

ASAP/Journal Calls for Papers

Volume 1, Issue #1

Open Call

Solicited are articles, book reviews, and artist interviews directly speaking to the concerns, aesthetics, ethics, politics, forms, and methodologies of the literary, media, visual, or performing arts after 1960, though we will consider articles that examine relationships between the contemporary arts and the art of previous periods. Articles exploring new aesthetic theories and techniques as well as interrelations between the contemporary arts are particularly welcomed.

Volume 1, Issue #2

Special Issue: “Art and the Commons: Tract, Circuit, Sphere”

Guest Edited by Amy J. Elias

This special issue investigates the notion of “commons” for contemporary artists, performers, and scholars seeking to identify, create, and/or revitalize physical, conceptual, and virtual commons spaces. This issue title plays on various forms (prose tracts, sound tracks, media circuitry, sculpted spheres) and locations (plotted space, rhizomatic space, psychic space, planetary space) associated with art’s interplay with “the commons.” Some questions that papers might consider include the following:

- Traditionally, a commons is a spatial category linked to economic functioning. How does the notion of a commons change when it is situated in relation to artistic forms? What is the relation between art and commons?
- What *is* a commons in relation to today’s art works in different fields (music, visual art, literature, performance, digital environments)? What, if anything, should it be? How are artists across arts disciplines and across political and cultural geographies newly enabling a reconsideration of commons space? What impedes them? What provokes them?
- What do the arts of the present *have in common*? How might we understand the contemporary arts themselves as “a commons” in relation to other aesthetic spaces, discourses, and projects?
- How do the arts of the present address the political, ethical, affective, and aesthetic import of “the commons,” uniquely and in dialogue with previous arts movements and assumptions? How should they do so, and why?
- What is the role of the aesthetic not only in the creation of public commons but *as itself a commons*? Should we wish to re-describe aesthetic form, authorial intention, material specificity and (aesthetic or cognitive) framing as commons space? Do notions of the commons transfer across arts media? What aesthetic strategies or techniques dovetail with the notion of an aesthetic commons?

Volume 1, Issue #3

Special Issue: “Experimentalism”

Guest edited by Judith Roof and Jonathan P. Eburne

This special issue invites scholarly essays (including essays in alternative or “experimental” formats) that examine the status of experimentation in the contemporary arts. Whether such experimentation emerges in controlled environments or according to chance; through empirical testing or DIY trial-and-error; through challenges to convention or the development of new forms and media, we encounter proliferating ideas about what it means to experiment in the contemporary arts. That is, not only does the artistic recourse to experimentation yield wildly divergent kinds of results, but it also draws upon numerous and often contradictory ideas about the practice, compartment, and history of conducting experiments. The ambiguity of any concept of the “experimental” thus invites a renewed interrogation of how vestiges of empiricism relate to contemporary performances of experimentalism in art, science, and thought. At the same time, it also invites us to reconsider earlier experimental efforts as performances rather than as successes or failures (as well as to consider earlier performances as experiments in their own right).

The special issue editors seeks essays that examine how experimental practices and theories re-envision the various protocols, genres, practices, and assumptions of experimental art, science, and thought — and even the very notion of experiment itself. What does it mean to think anew about the tenets of empiricism, the adventures of avant-gardism, the limitations of novelty, and the excesses of spectacle? How can a category that defines its approach as a challenge to existing approaches ever be truly experimental, insofar as it can never exceed its own organizing dynamic?

**Articles accepted starting May 2014.
Last date of content submission for the “Art of the Commons”
and “Experimentalism” issues is
March 15, 2015.**

Please send inquiries, abstracts, and articles via email to
<editors_asap@press.jhu.edu>

Articles should be 6000-8000 words, excluding works-cited lists and translations, which should accompany foreign-language quotations. We do not consider articles that are simultaneously under review by other journals; an article found to have been simultaneously submitted elsewhere will not be published in *ASAP/Journal* even if it has already been accepted for publication by the editorial staff. Copyright for all articles remains with the Johns Hopkins University Press.

Manuscripts in languages other than English will be considered but must be accompanied by a detailed summary in English (generally of 1,000–1,500 words) and must be translated into English if they are recommended for publication. All content in the journal is anonymously peer reviewed by at least two referees. If the contribution includes any materials (e.g., quotations that exceed fair use, illustrations, charts, other graphics) that have been taken from another source, the author must obtain written permission to reproduce them in print and electronic formats and assume all reprinting costs.

Submissions should be prepared in accordance with the *Chicago Manual of Style* and sent as email attachments to the editor(s) of the special issue: Jonathan Eburne eburne@psu.edu and Judith Roof roof@rice.edu , or Amy J. Elias aelias2@utk.edu. Authors' names should not appear on manuscripts; instead, a cover sheet, with the author's name and address and the title of the article, should serve as the first pages of each manuscript file. Authors should not refer to themselves in the first person in the submitted text or notes if such references would identify them.