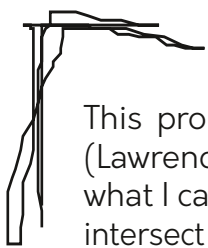


FREQUENCIES OF CONFLICT: SOUND, BODY AND INSURGENCY IN CONTEMPORARY ART



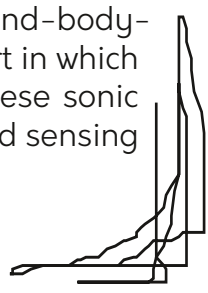
This proposal investigates how three contemporary sound works — Rubber Coated Steel (Lawrence Abu Hamdan), Tabombass (Vivian Caccuri) and Íngreme (Negro Leo) — articulate what I call “frequencies of conflict.” These are vibratory zones where sound, body and politics intersect in the creation of aesthetic and sociopolitical insurgencies. The point of departure is the idea that sound translates disputes by giving them material presence through vibrations, noise, low frequencies and vocal twists that alter perception, generate affective shifts and redraw the relation between individuals and territories.

Drawing on an investigation involving ballistic tests and spectrograms, Rubber Coated Steel turns sound into a field of political dispute. Its frequencies cross imposed silences and reveal the impact of violence inflicted on young Palestinians. The work treats listening as an analytical method capable of exposing legal contradictions and concealed zones of conflict. Each vibration opens forgotten passages and brings to light events that remain absent from official narratives.

In Tabombass, Vivian Caccuri explores the relation between body, rhythm and city. The artist reorganizes low-frequency beats and gestures inspired by movements of defense and survival, creating a vibratory atmosphere that exposes social tensions and inequalities present in urban spaces. These frequencies activate memories linked to control, danger and resistance, while also generating new possibilities of circulation and presence. Sound reshapes the body’s position within the territory and offers a path to rebuild sensitive relations with the surrounding landscape.

In Íngreme, the voice moves between noise, speech and poetry, producing rhythmic breaks and variations that escape control. The artist constructs a sonic fabric marked by conflict and estrangement, reflecting fractures that shape Brazilian urban life. Vocality emerges as an act of confrontation and inscribes tensions linked to race, class and territory. Each shift in tone creates openings for forms of resistance that arise from improvisation, diverted speech and the inventions born in the very act of listening to the world.

Across the three works, listening reveals itself as a political gesture. Through it, sound-body-creation become interwoven, sustaining an expanded field of contemporary sound art in which vibration acquires critical force and listening becomes a mode of resistance. In these sonic territories, conflict moves beyond theme and becomes method: a way of thinking and sensing the world through frequencies that strain what can be heard, spoken or remembered.





The concept of “frequencies of conflict” thus proposes an understanding of sound as a relational and affective force that traverses bodies and spaces, establishing modes of presence and dissidence in tune with what LaBelle (2018) describes as the ethical and political dimension of listening and noise. To listen to these works is also to hear temporal fractures, silenced voices and the potentials that emerge from noise, recognizing, as Voegelin (2019) suggests, that listening is always a situated act, permeated by power relations and layers of invisibility. This research therefore claims listening as an aesthetic and political practice capable of producing sensitive shifts and reimagining forms of coexistence in the contemporary.

KEYWORDS: Frequencies of conflict, Contemporary sound art, Political listening, Vibration, body and territory, Sonic insurgency, Noise, voice a

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