

Keynote Speakers

Barry Shank (Ohio State University)



Trained in the interdisciplinary field of American studies, Professor Barry Shank has taught at the University of Kansas, the University of Regensburg, and Ohio State University. His books include *The Political Force of Musical Beauty* (Duke University Press, 2014), *A Token of My Affection: Greeting Cards and American Business Culture* (Columbia University Press, 2004) and *Dissonant Identities: The Rock ,n' Roll Scene in Austin, Texas* (Wesleyan University Press, 1994). He is the co-editor of *The Popular Music Studies Reader* (Routledge, 2005) (with Andy Bennett and Jason Toynbee) and *American Studies: A New Anthology* (Wiley/Blackwell, 2009) (with Janice Radway, Kevin Gaines, and Penny Von Eschen).

He has published in such journals as *American Quarterly*, *American Studies*, *boundary 2* and *Radical History Review* and he has served on the editorial boards of *American Quarterly* and *Popular Music*. His courses provide undergraduate students with the opportunity to investigate the economic and social determinants that shape everyday life and popular pleasure while his graduate courses focus on the complex of theoretical and methodological tools that lay at the heart of interdisciplinary work. He has served as President of the US branch of the International Association for the Study of Popular Music, spent the Summer term of 2012 at the University of Regensburg as a Fulbright Senior Scholar, has lectured at the University of Edinburgh, Ludwig Maximilian University of Munich, along with several other institutions in Germany and is currently the Chair of the Department of Comparative Studies at Ohio State University.

Mark. M. Smith (University of South Carolina)



A Carolina Distinguished Professor, Mark Smith teaches American social and cultural history, with an emphasis on the American South and sensory history. His recent book publications include *Listening to Nineteenth-Century America* (University of North Carolina Press, 2001), *How Race Is Made: Slavery, Segregation and the Senses* (University of North Carolina Press, 2006; a 2007 Choice Outstanding Academic Title), *Sensing the Past: Seeing, Hearing, Smelling, Tasting, and Touching in History* (University of California Press, 2008), *Camille, 1969: Histories of a Hurricane* (University of Georgia Press, 2011), *Hurricane Katrina and the Forgotten Coast of Mississippi* (Cambridge University Press, 2014; co-authored with Susan Cutter, Christopher T. Emrich, Jerry T. Mitchell,

Walter W. Piegorsch, and Lynn Weber) and *The Smells of Battle, The Tastes of Siege: A Sensory History of the Civil War* (Oxford University Press, 2014). In addition to publishing articles in prestigious journals such as the *American Historical Review*, *the William and Mary Quarterly*, *the Journal of Southern History* and the *Journal of American History*, he serves or has served on the Editorial Boards of - among others - *the Journal of Social History*, *The Southern Quarterly*, *the Journal of American History* and *Sound Studies*. Professor Smith has lectured in Europe, throughout the United States, Australia and China. His work has been translated into Chinese and Korean and has been reviewed and featured in the *New York Times*, the *London Times*, *the Chronicle of Higher Education*, *Brain and Science*. He is a former winner of USC's Michael Mungo Graduate Teaching Award, a former president of The Historical Society and a Founding Member of the European Sound Studies Association.

Keynote Speakers

Alexandra Supper (Maastricht University)



As assistant professor at the Department of Technology and Society Studies, Maastricht University, Alexandra Supper does research at the intersection between science & technology studies (STS) and sensory studies. After obtaining a master's degree in sociology from the University of Vienna, Prof. Supper obtained her Ph.D. from Maastricht University. Her dissertation entitled *Lobbying for the Ear: The Public Fascination with and Academic Legitimacy of the Sonification of Scientific Data* analyses the emergence of scientific/artistic community dedicated to sonification and that community's struggles to have listening to scientific data accepted as a scientific approach. She served on the program committee of the First International Conference of the European Sound Studies

Association (ESSA) on "Functional Sounds" held in Berlin in October 2013. In 2012 - 2013, she was project coordinator for a sound installation at the Amsterdam Museum based on the project *Soundscapes of the Urban Past*, sponsored by NWO (Netherlands Organisation for Scientific Research). Since 2013, she has also been academic coordinator of the Graduate School of the Faculty of Arts and Social Sciences at Maastricht University. Her research on sonification has resulted, among others, in a contribution to the *Oxford Handbook of Sound Studies* and several peer-reviewed articles (for the journals *Social Studies of Science*, *Science as Culture*, *Information & Culture* and together with Karin Bijsterveld, *Interdisciplinary Science Reviews*).