



COLLOQUIUM | SEPTEMBER 19, 2023 | 16-17 CET | ONLINE

**Jen-yen Chen (Taipei): Hearing “Barbarians”.
*Chinese Listening to Europeans in the Guangdong Region, 1519-1827***

Focusing on the Guangdong Province, the talk delves into the historical encounters of Chinese and Europeans from the Chinese, or “indigenous” viewpoint, thus contributing to the telling of a global history that does not reinforce the sovereignty of Western voices but conveys the interminglings, clashes, and attempted assimilations of divergent sound worlds.

GENERAL ASSEMBLY | OCTOBER 24, 2023 | 16-18 CET | HYBRID

Assembly & Roundtable: Multisensorial Perceptions of Urban Experience

The Study Group will meet at the *Resounding cities* conference in Valencia at a hybrid general assembly and a roundtable titled *Multisensorial Perceptions of Urban Experience*. The roundtable looks to explore how the modality of sound (hearing, audition) interacted with other senses (particularly vision, touch, and smell) and/or modalities in the multisensorial perception of the urban environment between 1500-1800. For more details, see the call for contributions [here](#).

READING GROUP | NOVEMBER 15, 2023 | 16-18 CET | ONLINE | REGISTRATION REQUIRED

Reading David Howes: *The Sensory Manifesto*

The inaugural meeting of the reading group will focus on Howes’s latest book, *The Sensory Studies Manifesto: Tracking the Sensorial Revolution in the Arts and Human Sciences* (University of Toronto Press, 2022). The meeting will be opened by two discussants providing brief commentary and fostering engaging and inclusive discussion among participants.

COLLOQUIUM | DECEMBER 14, 2023 | 16-17 CET | ONLINE

Anne Holzmüller (Marburg), Christian Thorau (Potsdam), Hansjakob Ziemer (Berlin): *Music Listening and Music Seeing. Historical Reciprocities between the 17th and the 21st Centuries*

The project aims to investigate the interrelations between listening and seeing in music history, particularly in situations that intend to separate the senses and create a purely musical experience. By focusing on three historical case studies—musical spaces and aristocratic theater buildings in 17th and 18th centuries; the concert reform movement around 1900 with its references to theories of perception; and audiovisual formats for music listeners in the 20th and early 21st centuries—the presenters want to differentiate the complex sensory layers to which we are used to refer to as ‘listening’ and the related artefacts, media, or practices, as well as to discuss the various ideological implications of such listening situations.