



- a politics of space

Through wires, amps, software and speakers, the making and repackaging of sound, and by extension (electronic) music is circulated across seas and oceans, expanding into networks of databases, algorithms and scenes. In a recent interview, electronic musician Sam Shepherd, who goes by the moniker Floating Points, reminded me that sound does not exist without its propagation into space. Sound is constituted of space just as space is constitutive of sound. “Electronic music lives in the hardware, in the wires. It only reaches space when it is played.”

Despite tendencies to romanticise sound’s inherent boundless, immaterial character, it is spatial, sculptural and concrete. It has purchase in shaping social and cultural worlds, carving out spaces both public and private, imitate and raging. Playing a set in a club, at a festival, or in your friend’s apartment creates a space for the comingling of bodies, sweat and rhythms. These sonic practices territorialise space by combining physical vibrations with bodily sensations under a set of albeit fluctuating conditions. These are tactics for assembly.



In May I travelled to Vienna for HYPERREALITY, a festival for club culture that brought together innovative and experimental and electronic acts. NON and GHE20G0TH1K showcased a line up of sound and political sensibilities on the dance floor of the Westsaal of Schloss Neugebäude. In that hall, my body no longer felt different, or alienated as it does in the parochial Bavarian city where I live. The music summoned a crowd whose alignments and affinities were shared.

Founded by artists based in (South) Africa and the diaspora, Chino Amobi, Nkisi and Angel-Ho, NON's project is that of spacing- making, opening up dialogues about autonomy, authorship and production by black artists. This is a collective of African and diasporic artists that use sound as their primary medium to consider the visible and invisible structures of power. NON seize space while retooling sound to reshape the world; it is a space for sonic militancy. What are the factors, or who are the agents that determine what gets heard, or

who gets played? The question of who controls the "locus of enunciation" to quote Mignolo, is a question of positionality and of the power to write, to speak, to sound. In the words of Chino Amobi, 'there's certain voices – young people of color – you don't see propped up'. NON foregrounds these voices, offering a space for economic and aesthetic autonomy.

Sonic practices produce fields for the reception of different sensibilities and experiences, creating possibilities for contestation and dissonance – whether that is a nightclub, a vinyl record or a soundcloud account. NON create material and symbolic spaces for assembly, for pleasure, and to espouse a collective consciousness and experience. They create and claim space in territories often refused to black and queer bodies. Encoded into the label is the non-label, the non-code in the code, the reterritorialising prefix:

NON. *Exorcise the language of domination*