

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

Amy E. Alterman is a PhD candidate in culture and performance at UCLA. Her research applies performance theory to analyze abortion access, as well as stigma. Based on two years of fieldwork, her dissertation analyzes the obstacles, resiliencies, and support networks associated with independent abortion clinics in the United States

Vicki L. Brennan is the author of *Singing Yoruba Christianity: Music, Media, and Morality* (Indiana University Press, 2018). She is currently researching how claims to urban space by members of religious communities in Lagos, Nigeria, are produced, circulated, experienced, and contested through sound.

Ivoline Kefen Budji is an anthropology PhD student minoring in peace studies at the KROC Institute for International Peace Studies, University of Notre Dame du Lac, USA. She is also a fellow at the Kellogg Institute for International Studies at the university. As a Chevening scholar, her MA in cross-cultural communication and media studies (Newcastle University, UK, 2018) investigated the role of the media in enhancing ideologies/perceptions regarding race and gender. Also, her MSc from the Catholic University of Cameroon, Bamenda (2015) examined the role of language in identity construction, intercultural interaction, and intergenerational transmission of cultural values. Ivoline is interested in issues of dominance/power especially as they pertain to gender, ethnicity/race, and age. She is also intrigued by how communities and individuals construct, embed, deconstruct, and use language, media, and other verbal and nonverbal forms of communication vis-à-vis political and sociocultural interests, especially in areas of conflict.

Georgia Ennis is a postdoctoral scholar at the Penn State Center for Humanities & Information, where she is developing a book manuscript and companion digital archive. Her book-in-progress explores the role of community media in grassroots linguistic, cultural, and ecological revitalization in the Ecuadorian Amazon.

Nikita Gale is an artist based in Los Angeles. Gale holds a BA in anthropology with an emphasis in archaeological studies from Yale University and an MFA in New Genres from UCLA.

Josh Garrett-Davis is the Gamble Associate Curator of Western History, Popular Culture, and Firearms at the Autry Museum of the American West. He is the author of *What Is a Western? Region, Genre, Imagination* (University of Oklahoma Press, 2019). He received his PhD in history from Princeton University in 2020.

Michele Hilmes is Professor Emerita at the University of Wisconsin-Madison, where she taught media studies for more than 20 years. Her books include *Hollywood and Broadcasting: From Radio to Cable*, *Radio Voices: American Broadcasting 1922–1952*, *Network Nations: A Transnational History of British and American Broadcasting*, and *Only Connect: A Cultural History of Broadcasting in the United States*. She is an active member of the Radio Preservation Task Force, launched in 2015 by the US Library of Congress. In 2017 she received the Distinguished Career Achievement Award from the Society for Cinema and Media Studies.

Brian Kane is an associate professor of music and affiliate faculty in film and media studies at Yale University. He is the author of *Sound Unseen: Acousmatic Sound in Theory and Practice* (Oxford University Press, 2014) and the forthcoming *Hearing Double: Jazz, Ontology, Auditory Culture*.

Rebecca Lentjes is a feminist activist and ethnomusicologist writing about gendered sonic violence in the United States. Her research and ethnography examine the ways in which sound shapes public space in gendered ways, and since March 2016 she has focused primarily on the sounds of anti-abortion protests.

Marina Peterson is the author of *Atmospheric Noise: Aerial Attunements in Los Angeles* (Duke University Press, 2020). Tracing indeterminate categories and emergent entanglements of environmental noise, atmosphere, sense, and matter that cohere around airport noise in the 1960s, it addresses how noise amplifies ways of sensing and making sense of the atmospheric.

Sonja Thomas is an associate professor of women's studies at Colby College. Her research examines caste, race, and Christianity in India, race and South Asian immigration in rural America, and tap dance in the United States and globally.

About the Guest Editors

Georgia Ennis is a postdoctoral scholar at the Penn State Center for Humanities & Information, where she is developing a book manuscript and companion digital archive. Her book-in-progress explores the role of community media in grassroots linguistic, cultural, and ecological revitalization in the Ecuadorian Amazon.

Jen Shook is a digital and performance dramaturg whose research and practice live at the intersection of literature, performance, digital humanities and media, Indigenous and critical race and gender studies, and cultural memory. She is a visiting junior fellow

with the Center for Humanities & Information at Penn State and has taught at institutions including DePaul University and Grinnell College. She founded Caffeine Theatre (2002–2012) and has participated in the NEH’s Digital Native American Indigenous Studies pedagogy cohort and as National Women’s Studies Association WikiEdu Fellow. She has served on the editorial board of the multimedia journal *PUBLIC* and on juries for Sound of Silent Film Festival, 50pp Latinx new plays, and Native Voices, and she serves on the steering committee for the American Studies Association DH Caucus. Her manuscript *Unghosting Tribalographies: Performing Oklahoma-as-Indian-Territory* connects politics and pop culture with plays, poetry, and virtual performances that remediate early archives.

Alex Sayf Cummings is an associate professor of history at Georgia State University. Her work deals with media, law, technology, and the political culture of the modern United States; it has appeared in *Salon*, the *Brooklyn Rail*, the *Journal of American History*, *Technology and Culture*, and the *Journal of Urban History*, among other outlets. Her first book, *Democracy of Sound: Music Piracy and the Remaking of American Copyright in the Twentieth Century*, was published by Oxford University Press in 2013, and a second, *Brain Magnet: Research Triangle Park and the Idea of the Idea Economy*, was published by Columbia University Press as part of its Studies in the History of U.S. Capitalism series in spring 2020. She is also a co-editor of the volume *East of East: The Making of Greater El Monte* (Rutgers, 2020) and a senior editor at the blog *Tropics of Meta*.

Josh Shepperd is an assistant professor of media studies at the University of Colorado at Boulder and is 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.

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. As a hearing-divergent person, Needham makes work that often involves sensing and experiencing sound across many modalities of reception. 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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