

Soundscapes and Sonic Cultures in America (42nd AAAS Conference) Program

Friday, November 6, 2015

Time	Place	Event
14:00-15:30	Attemsgasse	Registration
14:00-15:00	Attemsgasse	Meeting of AAAS Board
15:30-16:30	Main Building: Aula	Opening of the Conference Fulbright Prize 2015
16:30-17:00	Main Building	Coffee Break
17:00-18:00	Main Building: Aula	Keynote 1: Barry Shank (Ohio State University) Material Sounds: The Music of Insistence
19:00	Rathaus	Reception sponsored by the City of Graz

Saturday, November 7, 2015

Time	Place	Event
9.30-10:30	Hörsaal 06.02	Keynote 2: Alexandra Supper (University of Maastricht) Sounds of the Sublime: Discourses about Data Sonification in Science and Art
10:30-11:00	Attemsgasse	Coffee Break
11:00-12:30	Attemsgasse	PANELS 1-4 plus AYA
12:30-14:00	Mensa	Lunch / AYA Lunch Meeting
14:00-15:00	Hörsaal 06.02	Keynote 3: Mark M. Smith (University of South Carolina) In Praise of Discord: Beyond Harmony in Historical Acoustemology
15:00-15:30	Attemsgasse	Coffee Break
15:30-17:30	Attemsgasse	PANELS 5-8
19:00	Forum Stadtpark	Cultural Event: "Elektrichka @ Soundscapes"

Sunday, November 8, 2015

Time	Place	Event
9.30-10:30	Attemsgasse	AAAS Members' Meeting
10:30-12:30	Attemsgasse	WORKSHOP PANELS 9-12
12:30-13:00	Attemsgasse	Farewell Address
13:00	Attemsgasse	Meeting of the New AAAS Board

Soundscapes and Sonic Cultures in America - 42nd AAAS Conference, PANELS

Panel 1: Soundscapes I (Saturday, 11:00-12:30; K4)

Chair: Astrid Fellner

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| Roxana Oltean | Soundscapes and Worldly Engagements in Thoreau's <i>Walden</i> |
| Susanne Leikam | The Soundscape of the Barbary Coast in Woody Van Dyke's Musical Film <i>San Francisco</i> (1936) |
| Jake Dionne (Skype) | Cruisin' Soundscape Highway: Rhetoric Vibrations and Shoulder Rumble Strips at the Edge of the Anthropos |

Panel 2: Sound and Technology (Saturday, 11:00-12:30; K1)

Chair: Susanne Hamscha

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| Anamarija Batista & Carina Lesky | Tuned Wanderings – Material Soundscapes in Works by Janet Cardiff and Georges Bures Miller |
| Juri Hwang | Bone Conduction Headsets and the Shifting Nature of Personal Space |
| Christian Stenico | Oral Narration in the Digital Age: The Podcast Serial (2014) |

Panel 3: Sound and/in Literature (Saturday, 11:00-12:30; K2)

Chair: Ulla Kriebeneegg

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| Elisabeth Reichel | Sonic Others in Early Soundscape Studies and the Poetry of Edward Sapir: A Salvage Operation |
| Marcel Inhoff | Musicians of the Self: Elizabeth Bishop, John Berryman and the Madness of Poetry |
| Svenia Grabner | Silent Poetries and the Need to Make them Heard |

Panel 4: Transnational Sound(s) (Saturday, 11:00-12:30; K3)

Chair: Roberta Maierhofer

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| Richard Rath | Ethnodigital Sonics and African Music in Seventeenth-Century Jamaica |
| Jerrilyn McGregory | “One Grand Noise”: Boxing Day Soundscapes in the Anglicized Caribbean World |
| Carol Batker | Early North American Indian Women, Opera and Transnational Negotiation |

Austrian Young Americanists Poster Session (Saturday, 11:00-12:30; Top Floor)

Austria's Young Americanists (AYA) is an Austrian network of graduate students in American Studies. The network is part of a general initiative undertaken by the European Association for American Studies that aims at making research on the PhD level across Europe more transparent and accessible. AYA connects PhD students in the field of American Studies at Austrian universities as well as Austrian students abroad. The poster session is, thus, a platform for Austrian PhD students to present their research, to learn about fellow Austrian PhD candidates' work as well as to facilitate discussions with established scholars in the field of American Studies.

- Marie Dücker:
Suicide in Contemporary American YA Fiction of the Late 20th and 21st Centuries
- Maximilian Feldner:
Between *A Life Elsewhere* and *News From Home*: 21st Century Anglophone Novelists of the West African Diaspora
- Saskia Fürst:
Along the Lines of Aging: Remembering the Stories of Older Black Women in the U.S.:
From Literature to Visual Culture
- Roberta Hofer:
The Paradox of Human Marionettes
- Silke Jandl:
Literary Youtube: Intermedial Interfaces between Books and Online Video
- Ranthild Salzer:
Constructions and Negotiations of Masculinities in North-American Comics
- Rebekka Schuh:
Stories in Letters - Letters in Stories: The Canadian Epistolary Short Story

Panel 5: Soundscapes II (Saturday, 15:30-17:30; K3)

Chair: Joshua Parker

Annika Eisenberg	“The Traffic Brawled Endlessly”: Developing Analytical Terms and Tools for a Transmedia Urban Sound Investigation of Raymond Chandler’s Works and Adaptations
Anna Iatsenko	“Boom”: Kansas City Jazz in Vincent O. Carter’s <i>Such Sweet Thunder</i>
Konca Şaher & Murat Çetin	Binary Soundscapes of Prisons
William Tate	Counterpoint Moderne: Notes on the Discovery of Sound

Panel 6: Trans-/National Sonic Cultures (Saturday, 15:30-17:30; K1)

Chair: Ewa Adamkiewicz

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| Terence Kumpf | Forging the New Trans-Aesthetics: Transnational and Transcultural Awakening in Hip-Hop in Germany and the United States |
| Hanna Rückl | You Hear What You Hear: U.S. Hip-Hop in Translation |
| Jesse J. Ramirez | We, too, Sing America: “Oldies” and the Chicana/o Cultural Imaginary |
| Delia Poey | The Sound of the Barrio: Situating the Rise of Salsa in New York City |

Panel 7: Virtual Sounds of Early American Drama (Saturday, 15:30-17:30; K2)

Chair: Silvia Schultermandl

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| Michael Streif | ‘Soundscapes’ on Paper: Queer and Female Voices in Early ly American Dramatic Works Beyond Performance |
| Leo Lippert | The Print Theatricality of Mercy Otis Warren’s <i>The Adulateur</i> (1772) |
| Verena Holztrattner | Breaking the Silence: Judith Sargent Murray and the Early an American Stage |
| Silvia Schultermandl | respondent |

Panel 8: Framing Music (Saturday, 15:30-17:30; K4)

Chair: Silke Jandl

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| Edward Miller | Noises, Things and the American Soundscape |
| James Forsher | From Rockabilly to King of Rock and Roll: The Rise of Elvis Presley from Truck Driver to Legend; 1956 – 1958 |
| Brigitte Simon | Cock Rock? The ‘Masculine’ Sound of Hard Rock and Heavy Metal |
| Tobias Auböck | “Dark-Funk-Acid-Horror-Hammond-Groove-Vampire-Erotic-Jazz-Psychobilly”: Metaphors and Genre in Descriptions of Music |

Panel 9: Film and Sound (Sunday, 10:30-12:30; K4)

Chair: Dorothea Steiner

- Ralph Poole “Ta, te, ti, toe, too”: The Horrors of the Harsh Female Voice in 1950s Hollywood Comedies
- Jeanne Holland Soundscapes in Brian de Palma’s Psychological Thriller *Blowout*
- Michael Fuchs “You must never listen to this!” vs. “Don’t you let her look!” The Sounds (and the Lack thereof) of Eating Humans in *Grizzly Man* and *Frozen*
- Alexa Weik von Mossner The Lively Echoes of Dead Places: Sound and Sensation in *The Road* and *WALL-E*

Panel 10: Sounds of the West(ern) (Sunday, 10:30-12:30; K3)

Chair: Stefan Rabitsch

- Andrea Ettinger Coyotes, Guns, and Hoofs of Horses: The Soundscape of the Western Film
- Lisa Kazianka “An Aural Victory” for Manifest Destiny: Sounds of Civilization and Wilderness as Presented in AMC’s *Hell On Wheels*
- Stefan Rabitsch “Scenes of [auditory] enchantment”: Lewis and Clark, and the First US-American Soundscape of the West
- Iryna Sherstobitova Boontling: A Unique Voice of the American West

Panel 11: Silence (Sunday, 10:30-12:30; K2)

Chair: Stefan Brandt

- Nathalie Aghoro “I was a baby fat with words, but made no sound”: Silent Voices and Quiet Dissent in Percival Everett’s *Glyph*
- Lena Schwarz Silences and Emotional Rootlessness in Taiye Selasi’s Novel *Ghana Must Go*
- Susanne Rieser The Tacit Dimension: The Sound of One Hand Clapping