



Interference: A Journal of Audio Culture

Interference: Call for Papers for Issue 5 on *Writing About/Through Sound*

Issue editor: Linda O Keeffe

Abstract Submission Deadline: 31/03/2015

In this call, we ask authors to explore the intersection of creative practice, developing technologies and pedagogy within sound studies. Taking the ontological viewpoint, how does one come to know sound as it is produced within contemporary culture, and, given the diversity of potential approaches to its production and reception, how may it be taught, written about and presented?

Alongside the increase of sound-related disciplines, the emergence of conferences and journals focusing on sound, including our own, signals a growing dialectic through which researchers and practitioners can present their field to a wider audience. Yet, even as the study of sound can be seen to encompass ever-broader perspectives, the use of more traditional representational strategies via language and text to demonstrate, present, analyse or argue sound theories, may also rob sound studies of its singularity, drawing emphasis away from the acts and strategies particular to audio cultures and the forms – embodied, auditory, material – which these may take. In this way, sound studies may sometimes align itself with more traditional theoretical discourses and approaches to the representation of knowledge when it might instead forge entirely new approaches.

We ask authors to consider the ways in which sound itself could be represented as a discourse or as model. We recognise that arts practitioners might argue that within practice they already achieve this. Yet even within practice there is a move towards making explicit the structural imperatives underpinning the relationships between artistic materials, be they in the realm of gathering/devising strategies, composition, design or exhibition, or in the tradition of textual discourse. For this call we will also accept proposals that challenge the orthodoxy of textual representations. For example, this might be proposals that take the form of audio presentations.

Suggested themes and approaches include, but are not limited to the following:

- Defining and describing the auditory experience of sound installations and/or audio performances through text
- Soundscape/environmental sound–structural models in creative practice
- Embodied models in the creation or reception of sound works
- Noise as extreme environment/embodied experience
- How to introduce sound in interdisciplinary/multidisciplinary creative contexts: pedagogies of sonic awareness and creative practice
- Creative works based on direct manipulation of sensory phenomena/illusions
- Creative works (either solely sound–based or mixed–media) which address sound’s distinctiveness as a sensory modality
- Acoustical models as sources of creative structures
- Technological models (e.g. synthesis and audio processing methods and the structure of media, including glitch/microsound/post–digital sounds or the design of performance or production technologies) as sources of creative structures
- Conceptual models of sound in emerging technologies (audio, interaction, performance, production, etc.)
- Sonic ethnography and phonography: the sounded structures of cultures
- Discussions and experiments in Post-digital print, music journalism and music publishing

Schedule:

Submission of abstracts (250-300 words) by 31/03/2015 via email to l.okeeffe@lancaster.ac.uk

Responses about acceptance/rejection to authors: Mid June

<http://www.interferencejournal.com/call-for-papers>

Submission Guidelines: <http://www.interferencejournal.com/submission-guidelines>



Interference: A Journal of Audio Culture

About the journal:

Interference is a peer-reviewed journal supported by Trinity College Dublin and Ulster University's Arts and Humanities Research Institute. It is an open access forum on the role of sound in cultural practices, providing a trans-disciplinary platform for the presentation of research and practice in areas such as acoustic ecology, sensory anthropology, sonic arts, musicology, technology studies and philosophy. The journal seeks to balance its content between scholarly writing, accounts of creative practice, and an active engagement with current research topics in audio culture. <http://www.interferencejournal.com>