

## Call for Papers

### *Resonance: The Journal of Sound and Culture*

#### **Militarized Ecologies: Auralities, Incorporations, Terrain**

*Resonance* seeks manuscripts, essays, commentaries and artist's writings that engage Achille Mbembe's claim that colonial occupations "manufacture a large reservoir of cultural imaginaries." (Mbembe 2003). These imaginaries draw from intersecting military, scientific, artistic and experiential modes of producing knowledge. Mindful of Jim Sykes' criticisms of a tendency in sound studies scholarship to attend to the most spectacular aspects of 'wartime sound and listening' (Sykes, 2018), we are particularly interested in contributions that describe a decentering of "war", and perhaps reveal how it is already dispersed through militarized ecologies (Kosek 2010). We seek research and creative expressions that remain mindful of the profoundly uneven asymmetries that mark the workings, experience, spatializations, and life-and-death gradations and permutations of militarized ecologies. How is sound central to these processes? (Ochoa, 2014 & 2006).

We do not conceive of "militarized ecologies" as a *thing*, as an already constituted field of inquiry or current topic, or as a discrete set of sites and sounds that can be archived, but as an invitation to consider how these auralities and terrains have come to distinguish themselves and in turn prompt proliferating interpretive gestures. What role(s) does aurality play in these contexts and might these powerful "hallucinatory multiplicities" (Arbona) be connected to our experience of sound as a wartime imaginary? Additionally, what are the sonic traces when "the ends of war and the means of war" (Mbembe) collapse into one another? Where do those auralities begin and where do the margins of the terrains reside?

We are seeking scholarly and creative approaches that consider how sound, broadly understood, participates in, and challenges these questions. Topics and themes might include, but are not limited to, the following:

- Historical, cultural, and spatially-situated explorations of narratives and representations describing the relationships between sound, environment and war-making.
- Military auralities and time: afterlives, aftermaths, and distinct temporalities.
- Considerations of technologies and techniques of sound and sonic power including "sonic knowledge".
- Gender and race as constituted by and constitutive of militarized ecologies.
- Artistic interventions and approaches, including interviews and artist writings.
- Human rights and accountability relating to sound and militarized ecologies.
- Embodied traces of colonial/military occupation, considering in particular how militarized ecologies involve and bring forth sensory regimes.

The special series will be guest edited by M<sup>a</sup> Edurne Zuazu and Alejandra Bronfman, with assistance by a diverse team of scholars and artists from within the *Resonance* community.

**María Edurne Zuazu** works in music, sound, and media studies, and researches the intersections of material culture and sonic practices in relation to questions of cultural memory, social and environmental justice, and the production of knowledge (and of ignorance) in the West during the 20th and 21st centuries. She received her PhD in Music from The CUNY Graduate Center, and has been the recipient of Fulbright, Fundación La Caixa, and Cornell University's Society for the Humanities fellowships. Maria is currently working on her book project, *Ruin Sound*.

**Alejandra Bronfman** is a cultural historian of the Caribbean with research interests in the production of knowledge, racialization and technology's role in the amplification of marginalized voices. Currently Professor in the Department of Latin American, Caribbean and Latina/o Studies at the University at Albany, she is the author of three monographs, including most recently, *Isles of Noise: Sonic Media in the Caribbean* (Chapel Hill, University of North Carolina Press, 2016). Her current research on the islands of Culebra and Vieques in Puerto Rico is an ecological and affective history of the 20<sup>th</sup> century military occupations and their afterlives.

Resonance will only consider original works that have not been published elsewhere or are not under consideration elsewhere. Additionally, accepted papers may be published in a special issue, special section, or special series depending on the number of accepted papers, overall timeline, and publishing schedule.

If you are interested in submitting to the journal, please review our author [guidelines](#).

Please email all documents to [resonance@ucpress.edu](mailto:resonance@ucpress.edu).

If you have questions about the CFP in general, or the specifics of your potential submission, please email: [resonance@ucpress.edu](mailto:resonance@ucpress.edu).

### **About the journal:**

*Resonance: The Journal of Sound and Culture* is an interdisciplinary, international peer reviewed journal that features research and writing of scholars and artists working in fields typically considered to be the domain of sound art and sound studies. These fields may include traditional and new forms of radio, music, performance, installation, sound technologies, immersive realities, and studies-based disciplines such as musicology, philosophy, and cultural studies. The journal also welcomes research and approaches that explore cultural boundaries and expand upon the concept of sound as a living, cultural force whose territories and impacts are still emerging.