

# 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

**John F. Barber, PhD**, convenes with the Creative Media & Digital Culture program at Washington State University, Vancouver. His scholarship, teaching, and creative endeavors combine digital media art, digital humanities, and sound. Learn more at Barber's portfolio website: [www.nouspace.net/john/index.html](http://www.nouspace.net/john/index.html).

Temporality, combined with a long-standing interest in sound as the basis for narrative, provides the conceptual framework for Barber's research and practice in radio and sound art. His work has been broadcast internationally and featured in juried exhibitions in America, Australia, Brazil, Canada, England, Germany, Ireland, Italy, Lithuania, Macedonia, Northern Ireland, Portugal, Spain, and United Arab Emirates. Barber developed and maintains Radio Nouspace ([www.radionouspace.net](http://www.radionouspace.net)), a curated listening gallery/virtual museum for sound featuring curated historical and experimental radio+audio drama, radio+sound art, sound poetry, and experimental music. He also produces and hosts *Re-Imagined Radio*, which explores sound-based storytelling as live performances, radio broadcasts, listening events, live-stream and on-demand audio, and beyond. Learn more at [www.reimaginedradio.net](http://www.reimaginedradio.net).

**Milena Droumeva** is an assistant professor of communication and Glenfraser Endowed Professor in Sound Studies at Simon Fraser University, specializing in mobile technologies, sound studies, and multimodal ethnography, with a long-standing interest in game cultures and gender. Milena has worked extensively in educational research on game-based learning, as well as in interaction design for responsive environments and sonification. Milena is a sound studies scholar, a multimodal ethnographer, and a soundwalking enthusiast, published widely in the areas of acoustic ecology, media and game studies, design, and technology. Their current SSHRC-funded project is called "Livable Soundscapes" and it explores best practices for soundscape design in cities and civic participation approaches to storytelling with sound. Milena is co-editor of a newly published edited collection with Palgrave Macmillan, *Sound, Media, Ecology*, which updates practices and theories of acoustic ecology through the work of contemporary researchers.

**Gregorio Fontaine** (a.k.a Gregorio Fontén) holds a PhD in sonic arts (Goldsmiths, University of London, 2019). His dissertation, “Vacilar: The Entanglement of Self-expression and Its Outside,” proposes vacilar as a Latin American sonic sensitivity. Currently he lives in Valparaíso, Chile, and holds a postdoctoral research position at the Art Institute of Universidad Católica de Valparaíso, developing sound installations and expanding the vacilar research further.

**Whitney Johnson** (PhD Sociology, 2018) is an adjunct assistant professor of sound and liberal arts at the School of the Art Institute of Chicago and a lecturer in media arts and design at the University of Chicago. As sound composer Matchess, she intimates the sound of the unknown.

**Carter Mathes** is a specialist in African American literature, 20th-century literature, and African diaspora studies. His first book, *Imagine the Sound: Experimental African American Literature After Civil Rights* (University of Minnesota Press, 2015), focuses on the relationship between sound and literary innovation during the 1960s and '70s. Currently, he is working on a second book, *Ecologies of Funk*, that examines formations of Black radical thought in literature and music as they move between Jamaica and New Orleans during the second half of the 20th century. He has published essays in venues including *Small Axe*, *Contemporary Literature*, *Callaloo*, and *African American Review*, and has articles and chapters in progress and forthcoming on jazz in the civil rights movement, dub music within contemporary Jamaican literary aesthetics, and Afrofuturism in low-fi hip-hop production.

**Gabriel Saloman Mindel** is an interdisciplinary artist, musician, and scholar whose research combines the study of sound and theories of power, particularly the use of noise to extend beyond the limits of the body in struggles for space and political autonomy. For two decades he has been exhibiting and curating artwork, performing improvised music, and composing for dance and film. His writing has been published in *Sounding Out!* and *The Journal of Aesthetics & Protest*, as well as numerous arts publications. Mindel received an MFA from Simon Fraser University School for the Contemporary Arts, and he is currently a PhD candidate in the History of Consciousness Department at the University of California, Santa Cruz.

**Luz Ruiz Martinez** is a media studies PhD candidate at the University of Colorado, Boulder. She is a Mexican-born bilingual and bicultural scholar, media activist, and professional radio journalist, with nearly two decades of involvement in community media projects. These experiences have drawn her to questions related to community media as a tool for creating greater autonomy, cultural recognition, resurgence, and social justice through media ownership and empowerment. Her current research explores the use of media by social justice and Indigenous movements, focusing on community radio practices through a decolonial feminist theoretical and methodological approach.

**Daniel Siepmann** works in research development for The City University of New York (CUNY). Previously, he served in the nonprofit arts sector with organizations ranging from the Cultural Research Network and Chamber Music America to Bang on a Can

and the New Haven Symphony Orchestra. His other writing appears in publications such as *The Quietus*, *PopMatters*, *NewMusicBox*, *Perspectives of New Music*, *Preternature*, and the *Journal of Musicological Research*, among others.

**Trinidad Silva** is an assistant professor in the Department of Philosophy, Universidad Alberto Hurtado, Santiago, Chile. She completed her undergraduate degree in philosophy (2008) at Pontificia Universidad Católica de Chile, Santiago. She holds an MA degree (2011) and a PhD (2017) from University College of London (UCL), Department of Greek and Latin, and specializes in ancient philosophy, particularly Plato. She has taught courses in her area at UCL and Universidad de Barcelona (UB) and has published articles in different areas of ancient philosophy and nonfiction books for children.

**Angela Tate** is a PhD candidate in history, with a specialization in African American & African Diaspora cultural studies. Her research focuses on Black women's activism in art and performance across the United States, the Caribbean, Africa, and Europe in the 20th and 21st centuries.

### **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.

*Resonance: The Journal of Sound and Culture* (e-ISSN 2688-867X) is published four times a year in March, June, September, and December by University of California Press, 155 Grand Avenue, Suite 400, Oakland, CA 94612-3764.

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