



Call for Papers

Resonance: The Journal of Sound and Culture

Queer Politics & Positionalities in Sonic Art

Does queer sound exist? Are there modes of queer listening and sonic expression? How might critical queer/trans perspectives on sonic art, extending but not limited to sound sculpture, performance, installation, music, and sound design intervene in the cisgender and heteronormative historical/theoretical narratives and artistic expressions that dominate the field? *Resonance* seeks scholarly articles, artist essays, interviews, critical reviews, and other forms of writing for a forthcoming special series to consider these questions, and critique the history of sonic art, past and present, from diverse queer/trans methodological and theoretical perspectives.

Additionally, as sonic art is further institutionalized by landmark exhibits, acquisitions, and commissions, it is vital that we think critically about whose experiences of sound and listening are amplified, and whose are silenced. How might a queering of sound work to understand and subvert the global rise of homophobic, transphobic, white supremacist, ableist, and neocolonial systems of power?

In-depth analyses of sonic artworks, exhibitions, and performances should therefore be deeply contextualized through the experiences and ideas of LGBTQIA2S+ people and their communities. Submissions should critically examine the history and culture of sonic art that enrich our current understanding from numerous queer positionalities. We are especially interested in writings that supplement formal and technical analysis with critical social inquiry. Ideal articles will actively consider how queer sonic art and media mobilize and critique systems of power and embody a politics of listening. The result will be an inclusive and actionable narrative of sonic art that is gleaned from critical queer artistic perspectives, adding to cisgender and heteronormative positions and building towards new phenomenological and epistemological considerations.

The special series will be guest edited by Charles Eppley (they/he), Assistant Teaching Professor of Interdisciplinary Art & Performance at Arizona State University, and Co-Editor and Research Coordinator for the Proclaiming Disability Arts initiative at the NYU Center for Disability Studies. Their work will be assisted by a diverse team of scholars and artists from within the *Resonance* community. We welcome manuscripts, abstracts, works of sound art and proposals for interviews.

Please email all documents to resonance@ucpress.edu

All submissions should be original work and not under consideration for other publications. Submissions should adhere to the journal's [author guidelines](#).

If you have questions about the CFP in general, or the specifics of your potential submission, please email: charles.eppley@asu.edu.