

Sound Studies and Sonic Arts

Summer Semester 2022

Phase Focus

Module Theory, Practice

Course Title Remapping Sound Studies | Seminar

Course Times and Location Thursdays | 15 – 19 p.m. | BU336 and online

Instructors [Dr. Gilles Aubry](#)

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Office Hours and Location upon request

Course Description

In their edited volume « Remapping Sound Studies », Steingo and Sykes (2019) argue that Sound Studies have remained, so far, a largely Eurocentric field of study. Early accounts appear limited today in that they have arguably sustained “universal categories of listening subjects” (secular, white and middle-class), of urban spaces characterized by “sharp divisions between public and private space” (the global city), and of “notions of sound itself” (a concept and phenomenon separable from the other senses). This seminar seeks to address some of these limitations via a number of text and artistic contributions from the “Global South”, highlighting particularly situated perspectives on material sound, space, subjectivity, embodiment, aesthetics and ecology. The chosen format is a hybrid between reading group, listening session, discussion, and performative interventions; ideally, each session will take a different form, in agreement with the participants. The goal is to venture outside of one's usual comfort zone of practice within a safe collective space of experimentation, reflection and reciprocal learning.

- **Target audience** : anyone interested in critical/decolonial sound theory and research practice.
- **Goals** : familiarize with positions outside of Western canon of sound theory and aesthetics; question one's own art/music practice and position, and learn from others through practical experiments and discussions.

Requirements for attending

The class is limited to 15 students.

Exam / Credit Points

2CP assignment (graded: Theory, Practice): Regular attendance, reading the course texts in advance and engaging in a reflective verbal analysis, active participation in the form of presentation/moderation/performance.

Consecutive assignment leading to 4 CP (optional, graded: Theory, grading: mean of both grades): term paper (8.000 words) due 1 Nov 2022.

OR

Consecutive assignment leading to 4 CP (optional, graded: Practice, grading: mean of both grades): fixed media audio composition (2 or 4 channels, 6 to 12 minutes) due 1 Nov 2022.

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Schedule

- 1 28.4. Introduction** (Steingo & Sykes 2019; Groth 2020)
- 2 5.5. Sound Histories and Archives** (Biwa and Machiri 2019)
- 3 19.5. Listening, Body, and Ecology** (Moreno 2019; Aubry forthcoming) **ONLINE**
- 4 2.6. Sonic meditation, with Pedro Oliveira**
- 5 9.6. Sound curation and the museum** with Bhavisha Panchia, South-African sound art curator and scholar (Panchia 2021)
- 6 30.6. A Conversation on Race, Sound, and the Im/possibility of Decolonised Listening** (Kyoungwon et al. forthcoming)
- 7 14.7. Closing discussion**

Supporting Media

Aubry, Gilles. "Stonesound", in *Sawt, Bodies, Species: Sonic Pluralism and Ecological Voices in Morocco*. Hamburg: adocs Publishing, forthcoming.

Della Faille, Dimitri, Cedrik Fermont, Teresa Barrozo, Goh Lee Kwang, Nathalie Johnston, Indra Menus, Hông Nhung Nguyễn, et al. "A Conversation with the Noise Scenes in South East Asia." In *Not Your World Music: Noise in South East Asia: Art, Politics, Identity, Gender and Global Capitalism*, First edition., 137–68. Berlin: Syrphe, 2016.

Groth, Sanne Krogh. "Diam! (Be Quiet!) Noisy Sound Art from the Global South." In *The Bloomsbury Handbook of Sound Art*, edited by Holger Schulze and Sanne Krogh Groth, 1., 107–20. Bloomsbury Handbooks. New York: Bloomsbury Academic, 2020.

Moreno, Jairo. "Antenatal Aurality in Pacific Afro-Colombian Midwifery." In *Remapping Sound Studies*, edited by Gavin Steingo and Jim Sykes, 109–34. Duke University Press, 2020. <https://doi.org/10.1515/9781478002192-006>.

Kyoungwon Lee, Peggy, Pedro Olivera, Shanti Suki Osman, and Marie Thompson. "A Conversation on Race, Sound, and the Im/Possibility of Decolonised Listening." In *Postcolonial Repercussions On Sound Ontologies and Decolonised Listening.*, edited by Johannes Salim Ismaiel-Wendt and Andi Schoon, 2022.

Panchia, Bhavisha. "Imagine You're in a Museum. What Do You Hear?" Edited by Lauren Rosati. *SOUND, COLONIALISM, AND POWER* 2, no. 2 (2021).

Panchia, Bhavisha. *Imagine You're in a Museum. What Do You Hear?*, 2021. <https://www.mast-journal.org/imagine-youre-in-a-museum-what-do-you-hear>.

Pungwe, Memory Biwa, and Robert Machiri. *Dzimudzangara- A Spectral Figuration of Archival Voices*, 2019.

Üzümkesici, Burak. "The Uncanny Sounds Emanating from the Social Body: The Aesthetics of Gezi or the 'Tickticktickticktick's." *MSFAU Journal of Social Sciences* 2, no. 17 (Spring 2018): 24–37.

Steingo, Gavin, and Jim Sykes. *Remapping Sound Studies*. Durham and London: Duke University Press Books, 2019. <https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=2046065>.