

# FusionJournal **Call for Content**

## **Special Issue: Listening in the Anthropocene**

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Publication: Early 2021

### **SUBMISSION INSTRUCTIONS**

Deadline for abstracts: 31 May 2020

Deadline for full papers: 27 August 2020

Send to: [jmunday@csu.edu.au](mailto:jmunday@csu.edu.au)

When submitting an abstract, please include a proposed title, abstract (up to 200 words), keywords (up to 6), short bio and institutional affiliation. Also note whether you are intending to submit a shorter essay or longer academic paper.

When submitting full papers, essays may be between 2,000–3,000 words. Academic papers may be between 4,000–6,000 words.

We also encourage and accept all forms of media. All submissions will be double-blind peer reviewed.

*Fusion Journal* submission guidelines

[www.fusion-journal.com/submission/](http://www.fusion-journal.com/submission/)

Creative Practice Circle website

<https://arts-ed.csu.edu.au/education/creative-practice-circle/home>

Creative Practice Circle Facebook page

<https://www.facebook.com/groups/837875680044827/>

### **SPECIAL ISSUE OUTLINE**

**“Listening is not just an acoustic, embodied experience, it is also a cognitive activity, and one that inhabits a space of intersubjectivity.”**

Lacey, K. (2013). *Listening publics: The politics and experience of listening in the media age*. Cambridge, England: Polity Press.

**“Rather, it [silence] works as a mode of active listening, one designed to draw the more-than-human ‘background’ (Plumwood 1993) into the foreground of thought. That is, it is a means of partially undoing the Modernist labour of producing ‘nature’ as a passive object.”**

Kanngieser, A., & Beuret, N. (2017). Refusing the world: Silence, commoning, and the anthropocene. *South Atlantic Quarterly*, 116(2), 363-380.

In this edition of *Fusion Journal* we wish to explore the act of listening to the land, to others, to difference, as encountered in embodied and virtual spaces. We especially encourage contributions that represent creative practice as well as more traditional text-based articles. How might we attempt to interpret what is being said in languages we do not understand? How might we resist – even if just for a moment – adding our own sounds to the noises of the neoliberal project of the anthropocene: the clashing music of the shopping mall, the automated voice, the shock jock, the celebrity, the power tools, the leaf blowers, the bulldozers, the mining blasts. How might we listen out, or tune in, to the small, the subtle, the unnoticed, the dying, the unusual, the banal, the mad, the unexpected?

Areas of investigation may include, but are not limited to:

- Public/private listening
- The politics of listening
- Listening as cultural practice
- Privileging the eye over the ear
- The art of listening
- Listening and the right to free speech
- Listening out to the more than human world
- Listening out for silences that come with extinction
- Listening as resistance
- Listening as bearing witness
- Listening with the deaf community
- Listening as noticing and honouring difference
- Enforced listening and strategies for revolt or refusal
- Listening around or beyond noise
- Listening without false hope or the urge to fix
- Listening to sounds that are being/have been extinguished
- Listening for absences, silences
- Listening as grief-work
- Listening to stay with the trouble (after Haraway 2016)
- Listening across time: to echoes, memories, reverberations
- Listening as silence-work
- Listening to draw the background to the foreground of thought (Kanngieser & Beuret, 2017)
- Listening as refusal to participate in neoliberal cycles of personal/corporate branding and promotion
- Listening as generosity

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*Fusion Journal* is an international, online scholarly journal for the communication, creative industries and media arts disciplines. Co-founded by the Faculty of Arts and Education, Charles Sturt University (Australia) and the College of Arts, University of Lincoln (UK), *Fusion Journal* publishes refereed articles, creative works and other practice-led forms of output.

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