

Based on Zeynep Bulut's book, *Building a Voice: Sound, Surface, Skin* (Goldsmiths Press, 2025), this presentation and discussion will explore how voice can be imagined as skin and what such a conception offers in times of crisis and uncertainties.

Drawing on the notions and practices of embodied voice in experimental music and participatory media art, the event will revisit individual, collective, and multi-sensory processes of voice-making in everyday life. In so doing, it will consider the conception of a voice, one that is both individual and anonymous, and one that functions like a skin, a multi-sensory interface and surface that both connects and differentiates bodies of all kinds without being limited to discursive labels of language.

Through the notion of voice-as-skin, this book presentation and discussion will reflect on the ethical implications and significance of voice-making processes for global issues like environmental crisis and artificial intelligence, while also questioning rushed forms of communication and presumed understandings of empathy.

Zeynep Bulut is a voice and sound theorist. She is a Lecturer in Music at SARC, Centre for Interdisciplinary Research in Sound and Music, at Queen's University Belfast. Her work theorises the emergence, embodiment and mediation of voice as skin. She is the author of *Building a Voice: Sound, Surface, Skin* (Goldsmiths Press, 2025). Her articles have appeared in various volumes and journals including *The Oxford Handbook of Sound Art*, *Perspectives of New Music*, *Postmodern Culture*, and *Music and Politics*. She is project lead for the research platform Music, Arts, Health, and Environment, supported by the Economic and Social Research Council's Impact Acceleration Account at QUB. Alongside her scholarly work, she has also exhibited sound works, composed and performed vocal pieces for concert, video, and theater, and released two singles. Her composer profile has been featured by British Music Collection. She is a certified practitioner of Deep Listening.

Brandon LaBelle is an artist, writer, theorist, and artistic director of The Listening Biennial. His work focuses on questions of agency, community, pirate culture, and poetics, which results in a range of collaborative and extra-institutional initiatives, including: *Communities in Movement* (2019-23), *The Living School* (with South London Gallery, 2014-16), *Oficina de Autonomia* (2017-), *The Imaginary Republic* (2014-19), *Dirty Ear Forum* (2013-22), *Surface Tension* (2003-08), and *Beyond Music Sound Festival* (1998-2002). In 1995, he

founded Errant Bodies Press, an independent publishing project supporting work in sound art and studies, performance and poetics, artistic research and contemporary political thought. His publications include: *Poetics of Listening* (2025), *Acoustic Justice* (2021), *The Other Citizen* (2020), *Sonic Agency* (2018), *Lexicon of the Mouth* (2014), *Acoustic Territories* (2010, 2019), and *Background Noise* (2006, 2015).

Holger Schulze is a full professor of musicology at the University of Copenhagen and the principal investigator at the Sound Studies Lab. His sonic anthropology explores how sounds and listening in the 21st century stabilise, disrupt, and permeate everyday life. Artistic practices and everyday objects are both of equal concern to his sonic critique. He is currently writing a book on meme music and working on *The Bloomsbury Encyclopedia of Sound Studies* in three volumes (as one of three editors-in-chief with Jennifer Stoeber and Michael Bull), as well as *The Bloomsbury Handbook of Sound in Museums* (with Alcina Cortez, Gabriele Rossi Rognoni, and Eric de Visscher). His publications include: *The Bloomsbury Handbook of the Anthropology of Sound* (2021, ed.), *Sonic Fiction* (2020), *The Sonic Persona* (2018) and *Sound as Popular Culture. A Research Companion* (2016, co-ed. with Jens Gerrit Papenburg).

That Uncertain Voice

Voice-as-Skin

With
Zeynep Bulut
Brandon LaBelle
Holger Schulze

Image credit: Claudia Peppel

