

I look at you *khamoosh* [Silent] and *Khamooshi* [Silence] has a language
(Hushang Ebtehaj)

Listen to the wise words of the *khamoosh* who speaks
(Nasir Khusraw)

Am cut off, *khamoosh*, but,
Speaking elaborately without words
(Mevlana)

These words inside my chest afresh
In *khamooshi*, the spirit's heart, are many songs
(Mevlana)

Rocks murmur too Listen,
The *khamoosh* [silents] speak more eloquently
(Fereydoon Moshiri)

Once upon a time, in a potter's shop
I saw two thousand clay pot and cup,
Loud and *khamoosh*
Suddenly a lone pot cried out, "stop!
Where the vendor, buyer, where my prop?"
(Omar Khayyam)

نگاهت می‌کنم خاموش و خاموشی زبان دارد (سایه)

بشنو سخن خوب ز گویندهٔ خاموش (ناصر خسرو)

تو همی گویی عجب خاموش چراست / او همی گوید عجب گوشش کجاست (مولوی)

خمش کردم زبن بستم ولیکن / منم گویای بی‌گفتار امشب (مولوی)

این سخن در سینه دخل نغزهاست / در خموشی مغز جان را صد نواست (مولوی)

سنگ‌ها هم حرف‌هایی می‌زنند / گوش کن خاموش‌ها گویاترند (فریدون مشیری)

در کارگه کوزه‌گری رفتم دوش / دیدم دوهزار کوزه گویا و خموش (خیام)



خاموشی
خاموش پژوهشی است برای یافتن و ثبت صداهای
ناشنیده یا کمتر شنیده شده از میراث شنیداری ایران

Questions

What is sonic heritage?

What is the significance of sonic heritage?

How can the unheard sounds be resurrected?

Which part of the unheard sounds is worth documenting through everyday life?

What factors contribute to the loss or silence of some sound and what factors highlight other sounds?

Who are the people involved with sonic heritage and how do they influence it?

What are the methodologies for studying sonic heritage?

How can the sonic heritage of the past impact contemporary circumstances?

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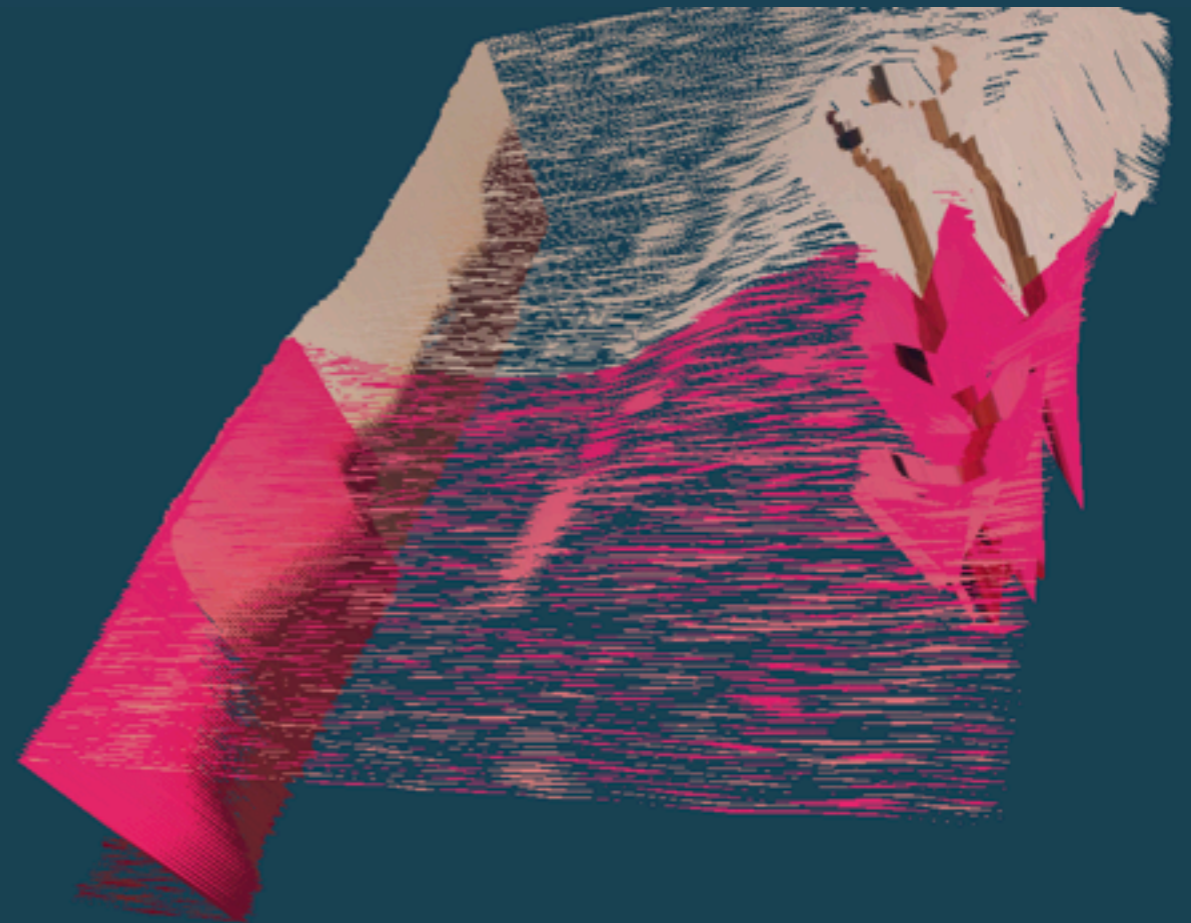
Kicking off the Audio Residency at rec-on.org (2023 - ongoing)

The audio residency at rec-on has created space for the exploration of collaborative work and collective artistic practice. The first informal gathering was held in June 2023 with a few members of Khamoosh and rec-on. A composition made with the Khamoosh sonic archive was discussed as the starting point, and we collaboratively landed on the idea of collective listening sessions. The idea is to create and share knowledge through listening and to connect commonalities in seemingly disparate contexts. This process-based approach has inspired us in different ways: the musical process of pantea's work, Maryam Ramezankhani's Persian calligraphy and the curatorial work of the sound artist and activist AGF.

The second and third session will simultaneously happen in Rabt space physically, a roaming curatorial studio in Tehran. Rabt's projects are primarily intertwined with artistic research, with a focus on sound and sonic arts.

± from Khamoosh Newsletter

Maryam Ramezankhani (Persian/Farsi Calligraphy)
 Kimiya Moradi (Poster Design)
 golmati (Rabt Space)
 Sahand Athari (Mediator)
 Maryam Fazeli Fischer (Facilitation)
 Panjool (Recordist and Researcher)
 Khali (Recordist and Sound)
 Ramin Mahmoudi (Facilitation)
 pantea (Sound, Curation & Facilitation)



Visual conversation between AGF and Maryam Ramezankhani's calligraphy

Backstory

September 2022 coincided with a couple of transformations within Khamoosh and things being uncertain as to how continue and maintain our collective work in a time of social turbulence. How to continue the act of live archiving as part of Khamoosh's approach to conservation? Thinking about whose voices needed to be heard, whose voices remained Khamoosh, and how we can represent such work. Not being able to clearly respond to any of these questions, we found ourselves taking a pause from usual work. Instead, we attempted to just gather as a community from different locations and did a couple of collective listening sessions where we listened to sounds of everyday life from the past and present. Listening was a space to reflect, pause, and share thoughts that didn't necessarily fit into the black and white territories of revolutionary re-enactments as a collective whose work was deeply related to arts and culture. Instead, listening enabled us to imagine and include different approaches about how we relate to one another.

Within our residency at rec-on.org, and with inspiration from [AGF's work](#) on collective work and collective listening, we decided to re-visit this practice of collective listenings within Khamoosh and try out new and different experimental approaches of collective listening also with members of other collectives. The idea has been to create and share knowledge through listening and to connect commonalities in seemingly disparate contexts. We want to share this process publicly and analyse methodologies related to our experiences of collective listening over this course self-reflexively.

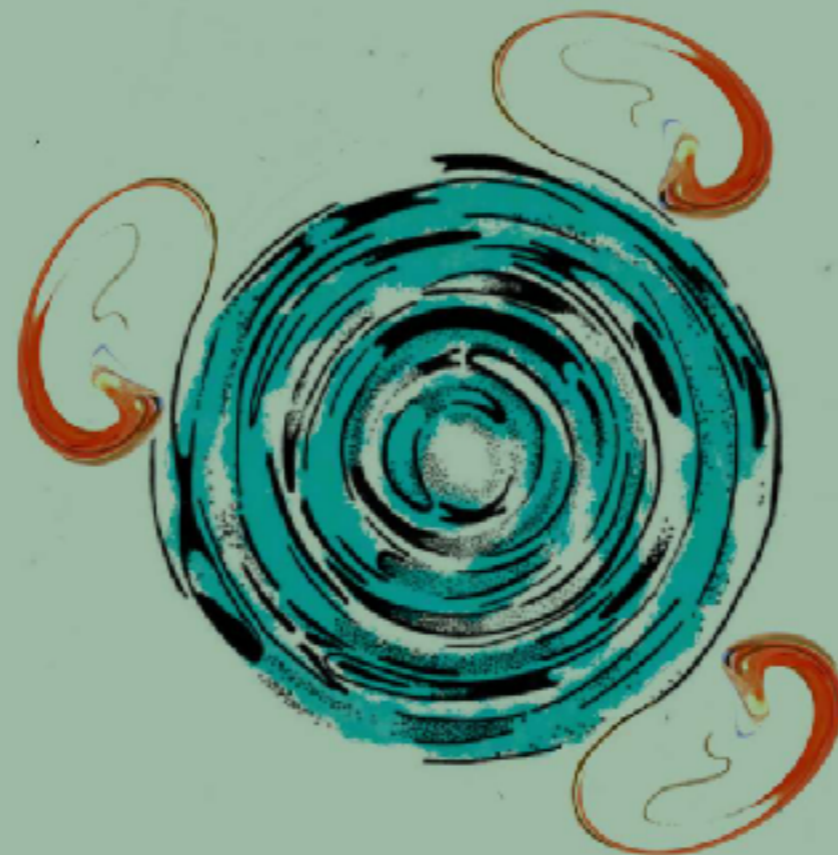


by AGF - [“Individual and collective listening, embracing dissonance, manifesting our humanity, imagining alternative futures”](#), 2018

Collective Listening



The collective Khamoosh invites you for a series of collective listening sessions



25 August 2023, 5 CET

A listening exchange between Khamoosh and Eastfloc communities

29 September 2023, 5 CET

Mangroves' plantation in Qeshm island [as part of Ja Ja Ja Nee Nee Nee radio residency]

31 October 2023, 6 CET

Discussion around collective work

■ For more info visit [here](#)





2023-08-25 — — — Khamoosh Collective Listening with Eastfloc community members

A listening exchange with the [Eastfloc community](#)

with [AGF](#), [pantea](#), [Maryam Fazeli Fischer](#), [Maryam Ramezankhani](#), [Linh Ha](#), [Maryam Razi](#), [Barbara](#), [Lucia Udvardyova](#), [Ramin Mahmoudi](#) and [Marie Ctverackova](#)

Maryam Ramezankhani's live calligraphy while listening to the following sounds:



1) Ab-anbar by Panjool, Goooran village, Qeshm island, 2023



2) Balochestan, anonymous, 2022

3) Hoodi-khani (Lullaby) - Torkaman music, Iran

Maryam Ramezankhani's live calligraphy while listening to the following sounds:



4) Kaah-gel by Panjool, Gooran village, Qeshm island, 2023
5) Being from the East by Andra Amber Nikolayi, 2023



6) abolish i (duo by moraya and abji_hypersun)- saqqez (live excerpt), 2023

Maryam Ramezankhani's live calligraphy while listening to the following sounds:



- 7) Tajrish, RaSa archive, Rabt space, 2012
- 8) Taraghe dar looleh by Kalaleh Mahabadi, 2020

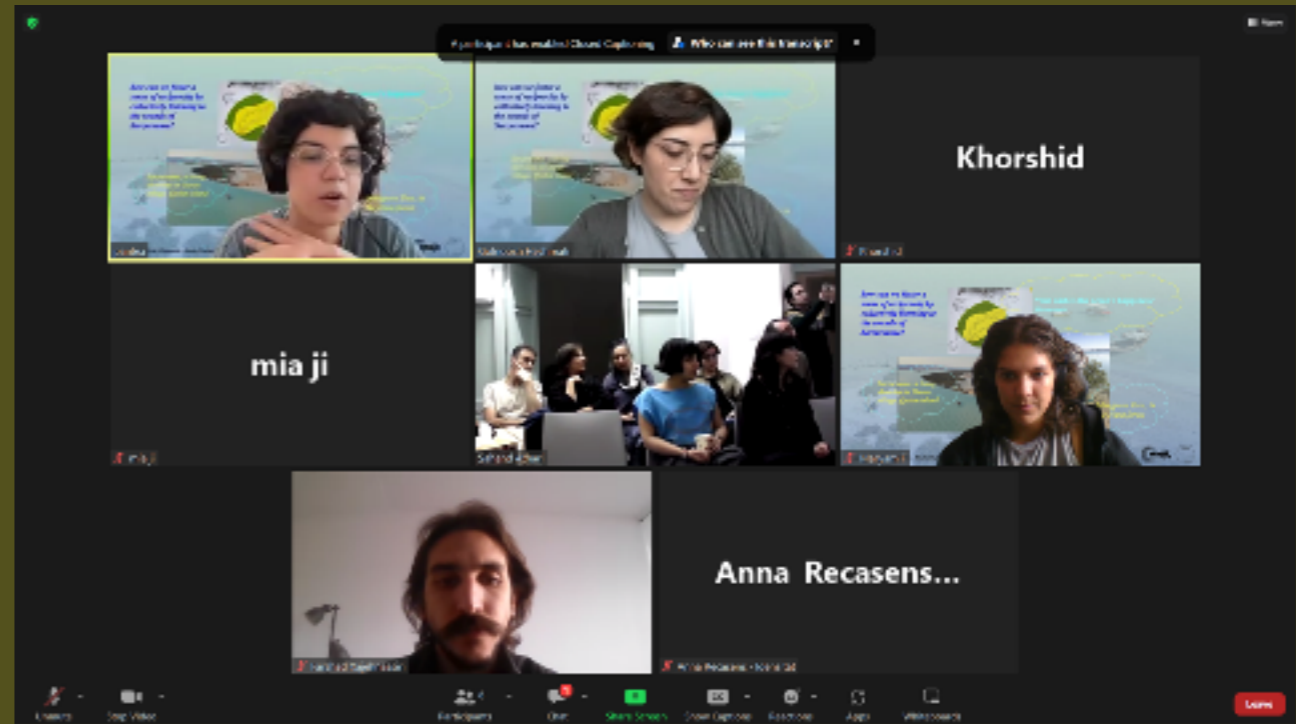


2023-09-29 — — — Collective Listening to Mangroves' plantation on Qeshm island

The second session, 29 September 2023, was focused on sounds recorded during the trip of two Khamoosh members to participate in the mangroves' plantations on Qeshm island in Winter 2023. This session marked the beginning of a radio residency with Ja Ja Ja Nee Nee Nee.

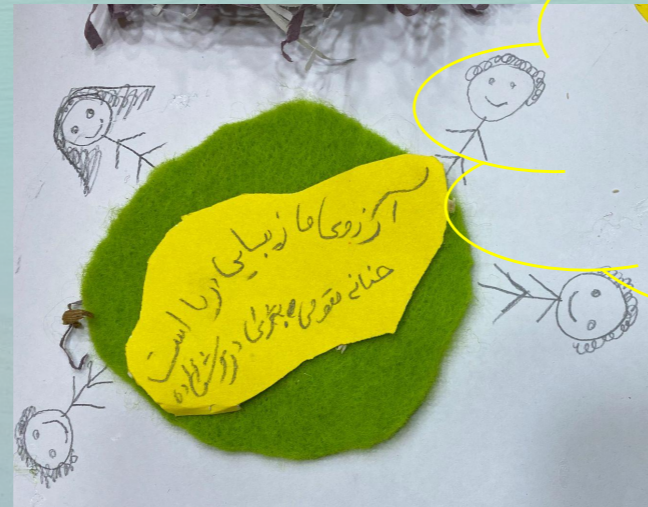


Rabt space, Tehran



2023-09-29 — — — Collective Listening to Mangroves' plantation on Qeshm island

how can we foster a sense of reciprocity by collectively listening to the sounds of Sarzursuma?



*“our wish is the ocean’s happiness”
Hannaneh*



Mangrove Tree, in the Hara forest



Sarzursuma, a living shoreline in Guran village, Qeshm island

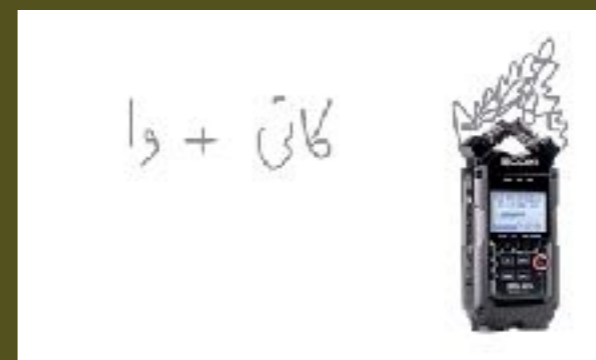


Image credits: Khali, Khamoosh - Studio Chahar



We listened to sounds that Khali recorded during the mangroves' plantations in the village of Gooran on Qeshm island. This was in the winter of 2023 when Khali took part in Kativa's journey.

Kativa is a field recorder that travels person by person throughout and possibly beyond Iran to collectively record sounds, especially those inaccessible to get documented and recorded.



Khali and Panjool engaged in the planting of a variety of mangrove trees, *Avicennia marina*, on Qeshm island in the south of Iran. This tree called Harra in Farsi became a site of recording, storytelling and later a communal space in which Khali and Golnoosh started creating a conversation based on this field trip. Khali created her narrative through a podcast creation as part of the [Already on Air podcast](#).



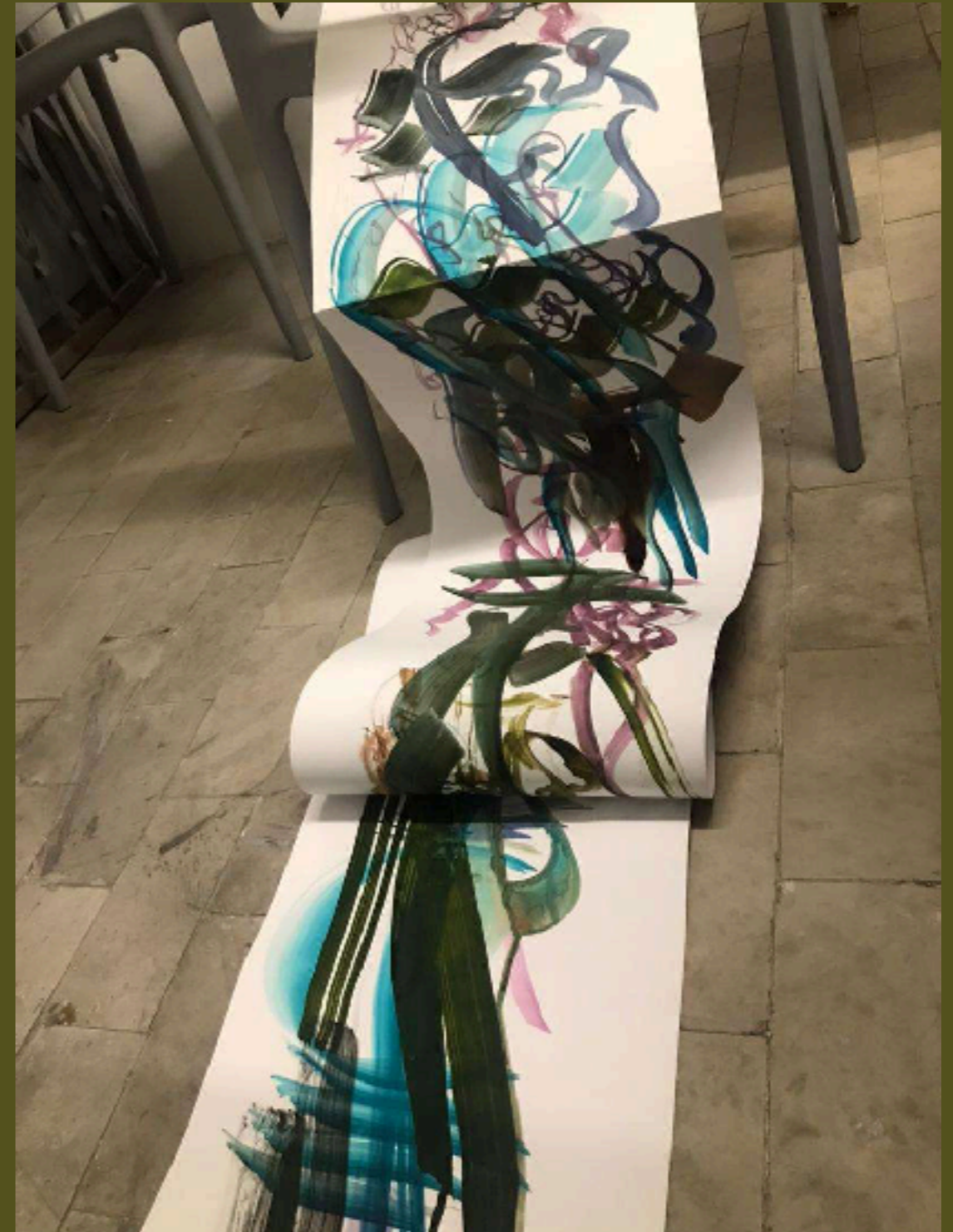
2023-09-29 — — — Collective Listening to Mangroves' plantation on Qeshm island

Khali has also created and shared a folder containing all field recordings named and categorised for different members of Khamoosh to work with this raw material from diverse perspectives. We have invited the participants into this process as well.

The session is aimed to utilise the practice of collective listening as a way of sharing knowledge about the place the sound samples were recorded in, the place we listen to these sounds from, and of exploring creative ways of oral knowledge exchange and documentation through live broadcasting and radio art.

To read more about this project you can visit this page (JJJNNN page).

During this session, Maryam Ramezankhani continued her practice of live calligraphy while listening. This time, she documented this process through stop-motion, and focused on the rhythms of the sounds.



click [here](#) to view an excerpt of the calligraphy stop-motion (work-in-progress)

18:15:25 From Sue Gray : lovely sounds

18:15:36 From Farshad Xajehnassiri : Thank u!

18:17:11 From Anna Recasens - Idensitat : Great sounds! Thanks, I need to go...I'll comment by email.

18:17:31 From Anna Recasens - Idensitat : Thank You!! Love 😘

18:23:23 From Sue Gray : can you type the location I can look at the map

18:23:31 From Golnoosh Heshmati : Yes!

18:23:35 From pantea : Qeshm Island

18:23:49 From pantea : Gooran village on Qashm island

18:24:26 From Farshad Xajehnassiri : Hey dears, this was amazing. Unfortunately i have arrived to work and must start now. Would love to keep on listening but u know how bosses are :)) no headphones allowed!

18:24:47 From Farshad Xajehnassiri : Ironically i'm on charge of headphones for a performance lol

18:25:05 From Farshad Xajehnassiri : Anyways.. much love. Keep groovin'

18:27:22 From Sue Gray : wow looking at the map!!!!

18:28:24 From Sue Gray : the subtitles are AI poetry

18:30:46 From Sue Gray : how is the prayer called?

18:31:01 From pantea : Azan or Izan (sometimes written like this in English)

18:34:41 From pantea : Henna Tattoo

18:35:21 From Maryam F : can u type the name of basonak in Farsi here?

18:36:00 From Sue Gray : what instrument was the rhythms

18:36:12 From Golnar Elhami : thanks for sharing the amazing sounds ,I already miss being in Qeshm 😍!but i have to leave... catch you all later!

18:37:10 From Khorshid : باسنک

18:38:01 From Khorshid : the instrument is called Damam in farsi

18:38:26 From Khorshid : دمام

18:40:45 From Sue Gray : Damam: <https://duckduckgo.com/?q=Damam+percussion&t=ffab&atb=v281-1&iax=images&ia=images>

18:51:42 From Sahand Athari To pantea(privately) : ما بریم چای؟

18:51:55 From Sue Gray : what is the language ? can someone type it ?

18:52:07 From Sahand Athari To pantea(privately) : thanks

18:52:18 From pantea To Sahand Athari(privately) : Qeshmi

18:52:24 From pantea : Qeshmi

18:53:01 From Shayan Chitgar : Can I add s.th?

18:53:17 From Sue Gray : I have time, I can stay

18:56:09 From Sue Gray : that was my question!!!!

19:00:31 From Sahand Athari : tide and ebb

19:00:41 From pantea : ebb or low tide

19:01:24 From pantea : workshops of boat mending and boat making (they are talking about the location specifically)

19:01:43 From Sue Gray : the island has this amazing shape!

19:02:43 From Sue Gray : what is the word ?

19:03:02 From Sue Gray : women too ?

19:03:11 From Sue Gray : in indonesia they are not allowed that

19:03:37 From pantea : "baang" a Farsi word for shout or call , a beautiful word actually

19:03:41 From pantea : Not women

19:03:44 From pantea : But kids do

19:03:49 From Sue Gray : aja

19:04:16 From Shayan Chitgar : Reacted to Screenshot 2023-09-29 at 20.01.09.png with "❤️"

19:04:33 From Sue Gray : but girl kids too ?

19:04:58 From Sahand Athari : our Maryam is leaving

19:06:11 From Shayan Chitgar : Cool

19:08:31 From pantea To Sue Gray(privately) : We lost you!

19:08:39 From pantea To Sue Gray(privately) : Can you hear us?

19:13:29 From Sue Gray : so sorrrryryryr

19:13:44 From pantea : NO worries!! Happy you are safe!! =))

19:13:49 From Sue Gray : just wanted to finally say, i love the singing part

19:14:11 From pantea : Reacted to "just wanted to final..." with ❤️

19:14:28 From Sue Gray : Reacted to "NO worries!! Happy..." with 😂

19:15:39 From pantea : I try to translate here briefly

19:15:42 From Sue Gray : no no was just my ipad

19:15:44 From pantea : talking about the sounds of animals

19:16:01 From Sue Gray : ran oout of battery

19:16:21 From Sue Gray : the ipad was sharing the internet

19:17:11 From Shayan Chitgar : Which file was that? The fifth?

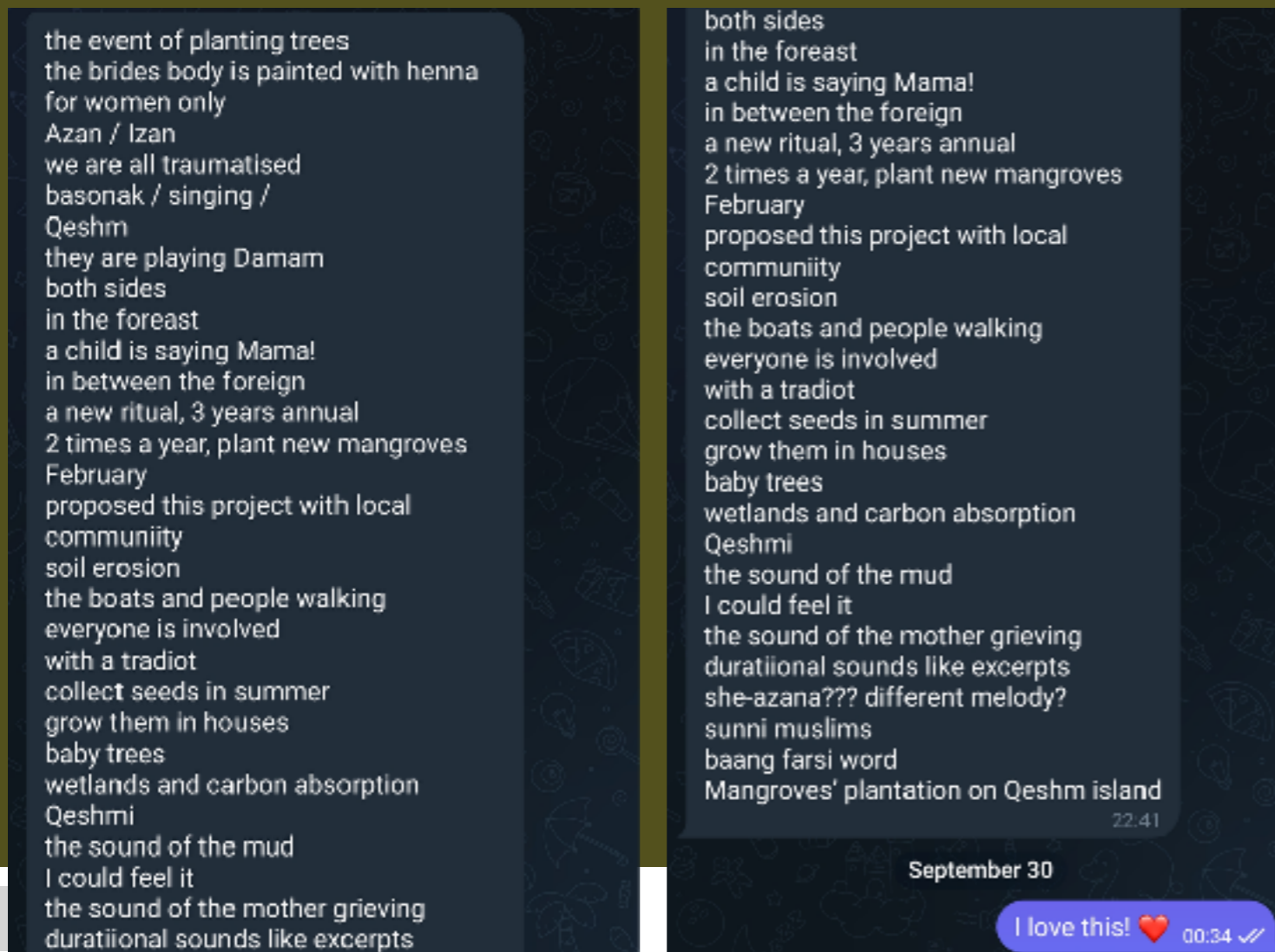
19:17:36 From pantea : The fox sound was one of the sounds (second or third one) in the last track (podcast Khali)

19:18:18 From Sue Gray : react

19:18:12 From Sue Gray : goats
19:20:35 From Sue Gray : i thought that was snoring
19:20:38 From Sue Gray : haha
19:22:06 From Shayan Chitgar : How u have fox in a island?! R they local?!
19:22:39 From Sahand Athari : Horse neigh
19:23:10 From Sahand Athari : /nei/
19:23:14 From Shayan Chitgar : شیپه اسب
19:30:13 From Sue Gray : I love to see video now of Qeshm island
19:30:20 From Sue Gray : thank you for all
19:30:26 From Sue Gray : amazing!!!
19:30:31 From Sue Gray : nice to meet you



Calligraphy by Maryam Ramezankhani, Tehran, 29.09.2023, 20:41



2023-09-29 — — — Reflections from participants

Tue, Oct 3, 7:00 PM

Some things come to mind regarding the sounds:

- There is people in them
- There is some kind of gathering or celebration
- People is diverse and of different ages
- Nature is present
- The environment is important for the sound action
- There is a strong similarity with some of the sounds in my daily life (living in the south of Spain
- Even though I can't understand the words, I can feel the rhythms, the changes, the experience of something happening