

OPEN CALL FOR SUBMISSIONS – ARTICLES AND AUDIO PAPERS

SOUNDING FEMALE WORK

**GENDER, TECHNOLOGY AND INFRASTRUCTURE IN NORDIC SOUND
ART AND EXPERIMENTAL MUSIC**

SEISMOGRAF.ORG/PEER

– ONLINE JOURNAL OF CONTEMPORARY MUSIC AND SOUND ART

If musicians and sound artists identifying as female have ever more opportunities for working artistically in Denmark and the Nordic countries today, then why are they still so inadequately represented in educational material, historical canons, venue line-ups, museum collections, exhibitions, music events and festivals? It's time to sound female work.

Seismograf Peer calls for articles and audio papers that explore how sound art and experimental music practices in the Nordic counties are gendered and investigate questions such as:

- How are studios, rehearsal spaces, venues, festivals, exhibitions, museum collections, educational initiatives and other infrastructures manifested, negotiated and challenged when female artists and musicians navigate them?
- How do artists and musicians identifying as female work with the creative potential of technology in order to manifest, negotiate or challenge notions of identity and bodies in their art?
- How does the conceptualization of female bodies culturally and physically (menstruation, pregnancy, breastfeeding, menopause etc.) affect artistic expressions as well as working routines, conditions and careers?
- How do intersections of gender and other aspects of identity, including race, ethnicity, age, class, and sexual orientation, matter?

Seismograf Peer invites scholars from various disciplines such as sound studies, musicology, art history, anthropology, sociology, cultural studies, performance studies, artistic research within sound art and experimental music to reflect upon and investigate and/or historicize these or related questions. We are interested in expanding the knowledge of how the artists' practices, technologies, bodily experiences, physical surroundings and working conditions intersect, and how such intersections relate to the sounding of female work in the Nordic countries.

If you have any concerns or questions feel free to contact one of the special issue editors prior to the submission deadline.

GUEST EDITORS OF SPECIAL ISSUE

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SUBMISSION GUIDELINES FOR ARTICLES

DEADLINE	1 May 2021
LENGTH	The editors recommend 4-8,000 words, but shorter and longer contributions will also be taken into account.
ABSTRACT	Abstracts of 150-200 words are required for all articles submitted. The abstract has to carry the title, name of author(s), affiliation(s) and email address(es).
BIOGRAPHY	Biographies of up to 100 words for all authors are required. Portraits are welcome, but optional (please include photo credit).
LANGUAGE	Only articles 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.
KEYWORDS	Add five keywords.
STANDARD	Articles and bibliography have to follow Harvard standard.
SUBMISSION	The article is sent as a Word file to shaj@itu.dk by 1 May 2021.

SUBMISSION GUIDELINES FOR AUDIO PAPERS

DEADLINE	1 May 2021
LENGTH	12-15 minutes
ABSTRACT	Abstracts of 150-200 words are required for all audio papers submitted.
BIBLIOGRAPHY	A written bibliography has to be attached following Harvard standard.
BIOGRAPHY	Biographies of up to 100 words for all authors are required. Portraits are welcome, but optional (please include photo credit).
LANGUAGE	Only audio papers and abstracts in English are accepted.
KEYWORDS	Add five keywords.
SUBMISSION	The production is sent or uploaded to a Dropbox as MP3 to shaj@itu.dk no later than 1 May 2021.

FORMAT OF AUDIO PRODUCTION

The production of the audio paper, is, like the regular conference paper, carried by a strong and clear scientific question or argument introduced by voice over or speak. The question or argument can be unfolded through a narrator's speak, through various voices through e.g. interviews. Besides this, the overall argument in the audio paper also has to be unfolded, discussed or framed through "pure" sounds such as sound effects, music, found sounds, sound souvenirs, soundscape recordings or compositions, all composed into a sort of sound scenography. It is important, that the sounds do not only illustrate and frame the speak in the audio paper, but also carries information that supports or questions the narrated content in itself.

Please visit <https://seismograf.org/fokus/fluid-sounds> for further thoughts on and examples of audio papers.

All submission – articles and audio papers - 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.

ABOUT SEISMOGRAF PEER

Seismograf Peer is a peer-reviewed online platform devoted to practical and theoretical issues in relation to contemporary music and sound art. Seismograf Peer covers a broad range of topics including sonic materialities, modes of listening, philosophy of sound and music, aesthetics, technology and audio visuality as well as performative, curatorial and archival matters related to the sonic arts.

Seismograf Peer encourages a wide spread of methodologies and theoretical discourses, ranging from the 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 Peer is hosted by Seismograf, a Danish magazine with a long and proud tradition of publishing essays, interviews and reviews by music journalists and critics as well as academics and composers, acting as an inspiring and important platform within the field. Seismograf Peer is a natural development of this tradition, acknowledging the demands of publication within universities, music academies and art schools.

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For more information please contact Seismograf Peer editor-in-chief

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