



PROGRAMME

# SOUND, LANGUAGE & THE MAKING OF URBAN SPACE

Conference at the University of Copenhagen  
August 24<sup>th</sup> and 25<sup>th</sup> 2023

**K** KØBENHAVNS  
MUSEUM  
MUSEUM OF  
COPENHAGEN

VELUX FONDEN  
x

  
UNIVERSITY OF COPENHAGEN

MOMU  
MOESGAARD MUSEUM

# Sound, Language and the Making of Urban Space

Copenhagen, August 24-25, 2023

Venue:

**University of Copenhagen, South Campus**

Karen Blixens Plads 8, DK-2300 Copenhagen S

Building 4A, rooms 4A.1.60 and 4A.1.68

[https://hum.ku.dk/kontakt/kort-soendre-](https://hum.ku.dk/kontakt/kort-soendre-campus/?lat=55.66261&lon=12.58932&name=University%20of%20Copenhagen,%20South%20Campus&address1=Main%20entrance&address2=Karen%20Blixens%20Plads%208,%20DK-2300%20Copenhagen%20S)

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Lunch and coffee will be served in the vicinity of the lecture halls.

## **August 24th (Thursday)**

### **9.00-9.30 Room 4a.1.68: Welcome and introductory remarks from the organizers**

Pia Quist (Nordic Studies and Linguistics, University of Copenhagen) and Jakob Ingemann Parby (Museum of Copenhagen)

### **9.30-11.00 Room 4a.1.68: The Cinematic City and beyond**

**Choric Sounds: The Intervention of Women's Soundscapes in the City and Cinema,**  
Kelly Fuery, (Film and Media, Chapman University)

### **Reel Cities – Urban Cinematic Soundscapes**

Palle Schantz Lauridsen (Nordic Studies and Linguistics, University of Copenhagen)

*Chair: Jakob Ingemann Parby*

### **9:30-11:00 Room 4a.1.60: Musicking the City: Popular Music and the Spatio-rhythms of Aarhus, 1960s-1980s**

### **Boom! - Urban Sounds and Bodies in the Dance Venue**

Silke Holmqvist (Danish National Archives)

### **Punk Rock Roulade in Husets Musikteater – a Hub of Counter-culture 1981**

Bertel Nygaard (Modern History, University of Aarhus)

### **The Music Festival as a temporary Space**

Morten Michelsen (Modern History, University of Aarhus)

*Chair: Mikkel Thelle*

### **11.00-11.30: Coffee break**

### **11.30-13.00 Room 4.1.68: On Being Heard 2.0 – The Historical Ear Revisited**

Keynote by Sophia Rosenfeld (Walter H. Annenberg Professor of History and Chair, Department of History, University of Pennsylvania)

### **13.00-14.30: Lunch**

### **14.00-15.30 Room 4a.1.68: Medialised Sounds**

#### **Soundboks and the City: The Impact of Mobile High-Performance Speakers on Urban Soundscape**

Vitus Vestergaard (Department of Media, Design, Education and Cognition, University of Southern Denmark)

#### **Connecting the Past and the Present through Sound**

Line Brun Stallknecht (Museum of Elsinore), Jonas Fritsch and Stine Hasse Jørgensen (both IT University of Copenhagen)

#### **Experienced Past Soundscapes of Industrial Noise: Cultural heritage?**

Jeppe Hauge Bæk (University of Aalborg)

*Chair: Vivi Lena Andersen*

### **14.00-15:30 Room 4a.1.60: Sonic identities**

#### **Louder and More Discordant than Ever”: Afro-Jamaican Women and the Temporalities of Soundscapes**

Linda Sturtz (Dep. of History, Macalester College)

#### **Sound and the Hebrew Experience of Language in Interwar Tel-Aviv**

Ofer Idels (Ludwig Maximilian University of Munich)

#### **Sound Reenactment Practices: the “city-factory” of Covilhã**

Frederico Dinis (CEIS20-Centre for Interdisciplinary Studies, University of Coimbra)

*Chair: Pia Quist*

### **15.30: Coffee break**

### **16.00-17.30**

### **Room 4a.1.68:**

#### **Stolen Silence: Listening to the History of Quiet Spaces in Urban Environments**

Keynote by Karin Bijsterveld (professor in Science, Technology & Modern Culture at Maastricht University) (online)

### **18.30-21.00: Conference Reception at Museum of Copenhagen, Stormgade 18**

<https://cphmuseum.kk.dk/en/visit-us/practical-info>

**August 25th (Friday)**

**9-10.30 Room 4a.1.68: Shouting the City**

**Subversive Shouting, State Listening and Mass Politics in Restoration Spain**

Matthew Kerry (Modern European History, Jesus College, University of Oxford):

**Vox Populi: the Soundscape of a Revolution (Palermo 1848)**

Gabriella Tigani Sava (University of Malta)

**Noise, yelling and dialects: sonic territories in two Copenhagen market places**

Pia Quist (Nordic Studies and Linguistics, University of Copenhagen)

Mikkel Thelle (National Museum of Denmark)

Chair: Jayeeta Sharma (Historical and Cultural Studies, University of Toronto)

**9-10:30 Room 4a.1.60: Sonic Materialities**

**The Sound Tapestry of Water Fountains – Intimacy in Public Space in Renaissance Rome**

Ragnhild May og Kristoffer Raasted (PhD-fellows at the The Royal Danish Academy of Fine Art, University of Copenhagen)

**Underneath it All: Uncanny Sounds, the Materiality of the City through the Ear of the Other**

Patrick Fuery (Centre for Creative and Cultural Industries, Chapman University)

**Stepping through time in Nørregade – a Sonic Experiment**

Vivi Lena Andersen (Museum of Copenhagen)

*Chair: Ulrik Langen (History and Ethnology, University of Copenhagen)*

**10.30-11.00: Coffee Break**

**11-12.30 Room 4.1.68:**

**What is Urban about Early Modern Urban Sound?**

Keynote by David Garrioch (professor emeritus, Monash University)

**12.30-14: Lunch**

**14-15.30 Room 4a.1.68 Sonic Works and Theories**

**John Cage's 4'33" reread as Sonic Citizenship**

Anette Vandsø (Center of Sound Studies, Aarhus University)

**Infomanticism: Rethinking the Romantic Subject through situated Sound Works**

Annabel Frearson (Cubitt studios/ University of Reading School of Art)

**Azan as an Urban Soundscape Experience in the Ottoman Empire of the Seventeenth Century**

Rana Aldemir (Central European University, Department of Comparative History)

*Chair: Kelli Fuery*

**14-15.30 Room 4a.1.60: Early Modern Soundscapes**

**Singing the Thoughts - Street ballads, Texts, and Soundscape Experiences in 18th Century Copenhagen**

Ulrik Langen (Institute of History, Museum of Copenhagen)

**Hearing Sonic Memories of Evliyâ Çelebi: Ottoman Guilds of 17th Century Istanbul**

Salih Dermitas (Orient-Institut Istanbul for the Corpus Musicae Ottomanicae)

**Sound, Noise, and Language in the Early Modern Urban Space - Exploring the Soundscapes of Rosenborg Castle**

Christine Jeanneret (Musicology, Centre for Privacy Studies, University of Copenhagen)

*Chair: Kasper H. Andersen*

**15.30-16: Coffee Break**

**16-17.00 Room 4.1.68: The Sonic Revolution of 19th Century Copenhagen**

Jakob Ingemann Parby (senior researcher and PI Sound of the Capital, Museum of Copenhagen)

**17.00-18.00: Roundtable – How does Sound and Language produce the Urban Space?**

Sophia Rosenfeld, David Garrioch, Pia Quist, Mikkel Thelle og Jakob Ingemann Parby

Moderator: Christine Jeanneret

**19:00-22:00: Conference Dinner**

**Organizers:**

Jakob Ingemann Parby, Museum of Copenhagen

Pia Quist, University of Copenhagen

Mikkel Thelle, National Museum of Denmark

Kasper H. Andersen, Moesgaard Museum

Vivi Lena Andersen, Museum of Copenhagen

The conference is held as part of the research project Sound of Copenhagen, funded by The Velux Foundations.

Read more at [www.lydenafhovedstaden.ku.dk](http://www.lydenafhovedstaden.ku.dk)

Participation for non-speakers is free, but booking is necessary. To sign up: Write an email to conference secretary Alberte Reinhardt Nielsen at [YF4B@kk.dk](mailto:YF4B@kk.dk).

## Speaker Bios

### Keynotes:

**Sophia Rosenfeld** is Professor of History at the University of Pennsylvania with a special interest in European intellectual and cultural history with a special emphasis on the Enlightenment, the trans-Atlantic Age of Revolutions, and the legacy of the eighteenth century for modern democracy. Among her most important publications are *A Revolution in Language: The Problem of Signs in Late Eighteenth-Century France* (Stanford, 2001); *Common Sense: A Political History* (Harvard, 2011), and *Democracy and Truth: A Short History* (Penn Press, 2019). Currently she is co-editing the 6-volume series, *A Cultural History of Ideas*, out this fall (2022). Among her other interests are the history of the emotions and the senses; the history of free speech, dissent, and censorship; the history of aesthetics, including dance; the history of political language; contemporary political theory and feminist theory; the history of epistemology; the history of information and misinformation; and experimental historical methods. Rosenfeld has received fellowships from the Guggenheim Foundation, the School of Social Science at the Institute for Advanced Studies in Princeton, the Mellon Foundation, both the Remarque Institute and the Center for Ballet and the Arts at NYU, and the American Council of Learned Societies, as well as visiting professorships at the University of Virginia School of Law and the École des Hautes Études en Sciences Sociales.

**David Garrioch** is professor emeritus at Monash University and has published extensively on Early Modern Urban History with a particular interest in Eighteenth Century Paris, including the award-winning *The Making of Revolutionary Paris* from 2003 and the seminal work *Neighbourhood and Community in Paris 1740-1790* from 1986. His most recent book is *The Huguenots of Paris and the coming of Religious Freedom* (Cambridge UP, 2014). Currently he is working on several projects, including a fire history of European cities from the 16th to the 19th century, a history of religious confraternities in eighteenth-century Paris, a collaborative book on women's letter-writing in Early Modern Europe, and a study of artisan mobility in eighteenth-century Paris. Visiting Fellow at the Ecole des Hautes Etudes en Sciences Sociales in Paris in 2003 and early 2008. Visiting Professor at the Ecole Normale Supérieure in Lyons, 2005. He is a Fellow of the Australian Academy of the Humanities, served on the Executive of the Australian Historical Association, the Editorial Boards of *H-France*, *French Historical Studies*, *Revue d'histoire moderne et contemporaine* and *Parergon*.

**Karin Bijsterveld** is professor of Science, Technology & Modern Culture at Maastricht University. She has published extensively on the history of sound. Among her key publications are *Mechanical Sound:*

*Technology, Culture and Public Problems of Noise in the Twentieth Century* (2008), *Sound Souvenirs: Audio Technologies, Memory and Cultural Practices* (co-edited with José van Dijck, 2009), *The Oxford Handbook of Sound Studies* (co-edited with Trevor Pinch, 2012) and *Sound and Safe: A History of Listening behind the Wheel* (with Eefje Cleophas, Stefan Krebs and Gijs Mom, 2014). She has edited *Soundscapes of the Urban Past: Staged Sound as Mediated Cultural Heritage* (2013) and a special issue on Auditory History for *The Public Historian* (2015). In 2019, she published a synthesizing, open access publication about the history of listening in the sciences: *Sonic Skills: Listening for Knowledge in Science, Medicine and Engineering* (1920s-present).<sup>1</sup> Bijsterveld is founding member of the European Sound Studies Association, and member of the Royal Netherlands Academy of Arts and Sciences. Among her most recent publications are an article on speaker identification at the Stasi (*Isis*, 2021), and the open access volume *Interdisciplinarity in the Scholarly Life Cycle* (with Aagje Swinnen, Palgrave 2023).<sup>2</sup>

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<sup>1</sup> <https://link.springer.com/book/10.1057/978-1-137-59829-5>

<sup>2</sup> <https://link.springer.com/book/10.1007/978-3-031-11108-2>

## Other speakers:

**Rana Munteha Aldemir** is MA student at Central European University, Department of Comparative History. She received a bachelor's degree in history and a double major in psychology from Marmara University in Istanbul, Turkey. Her upcoming thesis *The Emotional Experience of the Tombstones in Seventeenth-Century Ottoman Istanbul* springs from her interest in the Ottoman Empire, the Habsburg Empire and emotional history, particularly the history of negative emotions such as grief and mourning as well as soundscapes of Ottoman cities.

**Vivi Lena Andersen** is Head of Exhibitions & Public Outreach at the Museum of Copenhagen and PhD in Archaeology and the history of shoes. Curator and project manager of the new Museum of Copenhagen, author of *Kampen om Byen 1200-1550* and principal investigator of the network project *Poverty and Plenty in the North. Later historical archaeologies of material excess and scarcity in Scandinavia and the North Atlantic 2022-2023*.

**Jeppe Hauge Bæk** is MA in history from Aalborg University, specialising in cultural heritage. As a part of his degree, he spent the fall semester of 2022 at Museum Mors in charge of integrating sound as a new layer of experience and information at Støberimuseet (The Foundry Museum), part of Museum Mors. The museum tells the story of Morsø Jernstøberi from 1853 to the present.

**Salih Demirtaş** is a research associate at the Orient-Institut Istanbul for the Corpus Musicae Ottomanicae project since September 2019. He is a PhD candidate in Musicology and Music Theory program at Istanbul Technical University (ITU), and studies on auditory history of Istanbul (1623-1774) grounded on acoustemological and multisensorial approaches. He received his MA degree in Ethnomusicology from the Center for Advanced Studies in Music (MIAM) at ITU in 2019 with the thesis "Critical Edition of Hampartsum Manuscript YZPER2 in the Private Archive of Ali Rifat Çağatay". He is an editor in the Turkish Music Academic Circle (TUMAC) and researcher at ITU Ottoman-Turkish Music Research Group (OTMAG)

**Federico Dinis** is a lecturer and practitioner-researcher at the interface between contemporary artistic practices of performativity and new media technologies. His work extends to performance, installation, soundscapes, video and site-specific. PhD in Art Studies-Arts/Drama and Performance Studies (University of Coimbra). Researcher at CEIS20-Centre for Interdisciplinary Studies (University of Coimbra) and Affiliated



Scholar at SELMA-Centre for the Study of Storytelling, Experientiality and Memory (University of Turku).  
Author of the book “Notebook of memory representations” (2022).

**Annabel Frearson** is an artist based at Cubitt studios in London, and Associate Professor in Art at University of Reading School of Art. She has a PhD from Goldsmiths College, University of London, and has exhibited, published, and performed works in the UK and abroad, including 'Wollstonochlincraft 1791-1971', 'Sic', 'BaudriR', 'Bad Brain Call' and 'Last Tango Inception'. In these projects, Frearson rearranges existing cultural objects into new relationships through a promiscuous approach to material and form.

**Jonas Fritsch**, PhD, Associate Professor in Interaction Design at the IT University of Copenhagen, Department of Digital Design. Head of the Affective Interaction & Relations (AIR) Lab. His work revolves around interaction design, experience philosophy and affect theory based on design experiments with interactive sound and physical interfaces.

**Silke Holmqvist** is PhD from Aarhus University in 2022 with the dissertation *The figure of the guest worker – Emotions, places and images of immigration in Denmark c. 1960-1989*. Her current research concerns the intersections of emotions, spaces and music.

**Christine Jeanneret** is a musicologist, specializing in early modern music, historical sound studies, gender studies, cultural exchanges, and music performance. She is Associate Professor at the Centre for Privacy Studies at the University of Copenhagen and currently PI of *SOUND*, an innovative research project aiming at listening, hearing, and reconstructing the soundscapes of the Danish court. Awarded Queen Margrethe II's Rome Prize in 2017 for outstanding research. She regularly works with early music performers and museums to make her research available to a wide audience in the unique forms of performance and exhibitions.

**Stina Hasse Jørgensen**, PhD, Assistant Professor at the Digital Design Department at the IT University of Copenhagen. Stina works with sonic interaction design, digital experience and aesthetics and is currently researching smart speakers and novel vocal imaginaries.

**Matthew Kerry** is Zeitlyn Fellow and Associate Professor of Modern European History at Jesus College, University of Oxford. He holds a PhD from the University of Sheffield and has enjoyed research fellowships in Granada, Bochum and Toronto. His previous research on 1930s Spain resulted in *Unite, Proletarian*

*Brothers! Radicalism and Revolution in the Spanish Second Republic, 1931-6* (University of London Press, 2020) as well as articles in journals that include the *English Historical Review* and *European History Quarterly*. He is now working on the relationship between sound and mass politics in early twentieth-century Spain.

**Ulrik Langen** is a Professor of 18<sup>th</sup>-century Cultural History at University of Copenhagen. He has published several books and articles on Eighteenth-Century Urban History. He is currently PI of the research project "Copenhagen Complains": <https://saxoinstitute.ku.dk/research/history/copenhagen-complains/>

**Palle Schantz Lauridsen** is an Associate Professor at the Department of Nordic Studies and Linguistics, University of Copenhagen. His current research centers on early Danish television from industrial, political, cultural, and everyday perspectives. He received his PhD in 2020 for a dissertation on *Sherlock Holmes in Danish Media Cultures*. As part of the project called *Urbanity & Aesthetics* at the UCPH (1995-1998), he edited the anthologies *Filmbyer* ("Cinematic Cities") and *Byens konkyliesang* (on cities and soundscapes).

**Morten Michelsen** is a Professor of Musicology at Aarhus University. Specializing in popular music, he has led several research projects on music culture and music history and has published widely within these fields.

**Bertel Nygaard** is an Associate Professor of Modern History at Aarhus University. He has studied multiple questions of social structure, change, practices, and experiences in the modern world, most recently with an emphasis on popular music.

**Jakob Ingemann Parby** is Senior Researcher at the Museum of Copenhagen. His research interest includes urban migration and identity, sound studies, memory studies and urban planning. He has also worked extensively with curatorial practices in migration and city museums. As principal investigator in *Lyden af Hovedstaden/Sounds of the Capital* his upcoming book *The Sonic Revolution of 19<sup>th</sup> Century Copenhagen* (in Danish) will be published at GADs Forlag in 2024.

**Pia Quist** is professor in sociolinguistics and dialectology at University of Copenhagen. Her research interests include language in the city, multilingualism, social and geographic mobility. She is the principal investigator in the project *Speaking Up – language as a factor for social mobility in Denmark*, and local work package leader in the project *Sounds of Copenhagen*.

**Maria Gabriella Tigani Sava** is a Ph.D-student from the University of Malta and member of the International Association of Byron Societies (IABS), the Royal Historical Society and ASMI (Association for Modern Italian Study). Author of the monograph *Risorgimento: the Romantic Ego in Action. Emozioni, cultura europea e identità nazionale nel byronismo italiano* (Rubbettino, 2017).

**Line Brun Stallknecht**, curator at the Elsinore City Museum. A part of Vision 2026 for the museum is to disseminate site-specific cultural heritage stories in the public historic city center. For instance, we investigate significant sounds and smells can convey stories about specific places in the city using affective and interactive methods. The insights from *SonicTraces* guides our next dissemination tryouts in public space.

**Linda Sturtz** is a Professor of History and the Former Chair of the History Department at Macalester College in Minnesota, USA. She has published *Within Her Power: Propertied Women in Colonial Virginia* and articles on early modern Jamaica. Sturtz collaborated with members of the African Caribbean Institute of Jamaica (ACIJ)/Jamaica Memory Bank in Kingston to curate a public exhibition entitled: *None So Fine: The Jamaica Set Girls in History* at the ACIJ from December 2022 to August 31, 2023.

**Mikkel Thelle** is a Senior Researcher at the National Museum of Denmark and Guest Professor at Malmø University. He is principal investigator in the research projects Entangled Fluidities and Mapping the Welfare City and has published extensively on many aspects of urban history in the 19<sup>th</sup> and 20<sup>th</sup> century.

**Anette Vandsø** is an Associate Professor in Aesthetics and Culture and Head of Center for Sound Studies at Aarhus Universitet. She did her PhD on John Cage's 4'33" and has since worked with Sound Studies and Environmental Humanities.

**Vitus Vestergaard** is Associate Professor of Media Studies at the University of Southern Denmark. A trained Sound Designer as well as a former organist, Vitus is interested in most aspects related to sound and music. Alongside his academic work, he has been involved in the exhibition and dissemination of media history and has co-developed eleven exhibitions in museums and open-air spaces. His research and tuition centers on media production, media theory and other media-related topics.

## About Sounds of the Capital

*Sounds of the Capital* is a collaborative research project involving researchers from Museum of Copenhagen, Moesgaard Museum, The National Museum and the Department of Nordic Studies and Linguistics at the University of Copenhagen. The project has been made possible by a generous grant from The Velux Foundations.