



## Call for Submissions: Sound Art Matters

Seismograf

Online journal of contemporary music and sound art.

In relation to the conference 'Sound Art Matters' the online journal Seismograf invites for submission of articles that touches upon the subjects of the conference: On how sound art matters, how sound in art matters, and on the matter of which sound art is made. We encourage perspectives that go beyond the exclusive theories of art, and also embrace a broad spectrum of cultural theory, media theory, philosophy and practice-based experiments. How and why does sound art matter within artistic and academic discourses - ranging from a focus on materiality to contextual meaning, from technological media to embodied experience?

Articles may refer to one or several of the following themes:

**Phenomenology and post-phenomenology** How can we expand and challenge the existing thoughts and methodologies of phenomenology (in theory and art) in different ways? How does the technological dimension, which is so predominant in sound art, challenge the phenomenological approach? Do Cyborgs listen with their ears? Is sound art a form of bio-aesthetics?

**Materialities and objects** Various ideas for a new 'materialist philosophy' or 'object-oriented ontology' have entered the theoretical discourses on sound art. We invite for articles that address the philosophical and aesthetic implications of such approaches, involving both a materialist focus on sound as process and differentiation, and – in a largely opposite perspective – an emphasis on the autonomy of the (sonic) object from a non-idealist perspective.

**Para-, inter- and contextualities** Some scholars argue that the most important feature of sound art is not sound in itself, but the intertextual, symbolic matrix that the specific sound art work is inevitably part of. We welcome articles that address the para-, inter- and/or contextual aspects of sound art, including topics within socio-cultural discourses, performativity, gender, language, urbanity, and intertextuality.

**Media archaeologies/technical media/data aesthetics** What characterizes the specific uses and understandings of media and technology in sound art? Does sound art change our conventional conceptions of what "media" are? How is the present digital culture reflected in sound art? How do specific works approach the technological cultures of past, future and "imaginary" media? How does sound art relate to questions of 'data', 'bit data' and 'data aesthetics'?

**Post politics** What are the political perspectives and potentials of sound art? In what ways does sound art address topics in contemporary society? How does sound art still matter in a global perspective? What is the status of post-colonial, posthistorical, and post-cold war perspectives in matters of sound art? What are the specific potentials of sound art with regard to such cultural narratives?

**Discourses and borders** What is the generic status of sound art? Is there such a thing called sound art? Is the discourse on sound art based on ‘musicphobia’ as some claim? And why is the performance aspect so neglected in the literature on sound art? What are the performative functions of such borders between the art forms?

Submissions are welcomed from all disciplines.

**Editors of special issue:**

Anette Vandsø  
Morten Søndergaard  
Sanne Krogh Groth  
Ulrik Schmidt

**Article deadline**

November 15th 2016

**Submission guidelines:**

*Length:* The editors recommend 4-8000 words, but shorter and longer contributions will also be taken into account.

*Abstract:* Abstracts of 100-150 words are required for all articles submitted.

*Biography:* Biographies of max 100 words for all authors are required

*Language:* Articles only in English are accepted.

*Multimedia:* Embedded videos, photos, sound files and links to online platforms are welcome.

Copyrights need to be cleared by the authors.

*Standard:* Articles have to follow Harvard standard.

All submission will undergo rigorous peer review, based on initial editor screening and anonymized refereeing by at least two anonymous referees. Submitted contributions have to be original and not been published or submitted elsewhere.

Articles are submitted to [sanne@seismograf.org](mailto:sanne@seismograf.org)

## **About Seismograf**

Seismograf ([seismograf.org](http://seismograf.org)) is an editorially independent web journal focusing on the newest works within the arts of sound, contemporary music and sound art. Seismograf/peer a peer-reviewed section within Seismograf.

Seismograf/peer covers a broad range of topics including sonic materialities, modes of listening, philosophy of sound and music, aesthetics, technology, audio visibility and performative, curatorial and archival matters related to the sonic arts.

Seismograf/peer encourages a wide spread of methodologies and theoretical discourses from more established academic approaches such as sound studies, musicology, cultural studies and performance studies, to artistic research, practice-based research, artist writing and media archaeology.

Seismograf ([seismograf.org](http://seismograf.org)) is the oldest music journal among the Nordic countries. Seismograf has a long and strong tradition of publishing Danish articles, interviews, debates and reviews by both academics and composers, and has within various times, been the most inspiring and important platform within this field. Embedding Seismograf/peer is a natural development of this tradition, which acknowledges the demands of publication within higher Art Schools and Universities.

The journal is supported by the Danish Arts Council and The Danish Composers' Society.

For more information please contact Seismograf editor-in-chief Sanne Krogh Groth ([sanne@seismograf.org](mailto:sanne@seismograf.org)).