



The Journal of Comparative Media Arts
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School for the Contemporary Arts
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The Journal of Comparative Media Arts (CMA Journal) is an open-access, student-run peer-reviewed journal, taking up discussions and investigations within the creative, critical and cultural communities. Our goal is to publish the best of graduate, postgraduate and recent graduate essays and dissertations, presenting the pluralism of research within arts and culture and a forum for scholarly discourse. Engaging a transdisciplinary perspective, the CMA Journal encompasses contemporary concerns with a focus on visual arts and art history, cinema and moving-image studies, performance studies, and studies of computer-based arts. We welcome experimental and creative writing, works-in-progress, collaborations and lively debates that are critically engaged in the ever-shifting range and scope of the fields of critical and cultural studies.

ISSUE TWO: TERRITORY

Territory can convey belonging, ownership and familiarity; land, zones, expanses and boundaries that delineate, encompass and separate space and place. Territory can be inclusive or exclusive, public or private. How do we move through a territory - easily and self-assured? Timidly? Dangerously? The notion of territory is at once individual and collective, representing both visible and invisible boundaries weaving throughout our lives. In the context of art, Elizabeth Grosz defines the frame as “what establishes territory out of the chaos that is the earth.” It invokes juxtapositions between the controlled and the chaotic, reigning in the ineffable and quieting the volume of the world. It exists in myriad forms, constructed through connections; minute and macroscopic. French Philosopher Maurice Merleau-Ponty argues our notion of humanity is based on the human body, enabling senses to structure perceptions and form relationships with the world. Through the primacy of our bodies, a capacity for bodily knowledge and skills is developed from our very first moments of existence, as different sense perceptions teach us to understand difference. Territory is created, shattered, redrawn and recreated as we grow, develop, move, embody and interact with others and with our surrounding environment. Where do you make your territory? The commons, a space of inclusivity where the people can converge, is public territory. Spaces in which to gather, rally, riot. Protected spaces can become the remnant of a commons (or represent a restored commons), relating to the agricultural, environmental, personal and physical. Sounds, smells, memories and travelling invoke histories that can collide within territories, creating friction and unease. Whose territory is this? Territory includes the interstitial spaces, alleyways and right-of-ways; no-person’s-land. The virtual-scape generates a space of no space, while simultaneously creating a metropolis of data, a territory of ones and zeros. Entering new territory can evoke a sense of adventure, exploration, self-awareness, personal development. Territory is uncharted, encroached upon, contested and occupied. They overlap and collide, extending into realms of culture, sexuality, and religion. Territory are lines drawn on a map, the path of a river, a habitat, a title; a jurisdiction, a political subdivision; a nation, a state, a province. Interference in the environment and our biosphere, the monopolization and capitalization of forests, land, oceans, space, all incur effects with possible threatening consequences. The City of Vancouver takes up and takes over the unceded traditional territory of the Musqueam, Squamish and Tsleil-Waututh First Nations. What does territory mean living on Canada’s West Coast, and elsewhere? In our contemporary moment might it determine Canadian and provincial histories and futures? In what ways can we discuss reconciliation, a home on Native land? What is territory?

SUBTHEMES

RECONCILIATION: acknowledgement and recognition; tradition; invitation;

INVASIVE SPECIES: plants and animals; colonization, environmental concerns;

COMMUNITY: neighborhoods, the commons, regions and assemblies; gentrification; real estate developments;

PERSONAL: culture; ethnic; individuality and identity politics; possession; respectfulness; shared spaces and property; virtual expanses; human as locked-in agent vs. embodied agent.

CALL FOR SUBMISSIONS

This is the Journal of Comparative Media Arts CFP for artworks, long papers, short papers and photo essay. The second publication of the CMA Journal invites submissions that consider the theme of **TERRITORY**. Every submission relevant to the study of contemporary, forward-thinking investigations in visual culture and the arts will be carefully reviewed by the Peer Review Committee and ranked based on quality of presentation, relevance to the community, originality, and importance of the contribution. Submissions will be accepted until **October 1 2015, 23:59 PST**.

ARTWORKS: We accept submissions of individual artworks, including any media, audio and video, to be published as a featured image for each publication. Please provide a 300-500 word artist statement, as well as a 300-500 statement explaining how the work fits within the theme of **TERRITORY**.

ART OR RESEARCH LONG PAPER: This type of submission is best suited for scholarly work and reports on completed research or artworks. Submissions in this category can be between 5000-7500 words, including abstract, footnotes, bibliography, and author bio(s);

ART OR RESEARCH SHORT PAPERS: This type of submission is best suited for scholarly work and reports on ongoing research or artwork, as well as position papers raising original and provocative theoretical or practical discourses and questions. Submissions in this category can be between 2500-3000 words, including abstract, footnotes, bibliography, and author bio(s);

PHOTO ESSAYS: This type of submission is best suited for the dissemination of artistic research and its methodologies, from all arts disciplines. This format allows for text to be woven together with image, audio and video inviting critical reviews of exhibitions, artist studio visits, artist profiles and experimental content. All images, audio and video elements must be the property of the artist or meet copyright approval and is the responsibility of the author. Submissions in this category can be between 1000-2000 words, including abstract, footnotes, bibliography, and author bio(s).

SUBMISSION FORMAT

All submissions need to be the **full length version of the paper**. Please submit Word documents (.doc or .docx) or PDFs to the attention of the Peer Review Committee via email: submissions@cmajournal.ca

Submissions will be accepted until **October 1 2015, 23:59 PST**. Accepted submission will be published online December 2015.

Contact the Editorial Committee via email: info@cmajournal.ca or through our [online contact form](#).