RESONANCES OF **FUTURE PASTS**

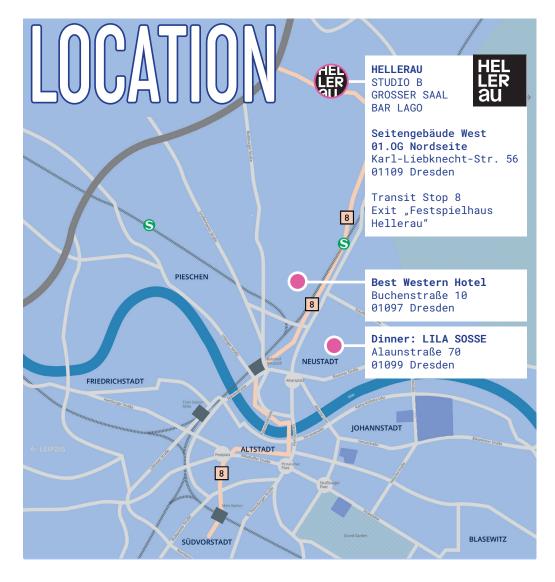
This workshop asks about places of difference in the history of sonic technologies to pose questions and engage different possibilities about the future of speaking and listening. As we live in a present with a particular imaginary of and relationship to the future (as indicated by predictive technologies, climate catastrophe, or financialization), we address digital media technology as world-making. We start from the proposition that digital media technolo-

gy is part of the infrastructures that provide the conditions of possibility to speak and be heard in the first place, to organize and collectivize, and to articulate struggles for liberation. At the same time, we want to address how those (sonic) infrastructures exist within and operate through extractive capitalism, market interests, the nationstate system, and means of oppression. Within these tensions, we explore possibilities and formulations of listening and speaking and the meanings we assign to the voice and ask how these practices are transformed through a present and future determined by ubiquitous computation.

Animated by the curiosity in how different groups of people have historically defined and used their voice, have produced or filtered out noise and engaged in their soundings we will address, among others, phenomena such as pervasive consumer technologies based on voice and speech recognition, dialect recognition of asylum seekers' testimonies, apps used by trans folks to train and transform their voices, and assistive technologies innovated and used by disabled people. These phenomena and practices point to the materiality of the voice and sound, their entanglements with the body and technology, and the cultural meanings we assign to the voice and open the following questions:

Given that the voice is a central concept for liberal understandings of personhood, testimony, presence, and agenrefused. when sound is distorted? How do we study what is discriminatory designs?

cy, how are these understandings reformulated when speech is often seen as incomprehensible? How might sonic technologies and practices reinscribe racialized, gendered, and otherwise



This workshop will bring together scholars in media studies. sound studies. technology studies, musicology, and design to ask these questions. In collaboration with the Hellerau European Center for the Arts, the workshop will close with the performance of «24/7» by Esmeralda Conde Ruiz, former artist in residence at SchauflerLab@TU Dresden. «24/7» portrays the co-creation between humans and technology and how true symbiosis might sound in the future. If technology is trying to sound human, what happens if humans attempt to mimic the sound of technology? Taking place at Hellerau, built in 1911 and initially used as a theater and school of Rhythmics, the workshop thus also explores the role of space and place-making in the history of sound and its archives by looking at the literal and symbolic resonances that reverberate in the archive and the history of technology.



SATURDAY MAY 06

ARRIVAL | STUDIO B

11-11.30am	WELCOME Michelle Pfeifer & Nelly Y. Pinkrah
11.30-12.30am	TALK Maren Haffke «Dresden Hauntology»
12.30-2pm	LUNCH BAR LAGO
2-3pm	TALK Cassius Adair «Sounding Trans»
3-3.30pm	COFFEE BREAK
3.30-5pm	PERFORMANCE LECTURE
	Pedro Oliveira «At the Edge of a (unnatural) Boundary»
5-6pm	
5-6pm 6-7.30pm	«At the Edge of a (unnatural) Boundary» BREAK KEYNOTES Nina Eidsheim «Metaphor as Method: How Metaphors Shape the Listening to Voice»
	«At the Edge of a (unnatural) Boundary» BREAK KEYNOTES Nina Eidsheim «Metaphor as Method: How Metaphors Shape

SUNDAY MAY 07

10.30-11am	ARRIVAL STUDIO B
11-12am	TALK Luca Soudant «Trans*formative Thinking Through Sound: Gender, Sound, and Queerness Beyond the Human»
12-1.30pm	LUNCH BAR LAGO
1.30-2.30pm	TALK Miriam Akkermann «Tracking the ephemeral. How documenting the past can shape the future»
2.30-3.15pm	Final Discussion
3.15-4.30pm	BREAK
4.30pm	PERFORMANCE GROSSER SAAL Esmeralda Conde Ruiz «24/7 - The Performance»

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