

RESONANCE

THE JOURNAL OF SOUND AND CULTURE

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Call for Papers

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 scope extends to other disciplines such as ethnography, cultural geography, ecologies, media archaeology, digital humanities, audiology, communications, and architecture. The journal's purview investigates the research, theory, and praxis of sound from diverse cultural perspectives in the arts and sciences and encourages consideration of ethnicity, race, and gender within theoretical and/or artistic frameworks as they relate to sound. 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.

About the Authors

Joan L. Clinefelter earned her BA in German and European studies at Grinnell College and her MA and PhD in European history at Indiana University. Since 1995 she has been a professor in the Department of History at the University of Northern Colorado, teaching courses in modern European history. Dr. Clinefelter's research initially focused on the intersection of German culture, politics, and identity during the Third Reich. She continues to wrestle with these themes during the Cold War era, with a particular focus on RIAS Berlin, the US propaganda radio station based in West Berlin. She has published articles and one book, *Artists for the Reich: Culture and Race from Weimar to Nazi Germany* (Berg, 2005). The article here is drawn from her current book project on RIAS programming designed for children, women, and general audiences.

Christoph Cox is professor of philosophy at Hampshire College. He is the author of *Sonic Flux: Sound, Art, and Metaphysics* (University of Chicago Press, 2018) and *Nietzsche: Naturalism and Interpretation* (University of California Press, 1999) and co-editor of *Realism Materialism Art* (Sternberg, 2015) and *Audio Culture: Readings in Modern Music* (Bloomsbury, 2017).

Shuhei Hosokawa earned his doctoral degree at the Tokyo University of Arts in 1989. Principal publications include *Rekodo no Bigaku [Aesthetics of Recording]* (Keiso Shobo, 1989) and *Karaoke around the World*, co-edited with Toru Mitsui (Routledge, 1998). The author sincerely thanks Marié Abe and Carolyn Stevens for their meticulous reading of the early versions of this article.

Lou Mallozzi is an interdisciplinary artist whose work often centers on sound and/or language. He makes performances, installations, fixed media works, transmissions, interventions, improvised music, and drawings. His work has been presented in museums, galleries, concert halls, bars, broadcast booths, street corners, rooftops, deconsecrated churches, unused building sites, and numerous other places and non-places. He is assistant professor in the Sound Department of the School of the Art

Institute of Chicago, where he has taught since 1985; and is the co-founder and director emeritus of Experimental Sound Studio, where he curated and facilitated works by more than 500 artists during his three-decade administrative career.

Kris Rodriguez is a graduate student in mass communications at San José State University. She holds a BS in journalism with a minor in sociology. Her work has appeared in student publications such as the *Tejano Tribune*, the *Spartan Daily*, and *Reach Magazine*. She is interested in examining the sociological impact of new media in the world through quantitative and qualitative analysis. She recently co-authored the research paper “Insta-TV: A Cross-Country Analysis of Engagement and Agendas Television News Channels Promote on Instagram,” which was accepted to the 2020 International Communication Association Conference (ICA) in Gold Coast, Australia. In addition to research, Kris also enjoys teaching; she is currently a graduate assistant and part-time undergraduate adviser at the School of Journalism and Mass Communication. She is an ardent reader, copyeditor, and writer. She lives with her dog Blu in San José, California.

Josh Shepperd is an assistant professor of media studies at the University of Colorado at Boulder, and the director of the Library of Congress Radio Preservation Task Force. For 2018–2020 he is a Humanities and Information Fellow at Penn State University and is the continuing Sound Fellow of the Library of Congress NRPB.

Müge Turan is a film critic and film curator. She has served as editor of *Time Out Istanbul* and *Empire*. Her writing on cinema has appeared in publications such as *Altyazi*, *Bir+Bir* and *Film Quarterly*. Since 2008 she has been the head of film programs at the Istanbul Museum of Modern Art. She has served on FIPRESCI (the International Federation of Film Critics) juries at festivals in Vienna, Dubai, Thessaloniki, and Cannes. She is currently a PhD candidate in cinema studies at the University of Toronto. Her thesis project is on the five-decade-long history of dubbing or post-synchronization in Turkish popular cinema. Its chronicling and analysis would not only contribute to cinema historiography, but also advance our understanding of a certain popular cinematic practice that renders the voice and the body responsive to socio-economic and political changes. She presented papers at annual conferences of PAMLA and MESA.

About the Editors

Phylis West Johnson is Professor & Director of Journalism and Mass Communications at San Jose State University and Emeritus Professor of Sound and New Media in the College of Mass Communication and Media Arts at Southern Illinois University Carbondale. She has served as editor for *Soundscape: The Journal of Acoustic Ecology* and the *Journal of Radio and Audio Media*. Her most recent book publication is *Moving Sounds: A Cultural History of the Car Radio* (Peter Lang, 2019). She received her PhD in 2003 from Southern Illinois University Carbondale.

Jay Needham is an artist, musician, and cultural producer who utilizes multiple creative platforms to produce his works, many of which have a focus on sound and site-specific field research. His sound art, works for radio, visual art, performances, and installations

have appeared worldwide at museums, festivals, and on the airwaves. His most recent sound installation is on permanent display in the BioMuseo, designed by Frank Gehry in the Republic of Panama. Needham's writing appears in the books *Hearing Places: Sound, Place, Time, Culture* and *Moving Sounds: A Cultural History of the Car Radio*. His research has been published in *Exposure*, *Soundscape: The Journal of Acoustic Ecology*, and *Leonardo Music Journal*. Needham is a professor in the Department of Radio, Television and Digital Media at Southern Illinois University Carbondale. He received his MFA from the School of Art at California Institute of the Arts.

Honna Veerkamp is a community-oriented artist, educator, and scholar whose work includes audio documentary, interdisciplinary installation, and sound art. She served as an editorial assistant for *Soundscape: The Journal of Acoustic Ecology* and the *Journal of Radio and Audio Media*. She earned an MFA in media arts and a certificate in women, gender, and sexuality studies in 2015 from Southern Illinois University Carbondale and currently teaches audio production and storytelling courses at Webster University in St. Louis.

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