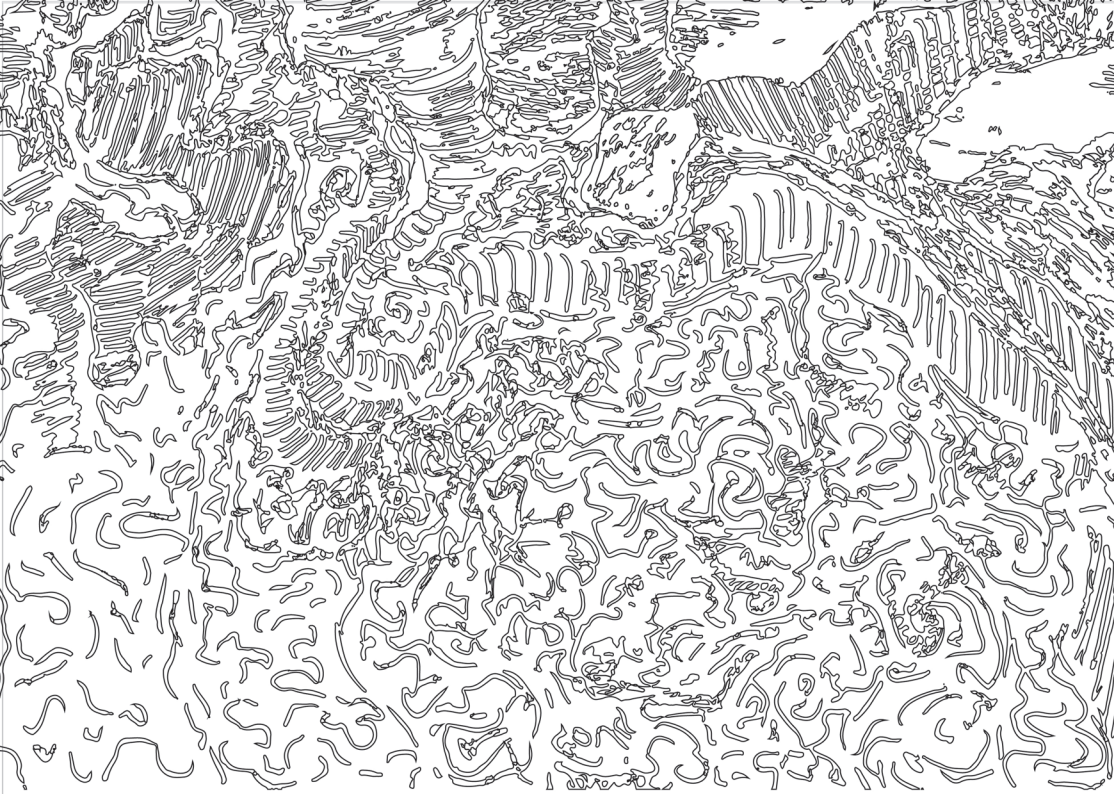
to every sound
with a movement.



Mapping

Draw maps to get lost,
to forget where you are.
Maps to be read
and lived on their own.
Maps to be ignored,
to be walked against.





When Conquistadores arrived in South America, they took the absence of written maps as an endorsement of the 'emptiness' of the land, as further evidence of its lack of 'cultivation'. Unmapped land was land unoccupied, and to that extent unpossessed. The uncharted territories that Europeans mapped commonly already had their maps, complex oral maps embedded in genealogy, legend and ideology, and sustained by memory and ritual, which took literal rather than visual form.

- Wytan Curnow - Mapping and the Expanded Field of Contemporary Art

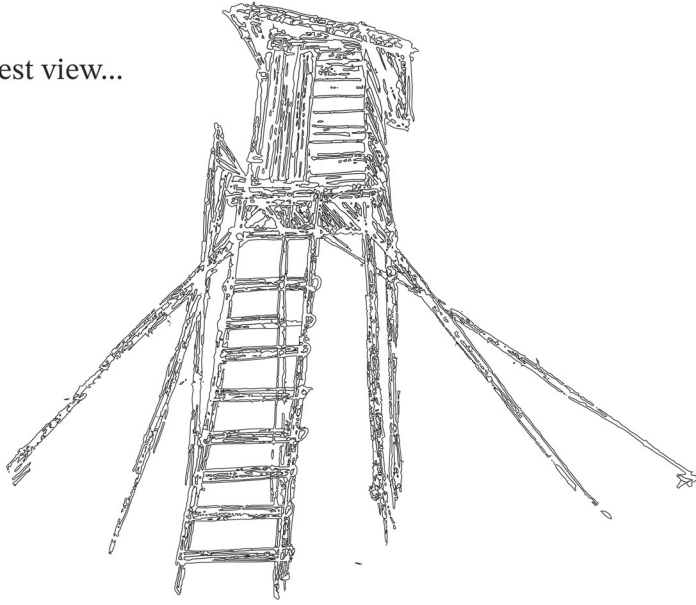
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If you are carrying your phone with you, right now you can see yourself from above on the map. You are an official element on the map. Now, think of this space as an empty land without any defined cartographical elements.

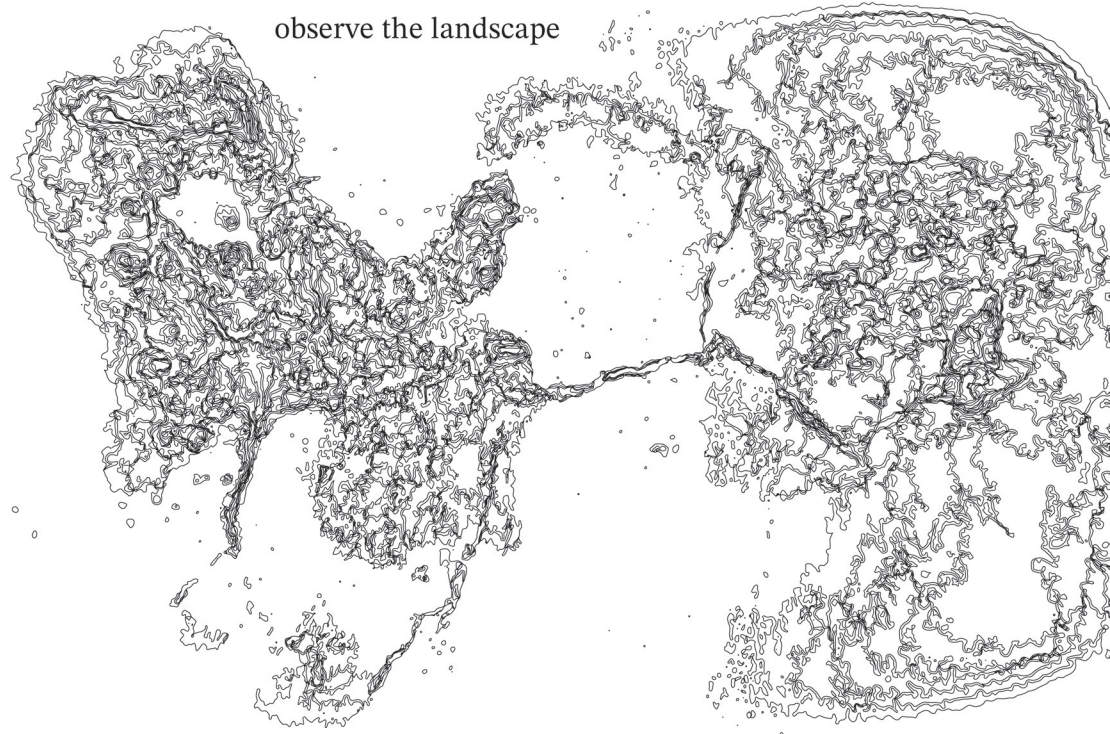
- Sit or stand still in one place for a few minutes.
- Mark yourself on the map
- Draw a small dot in the middle of the page, that's you.



Search for the best view...

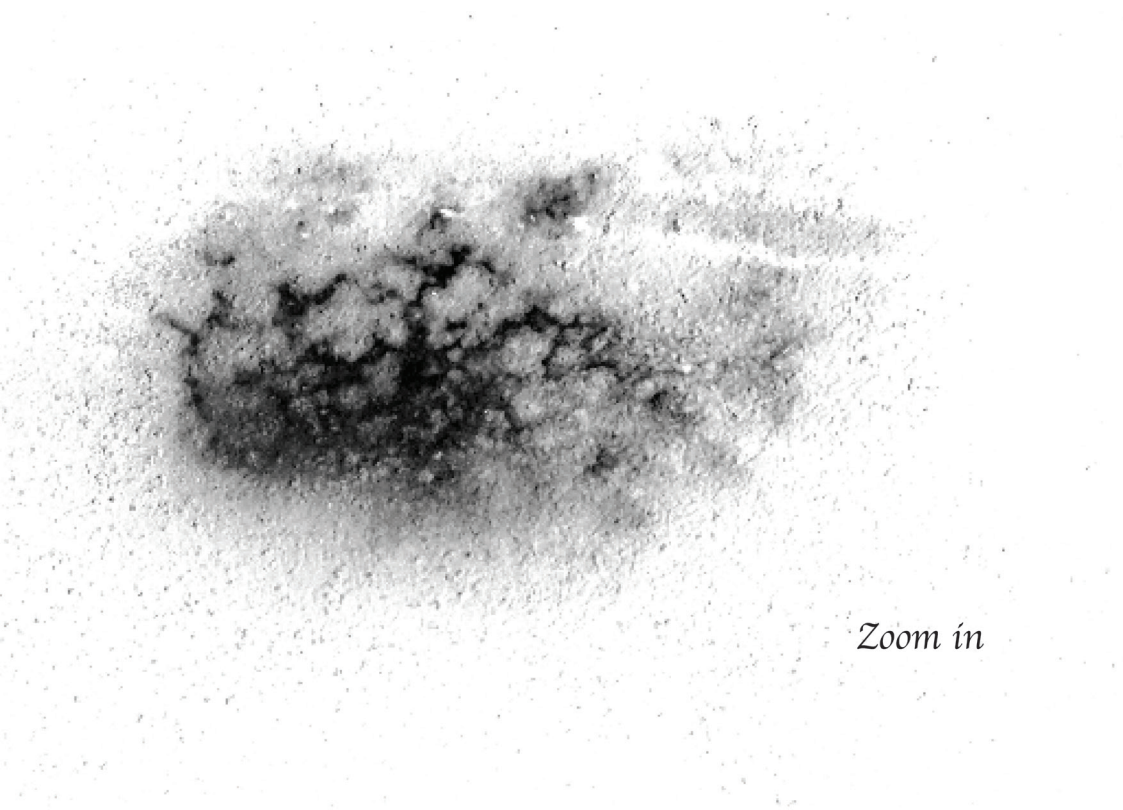


observe the landscape

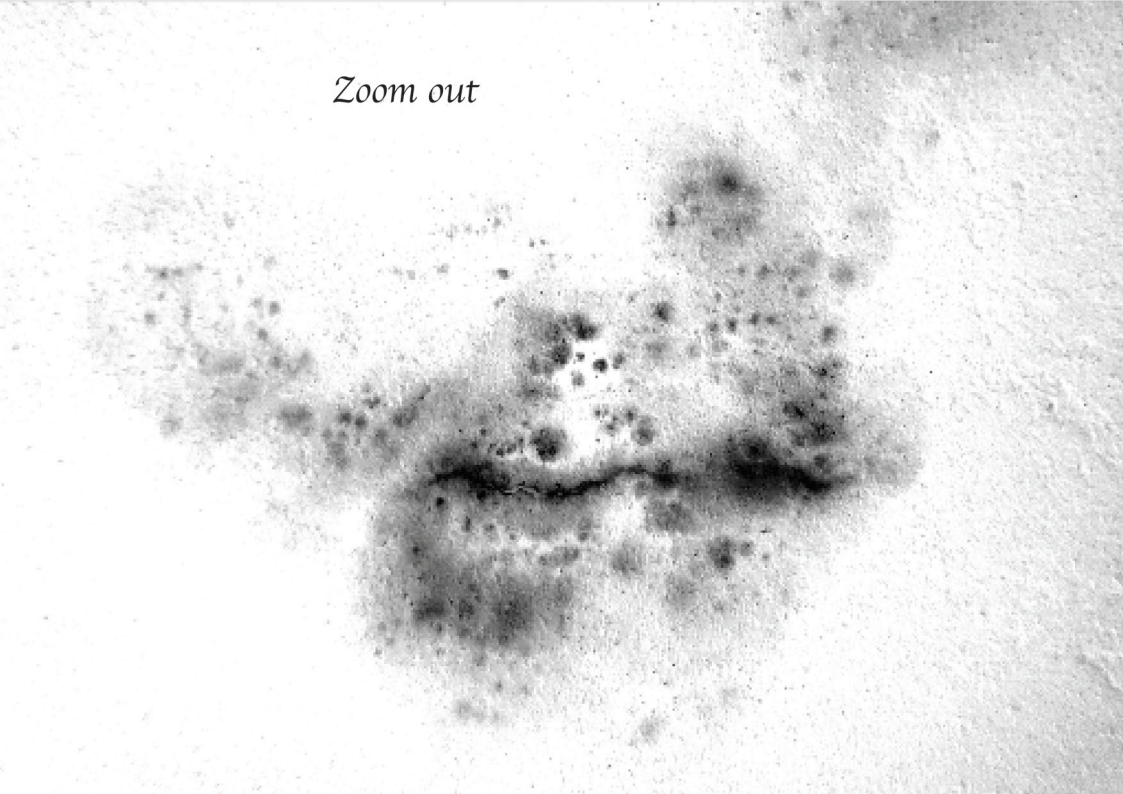


Observe micro geographical aspects: mountains, canyons, deserts, unearthly geographical possibilities? Flora and fauna. Let these determinine the size of your world.

Zoom in



Zoom out

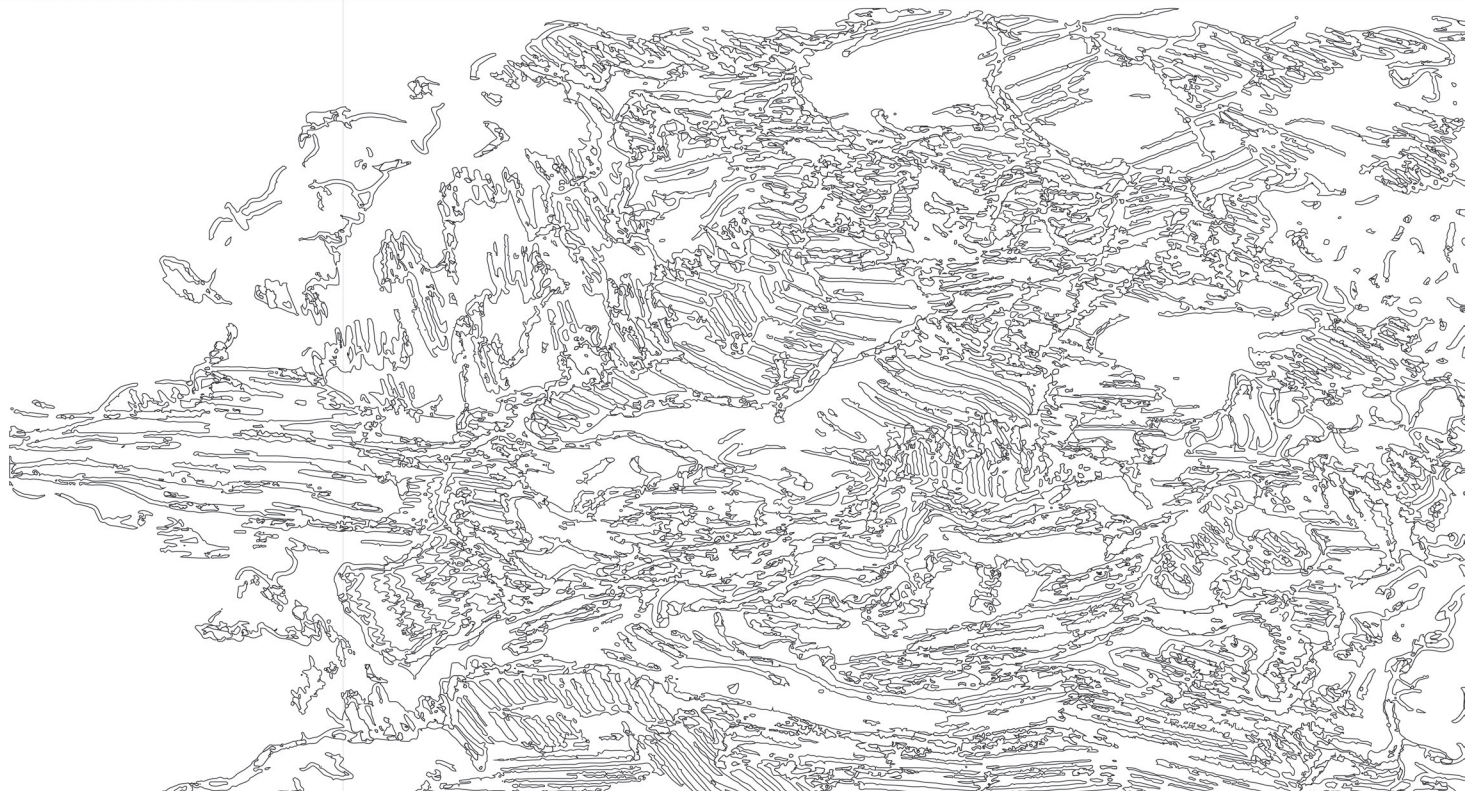


Observe macro aspects of the geography:

Are you underground, above ground, under water,
in space? Is there day or night?

What is the current source of light and energy?

Continue the walk in your new geography.





In the countryside, sound travels farther and more clearly than in the city, due to lower ambient noise levels and fewer reflective surfaces. Background noise is lower with fewer hard surfaces, like high buildings to reflect and scatter the sound.

Do the sounds you currently hear have any relation in space?

Draw on the attached map

Notice where sounds are coming from (front, back, left, right, far, near).

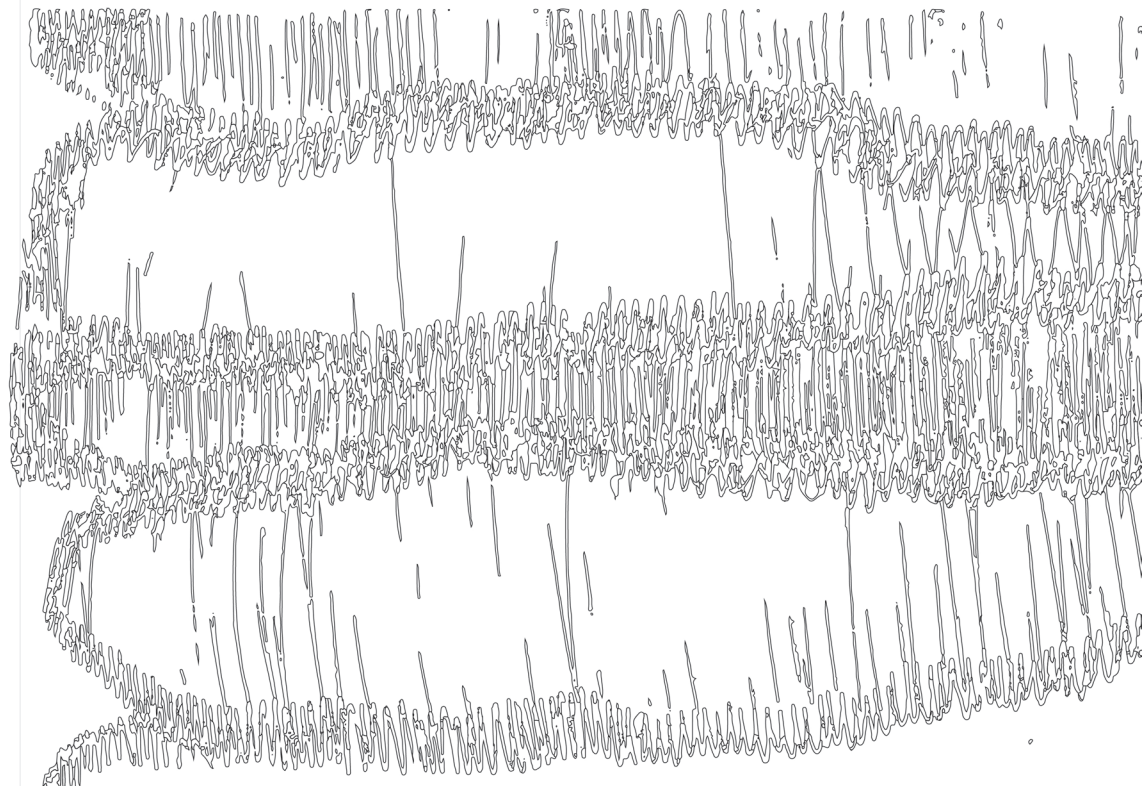
How long are the sounds in Space?

Draw them around your dot in the direction you hear them.

Add movement.

Add your own feeling.

Use colors or shapes to show how each sound feels to you.

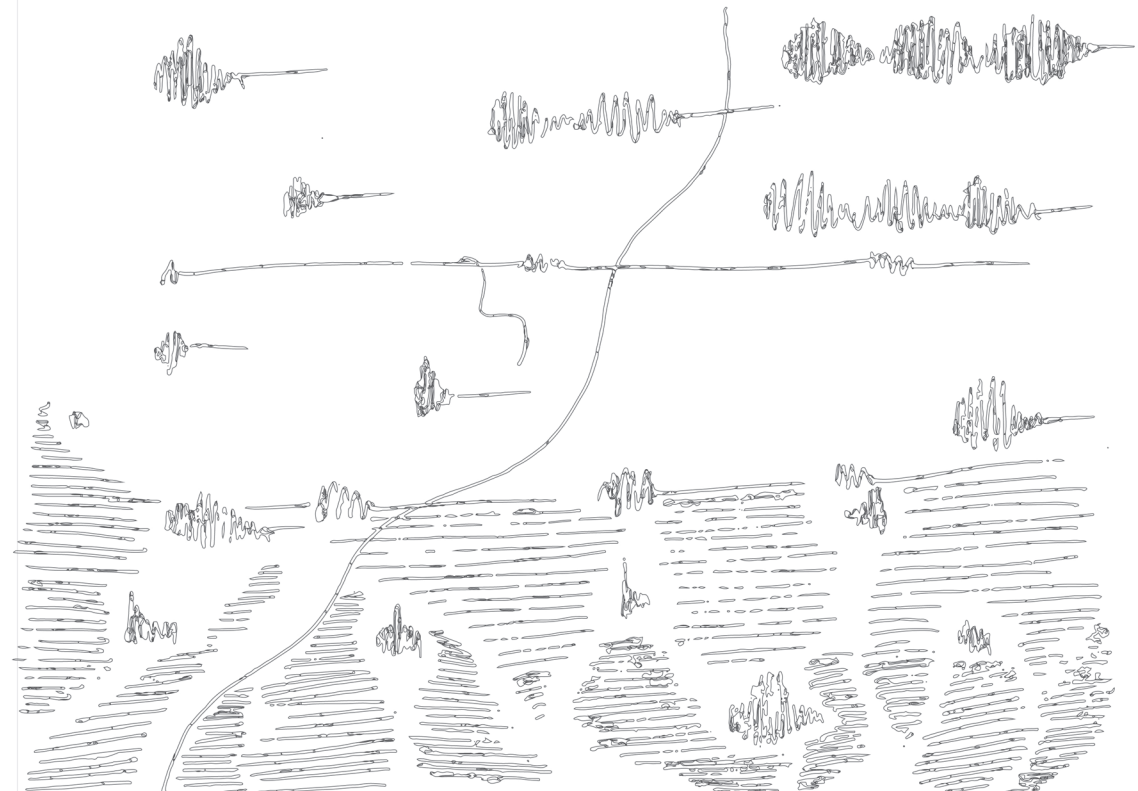




In which direction is the sound going in space?
How does it behave?

Is it
a circle?
a line?
a rectangle?
a dashed line?

You can take inspiration from real maps,
or invent and name your own symbols.



Closer Sounds, Further sounds.

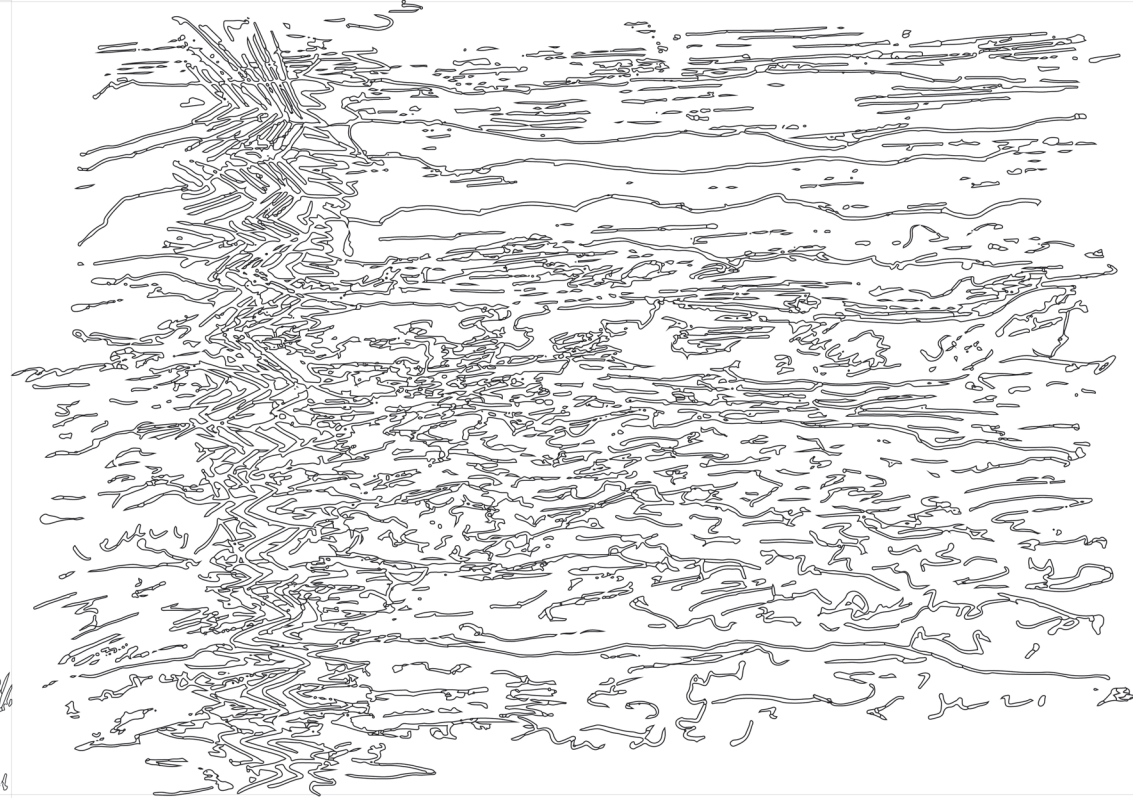
Think of the loudness.

Frequency.

Echo.

Sharpness, Softness

Arrange a new space..



List of fieldrecordings 

Underwater insects:

<https://aporee.org/maps/?loc=69250&snd=80500>

Cricket fields:

<https://aporee.org/maps/?loc=69251&snd=80501>

Silent Image - Rainy piano:

<https://aporee.org/maps/?loc=69253&snd=80503>

Wood-eaters

<https://aporee.org/maps/?loc=69255&snd=80505>

Stereo-Aquatic listening:

<https://aporee.org/maps/?loc=69254&snd=80504>