



## **AUDIO PAPER SYMPOSIUM**

### **Performative formats and sonic argumentation**

#### **OPEN CALL FOR AUDIO PAPERS**

10-11 December 2018

Red Room, Inter Arts Center, Malmö

Convenors:

[Sanne Krogh Groth](#), associate professor, Division of Musicology, Department of Arts and Cultural Sciences

[Stefan Östersjö](#), chaired professor of musical performance at Piteå School of Music, Luleå Technical University and associate professor of artistic research at the Malmö Academy of Music

Malmö Academy of Music and the section of Musicology, Lund University hereby wish to announce a symposium on the publication format of Audio Papers. We also invite you to submit audio papers proposals, which may be finished or presented as work-in-progress, to the event.

The symposium will bring scholars and artists from a wide range of practices in sound art and sound studies together. The format is that of a small scale conference, with presentations and discussions of concrete matters of submitted audio papers.

Following on from a series of laboratories at the Inter Arts Center, this symposium widens the perspective on the novel practice of making audio papers by inviting two keynote speakers who represent adjacent and parallel developments in film studies and sound art, Miklós Kiss and Svetlana Maraš.

In an audio paper, artistic creation is not divided from observation and analysis but rather, as suggested by Tim Ingold, looking at novel practices in anthropology “we join with things in the very processes of their formation and dissolution” (Ingold, 2011, p. 2). Such joining of e.g. artistic materials, field recordings and sound collages with theoretical reflections and analysis can be observed in the emerging field of video essays in film studies, discussed in a recent book

by **Miklós Kiss** (2016). With a starting point in the “medium-specific means of audiovisual conduct” the book traces the possibilities for integrating an “explanatorily argumentative mode of inquiry” (Kiss, 2016, n.p.) in the emerging practice of the video essay. **Svetlana Maraš** is a composer and sound artist whose work is characterized by a strong relation to text and the human voice. In a discussion of her application of cut-up techniques used in many of her works, she says “text is so versatile on its own. To treat it by musical means always gives me the impression that I’m working with something almost solid and physical like an object, a sculpture” (Helmcke, 2016, n.p.). We believe that the method development and the conceptual frameworks contributed by the two keynote speakers will constitute an important contribution to the symposium and to the further development of formats and methods in the practice of making audio papers.

## SUBMISSION GUIDELINES

Please submit your proposal no later than **November 1 2018**. The review will commence immediately after and the results will be communicated on November 9. The accepted papers will, after a final peer review and editing, be published in Seismograf.org in a special issue on Audio Papers.

Format of submission:

- Title of audio paper
- Abstract (150-200 words)
- Bibliography
- Biography (100 words)

Although the format is flexible, we welcome shorter audio papers of 12-15 min. If possible, please also submit an audio file with an extract of the audio paper!

Proposals should be sent to

[sanne@seismograf.org](mailto:sanne@seismograf.org) no later than November 1 2018.

Read more about the audio paper here

[http://seismograf.org/fokus/fluid-sounds/audio\\_paper\\_manifesto](http://seismograf.org/fokus/fluid-sounds/audio_paper_manifesto)



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