

## **Affective Situated Listening in Digital Poetic Sound Works: *Memory Loops* (2008) and *Audio.Space.Machine* (2019)**

Holger Schulze

Sound is ephemeral. Or so we think. Literature, on the other hand, can last forever. But can it? Do works of poetry really last that long? In their written form, certainly - but orally?

Sound has been archived and stored for about 160 years, and so has the sound of spoken words, political speeches, poetry readings. Can we imagine sound works that actually serve as a kind of memorial? Is it possible to produce a digital artifact in sound to support national memory?

In this talk, I will analyze and discuss the potential of two digital, poetic artworks that employ literary language, advanced sound production, as well as online distribution formats to relate to the memory of violent historical events as well as to an actually utopian cultural endeavor: *Memory Loops* (2008) by artist and performer Michaela Melián and *Audio.Space.Machine - Ein Bauhaus-Konzeptalbum* (2019) by author and actor Christian Wittmann and composer and performer Georg Zeitblom.

Both works stage archival sources, sonically as well as spatially; both of them work with documentary sources and transform them into poetic and sonic media artifacts; they were produced and presented within a context of national memory. Both carry their historical contexts of production not only in the choice of material, but also in the digital technologies they use. Studying these two works and their ramifications, the recognition they have received as well as the repercussions they have faced, will allow us to assess: how to remember, sonically?

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**Holger Schulze** is Professor of Musicology at the University of Copenhagen, where he heads the Sound Studies Lab. He is co-editor of *Paragrana*, an international journal for historical anthropology, and founder and editor of the *Sound Studies* book series (transcript).

He is co-editor of *The Bloomsbury Encyclopedia of Sound Studies* in three volumes as well as *The Bloomsbury Handbook of Sound Art* (2020). From 2008 to 2016, he headed the international DFG network Sound in Media Culture. He was the co-founder and first director of the master's program in Sound Studies at the Berlin University of the Arts, where he was also a visiting professor in sound anthropology and sound ecology. Holger Schulze's research areas include the cultural history of the senses, sound in pop culture, and the anthropology of media. Recent key publications include *Sonic Fiction* (Bloomsbury 2020), *Sound Works* (Bloomsbury 2019), and *The Sonic Persona* (Bloomsbury 2018). His most recent book publication in German is *Ubiquitäre Literatur: Eine Partikelpoetik* (*Ubiquitous Literature: A Particle Poetics*; Matthes & Seitz 2020), which contains a poetics of the shortest texts on social media platforms and effectively utilizes concepts and interpretative frameworks from sound studies.