

Ear Pieces: Listening, Diagnosing, Writing

FRIDAY 16TH – SATURDAY 17TH DECEMBER 2016

KEYNOTE SPEAKERS

Professor Carolyn Abbate
(Harvard University)

Professor Steven Connor
(University of Cambridge)

Professor Mara Mills
(New York University)



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For all enquiries regarding registration, please contact Dr Edward Allen (ejfa2@cam.ac.uk)

Beethoven's Trumpet (With Ear), Opus 127 (2007), John Baldessari
Courtesy of the artist and Marian Goodman Gallery

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Registration

Delegates are now invited to register for *Ear Pieces*. To do so, please follow [this link](#)

For more information, please contact Dr Edward Allen: ejfa2@cam.ac.uk

Programme

FRIDAY 16th DECEMBER

9-9.30am: Registration (Faculty of English, 9 West Road)

9.30-11: **Panel 1: *Shifting Hearings* (Chair: David Baguley)**

- Graeme Gooday (University of Leeds): 'Medicine vs Mechanism: The Co-Evolution of Otolology and the Nineteenth-Century UK Hearing Aid Industry'
- Coreen McGuire (University of Leeds): 'Technologies of listening: The Artificial Ear and the Testing of Inter-War Telephony'
- Jaipreet Viridi (Brock University, Canada): 'From "Prevention of Deafness" to "Conservation of Hearing": Awareness Campaigns on Hearing Loss in America, 1920-1940'

11-11.30: Coffee

11.30-12.30pm: **Plenary 1:** Carolyn Abbate (Harvard University): 'Microphonics'

12.30-1.30: Lunch

1.30-3: **Panel 2: *Auditory Poetics* (Chair: Edward Allen)**

- Catherine Charlwood (University of Warwick): “‘A voice-like left inside’’: Auditory residue in Robert Frost’s verse’
- Elisabeth Reichel (University of Basel): ‘On Alternating Sounds: From Franz Boas’s Ethnographic Ear to the Poetry of Edward Sapir’
- Justin Tackett (Stanford University): ‘James Henry, the Stethoscope, and Auscultative Poetics’

3-3.30: Coffee

3.30-5: **Panel 3: *(Dis)embodying Voices* (Chair: Fiona Green)**

- Maria Stuart (University College Dublin): ‘Literary Listening and Dysfluent Speech’
- Delia Casadei (University of Cambridge): ‘Voice Identification in the Italian late 1970s—Politics, Biopolitics, Listening’
- Melissa Dickson (University of Oxford): ‘New-Fangled Gadgets: The Magic and Science of the Nineteenth-Century Stethoscope’

5-6: **Plenary 2:** Mara Mills (New York University): ‘From Defect to Impairment’

7: Conference Dinner (Trinity Hall)

SATURDAY 17th DECEMBER

8.45-9am: Coffee

9-10.30: **Panel 4: *Talking Cures* (Chair: Flora Willson)**

- Andrew Gaedtke (University of Illinois): ‘Influencing Machines: Modernism, Radio, and Auditory Hallucination’
- Matthew Kendall (University of California, Berkeley): ‘Let Them Sing Songs without You: Sound and Gender in Two Screenplays from Andrei Platonov’
- Gavin Williams (King’s College London): ‘Other Spaces, Listening Awry’

10.30-11: Coffee

11-12.30pm: **Panel 5: *Novel Hearing* (Chair: Laura Davies)**

- David Baguley (University of Nottingham): ‘Hyperacusis and Wilkie Collins’
- Adam Guy (University of Oxford): ‘Technology in the Novel/The Novel as Technology: Listening to Dorothy Richardson’s *Pilgrimage*’
- Matthew Rubery (Queen Mary University of London): ‘Reading *Ulysses* by Ear’

12.30-1.30: Lunch

1.30-2.30: **Plenary 3:** Steven Connor (University of Cambridge): ‘Auricles, Oracles, Otoacoustica: On Overhearing’

2.30-4: **Panel 6: *Warring Sounds* (Chair: David Trotter)**

- James G. Mansell (University of Nottingham): ‘Training the Senses: Sonic Affect and the Auditory Culture of War’
- Beryl Pong (University of Sheffield): “‘The zoom of a hornet’’: The Phenomenology of an Air Raid’
- Anna Snaith (King’s College London): ‘The Anti-Noise League, Interwar Modernism and the Cultural Politics of Sound’

4-4.30: Coffee

4.30-6: **Panel 7: *Locating Sensation* (Chair: Steven Connor)**

- David Trippett (University of Cambridge): ‘The Limits of Sensation’
- Melissa Van Drie (University of Cambridge): ‘Staging Deafness in Nineteenth-Century France’
- Naomi Waltham-Smith (University of Pennsylvania): ‘The Sonic *Habitué*s of the Strip’

The Brief

Ears Pieces is a new interdisciplinary venture, hosted by the Faculty of English at the University of Cambridge, and funded by the Wellcome Trust. Building on the latest research undertaken in the environs of sound studies, it is the first initiative of its kind to assess the mutual legibility of medical and literary records, and so to kindle a dialogue between specialists from the humanities, neuroscience, and clinical medicine. One aim of *Ear Pieces* is to illuminate, in the course of discussion, the definitional contours of harmful listening in the last 200 years, from colloquial strains of otitis – ‘glue ear’ and ‘swimmer’s ear’ – to peripheral kinds of hearing loss, impairment and excess, such as otosis, sound-blindness, melomania, and Involuntary Musical Imagery. How have such complaints been understood historically? Whose vocabulary are we drawing on when we speak of neurotological trauma? In what ways, and to what ends, have poets, novelists, and musicians addressed the challenges and opportunities of representing sonic modernity?

Over the course of 2 days in December 2016, a diverse group of listeners will meet in Cambridge to discuss some of these questions. In doing so, our aim is to excavate the parallel histories of otology and the humanities, broadly conceived, to evaluate their intersections and points of resistance, and to gauge their present affinities, in public policy and the popular imagination.

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