

## CALL FOR PAPERS

### Pre | Post

Annual Conference of the working group Auditory Culture & Sound Studies of the Society for Media Studies(GfM)

**26.03.-28.03.2025**

Department of Musicology / Sound Studies, University of Bonn

#### Call:

Pre | Post – The two terms mark a difference, they divide into before and after and encircle something in the middle. They are temporal indicators of something else that either already was or not yet is. The conference would like to approach the connection between Pre | Post from two perspectives, one from the history of knowledge and science and the other from media practice.

On the one hand, Pre | Post serves as a framework for the research field of sound studies from both historical and future perspectives. With this focus on the history of science, the pair of terms Pre | Post refers to what is to come or what has already passed—whether affirmatively or critically. Particularly at the level of theoretical formations, the prefix post (post-structuralism, posthumanism, post-colonialism, etc.) has become a central figure of thought that refers critically and/or progressively to something already given, a pre. An intellectual history of sound studies not only serves to legitimize and update transdisciplinary research oriented towards listening and sound, but also focuses its attention on possible developments in the field as well as on possible previously unrecognized past(s). The conception of sound studies of itself as a post- or non-discipline is also closely related to the topic of the conference. The title Pre | Post thus expresses an attempt to question the circulating sound and listening knowledge of past and future sound studies with regard to its historicity and topicality.

On the other hand, Pre | Post aims to address the transformative influence of signal flow media on sound. Music and sound productions are always dependent on analog and digital signal flows as well as on the regulation of inputs and outputs. Technologies and practices of signal flow are understood here as sound structuring. The connection of Pre | Post, of input and output, which is not understood as a contrastive pair but as a productive unity, is not only intended to encompass technologies and practices of signal flow, but also to address the processing and thus the transformation of signals. As technical media, media of signal flow not only perform functions of storing and transmitting, but also functions of

signal processing. They process signals between input and output, between the two states of pre- and post. Beyond these aspects of signal processing and signal flow, the conceptual pair Pre | Post can also be used to address technologies and practices of pre- and post-production.

Both perspectives on the topic of Pre | Post – the scientific and media-historical as well as the media-practical – can be thought of as interlinked. Focusing on practices of signal processing and the materialities of media of signal flow when thinking of the conceptual pair Pre | Post can also be understood as a symptom and snapshot of a development in sound studies, which we hope to shed more light on during the conference.

Topics for contributions can include, for example:

#### Pre | Post Sound-Knowledge

- Pre-Sound Studies: historical perspectives on sound studies and their 'before', sound-sensitive history of knowledge and science, sound studies avant la lettre
- Post-Sound Studies: futures of sound studies, sonic fiction(-s), sound futurisms, sound studies after sound studies
- Media, cultural techniques or interfaces that mediate between pre- and post-sound studies

#### Pre | Post in media networks

- Aesthetics of the signal and its noise
- Audio effect chains, loop aesthetics
- Protocols and signals in instrument and audio technology
- Signal conversion (analog/digital, mono/stereo, audio/MIDI, etc.)
- Pre- and post-production practices
- Signal flows as theoretical figures

#### Keynotes:

- 1.) Viktoria Tkaczyk – Professor for Media and Knowledge at Humboldt-Universität zu Berlin
- 2.) tba

We are looking forward to receiving numerous proposals from the entire spectrum of sound studies, musicology, media and cultural studies as well as science and technology studies. We also explicitly ask students from these research areas to apply, as the conference organizers strive for a balanced ratio of presentations from the various qualification levels. Presentation

formats that deviate from the classic conference lecture, e.g. audio papers, performative formats or sound lectures, are highly welcomed.

Please submit abstracts (approx. 300 words, plus short bio of max. 100 words) to **prepost@uni-bonn.de**. Abstracts should also mention the format of the planned contribution. **The deadline for submission is 31.07.2024**. The general conference language is German. However, we also welcome English-language submissions and would like to enable active participation for non-German-speaking participants.

### **Organization**

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