



## moebius: a journal of the convergence of theory and practice in the electronic arts

The Moebius strip is our founding premise—the ways in which one term of a binary opposition becomes the other along an inscrutable continuum of transformation. For us the terms of this binary opposition are practice and theory.

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### call for inaugural special issue

The editorial board is initiating a call for a special, inaugural issue on **Environment(s) + Art**. We look forward to receiving submissions of papers, projects, documented lectures, installations on any and all aspects of this topic, no matter how narrowly or broadly conceived.

Special consideration will be given to submissions received by September 1, 2011. We plan on the special issue coming out Spring 2012.

### contact

If you have any questions about either the General Guideline or the Special Issue email David Schwarz, Editor, Moebius, at [dschwarz@music.unt.edu](mailto:dschwarz@music.unt.edu); please put MOEBIUS query in the subject line.

## **general submission guidelines:**

Please submit all materials electronically as email attachments to moebiusjournal.org; please write MOEBIUS SUBMISSION in the subject line.

The editorial board will consider publishing a range of media in the spirit and form indicated in our mission statement including print, video, sound, photo and in special cases flash animation and/or other special file formats. We request files in the following optimum resolutions that can be utilized in print or down-scaled as needed for web publishing.

### **Print**

MS-word documents Papers / print texts should normally be no shorter than 5 pages and no longer than 30 pages in length. Please submit papers / print texts as ms-word documents, double-spaced, with 12 point Times font. Number pages in the upper right-hand corner, numbering the first page first. Use default page margin settings in ms-word. In matters of documentation and style, please consult the Chicago Manual of Style (whichever discipline applies).

### **Video and Flash**

.MOV Video Files compressed as H.264

Standard Def at 640 x 480 or 720 x 480

High Def at 720p 1280x720

Special Aspect Ratios will be considered on an individual basis

As a rule video clips should not be longer than 8 minutes.

### **Audio**

MP3 files

AIFF or WAV files compressed at 44.1 kHz

### **Still Images**

photographs as jpeg files at 300 dpi with minimal compression

Aspect Ratios will vary however images should be at minimum of 4 inches on any given side.

Graphics files as png

Illustrator files as png

Please submit separate files for 1) cover letter, 2) the paper / printed text, 3) the signed release form, 4) illustrations, graphics, examples.

On the cover letter, please write your name, physical mailing address, email address, phone number, the title of your paper, and an abstract of your paper (around 100 words) in a cover letter. Submit your paper / print text in a separate file with the title only at the top.

## **copyright guidelines**

Please sign and return to us the release form electronically. Please send as an email attachment with RELEASE FORM in the subject heading.

## peer review guidelines

Upon receipt of your work and a check to make sure that our submission guidelines have been followed, we will send your work out for peer review. Upon receipt of the peer reviews, the editorial board will either accept, reject, or recommend revisions to your submission.

### mission statement:

Moebius is a journal of the iARTA (Initiative for Advanced Research in Technology and the Arts) research group at the University of North Texas. The editorial board includes David Schwarz, David Stout, Jenny Vogel, Shane Mecklenburger, Jennifer Way, Ken Rinaldo, Jon Cates, Nathaniel Stern, Nell Tenhaaf, Dick Rijken, Kevin Korsyn, Mladen Dolar, and Paula Sibilia.

The Moebius strip represents a founding premise of our journal—the ways in which one term of a binary opposition becomes the other along an inscrutable continuum of transformation. For us the terms of this binary opposition are practice and theory. For centuries there has been a temporal remove between a practice of artistic composition and discourses that have explored their internal workings; at the outset of the twenty-first century, we feel that the temporal remove is shortening to the point that soon (and perhaps already) theory and practice have not only merged but are mutually giving meaning, in a single cultural moment, to each other.

We also feel that there has been an uneasy fit between practice and theory in contemporary discourses devoted to the interactive, electronic arts. It is common to encounter descriptive accounts of processes of creating art, applications of new software, new interfaces, interviews, technical accounts of debugging, and ethnographic accounts. While we embrace these discursive techniques, we additionally seek to raise the sophistication of theoretical discourse on interactive, electronic arts to levels achieved in contemporary writings about other art forms, philosophy, cultural studies, literary studies, and studies in race, class, gender.

Each contribution to Moebius will embody a take on the practice / theory binary, either in single-authored contributions or through collaborative work. We particularly encourage commissions or paired collaborations along the twin trajectories of new approaches to content and discursive strategies.

The content we seek spans topics that include, for example, performance and performativity, aesthetics and politics, the archive, the body, interaction and relationality, narrative, gaming, and various forms of technology and the technological. With regards to discursive strategies, the editors invite contributions for a series of regular columns, based on methodology rather than content. Examples include discourse histories, inspiration chains (following artistic and theoretical influences in retrograde from manifestation back to sources), connecting generational approaches, busting up myths one at a time, portraits of labs / studios / places,

couplings or dialogues between artists and theorists, on-line visual essay challenges (studio, curricular), writings on speculative or failed projects, or new takes on artists statements, interviews, and auto-ethnographies.

We invite explorations of metaphors involving such terms as *media*, *tools*, *environment*, *theater*; neutrality / non-neutrality (what's at stake in discourses, practices); representations of the body; conceptual position of the user, instrumentality (function, design, appropriation); dramaturgy (in the product / in the use of the product), performance.

For single-authored projects, we hope to receive submissions on topics that may span:

modes (instruments, systems development, complexity; technology as performer/ance; performance on line; myths of resolution / lo-fi; tight frames / endless possibilities (dirty new media); meta-media; directness; aesthetics; politics (open source, copyright, intellectual property regimes, corporate cultures, digital media literacy); myths and interventions into the power structures of technological times.

the futures of the pasts and the pasts of the futures; archives and histories; problems of storing dynamic entities, archives as processes, metaphorical dependences upon criteria of use, (re)interpretation / (non)availability of the past; (re)/(pre)mediation; authorship behind code; documentation of "user's" experience with interactive, electronic art; variable media network (strategies for preservation); restoration.

cultures and policies; funding and innovations (Creative Industries) disciplines; relationships among structures and identities; the nature of the arts (music, painting, theater) and the arts of nature (biomedia); next nature (ecological, biological, technological systems); curricula and pedagogy; the role of the academy and business; crises of past/present/future; relations with markets; relations between art and society; content and infrastructures.

the body and / as subjectivities; relations between cartesian and post-cartesian subjectivities; inscription / exscription; embodiment in art and media; non-human affect; roles of the machine in new media and representations of new media; relations between and among local and global politics and new media; role of capitalism in coerced notions of individualized freedom, (trapped in captivity and freedom); the design of behavior (of the product, of the user); blindness to technology / technophobias; nostalgia.

art game cultures with topics on artists and user/participants; engagement/addiction with games via the porous fields of art games, serious games and indie games in relation to methods of critical play and counter-gaming; influences from game theory (rule analysis); game studies and platform studies; dramaturgy (the narrativity-vs-ludology debate); breaking/hacking games; social policy; games that address gender constructions and games designed or programmed by women; innovations and technological developments in mixed and augmented realities, porous disciplines (how at the fringes of one discipline one discovers the fringes of other disciplines).