

Sonic Discomfort: Discussing Colonial Heritage in Contemporary Pop Culture and Music

Pop culture as a people's culture indicates the idea of being a global phenomenon and a unifying practice that includes everybody alike.

We invite researchers, writers, visual artists and all interested people from different disciplines to submit their articles, illustration and other proposals for the first edition of 'Sonic Discomfort'. In collaboration with the platform for music research, Norient, accompanying the creation process of the print version selected entries will be published online on the website beforehand and audiovisual material can be shared via the network. Thinking of a global world as it is today and a possible paradigm shift towards what it can be, we welcome strong ideas and positions which challenge social inequalities and propose alternative visions of today's cultures and music markets. The focus should be set on the relation of power positions, representational modes of gender, race, class, ethnicity and nation as well as possible counter positions and subversive strategies within cultural creation.

Economically and under the dictate of a globalised society, pop culture's development is inherently intertwined with the world's market dynamics, mass media production, the evolution and distribution of (popular) music and its embedded social and aesthetic codes as well as technological progress varying from North to South and from West to East. Questions on copyright rules of the globalised music market, restricted accessibility to online distribution services and power relations concerning identity and belonging of migrant people shape not only the creation but also the reception of contemporary pop culture. As to say, we face the latest update of an old colonial mindset.

Colonialism affects those people who experience enforced inequalities economically, socially and politically. These inequalities and hierarchies are enacted and produced through the construction of the 'other' and they enforce debatable concepts of representation such as gender, race, ethnic belonging, nation, class and culture. Indeed, the colonized and their colonists as well as constant migration have influenced one another and created new hybrid music forms and visual aesthetics. Yet, the idea of world music itself or any popular music inhere post-colonial traces.

As a reference, the publication extends the outcome of a one-day work shop titled 'There is no Colour in Music, Only Black Sound and White Noise', which took place at the international Crack! Festival of independent (print) art and comics in Rome. In that sense, a text and illustration based publication both, on- and offline, embeds a music-oriented discussion within a theoretic debate and serves as the visual manifestation of the discourse and enhances other people to share their experience, knowledge and ideas on the topic.

Papers should be no longer than 2000 words except references. Please submit your writings and/or art work including a title, your name, a short biographical note and your contact information to eugenia-s@mail.com by 30th November 2018.