

LISTENING IN SOUNDING OUT

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 technology

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 nation-state 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 agency, how are these understandings reformulated when speech is refused, when sound is distorted? How do we study what is often seen as incomprehensible? How might sonic technologies and practices reinscribe racialized, gendered, and otherwise discriminatory designs?

LOCATION



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

10.30-11am 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 BREAK

6-7.30pm KEYNOTES
Nina Eidsheim
«Metaphor as Method: How Metaphors Shape
the Listening to Voice»

Alexander G. Weheliye
«Good Days: R&B Music in the Frequencies of
the Now»

8 - open end DINNER | LILA SOSSE (self-funded)

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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